

Revealing Histories

A Sculpture Cymru Kidwelly 900 project



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John Howes

Dilys Jackson

Mandy Lane

Nick Lloyd

Lyndon Mably

Sue Roberts

Antonia Spowers

Datgelu Hanesion

Prosiect Cydweli 900 Sculpture Cymru

Foreword

Cadw is delighted to be working with Sculpture Cymru on this exhibition 'Revealing Histories' at Kidwelly Castle, in celebrating the historic 900 anniversary of the town.

One of our main aims as an organisation is to try to reconnect with many of the intrinsic qualities and stories of our sites, ones that are embedded in their heritage, so that they can be revealed for our visitors. By using sculpture as the medium, we are able to reveal these stories in a visual and inspiring way, opening up symbolic and imaginative dimensions. From playful cow sculptures, and landscape forms to microscopic stones, this exhibition offers the chance to enjoy great art in the great outdoors.

Enjoy!

*Dr Ffion Reynolds,
Heritage & Arts Manager, Cadw*

Rhagair

Mae'n bleser gan Cadw gael cydweithio â Sculpture Cymru ar yr arddangosfa hon yng Nghastell Cydweli, sef 'Datgelu Hanesion', fel rhan o ddatliadau 900 mlwyddiant o hanes y dref.

Un o'n prif amcanion fel sefydliad yw ceisio ailgysylltu â llawer o nodweddion cynhenid a hanesion ein safleoedd, sy'n rhan annatod o'u treftadaeth, fel y gall ein hymwelwyr eu mwynhau hefyd. Trwy gyfrwng cerflunwaith, gallwn ddatgelu'r hanesion hyn mewn ffordd weledol ac ysbrydoledig, gan agor dimensiynau symbolaidd a dychmygus. O gerfluniau chwareus o wartheg a thirweddau i gerrig microsgopig, mae'r arddangosfa hon yn gyfle i fwynhau campweithiau celf yn yr awyr agored.

Mwynhewch!

*Dr Ffion Reynolds,
Rheolwr Treftadaeth a'r Celfyddydau, Cadw*

Sculpture and 900 years of Kidwelly history

Sculpture Cymru is very pleased to be working once again with Cadw (Welsh Government's historic environment service) to create this exhibition of sculpture at Kidwelly Castle as part of the celebrations marking the founding of the Town 900 years ago. The previous exhibitions at the Castle - *Ironstone* in 2010, in association with the Sixth International Cast Iron Conference, and *Castle: Sculptural Responses* in 2012 proved very popular with the sculptors and visitors who came to the castle.

Creating artworks in response to the history and culture of a particular place has been an exciting opportunity for the sculptors, and the prospect of making pieces that will encourage visitors to discover new and exciting aspects of the castle, the town and its environs is most rewarding.

We would like to thank Cadw for inviting us to create this exhibition and to the staff at the castle who embrace our invasions of this magical space with great enthusiasm.

Sculpture Cymru, 2015

Cerfluniau a 900 mlynedd o hanes Cydweli

Mae Sculpture Cymru yn hynod falch o weithio gyda Cadw (gwasanaeth amgylchedd hanesyddol Llywodraeth Cymru) unwaith eto er mwyn creu'r arddangosfa hon o gerfluniau yng Nghastell Cydweli fel rhan o ddatliadau sefydlu'r dref 900 mlynedd yn ôl. Bu arddangosfeydd blaenorol yn y Castell - *Ironstone* yn 2010, ar y cyd â chweched Cynhadledd Ryngwladol Haearn Bwrw, a *Castle: Sculptural Responses* yn 2012 yn boblogaidd dros ben gyda cherflunwyr ac ymwelwyr fel ei gilydd.

Mae creu gweithiau celf mewn ymateb i hanes a diwylliant man arbennig yn gyfle cyffrous i gerflunwyr, ac mae'r syniad o greu darnau a fydd yn annog ymwelwyr i ddarganfod elfennau newydd a chyffrous am hanes y castell, y dref a'r cyffiniau yn un gwerth chweil.

Diolch o galon i Cadw am ein gwahodd i greu'r arddangosfa hon ac i'r staff a'r castell am adael i ni feddiannu'r lle hudolus hwn yn llawn brwdfrydedd.

Sculpture Cymru, 2015



Mr Turner's Cows

John Howes

This playful installation pays homage to the English landscape painter J M W Turner who visited Kidwelly during one of his tours of South Wales when he painted a view of the castle in 1832 from the river looking up to the imposing ruins. His depictions of famous ruins, such as Tintern Abbey, Conwy and Harlech Castles have become part of our landscape vocabulary and have changed forever the way we see them.

Turner trained as a topographical and architectural draughtsman, learning from his first master, Thomas Malton and by 1790 exhibited a watercolour at the Royal Academy, London. In that year he enrolled as a student at the Academy where he learnt the high art of pure landscape painting and the Romantic tradition of the time. He visited Wales five times in eight years and he was to draw on these early tours in later life - notably for a group of subjects in the series *Picturesque Views In England and Wales* that he produced in the 1820s and 30s.

Gwartheg Mr Turner

Mae'r gosodiad smala hwn yn talu teyrnged i J M W Turner, yr artist tirluniau o Loegr a ddaeth i Gydweli yn ystod un o'i deithiau mynych â De Cymru, pan beintiodd olygfa o'r murddun mawreddog ym 1832 o gyfeiriad yr afon. Mae ei bortreadau o adfeilion enwog fel Abaty Tyndyrn a chestyll Conwy a Harlech wedi dod yn rhan o'n hymwybyddiaeth dirluniol, ac wedi newid y ffordd y gwelwn hwy am byth.

Dysgodd Turner ei grefft fel drafftsmon topograffigol a phensaernïol dan law ei feistr cyntaf Thomas Malton, ac erbyn 1790, roedd yn arddangos paentiad dyfrlliw yn yr Academi Frenhinol yn Llundain. Ymrestrodd yn fyfyrwr yn yr Academi yr un flwyddyn, gan ddysgu celfyddyd aruchel peintio tirluniau a'r traddodiad Rhamantaidd ar y pryd. Daeth i Gymru bum gwaith mewn wyth mlynedd, a pheintio gan ddefnyddio'r profiadau hynny yn ddiweddarach yn ei oes - yn enwedig ar gyfer grŵp o destunau yn y gyfres *Picturesque Views In England and Wales* a gynhyrchodd yn y 1820au a'r 30au.

Coil

Dilys Jackson

For me the nine hundred year-long history of Kidwelly is very much embodied in the building and rebuilding of its castle. The castle's position, with the river curling around its base and its curved outer walls wrapping the inner buildings with their additions and alterations give a layered aspect to its spaces in which walls are contained within walls. It is this curved and wrapped aspect of its structure that has inspired my choice of work.

My work is of stone as is the fabric of Kidwelly Castle whose stone and stonework bear witness to its history and to the many hundreds of years of change that have passed in its making.

Torch

I mi, mae naw can mlynedd o hanes Cydweli wedi'i ymgorffori yn y broses o adeiladu ac ailadeiladu'r castell. Mae safle'r castell, gyda'r afon yn ymdroelli wrth ei seiliau, a'i furiau allanol crwn fel mantell o gwmpas yr adeiladau mewnol gyda'u hychwanegiadau a'u newidiadau yn rhoi rhyw olwg haenog i'r gofod lle mae muriau o fewn muriau. Yr elfennau crymion, cofleidiol hyn o'r strwythur sydd wedi ysbrydoli fy ngwaith.

Gwaith carreg yw hwn yn union fel adeiladwaith Castell Cydweli sy'n tystio i'w hanes a'r cannoedd o flynyddoedd o newid.





Fragmented Figures

Alison Lochhead

900 years of history embedded within the castle walls. The memories of all the experiences get entombed in the fabric of the earth and the building. The castle would have witnessed many horrors, fears and struggles. Each person's memory and experience is different and only parts remain of each, there is no 'wholeness', only fragments, but when different memories are pieced together they make a collective reflection and memory.

The *Fragmented Figures* echo some of these memories. They are placed in a kiln and under fire the materials break away or fuse; they become fragmented but their presence of the memory does not die, nor its witness.

Ffigurau Darniog

Mae 900 mlynedd o hanes ynghudd ym muriau'r castell. Mae atgof o'r holl brofiadau wedi'u claddu'n ddwfn yn y ddaear a'r adeilad ei hun. Byddai'r castell wedi bod yn dyst i sawl ymgiprys a digwyddiadau erchyll a dychrynlyd. Mae atgofion a phrofiadau pob unigolyn yn wahanol, a dim ond rhannau ohonynt sy'n parhau, does dim 'cyfanrwydd', dim ond tameidiau. Pan ddaw'r atgofion gwahanol ynghyd, fodd bynnag, maen nhw'n creu adlewyrchiad a chof cyfansawdd.

Mae'r *Ffigurau Darniog* yn adleisio rhai o'r atgofion hyn. Ar ôl eu rhoi mewn odyn, mae'r defnyddiau'n ymddatod neu'n ymdoddi; yn troi'n dameidiog, ond nid yw'r cof yn marw, na'r hyn y mae'n tystio iddo.

Horizon Ship: a sculpture of the March

Nick Lloyd

The upside down boat image of the sculpture reflects on the troubled story of the Welsh March, apparent in Kidwelly Castle's history, and in my walking and exploring the experience of Offa's dyke. These contested border landscapes show the urgency and earnestness of an earlier age, seen through earth building and stone working. This evidence of conflict and change has informed my carving, and the redundant upside down boat imagery, like the castle, is eased by the swooping horizon curves of the March.

The limewood came from the Powys Castle estate, itself part of the chain of castles which controlled the March down the east side of Wales.

Gorwelong: cerflun y Gororau

Mae'r ddelwedd o'r cwch ar ei phen i lawr yn adlewyrchu hanes cythryblus y Gororau, sy'n amlwg yn hanes Castell Cydweli ac o'm profiad personol o grwydro ar hyd Clawdd Offa. Mae'r tirweddau hyn ar y ffin a fu'n destun ymrafael yn tystio i ddifrifoldeb a chyfyngder oes a fu, a welir trwy adeiladwaith pridd a gwaith carreg. Mae'r dystiolaeth hon o'r newid a'r gwrthdaro cyson wedi llywio fy ngwaith cerfio, a'r ddelwedd o'r cwch wyneb i waered ddibwrpas, fel y castell, yn cael ei leddfu gan sipiau crwm gorwel y Gororau.

Daw'r pren pîsgwydden o ystâd Castell Powys, sy'n rhan o'r gadwyn o gestyll a arferai reoli'r Mers ar ochr ddwyreiniol Cymru.





Castle Stones

Antonia Spowers

Various samples of stones used in the construction of Kidwelly Castle have been sliced in half and put under the microscope with polarised light which produces the colours. The resulting images have been printed on aluminium and a description follows by Dr. Jana Horak from the National Museum of Wales.

Sutton Stone: the jumbled texture of this limestone is composed of fossil fragments including coral and infilled with a mosaic of colourful calcite crystals. The limestone formed in shallow tropical seas round a small island present in South Wales around 200 million years ago.

Arenite: sandstone made predominantly of quartz grains. The colours range from white through shades of grey to black where no light is transmitted at all through the grain. The grains form a coherent rock as they are bonded together by a thin film of quartz.

Pennant sandstone: used for the walling of the medieval castle. The sandstone contains distinct quartz grains, brightly coloured mica flakes and small rocks fragments. All these were eroded and transported by rivers from the higher ground to the south and that was the first indication that mountain building was in action around 300 million years ago.

Cerrig y Castell

Mae samplau amrywiol o gerrig a ddefnyddiwyd i adeiladu Castell Cydweli wedi'u torri'n hanner a'u rhoi dan ficrosop gyda golau polar sy'n cynhyrchu'r lliwiau. Yna, caiff y delweddau eu hargraffu ar alwminiwm. Daw'r disgrifiad dilynol gan Dr Jana Horack o Amgueddfa Cymru.

Carreg Sutton: mae gwead cymysg y calchfaen hwn yn cynnwys darnau o ffosilau gan gynnwys cwrel ac wedi'i lenwi â brithwaith o grisialau calcit lliwgar. Ffurfiodd y calchfaen mewn moroedd trofannol bas o amgylch ynys fechan yn ne Cymru oddeutu 200 miliwn o flynyddoedd yn ôl.

Arenit: tywodfaen a grëwyd o ronynnau cwarts yn bennaf. Mae'r lliwiau'n amrywio o wyn i lwyd a du, lle nad yw golau'n trosglwyddo drwy'r graen o gwbl. Mae'r gronynnau'n ffurfio craig gydlynol wrth iddyn nhw gael eu clymu i'w gilydd gan haen denau o gwarts.

Tywodfaen Pennant: defnyddiwyd ar gyfer muriau'r castell canoloesol. Mae'r tywodfaen yn cynnwys gronynnau cwarts unigryw, fflawiau mica lliwgar a mân ddarnau o greigiau. Cawsant oll eu herydu a'u cludo gan afonydd o'r tir uchel i'r de, a dyna'r arwydd cyntaf o greu mynyddoedd tua 300 miliwn o flynyddoedd yn ôl.

Altar Ego

Lyndon Mably

Kidwelly and the surrounding area were exploited for sheep grazing as early as the 12th Century. These rich grasslands were recalled by Giraldu Cambrensis (Gerald of Wales) when describing Maurice De Londres “*broad pasture lands where he grazed a great flock of sheep*”.

The wool trade flourished, access to the river and then the sea allowed for export of material; this was a key industry from the middle ages onwards.

My sculpture reflects the importance of the wool trade to Kidwelly and the subjugation and displacement of locals by The Normans. The deer antlers, sword and armour signify Normans such as Maurice de Londres, Lord of Kidwelly who controlled the locals with threat of force. The antlers also signify that Commoners were no longer allowed to hunt deer on what had been common land.

The wool and antlers together evoke Gerald of Wales’ story about Maurice and the trick his wife, Adelase, played on him, because Maurice was too interested in hunting. Adelase claimed the deer were killing sheep, hiding wool inside deer intestines to convince him.

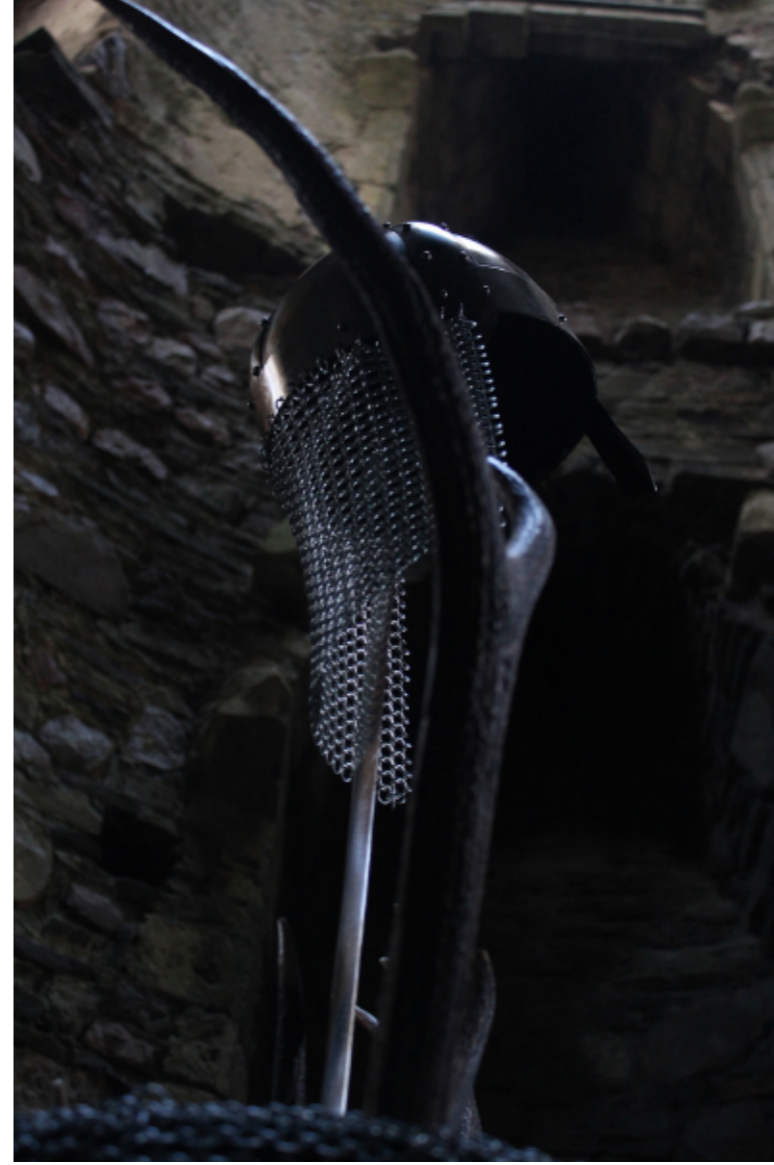
Grym Gwlân

Mae defaid wedi pori yng Nghydweli a’r cylch ers y ddeuddegfed ganrif. Cyfeiriodd Giraldu Cambrensis (Gerallt Gymro) at y porfeydd ffrwythlon hyn wrth ddisgrifio Maurice De Londres “*broad pasture lands where he grazed a great flock of sheep*”.

Ffynnodd y diwydiant gwlân yn yr ardal, ac roedd mynediad i’r afon ac yna’r môr yn fodd i allforio’r defnydd; roedd hwn yn ddiwydiant allweddol o’r oesoedd canol ymlaen.

Mae fy ngherflun i’n adlewyrchu pwysigrwydd y fasnach wlân i Gydweli a’r modd y cafodd y trigolion lleol eu gorchfygu a’u dadleoli gan y Normaniaid. Mae’r cynn carw, y cleddyfau a’r arfwisg yn symbol o’r Normaniaid fel Maurice de Londres, Arglwydd Cydweli a oedd yn rheoli’r bobl leol trwy eu bygwth â grym. Mae’r cynn yn arwydd hefyd nad oedd gan y werin unrhyw hawl mwyach i hela ceirw ar dir a fu’n dir comin ar un adeg.

Mae’r cyfuniad o wlân a’r cynn carw yn dwyn i gof stori Gerallt Gymro am Maurice a’r tric y chwaraeodd ei wraig Adelase arno, gan fod Maurice wedi rhoi ei fryd ar hela. Honnodd Adelase fod y ceirw yn lladd defaid, gan guddio gwlân y tu mewn i berfeddion carw i geisio argyhoeddi ei gwr.





The Princess

Mandy Lane

Princess Gwenllïan gave her life trying to defend Kidwelly castle from the Norman invasion in 1135. She steered her army and her two eldest sons Morgan and Maelgwn from the safety of the surrounding forests of upper Tywi valley to Kidwelly castle, but the princess and her army were over-powered by the Norman invasion. Gwenllïan lost her son Morgan who was still a teenager in the battle. Once captured, she was used as an example before being beheaded for treason.

Her bravery and loss of her son inspired the sculpture entitled *The Princess*. The figure kneels at the window in mourning of her lost son, but cannot leave to be at rest alongside him. She kneels, looking out over Kidwelly still on guard to protect the castle.

Y Dywysoges

Aberthodd y Dywysoges Gwenllïan ei hun wrth geisio amddiffyn castell Cydweli rhag y goresgynwyr Normanaidd ym 1135. Llywiodd ei byddin a'i dau fab hynaf, Morgan a Maelgwn, o hafan ddiogel fforestydd rhan uchaf dyffryn Tywi i gastell Cydweli, cyn i'r goresgynwyr Normanaidd drechu'r dywysoges a'i llu. Bu farw Morgan, llanc ifanc yn ei arddegau, yn y frwydr fawr a chipiwyd Gwenllïan gan y gelyn. Cafodd ei defnyddio fel esiampl i eraill cyn cael ei dienyddio am deyrnfradwriaeth.

Ei dewrder hithau a marwolaeth ei mab ysbrydolodd y cerflun hwn. Mae'r ffigwr wrth y ffenestr ac yn galaru amdano, ond ni all adael i orffwys wrth ei ochr. Mae'n pentlinio ac yn cadw gwyladwriaeth dros Gydweli, yn barod i amddiffyn y castell.

Physic Garden

Simone Bizzell-Browning / Sue Roberts

Welsh healers used simple infusions and poultices made from local herbs to cure patients in Carmarthenshire. In Kidwelly the average age of death was approximately 35. Most towns or villages had plant and herb experts. In Kidwelly monks passing through would often attend to those who needed healing.

The physicians of Myddfai were the most famous herbalists, living and working in and around Carmarthenshire, their remedies were made from herbs, over 170 of them, grown locally in the Myddfai area.

Mandrake, the most important magical plant of the Middle Ages, today has been all but forgotten, because of its scarcity it was often faked using different roots that were similar.

'For witlessness, that is devil sickness or demoniacal possession, take from the body of this said wort Mandrake by the weight of three pennies, administer to drink in warm water as he may find most convenient - soon he will be healed.'

Gardd Berlysiâu

Arferai'r hen iachawyr ddefnyddio trwythau a phowltis o berlysiâu lleol i wella cleifion Sir Gaerfyrddin. Cyfartaledd oedran marwolaeth yng Nghydweli oedd 35 oed. Roedd gan y rhan fwyaf o drefi a phentrefi'r cyfnod arbenigwyr ar blanhigion a pherlysiâu iachusol. Yn aml, byddai mynachod teithiol yn cynnig cysur i'r rhai oedd angen gwellhad yng Nghydweli.

Meddygon Myddfai oedd y meddygon llysieuol enwocaf. Roedden nhw'n byw ac yn gweithio yn Sir Gâr a'r cyffiniau, ac yn creu meddyginiaethau o 170 a mwy o berlysiâu gwahanol, wedi'u tyfu'n lleol yn ardal Myddfai ger Llanymddyfri.

Mae'r mandraglys, un o blanhigion hudol pwysicaf yr Oesoedd Canol, bron yn anghof erbyn heddiw. Yn aml byddai pobl yn defnyddio cymysgedd o wreiddiau tebyg yn ei le i greu meddyginiaeth ffug gan ei fod mor brin.

'For witlessness, that is devil sickness or demoniacal possession, take from the body of this said wort Mandrake by the weight of three pennies, administer to drink in warm water as he may find most convenient - soon he will be healed.'



Sculpture Cymru is an organisation of sculptors living and working in Wales. The organisation creates opportunities for sculptors to come together to make work, exhibit and exchange ideas.

Sculpture Cymru was formed in 2000 in response to Association of Sculpteurs Bretagne's wish to create exchange exhibitions with sculptors in Wales. Since its inception, the Group has gone from strength to strength with something like 30 sculptors from Wales and 60 from Brittany, plus some from Ireland, Cornwall and Catalunya, having taken part in these exchange activities.

Following on from this early activity, the Group began to focus its energies within Wales by organising exhibitions and demonstrations at venues such as Margam Park in South Wales, National Botanic Garden of Wales and Picton Castle in West Wales. These events have significantly helped to raise the profile of the Group and consequently Sculpture Cymru is now being approached to develop and manage a range of visual art projects. In recent years the Group has worked with Cadw (Welsh Government's historic environment service), creating and managing two major exhibitions of sculpture at Kidwelly Castle, Carmarthenshire - *Ironstone* in conjunction with the Sixth International Cast Iron Conference and *Castle: Sculptural Responses*, as well as working with the Strata Florida Project in mid Wales and with Groundwork Trust.

Mae **Sculpture Cymru** yn gymdeithas o gerflunwyr sy'n byw ac yn gweithio yng Nghymru. Mae'r gymdeithas yn creu cyfleoedd iddyn nhw ddod at ei gilydd i weithio, arddangos a rhannu syniadau.

Sefydlwyd Sculpture Cymru yn y flwyddyn 2000 oherwydd awydd Association de Sculpteurs de Bretagne i greu arddangosiadau cyfnewid gyda cherflunwyr yng Nghymru. Ers hynny, mae'r criw wedi mynd o nerth i nerth ac mae tua 30 cerflunydd o Gymru, 60 o Lydaw a rhai o Iwerddon, Cernyw a Catalunya, wedi bod yn rhan o'r cyfnewid.

Bu i'r criw ddechrau canolbwyntio ar waith yng Nghymru wrth drefnu arddangosfeydd ac arddangosiadau mewn llefydd fel Parc Margam, Gardd Fotaneg Cymru a Chastell Picton. Bu'r digwyddiadau yma'n hwb mawr i dynnu sylw at y grwp a chreu enw iddo. O ganlyniad mae Sculpture Cymru bellach yn derbyn gwaith datblygu ac arwain ar gyfer ystod eang o brosiectau celf gweledol. Yn ddiweddar, bu'r criw yn gweithio gyda Cadw, yn creu ac arwain dwy arddangosfa gerfluniau bwysig yng Nghastell Cydweli, Sir Gâr - *Haearnfaen* ar y cyd â Chweched Chynhadledd Rhyngwladol Haearn Bwrw, a *Castell: Ymateb Gerfluniol*, yn ogystal â gweithio gyda Phrosiect Ystrad Fflur a chydag Ymddiriedolaeth Groundwork.

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In addition to the eight sculptures in *Revealing Histories*, you will come across three other sculptures which remain from previous exhibitions organised by Sculpture Cymru.

The cast iron bell: *Patternmaker / Corrosion* by Marcus Vergette for *Ironstone* 2010

Kidwelly Stag by Sarah Tombs for *Castle: Sculptural Responses* 2012

Throne by Earle-Grey for *Castle: Sculptural Responses* 2012

Yn ogystal â'r wyth cerflun yn yr arddangosfa hon, fe welwch chi dri cherflun arall o arddangosfeydd blaenorol a drefnwyd gan Sculpture Cymru.

Y gloch haearn bwrw: *Marciwr Patrwm / Cyrydiad* gan Marcus Vergette ar gyfer *Ironstone* 2010

Hydd Cydweli gan Sarah Tombs ar gyfer *Castle: Sculptural Responses* 2012

Gorsedd gan Earle-Grey ar gyfer *Castle: Sculptural Responses* 2012

