Eisteddfod Genedlaethol Cymru Ynys Môn 2017

Y Lle Celf

Newid Tirlun wrth i'r Ddaear Droelli
Giving Landscape a Spin

Trai a llanw'n troelli ynof
A delweddau'n cau'n y cof.

Eleni comisiynwyd Manon Awst o Bencarnisiog i wireddu'r Arddangosfa Arbennig sy'n dwyn y teitl 'Troelli'. Yn y ffotograff mae llaw'r artist yn dal carreg o Fynydd Parys o flaen braslun gan yr artist Charles Tunnicliffe o draeth Llanddwyn. Amcan 'Troelli' a'r gweithgareddau sydd ynghlwm â hi yw ymdrin â themâu ecolegol sy'n cyffwrdd â thrigolion ac ymwelwyr Ynys Môn. Mae'r eitem a'r ddelwedd yn y llun yn arwyddocaol - ym Mynydd Parys yn ail hanner y 18fed ganrif roedd diwydiant copr mwyaf y byd - mae ei olion yno o hyd. Tynnodd yr artist bywyd gwyllt Charles Tunnicliffe (1901 - 1979) y darlun o goedwig Niwbwrch ym 1953 pan oedd y coed pinwydd yn cael eu plannu. Erbyn hyn mae'r goedwig yn lloches bwysig i'r wiwer goch. Cododd gryn wrthwynebiad pan gyhoeddwyd cynlluniau yn 2004 i gwympo coed ar draws rhan sylweddol o'r goedwig - mae'r broses o ymgynghori yn parhau.

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. Does dim hierarchaeth rhwng y gwahanol elfennau chwaith. Wrth hyrwyddo celf fel proses ymchwil rhyngddisgyblaethol a chydweithredol y nod yw annog trafodaeth ynglŷn â sut yr ydym yn amgyffred tirlun heddiw. Ar yr un llaw, mae tirlun yn ddelwedd sydd â'i wreiddiau yn y traddodiad rhamantaidd, gyda chysylltiad cryf â hanes paentiadau tirluniau. Ar y llaw arall, mae'n realiti ffisegol a materol sydd ag oblygiadau sylweddol ar y ffordd yr ydym yn byw heddiw, ac yn gofyn cwestiynau ynghylch sut y dylwn ni fyw yn y dyfodol.

Yn ôl yr artist, dyma gynnig golwg o'r newydd ar y tirlun yng nghyd-destun trafodaeth ddadleuol yr 'Anthroposen' - y term sydd wedi cael ei gynnig fel rhaniad amser daearegol newydd wrth gydnabod dylanwad peligyrhaeddol gweithgareddau dyn ar wyneb y Ddaear. "Mae'n gyfle eto", meddai Manon Awst, "i ysgogi cynulleidfa'r Eisteddfod i ail-ystyried eu perthynas efo'r ddaear o dan eu traed, ac yn y pen draw i edrych yn wahanol ar yr amgylchedd o'u cwmpas - y tir, y môr a'r atmosffer". A'r teitl 'Troelli'? "Meddwl am y byd yn troi oeddwn i fel man cychwyn," meddai. "A bod ein heffaith ni ar ein hamgylchfyd yn bygwth dinistrio systemau a strwythurau bregus dynol, ac yn y pen draw mi fydd y creigiau, y tirlun, a bywyd gwyllt yn ail-ffynnu. Mae 'Troelli' hefyd yn awgrymu newid, neu'r posibilrwydd o fedru troi pethau o gwmpas a chynnig ongl neu bersbectif newydd, sydd efallai yn ystyr mwy positif."

Gwireddir gyda chefnogaeth Cyngor Celfyddydau Cymru ac Is-bwyllgor Celfyddydau Gweledol Ynys Môn. Noddir y gweithgareddau gan Peninsula, Gaerwen.

Delwedd y braslun drwy garedigrwydd Stâd Charles F Tunnicliffe.

This year, Manon Awst of Pencarnisiog has been commissioned to curate the special exhibition entitled 'Troelli' (to spin). In the photograph, the artist's hand can be seen holding a rock from Parys Mountain with a sketch of Llanddwyn Beach by Charles Tunnicliffe as a background. 'The exhibition and its associated activities' aim is to investigate ecological themes that affect the people of Ynys Môn. The object and the image in the picture are noteworthy- during the second half of the 18th century Parys Mountain was the site of the world's greatest copper industry – where traces of remain. The wildlife artist Charles Tunnicliffe (1901 – 1979) drew the woods at Newborough in 1953 when the pine trees were planted. By now the woodland is an important habitat to the red squirrel. There was great opposition when plans were announced in 2004 to fell the trees across a sizeable stretch of the woods. The consultation process is on going.

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. There is no hierarchy to the different aspects either. By promoting art as a interdisciplinary and collaborative research method the aim is to further discussion concerning how we understand the landscape today. On the one hand, landscape is the imagery at the root of the romantic tradition, with a strong connection to the history of landscape painting. On the other hand, it is a physical and material reality that has significant bearing on the way we live today, and asks challenging questions concerning how we should live in the future.

According to the artist, she is reconsidering landscape within the context of the controversial debate concerning the 'Anthropocene' – the term proposed for the new geological epoch which acknowledges that far reaching influence of human activity on the Earth. 'Again here's an opportunity," says Manon Awst, "to inspire the Eisteddfod audience to reconsider their relationship with the ground beneath their feet, and to look afresh at the environment around them – the land, the sea and the atmosphere. And the title 'Troelli'? Initially I was thinking of the Earth turning, spinning," she said. "And the affect that we have on our environment is threatening to destroy fragile human systems and structures, although eventually the rocks, the landscape and the wildlife will thrive again. 'Troelli' also suggests change, or the possibility of being able to turn things around and offer a new angle or perspective, which maybe is a more positive meaning of troelli."

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Sketch image courtesy of the Charles F Tunnicliffe Estate.