From the past, through the present, to the future: The old tree

O'r gorffennol, trwy'r presennol, i'r dyfodol : Yr hen goeden

Memory – Atgofion

Belonging - Perthyn

Trees - Coed

TOOLS

- STORYTELLING
- Narrative

APPROACHES

- EXPLORING ARCHIVES
- EXPLORING MEMORY
- Exploring Nature
- WELSH CONTEXT

THEORIES

Hauntology

Peter Wohlleben

Suzanne Simard

Miller

Richard Sennett

OFFER

- Storiau
- Naratif

DULLIAU

- Chwilota Archifau
- Chwilota Atgofion
- Chwilota Natur
- Cyswllt Cymreig

THEORIAU

Hauntology

Peter Wohlleben

Suzanne Simard

Miller

Richard Sennett

Memory – Atgofion



According to carbon dating, Old Tjikko, a spruce tree on Fulu Mountain in Sweden, sprouted around 7542 B.C.E., making it older than written history. Probably the oldest tree in the world PTTPHOTO/SHUTTERSTOCK

Archives

Derrida argues that Freud's theory of the unconscious fundamentally alters (or at least should fundamentally alter) any attempt, from within any discipline, to think about the past. And importantly, not only in our ways of thinking about the past but also about how we think of the future. Derrida makes a critical point about the importance of archives when he observes that archives are a way of imagining the future.

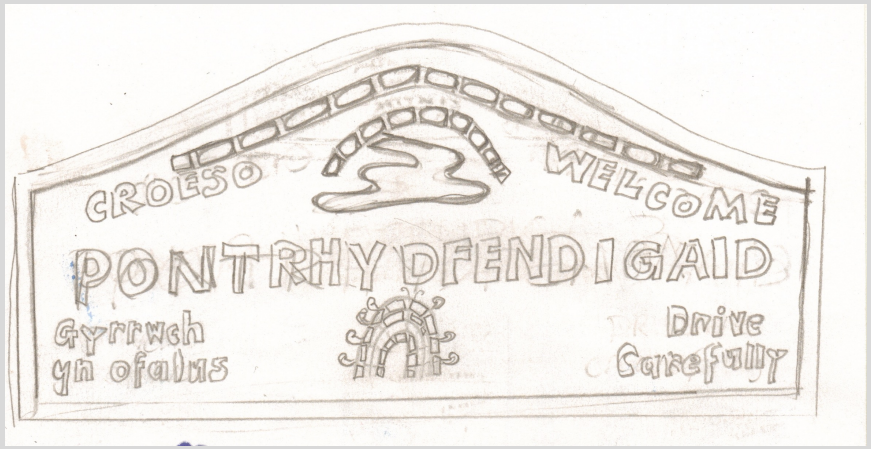
The Archival Unconscious: a brief review of Jacques Derrida's *Archive Fever*

https://studylib.net/doc/7317164/the-archival-unconscious--a-brief-review-of-jacques-derri...

‘...the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event.’

Jacques Derrida, Archive Fever p.17

http://artsites.ucsc.edu/sdaniel/230/derrida_archivefever.pdf


CROESO
WELCOME
PONTRHYDFENDIGAID
Gyrrwch yn ofalus
Drive Carefully


Croeso
Welcome
PONTRHYDFENDIGAID
Gyrrwch yn ofalus
Please drive carefully
Abaty Ystrad Fflur
Strata Florida Abbey


CROESO
WELCOME
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STRATA Florida Abbey


Croeso
Welcome
PONTRHYDFENDIGAID
Gyrrwch yn ofalus
Please drive carefully
Abaty Ystrad Fflur
Strata Florida Abbey

Croeso Welcome

FFAIR RHOS

Pentre'r Beirdd Village of the Bards

Gyrrwch yn ofalus
Drive carefully

LLYNNOEDD TEIFI

TEIFI POOLS





Herman (1951) *Miners* [Oil painting on panels] Glynn Vivian Gallery



Herman in the studio attributed to Llew E Morgan (c.1950-51)

The Miners mural was commissioned by the Arts Council for the Minerals of the Island Pavilion at the Festival of Britain that was held in the summer of 1951, six years after the end of the Second World War,

Comisiynwyd murlun y Miners gan Gyngor y Celfyddydau ar gyfer Pafiliwn Minerals of the Island Pavilion yng ngŵyl Prydain a gynhaliwyd yn ystod haf 1951

Herman knew of these men's labour he says, "the miner is the man of Ystradgynlais…and is the walking monument to labour" (Herman 1975 p102). The miners here appear to be resting after hard labour, the friendship of the miners is evident in this mural, Herman (1975 p.103) later presents from his diary observations of the miners, they 'listen with heavy concentration and share feelings and laughter and tears".

Mae Herman yn gwybod am lafur y dynion hyn ac meddai, y glöwr yw dyn Ystradgynlais… ac yn gofeb byw o lafur (Herman 1975 t102). Mae'n ymddangos bod y glowyr yma'n gorffwys ar ôl llafur caled, mae cyfeillgarwch y glowyr yn amlwg yn y murlun hwn, ac yn ddiweddarach cyflwynir Herman (1975 t.103) ei arsylwadau o'r glowyr o'i dyddiadur, maen nhw'n gwrando â chanolbwyntiad dwfn ac yn rhannu teimladau ac yn chwerthin ac yn llefain

in 1992 Herman was awarded a ‘Silver Medal in Cardiff for Services to Arts’ (British Museum nd.)…The event of the presentation of the Silver Medal in Cardiff was a lavish affair and ‘Friends and admirers came together from all corners of Wales. Miners from Ystradgynlais had travelled up to meet Joe-bach’ (Herman N. 1996) (As he was affectionately called). This event is evidence of Herman’s continued importance as an artist in Wales and to Ystradgynlais long after he had left in 1955.

ym 1992 enillodd Herman ‘Medal Arian am Wasanaethau i’r Celfyddydau’ yng Nghaerdydd (British Museum dd.) Roedd digwyddiad cyflwyno’r Fedal Arian yng Nghaerdydd yn ddigwyddiad mawr a daeth cyfeillion ac edmygwyr ynghyd o bob cornel o Gymru. Roedd glowyr o Ystradgynlais wedi teithio i fyny i gwrdd â Joe-bach (Herman N. 1996) (Fel y’i galwyd yn annwyl ganddynt). Mae’r digwyddiad hwn yn dystiolaeth o bwysigrwydd parhaus Herman fel arlunydd yng Nghymru ac i Ystradgynlais ymhell ar ôl iddo adael ym 1955.

…the Mural had been stored in a “dismantled state in the Swansea School of Art” and before being brought out and put “on view in Cardiff students from Swansea School of Art had performed a splendid job of cleaning and minor restoration. After four decades, it showed no sign of wear and tear” (Herman N. 1996 p.105) Herman was delighted by this and proudly met and with the students who had prepared the Mural for this exhibition.

Roedd y murlun wedi'i storio mewn “dismantled state in the Swansea School of Art” a chyn cael ei chymryd allan a'i roi “on view in Cardiff students from Swansea School of Art had performed a splendid job of cleaning and minor restoration. After four decades, it showed no sign of wear and tear” (Herman N. 1996 p.105) roedd Herman wrth ei fodd â hyn ac roedd yn falch iawn i gwrdd gyda’r myfyrwyr a oedd wedi paratoi’r Murlun ar gyfer yr arddangosfa hon.

Beynon 2021

Hauntology

‘haunted by a nostalgia for all our lost futures’

Andrew Gallix

Maurice Blanchot, outlines what could be described as a hauntological take on literature as **"the eternal torment of our language, when its longing turns back toward what it always misses".**

- Fisher popularised the use of Jacques Derrida's concept of hauntology to describe a pervasive sense in which contemporary culture is haunted by the "lost futures" of modernity.
- Fisher defined hauntological art as a "refusal to give up on the desire for the future."
- Discussing the political relevance of the concept, Fisher wrote: …one function of hauntology is to keep insisting that there are futures beyond postmodernity’s terminal time. When the present has given up on the future, we must listen for the relics of the future in the unactivated potentials of the past.



www.glamorganantiques.co.uk

Glamorgan Antiques |
Gaudy Welsh Archive

Plat *Gaudy Welsh* Plate



Gwenllian Beynon (2018) *Gaudy Welsh Ar Blat (on a plate) M*onoprint wedi lliwio a llaw / Hand coloured Monoprint on paper

In my creative work I like to tell a visual story. It is not entirely important if the viewer reads the story exactly as expressed by me, moreover I like the fact that there are unknown or unclear elements in my work so that there is space for the viewer to add a personal story.

Yn fy ngwaith creadigol rwyf yn hoff o ddweud stori weledol. Nid yw yn hollol o bwys os yw'r edrychydd yn darllen y stori yn gwmws fel fy mwriad ac mewn gwirionedd rwy'n hoffi'r ffaith bod elfennau anhysbys neu aneglur yn fy ngwaith fel bod lle i'r edrychydd ychwanegu stori bersonol at y gwaith gweledol.



Gwenllian Beynon (2018) *Cwpan Gaudy Welsh*

Aled Rhys Hughes *Cartref/ Home* Series



Trowsers/ Trowsus



Venus de Milo



Two Pictures/ Dau Lun

Cartref Nain a Taid yn Llansannan oedd Llys Euryn. Ar ôl ffermio gydol eu hoes, ymddeolodd y ddau i'r byngalo bychan newydd yn y pentref. Troesant gae anaddawol yn ardd ryfeddol a llanwyd y ty â thrugareddau eu bywyd yn lluniau'r teulu, ornaments a phetheuach ymddangosiadol ddi-werth. Ymhlyg yn y geriach hyn i gyd yr oedd holl straeon eu bywyd. Lluniau o straeon y bywyd hwnnw, wedi ei weld ar ôl iddynt fynd ar daith olaf i gartref henoed, yw'r casgliad hwn felly.

Llys Euryn was my grandparents' house in Llansannan, north Wales. After a life spent as farmers they retired to this brand new bungalow in the village. Here they created an extraordinary garden from an unpromising field, and filled the house with the furnishings of their old life family photos, ornaments and beautifully kitsch bits and pieces. All were imbued with the story of their lives. Here, therefore, are photographs of that life story, told after they left for the last time, to an old people's home.



Finnimore (2009)
Every day
Archival pigment ink
81 x 56cm

… cloth, pots, tools, and machines are solid objects, we can return to them again and again in time; we can linger as we cannot in the flow of a discussion... Objects do not inevitably decay from within like a human body. The histories of things follow a … course, in which metamorphosis and adaptation play a stronger role across human generations.

Richard Sennett (2008) *The Craftsman (*prologue 15)

Central star quilt 1875



Things, according to Miller, are constitutive of identity. "Material culture matters," he insists, "because objects create subjects more than the other way round". Even more strongly: "the closer our relationships with objects, the closer our relationships with people". (Miller 2009)

Belonging

In response to the nostalgia, memories and loss of the past represented in the Welsh Dresser or corner cupboard and its contents I have created a series of works with a focus on crockery. The appealing colours and patterns of the beautiful Gaudy Welsh crockery seen ‘It is in the 'Tulip' pattern, hand painted in brilliant colours of cobalt blue, copper lustre, yellow, burnt orange and green. I admired … these colours, bright and joyful’ (Lewis 2011) and also the Chinese Willow Pattern pictures on plates.

Perthyn

Mewn ymateb i’r hiraeth, i’r atgofion ac i golled y gorffennol rwyf wedi creu cyfres o weithiau ar y thema o osod llestri. Rwyf yn hoff iawn o liwiau a phatrymau'r Gaudy Welsh Lewis (2011) ‘It is in the 'Tulip' pattern, hand painted in brilliant colours of cobalt blue, copper lustre, yellow, burnt orange and green. I admired … these colours, bright and joyful’ a hefyd y lluniau Tsieinëeg ar blatiau Patrwm Willow.



Interpreting Ceramics

Interpreting Ceramics :
issue 13 - Gaudy Welsh …

Y Ddresel Gymreig
The Welsh Dresser



Earthenware Platter with Willow Pattern transfer print,
Cambrian Pottery, Swansea
Glynn Vivian Art Gallery Collection

‘Welsh dressers and their panoply of displayed objects deserve to be recognized as a form of popular art central to any concept of Welsh visual culture and tradition.’

(Vincentelli 1994 p240)

> “The female role may be largely custodial, caring for it (the dresser) on behalf of future generations”.
> Vincentelli (1994 p236)

> > The Welsh dresser appears to operate not merely as a piece of furniture for domestic storage and display but as a focus for the establishment for social meanings associated with gender, domestic well-being and national identity
> > Vincentelli (1994 P229)

Welsh dresser and cultural meaning ..particularly important in Wales because the dresser's history and development (*from the 18th Century onwards*) have coincided with moments when there have been a need to affirm Welsh identity.

(Vincentelli 1994 p240)

> Welsh dressers and their panoply of displayed objects deserve to be recognised as a form of popular art central to any concept of Welsh visual culture and tradition (Vincentelli 1994 p240)

In my visual stories I have pulled the patterns from the crockery and the Willow Pattern and the Gaudy Welsh now set as a backdrop in the picture with the empty vessel in front – forming the idea of the empty vessel - the past has gone. In doing so, I see the representation of the loss of the past and old way of displaying having disappeared. In my stories I remember and record what is no longer there – the loss of mother, loss of family, loss of home and losing an old way of displaying our best china, in our Welsh parlours. But this sense of belonging through objects is taken into the future.

Yn fy storïau gweledol rwyf wedi tynnu'r patrymau oddi ar y llestri - y syniad o lestr gwag - y gorffennol wedi mynd. Wrth dynnu'r patrwm oddi ar y llestr rwyf wedi gosod y Patrwm Willow a'r Gaudy Welsh fel cefndir i'r darlun gyda'r llestr heb batrwm uwch ben. Wrth wneud hyn gwelaf gynrychiolaeth o'r golled o'r gorffennol ac o'r hen ffordd o osod wedi diflannu. Yn y storïau rwyf yn cofio ac yn cofnodi'r hyn nad yw yn bodoli mwyach - colled mam, colled yr hen deulu, colli cartref a cholli hen ffordd o arddangos ein llestri gorau, yn ein parlyrau Cymreig. Ond mae'r perthyn i'r gwrthrychau yn cario i'r dyfodol.



Gaudy Welsh Un ar ben y Llall

Gwenllian Beynon (2018)



Willow 1
Gwenllian Beynon 2018

Josef Herman Evening, Ystradgynlais 1948



“I stayed here because I found all I required. I arrived here a stranger for a fortnight; the fortnight became 11 years.” He became a big part of the local community where he was fondly nicknamed ‘Joe Bach’.

Herman foundation 2019

‘Only Ystradgynlais changed my life and my work… When I left I took it with me.’ He was still painting miners from memory decades later,

Artuk (2019)

Coed- Trees

Environmental

We all need to look after our natural resources and ecosystems so they can continue to provide us with the things we need. Any decisions we make can have a knock-on effect on the environment as a whole, now and for many generations to come.

(Natural resources wales)

Amgylchfyd

Mae angen inni oll warchod ein hadnoddau naturiol a'n hecosystemau fel y gallant barhau i roi'r pethau y mae arnom eu hangen inni. Gall unrhyw benderfyniadau a wnawn gael effaith ganlyniadol ar yr amgylchedd yn ei gyfanrwydd, yn awr ac am genedlaethau lawer i ddod.

(Cyforth Naturiol Cymru)







Earth Hour Marth 25th 2023 8.30-9.30













Arweiniodd y meddyliau hyn fi at y ffilm *Hidden Life of Trees Peter Wohlleben* (2017) coedwigwr ac awdur o'r Almaen ac at Suzanne Simard gwyddonydd ac athro o Ganada yn British Columbia, *Finding the Mother Tree* 2021 a'r ymchwil y mae hi wedi bod yn ei wneud ar gydgysylltiad coed, yr hen a'r ifanc yn ogystal â'r coed nad ydynt fyw mwyach.

These thoughts led me to the Hidden Life of Trees film by Peter Wohlleben (2017) a German forester and author and to Suzanne Simard a Canadian scientist and professor in British Columbia, Finding the Mother Tree (2021) and the research she has been doing on the interconnectedness of trees, the young and old as well as the trees that are no longer living.

I fi, mae’r ymchwil yma’n gipolwg sy’n fy helpu i ystyried natur a’i ddatblygiad araf a’i roi yn ei gyd-destun fel y mae Wohlleben yn disgrifio datblygiad coed – mae’n digwydd ond mae’n cymryd amser hir iawn, mae’r cysyniad hwnnw yn ddiddorol.

For me this research is a fleeting passage that helps me to contextualise and consider nature and its slow development as Wohlleben describes the development of trees - it happens but it takes a very long time, I find that concept interesting.





Trees form family bands, trees are very social…they care for each other, they try to support each other to make the forest stable…

Peter Wohlleben *The Hidden Life of Trees*

(Goethe-Institut Toronto 2016)

Mae coed yn ffurfio bandiau teuluol, mae coed yn gymdeithasol iawn… maen nhw'n gofalu am ei gilydd, maen nhw'n ceisio cefnogi ei gilydd i wneud y goedwig yn sefydlog…









"… the dead trunk is as indispensable for the cycle of the forest as the living tree."

the centuries of nutrients created by the tree and now used by other organisms to help feed the offspring of the dead tree.

(Wohlleben 2017 p133)

…mae'r boncyff marw mor angenrheidiol ar gyfer cylch y goedwig â'r goeden fyw.

ar ôl canrifoedd o faetholion a grëwyd gan y goeden ac a ddefnyddir bellach gan organebau eraill i helpu i fwydo disgynyddion y goeden farw.

“I am hopeful”
“Turning to the intelligence of nature itself is key”
“Connect with plants you can call your own”

‘Here’s a simple and profound action you can take right now: Go find a tree- *your tree.* Imagine linking into her network….”

(Simard 2021 p305)

“Rwy’n obeithiol”
“Mae troi at ddeallusrwydd natur ei hun yn allweddol”
“Cysylltwch â phlanhigion y gallwch chi eu galw'n rhai eich hun”

‘Dyma weithred syml a dwys y gallwch chi ei chymryd ar hyn o bryd: Dewch o hyd i goeden - eich coeden chi. Dychmygwch gysylltu â’i rhwydwaith hi….”

(Simard 2021 p305)

Wood Wide Web

bbc.co.uk

goldbio.com

woodwidewebstories.com

thekidshouldseethis.com

oneearth.org



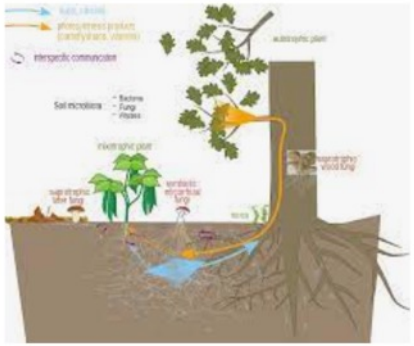
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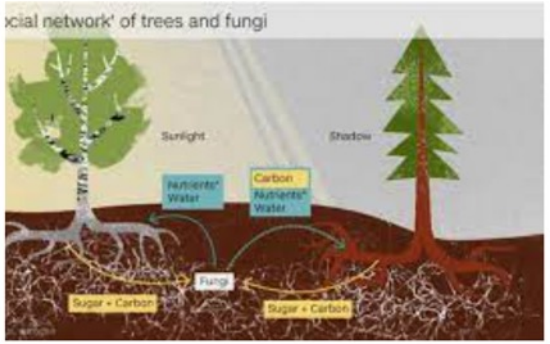
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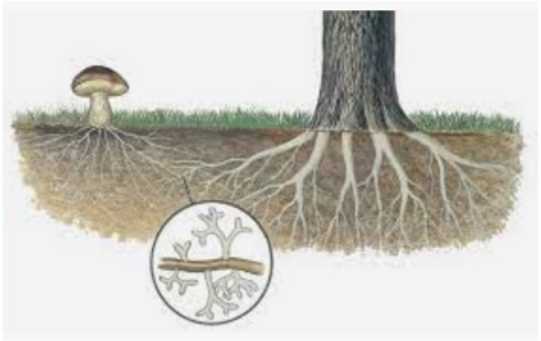
Mycorrhizal network - Wikipedia
en.wikipedia.org



Wood Wide Web on Behance
behance.net



BrightVibes
brightvibes.com



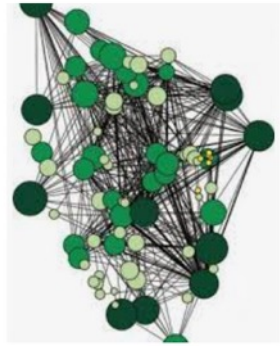
Mycorrhizal networks: how trees talk ...
sciencefocus.com



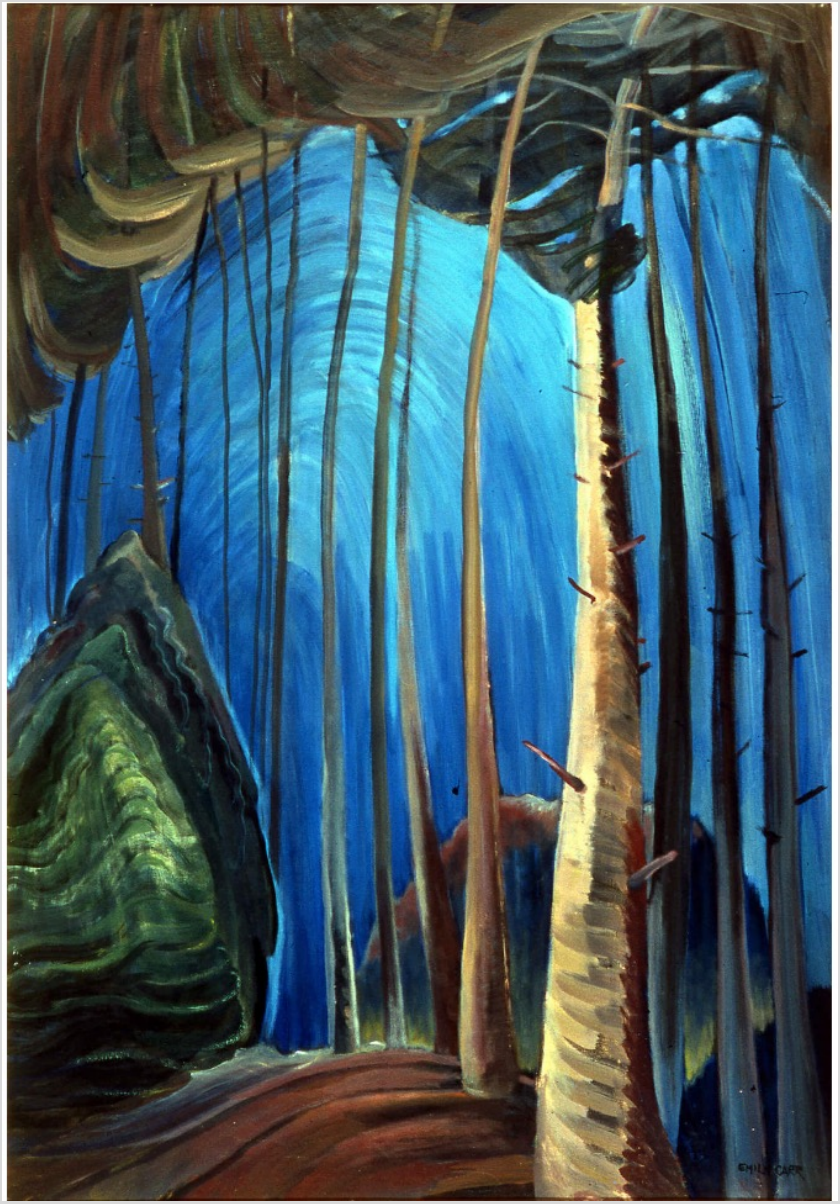
The Wood Wide Web: How trees secretly ...
thekidshouldseethis.com



The Wood Wide Web | The Everyday Arti...
everydayartist.com



The Wood-Wide Web - I...
implementations.co.uk



Emily Carr, (1936), *Blue Sky*, [oil on canvas, 93.5 x 65 cm] , Art Gallery of Greater Victoria.



Emily Carr, Odds and Ends, 1939 Oil on canvas, 67.4 x 109.5 cm Art Gallery of Greater Victoria















According to carbon dating, Old Tjikko, a spruce tree on Fulu Mountain in Sweden, sprouted around 7542 B.C.E., making it older than written history. Probably the oldest tree in the world TTPHOTO/SHUTTERSTOCK

My upside down question
Fy nghwestiwn pen i waered

How can the memory of a location enable a sense belonging that fosters a respect for nature?

Sut gall atgofion lleoliad galluogi ymdeimlad o berthyn a meithrin parch at natur?

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Natural resources Wales

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Attributed to Llew E Morgan (c.1950-51) *Herman in the studio*. Private Collection. Used by permission of ©Llew E. Morgan Estate