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

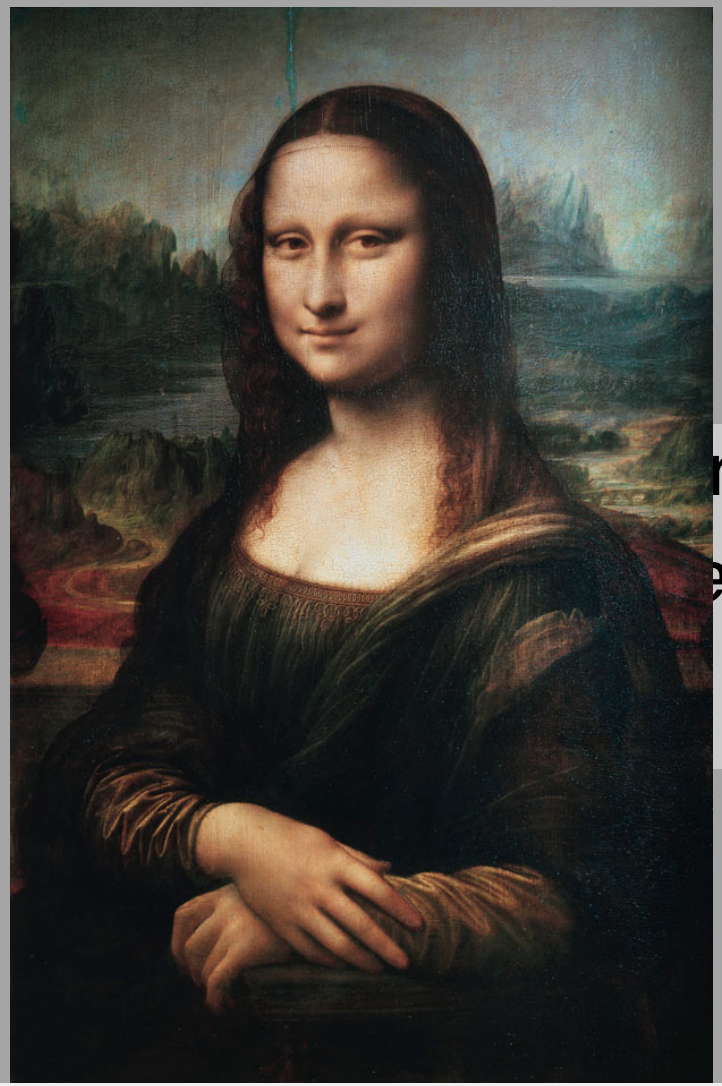
1. *Persbectif damcaniaethol*
2. *Eich gofod arddangos dychmygol.*
3. *Eich maes Astudio*
4. *Dehongliad unigol*
5. *Gwrthrych i'ch Gofod arddangos dychmygol chi*

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

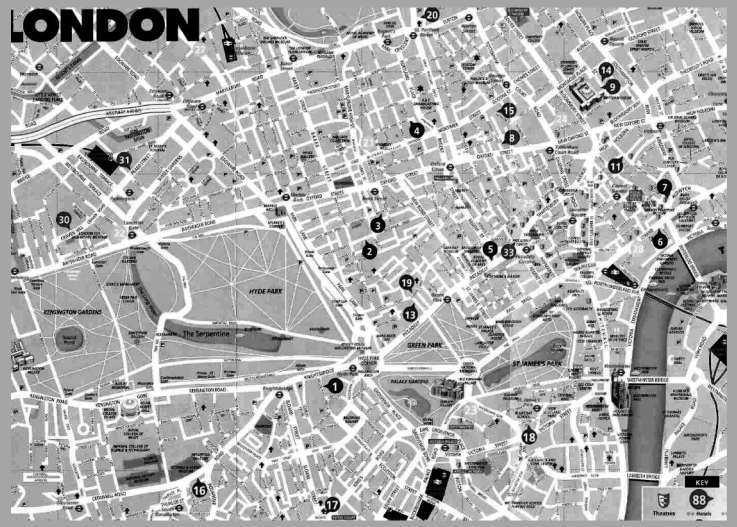


Changing the context can c e g'.

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

Diwylliant - cyd-destun!

Cymru -Humphrey Llwyd, 1574

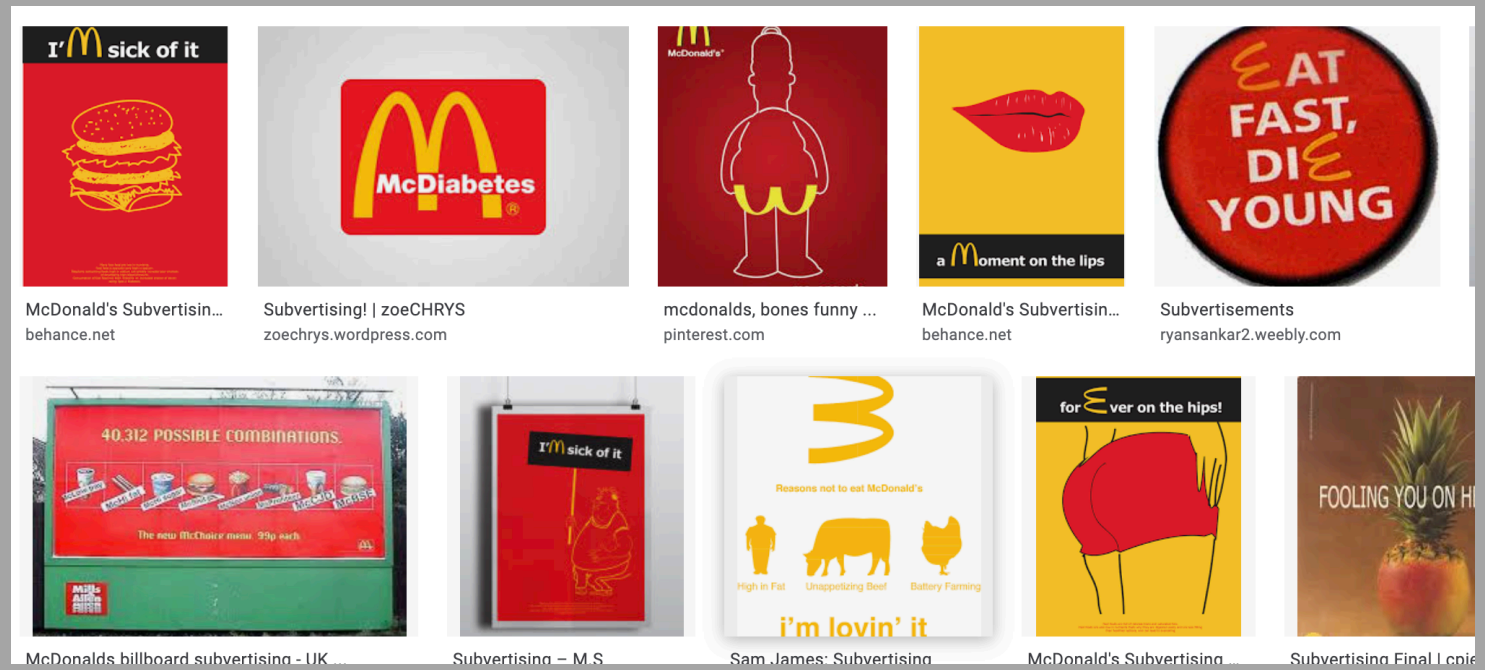


London / Llundain

Inuit

Culture - context!

Microsoft


I'm sick of it
McDonald's Subvertisin...
behance.net
McDiabetes
Subvertising! | zoeCHRYS
zoechrys.wordpress.com
McDonald's
mcdonalds, bones funny ...
pinterest.com
a Moment on the lips
McDonald's Subvertisin...
behance.net
EAT FAST, DIE YOUNG
Subvertisements
ryansankar2.weebly.com
40,312 POSSIBLE COMBINATIONS.
The new McChoice menu. 99p each
McDonalds billboard subvertising - UK ...
I'm sick of it
Subvertising – M.S
Reasons not to eat McDonald's
High in Fat
Unappetizing Beef
Battery Farming
i'm lovin' it
Sam James: Subvertising
for Ever on the hips!
McDonald's Subvertising ...
FOOLING YOU ON H
Subvertising Final Copie

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 stylizes 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 ObjectsMeeting The Gods (1200 - 1400 AD)

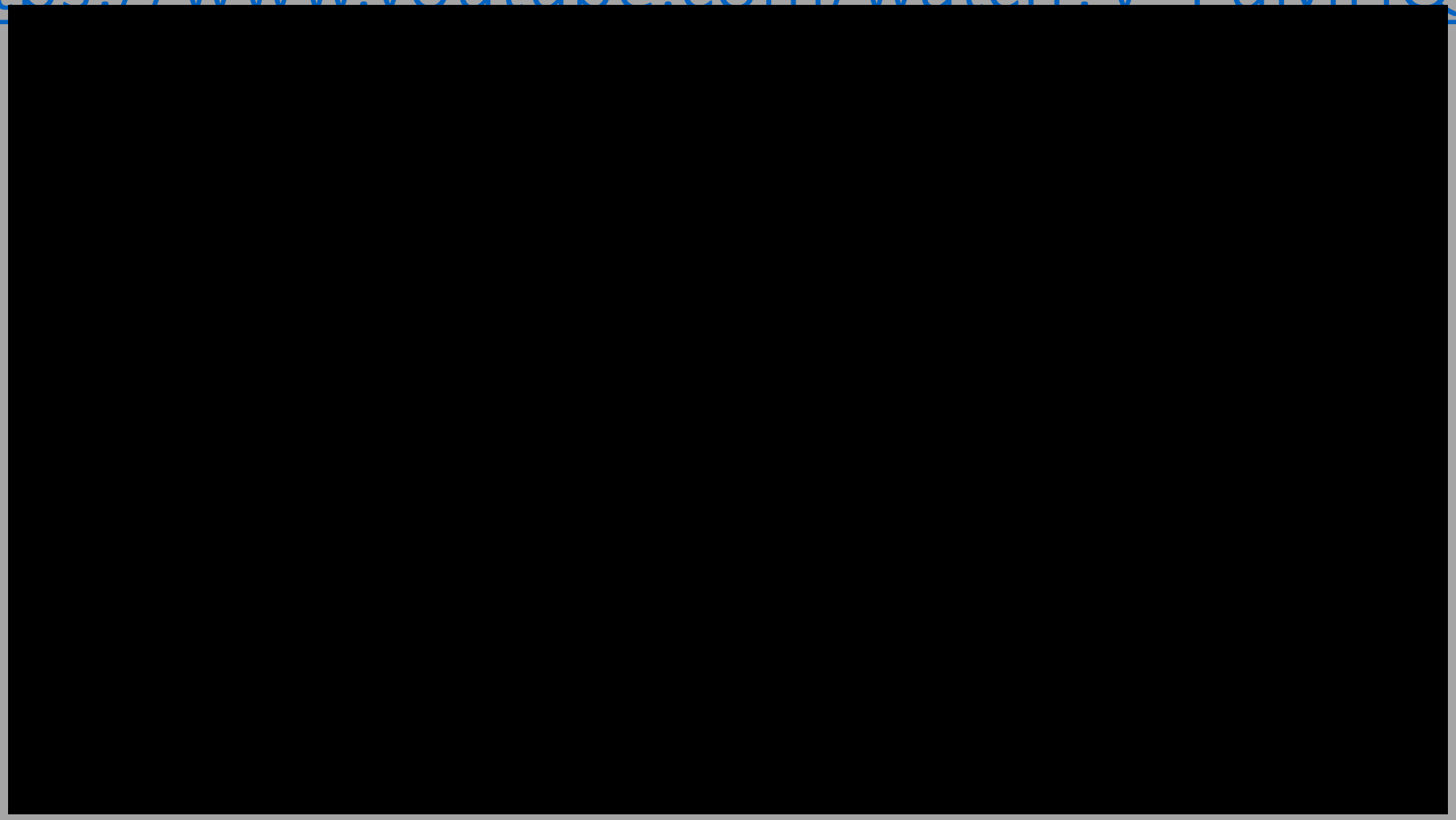
alamy

‘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=FuMHQOHI3hE



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/antony-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.

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

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://www.tate.org.uk/whats-on/tate-liverpool/exhibition/antony-gormley-field

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

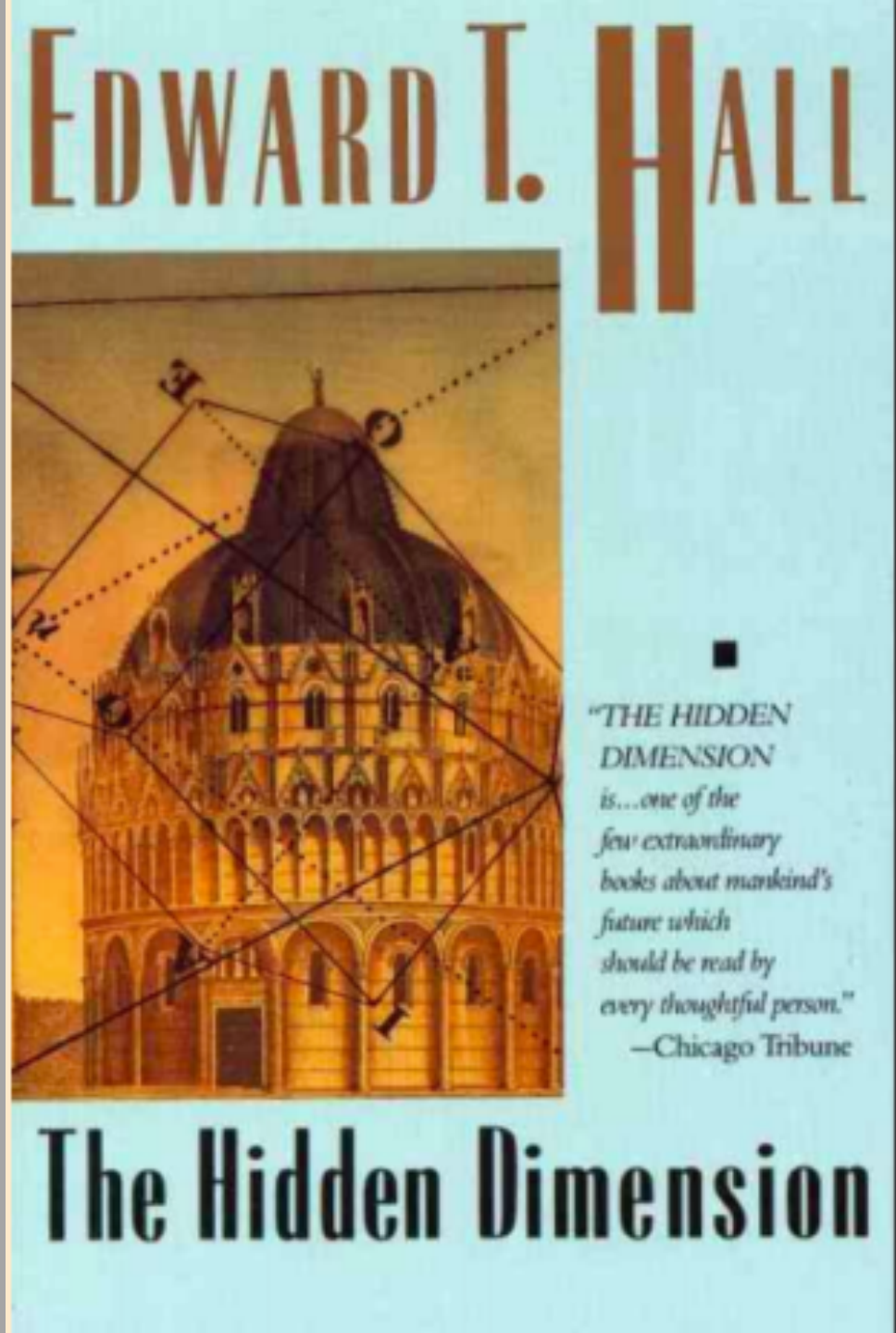
"We read a house"

"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

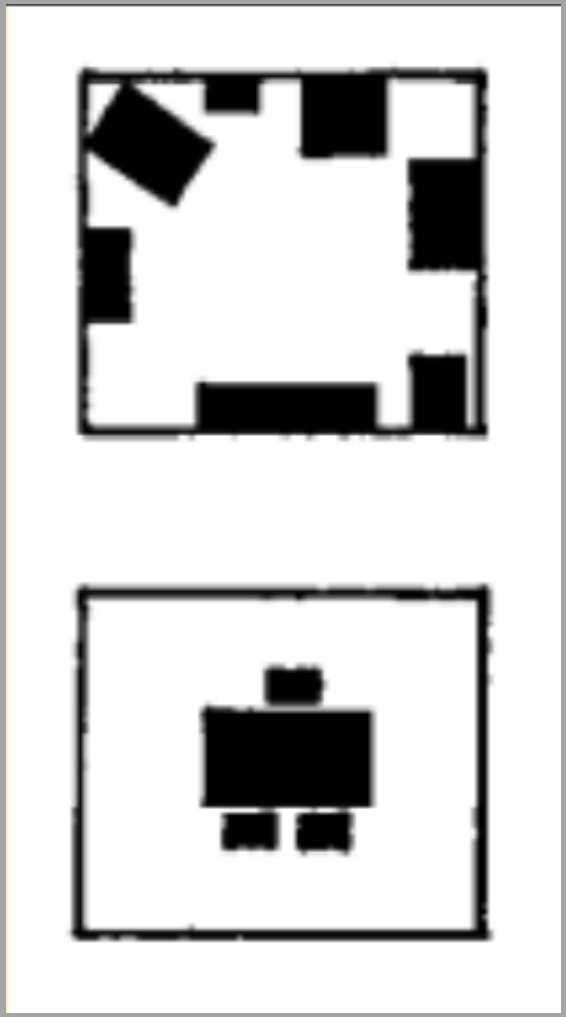
Intimate Distance (0 to 18 inches).

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

Interpreting Ceramics

Interpreting Ceramics : issue 13 - Gaudy Welsh ...

Y Ddresel Gymreig / Y Seld Gymreig

The Welsh Dresser

Y Seld Gymreig National Eisteddfod 2014

‘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)

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/.