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Art in Wales: Exploring the influence of the landscape and culture

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Abstract

It is almost certain that Wales has a strong connection to art and has a rich history in art. Welsh culture and landscape is seen and/or used in many different art mediums and used for many different purposes including representation of tradition and culture. Throughout history it is possible to say that Wales has become its own form of art, combining language, culture, landscape and tradition to create unique music, painting and poetry and many more forms of art. Many talented and well-known artists have emerged from the country who could be viewed as Welsh artists who practice Welsh art. However, many arts and artists that comes from other countries use Welsh culture and landscape as one of the main influences of their practices. Later chapters will discuss the 'Welshness' in art by discussing specific artists and how their practice could be viewed as Welsh art.

This thesis aim is to discuss and research Welsh culture, language and landscape in art and describe how different Welsh artists are influenced by Welsh landscape, culture and language. The motivation behind this thesis and research is that, though Wales has an enormous influence in art communities and for many arts schools in Wales, Welsh art is not often the main subject of study and should be focused on more when studying themes such as art history and contemporary art. Another motivation for this thesis is that there are many influential Welsh artists and many of those artists are not given the attention they and their work deserves and hopefully this thesis will help bring more attention to these artists and understand how their practice links to Welsh landscape, culture and language.

Welsh landscape and culture will be discussed before discussing Welsh artists to better understand the themes seen in the artists practices. The research in this thesis is valuable for Welsh art and Welsh artists as it is important to understand the influence Wales has in art and the contemporary context of Welsh art. Two of the people researched for this thesis are Kyffin Williams and Valériane Leblond and will discuss how these artists' work can be considered Welsh art and how they themselves can be considered Welsh artists.

Some of the topics that will be discussed in this thesis include what is landscape and its context in art and how the Welsh landscape specifically is represented and contextualised in art. The Welsh landscape is used in different mediums of art by different artists and a section in this thesis will look at the differences of two artists who use the Welsh landscape in their practice. This thesis will also discuss how is Welsh culture represented in art and how Welsh art has developed with culture and technology. This thesis will also discuss Welsh landscape in Cinematography, specifically in *Hinterland*.

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Introduction

This thesis will bring forward and discuss the culture and history of Welsh art and discuss the 'Welshness' in art. It will focus on Welsh identity in art and how Welsh culture and landscape can be viewed in Welsh artists practices. Also, it will discuss Welsh identity and culture in art, Welsh landscape in art, Welsh artists and Welsh landscape in Cinematography in that order.

Wales has many artists from across many different mediums, however not all of them practice Welsh art, which is something that will be discussed further later on. Welsh artists have an important role in the development of Welsh art, evidently by creating the artwork but also by motivating the audience to engage with other Welsh artists. This thesis will look at how some artists portray themselves as Welsh artists and practice Welsh art by looking at some of their websites and the main focus of their practices.

Culture identity and landscape are closely connected and are often seen together in art, one artist that will be discussed is Kyffin Williams, whose Welsh identity directly connects to and influences his practice. Williams is one of the most well-known Welsh artists and this thesis will examine his practice further and consider how his practice and himself as a Welsh artist are important to Welsh art.

Landscape is an imperative form of art that is utilised by many artists across different mediums for many different reasons. It is vital to understand landscape and its context in Welsh art and its context to the country in general, and this will be discussed in later chapters that give more detail about landscape in general and more specific examples of Wales. The Welsh landscape specifically is utilised by many artists like Kyffin Williams and Aled Rhys Hughes. Williams portrays the landscape in oil paintings whilst Hughes uses photography, displaying that the Welsh landscape is utilised across different mediums. Landscape is also important for cinematography and many similarities can be seen between this and other Welsh artists.

Welsh Identity and Culture in Art

There are many different definitions of cultural identity and culture and identity. National Geographic (2022) states that “Culture is the shared characteristics of a group of people, which encompass , place of birth, religion, language, cuisine, social behaviors, art, literature, and music”. Many of these “shared characteristics”, “language” and “social behaviors” are seen within Welsh culture.

Before discussing Welsh identity and culture in art, it is important to understand what Welsh identity is in itself. Certain Welsh people are often described as Cymraes or Cymro (Female Welsh and Male Welsh) in conversational contexts instead of Saying Cymraeg (Welsh), which are very powerful and meaningful words to many proud Welsh people and would most likely use these words to describe themselves even when speaking English. Many may agree that to be Welsh you do not necessarily need to be born in the country, even though “place of Birth” is a part of culture according to National Geographic (2022). Culture most likely does not need to include all of the “shared characteristics” mentioned, other characteristics may be more important to Welsh culture. Anyone who immerses themselves in the culture or learns the language or simply appreciates the community that comes with being Welsh could possibly identify with Welsh culture. For example, Valériane Leblond, who will be discussed later is an illustrator who is originally from France but can be classified as a Welsh artist (Leblond, 2019).

It could be argued that a large portion of Welsh culture derives from tradition and the political culture of the country. As Welsh culture was suppressed by the English political classes, it most likely had the opposite effect and has made Welsh culture stronger and making it more important. The representation of Welsh history and taking back control of the country can be seen throughout Welsh art for example there are several pieces about ‘*Y Merched Becca*’ which was an important movement in Welsh history, and historical figures such as Owain Glyndŵr, who is often described as the last true prince of Wales. Welsh culture is closely connected to the country’s history, and it is almost impossible to discuss one without mentioning the other.



2017 © Angel Woodcraft

Figure 1. Angel Woodcraft (2017) *Y Ddraig Two Hearts Protected Welsh Love Spoon – 60A*

Welsh identity and culture has in all likelihood been intertwined with art for centuries, for example, the traditional Welsh love spoon. This a spoon carved from wood, with specific symbols and figures carved into it, as described on Angel Woodcraft's (2022) website. People in Wales have been making love spoons since the 17th century and were originally carved so the spoons would still be useable, but also to be aesthetically pleasing. However, over time love spoons have become more ornamental rather than practical (Angel Woodcraft, 2022). This suggests that art has been entangled with Welsh culture and traditions for an extended period of time, signifying art is a valuable characteristic of Welsh culture.

One of the strongest mediums in Welsh art is music, many famous singers, writers and composers have emerged from Wales. One of the most famous songs to come from Wales is *Calon Lân* which was written by Daniel James in the 1890s (Felin Fach, 2022). *Calon Lân* could possibly be viewed as a second national anthem as the song is often sung at rugby and football matches and is therefore an important part of Welsh social culture. Even people who do not speak Welsh or understand the lyrics sing the song creating memorable moments of culture and identity. Recently it is possible to say that *Yma o Hyd* has become the new *Calon Lân* for Welsh football fans during the build up to the *FIFA World Cup 2022*.

A large portion of cultural identity is landscape. As Wells (2011, p.1) said, "Landscape is a social product; particular landscapes tell us something about cultural history and attitudes". According to this, landscapes shape how people view their culture and the history of their culture, and this can be seen with Wales. Welsh culture has a strong connection with art,

and this is seen throughout history. Welsh culture has a strong connection with landscape which will be explored further in the next chapter.

Welsh Landscapes in Welsh Art

Before discussing the significance of Welsh landscape in art, it is critical to understand landscape itself and this chapter will discuss the importance of landscape in art and the significance that it has in Welsh art. Landscape is a form of art in itself and has been intertwined with art since human existence and has developed with the different mediums over time. Early cave drawings could possibly be considered the earliest example of landscape in art. Landscape art has evolved over time, developing with culture, technology and climate. It can be seen across different mediums and can be utilised in many different contexts.



Figure 2. Buckley (No Date) *Llangorse Afterglow*

There are many distinct forms of landscapes that exist in art, for example, urban landscape and cityscape. Each landscape has their own way of telling a different story. As Wells (2011, p. 1) discusses, “landscape results from human intervention to shape or transform natural phenomena, of which we are simultaneously a part”. This idea that landscape is made by people intervening can be seen metaphorically and physically with the Welsh landscape. Humans have physically changed the Welsh landscapes by intervening and replacing the naturally occurring landscape with industry and cityscapes. People’s perception of the landscape has also changed through use of the specific shapes of the Welsh landscape to generate the nickname that develop into local myths and stories. A great example is the mountain locally known as the sleeping giant (Cribath, Wales) as from certain perspectives appears to be a person laying down (Fforest Fawr Geopark, 2022). The story goes that the giant will wake up to help the local people when they need him (Craig y Nos Castle, No Date). It is due to humans that the idea of landscape that we know of exists.

Andrews (1999, p. 3) states “a landscape may never achieve representation in a painting or photograph; none the less, something significant has happened when land can be perceived as ‘landscape’.” From this quotation it can be said that landscape is a manmade concept that can never be fully represented in art, therefore humans themselves made it impossible to achieve a true landscape in art. But many artists create landscapes that may eventually become the focal representation for that countries landscape. For example, Kyffin Williams and Aled Rhys Hughes create art that represents the Welsh landscape.

The Welsh landscape has a very rare shape, combining the hills and mountains with the sea and mile long beaches. The landscape was created by volcanos, the sea, glaciers and rivers running down creating the valleys, something no human can recreate (Smith, Carter, and Gruffudd, 2022). The landscape has a natural beauty that is almost impossible to replicate, though many artists try to do so.

The Welsh landscape is now used by more contemporary artists in digital photography and cinematography that has only recently existed. Artists respond to the Welsh landscape because of its unique shape and its connection to the culture. The landscape is closely connected to Welsh culture and history as seen in the previous chapter. The next chapter will be discussing Welsh artists and how they use Welsh landscape and culture in their practice and their importance to Welsh art.

Welsh artists

This chapter will discuss Welsh artists who engage with landscape, their similarities, differences, and how the landscape affects their art or them as artists, and how Welshness shows through in their work. Wales has produced many artists across different mediums and many of them focus on the landscape.

Kyffin Williams



Figure 3. Williams (No Date) *Coast at St. Davids*

A small evolution and development of Welsh art can be viewed over the many years of Kyffin Williams' time practicing. Williams comes from a time period where Wales, specifically Swansea was producing many talented artists including many that were young and emerging like Dylan Thomas (Fairclough, Curtis, and Mitchell, 2000, p. 15).

Much Welsh art derives from landscape (coasts, valleys and mountains) and industry (mining and sheep farming). Kyffin Williams's impasto landscapes of gloomy mountains are the best-known works by a recent Welsh artist.

(Adams, 2016)

Kyffin Williams or John Williams as some may know him (Skidmore, 2011, p. 15) is a Welsh artist who Welsh artists are aware of, although he may not be as well-known outside of the

United Kingdom or even Wales. As Skidmore (2011, p. 14) mentions “his work was never in his lifetime chosen for any exhibition of Welsh art that has gone overseas.” Williams spent many years as a practicing artist, and only passed away in 2006 (Roderick, 2014, p. 5). Williams is mostly known for his oil paintings of the Welsh landscape as seen in *figure 3* and *figure 4*. Many saw him as a painter who painted and created his work in Welsh even though there is no trace of spoken or written language in his work, with a biography of his life being titled *The Man who Painted in Welsh* (Skidmore, 2011). This may be down to his style that is focused on Wales and its landscape.

Williams’ Welsh cultural identity is an important aspect to consider whilst denoting his paintings, because his ‘Welshness’ is seen throughout them. However, it has not always been easy for Williams to display or be involved with his Welsh identity. During his early life Williams’ mother made it difficult for him to speak the Welsh language whilst he was growing up, which left a negative mark on him, however he still learned the language to the best of his ability and had pride in it (Skidmore, 2011, p.79). This perhaps is one of the reasons why Williams has such a strong hold on Welsh art even after his passing, as he had a passion for the language and the country, and it can be seen in his paintings. Williams, however, was not always liked or accepted by his peers in Welsh arts (Skidmore, 2011, p. 14).

Many saw Williams practice as a force to be reckoned with however, many did not enjoy his work. Members of the Welsh art community were reported to have described Williams as “the greatest single threat to Welsh art” (Skidmore, 2011, p.14). During his earlier years practicing as an artist, he could be perceived as trouble to Welsh art, but now he can be viewed as one of the most successful Welsh artists whose practice was heavily influenced by Wales. Williams went from being despised by the Welsh art community, to being one of the most influential artists in Welsh art.

Williams has a strong connection to the Welsh landscape and as mentioned in a previous chapter, the Welsh landscape is unique and almost impossible for artists to represent truly, and there are many artists that are renowned for their paintings of the Welsh landscape, however, Williams is probably one of the most well-known artists that attempt represent the Welsh landscape in their practice. It is possible to assume that the Welsh landscape is what made Williams a successful artist, but also that the Welsh landscape gave back to him

“Ynysfor gave Kyffin not only his artist’s eye: it gave him a family.” (Skidmore, 2011, p. 20) obviously Ynysfor was very special to Williams, suggesting that the Welsh landscape was not only influential to his practice but also influential to his life. This could mean that the Welsh landscape is not only influential and important to Welsh art, but also to the Welsh people in general.

Kyffin Williams is quoted as saying that he derived his greatest inspiration from the ‘seam of melancholy which is within most Welshmen, a melancholy that derives from the dark hills, the heavy clouds and the enveloping sea mists’

(Charnock, 2005, p.43)



Figure 4. Williams (no Date) *Hill Farmers*

A majority of Williams’ paintings have a timeless feel to them, meaning that if the viewer if not given the date when they were painted could believe that they were painted in any of the decades that he practiced. Williams uses blocky shapes and neutral colours to reimagine the Welsh landscape on a canvas as seen in *figure 3*. Without knowing it could be possible to identify that the landscape seen in most of his paintings are Welsh Landscapes.

The painting in *Figure 4* is by Williams and is called *Hill Farmers*, it could be said that this painting embodies the “seam of melancholy” and “melancholy that derives from the dark hills” (Charnock, 2005, p.43) as mentioned in the quotation above. It is possible that this painting is influenced by a specific type of melancholy that is unique to the Welsh landscape. It is obvious that the paintings in *Figures 3 and 4* were both painted by Williams. They both have the same colour palette and “seam of melancholy” (Charnock, 2005, p. 43)

that is unique to Williams and Wales. Williams has a distinctive technique of using the dark and gloomy weather and the “dark hills” (Charnock, 2005, p. 43) to create a breath-taking landscape painting that represents the “gloomy mountains” (Adams, 2016) of Wales as true to the original has possible as he could. The blocky shapes and dark and neutral colours can be seen within both paintings.

A quantity of Williams’ paintings and other work were donated to the *National Library of Wales* by after his death in 2006 (Roderick, 2014, p. 5) suggesting that he wanted his work to continue to be accessible to the people of Wales and to keep it in the country. This suggests Williams possibly believed that the content of his work is important to the country and should remain there. This would suggest that Williams did not want his work to leave Wales as it belongs to the country.

It is common opinion that Wales is classed as part of England rather than a country itself. “Some successful international artists are classed as British and their associations with Wales are overlooked, as in the cases of David Nash Richard Deacon and Ralph Steadman” (Adams, 2016). As mentioned in the title of Skidmore’s book Williams is a member of the Royal Academy of Arts (Skidmore, 2011). This infers that he may have had more popularity across the United Kingdom than first thought and that many authors who write about Williams prefer to discuss and research the Welsh aspects of his practice. Williams was awarded an OBE in 1982 for the arts, was Knighted in 2000 by Queen Elizabeth II (Thackery Gallery, 2022). It could be argued that Williams as awarded these because of his contribution to British art rather than Welsh art as Adams (2016) suggests that some Welsh artists that become well-known internationally are viewed as British artists instead of Welsh artists.

Kyffin Williams is a Welsh painter who focuses on the Welsh landscape and represents the Welsh landscape with its dark skies and big hills with muted dark colours and blocky shapes. Williams focuses on aspects of the Welsh landscape that many might think are negatives, for example the dark and gloomy sky and weather seen in *figure 4*. There are many other artists that represent the Welsh landscape in their practice for example Aled Rhys Hughes, who will be discussed next.

Aled Rhys Hughes

In addition to painters, there are many photographers that specialise in landscape photography and many focus on the Welsh landscape. Aled Rhys Hughes is a photographer originally from Rhondda in Wales and his work has won an award at the 2005 National Eisteddfod, he also specialises in large format photography (Young, 2019). When viewing his practice, it could be considered that his main focus and themes largely involve landscape in some form. Compared to Kyffin Williams, there are not that many academically written pieces about Hughes, this could possibly be because Hughes has not been practicing his art for as long as Williams was. However, Hughes is still influential in Welsh art.



Figure 5. Hughes (No Date) *Rhyw deid yn dod miwn*

Hughes' website (Hughes, 2022) is bilingual, in both English and Welsh. This can be viewed as important as the browser can instantly recognise Hughes as a Welsh artist. The Welsh language is important to many people from Wales and by having his website in Welsh he could possibly gain popularity as a Welsh artist from Welsh speaking people. Also, by having the website in Welsh it infers that many of the locations in the photographs are more likely to have been in Wales.

Hughes' landscape photographs have less of a timeless feeling to them compared to Williams landscape paintings. His photographs of landscapes seem more modern as many of the photographs contain present day objects for example in *figure 6*, a metal fence and sign can be seen. Hughes' also feel less timeless than Kyffin Williams' paintings because photographs of landscape have less creative leeway than a painting or a drawing, and perhaps offer a truer representation of the landscape than a painting. Hughes' photographs contains objects such as road signs and wire fences as seen in *figure 6*. In *figure 5* there are

tire tracks in the sand, which is a level of detail not seen in Williams work. It could be considered that Hughes' photographs are a truer representation of the Welsh landscape compared to Williams because whilst Williams has more control over the shape of the landscape in his paintings by changing paint strokes and such, Hughes cannot drastically alter the landscape the same way a painter can.

Whilst Williams' paintings of the Welsh landscape have a "seam of melancholy" (Charnock, 2005, p.43), Hughes' photographs have more bright colours compared to Williams whose colours are more muted. As seen in *figure 6* Hughes' photograph focuses more on the more traditionally beautiful aspects of landscape for example the sun rays coming through the trees and the bright lush green grass and trees that the Welsh Landscape is known for. By focusing on these areas of the landscape, Hughes exhibits a different side of the Welsh landscape compared to Williams.



Figure 6. Hughes (2020) *Epynt, (Epona)*

Similar to Williams, Hughes' photographs contain multiple tones of Green suggesting that a major and identifiable aspect of the Welsh landscape is the green grass and trees. Many of Hughes' photographs isolate the colour red which is not seen with the other artists, this a unique technique used by Hughes and the vibrant red contrasts with the natural colours seen in the landscape. The next artist that will be discussed is Valérie Leblond, whose practice is more similar to Williams than Hughes.

Valérie Leblond

Similar to Hughes, there are limited academically written articles or books about Valérie Leblond most likely because Leblond and Hughes have not been practicing for as long in

comparison to Kyffin Williams and are not as often studied in academic research, nevertheless, her work is easily accessible.

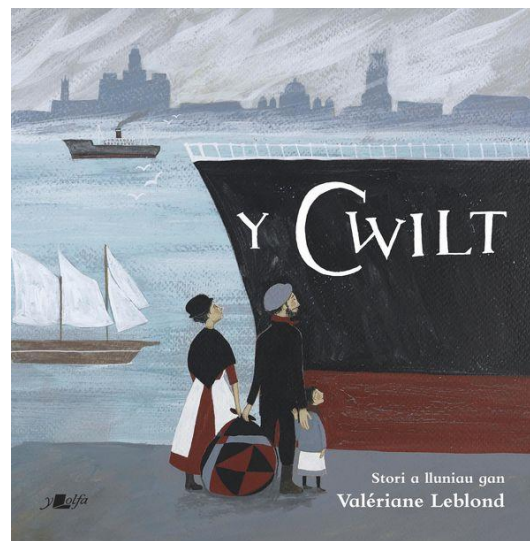


Figure 7. Leblond (2019) Book cover of *Y Cwilt*

Valérie Leblond is an artist and illustrator from France who moved to Wales around 15 years ago (Leblond, 2019a). It is obvious that Leblond has passion for the Welsh language because her website can be viewed in French, English and Welsh (Leblond, 2019a). Also Having a Welsh version of her website suggests that she can speak and understand Welsh. Even for a lot of Welsh artists it is unusual to have a Welsh language version of their website. Many Websites that were used for research were only in English and only a Handful were bilingual, and none were Welsh only. Similar to Hughes, having a Welsh version of her website could make her and her practice as a Welsh artist more appealing to a Welsh language audience.



Figure 8. Leblond (2017) *No Name*

Although Leblond originally comes from France, she could be considered a Welsh artist. This is possible because of the amount of time Leblond has spent living in Wales, plus the fact that a large portion of her work is the Welsh landscape and Welsh culture. The book seen in *figure 7* called *y Cwilt* (Leblond, 2019b) has been published in English and Welsh and was published by a company *Y Lolfa* in Wales that is known for primarily producing books in the Welsh language.

Leblond embodies the definition of what a Welsh artist is, proving that being a Welsh artist is more of a state of mind and about the practice, rather than just where you were born. As mentioned in a previous quotation there are many “shared characteristics” (National Geographic, 2022) between Leblond and other Welsh artists, for example both Leblond and Williams use the Welsh landscape in their practice. Leblond also lives in Wales, speaks Welsh and her practice is influenced by Wales and Welsh culture (Leblond, 2019a) suggesting that she involves herself in Welsh culture more than other Welsh artist as some only focus on subjects outside of Welsh culture. From an outsiders perspective who did not know she originated from France many might consider Leblond a Welsh artist without knowing about her origins.

As seen in *Figure 8*, Leblon’s style is much softer and round compared to Kyffin Williams, but one thing that is visible in both artists work is the powerful seascapes that are heavy with white horses from clashing against the rocks. Hughes also uses seascapes in his practice however, the sea is a lot calmer and relaxed as seen in *figure 5*. Leblond also uses a similar colour palette to Williams, suggesting that the Welsh landscape has a colour palette that is unique to the country itself and is utilised by numerous artists. Many of Leblond’s illustrations contain the dark grey sky that can also be seen in Williams’ paintings and a small amount of the dark grey sky can be seen in Hughes’, suggesting that the dark grey sky is a characteristic of the Welsh landscape that Welsh artists like to represent in their works.

Figures 7 and 8 are examples of Leblond’s unique style, both displaying traditional Welsh quilts, suggesting that not only the Welsh landscape has influence in her practice but Welsh traditions and culture. Leblond’s illustrations have a level of detail that is not seen in Williams’ paintings, making his paintings portray a more simplified version of the Welsh landscape.

From the information gathered, it is possible to identify Leblond as a Welsh artist practicing Welsh art. All three of these artists use and represent the Welsh landscape in their practice uniquely, however there are similarities. It could be possible to consider Welsh landscape art as its own form of culture because all the examples seen in this thesis have “shared characteristics” (National Geographic, 2022) that has been mentioned previously. Kyffin Williams and Valériane Leblond both focus on the dark muted colours that are seen throughout the Welsh landscape. All three artists use a substantial amount of green in their practice, Green is obviously an important colour of the Welsh landscape and comes in many shades. Unlike Williams, both Leblond and Hughes also use the Welsh language in their practice. Leblond uses the language for her illustrated book *Y Cwilt* and many of Hughes’ photographs contain Welsh words on signs that are stand out in the photographs. The Next chapter will discuss Welsh landscape and culture in cinematography, specifically *Hinterland* and discussing the similarities between the series and Welsh artists practices.

Welsh Landscape in Cinematography

The Welsh landscape has always been popular with poets and painters for example Kyffin Williams and Dylan Thomas. The way artists utilize the Welsh landscape has developed and adapted with technology. Artists like Dylan Thomas who famously represented the Welsh landscape in written form, using descriptive words to discuss his personal experience with the Welsh landscape as in his play *Under Milk Wood* (1954). More recently the Welsh landscape has been used for film and tv.

In recent years Wales has appeared more and more in film and TV. *Doctor Who* has been filmed in various location in Wales, the show has used the landscape of Margam Country park for many scenes over the years (Margam Country Park, 2022). The Welsh landscape is unique and easily identifiable. It could be considered that the Welsh landscape is used often in cinematography for the characteristic mountains and valleys and for the wide-open landscapes that create a landscape that is identifiable from other countries. This chapter will look closely at *Hinterland/ Y Gwyll* (2013) that was filmed in Wales and will look at whether the Welsh landscape is important to the narrative and cinematography.



Figure 9. BBC (2013) *Hinterland*

Hinterland was filmed in many different locations mostly across North Wales including Cymysmlog and Glaspwll (Visit Wales, 2022). *Hinterland* also ensures that the viewer knows that landscape seen belongs to Wales, which many other mainstream TV shows that filmed in Wales do not do.

Hinterland (2013) also known as *y Gwyll* is a unique series due to the fact that it was filmed in both Welsh and English, referenced by the article “the TV noir so good they made it twice” (Moss, 2013). Due to the perceived location of the programme set in North Wales, the Welsh language is important to the show. It could be considered that it has its own Welsh identity and Welsh culture. In the first episode of *Hinterland* there is mention of an old Welsh story where, in an old portrait photograph of an elderly Welsh woman, the devil's face is said to be seen in her shawl ('Devil's Bridge – Part 1', 2013).



Figure 10. IMDB (2013) *Richard Harrington in Hinterland*, IMDb, 2013

Hinterland uses the large open space that comes with the fields in Wales. *Hinterland* is a noir genre Tv show (Moss, 2013), suggesting that the main themes and subjects are dark and moody. The Welsh landscape plays an important part in creating this atmosphere and is used to set the main plots. The landscape is what connects every episode to each other as every episode involves the Welsh landscape in some way. For *Hinterland* the Welsh language, culture and landscape are all important and the show would not work without them. Similar to Kyffin Williams, *Hinterland* uses the “seam of melancholy” (Charnock, 2005, p. 43) and “gloomy mountains” (Adams, 2016) of the Welsh landscape that is seen in Williams’ practice, to its advantage, to create a perfect murky and glum TV show. The shadowy, murky weather that is unique to the Welsh landscape is used to its advantage to create a story about mysteries in the country.

As seen in *figure 10* the Landscape that is used for the show has a dank and damp atmosphere with the dull natural light on the mountains. *Figures 9 and 10* evoke emotions of dread and worry and this could possibly be because of the dark and damp feel of the Landscape.

Hinterland uses the rural Welsh landscape as part of the narrative and is a major part of the show, however it also utilises less atypical Welsh landscape for example many scenes take place in more urban environments and cityscapes.

Anecdotally it is possible to say that many films and tv shows only use the Welsh landscape for backdrops and have no bearing on the story, however *Hinterland* uses the Welsh landscape as a part of the narrative and has an importance conveying the narrative.

Conclusion

As discussed in previous chapters, Welsh art has developed with technology and culture from simple wood carvings to cutting edge photography, film and TV. Landscape art has been an important part of Welsh art, as displayed by Kyffin Williams in the late 1900s and with currently with Aled Rhys Hughes and Valérieane Leblond.

Welsh art and culture is more than just being your native country and more about how you engage with the country and the culture, how it is represented in art is more important as seen by the works of the illustrator Valérieane Leblond who creates art influenced by Wales.

From the research gathered it is possible to say that cultural identity and landscape are closely connected and are often seen together in art, and this close bond can be witnessed in Welsh culture and landscape. Welsh artists like Kyffin Williams have used this connection between culture and landscape to their advantage to create extraordinary pieces of art that are a strong representation of Wales. The Welsh landscape and culture have not only influenced Williams practice, but his life and himself as a person which adds further Welsh influence into his practice. The roots of many Welsh artists' work, is the landscape itself, from which they grow their practice. Without the Welsh landscape their art and their practice will fall apart.

The country itself has had a vast impact on art, and it is possible to say Welsh art does not have enough recognition and deserves more attention from Welsh and British art schools. From all the research gathered, it could be said that arts has a strong influence on Wales and Wales has a strong influence on the arts. Specifically, the Welsh landscape has a strong representation in art and is seen in many genres including film and more traditional mediums.

The Welsh landscape, identity, culture and language have a strong impact on Welsh art and are used by Welsh artists across different mediums. Whilst many artists use similar colour palettes and landscape (sea and mountains) they all represent the Welsh landscape differently with their unique styles as it is almost impossible to represent the Welsh landscape truly, as Andrews (1999, p. 3) mentions about landscape not being able to be fully represented in art in a previous chapter. Welsh art often comes back to and relies on the landscape.

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