

Confirmative Practice (ADAA7000)

Dylan Jones

CYMRO WYT TI?! / ARE YOU WELSH?!

Prologue

In writing this report I have followed the 'report guidelines' structure in an attempt to keep to 'the point'. As evidenced in my final exhibition piece and indeed similar to the writings of Gerald, there are sections where I may 'drift' off the road and start rambling to which I apologise.

Chapter 1.

Starting the Journey, developing the Concept and the ring road around my work.

The final sentence in my previous Explorative module stated that I would further develop Postcolonial Art Practices with reference to Identity and Belonging and links to space and place. The whole body of work was based around the idea of a romantic notion of myself as Flaneur in the Welsh Landscape. Surveying the land and the people living within it, looking for Ghosts and possibly myself in the mountains. I elaborated on this by stating it was my intention to do a Film, a Film Essay, a feature Film, a hybrid mix of forms which would incorporate the Welsh Landscape. No further details were disclosed, mainly due to the fact that I wasn't sure what it was I wanted to disclose.

As a further incentive... I had always wanted to do a Film which focused specifically on Wales, under the guise of a Road Movie, a Film genre defined 'By emphasizing the imagery and activity of the car (or motorcycle) as the foundation of the narrative', (Archer, 2016), and 'a iconography related to these highways is the vast, open landscape bordered by seductive horizons' (Laderman, 2002). Why given the diverse Welsh landscape, had this not been done? The Road movie in its various incarnations develops complex themes such as Alienation, self-discovery, and transformation, the journey serves as a metaphor not only physically of distance travelled but also mentally. Universal concerns not limited to specific Geographical constraints. These were concepts I was keen to develop. In addition to wide open vistas of America as seen in films as varied as *Vanishing Point* (1971), *Easy Rider* (1968) and *The Straight Story* (1999), 'the European road movie associate's road travel with introspection rather than violence and danger'. (Laderman, 2002)

It was at this time having purchased *Voices on The Path* (A History of Walking through Wales), that I began to focus specifically on routes to base my Project on. The book lists in chronological order the History of walks and the people that undertook them in Wales. Could I follow one of these routes and find out more about myself and Welsh History in the Process? Would I care to know more about Welsh History? These were ideas that amounted to me asking questions about my own Identity and complicated feelings I have about nationalism, being Welsh and reconnecting with the idea of this.

Basing the journey on existing text allowed me to look into my own past and question my own lack of knowledge of history. I had studied Welsh History in my A-Levels, but this was primarily based on the Industrial Age. I was interested in going as far back in time as possible and attempting to survey and travel as much as Wales as possible. It was at this point I discovered Giraldus Cambrensis (1145-1223) aka Gerald of Wales- Gerallt Gymro and his book *The Journey Through Wales*. An educated Church man, 2 thirds

Norman and I third Welsh, Gerald wrote a diary of his adventure whilst 'accompanying Baldwin, Norman archbishop of Canterbury on a preaching tour intended to persuade people to join Henry II's third crusade.' The book could then serve as a guide to a pilgrimage of his journey without the religious undertones but more linked to asking questions on identity, nationalism, landscape and heritage. Understanding the constraints of time and using our Campervan (Gerald did his journey on Horseback) we planned a journey following as close as possible his month and half crusade. This two week long 'road trip' using Gerald's journal would serve as the anchor and guide to the body of work. Would the journey take a different direction thematically now my family were included? Would it be more about us and our relationship? Conceptually the work was always about my relationship with being Welsh, but including my family collaboratively in the work meant they could support, guide and contribute to the work.

The book, written in Chapter form representing days, details in depth the Towns and City's that were visited in a descriptive sense, but also veers subjects quite quickly. This could form the basis of the structure of the work. There is great depth in character depictions, geographical points of interest and historical context which have a great similarity to modern day Psychographic writers such as Iain Sinclair. Gerald is on his own road trip, and documents the journey through places visited and emotions felt.

These were the basis of my own recordings. Through a mixture of still and moving imagery, I sought to document the landscape and record my journey. In doing the Road Trip, aspects of the work changed, and the time spent on the road resulted in different outcomes and ideas. The trip initially was a Pilgrimage, and a loose concept of Psychographic study, inspired by Baudelaire's Flaneur, surveying the landscape based on locations in Gerald's book but greater themes evolved as time progressed. I was adamant not to be too rigid with content and allow for the work to grow naturally and organically through time, allowing my own introspection and ever-changing physical and mental landscape to dictate the form and content. I was unsure how I actually felt towards the country and felt I had a lot of unanswered questions towards my own identity in addition to a wider national identity. What was it like to be Welsh?

Introspection allowed me to immerse myself in the environment, which resulted in a style and form which was influenced by the mechanics of Slow Cinema, focusing on my immersive experiences to attempt to gain a deeper meaning through long takes, minimalism, and a contemplative pace. My aim was to develop subjectivity from the work – 'In the slow movie viewing process, the most important feature is to bring the audience an immersive viewing experience' (Çağlayan, 2018) and experiment with conventions. Paul Schrader elaborates the term further; 'Many terms have been used to describe this phenomenon (Slow Cinema): stasis, contemplative, austere, abstract, landscape, meditative, "de-literate," organic, expanded, and yes, transcendental-all of which in certain cases are accurate. Which is why a multipurpose term like "slow cinema" is useful. Its malleable' (Schrader, 2018). Slow Cinema techniques which were utilized to help

develop the work included the use of Static Camera Positions, Wide Angle Frames, long takes, minimal narrative, all with the intention to allow the viewer to communicate with the work and suggest a meditative experience.

Chapter 2.

How I came to be influenced by Artists and texts which helped aid and frame my ideas

Having studied Partick Keiller's Robinson trilogy as part of my Co-Existent perspectives essay, it would be rude not to discuss *London* (1994) as a visual and thematic starting point. To further underline this, I used a similar opening shot in my work to Keiller's. Tower bridge and the Thames are both iconic landmarks in London which serve to introduce the main protagonist's arrival by boat in the film, and although my work doesn't introduce the narrative (this was done through voice over in a previous sequence) it gives a clear indication of the form; long take, static camera, diegetic sounds and similar framing device.



London (1994)



Cymro Wyt Ti? (2025)

Rooted deeply in Psychogeography, a purposeful drift through the City and its historical portrayal of Charles Baudelaire's Flaneur reimagined in London, 'the protagonist, Robinson, remains unseen as he undertakes his journeys across the city. Instead, Keiller's camera follows his wandering course – from suburb to city centre and out again – in a succession of static, stately images. We gain Robinson's insights and reflections in voiceover only, as he ruminates on history, the effects of globalization (Coverley, 2018). Robinson is on a mission to find out 'The problem with London', which is ultimately unanswered in the film. Keiller's film starts as 'a meditation on the lives of these nineteenth century writers (Apollinaire, Rimbaud) gives way to a description of London's recent decline' (Coverley, 2018). Robinson and ultimately Keiller point the finger at Thatcherite mismanagement, Themes which are reinforced in *Shifty* (2025), Adam Curtis's 5 part documentary on living in the end of 20th Century Britain. Curtis replaces his customary voice of authority narration to a more meditative collage of events such as the advent of CCTV, The Falklands, a Transgender Dog and the beginnings of New Labour. Title cards are used sparingly to guide the viewer but *Shifty* moves

away from explaining history to evoking the feeling of a specific historical moment through curated, often surreal, visual fragments, making the audience active participants in constructing the narrative.

A key link between Political, Landscape and History is the work of James Benning which influenced my practice both conceptually and in the final works form. 'During the past half century, Benning's relentless exploration of the United States has allowed him to engage national, environmental, artistic, and personal history in a considerable range of ways' (Lubecker & Rugo, 2019). His subjects range from natural elements *10 Skies* (2004) and *13 Lakes* (2004) to transport networks *RR* (2007) and *Small Roads* (2011). Known as an Avant Garde Filmmaker (is there such a thing now?) Benning appeared in the aftermath of Structural Cinema Artists such as Hollis Frampton and Michael Snow. To grossly simplify, a Structural film "emerged during the 1960s and 1970s, and their makers were united in their belief that films should present the artist's ideas just as they were, without elaboration or explanation; one thought, or the recorded trace of an event, or an observation, even one simple process carried through to its conclusion, should be enough' Consider this with regards to *North on Evers* (1992). A Road trip taken by the Artist, which mixes text and Image, (a common occurrence in Avant Garde film) both the results of 2 trips he made across the USA. "I decided to leave for the summer. I had been feeling anxious and thought travel might help" (Lubecker & Rugo, 2019) This is something I can fully understand. The first trip includes handwritten notes as they scroll along the bottom of the screen. Some words are obscured and it only becomes apparent later that the text and image are from the same location 1 year apart. The film includes 64 mini portraits of people Benning met East and West.



North on Evers (1992) – Mini Portraits

Benning's work is also associated with the long durational shot which grew longer with the advent of Digital Cameras. *Nightfall* (2012) is a 90 minute single shot film set in forest as it goes from light to dark. This was expanded further with *BNSF* (2013) – a 200 minute single shot of the Burlington Northern Santa Fe Line.

The film showcases subtle changes to the landscape through light and sound. “I like to look into the landscape, I like the aesthetic within it. But I also like to see the history written into landscapes, to understand historical events that took – or could have taken – place there...” (Lubecker & Rugo, 2019) His Californian Trilogy *El Valley Centro* (2000), *Los* (2012) and *Sogobi* (2001) are all made with the same structure: 35 shots, two minutes and 30 seconds in length, and credits which lists all locations and who owns the land. It's a strong political statement about capitalism and also American Politics, especially given the context of how Los Angeles was built around Water, an alternative version of *Chinatown* (1974).

Benning's work is firmly placed within a specific locale. He is a prolific American Filmmaker based within the landscape, discussing past and present issues in really exciting and conceptual ways. His films and working methods were a great influence in developing my own practice especially when developing a structure for my work.

As James Benning would often refer as his Cinematic brother, the Films of Peter Hutton showcased another form of landscape film which also led directly to my work. 'In Hutton's films, meditative moments are not incidents in a larger, more varied filmic structure that includes other types of experience. Each of his mature films—*Landscape (for Manon)* (1987) and *New York Portrait, Part I* (1976)—offers an extended meditative experience made up of a series of individual meditations' (MacDonald, 2001). Hutton's films feel like still moving images, although not overtly long shots, his films have a very specific pace, coupled with his lack of sound, his films feel extended. He includes very subtle changes in the shot, light appearing through clouds, men walking a scaffold- *Three Landscapes* (2013). He uses fades in and out in particular shots to help ease transition between shots which helps dismiss an abruptness. His work ranges from short form (30 mins) portraits of City's *Lodz Symphony* (1993), *New York Portrait: Chapters I, II, and III* (1990), *Budapest Portrait* (Memories of a City) (1986) to studies of Rivers, *Study of a River* (1997), *Two Rivers* (2003) and *At Sea* (2007) – Huttons meditation on global commerce, labour and geography in the 21st century which chronicles the birth, life and death of a merchant ship. “The kinds of issues I'm interested in—issues of landscape, urbanscape— are about a moment of seeing, a very removed, private glimpse of things that we're all totally familiar with” (Macdonald, 1998)

The work of Peter Hutton bridged the gap between the structural and the meditative, knowing that both forms could exist simultaneously through images only allowed me freedom to experiment with my piece. Furthermore Hutton, links directly to the cinematic equivalent of the flaneur. Equally comfortable in the city or the country, with an emphasis on physical distance between himself and his subjects, blending in seamlessly, 'A Man of the Crowd'. A walker in the landscape. Hutton is intriguing in the way he rejects a formal approach to making his films; “subliminally the films realize a structure. Of course, I edit and project repeatedly, and often obsessively. But in terms of actually figuring out how to put one image next to the

other, there's no plan. It just happens. Designing a structure that becomes a significant part of the film is the antithesis of what I do. My structures are a result of what the images tell me. It's less an intellectual than an intuitive process" (Macdonald, 1998).



At Sea (2007)

His Films feel like diaries. No text or personal detail, but notes from his own travels. "The experience of my films is a little like daydreaming. It's about taking the time to just sit down and look at things, which I don't think is a very Western preoccupation. A lot of influences on me when I was younger were more Eastern. They suggested a contemplative way of looking—whether at painting, sculpture, architecture, or just a landscape— where the more time you spend actually looking at things, the more they reveal themselves in ways that you don't expect" (Macdonald, 1998).

The work of Artist Robert Frank In his seminal Photobook *The Americans* (1958) has long influenced my Artistic Practise and proved invaluable in the process of this project. Dismissed critically and commercially in America, the Swiss born Photographer travelled across 1950's America. The book is a critique on the very notion of The American Dream and highlights the issues facing America in this period. Rather than a linear journey the book's 83 image allow the viewer to subjectively travel through the country through key structural techniques. Frank includes recurring motifs of 'America' such as the flag, the car, the diner and embeds these as American symbols throughout the book. These motifs lead to repeating themes such as race, consumerism, politics and American culture. Frank utilises juxtapositions to create feelings of unease, and contradictions, open spaces and claustrophobic spaces, economic wealth and poverty. In an introduction to the book, Jack Kerouac states 'Robert Frank, Swiss, unobtrusive, nice with that little camera that he raises and snaps with one hand he sucked a sad poem right out of America onto film, taking rank among the magic poets of the world' (Frank, 2008).

The Kerouac link compliments Frank's style and frames the book as a counter culture statement similar to The Beats and therefore can be seen as 'road texts are equally enthusiastic about American road travel, but from a dissenting perspective of alienation' (Laderman, 2002). Themes as already discussed link intrinsically to the Road Movie. Frank's book is a persecutor to the Road Movie and existential angst of the late 60's 70's. in films such as *Easy Rider* (1969) and *Two Lane Blacktop* (1971). 'The pictures took us by ambush then ... He established a new iconography for contemporary America, comprised of bits of bus depots, lunch counters, strip developments, empty spaces, cars, and unknowable faces (Hagen, 2009).

As a final note, Frank, although visually absent in the book, finishes his narrative by including his family in a triptych image, his wife and Son and daughter. They had been present on a lot of his journeys and would have been part of his road trip consciously or subconsciously. How would this have affected them also?



The Americans (1958)



Cymro Wyt Ti? (2025)

The work of British artist Andrew Kotting, in particular *Gallivant* (1996) fuses documentary with psychographic study and family travelogue as he travels the circumference of the UK in a three-month trip with his daughter Eden and grandmother. The aesthetic is very much home movie and Kotting fuses techniques such as Super 8, 16mm and time lapse to create the extra ordinary. Similar themes emerge as present in *The Americans* and indeed *London*, but behind it all the three discover themselves in the process. The film doesn't feel contrived and it pulls an emotional punch through the relationship between the three. They are very much part of the film as is the British landscape and the eccentric characters they meet. "Ultimately the Film is a testament to a three-month journey that we made together throughout the summer and into the early winter of 1995" (Kotting, 2006).

The film surveys the British landscape and shows the forgotten parts of the UK, the seaside towns of ghosts, industrial ports, community traditions, it also highlights the darker themes present in the UK. Environmental concerns, social issues, crumbling economy. *Gallivant* is a great example of how a work can say one thing but also suggest many other themes. The filmmaker is physically present throughout the work, and whilst I made a clear decision to not be, I can be seen in fleeting moments. Kotting has an outgoing personality which mixes well with the other family members, and although I wanted my film to include my family and my relationship with them, it was my intention to do this from afar, in a more subtle way and through audio recordings.

Chapter 3.

Contemporary and Established views Informing my work.

Three strands of scholarly research have continued to develop as a result of my practise during this module. From the outset of this programme, the concept of the flâneur has remained an active participant through my work, although his guise has morphed and adapted to new tendencies. The flâneur, a 19th construct roaming the Parisian arcades 'Observer, philosopher, flâneur – call him what you will', he is the painter of the passing moment and of all the suggestions of eternity that it contains'. (Tester, 2015).

The flâneur, morphs from spectre to a motion picture camera that captures the fleeting visuals of the modern city (landscape). In *The Painter of Modern Life*, Baudelaire describes the flâneur as a "passionate spectator" who moves anonymously through the crowd while maintaining a critical distance from it (Baudelaire, 1968). This position of detached immersion mirrors the camera's capacity to observe without direct participation if required. 'The flâneur "goes botanizing on the asphalt"' (Benjamin, 1999), suggesting a systematic visual collection of snapshots comparable to stills/filmed footage. The flâneur's gaze is thus selective, mobile, and temporal, assembling meaning through sequences of observation rather than fixed perspective. Like a video camera, the flâneur frames and archives moments of everyday life, transforming the lived experience of urban space into visual data and anticipating modern forms of mediated spectatorship (Benjamin, 1999)

Drawing on from the questions about place and nationality posed in the title of my work, Human geographer Yi-Fu Tuan is a foundational figure in humanistic geography, whose work emphasises the role of human experience, emotion, and perception in shaping geographical understanding. In *Space and Place: The Perspective of Experience*, Tuan distinguishes between abstract space and meaningful place, arguing that 'place is security, space is freedom' (Tuan, 1977). For Tuan, place emerges when humans invest space with value, memory, and attachment, asserting that 'what begins as undifferentiated space becomes place as we get to know it better and endow it with value' (Tuan, 1977). This process is deeply subjective and shaped by culture, history, and sensory experience and adds the emotional attachment to a place.

These subjective emotions would be experienced by each viewer as they respond individually to each sequence due to their own connection and space, have they been there before? Does it matter that they haven't? Can the images then trigger their own history and sensory experience.

My own emotions with regards to this are mixed, I am Welsh but have a disdain to a lot of things that are stereotypically Welsh, but there is a clear distinction that can be applied here as suggested through the writing of Bedwyr Lewis Jones. *Cynefin* literally means 'habitat' but Jones placed it as a 'Welshman's first and foremost window on the world' (Jones, 1985). Jones puts *Cynefin* as 'the area that impresses itself on us during the formative period between five and fifteen years old' (Jones, 1985). I was born in Mid Wales and despite my formative years being troubled, I held a guarded observation of the space I lived in. I found it calming but also unsettling, which resulted in mixed emotions about place.

Wales standing in the world thanks largely to 'The Wales Acts of Union (Laws in Wales Acts) of 1536 and 1542', which created distinct 'spatial notions' that are specific to Wales and tied with the Welsh Language, *Cynefin* is a 'Welsh concept that describes lived landscapes, not scenery' (Jones, 1985). As the word is Welsh it suggests that this concept is only felt through speakers of the language, and that place is constructed through Language.

Bedwyr Lewis Jones sees *Cynefin* as 'an orienting, grounding epistemological position from which – and as a lens through which– engagement with the world can be conducted' – no matter where you are in the world, the anchor of Wales will root us to our Land, our landscape (Davies, 2025)

Chapter 4.

Evaluate and Reflect

"The problem with the British Road Movie is there is nowhere to go. And before the first rush of speed wears off, you are lost in the tundra, gagging on a processed cheese sandwich in the islands last refreshment hut" (Sinclair, 1997)

Although I somewhat agree with this notion; It made me ask myself why is there none. It was under this quote that I first read in the late 90's that I began to try and prove the statement incorrect. Yes there was *Radio On* (1979) –we peaked too soon... where do you go after this... and *Gallivant*, but what of others? How can Britain's rich landscape of contradiction, not fit as a subject matter or even feature in Film. The Photographer Paul Graham in his book *A1 – The Great North Road* (1983) had focused specifically on a historical road that linked North and South which presented the British topography of the 80's, as a time capsule of memories and I thought this would make an excellent subject for a piece of work. Given the UK's complex political, geographical layout I thought this could be the starting point.

Chance and luck are evident in so many creative pursuits and the ability to embrace these cannot be overestimated in my work. I had pondered the idea of producing a Welsh road movie, but was unsure of which direction the work would take both formally and conceptually. America has Route 66, we have the A470, a road as equally iconic. Looking at the work of other Artists was important to aid formulating ideas about what I wanted the work to be about. Discovering 'The Journey Through Wales' and telling a peer about the book's author, prompted a look of disdain and comment 'he wasn't even Welsh' (Gerald was in fact 1/3 Welsh) 2/3 Norman) which proved to be the catalyst for the work. Why should it matter if he was Welsh, or even third Welsh, did this effect his representation of the subject of his book? Would it make a difference? Did he consider himself Welsh? (...he did). These initial questions then developed into my own feelings about being Welsh. Did I consider myself Welsh? Was I Welsh because of my language? Was I more Welsh than someone born in Wales who didn't speak the language? I don't know the words of the national anthem, does that question my own patriotism?

My intention initially was using theoretical frameworks as discussed in Chapter 3, and Gerald's writings as a guide, was to record the journey. It became apparent very quickly that the duration of my shots was exceeding 20 seconds and that the subject matter was always landscape. 'Seek and you will find' was Peter Hutton's Philosophy and seemed perfectly apparent in this circumstance. This technique allowed myself time to record my feelings, initially these feelings grew to being about my identify and how I actually felt about being Welsh. Not being an avid writer, I planned to write these feelings down through our 2-week Journey. My family were supportive of my work, and despite grumblings from my 7-year-old about visiting churches

and abbeys on her summer holiday I softened this with treats of swimming pools, parks and the idea of the open road (what else would a 7 year old want). I was keen for this angle to develop within the piece. It was only after the trip and sitting down to look at all the footage, (I had shot over 4 hours of video and 6 Rolls of 35mm film), that themes and concepts started to emerge from the work. What emerged was a collection of long takes consisting various subjects all rooted in Welsh landscape. 'Landscape is not merely the world we see, it is a construction, a composition of that world. Landscape is a way of Seeing the World' (Newland, 2016)

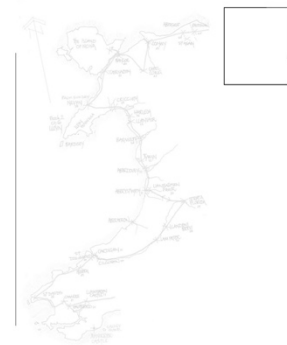
Due to budget and logistical issues, the trip was only two weeks long, the result of which meant that it was not possible to cover the entire route covered by the book, so I decided to focus on the West Coast of Wales, rather than East Coast (this could be further explored later perhaps). Gerald's prose was detailed enough as he discusses place names and landmarks for me to plan a rough itinerary travel. I had read the book previously and made detailed notes, but I was adamant to take the book as a guide for the trip and prior to each day discuss where his journey would take him next.

During the two weeks, snapshots of family life on the open road (playing cards, playing with the dog, etc) were present in our day to day lives in amongst me going off to 'work' and trace the steps of Gerald. He became a companion on our holiday and was part of our road movie. This is when I started to see the work as a time capsule for not only my family to remember, but also for me to remember. I felt the work had the potential to cover many themes, even if initially my scope was narrow; A Psychographic Derive following the footsteps of a 11th Century Church man. What emerged from the footage was the basis of a film that could say a lot about Wales and my place within it. The footage included themes of Wales which were consciously similar to motifs used by Robert Frank and a somewhat cliché of Welsh Identity. It was not my intention to do this as I wanted the camera to be as subjective as possible. Welsh flags, tourists, houses for sale, mountains, rivers, Reform posters, churches, Victorian seaside towns. All these were juxtaposed with shots of empty roads, unpronounceable place names and family dinners. The idea of a film as a meditative snapshot into a family trip/pilgrimage evolved and it served as a theme within the Work. To elaborate on the idea of a family trip and collection of souvenirs, I decided to include fourteen postcards, (one for each day) as a framing device on the gallery wall. The viewer had ultimately also been on a journey through Wales and had the postcards to prove it. Each one was chosen to represent the trip and included unconventional postcard pictures in addition to ones more personal to the trip.



Cymro Wyt Ti?! / Are you Welsh?!

© Dylan Jones
 MA Deialogau Cyfoes / Contemporary Dialogues
 dylan@jones@hotmail.com



The title of the work came from an encounter I had during my trip. Initially it was an inquisitive question spoken in Welsh by someone asking 'Are you Welsh?', the question seemed to me to be two-fold, and gave a tiny hint of confrontation mixed with an aggressive tone, if I didn't speak Welsh. It was true that during my trip, that attitude towards myself and family changed through the use of language. This again shaped the development of themes within the piece and allowed me to question my own heritage, whilst questioning someone else's (Gerald) and my own Welsh roots.

Evolving the piece into a feature length film was a natural progression once I knew the themes and concept I wanted to show in the work, the biggest issue I faced was how to structure the piece. I placed printed thumbnails of all scenes in the film (following a great suggestion from my tutor) on the floor and started to storyboard sequences. It was the biggest undertaking of my life and most daunting to boot especially as I had no real editing skills and was learning quickly.



I didn't want the piece to be too abstract, but also not too conventional. It was at this point that I decided to use Chapter points from the book as anchors for the trip. Following a structure throughout. I experimented with title cards then developed the idea of Gerald reading excerpts from the book to highlight location, prose and to give another dimension to the piece. I was too self-conscious to use my own voice and wanted the narrator/Gerald to have the accent of a well-spoken Welshman similar to Gerald's own background. The sequences were split into fourteen extracts which represented the fourteen days of the trip. Each 'mini movie' would follow the narration visually, then order would be more abstract to help aid a meditative experience through duration and sound until a fade begins the next 'mini movie'.

The opening Animation was used to give context to the work, but also as I recalled seeing it when I was younger but couldn't remember any detail about it and discovered it when researching Gerald of Wales. Watching it immediately took me back to primary school, which would be the same to any viewer from Wales of a certain age.

I toyed with the idea of using location cards to aid the viewer with location identification, but ultimately felt it wasn't needed and that I was more interested in people asking the question of where places are rather than being told.

Further consideration was given to the use of language and subtitles. There is a second voice over the narration in the beginning of the film which gives in Welsh an explanation of the journey and reasons for it. I decided not to include subtitles for this and no Welsh subtitles for the narrators dialogue. Journey Through Wales has never been translated into Welsh for reasons I am not sure.

To help remind myself of the question I posed in the film, Are you Welsh?! I included a Poem at the end which summarised the notion of Cynefin as discussed in Chapter 3;

"Ni byddaf yn siŵr pwy ydwyf yn iawn
Mewn iseldiroedd bras a di-fawn.
Mae cochni fy ngwaed ers canrifoedd hir
Yn gwybod fod rhagor rhwng tir a thir.
Ond gwn pwy wyf, os caf innau fryn
A mawndir a phabwyr a chraig a llyn."

(T, 2000)

Very Roughly translated – "I'm not sure who I am in the fertile, peat-free lowlands. My red blood for hundreds of years knows there is difference between land and land. But I know who I am if I can have a hill and peatland and reeds and rocks and lakes."

Epilogue

The hardships, heartache and frustration were all present during the final week trying desperately to get the final work ready for an exhibition opening. Looking at the work and how people interacted with it was incredibly rewarding. Some audience members would stand looking at the work for long periods at a time and some would cast a glimpse look away and then return. It would have been interesting to see how the work would have played with a sitting audience and less distractions. Feedback for the work was complimentary from, 'Is that Barmouth?' to 'It's so relaxing'. Had I been clear enough with my intentions, was what I wanted to say about being Welsh shown? What did I have to say about being Welsh? I'm not sure I know the answer or even came close, but it was an adventure asking the question and most defo the start of something...

To be Continued...

Bibliography

- Çağlayan, E. (2018). *Poetics of Slow Cinema*. Newcastle Upon Tyne: Palgrave Macmillan .
- Archer, N. (2016). *The Road Movie - In search of Meaning*. New York: Wallflower Press.
- Baudelaire, C. (1968). *The Painter of Modern Life and Other Essays*. London: Phaidon.
- Benjamin, W. (1999). *The Arcades Project*. Cambridge, MA: Harvard University Press.
- Coverley, M. (2018). *Psyhogeography*. Harpenden: Oldcastle Books.
- Davies, A. J. (2025). *From Cynefin to Cymru and beyond*. Aberystwyth: Aberystwyth University.
- Frank, R. (2008). *The Americans*. Gottingen: Steidl.
- Hagen, S. o. (2009, november). This article is more than 16 years old Robert Frank's *The Americans* still shocks, 50 years on. Retrieved from The Guardian: <https://www.theguardian.com/artanddesign/2009/nov/30/robert-frank-the-americans-exhibition>
- Jones, B. L. (1985). *Nature in Wales* .
- Kotting, A. (2006). *Film Notes*. London: BFI.
- Laderman, D. (2002). *Driving Visions - Exploring the Road Movie*. Austin: University of Texas Press.
- Lubecker, N., & Rugo, D. (Eds.). (2019). *James Benning's Enviroments*. Edinburgh: Edinburgh University Press.
- Macdonald, S. (1998). *A Crtical Cinema 3*. London: University of California Press.
- MacDonald, S. (2001). *The Garden in the Machine*. London: University of California Press.
- Newland, P (Ed). (2016). *British Rural Landscapes on Film*. Manchester: Manchester University Press
- Schrader, P. (2018). *Transcendental Style in Film*. Oakland: University of California Press.
- Sinclair, I. (1997). *Big Granny and Little Eden*. Sight and Sound.
- T, H. P.-W. (2000). *Hoff Gerddi Cymru*. Llandysul: Gomer.
- Tester, K. (2015). *THE FLÂNEUR* (2 ed.). Oxon: Routledge.
- Tuan, Y.-F. (1977). *Space and Place*. Minneapolis: University of Minnesota Press.