

The global and local in Welsh art

Y pell a'r agos mewn celf Cymru

Key words: Welsh Art, Interpretation, Local, Global

Allwedd eiriau: Celf Cymru, Dehongli, Agos, Pell

- **Question 2:** Exploring art made or curated outside the gallery space, discuss how artists have developed art practice utilising space (and/or place). providing evidence from at least 2 artists and thinkers.
- **Question 4:** From the series of FINE ART MAKING research strand lectures, choose a theme, movement, or selection of artists or designers that relate to your practice or interests, and construct a 2,500-word essay. Critically assess primary themes, key writers, and relevant practitioners.
- **Question 5:** With an emphasis on Welsh language, Culture or Identity chose a theme or focus on creative practitioners relevant to your field of study and critically analyse your choices. This essay can be presented in Welsh or in English in discussion with your tutor.





Johann Zoffany RA, (1771-1772) *The Academicians of the Royal Academy*,

<https://www.royalacademy.org.uk/article/ra-magazine-summer-2016-hidden-from-history>

- Remarkably, among the 34 founder members there were two women, Mary Moser (1744-1819) and Angelica Kauffman (1741-1807)
- After Kauffman's return to Rome and Moser's death, there were no further women Royal Academicians until Dame Laura Knight was elected in 1936. (Amanda Vickery 2016)
- <https://www.royalacademy.org.uk/article/ra-magazine-summer-2016-hidden-from-history>

Grand Manner

- English term for the highest style of art in academic theory (According to teachings of an Academy).
- Developed by Reynolds and extensively discussed in his “Discourses on Art” (15 lectures delivered to students at Royal Academy 1769 - 1790).
- Reynolds argued that painters should not slavishly copy nature but seek a generalised and ideal form.
- This 'gives what is called the grand style to:
 - Invention
 - Composition
 - Expression
 - Colouring
 - Drapery



Sir Joshua Reynolds (1762)
Lady Cecil Rice, (Newton
House Llandeilo) [oil on
canvas/ olew ar gynfas] 126.37
cm x 100.65 cm

Landscape painting

18th Century

Paentio tirlun

18fed Ganrif

The Vogue for landscape painting is one of the most notable features of artistic taste in Britain in the late 18th and early 19th centuries
More than a third of exhibited paintings at the Royal Academy were in this category

British Painting the Golden Age

Picturesque

- Means Like a picture
- Aristocrats took the Grand Tour in Europe over a number of Years
- The 'Picturesque Tour' taken by the less wealthy and over a shorter period of time
- These tours took place in Britain

- Travel guides produced as a means for Middle class to judge a place before visiting as Tourist
 - “An Essay on the Picturesque as Compared with the Sublime and Beautiful” published in 1794 by Uvedale Price
 - “Picturesque Tour’ book “Observations on the River Wye, and Several Parts of South Wales, etc. Relative Chiefly to Picturesque Beauty; made in the Summer of the Year 1770”, 1782 by Reverend William Gilpin in which he introduced Picturesque as an aesthetic ideal or theory this was a practical book which instructed England's leisured travelers to examine "the face of a country by the rules of picturesque beauty".



Tintern Abbey, from William Gilpin's
Observations on the River Wye (1782)



Rev William Gilpin
Landscape, Cliffs and Trees
Pencil, watercolour and pen and ink on
paper: 93 x 171cm



Joseph Mallord William Turner (1795-6)

Llanstephan Castle by Moonlight, with a Kiln in the Foreground [Pencil and watercolour on paper 213 x 280 mm]

(Turner took tours of Wales)



"Doctor Syntax losing his way" by Thomas Rowlandson,
taken from *The Tour of Dr. Syntax in Search of the Picturesque*,
1812. Hand Coloured aquatint 20 x 12.5 cms
A satirical view of the picturesque tours.



Doctor Syntax perused by a Bull" by Thomas Rowlandson,
taken from The Tour of Dr. Syntax in Search of the Picturesque,
1812. Hand Coloured aquatint 20 x 12.5 cms



Thomas Rowlandson (1756-1827) *An Artist Travelling In Wales*
Hand-coloured aquatint. England, 1799.

Sublime

- Theory of art put forward by Edmund Burke in *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* published in 1757.
- He defined the Sublime as an artistic effect productive of the strongest emotion the mind is capable of feeling and wrote 'whatever is in any sort terrible or is conversant about terrible objects or operates in a manner analogous to terror, is a source of the Sublime'.
- In landscape the Sublime is exemplified by Turner's sea storms and mountain scenes
- in History painting by the violent dramas of Fuseli.
- The notion that a legitimate function of art can be to produce upsetting or disturbing effects was an important element in Romantic art and remains fundamental to art today.



Joseph Mallord William Turner (*circa 1832*)
Kidwelly Castle, South Wales {Watercolour on paper 289 x 445 mm}

Beautiful

In 18th Century painting viewers recognized the Beautiful in works that were characterized by smoothness, glassy water, gently undulating countryside, flowing lines, languid and graceful human figures, and light, bright, or mild colors. Harmony of composition and pleasantness of topic characterize paintings in the Beautiful style. Burke also believed that the Beautiful lacked energy and vitality compared to the Sublime, and was restful to contemplate.



Richard Wilson *The Cock Tavern, Cheam, Surrey* c. 1745



Richard Wilson (*c.1756–7)
Distant View of Maecenas' Villa, Tivoli

Grand Tour

- Late 18th Century British
- were dominant group to take Grand Tour therefore British painters became main benefactors for patronage
- For many British painters, the experience of visiting Italy was transformative. Some were inspired to paint landscapes, work outdoors, or experiment with different mediums.
- The Grand Tour was a popular way for young men from wealthy families to finish their education

Richard Wilson converted from portrait painting to landscape, Thomas Jones experimented with sketching with oil paints, outdoors when he visited Rome or from the window of his lodgings in Naples. As well as the history and cosmopolitan culture of these cities, the scenery and light inspired painters long after they returned home.



Richard
Wilson
(c.1756–7)
*Distant View
of Maecenas'
Villa, Tivoli* [
Oil paint on
canvas]



Thomas Jones (1782) *The Bay of Naples*



Thomas Jones (1782) *A wall in Naples* [Oil on paper 25.4x38.1 cm]

<https://www.nationalgallery.org.uk/artists/thomas-jones>



Thomas Jones (1782) *Buildings in Naples* [Oil on paper 14.2x21.6 cm]

https://museum.wales/art/online/?action=show_item&item=1152

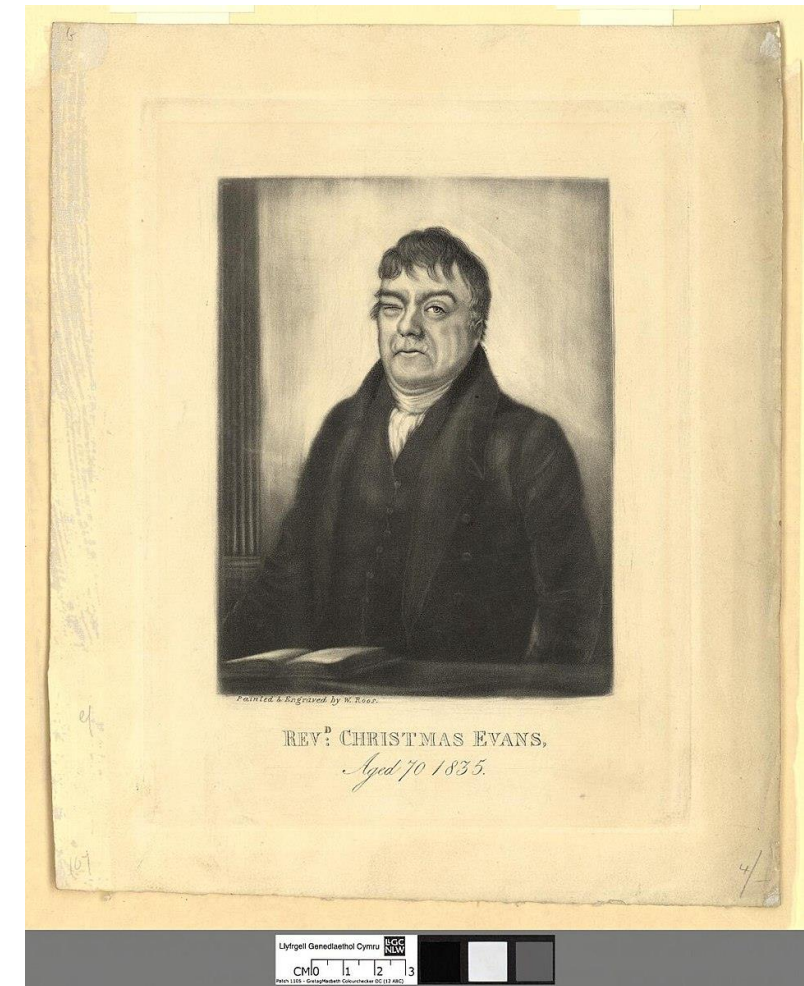
William Roos (1835) *Christmas Evans* [painting]



"Born at Bodgadfa, Angelsey, Roos enjoyed some success as a portraitist and a painter of animals. He engraved this portrait of the Baptist minister Christmas Evans (1766-1838) in mezzotint, and it is his best-known work. Evans was one of the powerful preachers of the day, an evangelical fire-and-brimstone revivalist who could drive a congregation to terror or religious ecstasy. Roos's painting captures the sheer physical power of the man - who was, reputedly, 7 feet tall - and had only one eye, the other blind socket being sewn shut."

https://museum.wales/art/online/?action=show_item&item=1618

[https://commons.wikimedia.org/wiki/File:William_Roos_-_Christmas_Evans_\(1835\).jpg](https://commons.wikimedia.org/wiki/File:William_Roos_-_Christmas_Evans_(1835).jpg)



William Roos (1835) *Revd. Christmas Evans, aged 70,*

A portrait from the Welsh Portrait Collection at the National Library of Wales. Depicted person: Christmas Evans – Welsh minister [mezzotint print]



Y Twmpa-Capel David Jones, 1926

For Jones, the four years of the community in Capel-y-ffin was an affirmation of his Welsh heritage and Catholicism. It offered escape from his wartime experiences and a cultural homecoming, and it was among the most productive periods of his career, with numerous paintings and engravings inspired by the surrounding landscape. It was also the place where he fell in and out of love with Gill's daughter, Petra. Significantly he never lived in Wales again, and never married.

I Jones, roedd y pedair blynedd yn byw yn y gymuned yng Nghapel-y-ffin yn gadarnhad o'i dreftadaeth Gymreig a'i Babyddiaeth. Roedd yn gyfle iddo ddianc o'i brofiadau yn ystod y rhyfel ac i ymgysylltu a'i gartref diwylliannol, roedd y cyfnod yma ymhlith y mwyaf cynhyrchiol o'i yrfa, gyda nifer o beintiadau ac engrafiadau a ysbrydolwyd gan y dirwedd o'i amgylch. Dyma hefyd y lle y syrthiodd i mewn ac allan o gariad gyda merch Gill, Petra. Yn arwyddocaol, ni fu erioed yn byw yng Nghymru eto, a ni briododd.

David Jones (1924)
The Garden Enclosed
[Oil painting on
Wood]

David Jones (1924)
*The Garden
Enclosed*
[peintiad olew ar
bren]



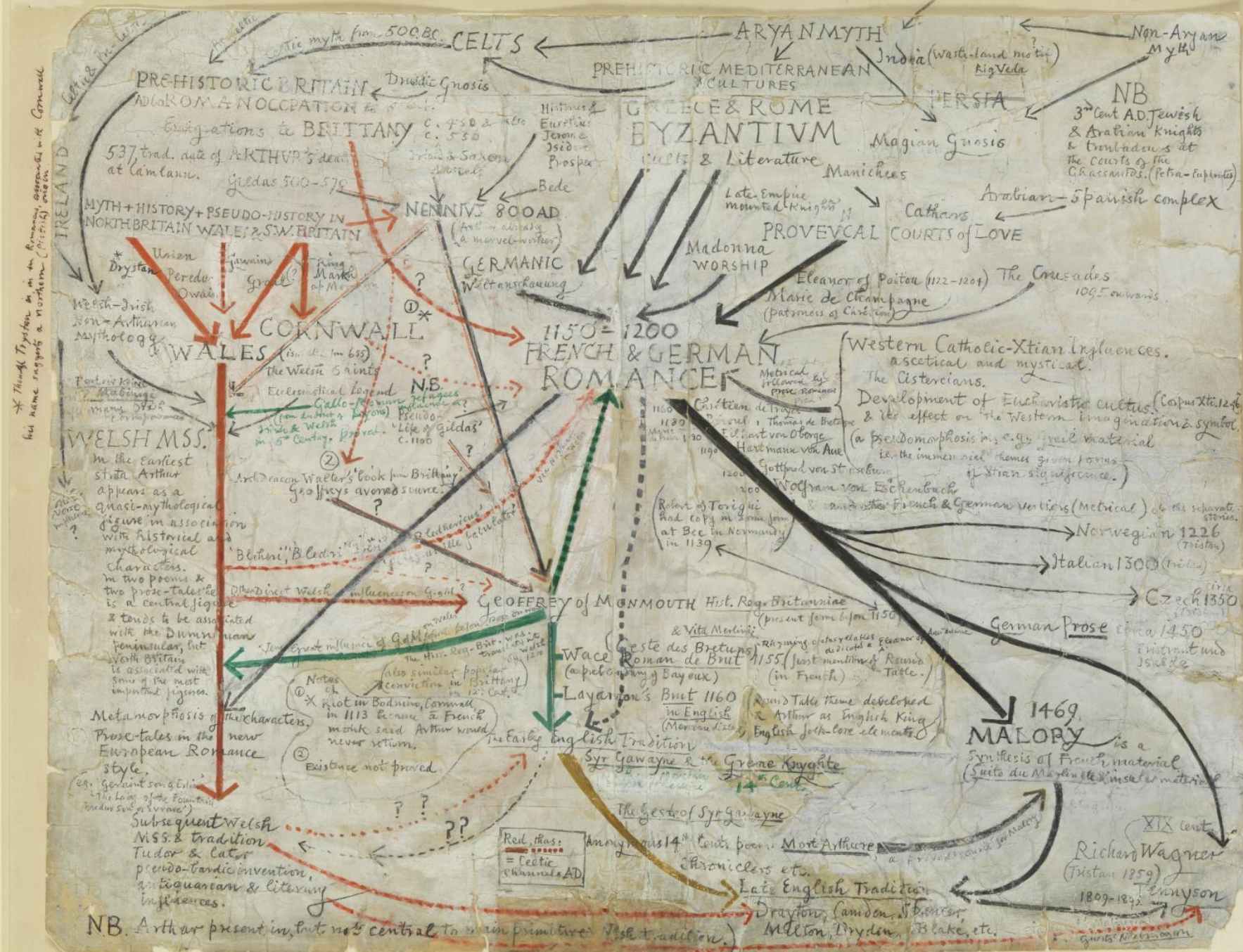
<https://www.tate.org.uk/art/artworks/jones-the-garden-enclosed-t02013>

his mother was: like de u
DVM·MEDIVM·
SILENTIVM·
TENERENT·OMNIA·
ET·NOX·IN·SVO·CVRSV·
MEDIVM·ITER·HABERET·
OMNIPOTENS·SERMO·
TVVS·DNE·DE·CÆLIS·
A·REGALIBVS·
SEDIBVS·Venit·
IN·FESTO·NATIVITATIS·DOMINI· MCM LII

David Jones
1952

*Dum medium
silentium :*
calligraphy,
Water-colour,
ink and
gouache.

[http://collections.vam.ac.uk
/item/O1304672/dum-
medium-silentium-
calligraphy-1952-
calligraphy-david-jones/](http://collections.vam.ac.uk/item/O1304672/dum-medium-silentium-calligraphy-1952-calligraphy-david-jones/)



David Jones (1943)
*Chart of sources for
Arthurian legends*
Also known as *Map
of themes in the
artist's mind*

[Graphite text with ink on paper]

<https://www.tate.org.uk/art/archive/items/tga-8222-1-68/jones-chart-of-sources-for-arthurian-legends>



Evan Walters (c.1929)
Portrait of a Young Woman,



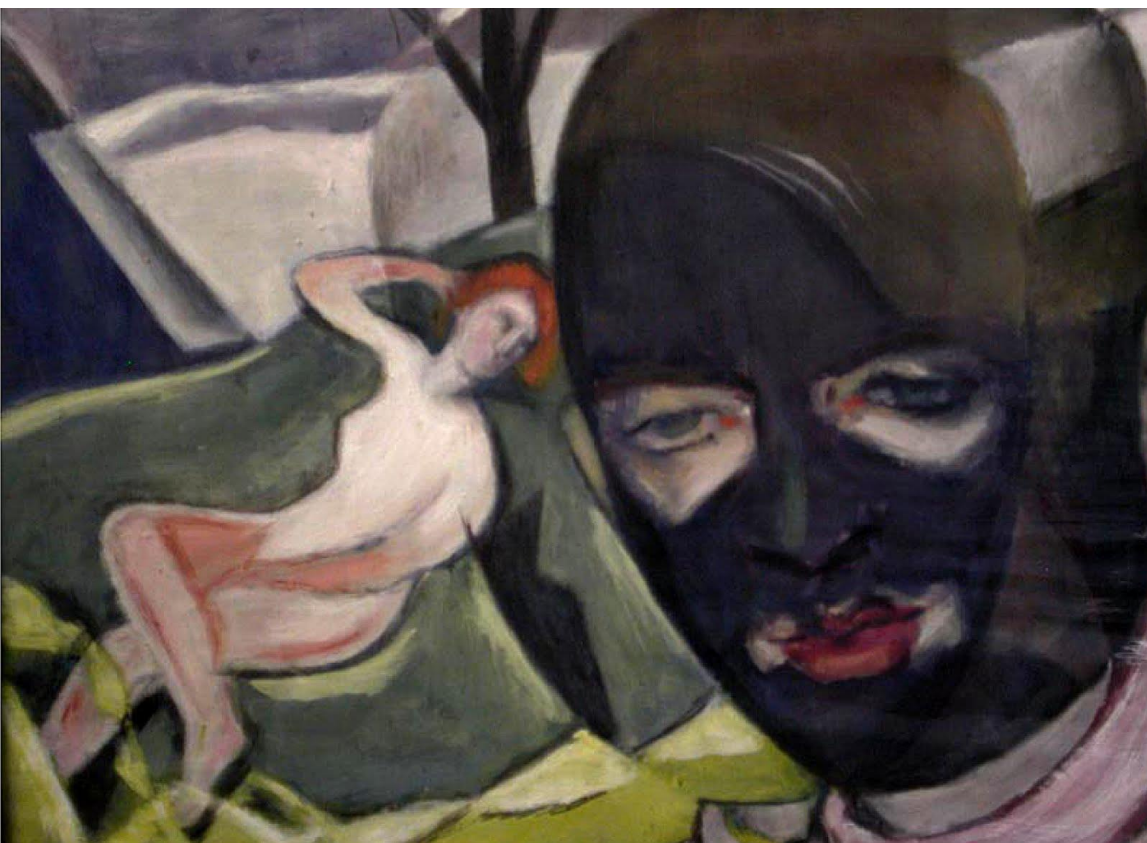
Evan Walters (c.1939)
Self-portrait with Candle

Swansea Born artist lived in London and then lived both in Wales and London he explore the theory which he called double vision.

More information by art historian Barry Plumer

<https://www.bbc.co.uk/bitesize/clips/zg9fb9g> (BBC 2011)

Book
Barry Plumer (2011)
*Evan Walters:
Moments of Vision*



Evan Walters *Blackened Face with Reclining Nude* or *The Rhondda Venus*.

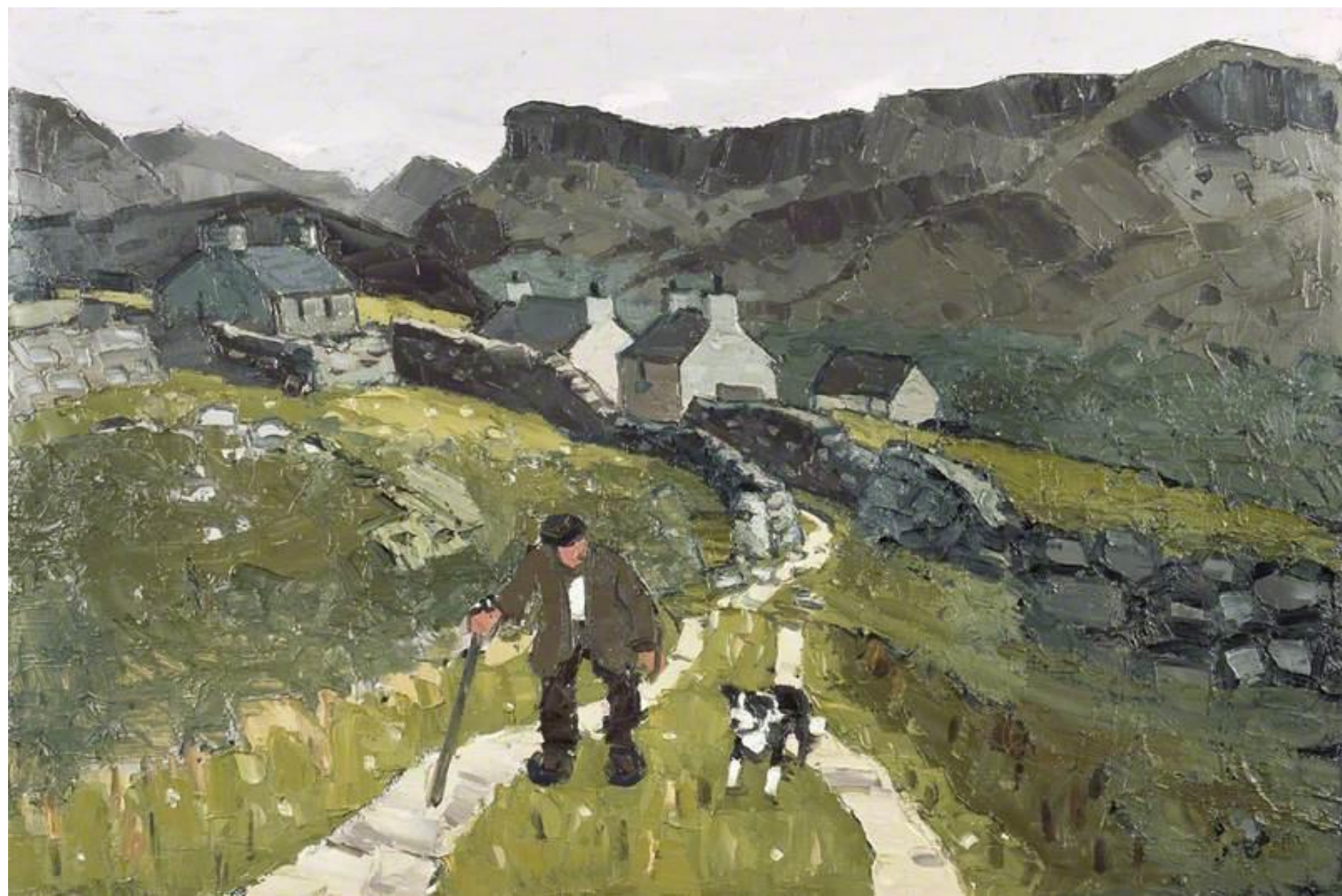
“...is wholly fresh and untypical of the industrial genre and include ‘*Blackened Face with Reclining Nude*’. This is a painting of cinematic arrangement; set within an ambiguous outdoor landscape, the foreground is dominated with a brooding male head, with blackened face of a collier, a full-bodied reclining female nude occupies the background. This is a complex and contemporary image, which transgresses on a number of levels. Here, Walters plays with our expectations of the stereotype of the macho, rugged, hard collier brutalized by their work, their faces blackened and made anonymous by coal dust” Fennimore (2011)

<http://peterfinnmore.blogspot.com/2011/07/evan-walters-moments-of-vision.html>

Exhibited in London 1950. “Speaking at the time Walters offered his own explanation for the painting, revealing,

“Nothing suggestive about it, it is simply a painting of two human beings with high ideals. I chose the miner because he represents the finest breed of men.””

Kyffin Williams (1918–2006) *The Way to the Cottages*
Llyfrgell Genedlaethol
Cymru / The National
Library of Wales [oil
on canvas]



<https://artuk.org/discover/artworks/the-way-to-the-cottages-120575>



Gwen John (1902) *Self-Portrait* [Oil on canvas]

<http://www.tate.org.uk/art/artworks/john-self-portrait-n05366>



Augustus John
(1908–9)
Woman Smiling



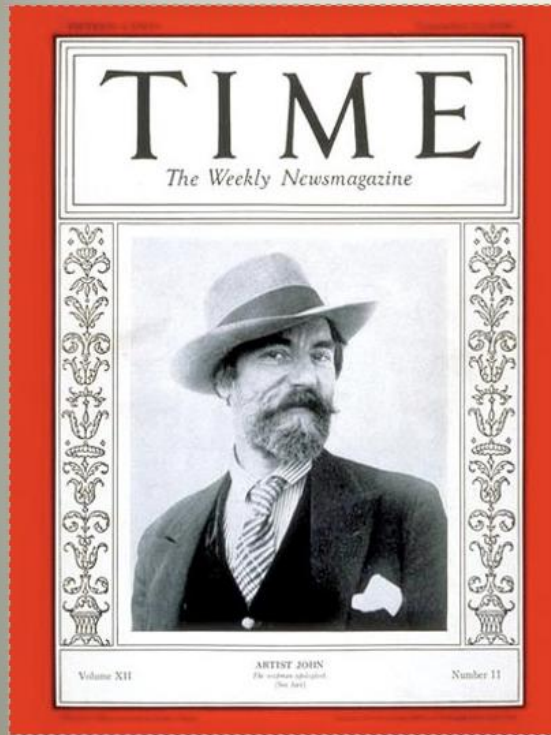
Japanese Doll

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. Gwen John

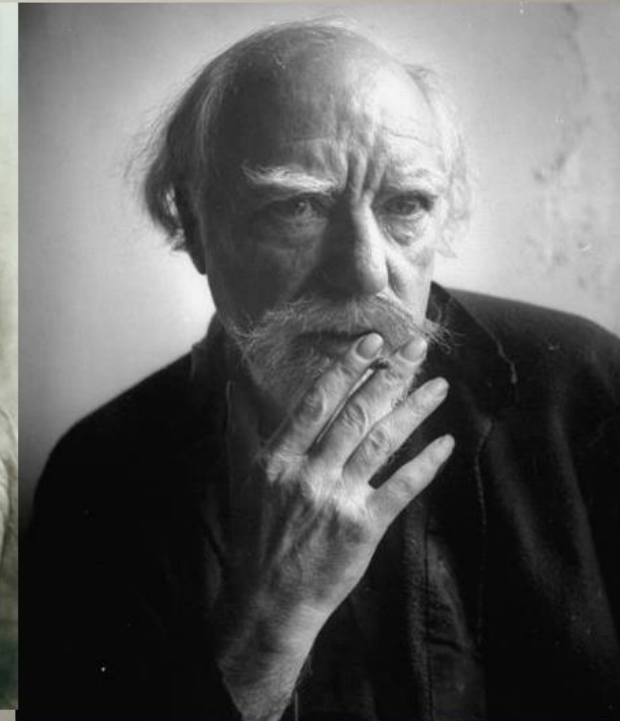
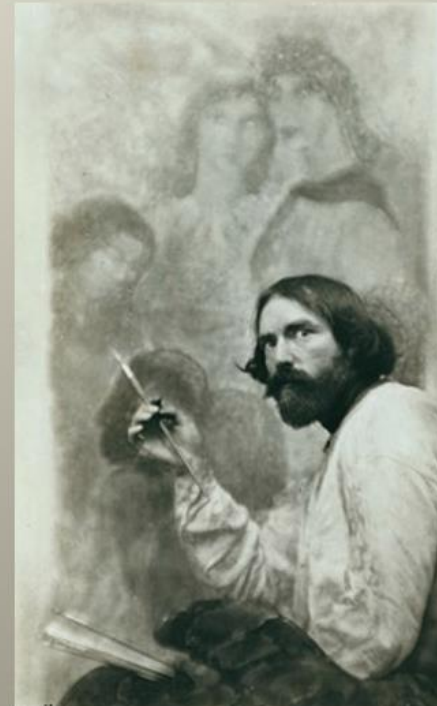


Augustus John's studio,
Fordingbridge, Hampshire



King of Bohemia. Artist as Celebrity. The cult of personality in the media.

His wildly bohemian life earned him the epithet of the King of Bohemia. His imposing height and carriage and his confident stride, his big black broad brimmed hat, his flowing beard and gold earrings, his great love and knowledge of the Gypsies, his many affairs with women and his unorthodox domestic life justified the title.



Josef Herman (Joe Bach)



Three Miners 1953

Polish émigré Artist

In 1944 he visited the Welsh town of Ystradgynlais in the Swansea valley on holiday and made it his home until 1955. He was later quoted as saying: “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’.



Image of Herman (1951) *Miners* - Article Gwenllian Beynon Glynn Vivian newsletter Oct 2021

English full version <http://friendsoftheglynnvivian.com/wp-content/uploads/2021/10/Joseph-Herman-Miners-Mural-English-version-in-full.pdf>

Welsh full version <http://friendsoftheglynnvivian.com/wp-content/uploads/2021/10/Josef-Herman-Welsh-article.pdf>



AP Mari Brown
07

Mari Lwyd
William Brown (2007)
Photo Gwenllian Beynon 2012



Ash Dome, planted in 1977 © David Nash, courtesy the artist. Photograph by Robin Friend

<https://culturecolony.com/en/media/video/ash-dome-david-nash>



Since the arrival of Ash Dieback in the UK, seven trees in the Ash Dome have died 2019, prompting Nash to plant a second, outer ring of oak saplings

<https://www.dailypost.co.uk/news/north-wales-news/mystery-art-masterpiece-drifted-along-20903822>



David Nash in his studio

David Nash isn't a native of north Wales; he was born in Surrey in 1945. It was only after completing his degree at Kingston College of Art in 1967 that he decided to settle in an ex-mining town, Blaenau Ffestiniog.

Nash chose it above all because it was cheap. Indeed, despite his almost complete absence of income at the time, he still found a way to purchase a fine old Methodist chapel in the centre of the town that has been his home and studio ever since.

<https://www.christies.com/en/stories/david-nash-on-his-free-range-sculpture-wooden-boulder-16159844456e4957b5b14e87f6d3a9e7>



First carved in 1978
tracked over time and
disappeared in 2015
Nash is still looking for it



“I realised the boulder
was much more
interesting in the stream
than in a gallery,” he
said.

“So I decided to just
observe it through the
seasons and record its
gradual progress.”

<https://www.dailypost.co.uk/news/north-wales-news/mystery-art-masterpiece-drifted-along-20903822>

David Nash (1978- 2015) *Boulder*

<https://www.coldatnight.co.uk/rustle-articles/wooden-boulder-david-nash>

Peter Finnemore

Cyfweliad gan yr artist Peter Finnemore am ei arferion gweithio, syniadau ac ysbrydoliaethau. Darlledwyd y cyfweliad hwn yn 2000 i gyd-fynd â'i arddangosfa un person *Gwendraeth House* yn Ffotogallery, Caerdydd

The artist Peter Finnemore being interviewed about his working practise, ideas and inspirations. This interview was broadcasted in 2000 to coincide with his one person exhibition *Gwendraeth House* in Ffotogallery, Cardiff

<https://vimeo.com/23031156>

Threshold 2009
Archival pigment ink
81 x 56cm



Every day 2009
Archival pigment
ink 81 x 56cm



Eve of Destruction

<https://vimeo.com/32710728>

- Eve of Destruction was first shown in 2004 as part of the Zen Gardener exhibition at Oriel Mostyn. It is part of a body of video art comprising of around 80 films which have been exhibited internationally and are archived within in a number of public collections.
- These filmic documents are visual intelligence gatherings, taken from field operations in my family's back garden in Wales. Sailing under false colours and embarking on counter intelligence manoeuvres is the awkward squad, the irregulars; family, friends and myself.
- Within these series of short films, a diverse number of overlapping ideas scatter, collide, fuse, synthesise and fragment. Shorthand of these investigations includes some of the following merging and interrelated threads of enquiry.
- The colour green as a perceptual phenomena and metaphor. Its function in nature and its cultural codes. Green is political; it implies fresh and essential ways of responding to the old order and the effects of industrialisation and globalisation. Guerrilla Gardeners and The Revolutionary Guard (eners). "Action this Day". " Dig for Victory".
- Chaos is my order, Heisenberg's uncertainty principle as an artistic tool. Schrödinger's cat is unnamed, an abstract entity. My cat is called Myffin. He is a Shaman's animal companion.
- The camouflaged figure is an amalgam of different archetypes; a poet, holy fool and bum, a shaman, foot soldier, a home guard rebel, guerrilla, survivalist. He is a contemporary manifestation of the Celtic Green Man, a ritual figure made of foliage to celebrate the coming of spring.
- Camouflage patterns and designs are appearances witnessed in the natural world. Hunters and prey of the animal / insects / plant kingdom are coloured and marked to fuse and blend into the background in order to gain advantage through their 'invisibility'.
- Sir Roland Penrose and the Home Guard Manual of Camouflage. Mein Field. The evolutionary stages of camflauge include - from nature, to culture, the military and into subversive fashion industry statements..

Eve of Destruction

- The Mabinogion and the 'The Taliesin' tradition - the ability of transformation. The 3 R's – reality, magic realism and surrealism.
- Hegemony and imperial, cultural and economic colonisation and the relationship between local and global. Dâl dy dir. Margins within margins, disempowerment. Cultural camouflage as means of survival, of being invisible.
- Psycho-geography and the mapping of territories and consciousness. Gardens as landscapes and sites of actions. Nature, culture and the politics of territory. The Good Gardener the Bad Gardener and the Ugly Gardener, "you see in this world my friend; there are two kinds of people, those with loaded guns and those who dig... keep digging".
- Public and Private. Voyeurism and Spectacle. Creativity and Destruction. Humour and Tragedy. Shock and Awe.
- Old school and new school martial arts films, revenge as a moral code. Charlie Chaplin's' masquerades and double roles in Shoulder Arms (1918) and The Great Dictator (1940). Humour as subversion.
- Camp X-Ray. Perception management, the manipulation of the public through fear. Neocons, reality creators - projection, deception, concealment. Scientia est potentia. Military language and terminology, over the top and counter intelligence activities as Zen like activities. Midget submarines, Wafs and bouncing bombs.
- Psychological operations, Project Jedi and the 1st Earth Battalion - super soldiers duper soldiers. Stan Ridgeway.
- My head is in the garden shed. Sheds as sheds, sheds as dwelling spaces, shrines and camps. The politics of dancing and not dancing. Zen.
- "... and once more, I felt the lightning flashes between the opposite poles over the abyss, between reality and the ideal, between reality and beauty, felt the swaying of that airy bridge – humour."

H. H

Wales in Venice- Cymru yn Fenis

2003 Bethan Huws, Cerith Wyn Evans, Simon Pope & Paul Seawright

2005 Peter Finnemore, Laura Ford, Paul Granjon and Bedwyr Williams

2007 Richard Deacon, Merlin James, & Heather and Ivan Morison

2009 John Cale

2011 Tim Davies

2013 Bedwyr Williams

2015 Helen Saer

2017 JAMES RICHARDS

2019 Sean Edwards

2022 no Welsh pavilion “n 2022 they have paused their participation. They want to use this time to rethink their approach to the Biennale and to international working, and work with artists on a different way” (<https://artesmundi.org/announcing-the-wales-venice-10-artes-mundi-commissions/> Accessed: Nov 2024)

2024 no Welsh Pavilion



Sean Edwards 2019 *'Undo Things Done'*



JAMES RICHARDS 2017 VENICE BIENNALE ^{MALE} Motor Complex six channel audio installation



Helen Sear, '...and the rest is smoke'; Wales in Venice 2015



Bedwyr Williams' installations for The Starry Messenger in 2013



Tim Davies (2011) *Drift*



John Cale 2009



Richard Deacon 2007



Laura Ford (2005) *Glory Glory* the Welsh pavilion at Venice Biennale



Cerith Wyn Evans (2003)

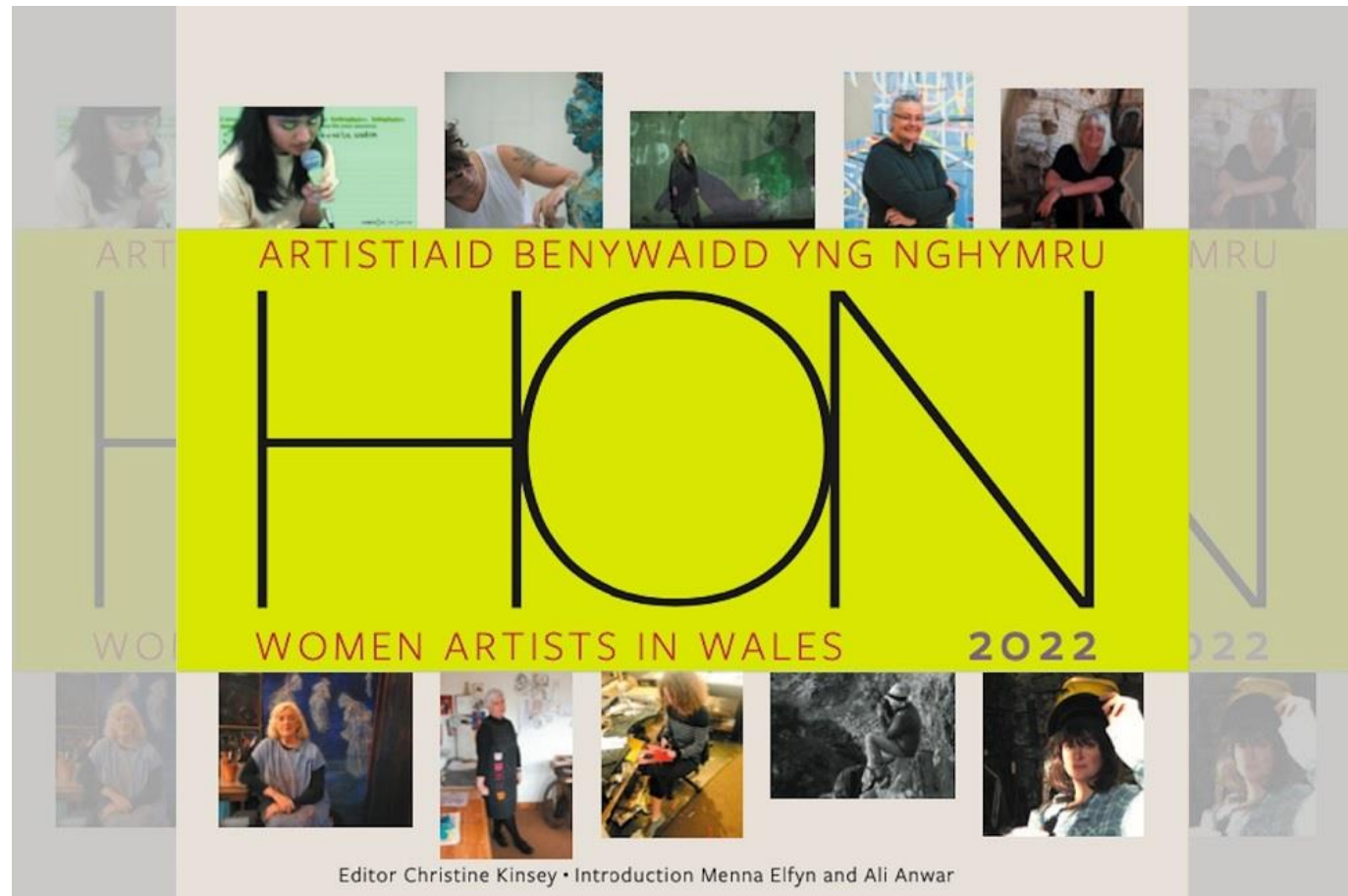


<https://arts.wales/news-jobs-opportunities/project-led-manon-awst-and-dylan-huw-selected-represent-cymru-yn-feniswales>

- Based in Caernarfon, **Awst**'s sculptures and site-specific artworks are woven with ecological narratives, which focus in particular on the tension between human and more-than-human structures. The way materials transform locations and communities is at the forefront of her creative research.
- A writer, convenor, and collaborative practitioner, **Huw**'s work spans publishing and curatorial projects, essays and art criticism, and long-term collaborations with artists. It is guided by interdisciplinary, translingual and site-responsive methodologies, approaching writing and research as "time-based media."
- Rooted in Welsh traditions of 'liveness' including cynganedd and site-specific performance, the collaboration promises to invite audiences into a dynamic, evolving space of artistic exchange, while embodying the principles of sustainability, inclusivity, and cultural democracy.
- Mae cerfluniau a gweithiau celf safle-benodol **Manon Awst**, sy'n byw yng Nghaernarfon, wedi'u plethu â naratifau ecolegol, sy'n canolbwyntio'n benodol ar y tensiwn rhwng strwythurau dynol a rhai mwy na dynol. Mae'r ffordd y mae deunyddiau'n trawsnewid lleoliadau a chymunedau yn rhan blaenllaw o'i hymchwil greadigol.
- Yn awdur, cynullydd ac ymarferydd cydweithredol, mae gwaith **Dylan Huw** yn cwmpasu prosiectau cyhoeddi a churadurol, traethodau a beirniadaeth gelf, a chydweithio hirdymor ag artistiaid. Mae'n cael ei arwain gan fethodolegau rhyngddisgyblaethol, traws-ieithog a safle-benodol, gan drin iaith ac ymchwil fel cyfryngau clyweledol.
- Wedi'i wreiddio mewn traddodiadau celfyddydol 'byw' Cymreig, gan gynnwys y gynghanedd a pherfformio safle-benodol, mae'r cydweithrediad yn bwriadu gwahodd cynulleidfaoedd i ofod deinamig, esblygol o gyfnewid artistig, tra'n ymgorffori egwyddorion cynaliadwyedd, cynhwysiant a democratiaeth ddiwylliannol.

- *HON: Artistiaid Benywaidd yng Nghymru / Women Artists in Wales 2022* is a fully bilingual book produced by [The H'mm Foundation](#) that across over 300 pages showcases the work and words of a diverse group of ten women artists from across Wales working in a range of media from painting and textiles to sculpture and video.

Christine Kinsey



Mary Lloyd Jones



"My aim is that my work should reflect my identity, my relationship with the land, an awareness of history, and the treasure of our literary and oral traditions. I search for devices that will enable me to create multilayered works. This has led to my involvement with the beginnings of language, early manmade marks and the Ogham and Bardic Alphabets."

<https://www.marylloydjones.co.uk/>

Mary Lloyd Jones

Mae ei phaentiadau cyfoethog a bywiog wedi'u hysbrydoli gan dirwedd, hanes a diwylliant Cymru, ac yn aml maent yn cynnwys y marciau cynnar o waith dyn a'r wyddor ogham a barddol.

Copa Pumlumon 1996



Christine Kinsey

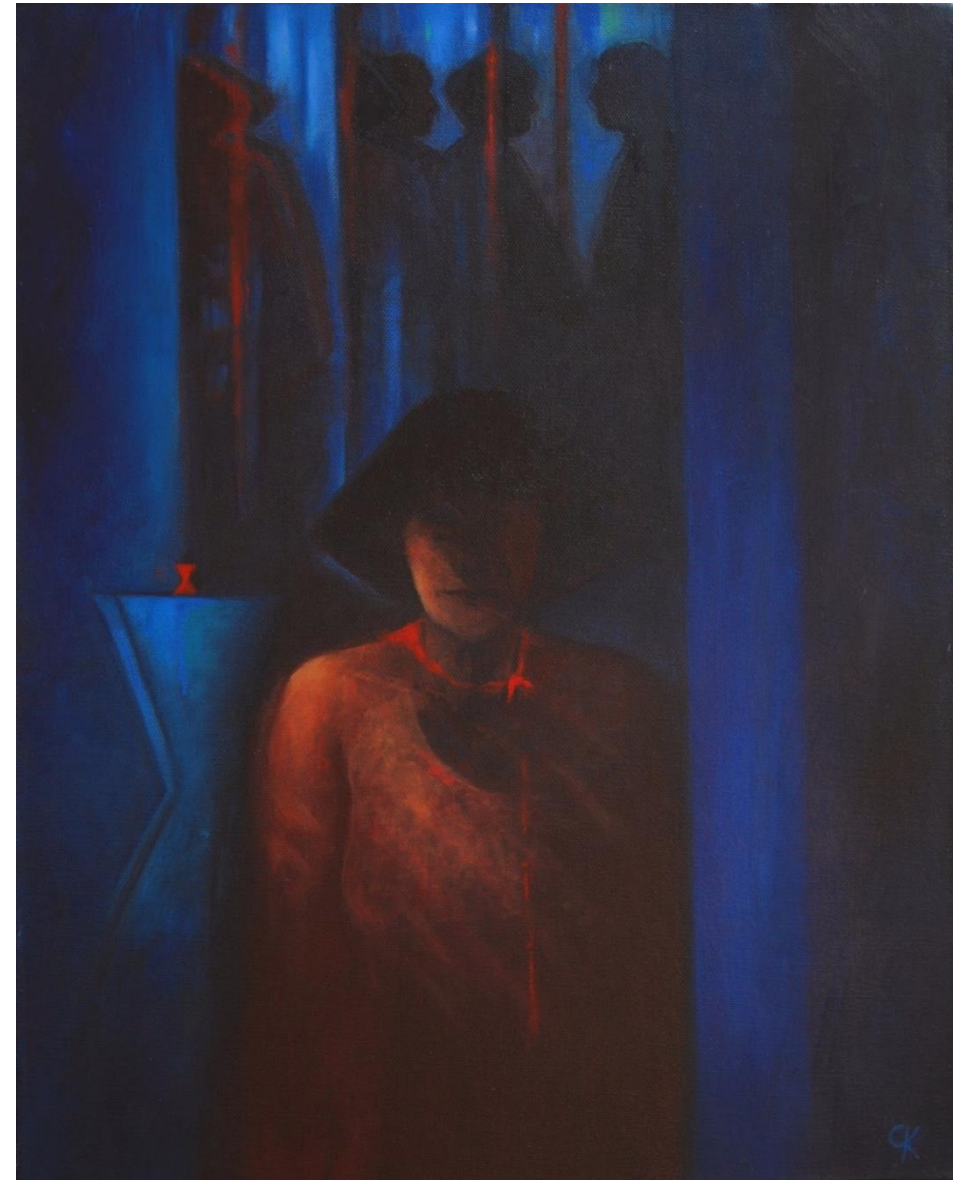
A 'conversation' between the image and the word has been central to the development of Christine's paintings and drawings, which records a voice that explores the relationship between an inner world, an outer world and otherworldliness. The layers of influence that have evolved from growing up female in the industrial valleys of south east Wales and the reassessment of the perception and depiction of women within a Celtic/Christian culture form a backdrop against which each character enacts a role. The theme of enclosure and liberation are vehicles that articulate the narrative line revealing the characters continuing search for a way to bridge the gap between a secular society and a spiritual inner life. The words of the artist / writer David Jones and the poet R.S. Thomas whose imagery explores the interface between the material and the spiritual, through the imagination, is interwoven into the narrative line of her paintings and drawings.

More information <http://www.christinekinsey.com/biography/>



soliloquy

<http://www.christinekinsey.com/film/excerpt-of-film/>



messenger

Marian Delyth

Un o ffotograffwyr amlycaf Cymru. Dechreuodd ei gyrfa mewn stiwdio hysbysebu cyn symud yn ôl i Geredigion i ddysgu yng Ngholeg Ceredigion. Mae Marian Delyth wedi gweithio fel ffotograffydd a dylunydd llaw rydd. Mae'n canolbwyntio ar ei gyrfa ffotograffig gan rannu ei hamser rhwng gwaith wedi'i gomisiynnu, prosiectau personol, gweithdai a dysgu yn achlysurol.

One of Wales' most prominent photographers. She started her career in an advertising studio before moving back to Ceredigion to teach at Coleg Ceredigion. Marian Delyth has worked as a freelance photographer and designer. She focuses on her photographic career dividing her time between commissioned work, personal projects, workshops and occasional teaching.



“The technology of the medium has been revolutionised during this era, but the most important element remains unchanged – the curiosity and focus of the mind and the eye behind the lens.” Marian Delyth

Garn Goch. An Iron Age fort with Bronze Age origins. located the village of Bethlehem. © Marian Delyth



<https://www.llgc.org.uk/en/visit/things-to-do/exhibitions/previous-exhibitions/60-photographs-by-marian-delyth/>

Cartin Williams

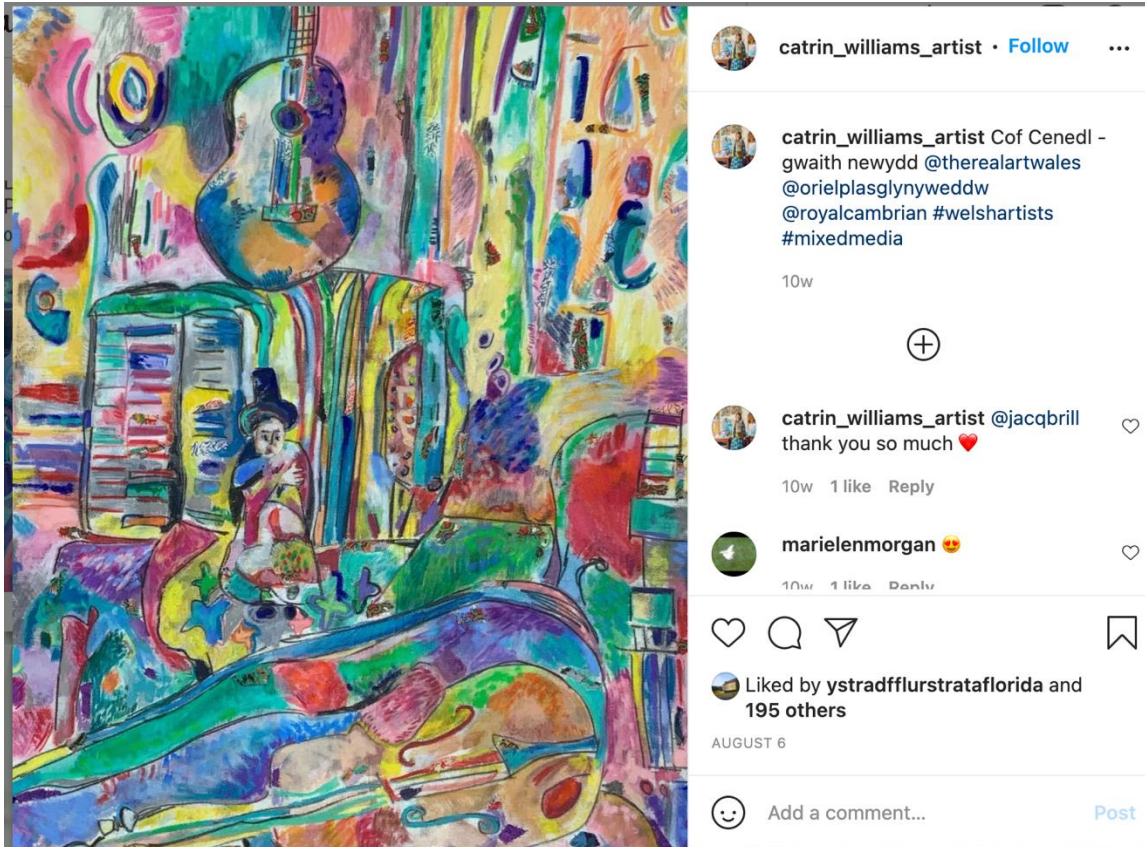


<http://www.catrinwilliams.co.uk/welcome.htm>

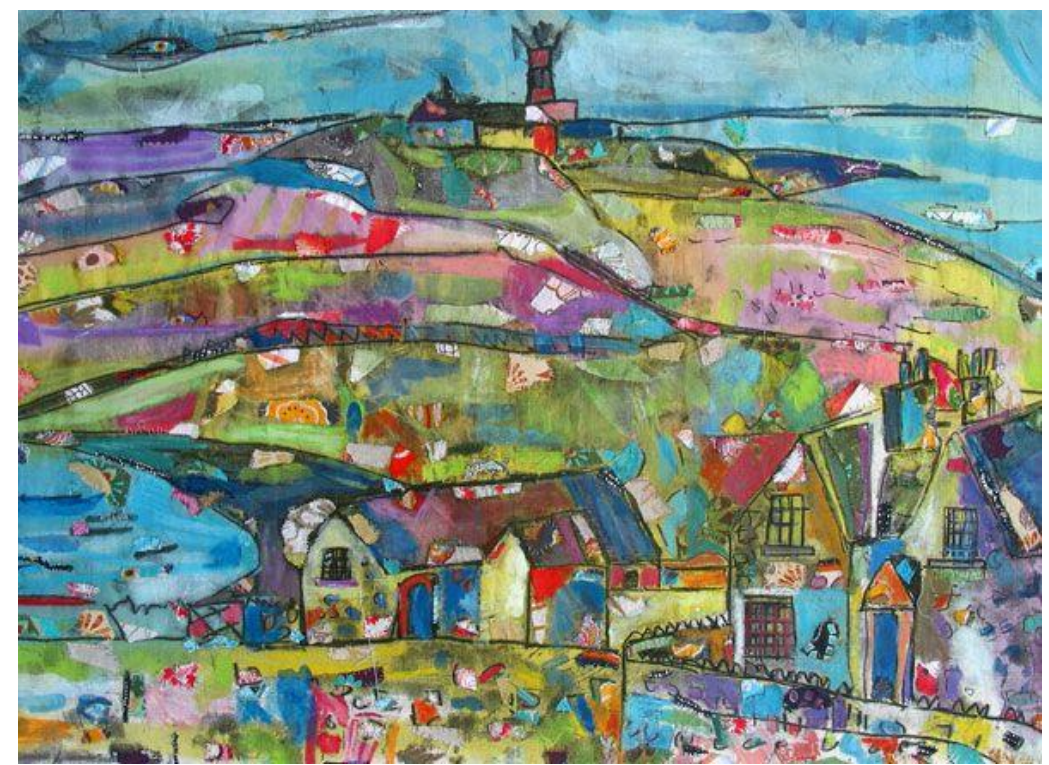


Uist dresser /Dresel Uist 2016

Welshness - or rather the experience of living in Wales - is an obvious theme in Catrin Williams's work



Cof Cenedl 2021



Enlli 11 2012

Elements from her background and upbringing in Meirionnydd insist on inclusion in her work - the home and the farm; the celebrations and the clothing; the music and the Welsh culture; the family traditions and the familiar faces.

<http://www.artwales.com/exhibition-ot-en.php?locationID=222>

Luned Rhys Parri



Luned's work is always filled with warmth and humour... she is deft and observant enough to catch the telling details which allow us into her characters' world: A world that is uniquely Welsh, ...she evokes quintessential everyday occurrences ...in her wonderful, quirky, three-dimensional images. Often based on memory of the countryside and towns of Wales in her childhood, Luned loves handling simple materials such as tinfoil, cardboard, paper and wire – these are combined with a painterly surface to create a unique image of tender wit and humour.

<http://lionstreetgallery.co.uk/luned-rhys-parri/>



DRESEL A'I LLESTRI GLAS / DRESSER AND BLUE CHINA 2021
<https://welshart.net/artists/64-luned-rhys-parri/works/15765/>



HEIBIO SIOP RICHARDS / PAST RICHARDS NEWSAGENT 2021

Ruth Jen Evans



Murlun y Lolfa Talybont Ceredigion 2001

Ruth Jen Evans

Gosodiad o greaduriaid mewn rhes hir, yn garafan o unigolion sydd eto'n amlwg yn perthyn i lwyth neu deuluoedd ehangach. Drwy weldy llif yma o dylwyth arvdait, gwahoddir yr ymwelydd i fyfrio a chreu stori, I ail ystyried profiad dynoliaeth y byd presennol ac I ystyried y dyfodol.

An arrangement of creatures in a long row, a caravan of individuals who again clearly belong to a tribe or wider families. By seeing this flow of an expedition, the visitor is invited to reflect and create a story, to reconsider the experience of humanity in the present world and to consider the future.

Mudo 2023 -



Christine Mills

Collaboration with composer Guto Pryderi Pugh 2009

Words /installation/ audience participation /performances

Cydweithio gyda'r cyfansoddwr

Guto Pryderi Pugh 2009

Geiriau / gosodiad / cyfranogiad y
gynulleidfa / perfformiadau



Hadau

Eddie Ladd

Mae Eddie yn enwog yn rhyngwladol fel gwneuthurwr a pherfformiwr. Mae ei pherfformiadau pwerus yn cynnwys dawn, testun dwyieithog, cerddoriaeth a thechnolegau cyfryngau newydd.

Performance artist

Uses dance, movement technology as an art form often solo performances

Performs in traditional (theatre) and non traditional settings

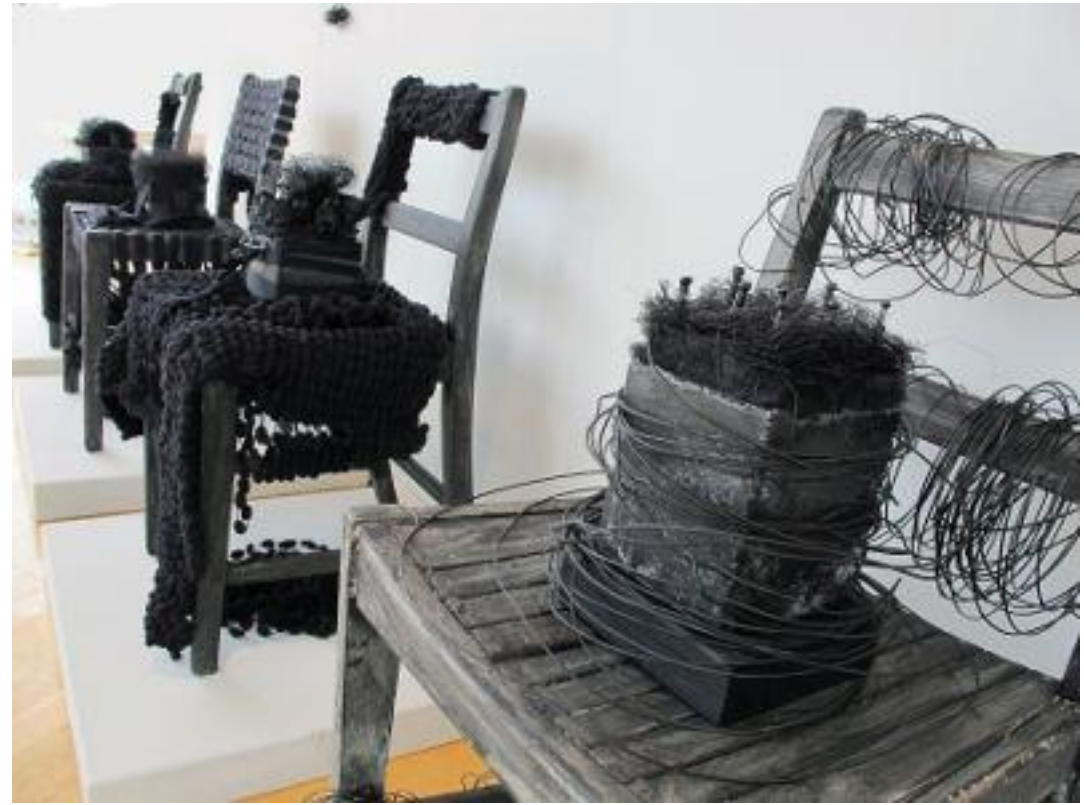
<http://www.eddieladd.com/>



'Shut up and Dance' at Oriel Mission Gallery

Ruth Harries

Works in Stitch consider characteristics of mark-making produced by writing and drawing in both hand and machine stitch. I am interested in the traces and the details in marks left behind in our everyday lives. Sculptural works contain a multilayered narrative of three dimensional construction enabling the reassembling and reinventing of nails, wire, tacks, cloth and thread; materials from my upbringing and sense of place; unexceptional items that might otherwise have been discarded and overlooked, re-stimulating the use of hand stitch and creating sculptures of dark beauty.



Synthesis III

Mae gweithiau mewn Pwyth yn ystyried nodweddion gwneud marciau a gynhyrchir trwy ysgrifennu a lluniadu mewn pwyth llaw a pheiriant. Mae gennyf ddiddordeb yn yr olion a'r manylion mewn marciau a adawyd ar ôl yn ein bywydau bob dydd. Mae gweithiau cerfluniol yn cynnwys naratif amlhaenog o adeiladwaith tri dimensiwn sy'n galluogi ail-osod ac ailddyfeisio hoelion, gwifren, taciau, brethyn ac edau; deunyddiau o'm magwraeth ac ymdeimlad o le; eitemau anarferol a allai fel arall fod wedi cael eu taflu a'u hanwybyddu, gan ailysgogi'r defnydd o bwytho llaw a chreu cerfluniau o harddwch tywyll.

Lowri Davies



<https://www.lowridavies.com/am-about>

Mae ei gwaith yn deillio o gyfeiriadau at gasgliadau o lestri ar y ddreser Gymreig, casgliadau cofroddion a darluniau bywiog o adar o gasgliadau tacsidermi Fictorianaid. Mae'r gwrthrychau a'r delweddau hyn yn aml yn cyfeirio at ymdeimlad o le drwy adfywio iconograffig a symbolaeth, sydd â chysylltiad dwfn i'w gwreiddiau.

Her work stem from references of china displays on Welsh dressers, collections of souvenirs and vibrant illustrations of birds drawn from Victorian taxidermy collections. These objects and images often refer to a sense of place by reviving iconography and symbolism, which have a deep connection to her roots.

Philippa Laurence (2003-2009) *Bound*

- *Bound*: started as a site-specific work, for the group exhibition 'Explorations', 2003 at the National Botanic Garden of Wales and in its first iteration was a lightening-blasted dead oak bound in white cloth.
- With *Bound* consciousness of a rural environment was altered through something familiar being placed in an unexpected environment and in employing cloth a material we are intimate with draw attention to the body our own and that of the tree – in order to remind ourselves that we are not separate from nature & to foster a deeper awareness of it.
- <https://philippalawrence.com/portfolio/bound/>



Philippa Lawrence *Bound_Denbighshire*

Rhian Hâf

Fondamenta dei vetrai

A temporary installation on the street of Fondamenta Dei Vetrai, Murano, Venice, a translation being the Street of the Glass Masters. The glass was crushed in order to fill the cracks and the gaps between the stones and placed in a line along the fondamenta, as a homage to the glass masters and a reflection on the history of the place and its surrounding.

Darn o gosod ar y stryd Fondamenta Dei Vetrai, Murano, Fenis, sef Stryd y Meistri Gwydr. Cafodd y gwydr ei falu yn fan er mwyn llenwi'r craciau a bylchau rhwng y cerrig ar y palmant a'u gosod mewn llinell ar hyd y fondamenta, fel teyrnged i'r meistri gwydr ac hefyd yn rhan o adlewyrchiad ar hanes y lle a'i amgylchiadau.

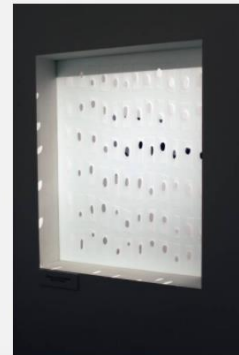
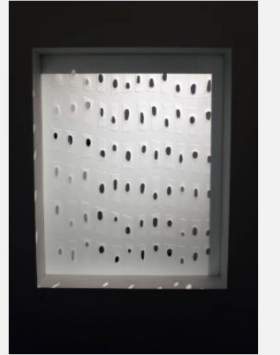
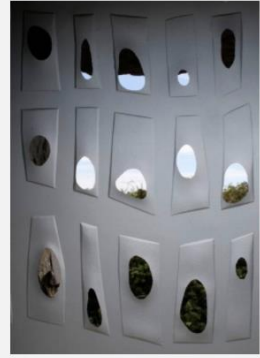


Rhian Hâf *Sense of Place*

Initially a site-specific installation piece, created for The Old Salt House, Port Eynon, South Gower, which faces the sea and built in the 16 century, produced and sold salt. It is thought that this was a cover up for the fact that it was also a smuggling den, which is partly the basis for the piece of work. Today it is a ruin, a site of destruction and decay, left to erode and follow its natural course, evoking a curiosity, a reminder of time, places and people forgotten.

Net curtains were initially known as glass curtains, designed to obstruct the inside space when looking in through an outside window, but still allowing the light to filter into the room. The piece has been sandblasted, creating a worn, torn and fragile effect, which also reflects on the site and its surrounding environment.

Measuring 85cm x 65cm x .2cm it has also been exhibited in a gallery setting.



Rhian Hâf Ymdeimlad o Le

Yn wreiddiol, darn o waith gosod a graewyd yn arbennig ar gyfer yr Hen Dy Halen, Port Eynon, yn Ne Gwyr, sydd yn gwynebu'r mor, adeiladwyd yn yr 16eg ganrif, a bun cynhychu ac yn gwerthu halen. Yn ol yr hanes, mae'n debyg roedd hyn hefyd yn esgys ar gyfer gorchuddio'r ffaith ei fod yn ffau ar gyfer y smyglwyr, ac yn rhannol hyn yw'r sail ar ysbrydoliaeth ar gyfer y gwaith. Heddiw hen adfail sydd i'w weld yno, safle wedi ei adael i erydu a dilyn ei lwybr naturiol, sydd yn codi chwilfrydedd, yn atgof o amser, manau a phobl a fu.

Yn wreiddiol adnabyddir llenni net fel llenni gwydr, a gynlluniwyd i rwystro'r olygfa oddi mewn, ond parhau i ganiatau i'r golau dreulio trywyddynt. Mae'r tyllau yn y gwydr wedi ei creu drwy chwistrellu tywod o dan wasgedd uchel yn rhoi argraff bregys a'r teimlad o erydiad, sydd hefyd yn adlewyrchu ar yr adeilad, y safle a'i amgylchfyd.

Mae'r darn yn mesur 85cm x 65cm x .2cm ac hefyd wedi ei arddangos mewn gofod oriel.

Meinir Mathias

Mae ei gwaith wedi'i wreiddio yn niwylliant Cymru ond eto'n cysylltu â phrofiad personol a chof. Mae ei gwaith yn aml yn tynnu ar ddigwyddiadau hanesyddol a delweddaeth werin ac maent yn herio'r berthynas ddynol gymhleth â thir a'i hanes. Ail-ddychmygir cymeriadau ffyrnig o wrthryfelgar ac annibynnol wrth iddynt gyfeirio at rai dylanwadau diwylliannol.

Her work is rooted in Welsh culture yet connects to personal experience and memory. Her work often draws on historical events and folk imagery and challenges the complex human relationship with land and its history. Fiercely rebellious and independent characters are reimagined as they refer to certain cultural influences.

Jemima



Natalie Chapman

Rwy'n peintio portreadau sy'n
ymgysylltu â hunaniaeth deuluol a
materion sy'n seiliedig ar
berthnasoedd camweithredol a
rhaglen ddogfen gymdeithasol

I paint portraits that engage with
family identity and issues based
on dysfunctional relationships and
social documentary

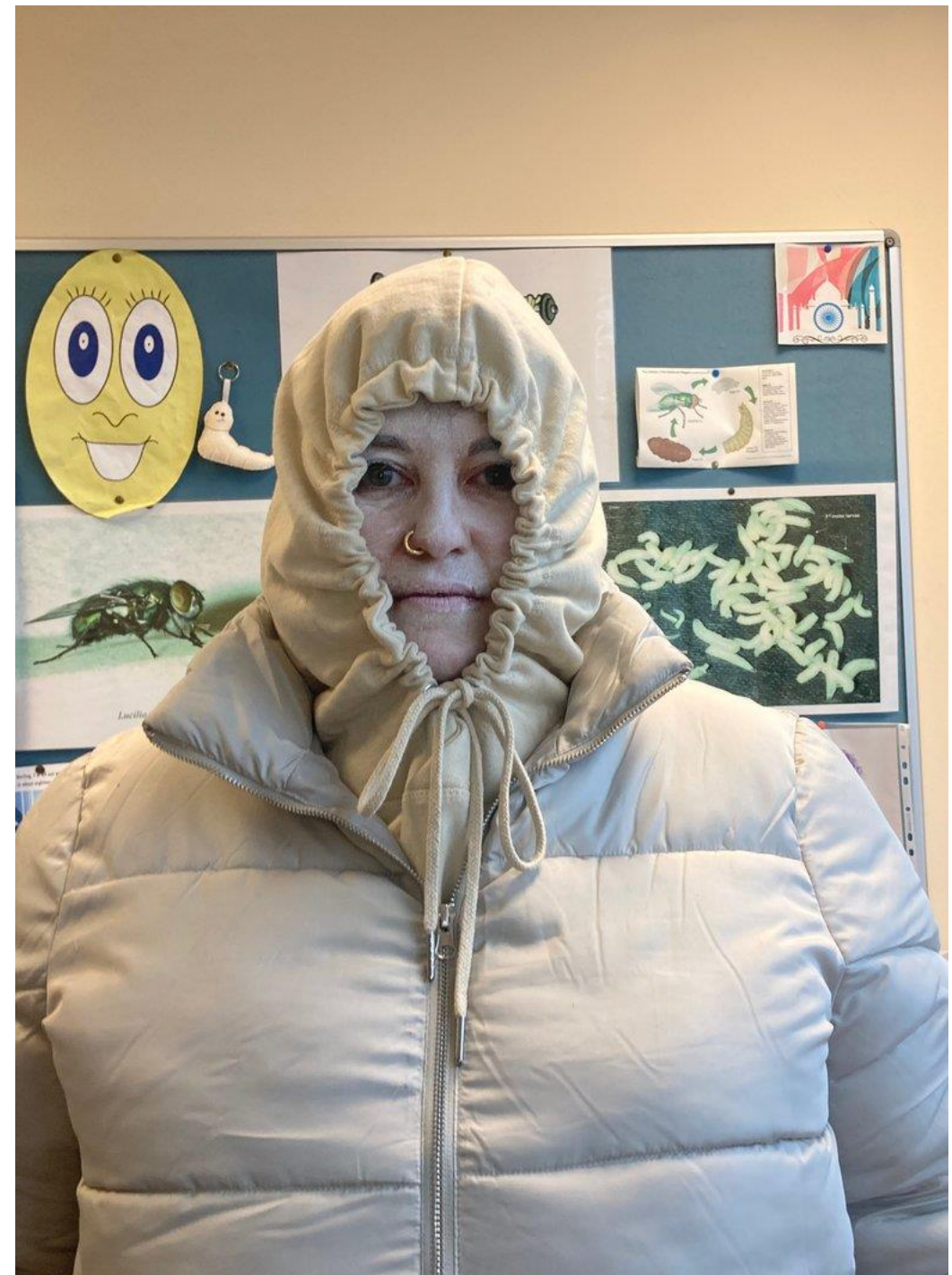


KATHRYN ASHILL

Live performance, video and installation present my personal experiences lived working class identity. The culture clash between my background and my artistic practice sits in the disjointed narratives within my work. I pursue the theatricality in the everyday whilst sharing fragments of autobiography, observations on people, history and site.

The frequent use of drag in my work opens up a dialogue about the history of the drag king in contemporary performance, as well as facilitates the exploration of my gender identity.

<https://kathrynashill.com/Info>





As the editor of The Times had expressed it in 1866, reviewing an exhibition of Welsh art and industries: 'All the progress and civilization in Wales has come from England, and a sensible Welshman would direct all his endeavours towards inducing his countrymen to appreciate their neighbours instead of themselves.' This idea took a deep and a damaging hold. The people of Wales were persuaded that a large part of their cultural inheritance was of no value. Even today, seventy-five years after Dr Griffith restated the myth, it continues to resonate, especially outside our country. LORD 2024

https://issuu.com/atgpark/docs/rogers_jones_16_nov?fr=sMjRmZjY0MTI2MTY

In 1950, Dr Llewelyn Wyn Griffith made his infamous statement: “So much for the past. No patron, no critic, therefore no painter, no sculptor, no Welsh Art. It is as simple as that.”

<https://nation.cymru/culture/theres-no-welsh-art-new-exhibition-challenges-the-myth/>

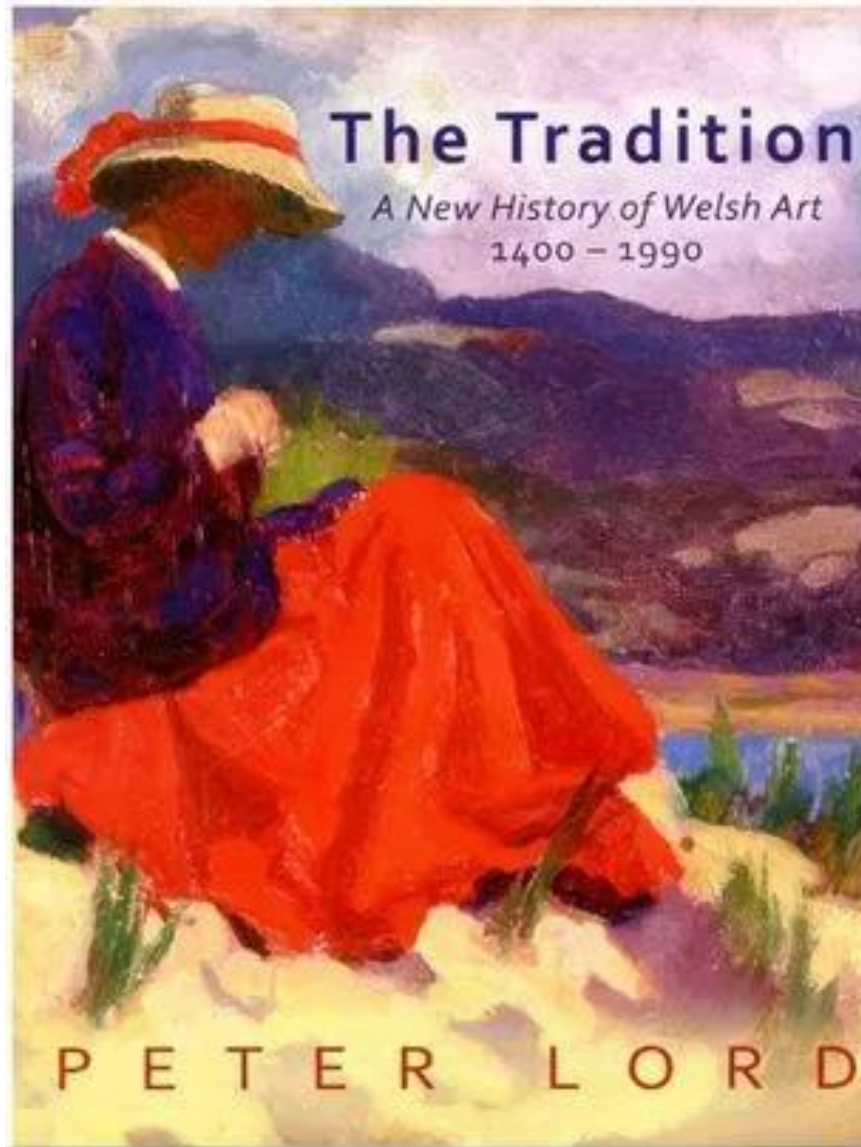
There's "No Welsh Art" – a new Exhibition challenges the myth

The exhibition is a unique opportunity to view and enjoy **over 250 works of art** of national significance. With a central narrative running throughout, the story starts with the visual world of the gentry, middle classes and common people and moves on to various depictions of Welsh identities. Through this, it reveals the richness of Wales' visual culture as well as Wales' social and political history.

Does 'Dim Celf Gymreig' – Arddangosfa newydd yn herio'r myth

Mae'r arddangosfa'n gyfle prin i fwynhau a gwerthfawrogi **dros 250 o weithiau celf** o arwyddocâd cenedlaethol. Gyda naratif canolog yn rhedeg trwyddi, mae'r arddangosfa yn dechrau gyda byd gweledol y bonedd, y dosbarth canol a phobl gyffredin Cymru a symud ymlaen wedyn at bortreadau gwahanol o hunaniaethau Cymreig. Trwy hyn, mae'n datgelu stori am gyfoeth diwylliant gweledol Cymru yn ogystal â hanes cymdeithasol a gwleidyddol Cymru.

Peter Lord



Lord, P. (2016) *The Tradition: A New History of Welsh Art, 1400-1990*: Cardigan: Parthian Books



Lord, P. (2021) *Looking Out: Welsh painting, social class and international context*. Cardigan: Parthian Books.

'Dim Celf Gymreig' - 'No Welsh Art'

- An infamous declaration that there is “no Welsh art” has been firmly rebutted by [a groundbreaking exhibition](#) at the country’s national library amid growing calls for a permanent national art gallery for Wales to be created.
- More than 250 works from beloved Welsh painters such as Gwen John and Kyffin Williams have been hung alongside pieces by unknown and amateur artists at the National Library of [Wales](#) in Aberystwyth with the aim of telling the narrative of the nation through visual art – and debunking the “no art” myth.
- Peter Lord, an art historian, collector and curator of the exhibition, said the “no Welsh art” comment, made in 1950 by Llewelyn Wyn Griffith, the chair of the Welsh committee of the then Arts Council of Great Britain, reflected the received wisdom at the time. He said it was “absurd”, but the impact of the claim still lingered.

Morris, S. (2024) ‘Exhibition debunks ‘no Welsh art’ myth amid calls for permanent national gallery.’ *The Guardian*. Thu 26 Dec 2024. Available at: <https://www.theguardian.com/uk-news/2024/dec/26/exhibition-debunks-no-welsh-art-myth-amid-calls-for-permanent-national-gallery>. (Accessed: January 25 2025)

Since the 1980s the art historian and exhibition curator, Peter Lord, has been exploring the myth that there is 'no Welsh art', discovering and recording Welsh art and artists. This new exhibition combines his substantial collection with items from the National Art Collection at the National Library of Wales for the first time in order to tell this important story.

Peter Lord's collection of Welsh art and artefacts, many of which are on public display for the first time, looks at the allegation made by Griffith in 1950, and upheld by many others afterwards: "So much for the past. No patron, no critic, therefore no painter, no sculptor, no Welsh Art. It is as simple as that." His belief is that pictures should be valued not only visually but for what they say about the story of the nation.

<https://www.llyfrgell.cymru/ymweld/pethau-iw-gwneud/arddangosfeydd/dim-celf-gymreig>

Ers yr 1980au mae'r hanesydd celf a churadur yr arddangosfa, Peter Lord, wedi bod yn archwilio'r myth bod 'dim celf Gymreig' gan ddarganfod a chofnodi hanes celf ac artistiaid Cymreig. Mae'r arddangosfa newydd hon yn cyfuno ei gasgliad helaeth ag eitemau o'r Casgliad Celf Genedlaethol yn y Llyfrgell am y tro cyntaf er mwyn adrodd y stori bwysig hon.

Mae casgliad Peter Lord o ddarluniau ac arteffactau Cymreig, nifer ohonynt i'w gweld yn gyhoeddus am y tro cyntaf erioed, yn edrych ar yr honiad a wnaed gan Griffith yn 1950, ac a gadarnhawyd gan sawl un arall ers hynny: "So much for the past. No patron, no critic, therefore no painter, no sculptor, no Welsh Art. It is as simple as that." Ei gred yw y dylai lluniau gael eu gwerthfawrogi nid yn unig yn weledol ond am yr hyn maen nhw'n ei ddweud am stori'r genedl.



Anhysbys, Arwydd Tafarn Hanner-y-Ffordd, Dyffryn Conwy, c.1835, Casgliad Peter Lord

- **Lord, P. (2016) *The Tradition: A New History of Welsh Art*. Wales: Parthian Books.**
- <https://www.christies.com/features/David-Nash-on-his-free-range-sculpture-Wooden-Boulder-7525-1.aspx>
- https://artuk.org/discover/stories/sixteen-wonderful-welsh-artists?gclid=Cj0KCQiA5dPuBRCrARIsAJL7oej6I1x9uEHBm7XRHJ78bkIErWOLxUEnO7jRBaDRRC78YwTLCdQmBH4aAhHNEALw_wcB
- **Also see individual slides for individual artist website links**