

Timeline of Art and photography in Wales

*Llinell amser celf a ffotograffiaeth
yng Nghymru*

Llech Eiudon cross shaft

Paladr croes Eiudon

(circa 800–900 CE)

Llech Eiudon cross shaft was first discovered in a field known as 'Kae'r Maen' on the east bank of the Afon Sannan. By 1855 it had fallen over and was taken to Golden Grove and erected in the lower garden. The monument was donated to the National Museum of Wales in 1929.

The cross shaft is slab shaped and is carved on all four faces with roll-mouldings and with the lettering (Eiudon) in a center panel.

Darganfuwyd y llech eiudon yn gyntaf mewn cae o'r enw 'Kae'r Maen' wrth Afon Sannan ger Llanfynydd yn Sir Gar. Erbyn 1855 roedd y garreg wedi cwmpo ac fe'i symudwyd i Gelli Aur lle bu tan 1929 pan cafodd ei gyflwyno'n rhoddi i Amgueddfa Genedlaethol Cymru.

Mae'r garreg wedi ei cherfio ar y pedwar arwyneb gyda'r gair Eiudon mewn panel yng nghanol y garreg.



Laws of Hywel Dda

Goliwiadau Hywel Dda

1300 B.C. — 1400 B.C.

Hywel Dda Laws' is the term given to the Welsh legal system, named after Hywel Dda (died OC950), the king who is credited to compiling the laws together. In this format, along with the Latin text are fine pictures or illuminations elegant depicting the king and members of the royal court.

Cyfraith Hywel Dda' yw'r term a roddir ar y gyfundrefn gyfreithiol Gymreig a enwyd ar ôl Hywel Dda (bu farw OC950), y brenin sy'n cael y clod am ei chasglu ynghyd. Yn y fformat hwn, ynghyd â'r testun Lladin ceir goliwiadau neu luniau cain sy'n darlunio'r brenin ac aelodau'r llys brenhinol.



Vellum, ink, colour

Croen anifail, inc, lliwiau 190mm x 145mm

Eglwys Sant Teilo St.Fagan



St Teilo's church was built during the 13th century
The Museum decided to rebuild the Church as it could have appeared around 1510-30.

the pre-Reformation wall-paintings show themes from the life of Christ and many saints

Wall-paintings in churches have been described as "the poor man's Bible". They were designed to show scenes from the Bible to a congregation unable to read or write.

<https://museum.wales/articles/1399/A-medieval-church-moves-to-the-Museum/>

Adeiladwyd Eglwys Sant Teilo yn ystod yr 13eg ganrif. Penderfynodd yr Amgueddfa ailadeiladu'r Eglwys fel y byddai wedi ymddangos tua 1510-30. Mae'r murluniau o'r cyfnod cyn y Diwygiad Protestannaidd yn dangos gwahanol themâu o fywyd Crist a nifer o seintiau, Mae murluniau mewn eglwysi wedi cael eu disgrifio fel "Beibl y werin dlawd". Cawsant eu cynllunio fel bod modd i gynulleidfa anllythrennog ddeall golygfeydd o'r Beibl.

Beibl Cymraeg Welsh Bible 1588 William Morgan

The year 1588 saw the publication of the first Welsh translation of the complete Bible. It was the work of William Morgan, (1545-1604).

This folio volume was printed in black letter by the deputies of Christopher Barker, the Queen's Printer. It was intended for church rather than home use. Translated from the Hebrew and Greek originals

Ym 1588, bu William Morgan (1545-1604), yr ysgolhaig ac, yn ddiweddarach, Esgob Llandaf a Llanelwy, yn gyfrifol am gyhoeddi cyfieithiad Cymraeg cyntaf y Beibl cyflawn o'r Roeg a'r Hebraeg.



Printed edition, folio volume ink on paper
Argraffiad printiedig, cyfrol ffolio inc ar bapur

Richard Wilson (1714-82)



Wilson (1754) *Rome from the Ponte Molle* [oil on canvas /
Olew ar gynfas]

https://museum.wales/art/online/?action=show_item&item=2047

Thomas Jones (1742-1803)



Jones (1782) *The Capella Nuova outside the Porta di
Chiaja* [Oil paint on paper *Olew ar Bapur*]

<http://www.tate.org.uk/art/artworks/jones-naples-the-capella-nuova-outside-the-porta-di-chiaja-t03545>

Hugh Hughes (1848) Dame Venedotia sousing the spies

Brad y llyfrau Gleision

In 1847 the government
published a report, of 1,252
closely printed pages, entitled
*Reports of the Commissioners of
Inquiry into the state of
education in Wales.*



Brad y Llyfrau Gleision

- The suppression of the language extended to education too. In parliamentary reports known as The Blue Books it says: 'The Welsh language is a vast drawback to Wales, and a manifold barrier to the moral progress and commercial prosperity of the people. It is not easy to over-estimate its evil effects... It dissevers the people from intercourse which would greatly advance their civilisation, and bars the access of improving knowledge to their minds. As a proof of this, there is no Welsh literature worthy of the name.'
- The reaction in Wales was furious.

One of the inevitable results of the report was its effect on the nation's mind and psyche. It was at this time that ordinary Welsh people began to believe that they could only improve themselves socially through education and the ability to speak and communicate in English.

Un o ganlyniadau anorfod yr adroddiad oedd yr effaith a gafodd ar psyche ac ar feddylfryd y genedl. Dyma'r pryd y dechreuodd y Cymro cyffredin goleddu'r syniad mai drwy addysg a gwybodaeth a'r gallu i siarad a chyfathrebu yn Saesneg y gallai ddringo'n gymdeithasol

‘Welsh Not This ‘Welsh Not’ dates to 1852. In some schools it was used to stop children speaking Welsh. Pupils caught speaking Welsh had to wear it around their neck. The pupil wearing it at the end of the day was punished’



<https://museum.wales/collections/online/object/7ea8f0b9-6293-3c66-b56a-a85b7181e7af/Welsh-not/footer/>

William Roos (1850) (1808 – 1878) *Thomas Edwards (Twm o'r Nant) (1739–1810)*

Seen here is a disdainful looking figure who wrote about the moral and social shortcomings of the times. Taxes, landlords and hypocrisy in various forms were topics of discussion in many of his ballads and interludes.

*Gwelir ffigur ffroenuchel yr olwg a fu'n ysgrifennu am
ddiffygion moesol a chymdeithasol yr oes. Byddai
trethi, landlordiaid a rhagrith yn ei wahanol ffurfiau yn
ei chael hi mewn llawer o'i faledi a'i anterliwtiau*

<https://artuk.org/discover/artworks/thomas-edwards-twm-or-nant-17391810-119965>



John Dillwyn Llewelyn

Llewelyn was especially talented at capturing fleeting moments, such as waves, cloud movement and steam.

Roedd Llewelyn yn arbennig o dalentog am ddal eiliadau ofer, fel tonnau, symudiad cwmwl a stêm.



Llewelyn (c.1855) Collodion glass negative from
'Motion' series -the steamer JUNO at Tenby,

John Dillwyn and
Thereza Dillwyn
Llewelyn
Father and daughter
collaborated in taking
photographs.

*John Dillwyn a Thereza
Dillwyn Llewelyn
Roedd y tad a'r ferch yn
cydweithio i dynnu
lluniau.*



The moon (by John Dillwyn and Thereza Dillwyn Llewelyn) c.1855

Mary Dillwyn Llewelyn

Much is written about Mary's older brother, John Dillwyn Llewelyn who is regarded as Wales's earliest photographer, but as is so often the case in historical studies, the same attention has not been given to the female photographers of the family. Mary Dillwyn was Wales's earliest female photographer and is one of Britain's most notable early female photographers.

Ysgrifennir llawer am frawd hŷn Mary, John Dillwyn Llewelyn sy'n cael ei ystyried fel ffotograffydd cynharaf Cymru, ond fel sy'n digwydd mor aml mewn astudiaethau hanesyddol, ni roddwyd yr un sylw i ffotograffwyr benywaidd y teulu. Mary Dillwyn oedd ffotograffydd benywaidd cynharaf Cymru ac mae'n un o ffotograffwyr benywaidd cynnar mwyaf nodedig Prydain.



Mary Dillwyn Llewelyn

Credited as the first person to photograph a smile in Britain – a photograph of her nephew, William Mansel Llewelyn

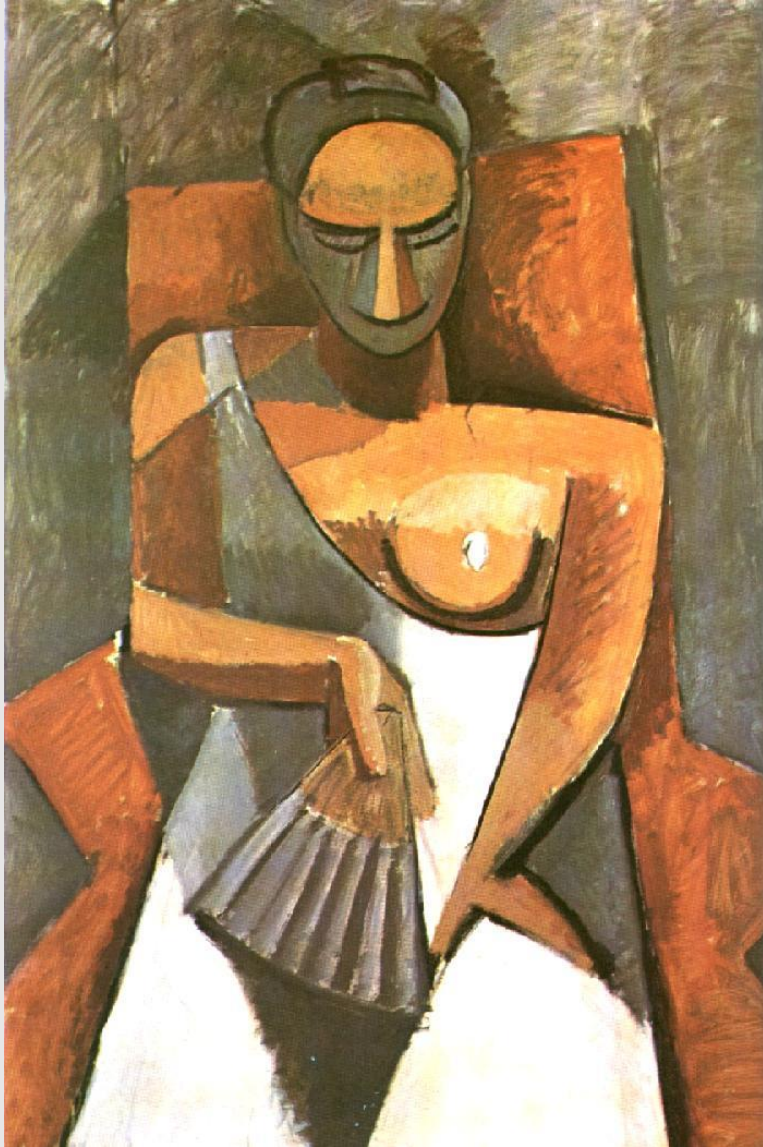
Cydnabyddir fel y person cyntaf i dynnu llun o wên ym Mhrydain – ffotograff o'i nai, William Mansel Llewelyn

Mary Dillwyn (1853) *Willy*. © National Library of Wales

<https://hundredheroines.org/historical-heroines/mary-dillwyn/#:~:text=She%20has%20even%20been%20credited,albums%20sometimes%20featured%20Mary's%20work.>



Paris 1908.



Seated Woman with Fan.
Picasso

Cymru/ Wales 1908.



Salem. Curnew Vosper

Gwen John (1876 - 1939)



Japanese Doll c.1928

Oil on canvas

Olew ar Gynfas

Gwen John was known as the sister of the more famous Augustus, but, as he predicted, her critical acclaim now outstrips his. The flamboyant Gus now looks shallow and hearty. The recessive Gwen is a reclusive, introspective, obsessive talent in the true Modernist mould. She painted the same subject repeatedly, pursuing small differences, a Morandi of the solitary female figure.

Tom Lubbock. arts@independant.co.uk



Corner of the Artists Paris Room.C 1907

oil on canvas

Olew ar Gynfas.



The Welsh at Mametz Wood
WILLIAMS, Christopher (1873 - 1934)

The Charge of the Welsh Division at Mametz Wood, 11 July 1916, part of the Somme offensive. Painted at the request of the Secretary of State for War, David Lloyd George. Williams visited the scene in November 1916 and later made studies from a soldier.

*The Charge of the Welsh Division at Mametz Wood
11 Gorffennaf 1916 yn rhan o'r frwydr Somme. Creuwyd ar gais yr Ysgrifennydd Gwladol dros Ryfel, David Lloyd George. Ymwelodd Williams yr olygfa ym mis Tachwedd 1916 ac yn ddiweddarach gwneth astudiaethau o filwr.*

John Kelt Edwards 1875 – 1934, *Y Ddraig Goch a Ddyry Gychwyn*. Llyfrgell Genedlaethol Cymru

During World War I, Edwards created war cartoons war, an example of this in the picture, Dragons and roar. The dragon in this powerful and fight back against the enemy, which an interesting example of its kind from the period.

Yn ystod y Rhyfel Byd Cyntaf, bu'n creu cartwnau rhyfel a gwelir enghraifft o hyn yn y llun, Y Ddraig Goch a Ddyry Gychwyn. Mae'r ddraig hon yn bwerus ac yn ymladd yn ôl yn erbyn y gelyn, sy'n esiamplddiddorol o'i bath o'r cyfnod.



Sir William Goscombe John (1860-1952)



Drummer Boy (1908)
commemorating the Battle of
Dettingen in 1743.

Lampeter War Memorial
(1921)
Cofeb Rhyfel
Llanbedr Pont Steffan





"Three Night Blitz" Swansea / Abertawe February 19-21 1941 -230 people died and more than 400 injured

<https://www.walesonline.co.uk/incoming/gallery/16-haunting-pictures-devastating-destruction-6731590>



The Welsh Collier 1931 and *The Communist* c1932 Evan Walters (1893-1951)



At the Coal Face - Vincent Evans (1894-1976)



émigré artists Heinz Koppel and Josef Herman (1911-2000), influenced Zobole, and the Rhondda Group.



Herman (ND) no title- miners

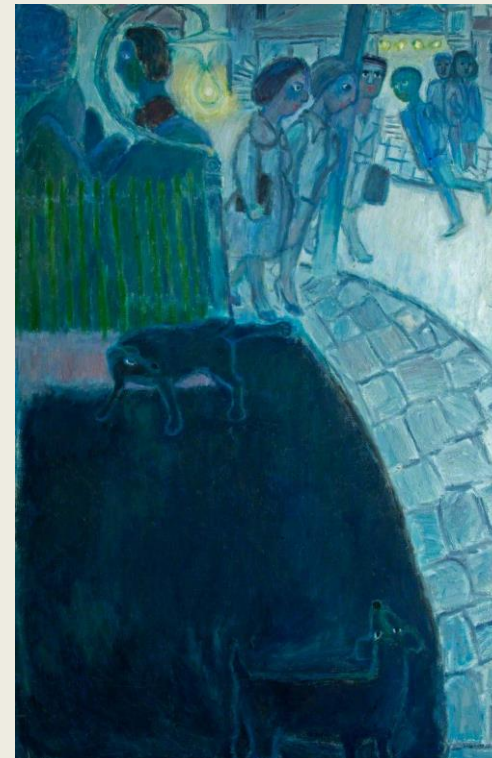
Herman *Miners* 1951



Heinz Koppel
(c1952), *Mare and Foal*



Ernest Zobole
(c.1958–1959)
People and Dogs, Ystrad



Josef Herman
Sketch of a
woman
[1945]





Geoff Charles
(1963) *Cars being
stopped on the
Trefechan Bridge in
Aberystwyth*

Geoff Charles (1963)
*Stopio Ceir ar Bont
Trefechan yn
Aberystwyth*

https://commons.wikimedia.org/wiki/File:Protest_gyntaf_Cymdeithas_yr_laith,_Pont_Trefechan,_1963.jpg



Marian Delyth (1971) *The Rev WJ Edwards and Dafydd Orwig carrying an 'Aberteifi' sign to replace the 'Cardigan' only sign in Aberystwyth.*

Marian Delyth (1971) *Y Parchedig WJ Edwards a Dafydd Orwig yn cario arwydd 'Aberteifi' i ailosod arwyth 'Cardigan' yn unig yn Aberystwyth.*

“I decided to be the one to show what was really going on in Vietnam. Here was something of profound importance.”

PHILIP JONES GRIFFITHS

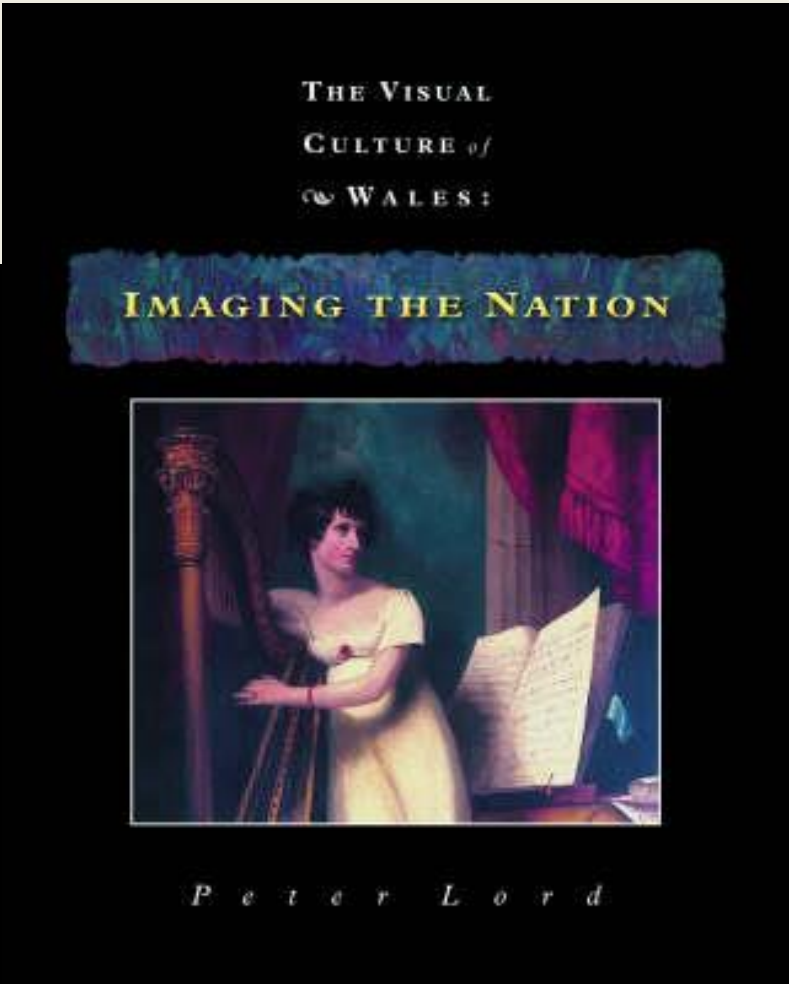
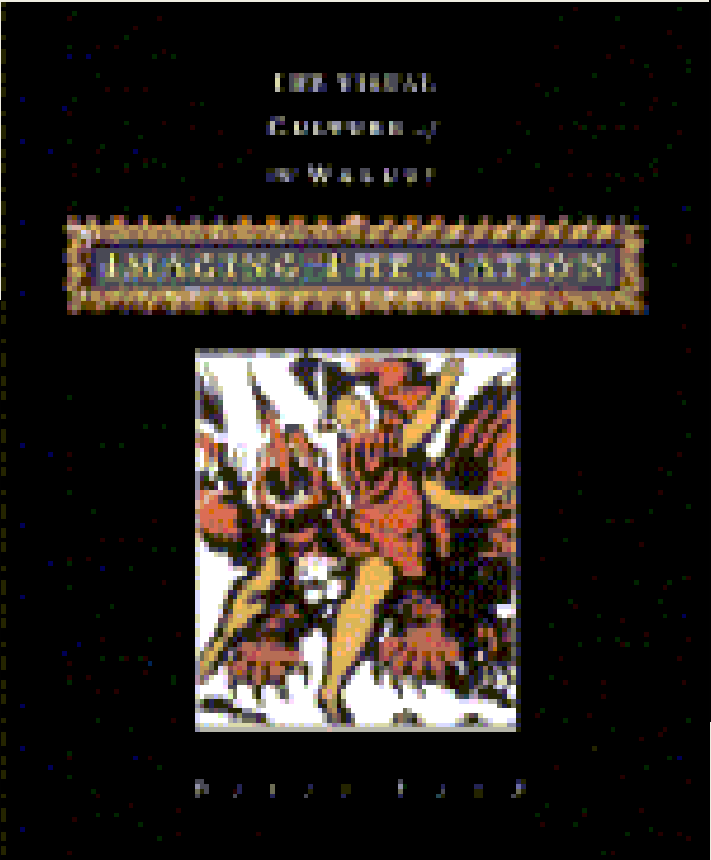
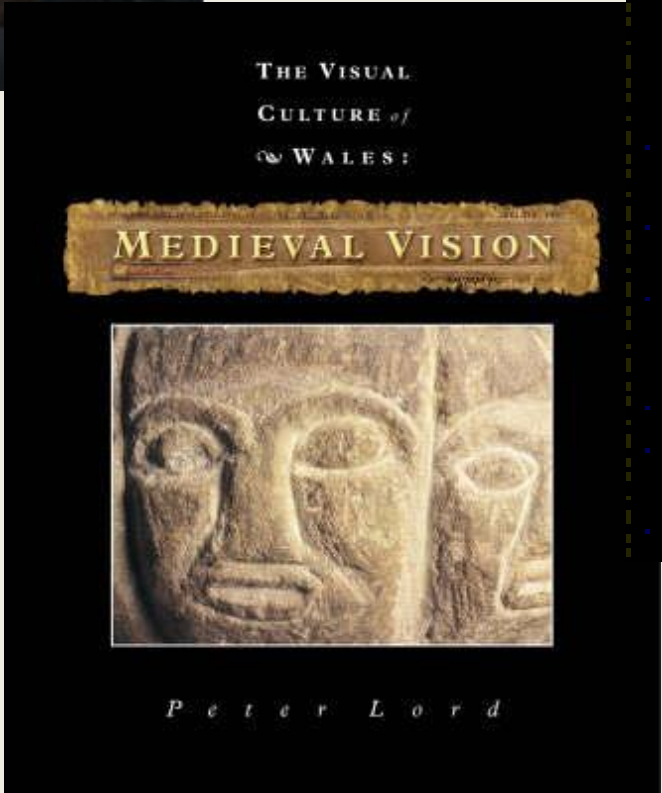
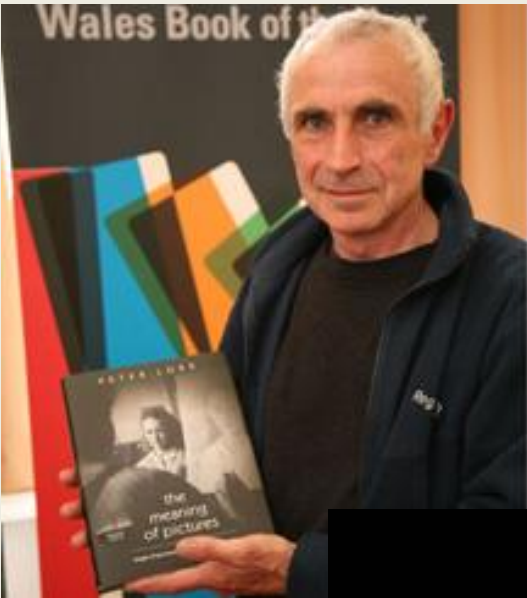
- [HTTP://PHILIPJONESGRIFFITHS.ORG/PHOTOGRAPHY/SELECTED-WORK/VIETNAM-INC/](http://philipjonesgriffiths.org/photography/selected-work/vietnam-inc/)

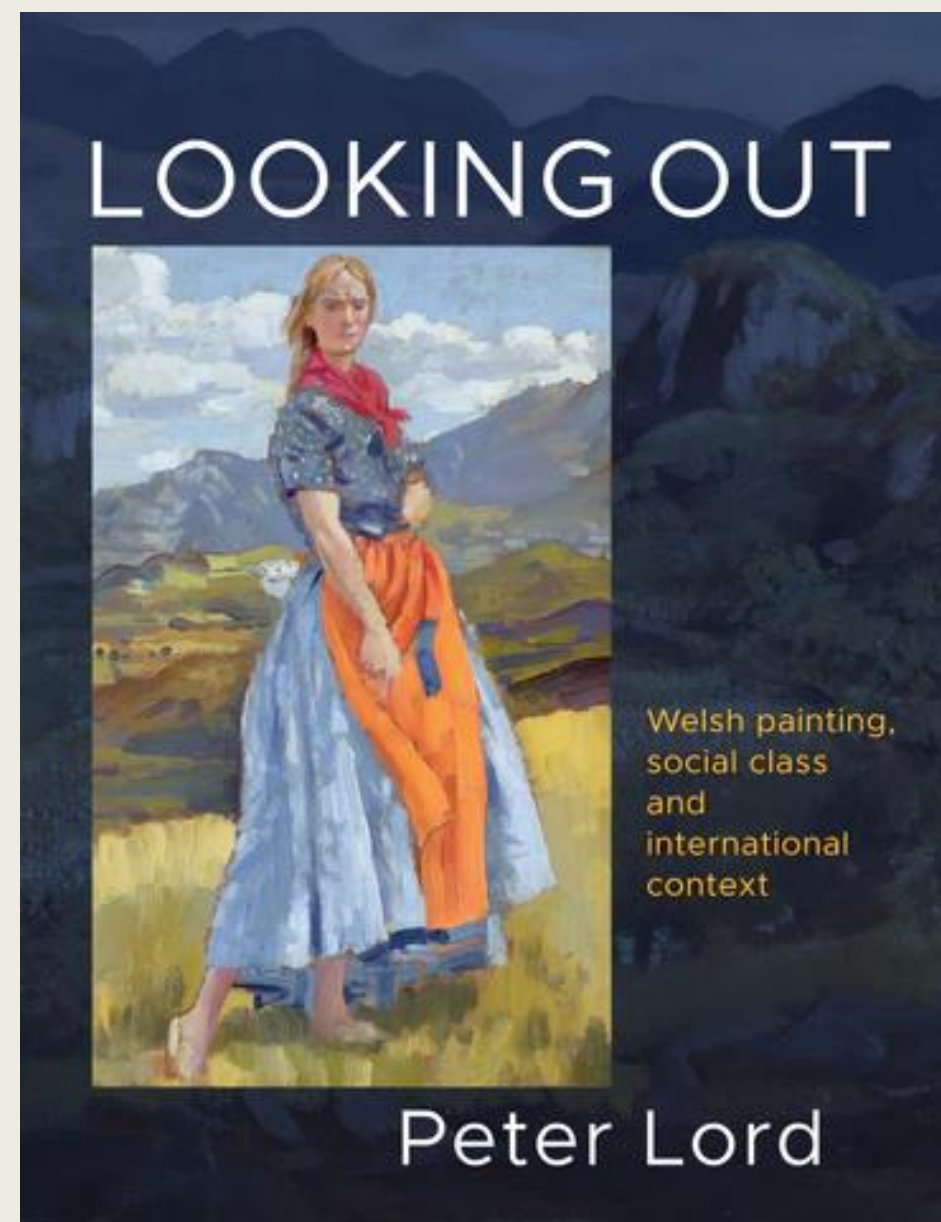
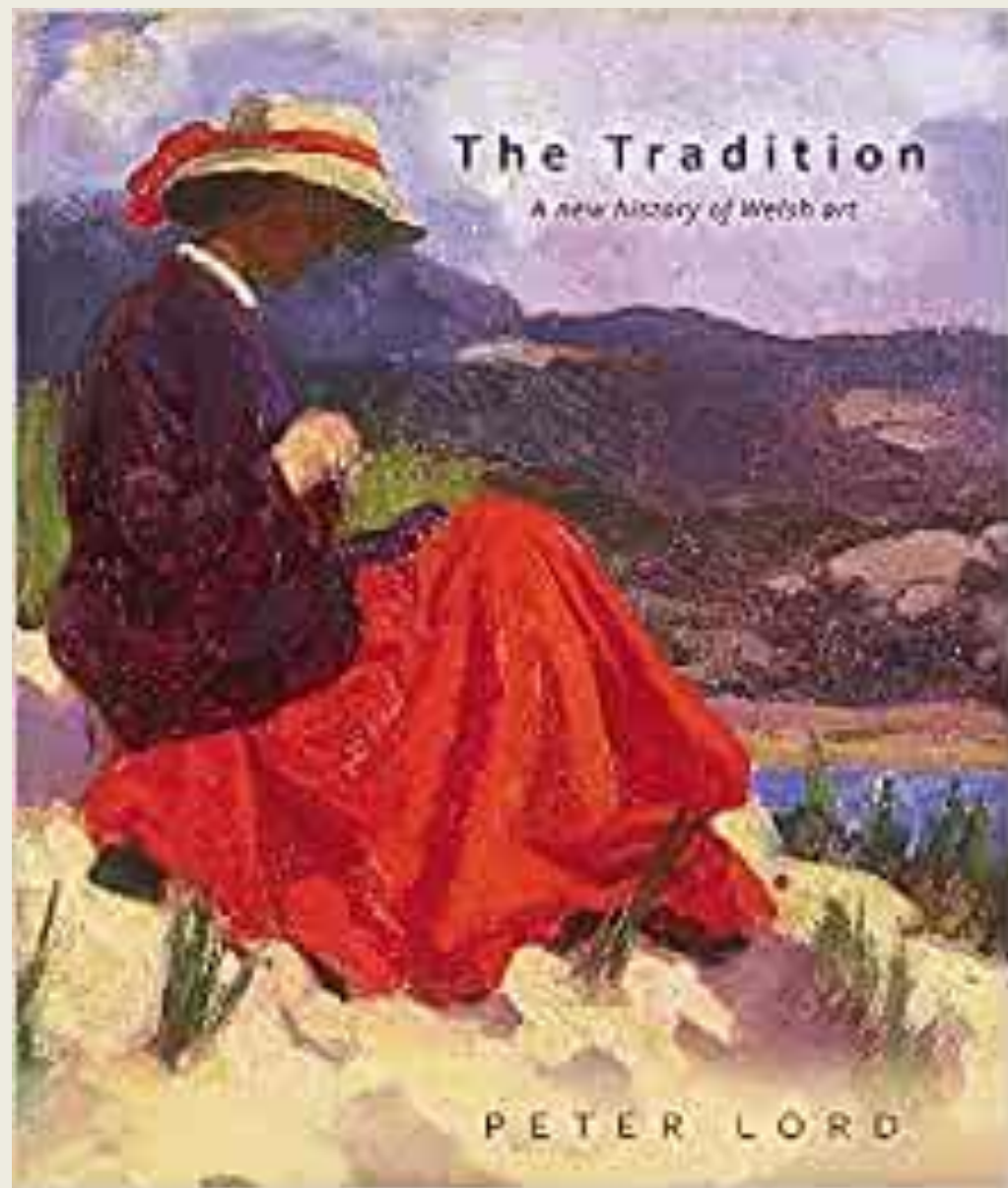
“Not since Goya has anyone portrayed war like Philip Jones Griffiths.” HENRI CARTIER-BRESSON
(French artist and humanist photographer)

Griffiths (1967) *VIETNAM*. This woman was tagged, probably by a sympathetic corpsman, with the designation VNC (Vietnamese civilian). This was unusual. Wounded civilians were normally tagged VCS (Vietcong suspect) and all dead peasants were posthumously elevated to the rank of VCC (Vietcong confirmed).



Deconstructing the historic assumptions about art in Wales has been done by Peter Lord in a series of books...







Peter Prendergast 'Nant Ffrancon'

David Hurn. Magnum
Photographer



Post-Modernism in Wales in the late sixties early seventies with Grwp Beca.



Ivor Davies *Y Tri*



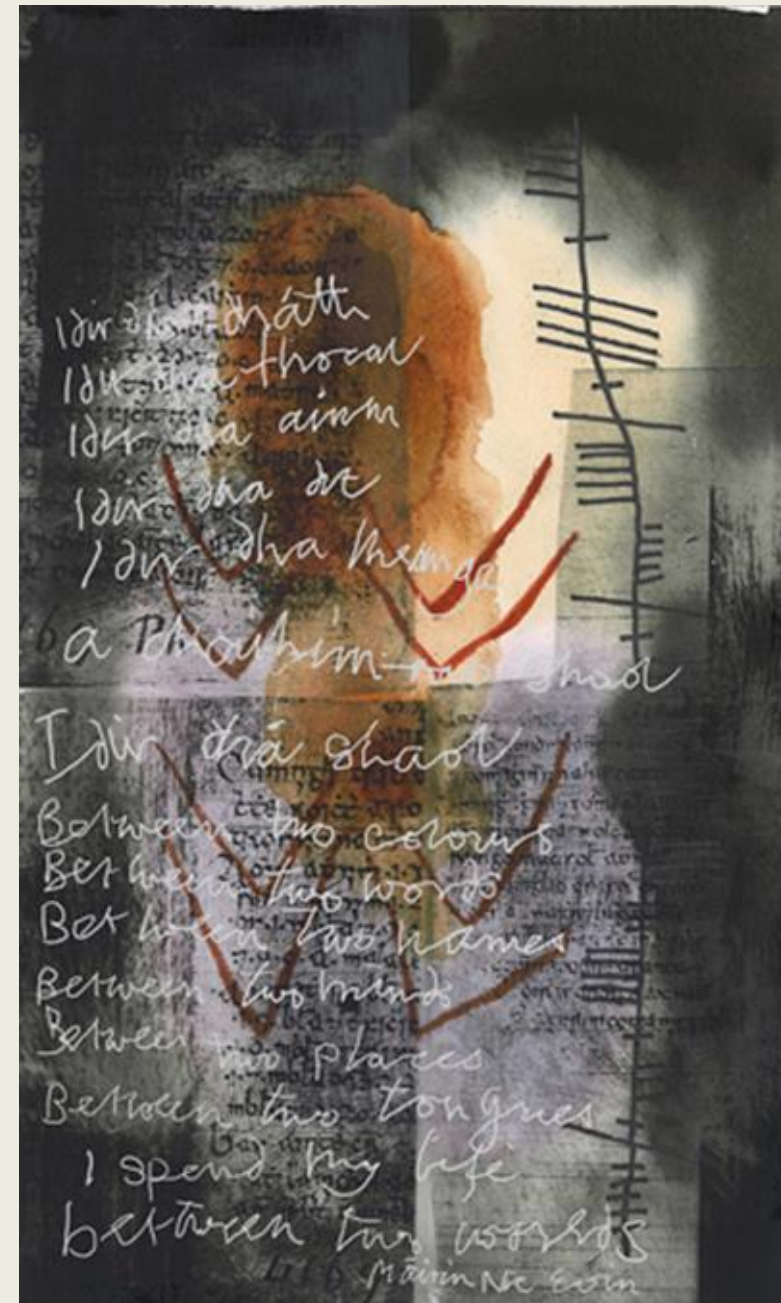
Yn yr Eisteddfod Genedlaethol a gynhaliwyd yn Wrecsam ym 1977, safodd yr artist Paul Davies yn dal trawst rheilffordd mawr pren uwch ei ben, a'r llythrennau 'WN' wedi'u cerfio'n amrwd ynddo.

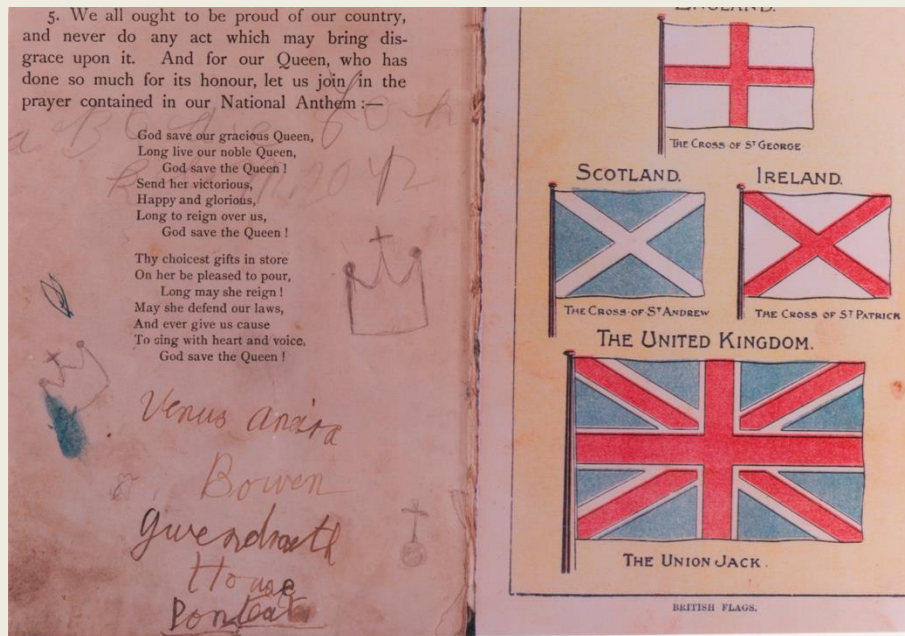
(Perfformiad, Eisteddfod Genedlaethol Wrecsam)

David Garner



Mary Lloyd Jones





Peter Finnemore

Lesson 56

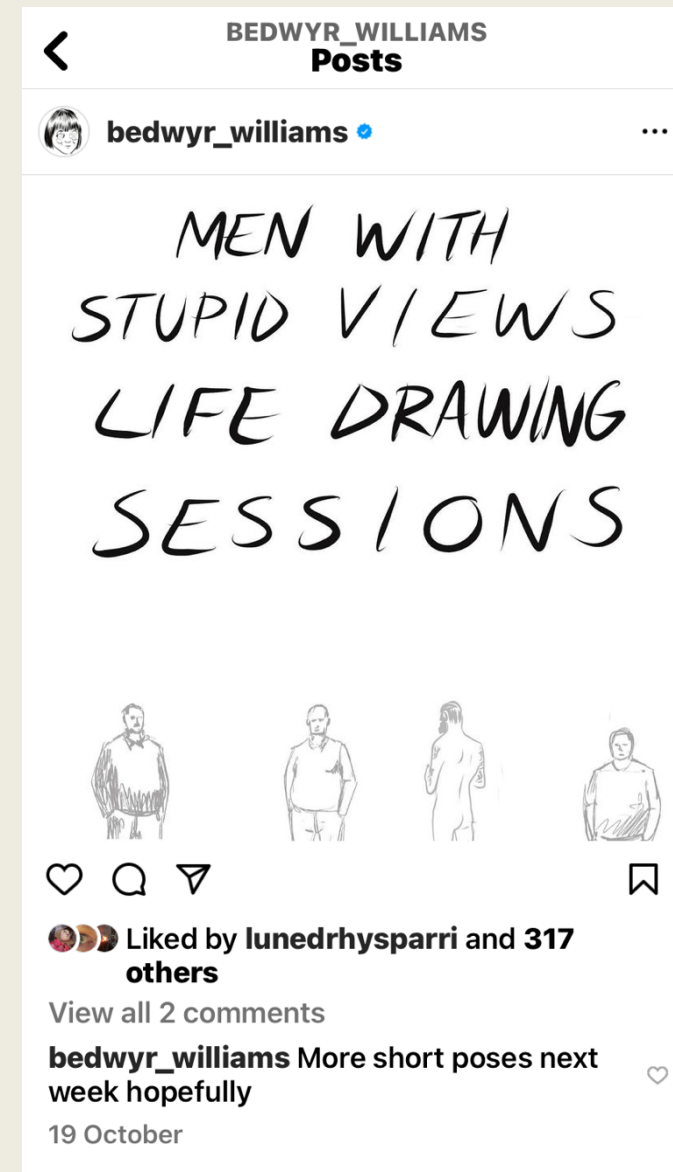


Eco Warrior



Bedwyr Williams

Le Welsh Man. 24 Hour Wellington. NZ



Bedwyr Williams (2023) Instagram

Have we asked enough questions?

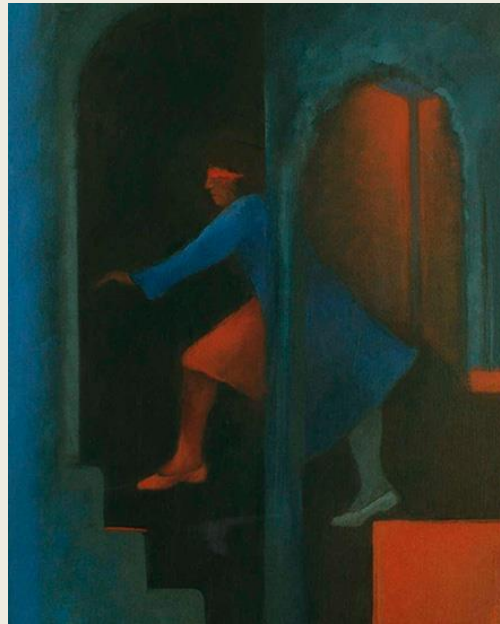


Aled Rhys Hughes (2016) photograph

A shell stays wedged in a tree, a century after the battle took place

<https://www.bbc.co.uk/cymrufyw/36725113>

Christine Kinsey



*Yr Ymweliad 4
Dallu a
Mwgwd Coch
The Visit 4 Red
Blindfold*



*Eiliad yn y
Ddawns 4
Moment in
the Dance 4*



Taith film clip

Angharad Pierce Jones

“The girly calendar was to re-appear in a later work Who Wins, You Decide and there was some pleasure in watching art audiences’ discomfort, not with nudity, but with this female nude, oiled and pouting. It was accurately done, Angharad had seen these calendars in workshops and suppliers, borrowed the format, representing it to an audience who were clearly unsure what their position should be when the male gaze is imitated, appropriated by a female artist.”

Byddai'r calendr genod bronnoeth yn ailymddangos mewn gwaith diweddarach, Pa Ferch? Dewiswch Chi, ac roedd mwynhad i'w gael o wyllo anesmwythder cynulleidfaoedd celf, nid gyda noethni, ond gyda'r ferch noeth hon, a'i chorff olewog a'i gwefusau awgrymog. Roedd yn ddarlun cywir; roedd Angharad wedi gweld y calendrau hyn mewn gweithdai a siopau cyflenwyr, wedi benthycu y fformat, a'i ailgyflwyno i gynulleidfa a oedd yn amlwg yn ansicr beth ddylai eu safbwynt fod pan gaiff edrychiad y gwryw ei feddiannu gan artist benywaidd.

Anthony Shapland, Artist and Curator, g39. February 2015

https://www.angharadpearcejones.com/pram_hallway.html

Jones (c.2005) *PA FERCH? DEWISWCH CHI.* [gwaith gosod]
WHO WINS? YOU DECIDE. [Installation]



https://www.angharadpearcejones.com/who_wins_pa_ferch.html

GIANT pictures of topless women are on display in the National Eisteddfod's arts and crafts pavilion this week, and there was never any question of them being censored on moral grounds.

The pictures are part of an artwork comprising 12 polling booths, each containing a poster-sized photograph of a young woman staring at the camera. Some of the images border on pornography, but there is no warning to visitors of the nature of the pictures.

<https://www.walesonline.co.uk/news/wales-news/topless-pics-avoid-eisteddfod-cut-2381516>



ARTISTIAID BENYWAIDD YNG NGHYMRU

HON

WOMEN ARTISTS IN WALES

2022



Editor Christine Kinsey • Introduction Menna Elfyn and Ali Anwar

Marian Delyth

One of Wales' most prominent photographers. She started her career in an advertising studio before moving back to Ceredigion to teach. Delyth has worked as a photographer and freehand designer. In her photographic career she divides her time between commission work, personal projects, workshops and learning.

Un o ffotograffwyr amlycaf Cymru. Dechreuodd ei gyrfa mewn stiwdio hysbysebu cyn symud yn ôl i Geredigion i ddysgu. Mae Delyth wedi gweithio fel ffotograffydd a dylunydd llaw rydd. Yn ei gyrfa ffotograffig mae'n rannu ei hamser rhwng gwaith gomisiwn, prosiectau personol, gweithdai a dysgu.



Mary Lloyd Jones

Her rich and vibrant paintings are inspired by Welsh landscape, history and culture, and often feature the early human markings of and the ogham and poetic alphabet.

Mae ei phaentiadau cyfoethog a bywiog wedi'u hysbrydoli gan dirwedd, hanes a diwylliant Cymru, ac yn aml yn cynnwys marciau dynol cynnar a'r wyddor ogham a barddonol.

Copa Pumlumon 1996



arts Centre · Following



discussing one of her artworks currently being exhibited :

ublished and respected Welsh artist h... See more

on Rea

snsqXdfRNBAeSmd7FMVhKrCsVEVdq-QukGUnNbo_ZykWrRW0PYIm

<http://www.llinell-amser.co.uk/>

- <https://nation.cymru/culture/how-young-artists-are-giving-wales-the-self-confidence-to-sketch-out-a-brighter-future/>