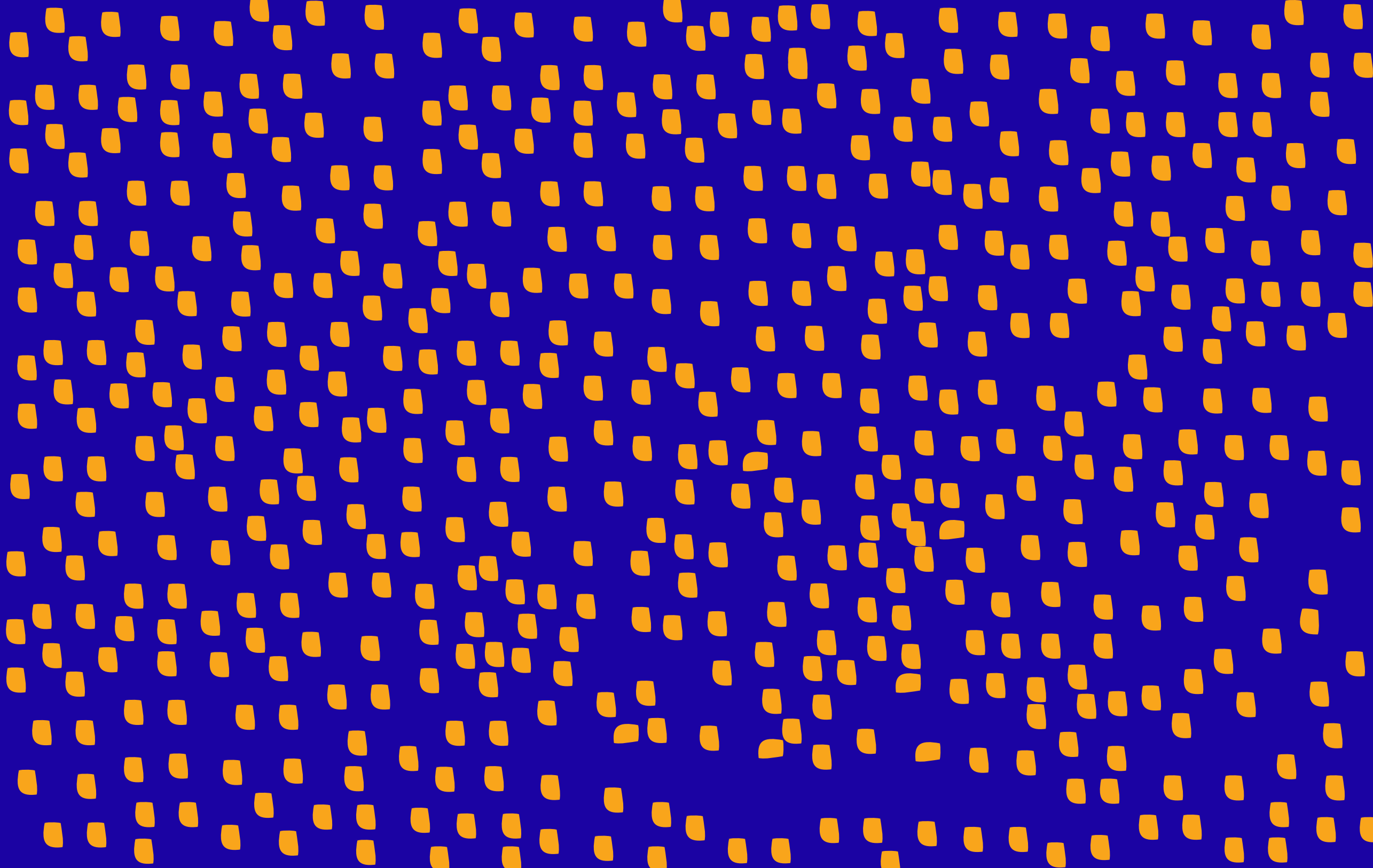


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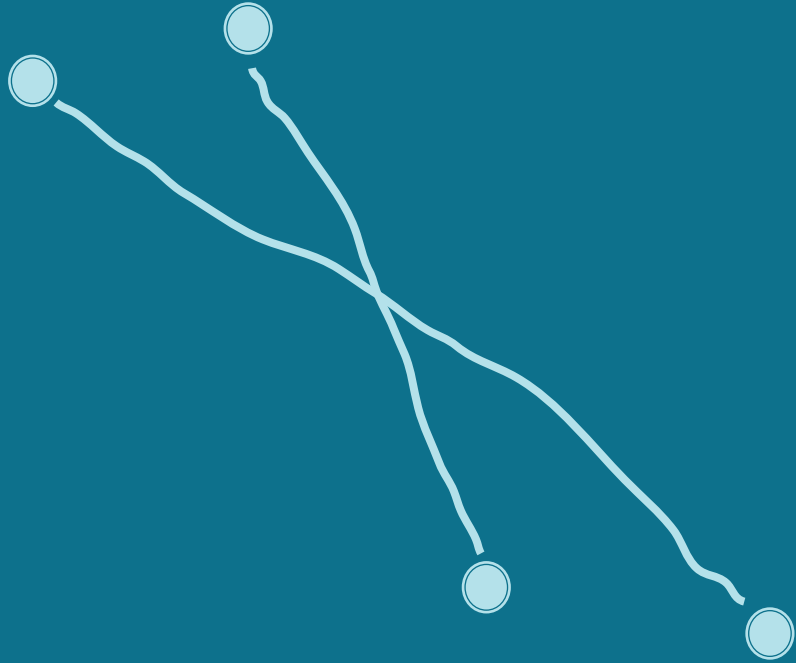
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the future
has a past

astudiaeth o ddyfodol posibl
our study of a possible future



yfory trwy lygaid ddoe

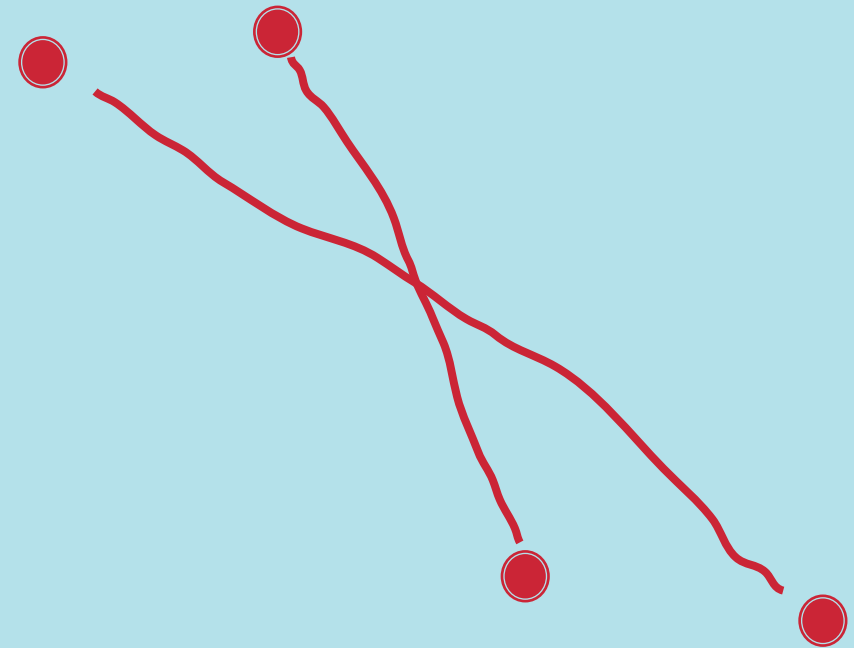
astudiaeth o ddyfodol posibl



Cafodd yr arddangosfa hon ei chreu ar y cyd rhwng yr artist **Henry Alles** a grŵp o **artistiaid ifanc** creadigol. Byddwch yn dod i'n nabod ni a'n bydolwg wrth fynd drwy'r llyfryn a'r arddangosfa.

the future has a past

this is our study of a possible future



This exhibition and its interpretation was co-created by lead artist **Henry Alles** and a group of **young artists** and creatives. You will get to know us and our thoughts as you move through this text and exhibition.

PENNOD

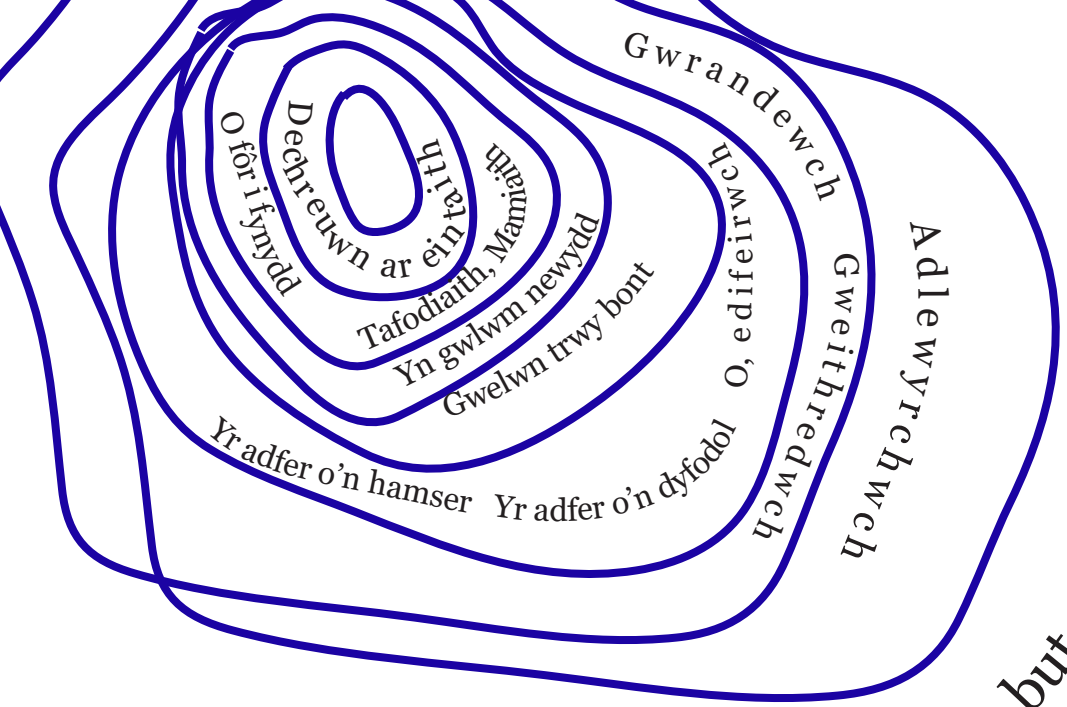
CHAPTER

4

(Sut mae ysgrifennu'r Dyfodol?
Sut gall sawl person ysgrifennu ar unwaith,
yn eu mamiaith? Ysgrifennwyd Pennod Pedwar
– pennod y dyfodol – yn ystod y cyfnod clo, gyda
phob cyfrannwr yn gweithio ar un ddogfen ar yr un
pryd. Peidiwch â phoeni os nad yw'r bennod hon
yn gwneud synnwyr i chi – dydi'r dyfodol ddim yn
gwneud synnwyr. Bydd yn dod yn glir drwy ein
gweithredoedd a'n cyd-weithredoedd, ein
naratifau a'n dewisiadau, yn union fel y
bennod hon...)

(How do you write the
Future? How do many write, in their own
tongue, at the same time? Chapter 4, the
chapter of the future, was written in lockdown,
with all contributors accessing and editing one
shared document at the same time. Do not worry if
this chapter is not clear to you; the future is not clear.
It will emerge through our joint and individual
actions, narratives and choices, just like this
chapter...)

PONT BYRFYND



It's not that we don't see the beauty, but we do see the wreck

We begin our journey From the sea to the land
Through a bridge we see Our time restored Native tongue,
O, regret Listen Act Regret

Gwelwn yr harddwch,
ond gwelwn hefyd y llongddrylliad.
Nid diwedd pethau yw hyn, ond diwedd
pethau ar y ffurf benodol honno. Rwyf am ein
gweld, yn y dyfodol, yn adnewyddu ein ffyrdd o fyw a
bod. 'Untame' or 'rewild'? 'Ailwyltuo' neu 'dad-ddofi'?
Alli di deimlo dy dafod yn chwilio am ei le? Tyrd nôl
at dy goed wedi i'r dicter gilio, return to the trees. Paid
â mynd nôl at dy wreiddiau; cer nôl at goeden a dyfodd
ganhennau a dail newydd tra'r oeddet i ffwrdd.

Gwelwn yr harddwch
ond gwelwn hefyd y llongddrylliad.

It is not that we don't
see the beauty but we do see the
wreck. The wreck is not the end of things,
it is the end of things in that particular shape.
I want the future in which we renew the ways in
which we function and live. 'Ailwyltuo' neu 'dad-
ddoff'? 'Untame' or 'rewild'? Can you feel the tongue
searching for its place? Return to yourself after the fury
has died down, dychwelyd i'r coed. Don't go back to the
roots, but return to a tree that grew new branches and
leaves while you were away.

Mae'r goeden wedi pydru The tree is rotten

Y nyth wedi chwalu The nest is destroyed

A'r bont wedi llosgi. The bridge is burnt.

Ond dyma ni, y nythwyr, But we are nesting,

What is this thing that nothing could be worse
A'r pontwyr Bridging

Yn chwilota drwy'r wreck Searching the llongddrylliad.

Drwy'r adfeilion. Among the ruins.

Ac mae popeth yma, And everything is here,

Yn y wreck. In the llongddrylliad.

Llongddrylliad ein methiant i wrando,

The wreck of our failure to listen,

To build bridges I bontio.

We are armed with curiosity

Rydym wedi ein harfogi â chwilfrydedd,

A touch of wildness,

Cyffyrddiad o wylltineb,

A llymaid o egni

chwyldro. A drop of revolution.

**Beth yw hyn na
allai dim fod yn
waeth?**

Beth yw hyn na allai dim fod yn waeth?

Gadawyd i ieithoedd farw, yn y gred ein bod yn siarad iaith fwy aruchel. Ond roedd arnom ofn bod yn agored i harddwch a diwylliant ac rydym wedi'i golli. Mae troi iaith yn erbyn ei hun yn weithred dreisgar, fel mae dwyn tir oddi ar rywun. Rhaid i ni dderbyn ein gorffennol, a chadarnhau beth a ddinistriwyd gennym. Rhaid i ni ailadeiladu'r hyn nad oeddem yn ei werthfawrogi. **Rhaid i ni gofio ein bod yn rhan o fyd natur.** Mae hen goeden yn syrthio, ac felly gallwn ninnau adeiladu nyth mwy cadarn y flwyddyn nesaf. ■ ■ ■ ■ ■

Languages were allowed to die, in belief that we spoke a higher tongue. But in turn we have lost the beauty and culture that we were afraid to be vulnerable to. To turn a tongue on itself is a violent act, as is demanding somebody's land from them. We must accept our past and in turn establish what we destroyed, we must rebuild what we thought unimportant. **Remember we are part of nature.** A rotting tree that falls means we build a stronger nest the next year.

At some point, all of us

Gwyllt: bod yn rhydd ar ôl cael eich dofi, allan o reolaeth – peth da neu beth drwg? **Mae hyn ym mhob un ohonom.** Bydd atgof o Gymru yng Ngorllewin Affrica bob gaeaf, wrth i Aran yr aderyn fudo. **With her cry for release. A’i chri am ryddhad.**

Feral: to be free after a period of domestication, out of control – is this a positive or negative? **Within us, it’s within us all.** A memory of Wales travels to West Africa every winter, as Aran the bird migrates. **A’i chri am ryddhad. The cry for release/relief.**

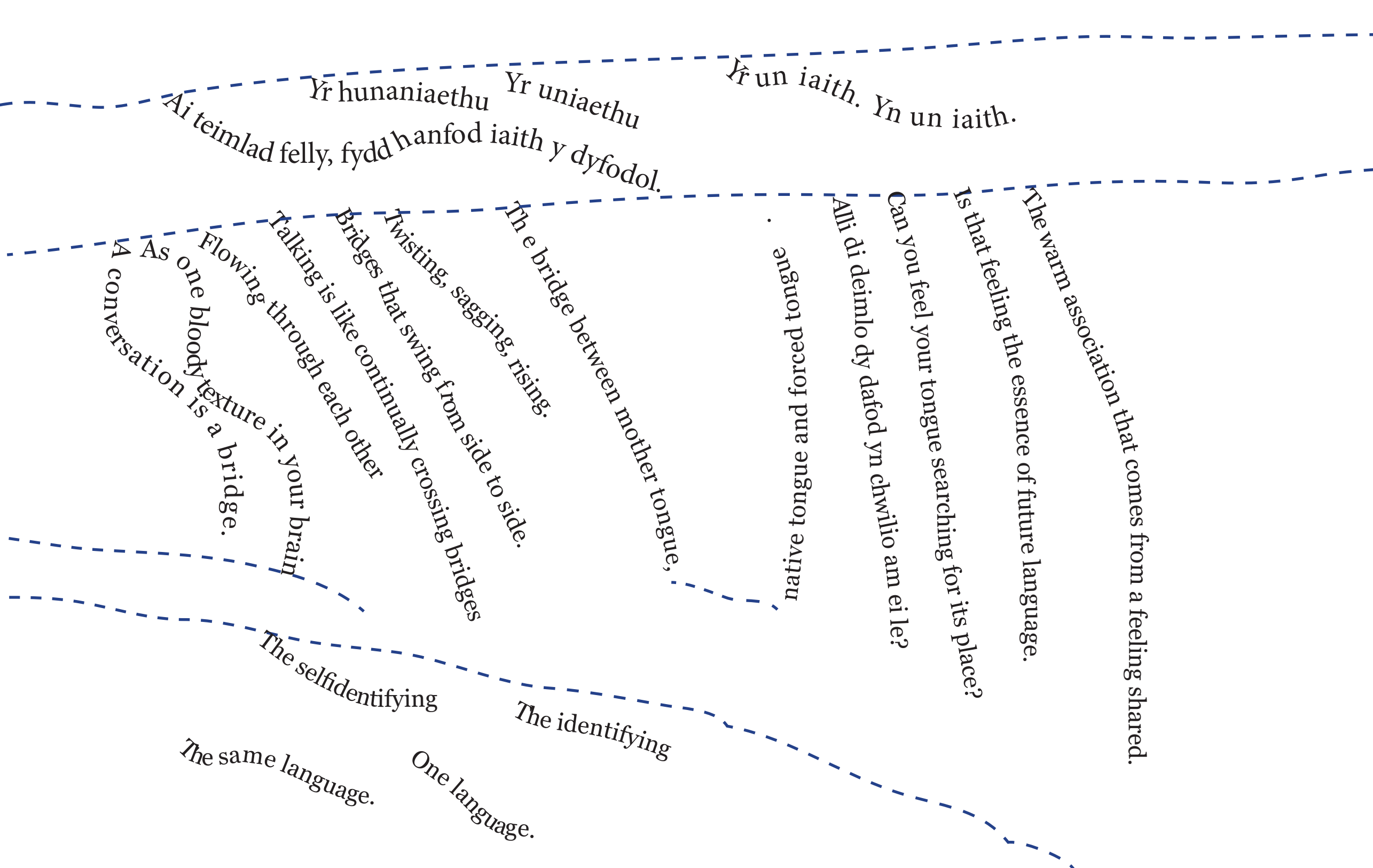
wedi croesi pont ar rwydges have crossed a bridge.

Pont ydi sgwrs. Ond pan mae ieithoedd yn plethu, yn gweu Yn un gwriad sgwrs. Yn dy ymennydd

Pontydd sy'n siglo o'r naill ochr i'r llall. Mae siarad fel croesi Yn troelli, yn sigo, yn codi. Wyt i'n teimlo dy dafod yn chwilio am ei le? Mae siarad fel croesi pontydd yn dragwyddol.

Ar uniaethu braf hwnnw sy'n dod o rannu teimlad. **Can you feel the tongue** Y bont rhwng mamiaith, tafodiaith, a gorfodiaith. **Alli di deimlo dy dafod yn chwilio am ei le?**

Web, wave, weave, the texture of the mother's tongue
Gwe, gwriad, gwehyddiad ein mam iaith



Yr un iaith. Yn un iaith.

Yr hunaniaethu
Yr uniaethu
Ai teimlad felly, fydd hanfod iaith y dyfodol.

The warm association that comes from a feeling shared.

Is that feeling the essence of future language.

Can you feel your tongue searching for its place?

Alli di deimlo dy dafod yn chwilio am ei lle?

native tongue and forced tongue,

The bridge between mother tongue,

Twisting, sagging, rising.

Bridges that swing from side to side.

Talking is like continually crossing bridges

Flowing through each other

As one bloody texture in your brain

A conversation is a bridge.

The identifying

One language.

The selfidentifying

The same language.

Dim ond pobl sydd ddim
yn eu siarad all adnabod
gwead gwahanol
ieithoedd.

Beth wyt ti'n ei
glywed pan fydd
bwlech mewn
dealltwriaeth?

The texture of different
languages can only be
identified by people who
don't speak them.

What do you hear
when there is a gap
in understanding?

Yn y saib rhwng words

Mae'r gwead yn newid

Siddau'r gwead yn datoda
u thead s yn datoda
thead s yn datoda

Wrth i'r gair
nesaf gael
ei golli...

Mudiadau

Paciau bach
Tension between
layers of texture
The bridge between
mother tongue
and forced tongue.

The bridge between understanding
and assuming, rhwng deall a thybio
And the brittle one between hearing
and listening, rhwng clywed a
gwrando.

arweinyr

Nid amdanat ti mae'r dyfodol, efallai.
Does dim canol i neb ohonom sefyll ynddo.

In the pause between geiriau

The texture changes

Silk
edf
unravels

In the loss
of the next
word...

Leaderless moments

Little luggage
Tensiwn rhwng haenau'r gwead
Y bont rhwng mamiaith a gorfodiaith.
Y bont rhwng deall a thybio. between
understanding and assuming.
A'r un fregus rhwng clywed a gwrando.
between hearing and listening.

Maybe the future isn't about you.
There is no centre for any of us to stand in.

o
v
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s

Dyma ydyn ni'n ofyn amdano yn dâl am rywfaint o'n hamser:

Dychwelyd at y syniad nad oes dim byd yn newydd, dim ond wedi'i ail-ddychmygu. Mae gennym bopeth sydd ei angen arnom. Wrth i ni golli hyder a dod yn fwy bregus, gwelwn pa mor fregus 'fragile' yw strwythurau. Mae gennym 'hope' y gwelwn newid blaengar a chadarn yn y pen draw.

Fydd ein ffordd o feddwl am salwch yn newid? Mae pandemig yn gatalydd. Does dim rhaid i bopeth fod yn newydd. Alli di deimlo dy dafod yn chwilio am ei le? Siaradwn am golled, hiraeth a chwyldro. Together, gallwn ganfod ein ffordd i'r dyfodol drwy edrych ar adfywiad posibl.

Heb gyffwrdd, rwy'n colli fy hun. I ganfod fy hun eto, daw fy nghroen yn bont, sy'n mynd tu hwnt i wasgedd a thymheredd. Pont sy'n mynd â mi o'm meddwl cymylog, yn llawn straen, sŵn a gofid, yn ôl i'r presennol.

Mae angen trefn arnom i fesur amser. Mae'n hanfodol ein bod yn camu'n ôl ac yn gadael i ddistawrwydd ddod yn ffordd o gyfathrebu. Mae hyn yn caniatáu i ni wrando a pheidio gadael i iaith fod yn rhwystr. Dysga ieithoedd brodorol er mwyn bod yn rhan o rywle, yn lle crafu'r wyneb. Bydd siarad iaith newydd yn dy drawsnewid. Alli di deimlo dy dafod yn chwilio am ei le?

Cyfansoddi i ganfod y tir, y penodol a'r amser. Pryd bwyd – y cynhwysion yn wych; y cyfanwaith yn siomedig ond yn fwy cymhleth, yn aflinol, yn cynnwys amser. Canfod ffordd o gyfathrebu gyda phob person er mwyn iddynt deimlo'u bod yn weladwy. Rhaid i chi godi pontydd ar gyfer y rhai heb esgidiau, pan na allwch deimlo'r storm. Mae'r meddwl yn lleddfu'r hyn fyddai'n chwalu unrhyw strwythur materol.

Rhaid gadael i iaith fyw. Cerdded, graven, mudo, vivre, killing, iacháu. Alli di deimlo dy dafod yn chwilio am ei le? Pan oeddwn i'n blentyn, roeddwn yn dychmygu fod gen i lyffant mewn bowlen, yn gwrandao ar fy mhryderon. Rwyf wedi colli'r llyffant, ond mae'r fowlen gen i o hyd. Rwy'n codi'r caead ac yn rhannu fy mhroblemau. Alli di deimlo dy dafod yn chwilio am ei le? Yn fy mreuddwyd, rwy'n cysgu.

Here is a list of demands of what we want in exchange for some of our time:

Returning to the idea that nothing is new, just reimagined. We already have everything we need. As we are losing confidence and vulnerability, we see the fragility 'bregus' of structures. We have a sense of 'gobaith' to experience a progressive, withstanding transition in time.

I lose myself without touch. To get back to myself, my skin becomes a bridge, and this goes beyond pressure and temperature. A bridge that takes me from my clouded headspace, full of stress, worries and noise, right back to the now.

Is the way we conceptualise illness going to change? A pandemic is a catalyst. Not everything must be new. Can you feel the tongue searching for its place? We speak of loss, longing and the revolution. We may 'ar y cyd' navigate our way to the future through exploring a possible revival.

We need routine to judge time. It is vital to step back and allow silence to become a tool of communication, it allows us to listen and not allow language to become a barrier. Learn indigenous languages so that you can be not just on the surface of a place, but in it, transforming yourself as you speak a new language. Can you feel the tongue searching for its place?

Composing to find the ground, the specific and the time. A meal in which the sum is less than its parts but more complex and non-linear, it contains time. To find a communication with each person that makes them feel seen. You must build bridges for the ones without shoes, when you cannot feel the storm. The mind smooths over that which would crumble any material structure.

Let language live. Walking, graven, migrating, vivre, lladd, healing. Can you feel the tongue searching for its place? When I was a child, I used to imagine a frog in a bowl that I told my worries to. I have lost the frog but kept the bowl, I still open the lid and tell my problems to it. Can you feel the tongue searching for its place? I dream I can sleep.

Diolch i'm cydweithwyr rhyngwladol, gydag artistiaid gwych o Gymru yn eu plith, roedd modd i mi ymateb i'r alwad am artistiaid gan yr amgueddfa arbennig hon. Cynigiais yn eiddgar gynllun democrataidd, creadigol a theatrig ar gyfer arddangosfa i'w chreu ar y cyd â phobl ifanc o Gymru. Roedd fy syniad yn cynnwys arddangosfa operatig fyddai'n rhyw fath o ymchwil archaeolegol i ddoe, heddiw ac yfory, ond hefyd yn archwiliad theatrig a throseddol o arteffactau.

Ar ôl i'm cynnig gael ei dderbyn symudais i fyw o'r Iseldiroedd i diroedd yr amgueddfa yn Sain Ffagan i ddechrau gweithio gyda thîm hyfryd o bobl ifanc greadigol a staff yr amgueddfa. Awgrymais y gallai fod tair pennod i'r arddangosfa, yn canolbwyntio ar y Metropolis, y Gymuned a'r Gwyllt, ac yn defnyddio digwyddiadau o hanes diweddar Cymru i ddadorchuddio ein gweledigaeth o'r dyfodol. Penderfynom ganolbwyntio ar ddwy brotest yn y 1980au, gan edrych hefyd dros gyfnod llawer hirach o symud a mudo. Yn y broses o edrych i'r dyfodol, fe droesom oddi wrth y gofod gan edrych ar y Ddaear yn lle hynny, ac addysgu ein hunain ynglŷn â'n dyfodol yma.

Thanks to my wonderful international colleagues, including some very talented Welsh artists, I was able to respond to a call-for-artists by this wonderful Welsh museum of yours. I enthusiastically proposed a democratic, creative and theatrical plan for an exhibition that was to be created in partnership with young people living in Wales. My proposal promised an operatic exhibition as a kind of archaeology of the past, present and future but also a theatrical and criminal investigation of artefacts.

After my proposal was accepted I moved my house from the Netherlands to St Fagans and started living on the museum premises to start work with a wonderful team of young creatives and museum staff. I proposed the exhibition as a work in three chapters, speaking about the Metropolis, the Community and the Wild, and used events from recent Welsh history to uncover our visions of the future. We focused on two protests in the 1980s, but also looked at a much larger time frame and in which people moved and migrated, setting up houses on new sites. In the process of looking into the future we turned away from space and instead looked at Earth and educated ourselves about making a future here.

Yn lle gweithdai, cynhaliom giniawau mewn safleoedd hanesyddol oedd wedi mynd â'n sylw – llefydd fel Casnewydd, Abergwaun a Borth – gan weithio â phobl leol a gwrthrychau amgueddfa i rannu straeon, manylu ar ddigwyddiadau hanesyddol, a'u taflunio ar y dyfodol i weld beth allai ddigwydd. Ymysg ein darganfyddiadau roedd sinema heb sgrin, archfarchnad i'r enaid, systemau teithio newydd sbon, ond yn fwyaf trawiadol ein hawydd i ddod â sylw'n ôl at y cymdeithasol.



Instead of workshops we organized dinners and lunches at sites connected to historic events that had drawn our attention – places like Newport, Fishguard and Borth – working with local people and museum objects we shared stories, elaborated on historical moments and projected these onto the future to see what might happen. Our findings spoke of cinemas without a screen, supermarkets for the soul, new dreamy commuting systems, but most striking was our own desire to bring the social back to the centre of attention.



Ar ddiwedd 2019 fe wnaethom addo arddangosfa theatrig, gan edrych ar sut y gallech chi fel ymwelydd fod yn rhan o'r profiad hwnnw. Ein syniad oedd y dylai ymwelwyr wisgo masg wrth archwilio'r arteffactau. Fel y sylwodd un o'r bobl ifanc, roedd y dyfodol yn digwydd nawr, ac roedd hi'n poeni am hyn. Dangosodd hyn fod angen i ni brofi ein syniadau ac ymarfer yr arddangosfa. Buom yn gwisgo masgiau, yn symud gwrthrychau, yn canu ac yn chwifio baneri, a theimlem fod angen i ni archwilio mwy ar Gymru er mwyn cysylltu â mwy o bobl ifanc.

In late 2019 we promised a theatrical exhibition and looked into how you as a visitor could become part of the experience. We came up with the idea that visitors should wear a mask while investigating the artefacts on display. One of the young creatives noticed that many things happening in society suggested the future was now and she showed her worry about this. This notion showed us that we needed to test our ideas and rehearse the exhibition. We tried out masks, moved objects, sang and waved flags, and we felt we needed to go back into Wales again, to connect with more local young people.

In early spring we planned a week-long trip to go to many places...



Yn y gwanwyn, roeddem yn bwriadu mynd ar wythnos o daith...

...wnaeth y daith ddim digwydd fel roedden ni wedi dychmygu. Daeth y cyfnod clo, ac aeth pawb i'w cartrefi, boed yng Nghymru neu'r Iseldiroedd. Roedd yn sioc, ond hefyd yn gyfle i brofi ein gweledigaeth artistig – doedd dim dewis nawr ond creu digwyddiadau newydd, mesuriadau newydd, a dyfodol newydd. Rhaid oedd cofleidio'r syniad o weithio adref a chysylltu ar-lein gyda'n ffrindiau newydd ar draws Cymru. Gwnaed newidiadau radical i'r arddangosfa; cadwyd y tair pennod ond, fel grŵp mwy, dechreuom arbrofi ein ffordd i mewn i fyd newydd – byd oedd yn cynnwys masgiau, protestio a phobl. A chrëwyd y bedwaredd bennod, Pont Byrfynd, stori mewn sawl iaith am grŵp o bobl ifanc sy'n creu pont i'r dyfodol ond gyda'u gwreiddiau'n ddwfn yn nhir Cymru.

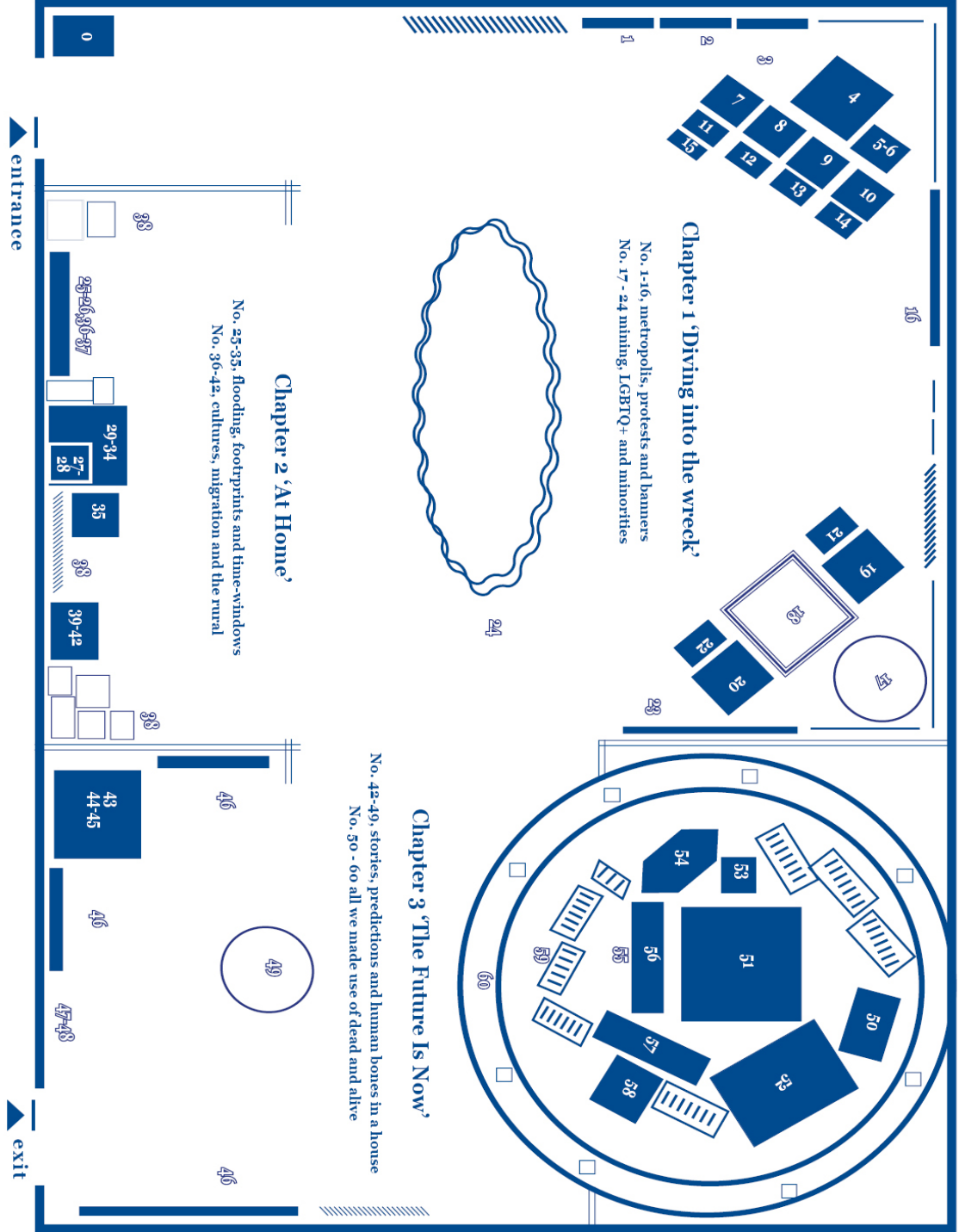
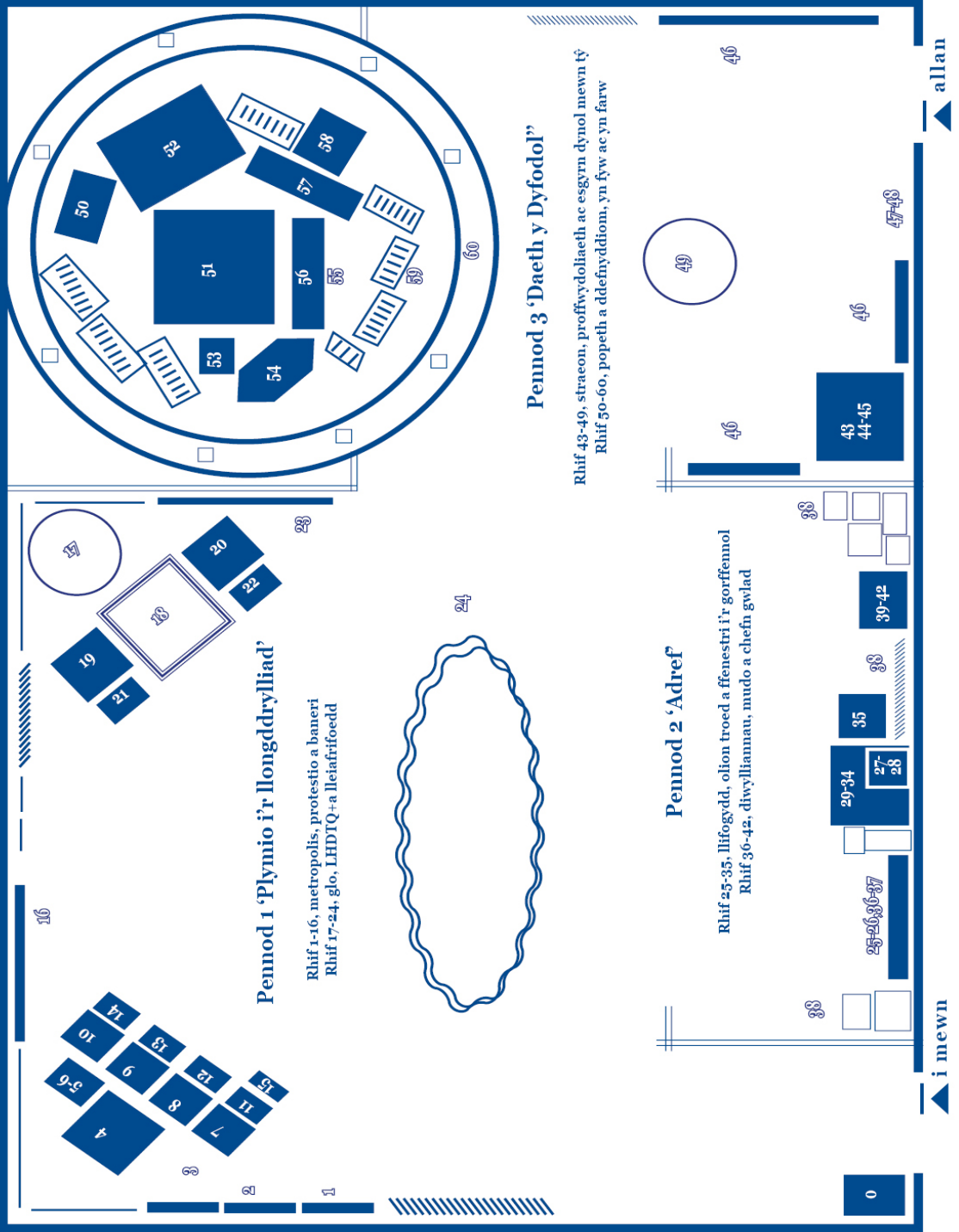
...the trip didn't happen in the way we imagined. Lockdown came upon us and we all went to our own homes in Wales and the Netherlands. It was a shock and a gift – now our artistic views really had to bridge toward new events, new measurements and new futures. We embraced working in our own homes and connected on-line to new young Welsh friends. We radically redesigned our exhibition, retained the three chapters we wanted to share with you. But, as a larger group, we started improvising our way into a new world that indeed came with masks, protests and people. And we created a fourth chapter we called Pont Byrfynd, a story written in several languages about a group of young people bridging into the future while strongly belonging to the landscape of Wales.

*Gobeithio y byddwch yn mwynhau
teithio gyda ni drwy'r pedair pennod.
Dymunaf 'iechyd da i
chwi yn
awr ac yn oesoedd'.*

*I hope you enjoy our
four chapters and
travel with us and
I wish you 'good
health now and forever'.*

Henry

Alles



yfory trwy lygaid ddoe

*dyma'n dehongliad ni o
gatalog arddangosfa*



the future has a past
*this is our interpretation of
an exhibition catalogue*

Mae yfory wedi cyrraedd ar wib, ac yn mynnu mynd â ni ar lwybr troellog ac mae'r llawr yn wlyb o'r llifogydd. 'Da ni, chi a fi, yn chwifio ein baneri yn seremonïol wrth i ni grwydro trwy amser, gan wynebu gwrthrychau, digwyddiadau a phobl sy'n gofyn inni feddwl, gweithredu a breuddwydio.

Nawr, gofynnwn ichi sythu eich mwgwd a chymryd y llwyfan. Camwch i mewn i ddarganfod bod y bwrdd wedi'i baratoi ar eich cyfer chi, y cyfan rydyn ni'n gofyn gennych chi yw eich bod yn derbyn heb gymryd yn ganiataol. Bydd eich rhan chi yn y ddrama yn datgelu ei hun yn ddigon buan, er efallai bydd rhaid i chi aros o gwmpas fel na chaiff unrhyw beth ei golli.

Tomorrow has arrived early and is insisting on taking us on a winding path finding the floor is wet from the flooding. We, you and me, wave our flags ceremoniously as we roam through time, confronted with objects, events and persons that ask us to think, act and dream. Step in to find the table is prepared for you, all it asks from you is to accept without assuming in return. Now, we ask you to adjust your mask and take to the stage. Your part in the play will reveal itself soon enough, though you may have to linger so that nothing is lost.

PENNOD CHAPTER 1

PLYMIO I'R LLONGDDRYLLIAD

DIVING INTO THE WRECK

Wrth i'r pyllau glo gau mae'r gorffennol yn chwalu, rydyn ni'n suddo y tu hwnt i'r hyn sydd yn arwynebol, fe ddaethon ni o hyd i faneri sy'n ymdrin â phryder yr amser. Bydd protestwyr yn cerdded heibio i ni, ofn yn eu gwneud yn ddewr, maen nhw'n dod o hyd i le i gysgu mewn cartref caredig dieithr, gan sylweddoli na allant achub y dyfodol ar eu pen eu hunain. Mae dynion yn dal y meicroffonau, tra bod y menywod yn gorymdeithio ymlaen, eu gwnïo yn eu dal nhw rhag siarad. Nid yw ymdrechion yn cynnal eu hunain heb symbolaeth, hyd yn oed os mai'r oll ydyn nhw yw newidiadau y symudwn tuag atynt a'r lleoedd rydyn ni'n symud oddi wrthynt. Gyda digon o obaith i'ch dal chi yma wrth i wythiennau'r presennol wahanu, beth fydddech chi'n ei wnïo i'w ddweud?

As the colliery closes, the past becomes a wreck we dive into; sinking beyond the superficial we found banners that cover the anxiety of the time. Protesters walk past us, bleakness makes them brave, they find a place to sleep in a kind stranger's home, realising they can't save the future on their own. Men hold the microphones, while the women march on, preferring to sew to say. The struggles and their symbols are the changes we move towards and the places we move from. With just enough hope to hold you here, as the present's seams split apart, what would you sew to say?

Rhif 0: Iechyd da i chwi yn awr ac yn oesoedd

Dyma'r frawddeg sy'n eich croesawu. Mae'n frawddeg sy'n hedfan drwy'r gofod, wedi ei recordio ar ddisg aur ar fwrdd llong ofod *Voyager 1* a lansiwyd ym 1977. Ar y ddisg mae cyfarchion mewn 55 iaith, neges i unrhyw fodau arallfydol a allai ddarganfod y llong ofod rhyw ddydd wrth iddi barhau ar ei thaith. Yn ôl NASA, 'Fe wnaethom ymdrech fawr i recordio'r ieithoedd sy'n cael eu siarad gan fwyafrif llethol trigolion y ddaear. O gyflawni hynny, os oedd amser ar ôl, ein bwriad oedd cynnwys cymaint â phosibl o ieithoedd eraill y byd.' Bydd y llong ofod yn dod ar draws seren arall ymhen rhyw 40,000 o flynyddoedd.

No. 0: Iechyd da i chwi yn awr ac yn oesoedd

This phrase welcomes you at the entrance. It is a phrase that flies through space, recorded on a golden disc on board the Voyager 1 spacecraft launched in 1977. The disk carries greetings in 54 other languages, to send a message to extra-terrestrials who might one day find the spacecraft as it journeys onwards. According to NASA: 'We made a special effort to record those languages spoken by the vast majority of the world's inhabitants. If we were able to accomplish that, and still had time, we would then try to include as many other languages as we could.' The spacecraft's next calculated big encounter with a star will take place in 40,000 years.

Ym 1969 trefnodd Amgueddfa Genedlaethol Caerdydd arddangosfa *Cymru Yfory* i nodi arwisgiad y Tywysog Charles yn ogystal â chyffro'r glaniad cyntaf ar y lleuad. Yn ôl y rhagair yng nghatalog yr arddangosfa: '...gofynnwyd am syniadau dychmygol yn ymwneud â'r dyfodol. Nid addewidion mohonynt; nid syniadau dymunol efallai, ond cyfeiriant o leiaf at agweddau o bosibiliadau'r dyfodol'. I ni, sy'n creu'r arddangosfa hon, roedd *Cymru Yfory* ym 1969 yn cyflwyno darlun patriarchaidd a deuaidd o ddynion a menywod; darlun nad ydyn ni'n ei gefnogi bellach, ac nad ydym am ei gynnwys yn ein gweledigaeth o'r dyfodol.

Rhif 1: Cymru Yfory

In 1969 National Museum Cardiff organised the exhibition *Cymru Yfory* to mark Prince Charles's investiture as the Prince of Wales, as well as the wonder and excitement of humans landing on the moon. As the foreword in the catalogue put it: 'the ideas presented should be imaginative and for the future. They are not promising; they may not even be pleasant, but at least they refer to aspects of a possible future...' To us, the makers of the current exhibition, *Cymru Yfory* in 1969 presented a patriarchal and binary view of men and women that we no longer support and do not wish to include in our vision of the future.

No. 1: Cymru Yfory Wales Tomorrow

Rhif 2: Sampler Map wedi'i Bwytho

Roedd sampleri map, fel yr enghraifft hon o tua 1800, yn cael eu defnyddio er mwyn addysgu; mae'n debyg mai daearyddiaeth oedd un o'r gwyddorau cyntaf i gael ei dysgu i ferched. Mae'r croesbwyth yn y sampler yn amlinellu ffiniau siroedd, ac mae enw pob sir o fewn ei ffiniau. Roedd rhai sampleri hyd yn oed yn cynnwys llinellau hydred a lledred. Cafodd miloedd o sampleri map eu creu ddiwedd y 1700au a dechrau'r 1800au, yn gyfuniad o wersi daearyddiaeth a gwnïo.

No. 2: Embroidered Map Sampler

Map samplers, like this example from around 1800, were used as an educational tool; geography is thought to have been one of the first sciences taught to girls. Cross-stitch in the sampler outlines county boundaries, inside each county is the name. Some samplers even include lines of latitude and longitude. Thousands of map samplers were produced in the late 1700s and early 1800s, combining a geography lesson and sewing practice.

Rhif 3: Bwrdd Tywydd

Roedd 27 Awst 1981 yn ddiwrnod poeth o haf, a'r tymheredd yn 27°C yn ne Cymru. Ar y diwrnod hwn, gorymdeithiodd Women for Life on Earth allan o Gaerdydd i gyfeiriad Comin Greenham. Ar ddiwrnod digon tebyg, filoedd o flynyddoedd ynghynt, gadawodd plant olion traed (rhif 35) yn y mwd yn Allteuryn ger Casnewydd. Rydym yn defnyddio'r bwrdd tywydd saith-diwrnod hwn i annog dysgu am y tywydd a'r amgylchedd. Mae hefyd yn cysylltu dau ddiwrnod heulog braf, ganrifoedd ar wahân.

No. 3: Weather Board

The 27th of August 1981 was a hot summer day, with temperatures rising to 27°C in south Wales. The Women for Life on Earth marched out of Cardiff towards Greenham Common. On a similar day thousands of years before, some children left their footprints (no. 35) in the mud at Goldcliff, between Cardiff and Newport. We use this seven-day weather board to encourage learning about the weather and the environment and also to connect two events separated by time but with similar weather conditions.

Yma fe welwch greulondeb y 'trap polyn' gaiff ei ddefnyddio i ddal adar ysglyfaethus. Er eu bod yn anghyfreithlon ers 1904, maent yn dal i gael eu defnyddio ar fryniau ar hostiroedd. Mae'r gwrthrych hwn yn ein hatgoffa o Blodeuwedd ym Mhedwaredd Gainc y Mabinogi, straeon rhyddiaith cynharaf ein llenyddiaeth. Yn y chwedl, caiff Blodeuwedd, gwraig Llew Llaw Gyffes, ei chosbi trwy ei throï'n dylluan: creadur oedd yn gas gan yr holl adar eraill. I ni, mae'r gwrthrych hwn hefyd yn symbol o'r ffordd y cafodd menywod eu trin drwy hanes.

Rhif 4: Tylluan Wen
Rhif 5: Het wedi'i Brodio

Mae gwnïo yn weithgaredd i'w thrysori, a dathlwn y sgil o greu a harddu dillad. Gallwch ddweud pethau drwy wnïo. Mae'r geiriau 'Sew to say' wedi'u brodio ar yr het hon. Cafodd ei gwisgo gan Thalia Campbell (gweler rhif 16) ym 1995 ar y Trên Heddwch o Helsinki i Beijing. Aeth dros 200 o fenywod o 42 gwlad ar y daith dair wythnos er mwyn mynychu Pedwaredd Gynhadledd Byd y Cenhedloedd Unedig ar Fenywod. Roedd Thalia Campbell hefyd yn rhan o brotest Women for Life on Earth ym 1981 (rhif 8). Mae crefft a gwaith llaw, gaiff ei wneud gan fenywod yn aml, yn dal i gael ei weld fel rhywbeth sydd ddim yn broffidiol, ac yn cael ei anwybyddu mewn modelau economaidd. Ond mae grym mewn gwnïo!

On display here is the barbarity of the pole-trap used to catch birds of prey. Although it was made illegal in 1904 it is thought to still be in use secretly on the open moors and hills. To us this artefact speaks of Blodeuwedd in The Fourth Branch of the Mabinogion, the earliest prose stories in the literature of Britain. In one story, Blodeuwedd, the wife of Llew Llaw Gyffes, is punished by being turned into an owl: a creature hated by all other birds. To us, this exhibit also speaks of the treatment of women throughout history

We cherish the activity of 'sewing what you want to say' and celebrate the skill of fabricating and beautifying clothing. This hat is embroidered with the inscription 'Sew to Say'. It was worn by Thalia Campbell (see no. 16) in 1995 on the Peace Train from Helsinki to Beijing. Over 200 women from 42 countries made the three-week journey to attend the UN Fourth World Conference on Women. Thalia Campbell had also been part of the Women for Life on Earth protest in 1981 (no. 8). Craft and handiwork, often produced by women, was and often still is not seen as profitable or taken into account in economic models. Sewing is a weapon of mass construction!

No. 4: White Breasted Barn Owl
No. 5: Embroidered Hat

Pam fod y crys-t hwn mor fach? Rhaid i ni droi ein malais a'n casineb yn ddychan – daw cysur o wneud hynny. Rhaid i ni ddysgu chwerthin eto. Roedd y crys-t hwn yn protestio yn erbyn polisiau Margaret Thatcher ond, â chymaint o'i pholisiau yn realiti erbyn heddiw, a yw'r crys yn unrhyw beth ond dilledyn erbyn hyn? '...nid oes ffasiwn beth â chymdeithas. Mae yna ddynion a menywod unigol ac mae yna deuluoedd. Ac ni all unrhyw lywodraeth wneud dim heblaw drwy bobl, ac mae'n rhaid i'r bobl edrych ar ôl eu hunain i ddechrau. Ein dyletswydd yw edrych ar ôl ein hunain ac wedyn, hefyd, edrych ar ôl ein cymdogion.' (Margaret Thatcher, Prif Weinidog y DU, *Women's Own*, 1987)

Rhif 6 : Crys-t Thatcher a Reagan, Gone with the Wind

Why is this T-shirt this size? We must channel our malice and hate into the satirical, and within this a comfort is born. We must learn to laugh again. This T-shirt protested against policies, but as many of her policies become reality, has the shirt become a mere fashion item? Is it just something you can wear? '...there is no such thing as society. There are individual men and women and there are families. And no government can do anything except through people, and people must look after themselves first. It is our duty to look after ourselves and then, also, to look after our neighbours.' (Margaret Thatcher, UK Prime Minister, *Women's Own*, 1987)

No. 06: Thatcher and Reagan Gone with the Wind t-shirt

Ystyriwch harddwch llawysgrifen. Mae yna wirionedd a gonestrwydd sy'n unigryw i symudiad y llaw. Byddwch yn llawn cyffro wrth ddechrau darllen, ond erbyn y 27ain dudalen, byddwch wedi hen syrffedu. Y wers? Creu newid oedd y nod, nid ysgrifennu geiriau mawr. Nid papur, ond symudiad, yw gwleidyddiaeth. Mae'r stori fanwl ar y tudalennau yn ein hysbrydoli i feddwl ymhellach am realiti'r ysgrifennu. Pa feiro a ddefnyddiwyd? Pa bapur?

Rhif 7: Llythyr Ysgrifenedig (Gweler hefyd y facsimile yn X Llyfrgell Fyw, rhif 46)

Consider the beauty of the written language, a truth and honesty only felt through the movement of a hand. Begin to read with excitement but, by the 27th page, exhaustion of recounting begins to show. The lesson is one of false prophets; we don't act out of legacy but from necessity. Politics is not paper but motion. The detailed story within the pages inspires us to wonder further about the reality in which it was written. What pen was used? On what paper was it written?

No. 07: Handwritten Letter (See also the facsimile in the Living Library, no. 46)

Yn y ddogfen hon gwelwn y gwahaniaeth rhwng protest a digwyddiad; roedd cynllunio yn hollbwysig i'r mudiad hwn. Wrth ymchwilio ar gyfer yr arddangosfa hon, fe fentron ni lawr y llwybr sydd ar y map, dilyn y camau, a thros ginio yng Nghasnewydd, cwrdd â'r menywod fu'n cerdded. Adeg y brotest roeddent yn sefyll fel un diolch i drefniadaeth a gweledigaeth gytûn. I gychwyn, roedd y dyfyniad ar y pamffled hwn gan filwr yn peri dryswch i ni; yn ystod y cinio fe welom eu bod yn dal i sefyll fel un.

**Rhif 8:
Taflen o Lwybr
y Brotest**

Rydym wedi bod yn dadansoddi natur protest a chreffft. Caiiff rhai crefftwyr eu galw'n artistiaid protest; eraill yn grefftwyr a dim mwy. Mae'n teimlo'n fwy greddfoll i orymdeithio gyda gwaith celf sy'n defnyddio'r union arfau y mae'n ceisio'u datgymalu; dim ond wrth ddatgysylltu oddi wrth hierarchaeth celf allwn ni weld y gwirionedd tu ôl i grefft fel arf.

Rhif 9:

**Baner
Greenham**

This document shows us the difference between a protest and a happening; planning was the key to this movement. In our research for this exhibition we ventured down the mapped-out route, followed steps and, over lunch in Newport, we met the women who walked. At the time of the protest they stood together through organization and joint vision. The quote on this flyer of a military man first puzzled us; during the lunch we saw that they still stand together in close ranks.

**No. 8:
Protest Route
Flyer**

We analysed the nature of protest and craft, some craftspeople are branded as protest artists, others just as craftspeople. It seems more visceral to march with artwork that uses the tools it tries to dismantle; it is only when we disconnect from the hierarchy of art that we can observe the truth behind crafting as a tool.

**No. 09: Greenham
Fabric Banner**

Profwch y person drwy'r lluniau. Eiliadau wedi'u dal yn llonydd. Beth oedd eu hystyr bryd hynny? Beth yw eu hystyr nawr? Gwelwn fywyd, straeon, a synnwyr ohonom ni'n hunain drwy'r delweddau hyn. Pobl yw'r rhain; pobl gydag angerdd, daliadau a phwrpas i'w bywyd. Gyda chariad, rhaid i chi ddod o hyd i'r lle tu mewn i chi sy'n ysu i brotestio.

Mae llyfr nodiadau Ann Petitt yn cofnodi dechrau taith a hanner; taith Women for Life on Earth; oddi wrth eu cartrefi gan lusgo'u plant bach gyda nhw, tuag at Gomin Greenham i brotestio yn erbyn arfau niwclear. Dyma nodiadau – yn cofnodi galwadau ffôn, map o'r daith, rhestr o foliau i'w bwydo a napis i'w newid – na chafodd eu creu i gael eu harddangos; yn wahanol i lyfr Ann Petitt, *Walking to Greenham*, sydd wedi'i gynnwys yn ein Llyfrgell Fyw (rhif 46).

**Rhif 10: Lluniau
Women for life
on Earth**

**Rhif 11: Llyfr
Nodiadau
Ann Petitt**

Experience the human through the photos. Moments captured in time. What did they mean then? What do they mean now? We can observe life, stories and a sense of self through these images. These are people with passion, thought and life, living with purpose. You must find within you the place that itches to protest, with love.

**No. 10: Women
for Life on Earth
Photos**

The notebook of Ann Petitt shows first notes of a grand journey; the journey of the Women for Life on Earth leaving their homes with their small children in tow to protest at Greenham Common, a nuclear weapons base. These initial notes, a couple of phone calls, the mapping of a route, the stock taking of mouths to feed and nappies to be changed were never meant to be on display in a museum. Ann Petitt's book *Walking to Greenham* was. It is included in our Living Library (no. 46).

**No. 11: Notebook
of Ann Petitt**

Rhif 12:

Effie Leah, Gorymdeithydd Heddwch

Fel mae'r erthygl yn sôn: 'Rwy'n credu bod y rhan fwyaf ohonom wedi cerdded digon cyn hyn, ond doedd yr un ohonom wedi dewis cerdded ar heolydd prysur yng ngwres canol haf o'r blaen. Dyna sut y daeth Blister Sister yn rhan o'n geirfa... pan gyrhaeddom Neuadd Eglwys Casnewydd, roedd pwll padlo yn yr ardd, a diolch amdano!' Mae'r strwythurau cymdeithasol – teulu, pobl, grwpiau – gyda ni drwy'r amser, fe fyddan nhw gyda ni yn y dyfodol hefyd.

Rhif 13: Barddoniaeth gan Phil Lee

Ysbrydolwyd Phil Lee gan Women for Life on Earth, ac ysgrifennodd farddoniaeth yn ymateb i'w gweithredoedd. Beth yw rôl barddoniaeth mewn cyfnodau o bryder a phrotectio? Roedd barddoniaeth yn ysbrydoliaeth i ni wrth greu'r arddangosfa hon – roedd yn fynegiant ac yn ffynhonnell gwybodaeth. Buom yn meddwl am Shelley, a'i dŷ yng nghwm Elan, nawr dan ddŵr y gronfa sy'n darparu dŵr yfed i ddinas Birmingham. Roedd cerdd gan Adrienne Rich yn fodd i ni 'blymio i longddylliad'. Buom yn darllen cerddi buddugol Eisteddfodau. A bydd barddoniaeth newydd yn dal i ddod atom, achos dyna beth mae barddoniaeth yn ei wneud: dod atom. Mae lle ar y dudalen nesaf i chi gychwyn eich cerdd chi:

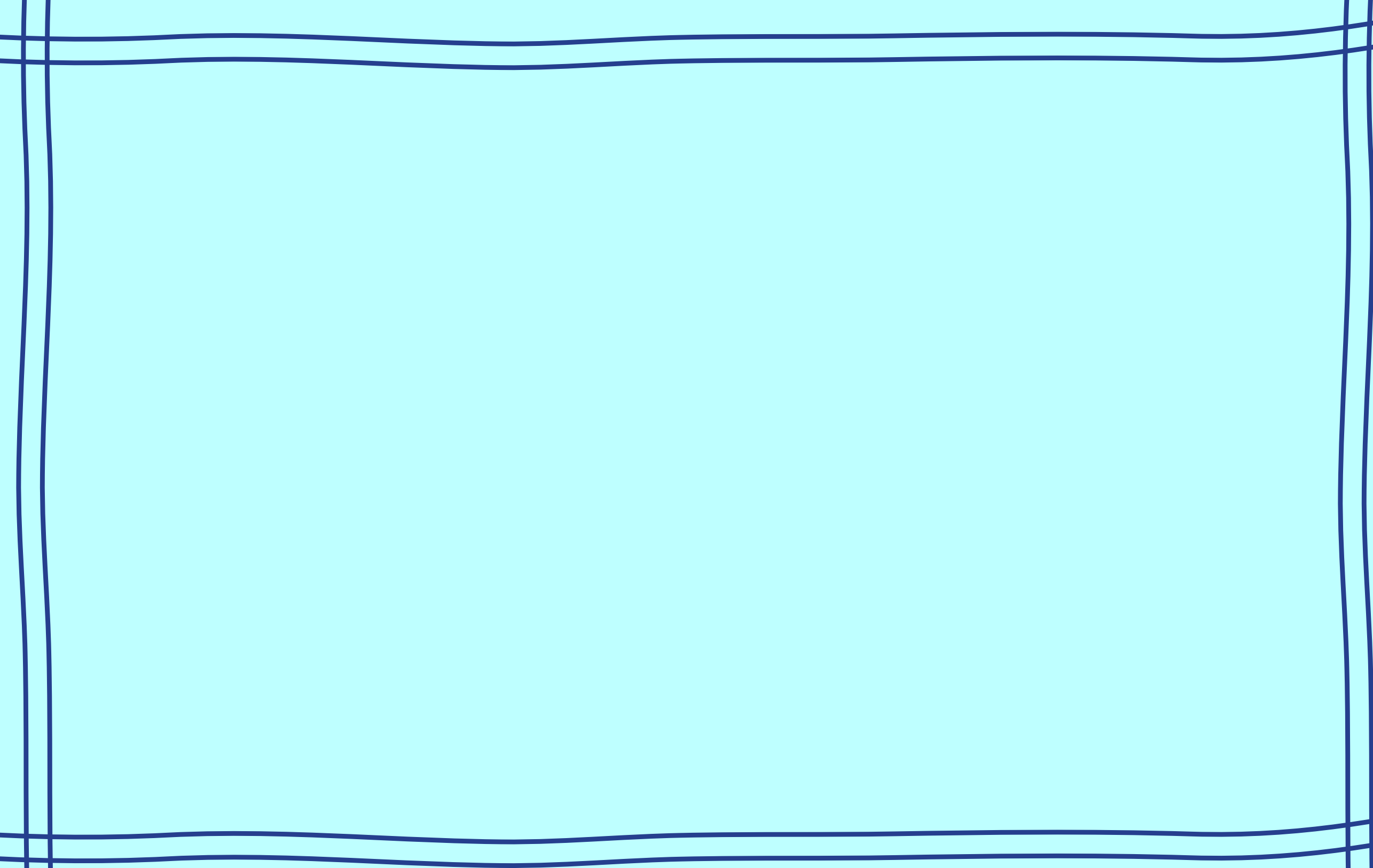
As the article mentions: 'I think most of us had walked a-plenty before this, but we had never chosen to walk on busy main roads in midsummer heat before, hence the term Blister Sister became part of our vocabulary... when we arrived at Newport Church Hall, there in the garden was a paddling pool of water into which we all thankfully trooped'. The social structures – family, people, groups – are with us all through time, they will be with us in the future as well.

No. 12: Peace Marcher Effie Leah

Phil Lee was inspired by the Women for Life on Earth and responded to their actions with poetry 'as easily as wishing for the moon'. What is the role of poetry in times of worry and protest? While making this exhibition we used poetry as inspiration – expression and a source of information. We thought about the poet Shelley, his house in the Elan Valley, now beneath the reservoir providing the city of Birmingham with fresh drinking water. We dove 'into the wreck' using a poem by Adrienne Rich. We read poems that won the Eisteddfod. And new poetry will come forward in the future, because that is what poetry does: it comes to us.

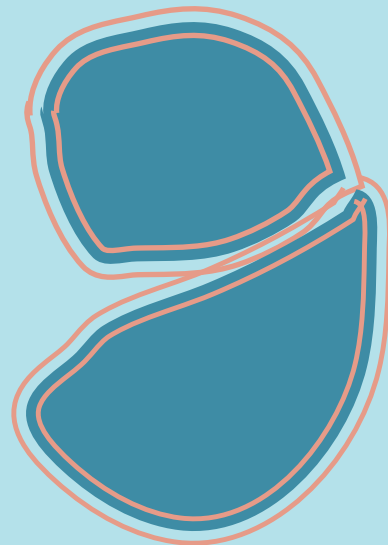
Turn over the page to find some space to start your own poem:

No. 13: Poetry by Phil Lee



Rhif 14: Angry Muse
Peggy Seeger ac Ewan MacColl

Yn y llythyr (rhif 7) mae'r brotestwraig yn sôn am ei hedmygedd o Peggy Seeger. Mae'r record hon o 1968 yn llawn caneuon protest. Yn ei llythyr 27 tudalen, mae Sue yn adrodd hanes un o nosweithiau'r daith, pan gytunodd un o'r merched ifanc i edrych ar ôl ei phlant er mwyn i Sue gael mynd i weld cyngerdd Ewan MacColl a Peggy Seeger. Mae'n dweud iddi fwynhau'r cyngerdd yn fawr, ond i griw ohonynt gael eu cloi allan o Neuadd y Bedyddwyr, lle'r oeddent yn aros, ar y ffordd yn ôl.



The letter (no. 7) speaks of the protester's admiration of Peggy Seeger. This record from 1968 is full of songs of protest. In her 27 page letter (no. 7) Sue wrote: 'That night we stayed at the Baptist Church in Melksham. A few of us stayed with families in Bradford on Avon. And we arranged to be picked up after the evening's entertainment. Janet and I settled Christopher and Becky down to sleep in a little sideroom off the church-hall. It was very cosy with carpets and plenty of toys. One of the young women...was really tired and had decided to go to

bed early. She agreed to listen out for the children. I said I'd be back by 10 to meet the people picking us up. Ewan MacColl and Peggy Seeger put on a concert for us. It was very good. Linnie and Pete came towards me.

'The door's locked – do you know where the key is. We wanted to get to sleep early but we can't get in. There's no one there.'

No. 14: Angry Muse
by Peggy Seeger and Ewan MacColl

Rhif 15: Cerdyn Gwybodaeth Car Pŵer Solar

Mae'r cerdyn hwn yn dystiolaeth o dîm o ymchwilwyr a pheirianwyr, a yrrodd o Athen i Lisboa dros 30 mlynedd yn ôl i brofi potensial ffotofolteg (troi golau yn drydan) fel ffynhonnell ynni. Pam fod y cerbyd dyfodolaidd hwn wedi'i ddisgrifio fel un 'amaethyddol'? Efallai bod y disgrifiad yn un digon addas mewn gwirionedd – wedi'r cwbl, beth oedd y car yn ei wneud ond cynaeafu'r heulwen?

Rhif 16: Baner Comin Greenham

Mae'r faner hon yn nodi taith y protestwyr o Gaerdydd i Gomin Greenham. Mae staeniau lemonêd arni – arwydd fod bywyd bob-dydd yn gadael ei farc ar y digwyddiadau mwyaf ysgytwol hyd yn oed. Thalia Campbell, un o sylfaenwyr Gwersyll Heddwch Menywod Comin Greenham, wnaeth y faner hon. Daeth Thalia yn adnabyddus am ei baneri, a blynyddoedd yn ddiweddarach dywedodd mewn cyfweiliad ag Amgueddfa Cymru: 'Rwy'n credu bod fy nheulu cyfan yn rhyw led-sosialwyr, dyneiddwyr, amgylcheddwyr, felly roeddwn wedi fy nhrwytho yng ngwerthoedd menywod Greenham ymhell cyn cyrraedd yno.'

No. 15: Solar Powered Car Information Card

This card is evidence of a team of researchers and engineers who drove from Athens to Lisbon over 30 years ago to prove the potential of Photovoltaics (the conversion of light into electricity) as a power source. Why was this futuristic vehicle described as 'agricultural'? Perhaps the description was honest in another way: the car could, after all, be described as the result of 'the science, art and occupation concerned with farming'. The car harvested sunlight.

No. 16: Greenham Common Banner

This banner marks the route the protesters took from Cardiff to Greenham Common. It is stained with lemonade – everyday life has a habit of leaking into even the most extraordinary of moments and movements. Thalia Campbell, one of the founders of the Greenham Common Women's Peace Camp, created this banner. Thalia became well known for making banners and, many years later in an interview with Amgueddfa Cymru she said: 'I think my whole family were vaguely socialist, humanists, environmentalists, so I was steeped in that as a Greenham woman long before I got there really.'

Mae pyllau glo yn ymddangos ar eu hwynebau â duwch newydd am gyfnod. Ar wynebau eraill, mae'r duwch yn llai newydd, yn fwy parhaol. Un peth yw gwybod hyn, peth arall yw ei deimlo, rydyn ni'n gosod carped i orchuddio lloriau, felly mae angen i ni dynnu ein hesgidiau a gadael ein traed yn oer.

Rydym ni'n cyrraedd warws ddim rhy bell o Gaerdydd, ac yn cael ein cyfarch gan lew, er nad ydyn ni wedi dysgu ei iaith eto. Rydym yn gweld bod tod-di'r llenni yn gadael mwy o le ar gyfer undod. Mae rhai ohonom wedi ein syfrdanu, efallai eich bod chi hefyd, ond ceisiwch gofio y gallai ein hatgofion alaru amdanom. Ta waeth, mi allwn ddod o hyd i garedigrwydd ar yr ymylon hefyd.

Coal mines stain some faces with a novel blackness for a time; for other faces, the blackness is less new, more permanent. We lay down carpet to cover creaking floorboards, not wanting to be reminded of ourselves for a time, so we need to take our shoes off, but our feet are left cold. Passing through a warehouse we are greeted by a lion, though we are yet to learn his language. We try dissolving dividers to carve out more space for solidarity. Some of us are stunned into silence, you may be too, but try to remember our memories may mourn us but, regardless we can find kindness in the margins too.



Dyma hi yn sefyll yn syth mewn drwm olew, wedi'i ffosileiddio am ennyd. Does dim gorffwys i'r Fari, caiff ei defnyddio gennym, i barhau â hen draddodiad. Mae'n anodd dweud o le daw'r Fari Lwyd, ond rydyn ni wedi penderfynu ei gosod fel un o geffylau Rhiannon, Brenhines o Annwfn, yn y Mabinogi.

Rhif 17: Mari Lwyd

Cynhyrchwyd llawer iawn o fathodynau llabed yn ystod Streic y Glowyr 1984-85, ac roedd nifer yn eu casglu. Byddai glowyr yn gorchuddio'u capiau a siacedi gyda bathodynau, a chafodd sawl bathodyn ei roi i'r Amgueddfa er mwyn i genedlaethau'r dyfodol ddysgu am y streic. Cafodd y bathodyn *Dig Deep for the Miners!* hwn ei wisgo gan löwr o Abernant. Cafodd bathodynau eraill eu rhoi i lowyr oedd ar streic yn ardal Onllwyn, gan grŵp o bobl oedd yn gysylltiedig â siop lyfrau Gay's the Word yn Llundain, fel symbol o undod rhwng cymunedau. Roedd y dynion a menywod hyn yn uniaethu ac yn cefnogi safiad y glowyr, ond tybed beth oedd eu barn nhw ar danwydd ffosil? Cafodd y bathodyn sy'n cynnwys y triongl pinc (symbol oedd yn dynodi'r gymuned hoyw yn yr Almaen Natsiaidd) ei gynhyrchu i nodi 30 mlynedd ers y streic.

Rhif 18: Bathodynau

Standing to attention in an oil drum, fossilized for a moment. Instead of being laid to rest Mari is propped up for us to continue a custom. Mari Lwyd is a grey animal, her origins are hard to grasp, here we choose to place her as one of the horses ridden by Rhiannon, a queen of the underworld, in The Mabinogion

No. 17: Mari Lwyd

The 1984-85 Miners' Strike saw a great interest in the production and collecting of lapel badges. Many picketers covered their jackets and caps with them, and individuals donated badges to the Museum so that future generations wouldn't forget the events of the strike. 'Dig Deep for the Miners!' was worn by an Abernant Colliery worker. Other badges were given to striking miners in the Onllwyn area by a group of men and women connected to bookshop Gay's the Word in London, as a symbol of solidarity between communities. The men and women related to and supported the miners' struggle, but what did they think about fossil fuels? The badge that includes the pink triangle (which denoted the homosexual community in Nazi Germany) was produced for the 30th anniversary of the strike.

No. 18: Badges

Rhif 19: Diwrnod Olaf Glofa Ynys-y-bwl, 1988, gan Leslie Price

Nodyn ysgrifenedig yn dymuno pob lwc gan staff Lamprwm Glofa Lady Windsor yn ystod blwyddyn cau'r pwll. Staff y Lamprwm oedd yn rhoi lampau, offer anadlu mewn argyfwng a chyfarpar diogelwch eraill i'r glowyr. Roeddent yn gofalu am y glowyr bob dydd. Wrth i'r pyllau gau, roedd rhaid iddynt obeithio'r gorau am ddiogelwch a lles eu cydweithwyr yn y dyfodol. Rydyn ni'n meddwl fod Leslie Price, glöwr a ffotograffydd amatur, wedi dangos ymwybyddiaeth wych wrth dynnu'r llun hwn (gweler hefyd rhif 22.)

Rhif 20: Llun Du a Gwyn o Lowyr

Mae'r llun du a gwyn hwn yn dangos dyn ar drên ar waelod incllein Nantgarw. Enw'r dyn ar y dde yw Clyde Forde. Ganwyd Clyde yng Nghaerdydd yn y 1960au. Roedd ei fam o Aberpennar a'i dad o Barbados. Dechreuodd weithio yn Nantgarw ym 1977. Pan ddechreuodd herio'r hiliaeth a wynebai yn ei waith, yr ymateb a gafodd oedd 'You can't fight them all': doedd ei gyflogwyr ddim yn ystyried hiliaeth yn broblem ar y pryd.

No. 19: Last day Ynysbwl Colliery, 1988, by Leslie Price

A handwritten good luck notice from the Lamp Room staff at the Lady Windsor Colliery in the year it closed. The Lamp Room staff provided miners with lamps, emergency breathing equipment and other safety equipment. They took care of the miners every day. With the closing of the mines, they had to hope that their colleagues would do well and be safe without them. We think Leslie Price as a miner and self-taught photographer showed a great awareness by taking this picture. (See also no. 22.)

No. 20: Black and White Photograph of Miners

This black and white photograph shows a man riding a train at the bottom of the Nantgarw incline. The man on the right of the image is Clyde Forde. Clyde was born in the 1960s in Cardiff. His mother was from Mountain Ash and his father was from Barbados. He started working in Nantgarw in 1977. When he challenged the racism he faced in his new job as a miner he was told 'You can't fight them all': his employers did not consider racism an issue at the time.

Mae'r *Companion Species Manifesto* wedi'n hysbrydoli ni. Mae'r ddelwedd hon o drên yn cael ei dynnu gan geffyl yn dangos pŵer anifeiliaid ac yn adrodd cyfrolau am ein perthynas hanesyddol gyda chreaduriaid dros filoedd o flynyddoedd. Pe bai'r ceffyl yn gallu siarad, fyddai am i ni adrodd ei hanes ef? Stori'n llawn gorchestion a chyfeillgarwch, ond hefyd camdriniaeth a phoen. Yw'r ceffyl yn gobeithio y byddwn yn rhedeg allan o danwydd ffosil cyn hir?

Rhif 21: Trên Wedi'i Dynnu gan Geffyl

Mae'r llun hwn, o Archifdy Morgannwg, yn rhan o gasgliad o 79 ffotograff gan Leslie Price. Bu Leslie yn cofnodi bywyd ar ffilm, gan ganolbwyntio ar byllau glo Cymru. Cofnodi heddiw er budd yfory oedd ei fwriad, ac mae effaith y presennol ar y dyfodol i'w weld yn hanes glofa Bedwas. Roedd glowyr y pwll yn gwybod fod y diwedd ar ddod – hyd yn oed pe bai'r streic yn llwyddiannus – gan fod gwaith cynnal a chadw wedi dod i ben. Bu'n rhaid cau'r pwll ar ddiwedd y streic oherwydd problemau daearegol. Wrth i'r dyfodol ein cyrraedd penderfynwyd adeiladu ar dir glofa Bedwas, ond daeth yn amlwg bod y tir yn llawn cemegau gwenwynig: plwm, arsenig, asbestos a nafftha. Doedd y tir yn dda i ddim i neb.

Rhif 22: Bedwas 1985

We are inspired by Donna Haraway's *Companion Species Manifesto*. This image of a horse-pulled train shows the power of animals and speaks of our historical relationship with our 'companion species'. It tells a story of human and animal engagement that has existed for thousands of years. The horse, if she could talk, might insist that we tell her history: a story full of relationships and achievements, but also abuse and pain. Does she hope we will run out of fossil fuel soon?

No. 21: Horse-pulled Train

This picture from Glamorgan Archives is part of a set of 79 photographs by Leslie Price. Leslie captured life on film, focusing on Welsh mines. He recorded his present for the future. Saving the present for the future's sake is apparent within the story of Bedwas colliery. The miners of the Bedwas colliery knew that their work would end in the near future, even if the strike was successful, as maintenance had stopped. This meant that when the strike ended, the mine had to be closed due to geological problems. As the future became the present, a decision was taken to build on the land on which the colliery used to be but, after investigation, the land was found to contain toxic chemicals: lead, arsenic, asbestos and naphtha. It was no longer of use to anyone.

No. 22: Bedwas 1985

Rhif 23: Arwydd Protest Greta Thunberg gan Buzz Knapp-Fisher

Cafodd yr arwydd hwn ei wneud gan yr artist, dyfeisiwr a'r protestiwr Buzz Knapp-Fisher, a'i osod yn ei ardd yn Llanwnda. Roedden ni'n ymweld â Sir Benfro i archwilio hanes a thirwedd Cymru. Fe gyrhaeddwn ni Lanwnda 222 mlynedd ar ôl Brwydr Abergwaun, pan fu'r goresgynwyr o Ffrainc, dan arweiniad Cynol Tate, yn defnyddio rhai o sguboriau'r pentref fel pencadlys. Profiad ysgytwol oedd cyrraedd yr ardal a gweld arwydd protest oedd mor berthnasol i un o frwydrau mwyaf ein hoes – y frwydr yn erbyn newid hinsawdd. Cyflwynodd Buzz ei arwydd i'r arddangosfa ar noson yr 28ain o Ionawr 2020, ym maes parcio Something's Cooking yn Nhreletert.

Rhif 24: Y Pwll

Rhaid i ni ddysgu gweld y cerflun fel arf, fel cyflwyniad, fel neges. Cafodd ei brofi: fe safom oddi tano yn darllen straeon. Buom yn chwerthin ar abswrdaeth y peth, ac yn y pen draw daethom i ymddiried yn ein gilydd wrth geisio dadorchuddio ein stori. Nid pwll glo yw hwn, ond mae'n gwneud y tro. Mae'r gwir fynegiant yn cuddio, ac eisiau i chi fod yn un ag ef. Lleisiau a straeon: byddwch yn dechrau teimlo fel oedden ni wrth inni sefyll dan y defnydd. Mae hwn yn gerflun, yn fynegiant, yn alwad.

No. 23: Greta Thunberg Protest Sign, by Buzz Knapp-Fisher

This sign was made by artist, inventor and protester Buzz Knapp-Fisher, and was in his garden in Llanwnda. We had been visiting Pembrokeshire to explore Welsh history and experience the landscape. We arrived in Llanwnda 222 years after the Battle of Fishguard, when French invaders led by Colonel Tate set up their headquarters in some outlying farmhouses. We were moved to find there a protest sign that so clearly talks of a current battle: the battle against climate change. Buzz donated his protest sign on the evening of the 28th of January 2020, in the parking lot of Something's Cooking in Letterston.

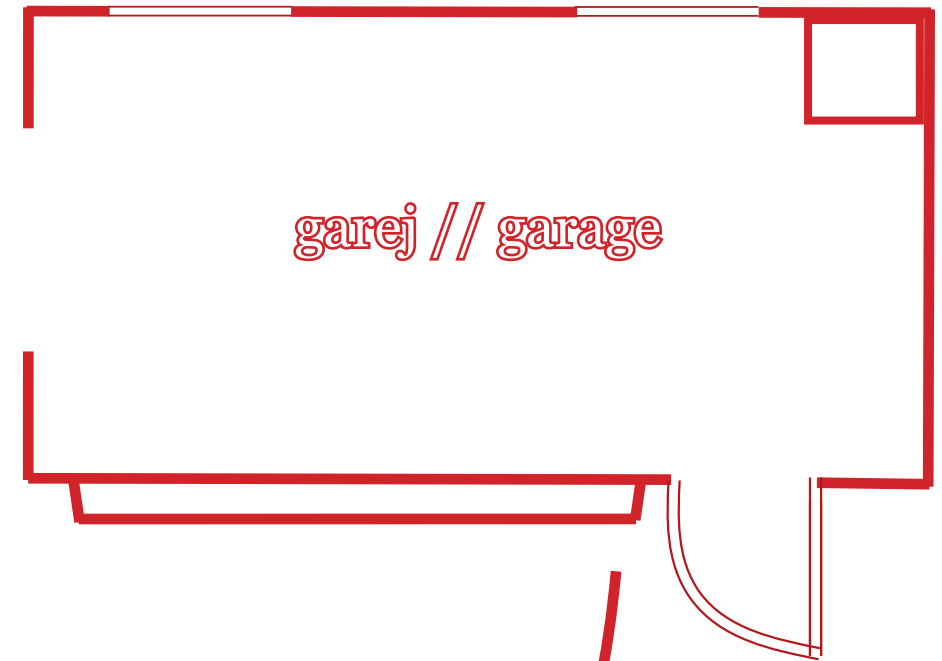
We must learn to observe the sculpture as a tool, a presentation and a communication. It was experienced: we stood under it and read stories. We laughed at the absurdity and in time learned to trust each other in our adventure to uncover our real story. This is not a mine but plays the part in the show very well, the true expression hiding and wishing you to become one with it. Voices heard and stories told: you begin to fall into the same feelings we felt as we stood underneath the cloth. This is a sculpture, an expression and a call.

No. 24: The Mine



Mae'r llanw isel yn ceisio ei giw o'r lleuad yn datgelu bod coed hynafol yn cael eu dal yma. Mae'r ddaear yn siarad â ni mewn ffyrdd na fyddwn byth yn gallu clywed, rydym wedi treulio digon o amser yn edrych i fyny, beth am edrych i lawr am amser hefyd? Ar ôl cael eu pobi ar ddiwrnod braf o haf, roedd ein holion traed distaw yn mynnu cael eu cynnwys yma hefyd. Gadewch iddyn nhw eich dysgu, onid ydym ni wedi ymladd digon o frwydrau ofer i gael ein tynnu at heddwch yn lle?

The low tide seeking its cue from the moon reveals ancient trees are held here. The earth talks to us in ways we'll never be able to hear, we've spent enough time looking up, why not look down for a time too? Our silent footprints, having been baked on a hot summer day, insisted on being included here also. Allow them to ground you, if for no other reason than because haven't we fought enough losing battles to be drawn to peace instead?



Pennod Chapter 2 Adref At home

Rhif 25: Ysgrifennu mewn Mwd Digidol (fideo)

Am filoedd o flynyddoedd bu pobl yn gadael olion yn y mwd. Weithiau down ar draws hen olion traed, ond chawn ni byth wybod beth oedd eu perchnogion yn ei wneud wrth eu gadael – oedden nhw'n dawnsio neu'n ymladd? Nawr rydym yn gadael ein hól ar fideo na fydd, o bosib, yn para rhyw lawer; gallai fformat y ffeil fynd yn angof, gallai'r dechnoleg fod yn annealladwy mewn blynyddoedd i ddod. I ni, mae fel ysgrifennu mewn mwd digidol, a allai fod angen ei gloddio gan archaeolegwyr y dyfodol.

Rhif 26: Cerflun Byw ar Lanw a Thrai gan Henry Alles (fideo)

Sefyll yn y môr fel cerflun byw wrth i'r llanw ddod i mewn, yn edrych tua'r lan gan ddisgwyl eraill. Mae'r môr yn f'amgylchynu yn araf. Rwy'n ynys, ac rwy'n ofni bwystfil dirgel y môr. Mae hi'n byw yn y dŵr – gwelwch ewyn y don! Mae sawl un yn byw eu bywydau fel pe na bai'r chwedlau'n bod. Ond a ydyn ni, tybed, ar drothwy oes newydd sy'n ein gwahanu o'r gorffennol? O ganol ein colledion, a ddown ni o hyd i'n chwedlau unwaith eto?

No. 25: Writing in Digital Mud (video)

For thousands of years people left traces in the mud. Sometimes we find ancient footprints, but we will never know if they were left from dancing or fighting. Now we show our traces in video that might only last a few years; soon this file format might become obscure, our videos indecipherable future archaeology. We perceive it as writing in digital mud, which may need an archaeology of the future to excavate it.

No. 26: Living Statue in Ebb and Flood by Henry Alles (video)

Standing in the sea as a living statue while the flood comes in, looking towards the coast expecting others. Slowly the water surrounds me, I am a human island afraid of the mystical sea monster. She lives in the water and the foam on the waves is the proof of that. Many simply go on with their lives, as if there are not myths. But maybe as we are entering a new era that separates us from the past, amid our feelings of loss, perhaps here we will find myths again.

Rhif 27: Arfbeisiau Rhufeinig Pen Ychen

Cafodd y rhain eu darganfod ar Drwyn y Fuwch, Llandudno ym 1981 – blwyddyn dechrau protestiadau Comin Greenham. Mae'r mowntiau bwced hyn yn rhan o gelc Rhufeinig o'r 3edd neu 4edd ganrif OC, gafodd eu claddu er mwyn eu cadw'n saff, neu am resymau crefyddol. Beth welwn ni yma yw diwylliannau'n dod ynghyd; mae'r pum arfbais yn darlunio pen ychen ac mae un – y mwyaf coeth – yn gyfuniad o ddyluniad Celtaidd a Rhufeinig. Roedd y dolffin i'w weld yn aml yng ngwaith celf y Rhufeiniaid, tra'r oedd y Celtiaid yn hoff o ddarlunio sgroliau. Tybed beth oedd bwriad y crewyr – cynrychioli hunaniaeth Geltaidd-Rufeinig, neu geisio denu 'cwsmeriaid' Rhufeinig newydd tra'n cadw elfen o'u hunaniaeth?

Rhif 28: Copr Rhufeinig, gyda Gwaith Dylunio Celtaidd

Roedd gan bob milwr Rhufeinig ei sosban ei hun. Ond sosban i'w hedmygu oedd hon, nid i goginio ynddi. Mae'r addurn Celtaidd yn creu gwaelod trwm i'r sosban, gan ddrysu ei hunaniaeth weledol a'i gwneud yn gwbl anymarferol. Enghraifft arall o gymysgu rhwng diwylliannau, neu oes yma rywbeth arall yn y fantol?

No. 27: Roman Ox Head Escutcheons

These were discovered on Little Orme, Llandudno in 1981, the same year that the Greenham Common protests began. These bucket mounts are part of a Roman hoard dated late 3rd or early 4th century AD. A hoard of precious items buried to be kept safe for a time or to remain in a sacred place for religious reasons. What we find here is a gathering of cultures; all five escutcheons depict ox heads. Only one, the most elaborate, is a combination of both Celtic and Roman design elements. Dolphins are a favoured animal in Roman depictions, while the Celts favoured scrolls. We wonder if the makers were representing an emerging shared identity, or trying to attract the new Roman 'customers' while retaining a sense of their own identity?

No. 28: Roman Copper, With Celtic Design

The saucepan was standard issue for soldiers in the Roman Empire. In the case of this pan, design overrode practicality. The addition of a Celtic motif creates a heavy base for the saucepan, not only muddying its visual identity but also the original usage. This could be read as just another example of the mixing of cultural iconography, or is something else at stake?

Rhif 29: Bricsen Rufeinig gyda Rhan o Ôl Troed

Wrth gloddio yng nghaer Rufeinig Gelli-gaer, ger pentref Oakdale (rhif 43), daeth archaeolegwyr ar draws baddondy. Roedd ymolchi yn ddefod bwysig i'r Rhufeiniaid. Ond mae olion mwy damweiniol hefyd ymysg y darnau o deils o amgylch y safle, sy'n ein helpu i ddeall mwy am y bobl. Dywedodd un o'r archaeolegwyr: 'Fel sy'n arferol, roedd ôl traed ambell gi ac anifeiliaid eraill ar rai o'r brics, ôl sandalau ac esgidiau hefyd, ac mewn un achos, ôl troed noeth'.

Rhif 30: Ôl Troed Allteuryn

Cast plastr o ôl troed plentyn tua wyth oed yw hwn, wedi'i adael tua 6200 CC. Mae'r ôl troed yn un o 3,897 o arteffactau yng nghasgliad yr Amgueddfa o un cloddiad yn Allteuryn, yng Ngwastadeddau Gwent, ar ddechrau'r mileniwm. Cafodd sawl ôl troed ei ganfod, rhai pobl ac anifeiliaid. Olion troed plant oedd y rhan fwyaf o'r rhai dynol, rhai mor ifanc â 3 neu 4. Datgelwyd hefyd olion troed adar yn cynnwys y garan, yn ogystal â charw coch a blaidd hyd yn oed. Cafodd yr olion eu crasu gan yr haul mewn haen o glai yng nghanol y mawn, a'u claddu nes i erydiad y llanw eu dadorchuddio eto. I'r archaeolegwyr yn creu mowldiau pan oedd y llanw ar drai, cyn i'r olion gael eu golchi i'r môr, mae'n rhaid bod hyn yn deimlad gwych.

No. 29: Roman Brick with Part

Excavations of the Roman Fort in Gelligaer, close to the town of Oakdale (no. 43) revealed a bathhouse – bathing was an important ritual in Roman life. But the excavated ruins and fragments of roofing tiles and other material spread over much of the site also speak of accidental traces, and help us understand how people worked. As documented by an archaeologist: 'As usual, a few bricks had the impressions of dogs' and other animals' feet, of the nailed soles of sandals or shoes, and in one instance of apparently a naked foot'.

of a Footprint

No. 30: Goldcliff Footprint

This object is the plaster cast of a human footprint, left by a child of perhaps 8 years old, around 6200 BC. The footprint is just one of 3,897 artefacts in the Museum's collection from a single excavation that took place at Goldcliff, on the Severn Estuary Levels, early this millennium. Many footprints were found, both human and animal. Most of the human footprints were those of children, some as young as 3 or 4 years old. Also found were footprints of wading birds, including a crane, as well as of red deer and even a wolf. The footprints were sun-baked into a clay layer surrounded by peat and buried until tidal movements eroded the layers of organic matter revealing them by chance. For the archaeologists involved, casting the imprints between tides, before the footprints are washed into the sea, must have felt like a true victory.

Rhif 31: Esgid rhag Ysbrydion

Cafodd yr esgid chwith hon ei gosod fel swyndlws dan y llawr ym mhlasty Gwernyfed yn Felindre ger Aberhonddu. Roedd cuddio esgidiau yn beth cyffredin – o dan y llawr, o gwmpas drysau ac o dan y grisiau; manau ‘gwan’ y tŷ, lle gallai gwrachod ac ysbrydion drwg ddod mewn. Mae Gwernyfed yn llawn chwedlau – yn ôl y sôn, cerfiodd William Shakespeare neges gryptig ar y sgrin dderw yno. Mae’n debyg bod swyddog cudd-ymchwil wedi datrys pos y neges ychydig flynyddoedd yn ôl, ond dydyn ni’n dal ddim callach. Rydyn ni’n dychmygu bod y neges yn sôn am yr esgid ac am rhyw frenin, am benglog a lle gwyntog.

Rhif 32: Swynogl Dant Siarc

Tua 3,000 o flynyddoedd yn ôl cafodd dant siarc, wedi'i gerfio gan bobl at ryw ddefnydd – ymarferol neu addurniadol – ei osod yn nhwll postyn tŷ crwn. Roedd y tŷ wedi'i adeiladu dros fedd plentyn ac oedolyn. Adeilad sanctaidd efallai, neu dŷ cyffredin lle gallai pobl fyw yn agos i'r meirwon. Mae rhywbeth oesol yn hynny... aethant ati gyda gofal i godi tŷ crwn, a dychmygwn ei fod yn destament o gariad i bawb fu unwaith yn fyw. Y dirgelwch mawr yw'r dant siarc. Chawn ni byth wybod pa antur ddaeth â'r dant hwnnw i Lanmaes, Bro Morgannwg.

No. 31: Shoe Charm

This adult-sized left boot was placed as a lucky charm under the floorboards at Old Gwernyfed Manor, Felindre near Brecon. Shoes were often hidden under floorboards, around doorways and below staircases. These marginal spaces were considered to be the weakest part of a building, where evil spirits and witches might enter. Reputedly, it is in this building that William Shakespeare carved a cryptic message on the oak Minstrel's Screen. It is also said that a British Intelligence officer who was staying at Old Gwernyfed Manor deciphered it only a few years ago but we still don't know what it said. We imagine it mentioned the shoe, a king, a skull and a windy place.

No. 32: White Shark Tooth Amulet

About 3,000 years ago a shark tooth shaped by humans, whether for practical use or decoration, was carefully placed in the posthole of a roundhouse. The house had been built over the burial place of a child and an adult. This makes the building sound like a sacred place, or perhaps just a house where the living could be close to their dead. A very human reaction... With care and attention, they built a roundhouse, and we imagine it is a testament of love for all who were once alive. The mystery is how a shark tooth could be found in Lanmaes, in the Vale of Glamorgan. We will never truly know the adventure that brought the tooth here.

Rhif 33: Graffito (Be weli di?)

Mae rhywun wedi sgriblo 'M'QRYN' (Macrinu-s) mewn llawysgrifen neo-Bwneg ar y bowlen gantel Rufeinig hon. Cafodd ei darganfod wrth gloddio yn Holt, Wrecsam, rhwng 1907 a 1915. Mae'n dangos bod rhywun oedd yn siarad un o ieithoedd Gogledd Affrica, yn y ganrif gyntaf OC, wedi engrafu'r fowlen glai hon. Cawn ein dysgu i feddwl am y darn gwreiddiol cyfan o grochenwaith, ond mae traddodiad mewn sawl diwylliant o fwy nag un person yn dal eu gafael ar wahanol rannau o'r un bowlen fel arwydd o'u perthynas. Efallai fel ffordd o gofio am ffrind annwyl?

Rhif 34: Ogor Pen-y-fai

Wrth i lefel y môr godi oherwydd newid hinsawdd, bydd yr ogor hon yn cael ei glanhau yn raddol, a'i holl olion archaeolegol yn diflannu. Dyma lle gafodd gweddillion Menyw Goch Paviland eu darganfod gan William Buckland ym 1823. Oherwydd ei gredoau a'i ragfarnau, credai bod yr eitemau addurniadol yn yr ogor yn golygu mai esgyrn menyw oeddent, a'i bod wedi byw ar ôl cyfnod y dilyw mawr Beiblaidd. Ym 1998, dangosodd dulliau dadansoddi mwy modern mai dyn oedd y 'fenyw goch' mewn gwirionedd, wedi'i gladdu yn fwriadol o gwmpas 24000 CC yn gwisgo gemwaith o ifori mammoth – nid eliffant fel y credai Buckland. Efallai mai gwell fyddai peidio dyfalu rhywedd y person hwn a gafodd ei ddatlu gan ei anwyliaid gyda chladdedigaeth mor grand.

No. 33: Graffito (Say what you see)

This Roman pottery flanged dish with the inscribed graffito 'M'QRYN' (Macrinu-s) in neo-Punic script was found during the excavation of the Holt, Wrexham, between 1907 and 1915. It shows that in the first century AD somebody who spoke a North African language engraved this clay bowl. We are often taught to think of the unbroken original pottery, but there have been many cultural exchange traditions in which people hold on to different parts of the same disc or bowl as a way of showing the personal relationship between people. Maybe as a reminder of a dear friend?

No. 34: Goat's Hole Cave

Due to climate change and the rise of sea levels this cave will slowly be washed clean of archaeological deposits. It once held the remains of the Red Lady of Paviland, recorded by William Buckland in 1823. Due to his beliefs, which would now be seen as cognitive bias* he believed that the decorative items also found in the cave were evidence that the bones were those of a woman, and that she must have lived after the biblical great flood. In 1998 more modern methods of analysis showed the Red Lady to be a male, deliberately buried around 24000 BCE wearing jewellery made of mammoth ivory – not elephant ivory as Buckland believed. Perhaps it is best not to assume the gender of this person whose life and identity was celebrated by their loved ones through this rich burial.

* Preconceived notions, beliefs and patterns of thought that lead to biased opinions

Rhif 35: Olion Traed

Diolch i chi am ddilyn ôl ein traed drwy'r arddangosfa hon. Gobeithiwn y bydd eraill yn dilyn eich olion traed chi hefyd, boed yn y mwd yn Allteyrn (rhif 30), yn y Bannau Brycheiniog, ar y traeth yn Borth neu dros y bont ar Ynys Môn.

Rhif 36: Ysgrifennu mewn Mwd Digidol, rhan 2 (fideo)

Am filoedd o flynyddoedd bu pobl yn gadael olion yn y mwd. Weithiau down ar draws hen olion traed, ond chawn ni byth wybod beth oedd eu perchnogion yn ei wneud wrth eu gadael – oedden nhw'n dawnsio neu'n ymladd? Nawr rydym yn gadael ein hól ar fideo na fydd, o bosib, yn para rhyw lawer; gallai fformat y ffeil fynd yn angof, gallai'r dechnoleg fod yn annealladwy mewn blynyddoedd i ddod. I ni, mae fel ysgrifennu mewn mwd digidol, a allai fod angen ei gloddio gan archaeolegwyr y dyfodol.

No. 35: Footprints

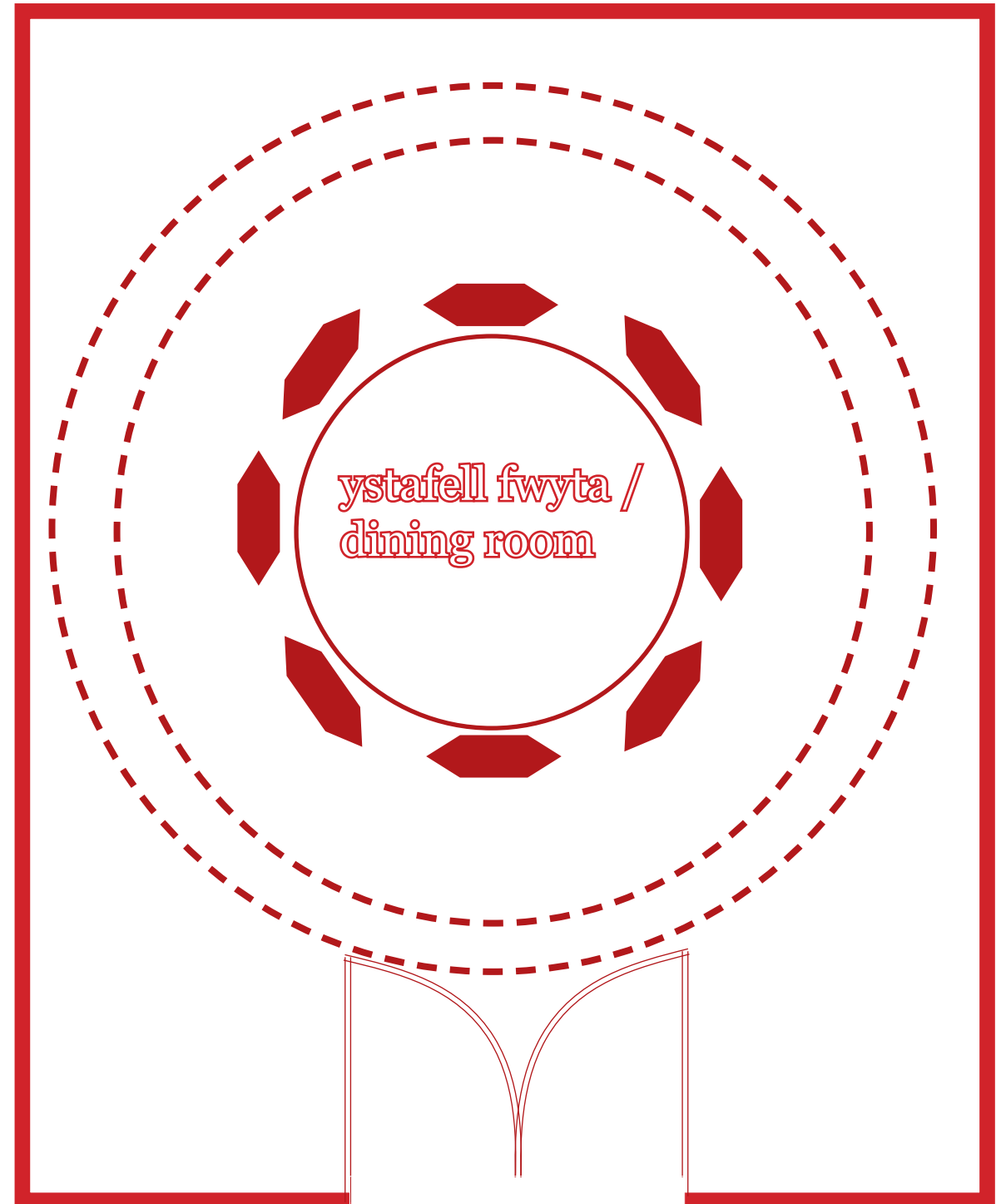
Thank you for following in our steps through this exhibition. We hope others will follow in your footsteps too, be they left in the mud at Goldcliff (no. 30), in the Brecon Becons, on the beach at Borth or all across the bridge to Anglesey.

No. 36: Writing in Digital Mud, part 2 (video)

For thousands of years people left traces in the mud. Sometimes we find ancient footprints, but we may never know if they were left from dancing or fighting. Now we show our traces in video, which might only last a few years, soon this file format might become obscure, our videos indecipherable future archaeology. We see it as writing in digital mud, which may need an archaeology of the future to excavate it.

Yma, fel llawer o leoedd eraill o amgylch byrddau, mae pobl yn tueddu i ddweud gwirioneddau mewn ffordd sy'n ddiethr i mi, llithro i frawddegau yn hytrach na'u cyhoeddi. Ond a yw gogwydd hanes personol yn glir i chi pan fyddwch chi'n gwneud yr un peth? Dal darnau arian dieithr â gobaith yn y trawsnewidiadau. Am faint gawsoch chi eich cysuro wrth i ni lithro trwy'r craciau?

Around dinner tables, and here, like many other places people tend to tell truths slipped into sentences rather than proclaimed. Words like water take the shape of their varying vessels, viewpoints. Holding foreign coins and hope in the transitions. But is the bias of personal history clear to you when you do the same? How long have you been cradled as we slipped through the cracks?





Rhif 37: Siarad Plaen gan Jake A. Griffiths (fideo)

Yn y ffilm hon caiff stori ei rhannu drwy haniaeth, y syniad o chwerthin a sgwrsio yn dod yn hiraethus drwy symudiad. Dyma symudiad a phaentio; ffordd o ddefnyddio ffilm i ddatgan gwirioneddau na ellir eu dweud mewn ffyrdd eraill. Mae'r fideo wedi'i greu drwy recordio gwahanol giniawau a gynhaliwyd ar safleoedd Amgueddfa Cymru. Mae'n astrus, ond mae'n llawn mynegiant a theimlad o gymuned.

Rhif 38: Ffotograffau

Cyflwyniad o eiliadau ac atgofion sy'n dangos bywydau pobl o bob cwr o Gymru. Pobl gyffredin? Pobl wahanol i chi? Mae'r rhan fwyaf yn ddienw ac yn anhysbys, dyma enghreifftiau o bobl Cymru. Rydym wedi dewis creu cynrychiolaeth wahanol yma* ac mae'n chwith gennym na allwn eich cyflwyno i'r rheiny na gofnodwyd.

* Fe ddewisom luniau o bobl sydd ddim i'w gweld yn aml mewn casgliadau amgueddfa, neu sy'n tueddu i gael eu harddangos yn ddienw, er mwyn portreadu cymuned neu fath o berson yn hytrach nag unigolyn. Rydym wedi anwybyddu'r myrdd o ffotograffau o ddynion gwyn o Gymru yn sefyll i'r camera yng nghasgliad yr Amgueddfa; mae cynnwys y delweddau hyn yma yn teimlo'n ddiangen. Yw hyn yn gwneud i chi deimlo'n anghyffyrddus? Arhoswch ychydig hirach...

No. 37: Proper Talk by Jake A. Griffiths (video)

In this film a story is shared through abstraction, the concept of laughter and conversation becoming haunting through movement. It is movement and painting; a way of using footage to declare truths that cannot be told through other means. Created using the footage of dinners held in different Amgueddfa Cymru sites this video combines obscurity, expression and sense of community.

No. 38: Photographs

Are these people ordinary or different to you? We have chosen to share a presentation of moments and memories that show the lives of people across Wales, with a different balance of representation*, and regret our inability to introduce you to those whose image was never captured or collected

* In search of photographs of people who rarely appear in museum collections, and when they do are often unnamed, photographed to represent a kind of person or community rather than for who they are. We decided to ignore the many photographs of white Welsh men in the Museum's collection, as to include such images here feels redundant. If this makes you uncomfortable, then linger a little longer...

DU. CYMRU. Aberhonddu. Gêm o wthio pêl. Dau dîm yn ceisio gwthio pêl fawr dros linell gôl y tîm arall, mewn cyfarfod Ffermwyr Ifanc. 1973

GB. WALES. Brecon. A game of push ball. Two teams try to push a large inflated ball over the opposition's goal line. Taking place at the Young Farmers' meeting. 1973

DU. CYMRU. Caerdydd. Tre-biwt (Tiger Bay gynt). Bwyd mewn parti wedi bedydd yng Nghanolfan Gymunedol Tre-biwt. 1999

GB. WALES. Cardiff. Butetown (once called Tiger Bay). Food at a party after a Baptism held at Butetown Community Centre. 1999.

DU. CYMRU. Caerdydd. Tre-biwt (Tiger Bay gynt). Esgidiau'r ffyddloniaid, ym Mosg Alice Street. 1999

GB. WALES. Cardiff. Butetown (once called Tiger Bay). The shoes of the faithful, inside the Alice Street Mosque. 1999

DU. CYMRU. Caerdydd. Tre-biwt (Tiger Bay gynt). Amser chwarae yn ysgol St Mary's. 2000

GB. WALES. Cardiff. Butetown (once called Tiger Bay). St Mary's school during playtime. 2000

DU. CYMRU. Caerdydd. Tre-biwt (Tiger Bay gynt). Iard ysgol St Mary's. 2000

GB. WALES. Cardiff. Bute Town. St Mary's school, in the playground. 2000.

DU. CYMRU. Caerdydd. Tre-biwt (Tiger Bay gynt).
Carl Alexis a'i wyres yn St Paul's, Sgwâr Loudoun.
2003

GB. WALES. Cardiff. Butetown (once called Tiger
Bay). Carl Alexis and granddaughter in St Paul's,
Loudoun Square. 2003.

DU. CYMRU. Caerdydd. Tre-biwt (Tiger Bay gynt).
Mwynhau llaw dda. Chwaraewr yn chwerthin yn
ystod gornest ddominos rhwng Caerdydd a Llundain,
uwchben Bab's Bistro (y Caribbean Restaurant erbyn
hyn), West Bute Street. Un o chwaraewyr Llundain
sydd yn y llun. 2000

GB. WALES. Cardiff. Butetown (once called Tiger
Bay). Enjoying a winning hand. A player laughing at
a domino match between Cardiff and London held
above Bab's Bistro (now the Caribbean Restaurant),
West Bute Street. The player was representing the
visiting side. 2000

Plant ifanc mewn sioe ffasiwn yng Nghanolfan
Gymunedol Tre-biwt, a'r gynulleidfa'n cymeradwyo.
1979

Young children on the catwalk pose for a fashion
show in Butetown Community Centre, while the
audience applaud. 1979

Patti Flynn a Humi Webbe. Bae Caerdydd 2 Rhagfyr
1999. PATTI FLYNN Ganwyd: Caerdydd, 1937. Swydd:
cantores/awdur. Mamiaith: Saesneg. Ieithoedd eraill:
Sbaeneg. Byw yng Nghymru: ers erioed. HUMI WEBBE
Ganwyd: Caerdydd, 1959. Swydd: Rheolwr
Datblygu PROMO/cantores. Mamiaith: Saesneg.
Ieithoedd eraill: dysgu iaith arwyddion. Byw yng
Nghymru: ers erioed.

Patti Flynn and Humi Webbe. Cardiff Bay 2 Decem-
ber 1999. PATTI FLYNN born: Cardiff, 1937. Main
occupation: singer/writer. First language: English.
Other languages: Spanish. Lived in Wales: always.
HUMI WEBBE born: Cardiff, 1959. Main occupa-
tion: Development Manager PROMO/singer. First
language: English. Other languages: Learning Sign
Language. Lived in Wales: always.

Rhif 39: Ceiniogau Somali

Mae'r Bathdy Brenhinol, cwmni sy'n berchen i lywodraeth Prydain, yn cynnig ei wasanaethau bathu arian i wledydd eraill er mwyn creu incwm. Somalia oedd un o'i gwsmeriaid cyntaf. Saith mlynedd ar ôl ei hannibyniaeth, roedd Somalia yn barod i fathu arian ar raddfa fawr. Sylwch fod Saesneg, Eidaleg ac Arabeg i'w gweld ar y ceiniogau hyn, ond dim Somalieg. Trefedigaethedd yn dal i fwrw'i gysgod, gallech ddadlau. Neu arwydd mwy cadarnhaol o fod yn agored i eraill?

Rhif 40: Bocs Bwyd Glowr a Jac Te Dau-beint

Parchwch y pethau hyn, a gadewch i'ch meddwl grwydro tu hwnt i'r pwll glo, i'r gegin lle câi'r te a'r cinio ei baratoi gyda gofal a chariad. Edrychwch ar yr eitemau personol hyn, gan chwilio am yr anghyffredin yn y cyffredin. Meddyliwch eto am eitemau eraill yn yr arddangosfa hon: pa straeon sy'n ymddangos?

No. 39: Somali Coins

The Royal Mint, a British Government-owned company, offers its coin minting services to other countries to generate revenue. Somalia was one of its customers. Seven years after its independence, Somalia was ready to mint in significant numbers its first native currency. We ask you to note the inclusion of English, Italian and Arabic but not Somali on these coins. Perhaps you could read this as the stale aftertaste of colonialism or, more optimistically, as a sign of openness to others.

No. 40: Miner's

Food Box and Two-pint Tea Jack

Regard these objects with respect, and let your mind wander beyond the mine, to the kitchen where tea was brewed and a lunch was prepared with love. See these personal items and look for the extraordinary within the ordinary. Let your mind return again to other items in this exhibition: what stories unfold?

Rhif 41: Pethau Cinio Personol

Mae cysylltiad dwfn rhwng sut ydyn ni'n bwyta, beth ydyn ni'n ei fwyta, a phwy ydyn ni. Mae rhannu bwyd yn beth cymunedol, yn arwydd o gysylltiad. Wrth y bwrdd byddwn yn trafod ein profiadau, a'r hyn sydd i ddod. Roedden ni arfer ailddefnyddio popeth. Sut ar y ddaear ydyn ni wedi cyrraedd sefyllfa lle caiff potel ei defnyddio unwaith, cyn ei thafu?

Rhif 42: Y Set Borslen

Mae'r broses o greu porslen fel gwneud soufflé – gallwch greu rhywbeth gwirioneddol brydferth, ond rhaid i'r amodau fod yn berffaith. Obsesiwn a ffolineb mewn oes ddiwydiannol yw cefndir y set hon o Nantgarw. Dim ond tua 10% o gynnyrch y cwmni oedd yn dda i unrhyw beth, ac nid yw rysâit y porslen erioed wedi cael ei rannu'n gyhoeddus. Ffatri fach oedd hi, yn cyflogi rhyw ugain, eu hanner yn blant. A dyna i chi fentergarwch – a ffolineb – criw o ddynton. Pe bai menyw wedi cael y fath syniad yn y cyfnod hwnnw, fyddai unrhyw un wedi gwrando arni?

No. 41: Personal Lunch Objects

There is a deep connection between how we consume, what we consume and who we are. The sharing of food is a symbol of connection and community. At the table, we talk of past experiences and futures yet to unfold. How on earth did we switch from bottles that were used a thousand times to bottles only used once?

No. 42: The Porcelain Set

This porcelain set from Nantgarw must be observed through the lens of obsession, foolishness and industrialisation. The process becomes most like a soufflé, a beauty to behold when the conditions were perfect. Only about ten per cent of its products were usable, and the porcelain recipe has never been shared publicly. The factory was tiny, employing only twenty people, half of them children. This presents us with the ambition and foolishness of a group of men. Would this have been allowed to occur at the time if the inspiration came from a woman's mind?





PENNOD CHAPTER

3


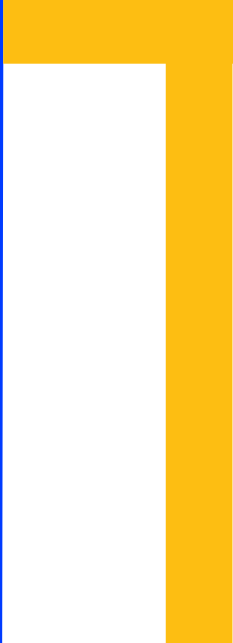


Daeth y Dyfodol The Future is Now

Pe bawn i wedi bod yn fwy
gonest yn gynharach,
byddwn i wedi dweud wrthy
nad yw'r lleoedd rydyn ni'n setlo
yn ddim mwy na cheudodau mewn
gwirionedd. Mae rhai pobl yn treu-
lio einioes yn ceisio dal tryloywder,
ond ydyn ni'n chwalu ein hunain ag
ansadrwydd yn y cyfamser? Pam na
wnewch chi dynnu eich mwgwd? Os
meiddiwch ddweud rhywbeth,
feiddia i ganu rhywbeth.

If I had been more honest
earlier, I'd have told you
that the places we settle are
nothing more than cavities
really. Some people spend
a lifetime trying to capture
transparency, but are we
busyng ourselves with
fickleness instead? Unmask
why don't you? If you dare
to say something, I'll dare
to sing something.



Mae baner euraidd yn gosod
y gorffennol
Dewch o hyd i'r gân hon
fel seiren chwim
Categoriâu clir yn
canibaleiddio teimladau
Fel petai'n golygu unrhyw beth
lle gosodwch chi ni
Gwelwch faner arian yr eiliad
Wrth ddechrau dihuno chwiliwn
am gymod
Gan alw allan am gysylltnodau a
chomas cysur
Ofn yn dod yn fwy cyffredin
Baner o glai coch yn chwifio a'r teimlad
yn fwdlyd
A fu Cymru erioed? A fydd dyfodol
byth?



A golden flag lays plating the past
Find this song like a siren fleeting
and fast
Clear cut categories cannibalise
feeling
As if where you place us is
somehow revealing
See the silver flag of the moment
Starting to wake up we're seeking
atonement
Calling out for hyphens and
commas
The dreads becoming more
common
Perhaps Wales never was, and the
future will never be
A flag of red clay flutters as the
feeling is muddy

Rhif 43: Model wrth raddfa o Sefydliad y Gweithwyr Oakdale

Nid Sefydliad y Gweithwyr Oakdale yw hwn. Nid yw'n adeilad, hyd yn oed; ond model amatur o le nodedig. Mae modelau yn ein galluogi i gamu trwy amser a sylwi ar rannau o'n gorffennol a adawyd ar ôl. Mae'r Sefydliad wedi'i ail-godi, fricsen wrth fricsen, yn Sain Ffagan, ond mae'r model hwn wedi mynd un cam yn well – mae wedi adfer y sinema a'r neuadd snwcer. Oherwydd costau, wnaeth yr adnoddau cymunedol hynny ddim goroesi'r mudo i'r Amgueddfa. Rydyn ni'n hoff o deimlad DIY y model hwn. Peidiwch â'i fychanu – hwn yw'r ail-gread mwyaf cyflawn sydd gennym o Sefydliad Oakdale.

Rhif 44: Tŷ Dol

Dyma bortread gweledol, traddodiadol o'r cartref fel delwedd. O fewn y model hwn mae cwpanau angladdol 4,000 oed. Does dim malais yn ein penderfyniad i roi'r pethau hynafol hyn mewn tŷ dol, rydym yn eu gosod mewn cartref gydag urddas; dychmygwch mai tŷ crwn ydyw.

No. 43: Oakdale Workmen's Institute scale model

This isn't the Oakdale Workmen's Institute, it is not even a building; it is an amateur's model of a place of note. Models allow us to step through time and observe parts of our past left behind. This model achieves something that the reconstruction of the Institute at St Fagans could not – the complete reconstruction of the cinema and snooker hall. This was an attraction to the community that due to maintenance and upkeep did not find its way to this museum. We are attracted by the DIY approach. Do not belittle this model, it is the most complete representation that survives of this building.

No. 44: Dolls House

This is a representation of traditionalist existence; it is a visual representation of home as an image. Inside this model are 4,000-year-old funerary cups. We mean no harm placing the ancestors in this doll's house, it is with respect that we place these burial goods in a home; imagine it a round house.

Rhif 45: Cwpanau Angladdol

Roedd crochenwaith yn gwmni cyffredin i'r meirwon yn ystod yr Oes Efydd Gynnar, ond yn achos y cwpanau angladdol hyn, mae'r cysylltiad yn agosach byth. Yn rhigolau addurniadol y cwpanau mae esgyrn – dynol o bosibl – wedi'u llosgi a'u malu'n fân. Caiff clai ei drawsnewid – fel y corff – a gallwn edrych ar botiau fel trosiad am y corff dynol. Caiff cyrff eu dadelfennu a'u dryllio wrth eu hamlogi – ond dyna sut y caiff y 'corff' cerameg ei eni. Mae symbolaeth i'r cwpanau, fel yr ocr coch gaiff ei gysylltu'n aml â gwaed, marwolaeth ac (ail)eni. Mae'n bosibl mai addoli oedd diben yr haul ar waelod y cwpanau, a'r parau o dyllau, ond nid ydym yn siŵr.

Rhif 46: Llyfrgell Fyw

Mae'r arddangosfa hon – sy'n gloddiad archaeolegol, yn theatr ac yn safle trosedd ymysg pethau eraill – angen mwy o esboniad na all y llyfryn hwn ei gynnig. Mae angen lle i bobl ddysgu mwy am lefydd, digwyddiadau a phobl Cymru. Felly dyma ni'n creu llyfrgell fach, wedi'i hysbrydoli gan lyfrgell Sefydliad y Gweithwyr Oakdale yma yn Sain Ffagan. Hoffem wahodd pawb i godi llyfr ac eistedd i lawr i'w ddarllen, ond y dyddiau yma nid yw hynny'n bosibl. Felly mae hon yn llyfrgell i'w hastudio, ond ddim ei chyffwrdd! Ewch ar-lein i glywed ein lleisiau a'n barn mewn podlediadau.

No. 45: Funerary Cups

Pottery often accompanied the dead during the Early Bronze Age, but in the case of these funerary cups the connection maybe even closer. They carry in their decorative grooves crushed burned bones, possibly human. Clay is transformed just as the body is transformed and pots can be used as a metaphor for the human body. As the individual body is deconstructed and fragmented by death and cremation, the ceramic 'body' is born from and linked to that very process. Some symbolism may be deciphered, such as the red ochre that is often associated with blood, death and (re-) birth. While others, such as the sun-like motifs that adorn the bases, and pairs of perforations, might have been used as a representation of worship, but we cannot be sure.

No. 46: Living Library

An exhibition that can be visited as if you are entering an excavation, a theatre or a crime-scene certainly demands some written explanation beyond this booklet in which you are able to learn about sites, events, people and places of Wales. We created a small library inspired by the library at Oakdale Workmen's Institute here at St Fagans. We wish we could invite you to pick a book and sit at a table and read, but current times ask for different approaches. Therefore, we created a library that can only be seen not touched and we urge you to go online and hear our voices and thoughts in podcasts that we made for you.

<http://amgueddfa.cymru/Yfory-Trwy-Lygaid-Ddoe-2021>

Rhif 47: Stori Sain, Adeiladu Arteffactau

Stori mewn tair rhan yn cyd-fynd â
thair pennod gyntaf Yfory Trwy
Lygaid Ddoe:

Pennod 1: Stori'r Syffragét

Stori syffragét (yn fras) – golwg wahanol ar y
mudiad ac ar natur protest. Mae'n canolbwyntio ar
yr unigolyn yn hytrach na'r mudiad.

Pennod 2: Adref

Darn am Adref, a beth mae'n ei olygu i mi. Gall adref
fod yn lle, yn deimlad, yn atgof, yn grŵp o bobl. Ond
nid yw'n aros yn ei unfan. Mae llefydd yn newid ac yn
datblygu dros amser, mae teimladau'n esblygu ac mae
atgofion yn pylu. Ond o fewn ein hunain, mae adref
yn aros yn gyfarwydd i ni. Dyma'r adref sydd yn fy
nghalon i.

Pennod 3: Pinio Glöyn Byw

Stori sy'n cwestiynu natur dogfennaeth hanesyddol,
a phwy ydyn ni fel casglwyr a meddylwyr. Mae'n
cyfeirio at natur cadwraeth, a'n anallu i adrodd yr
holl wirionedd am unrhyw wrthrych.

<http://museum.wales/The-Future-has-a-Past-2021>

No. 47: Audio Story, Assembling Artefacts

A story in three parts corresponding to
the first three chapters of
The Future Has a Past :

Chapter 1: Suffragette Story

A loose telling of a suffragette story, a different view on
the movement and the nature of protest. It focuses on
the individual instead of the movement.

Chapter 2: Home

This piece is about Home and what it means to me. Home
can be a lot of things, a place, a feeling, a collection of
memories and a group of people. One thing home is not
is static. Places change and develop over time, feelings
change and memories fade – visions of home can become
distorted but the piece of home that remains familiar
always is the piece we keep within ourselves. This is the
piece of home I keep with me.

Chapter 3: To Pin a Butterfly

A story that questions the nature of historical docu-
mentation, and who we are as collectors and thinkers.
It comments on the respective nature of conservation,
and our inability to allow the whole truth of an object.

Rhif 48: Stori Sain, Mapiau Mudo

Tair stori yn perthyn i dair pennod gyntaf Yfory Trwy Lygaid Ddoe:

Pennod 1: Recordiad o Lythyr 27 Tudalen
Perfformiad o'r llythyr (rhif 7), yn canolbwyntio ar fytholeg ac athroniaeth gorymdaith Women for Life on Earth. Daw'r llythyr yn stori ac yn ysgrif athronyddol.

Pennod 2: Cyfweliad Maggie
Stori am fewnfudo, wedi'i chyflwyno mewn ffordd agored a chyfeillgar sy'n ein galluogi ni i gyfarfod Maggie y person.

Pennod 3: Allwch Chi Greu Map Heb Linellau, a Pham Fyddai Rhywun Eisiau Gwneud Hynny? gan Umulkhayr

Cyfraniad Umulkhayr at ginio a gynhaliwyd yn orielau celf Amgueddfa Genedlaethol Caerdydd, wedi'i ddarllen baragraff ar y tro gan holl fynychwyr y cinio, wrth i ni eistedd wedi'n hamgylchynu gan gelf Brydeinig o'r 18fed ganrif. Yn ôl Umulkhayr, mae'r testun yn 'aildychmygiad sy'n dechrau drwy ein hatgoffa o'n ffiniau presennol'.

No. 48: Audio Story, Mapping Migrations

Three stories belonging to the first three chapters of *The Future Has a Past*:

Chapter 1: 27-Page Letter Recording
A performance of the hand-written letter (no. 7), focusing on the mythology and philosophy of the Women for Life on Earth march. The letter becomes an area of storytelling and philosophical writing.

Chapter 2: Maggie's Interview
We are told a story of immigration and experience, presented to us in an open way. A familiar, casual and open telling of Maggie's story, allowing us to meet the person.

Chapter 3: How Can Someone Draw a Map Without Lines, and Why They Should Want To? By Umulkhayr

Umulkhayr's contribution to a dinner held in the art galleries at National Museum Cardiff, read out paragraph by paragraph by all attendees of the dinner, as we sat surrounded by British art from the 18th century. According to Umulkhayr the text is 'an exercise in reimagining that begins with reminding us of the current parameters we exist within'.

Rhif 49: Arwr

Helo, fi yw arwr y stori, maen nhw wedi gofyn i mi siarad ar eich rhan. Pyped ydw i, ond meddylwch amdana i fel person, er bod fy lledr yn grychau i gyd. Rwy'n gweld fy mhwythau fel y gwelaf eich creithiau chi. Rwy'n gweld fy hun fel rhywun sy'n gwybod na allwn greu ein hunain o'r newydd – rhaid i ni gyd gamu i'r dyfodol gan edrych ar Yfory Trwy Lygaid Ddoe.

Rhif 50: Cloc Mawr

Wrth chwilio am gloc allai daro a thynnu ein sylw, daethom ar draws y cloc mawr hyfryd hwn. Cafodd ei wneud yn hanner cyntaf y 19eg ganrif gan David Jones o Llandysul, ac mae ganddo nodwedd arbennig oedd yn boblogaidd ar y pryd, sef llew gyda llygaid yn symud. Gallai gwneuthurwyr clociau archebu deialau wedi'u haddurno, yn ddigon tebyg i'r ffordd y byddwn ni'n addurno ein ffonau heddiw gyda chasys a sgriniau, ac yn eu defnyddio i ddweud yr amser.

No. 49: Protagonist

Hello, I am the Protagonist, someone who has been asked to speak on your behalf. I'm a puppet but see me as human, though my leather's wrinkled and strangely stained, I see my stitching as I see your scars. I see myself as someone who knows there is no way to build ourselves anew, so we must all step forward knowing The Future Has a Past.

No. 50: Upright Clock

While looking for a clock that could strike and call us to attention we came across this wonderful longcase clock. Made in the first half of the 19th century by David Jones from Llandysul, it contains a gadget that was quite popular at the time: a lion with moving eyes. Clockmakers could order dials complete with standard painted decorations and gadgets, in the same way that we now personalise our phones, with different sleeves and screens, and use them to tell time.

Mae'r Llew yn siarad:

Chi'n gweld, wrth i ni gael ein datgelu i chi, dylech chi hefyd ddod o hyd i natur. Er bod nhw'n cael eu hanwybyddu, mae nhw yn syml ac yn wir. Cefais fy nal gan gapten a ddaeth â mi dramor, gwnaeth ei fam fy ngorchfygu ar ôl iddo huno, felly, fe gymeraf mai hyn yw fy ngorchwyl; eich dysgu chi i addasu yn lle crwydro balchder fy ngorffennol.

Mae'n bryd ichi ddysgu na fyddwch chi byth yn dod o hyd i'r wynebau yn y blodau, os mai dim ond wynebau sy'n debyg i'ch un chi y byddwch chi'n ceisio'u gweld. Mae'n bryd ichi ddysgu cario'ch cartrefi, nid yn unig am fod hynny'n ymarferol, ond i ymarfer sut i gario'r hyn sydd ei angen arnoch yn agos at eich calon er mwyn aros ar flaen y dyfodol yr ydym ynddo.

Rydych chi'n gweld, dyfnder y pyllau glo yn ein llygaid duon. Mae tristwch distaw yn ymddangos yn gadarn er bod y stripio yn rhyfedd. Hyd yn hyn dim ond cnawd a ffafriwyd oedd yn blodeuo a ffrwytho. Ond efallai y gallwn ailddirwyn. Gofalu am bopeth a ddefnyddiom yn y gorffennol, yn farw neu'n fyw.

The Lion speaks:

You see I was caught by a captain and brought overseas, his mother on his passing passed on me, so I'll take it as my task to teach you to adapt instead of resting in the lands of my past.

It's time you learn that you'll never find the faces in the flowers, if you only seek faces that resemble your own.

It's time you learned to carry your homes, not only for practicality's sake, but to practice how to carry what you need close to your chests to stay abreast of the future we'll find ourselves in.

You see the depth of the mines our black eyes bear, but perhaps we can rewind, care for all of what we had made use of in the past, dead or alive.

Rhif 51: Y Llew

Mae wedi'i gofnodi yn 6ed Argraffiad *Records of Big Game* gan Rowland Ward, ond heb ei enw. Dros ganrif yn ddiweddarach, dydyn ni'n dal ddim callach beth oedd ei fam yn ei alw. Pan gafodd ei ladd, roedd yn ddarn o eiddo, wedi'i hawlio gan gapten, a'i basio ymlaen i fam y capten, y Fonesig Gertrude Penrhyn. Mae wedi arfer crwydro, a bu ganddo sawl cartref, er mai dim ond y rhai yng Nghymru fyddwch chi'n eu nabod: Castell Penrhyn a'r Ganolfan Gasgliadau Genedlaethol yn Nantgarw. Mae'n Gymro, ond mae hefyd yn dramorwr. Hisht, nawr, gwrandewch beth sydd ganddo i'w ddweud.

Rhif 52: Glo

Cafodd y darn hwn o lo carreg* ei roi gan waith glo brig ger Onllwyn. Mae Celtic Energy, sy'n berchen ar y gwaith, eisiau ail-agor y safle. Pa werth fyddai hyn i'r gymuned leol? Beth fyddai'n cael ei golli? Fyddai hyn werth y gost?

*Mae glo carreg yn un o'r mathau mwyaf gwerthfawr o lo. Mae'n disgleirio fel metel, ac yn llosgi'n boethach na'r un glo arall. Mae 'gwerth' yn yr achos hwn yn cyfeirio at ba mor ddefnyddiol ydyw i ni, a dim byd arall.

No. 51: The Lion

He is recorded in the 6th Edition of Rowland Ward's *Records of Big Game* by species, but never by his name. Over one hundred years on and we cannot tell you what his mother called him. At the time of his killing he was a possession, a thing to be claimed by a captain, then passed on and owned by the captain's mother, Lady Gertrude Penrhyn. As someone used to roaming, he has had many homes, though the only ones you will know are in Wales: Penrhyn Castle and the National Collections Centre in Nantgarw. He is as foreign as he is Welsh. Quiet now, listen to what he has to say.

No. 52: Coal

This piece of anthracite* was donated by the open-cast mine near Onllwyn. Celtic Energy, the company that owns the mine, is seeking to re-open the site. What value would this bring to the local community? What would be lost? Is it worth the cost?

*Anthracite is a kind of hard coal that is the highest-ranking of coals. Its surface has a metallic lustre, and it burns the hottest. This hierarchy ranks coal only in relation to how useful it is to us.

Rhif 53: Het Ffwr Llwynog

Ar gyfer yr eitem hon rhaid i ni gamu i feddwl rhywun sy'n gweld anifeiliaid fel ategolyn i bersonoliaeth; yn gweld llwynog fel het. Cafodd yr het hon ei gwisgo gan Dr William Price, oedd yn ddyn blaengar yn ystod ei oes. Ond mae'r byd wedi newid, ac allwn ni ddim peidio â chwestiynu ei weithredoedd. Edrychwch eto – welwch chi'r awydd am bŵer, chwant yr ego? Ddylai gwisgo anifail fel dilledyn gael ei weld fel trosedd yn erbyn norm cymdeithas, ac fel sarhad i'n perthynas â'n cydrywogaethau?

No. 53: Fox Fur Hat

For this we must enter a mind that sees animals as a tool of personality, reducing a fox to a hat. It was worn by Dr William Price, who was a progressive person during his lifetime, but as we have progressed forward, we can't help but question his actions. Look again – do you see an ugly desire for control, the deep hunger of the ego? Should wearing an animal as a fashion accessory be seen as a crime against social norms and an affront to our empathy with our companion species?

Rhif 54: Diorama Gwylogod

Dyma saith gwylog, mewn cynefin dros-dro sydd bellach yn gartref parhaol. Mae'r hen ffasâd yn plicio i ffwrdd gan ddatgelu hen swyddi sydd wedi'u hen lenwi a'u llenwi eto. Tybed pryd mae cymudo yn troi'n fudo? Rydyn ni'n gofyn gan ein bod yn chwilio am gysylltiadau sydd heb eu cydnabod eto, hyd yn oed os ydynt mor anwadal ag wyau mewn nyth ar ymyl dibyn. Weithiau mae'r risg yn werth y syndod fel ddigwyddodd gyda'r clogwyn papur hwn. Rhaid i ni blicio'r haenau yn amlach er mwyn gweld mor aflwyddiannus yw ein hail-greadau. Caiff cymaint ei ddatgelu...

No. 54: Guillemots Diorama

Here stand several guillemots in a makeshift habitat that has become their permanent home. The aged facade flakes away to reveal job vacancies that have long since been filled and filled again. We wonder: when does commuting turn into migration? We ask because we seek connections that haven't been reorganized yet, even if they are as tenuous as eggs laid in nests that balance on cliff edges. Sometimes the risk is worth the wonder it reveals as happened with this paper cliff. We need to peel back the layers to display our failing mimicry more often. It reveals so many things...

Rhif 55: Rowland Ward's Record of Big Game

Beth fydden nhw'n ei ddweud, y 'big game', yr anifeiliaid mawr gaiff eu hela er difyrrwch? Doedd y creaduriaid hyn yn ddim mwy na theganau i'r dynion 'dewr' a deithiai i diroedd yr ymerodraeth. Dyma lyfr creulon gan dacsidermydd, cofnod o'n cyfeillion a gafodd eu blingo, eu mowntio a'u gosod ar waliau ac mewn casys. Ysglyfaethwyr a drodd yn ysglyfaeth er mwyn i ddynion gael dangos eu pŵer. Mae *Rowland Ward's Record of Big Game* yn dal i gael ei argraffu, gyda lluniau newydd ym mhob argraffiad. Mae'r cyfrolau diweddar yn siarad iaith wahanol, gan sôn am hela 'teg' a 'chynaliadwy'. Ein cwestiwn ni yw: i beth?

Rhif 56: Peithynen Iolo Morganwg

Roedd Iolo Morganwg yn deall pŵer geiriau i'r dim. Roedd yn ddyn eithriadol o dalentog, yn rebel ac yn chwyldroadwr, a bu'n protestio yn erbyn caethwasiaeth. Iddo ef, roedd creu yn gyfystyr â rhyddid. Creodd Iolo ei fyd ei hun, yn gymysgedd o hen syniadau a'i ddychymyg byw. Mae Coelbren y Beirdd, sydd i'w weld ar y beithynen hon, yn un o'i ddyfeisiadau; mae'n adrodd stori, ond dim ond i'r sawl all ei darllen, stori all gael ei newid gydag un llinell...

No. 55: Rowland Ward's Record of Big Game

We wonder what they would say, the BIG GAME, the large animals hunted for sport. Their lives and brutal endings were a plaything for those who travelled to colonised lands and saw themselves as brave and bold. Cruelly captured in more than one way, here is a book written by a taxidermist, a record of our companions skinned and mounted and preserved in a performative state. Predators who were turned into prey for the purpose of performative masculinity and as an expression of power. New editions of *Rowland Ward's Record of Big Game* are still being produced, welcoming new photo entries. They speak a new language, using words like 'sustainable fair-chase hunting'. We ask: for what purpose?

No. 56: Iolo Morganwg's Peithynen

In the closing years of the 18th century, Iolo Morganwg, a talent of preposterous magnitude, learned the power of his words and the benefit of his actions. A maverick revolutionary, he protested against slavery. He preferred the only true freedom: creation. Iolo manufactured his own world from old ideas and his imagination. The Coelbren y Beirdd is one of his inventions; it tells a story but only to those who can read it, a tale that can be changed through one line...

Rhif 57: Dawns y Cimychiaid

Cafodd yr olygfa hon ei chreu gyda chregyn ac esgyrn pysgod; i ni, mae rhywbeth braidd yn ddisylwedd am y gwaith. Mae'r cwadrîl yn gadael sawl cwestiwn heb ei ateb. Mae'n dwyn i gof hefyd stori ryfeddol *Anturiaethau Alys yng Ngwlad Hud* (pennod 10, Dawns y Cimychiaid, cyfieithiad M. Selyf Robers, 1982):

‘Efallai nad ydych chi ddim wedi byw rhyw lawer dan y môr—’ (‘Naddo,’ meddai Alys.) ‘—ac efallai na chawsoch chi ‘rioed eich cyflwyno i gimwch—’ (Dechreuodd Alys ddweud ‘Fe brofais i unwaith—’ ond ataliodd yn frysio a dywedodd, ‘Naddo, ‘rioed.’) ‘—felly does ganddoch chi ddim syniad peth mor hyfryd ydi Dawns Gimychiaid!’ ‘Nac oes yn wir,’ ebe Alys. ‘Sut ddawns ydi hi?’

No. 57: Lobster Quadrille

This scene was created using fish bones and shells; its artistry strikes us as frivolous. The Quadrille leaves many unanswered questions. It brings to mind the beautiful story of Alice in Wonderland (Chapter Ten, The Lobster Quadrille, Lewis Carroll, 1865):

You may not have lived much under the sea – (‘I haven’t,’ said Alice) – and perhaps you were never even introduced to a lobster – (Alice began to say ‘I once tasted –’ but checked herself hastily, and said ‘No, never’) – so you can have no idea what a delightful thing a Lobster Quadrille is! ‘No, indeed,’ said Alice. ‘What sort of a dance is it?’

Rhif 58: Tas Yd

Wrth gynaeafu yd, roedd ein hynafiaid yn gwybod yn iawn eu bod yn lladd ysbryd y cae. Roedd rhaid i'r ysbryd gilio i'r yd oedd yn weddill, ac felly câi'r das olaf ei chlymu i ddathlu'r cynhaeaf. Cafodd y model hwn ei wneud o das yd gan Henry Jones, Lunnon, Penrhyn Gŵyr o gwmpas 1887. Cafodd ei wneud i fod yn ganolbwynt gwasanaeth diolchgarwch yn eglwys Llanilltud Gŵyr. Am dros ganrif roedd yn cael ei gario i Lanilltud Gŵyr ac yn ôl bob hydref gan aelod o'r teulu. Erbyn 1995, fodd bynnag, roedd y das wedi mynd yn rhy fregus, a chafodd ei rhoi mewn cwpwrdd arbennig. Y tro nesa fyddwch chi'n bwyta brechdan, ceisiwch ddychmygu mor bwysig oedd y cynhaeaf i weithwyr y tir.

Rhif 59:

Amgueddfa mewn Bocs

Mae llawer o'r bocsys yn yr arddangosiad hwn wedi teithio ar draws Cymru yn ymweld â gwahanol ysgolion a phrojectau. Maen nhw'n cynnwys eitemau sy'n adrodd stori am anifeiliaid ein byd. Mae'r eitemau hyn yn rhan o'r amgueddfa, ond ddim yn cael eu hystyried yn ddigon pwysig i fod yn rhan o'r casgliadau swyddogol. Mae amgueddfa yn ystyried ei gwerthoedd trwy'r adeg, ac mae arddangosfa yn cynrychioli'r gwerthoedd hynny. Beth sydd fwyaf gwerthfawr i chi yn ein harddangosfa?

No. 58: Mow

When harvesting corn, the old ones knew that they were slowly killing the spirit of the field. The spirit had to retreat into the remaining corn and the very last corn was bound into a rick to celebrate the harvest. This model of a corn rick, known locally as a mow, was made of wheat straw by Henry Jones, Lunnon, Gower, around 1887. It was made specifically to be the centrepiece of the annual harvest thanksgiving service at St Iltyd's Church, Ilston. For over one hundred years it was carried to Ilston and back each autumn by a member of the family. By about 1995, however, it was felt that the rick had become too fragile, and a cabinet was made to house it. Try to imagine how special harvests were to those who toiled the land and think about this when you have your next slice of bread.

No. 59: Museum in a Box

Many of the boxes you see in this display once travelled across Wales to visit different schools and projects. They contain items that tell a story about the animals we find in our world. Part of the museum, without being a part of its acquired collections, these items are not considered to be irreplaceable specimens. A museum constantly negotiates its values, and building an exhibition is a representation of value. What do you value the most in our exhibition?

Rhif 60: Tŷ Crwn

Sut ydych chi'n gweld y dyfodol? Anifeiliaid ydyn ni, wedi'n cymryd o'r gwyllt. Pam ein bod ni wedi pellhau'n hunain o'r gwyllt? Pam ein bod ni'n ymwrthod â natur? Mae'r dyfodol yn lle llawn breuddwydion a rhyfeddodau, ond mae'r dyfodol bron â chyrraedd. Rhaid i ni ddysgu pwy ydyn ni, cyn iddo'n taro ni. Rhaid i ni ddod i nabod ein cydrywogaethau, dod i ddeall y llong ofod o ddaear sy'n gartref i ni, datblygu syniadau, uno cysyniadau a dathlu arloesedd. O feddwl fel hyn, gallwn ddechrau credu yn ein hunain fel rhan o'r dyfodol ac fel rhan o natur.

No. 60: The Roundhouse

How do you perceive the future? We are animals taken from the wild. Why did we distance ourselves from the wild? Why do we set ourselves apart from nature? The future may be a place of dreams and wonderment but as it is fast approaching, we must learn who we are, lest we collide. We must get to know our companion species, understand this earthy spacecraft we are on, develop ideas, merge concepts and celebrate innovation. Within this realm of thinking, we can begin to believe ourselves as part of the future and of nature.

