

SPACE : OBJECTS : NARRATIVE

CONSIDERING An imagined display space

YSTYRIED Gofod arddangos dychmygol

GOFOD : GWRTHRYCHAU: Naratif

Think about

1. A theoretical perspective
2. Your imagined exhibition.
3. Your area of study
4. An individual Interpretation
5. An object for your
imagined display space

Meddyliwch am

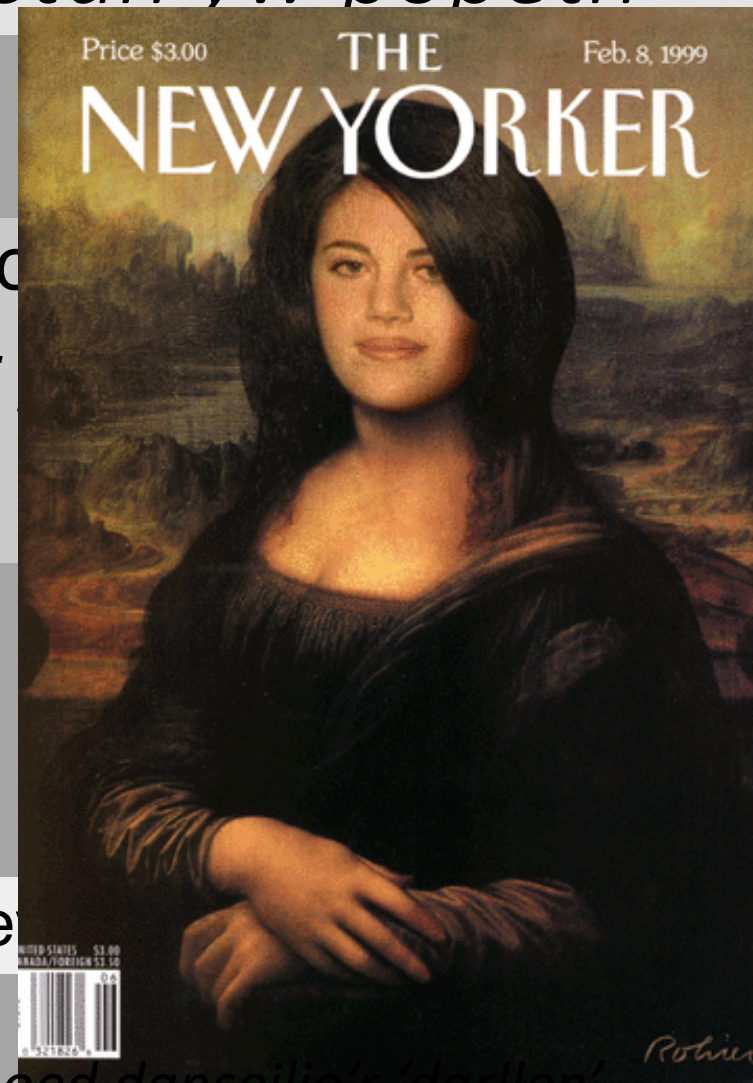
1. *Persbectif damcaniaethol*
2. *Eich gofod arddangos
dychmygol.*
3. *Eich maes Astudio*
4. *Dehongliad unigol*
5. *Gwrthrych i'ch Gofod
arddangos dychmygol chi*

The way we see things is affected by
what we know or what we believe in.

Ways of Seeing John Berger 1972



Context is everything
Cyd-destun yw popeth



Changing the context can change the meaning.

Gall newid y cyd-destun newid, aflonyddu, neu hyd yn oed danseilio'r 'darllen'.



Cymru -Humphrey Llwyd, 1574



London /
Llundain

Diwylliant - cyd-destun!



Inuit

Culture - context!



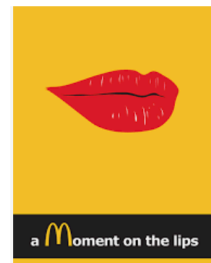
McDonald's Subvertisin...
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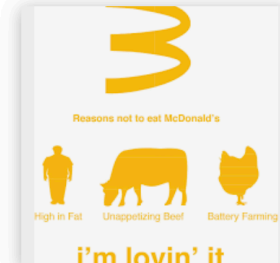
Subvertisements
ryansankar2.weebly.com



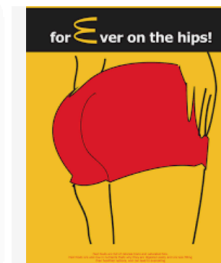
McDonalds billboard subvertising - UK



Subvertising - M.S



Sam James: Subvertising



McDonald's Subvertising



Subvertising Final Lcoid



Context History – *Cyd-Destun Hanes*

WHEN WE SEE A LANDSCAPE WE SITUATE
OURSELVES IN IT. IF WE 'SAW' THE ART OF THE
PAST. WE WOULD SITUATE OURSELVES IN
HISTORY.

WAYS OF SEEING BERGER 1972

Mr and Mrs Andrews about 1750, Thomas Gainsborough





3 versions of Duchamp's *Fountain*
Original Photographed by Alfred Steglitz (1917)
Replica of lost original (1964)
Bronze fountain by Sherrie Levine (1991)



Ancestor figure 'moai', called Hoa Hakananai'a (hidden or stolen friend) made of basalt. Images relating to the bird man religion (tangata manu); birds, vulvas, dance paddles in the form of stylized human figure, a ring and a girdle design are carved in relief on the back of the figure's head and body

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=512302&partId=1

Hoa Hakananai'a Easter Island Statue A History of the World in 100 Objects Meeting The Gods (1200 - 1400 AD)



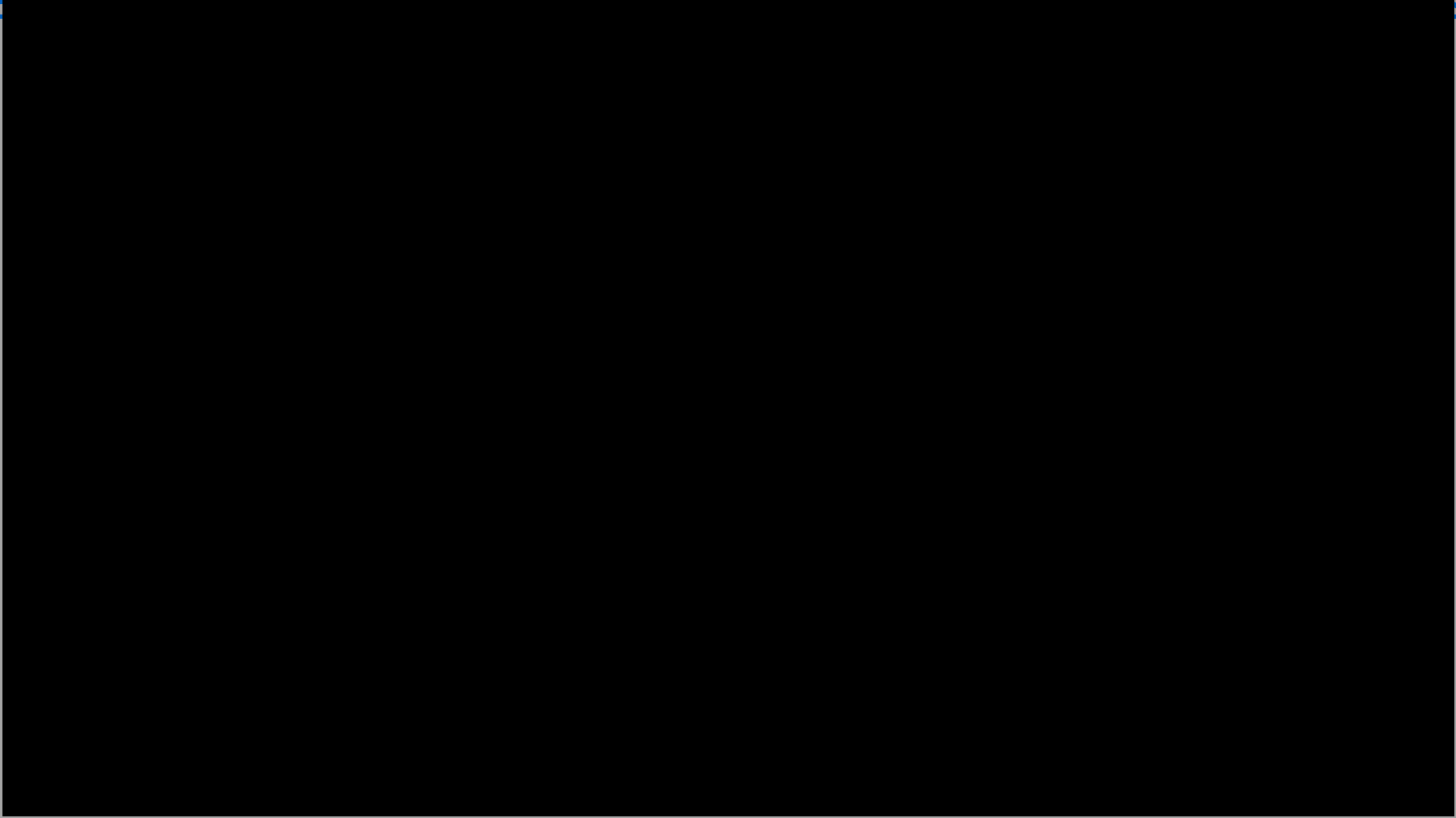


‘All that remains to be done is to play with the pieces. Playing with the pieces- that is post-modern.’

Jean Baudrillard 1984

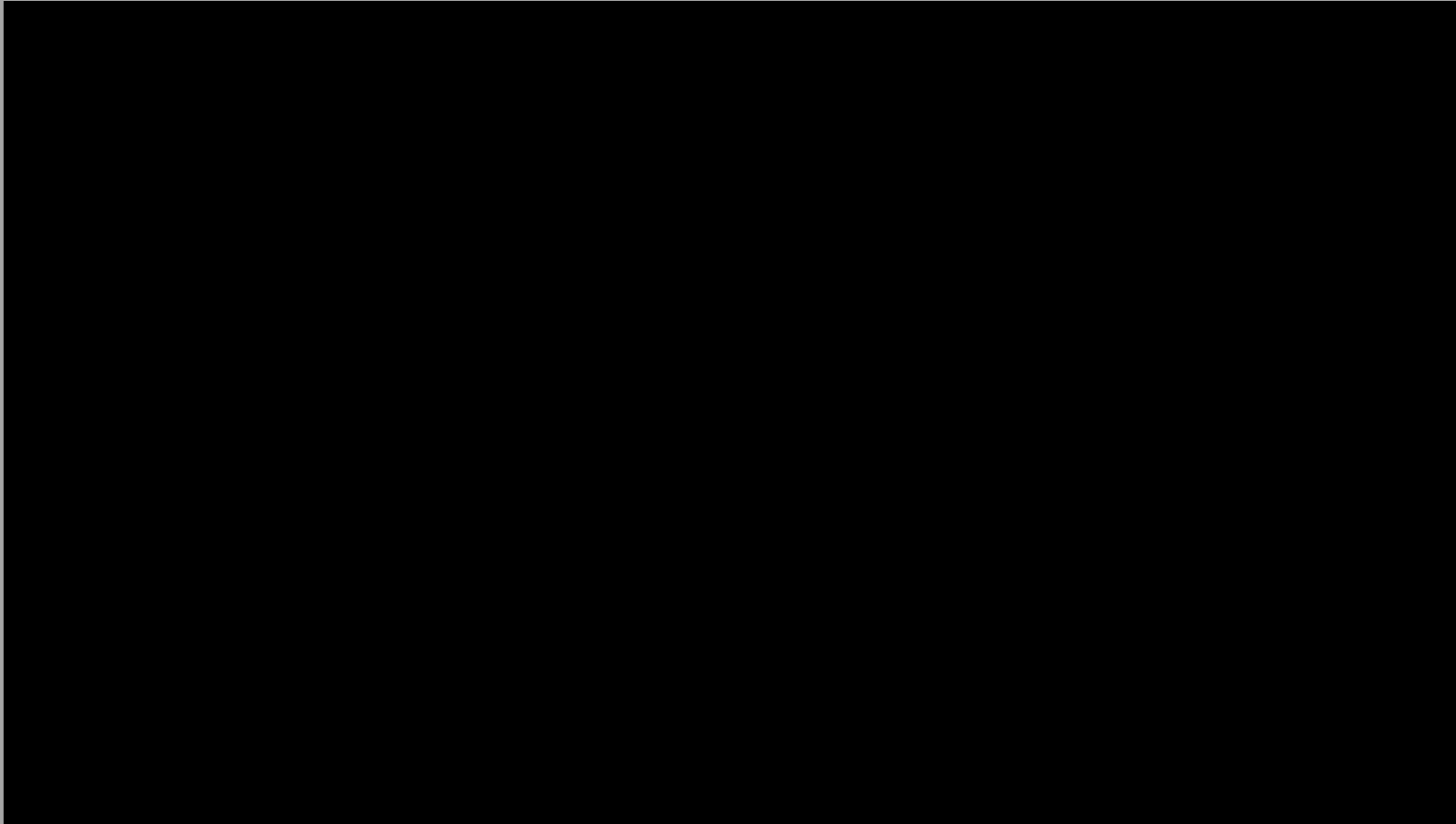
Brick Tir Sir Gâr

<https://www.youtube.com/watch?v=FuMHQ0HI3hE>



Tir Sir Gâr Bricsen

<https://www.youtube.com/watch?v=dcClO7LpKik>



Anthony Gormley *Field* 1998-2003



<https://www.tate.org.uk/whats-on/tate-liverpool/exhibition/anthony-gormley-testing-world-view-field-british-isles>

Everyone involved in the many different stages of making *Field for the British Isles* - children, parents, teachers, staff at the brick factory and at the Gallery - share a real sense of personal and collective satisfaction, knowing they have created something which has a powerful, tangible energy of its own.

Field acts as an 'invasion' or 'infection', and the sensation is that of a tide; an endless mass that has become temporarily limited by the architecture of the place where it is installed, but could easily extend further than we can see. When we look at the figures in *Field*, they return our gaze, which has the effect of making us, and not them, the subject of the work.

<https://vimeo.com/153071733>





The Tomb of the Unknown Craftsman is a memorial to makers and builders, all those countless un-named skilled individuals who have made the beautiful man-made wonders of history. They are an artist in the service of their religion, their master, their tribe, their tradition.

2011

https://www.britishmuseum.org/about_us/news_and_press/press_releases/2011/grayson_perry.aspx

‘The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.’

Marcel Duchamp (1957)

, from Session on the Creative Act, Convention of the American Federation of Arts, Houston, Texas, April 1957.

The Poetics of Space

Bachelard, G. (1958) *The Poetics of Space*. Boston: Beacon Press

*The house
constitutes a body
of images that give
mankind proofs or
illusions of stability.*

Bachelard, G. (1958) *The Poetics of Space*. Boston: Beacon Press

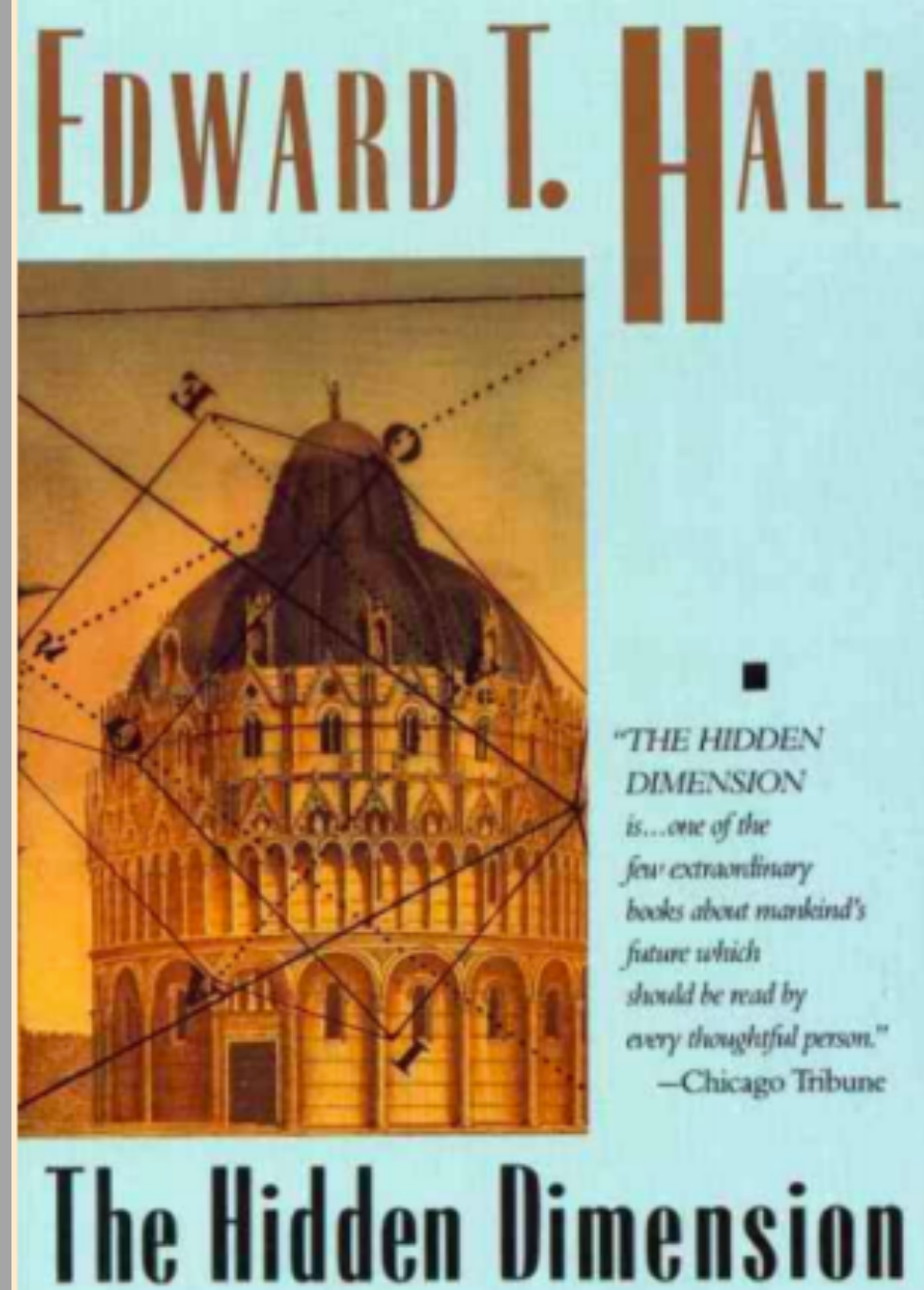
*“We read a house”
“We read a room”*

Bachelard, G. (1958) *The Poetics of Space*. Boston: Beacon Press



Edward T Hall - 'Proxemics'

Hall, E. T. (1966) *The Hidden Dimension*, New York: Doubleday,



Every culture has a set of hidden cultural rules concerning the physical space – or *proxemics* – between people when communicating

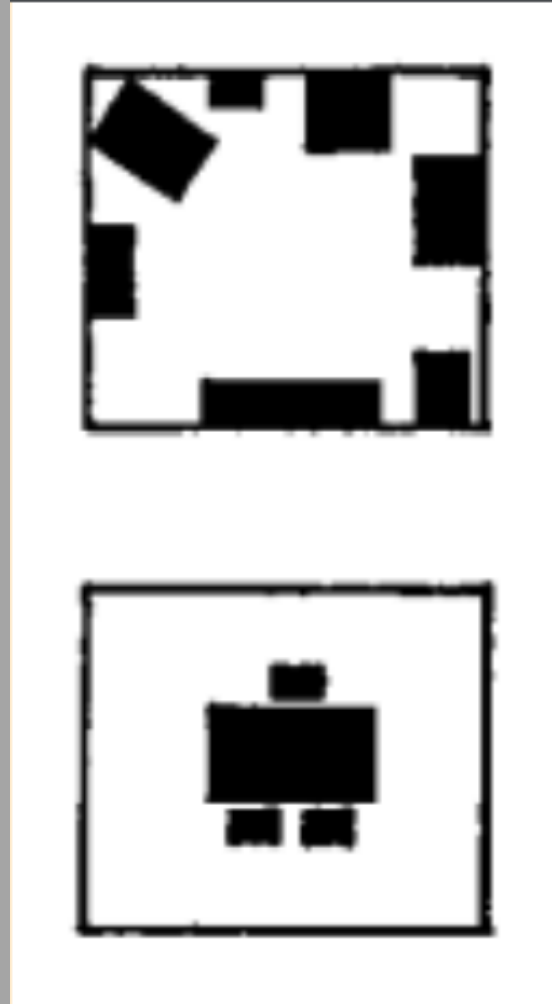
Intimate Distance
(0 to 18 inches).

Personal
Distance
(18 inches to
4feet).

Social Distance
(4 to 10 feet).

Public Distance
(10 feet to
infinity).

Cross Cultural
space
Heart(h)



Aelwyd
= fire
= house
= home
= dwelling

Y Seld Gymreig National Eisteddfod 2014



Interpreting Ceramics



Interpreting Ceramics :
issue 13 - Gaudy Welsh ...

Y Ddresel Gymreig / Y Seld Gymreig
The Welsh Dresser



‘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.’

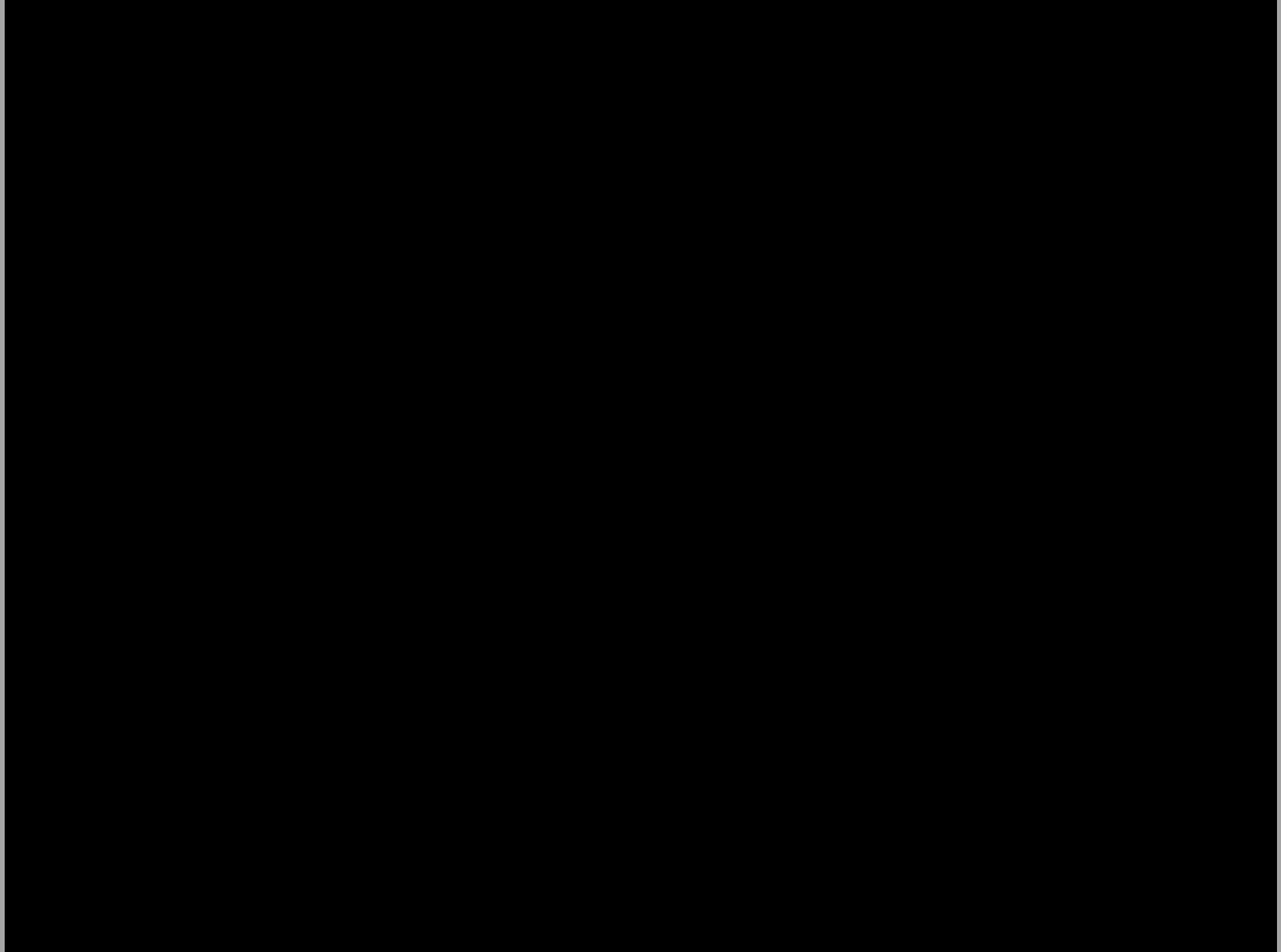
(Vincentelli 1994 p240)

“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)





**Narrative “transforms
spaces into places and
places into spaces”**

Merleau-Ponty (1945) in Phénoménologie de la perception (The Primacy of Perception)

Y LLE CELF (Eisteddfod Genedlaethol National Eisteddfod Arddangosfeydd arbennig/ Special Exhibitions

- *Troelli* (A Spin on Landscape 2017) – Manon Awst.
- *Dan y Wyneb* (Under the Surface) 2014 – Peter Bodenham and Towyn Jones.

Troelli

<http://eisteddfod.cymru/node/18108>

‘Here’s an opportunity, says Manon Awst, to gather information and present research by local artists and scientists concerning the landscape of Anglesey which includes paintings, sketches, sculptures, films, performances together with maps, geological samples and plants connected to the island.’

Dyma gyfle, meddai Manon Awst, i gasglu gwybodaeth a chyflwyno gwaith ymchwil gan artistiaid a gwyddonwyr lleol yn ymwneud â thirwedd Môn, gan gynnwys peintiadau, brasluniau, cerfluniau, ffilmiau, perfformiadau ynghyd â mapiau, samplau daearegol a phlanhigion sy’n gysylltiedig â'r ynys.



<https://eisteddfod.cymru/sites/default/files/resources/Catalog%20Y%20Lle%20Celf%202017.pdf>

Dan y Wyneb (Under the Surface)

Multi-media artist Peter Bodenham and local historian and storyteller Rev. Towyn Jones were commissioned to curate an exhibition derived from the museum's collection and to set about drawing objects and images together. Moreover, artworks responding to some of the artefacts were also commissioned in response to the objects at the Abergwili Museum in Carmathen



Cwpan dathlu Towyn Jones /
Towyn Jones commemorative cup
Peter Bodenham

Gwaneth yr artist amlgyfrwng Peter Bodenham ynghyd â'r hanesydd lleol a'r storïwr Y Parch. Towyn Jones i guradu a chreu arddangosfa yn deillio o gasgliadau'r amgueddfa a mynd ati i dynnu gwrthrychau a delweddau at ei gilydd. Yn ogystal, comisiynwyd gweithiau celf yn ymateb i rai o'r creiriau a'r gwrthrychau yn Amgueddfa Abergwili Caerfyrddin



Cerddwch ac fe ddaw'r ateb (manylyn / detail)
Peter Bodenham

Richard Long

- https://www.google.co.uk/search?q=richard+long&rlz=1C5CHFA_enGB835GB835&source=lms&tbm=isch&sa=X&sqi=2&ved=0ahUKEwjogtSPrdjgAhUyonEKHXUDBIMQ_AUIDigB&biw=1280&bih=638

A Line Made by Walking 1967

© Richard Long

<https://www.tate.org.uk/art/artists/richard-long-1525>



A LINE MADE BY WALKING

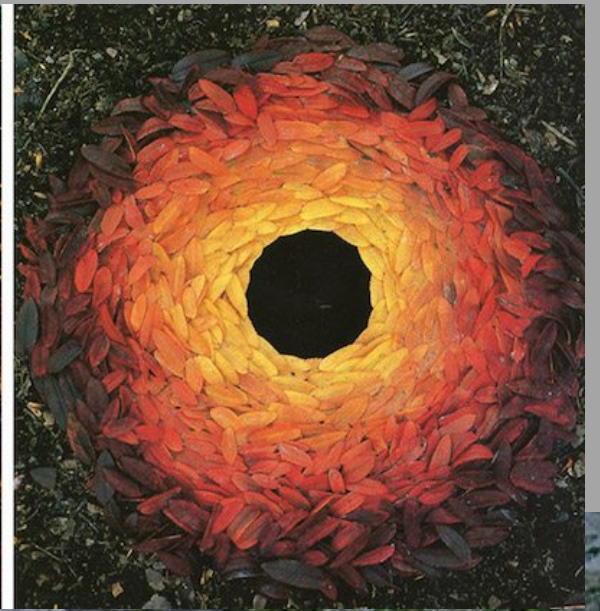
ENGLAND 1967

Andy Goldsworthy

- https://www.google.co.uk/search?q=andy+Goldsworthy&rlz=1C5CHFA_enGB835GB835&source=lnms&tbm=isch&sa=X&ved=0ahUKEwi41cWxrdjgAhXqXhUIHdrqDBIQ_AUIDigB&biw=1280&bih=638

2002

Arch at Goodwood



takes the ordinary stuff of all our lives
and shows it to be extraordinary.

<https://museum.wales/stfagans/galleries/>

canfod rhyfeddodau yn y pethau bychain

<https://amgueddfa.cymru/sainffagan/orielau/>.