

Wales Visitation: Poetry, Romanticism and Myth in Art

22nd February – 7th September 2014

National Museum Cardiff

Learning Resource Pack

The Exhibition

Wales Visitation: Poetry, Romanticism and Myth in Art is an exhibition that takes us on a journey. Mixing documents and folk objects with historic and contemporary art, this exhibition suggests an alternative path through the landscape and traditions of Wales.

This exhibition is drawn primarily from the Museum's collection. It casts new light on work made in, inspired by or connected to the cultural and geographical landscape of Wales. There are works from a rich variety of artists including Richard Long, Clare Woods, Laura Ford, Tania Bruguera and Graham Sutherland.

This learning resource pack is designed to support teachers and other educators. It includes support in planning a visit, exploring the exhibition and suggestions for follow-up work. This exhibition can be particularly linked to Art and Design, English and Curriculum Cymreig. The activity suggestions are targeted primarily at Key Stage 2 and 3 pupils but these could be adapted for older or younger students.

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Contents

- Introduction to the exhibition.
- Overview of the exhibition room by room and information on selected artists in the exhibition.
- Activity ideas before your visit.
- In the gallery – looking at the exhibition
- Activity ideas for the gallery.
- Follow-up project work back at school.
- Glossary.

Introduction to the exhibition.

The exhibition *Wales Visitation: Poetry, Romanticism and Myth in Art* offers an alternative path through the landscape and traditions of Wales. As we 'journey' through the galleries we get different answers to the question 'What can landscape be?'

This exhibition takes as its starting point a poem by Allen Ginsburg *Wales Visitation* from 1967. This idea of 'visitation' ties together all of the exhibits and can refer to both the physical and spiritual experience of the landscape. A 'visitation' can be a visit from a person to a place or it can refer to a visit from a spiritual being or divine messenger.

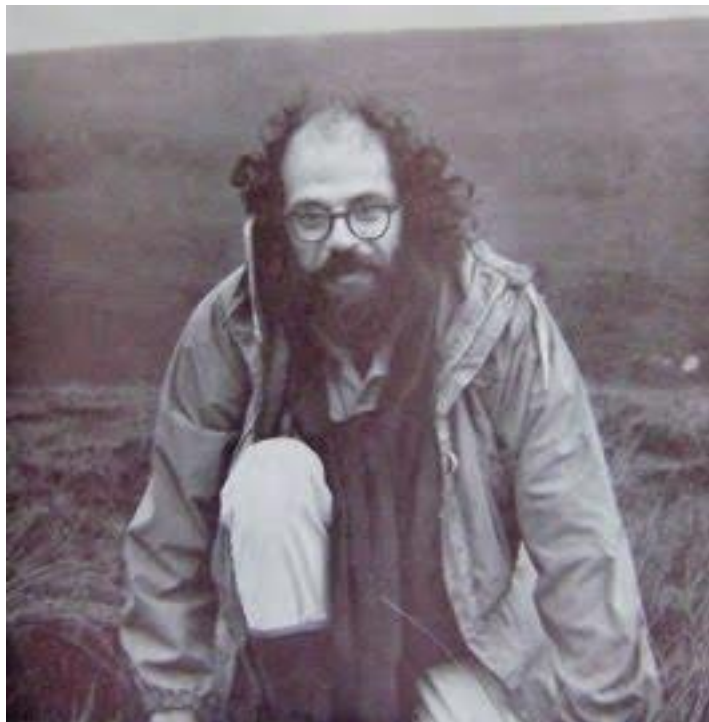
Below there is a brief summary of the main galleries and biographical information about some of the key individuals or objects in those rooms. The Derek Williams Gallery (*Gallery 19*) is an important part of the exhibition but as the works will change throughout the exhibition there is no specific information about this gallery in the pack.

Ginsberg and the Bards (Gallery 20)

This first room concentrates on the idea of the poet in the landscape. We see how people have been inspired to write poetry in response to the beauty of the Welsh landscape from the ancient bards to the 1960's Beat poets. This room also shows the Welsh landscape as a source of inspiration for creating a fictional past for Wales.

Allen Ginsberg

Irwin Allen Ginsberg (1926-1997) was an American poet and one of the leading figures of the **Beat** generation. In July 1967 he visited the cottage of his British publisher Tom Maschler in the Welsh borders. It is said that after taking LSD the poet walked through the Welsh countryside and began to compose *Wales – A Visitation*. The poem describes the landscape of Wales in great detail, stressing the power and immensity of nature. In the poem Ginsberg also references the Welsh **Bard** - a professional poet or storyteller – and invokes a partly imaginary Celtic past.



Video of Allen Ginsberg reading *Wales Visitation*:

<http://www.youtube.com/watch?v=eKBAJYceQ54>

To stream other videos:

<http://www.allenginsberg.org/>

Further information:

<http://www.poetryfoundation.org/bio/allen-ginsberg>

<http://kathrynmockler.blogspot.co.uk/2009/11/allen-ginsbergs-mind-writing-slogans.html>

Thomas Jones

Thomas Jones (1742 – 1803) was born in Radnorshire, the son of a wealthy landowner. He made landscapes and history paintings in both Wales and Italy. The painting in this exhibition – *The Bard* (1774) - is based on Thomas Gray's poem of the same name (1757). This iconic painting shows aspects of Romanticism, an artistic movement towards the end of the 18th century when artists became interested in the awe and terror that dramatic landscapes could inspire. They called this experience of overwhelming emotion at the greatness of nature the sublime. In order to make his painting more dramatic Jones has 'borrowed' the imagery of Stonehenge and placed it in a Welsh landscape.



Thomas Jones, *The Bard*, 1774.

Iolo Morganwg

Iolo Morganwg was the bardic name chosen by Edward Williams (1747-1826), contestably one of the most important figures in the cultural history of Wales. He was a political figure, a writer of hymns, a lyrical poet who called himself 'The Bard of Liberty' and also a talented liar. He invented a brilliant ancient past for his nation which changed the face of Welsh cultural life forever. The **Gorsedd of the Bards of the Isle of Britain** was part of his dream and vision for Wales and he managed to convince the scholars of his own time that it was a totally authentic institution. He also invented the **Coelbren y Beirdd** (the Bardic alphabet), claiming it was used by the Celtic druids.



'Peithynen' displaying the false bardic alphabet in a poem in memory of Iolo Morganwg, prepared for the Llangollen Eisteddford, 1858.

For further information:

<http://www.museumwales.ac.uk/884/>

<http://www.museumwales.ac.uk/gorsedd/audio>

The New Romantics (*Gallery 21*)

In the 1930s and 1940s many British artists turned to the landscape to capture the 'spirit of place'. Graham Sutherland was a key part of a revival of interest in artists from the Romantic period. These new artists were focussing on an emotional response to nature. It was a form of nostalgia but one that was conditioned by a sense of foreboding as War spread across Europe. In Britain this movement was loosely called **Neo-Romanticism**.

In this gallery we see how the Welsh landscape has been used as an inspiration for artists who connect with the **symbolic** and Romantic possibilities of nature. This includes Neo-Romantic work but also artists working today. All of the artists in this gallery were particularly drawn to hidden parts of the countryside where they have found both beauty and strangeness.

Graham Sutherland

Graham Sutherland (1903–1980) was an English artist with a fascination for what he called the “exultant strangeness” of the Pembrokeshire landscape. He first visited West Wales in 1934 where he developed a strong and enduring attachment to the hills, hedgerows, cliffs and estuaries: “I felt as much part of the earth as my features were part of me”.

Sutherland came back to Pembrokeshire every year up until 1947. Walking through the landscape he was inspired by the uncanny and surreal appearance of natural objects such as thorns, stones, driftwood

and roots. He sketched in the landscape and collected these 'found-objects.' We can see some of these objects in the gallery. Back in his studio he translated these into paintings and drawings through a process he called "paraphrasing."

In 1967 Sutherland returned to Pembrokeshire and was inspired anew. He began to make the large ambitious paintings we see in this gallery. He transformed rocks and tree roots into altar-like structures. The intense, synthetic colour he used adds to their dreamlike appearance.



Graham Sutherland, *Cathedral (Study of Rocks)*, 1974-6.

For further information:

<http://www.museumwales.ac.uk/rhagor/article/sutherland/>

<http://www.tate.org.uk/art/artists/graham-sutherland-om-2014>

Richard Long

Richard Long was born in Bristol in 1945, where he continues to live and work. He studied at St Martins College in the late 1960s and is one of the most well known of the UK's **Land artists**. His work often uses the act of walking as an art form. He is also well known for assembling collected natural materials directly on the floor of the gallery space. *Blaenau Ffestiniog Circle* (2011) is made from off-cuts from the slate industry. The artist collected the slates from the Llechwedd quarry in Blaenau Ffestiniog, north Wales.



Richard Long, 1974-6. *Blaenau Ffestiniog Circle* (2011)

For further information: www.richardlong.org

Clare Woods

Clare Woods was born in 1972 and graduated from Goldsmith's College in 1999. She produces large-scale paintings from photographs taken at night. She photographs vegetation, often in overlooked locations like stagnant pools or thick undergrowth. The high-gloss finish created by using enamel paint on aluminium contributes to Woods' description of her work as "supernaturally charged." *Hill of Hurdles* (2010) is inspired by the landscape around the waterfall Water Break-Its-Neck, close to the border between England and Wales.



For further information:

<http://www.contemporaryartsociety.org/artist-members/clare-woods/>

Folklore, Magic and Myth (*Gallery 22*)

In this gallery we see art and objects linked to the folklore and myths of Wales. We see objects from traditional customs, such as the Mari Lwyd, as well as art objects that create new myths.

In the eighteenth and nineteenth centuries, as the Methodist Movement became increasingly widespread in Wales, many traditional customs were dismissed and even repressed for being 'Pagan and Popish'. Their survival in some parts of Wales underlines their importance to communities and maybe also a certain disenchantment that many people have for contemporary western culture. Many artists working today recognise this dissatisfaction by creating objects and performances that feed our desire to reconnect with myth and magic.

Mari Lwyd

The Mari Lwyd (Grey Mare/ Holy Mary) is a folk tradition closely associated with Christmas and New Year and is still practiced in parts of south Wales. A decorated horse skull is carried from door-to-door and songs are sung to gain entry to houses and pubs. The origins of the Mari Lwyd remain uncertain, although it has been related to other pre-Christian horse customs around the world.

To hear the Mari Lwyd song:

<https://www.museumwales.ac.uk/1555/?id=2>

Laura Ford

Laura Ford was born in Cardiff in 1961 and spent her youth with a travelling fairground. She now lives and works in London. She creates sculptures that are ambiguous, combining the familiar with the surreal and unexpected. At first glance her sculpture *Glory Glory (Hat and Horns)* (2005) has the appearance of a woman in traditional Welsh costume. Yet a closer look reveals a beard and a third booted foot, suggesting a more monstrous figure, perhaps from a fairy-tale or a nightmare. *Glory Glory* is part of a series of sculptures that disrupt stereotypes surrounding national identity and is partly inspired by the collection of nineteenth century Welsh-costume dolls at St Fagans National History Museum.



For further information: www.lauraford.net

Tania Bruguera

Tania Bruguera was born in Cuba in 1968. Her interdisciplinary practice spans installation, social intervention and most prominently **performance**. Bruguera is interested in the role art can play in our personal and political lives; how it can improve the way we function as individuals and communities.

The sculpture *Distierro (Displacement)* is a relic from a performance she did in Havana, Cuba in 1998. The footage from that original performance is projected on the screen behind. The suit is the embodiment of a Nkisi Nkonde – a wooden ‘fetish figure’ from Central Africa. Traditionally these figures were seen as the home of fearsome spirits with the powers to hunt down and harm wrongdoers. It was used to offer protection and regulate disputes within a community. As agreements, wishes and oaths were made nails would be driven into the figure to activate the spirit. Anyone who broke their oath would risk the wrath of the Nkisi Nkonde.

In becoming a Nkisi Nkonde figure and taking to the streets Bruguera was asking the political figures in her own country to answer for their broken promises to the people of Cuba. However *Distierro (Displacement)* also offers the possibility that the earthen suit could be re-performed in any physical and political landscape. The angry spirit could be woken again – perhaps in Wales.



For further information:

www.taniabruguera.com

www.artesmundi.org/artists/tania-bruguera

Before your visit to the exhibition

The following activity will engage learners with some of the themes of the exhibition.

<i>Introduction to theme:</i>	Re-inventing Wales!
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Curriculum Links: *Art and Design, English, Curriculum Cymreig.*

Key words: landscape, visitation

Introduce...

The idea of 'the visitor'.

You are going to visit National Museum Cardiff and look at lots of art and objects.

You are going to see the work of lots of artists/poets who visited different parts of Wales.

These artists/poets were very excited about the landscape of Wales.

Some of them lived in Wales and some of them were just visiting.

Draw...(educator)

A large outline of Wales on paper.

Can your group guess what you are drawing as you do it?

Look...

At the map.

Does anyone recognise any bits of it?

Can anyone name any parts of it?

Discuss...

All the different parts of Wales have different **Landscapes**

A landscape is the visible features of the land – what it looks like, what is in it.

Have you been on holiday and seen any different landscapes?

List...

All of the natural and man-made landscapes you can think of:

Eg. Mountains, hills, rivers, lakes, ponds, sea, beaches, forests, woods, waterfalls, icebergs, skyscrapers, towns, houses, houseboats etc.

Which ones have you seen?

Draw...

On multi-coloured post-it notes learners draw lots of different elements of landscapes they have seen / would like to see.

Stick them directly on to the large map of Wales.

Are there any people or animals? Draw them too!

Create a new Wales!

Invent ...

Make up names for the places you have created.

Write them on post-its and stick them on.

In the gallery – looking at the exhibition.

The following activities have been developed for you to use in the *Wales Visitation* exhibition.

The **first** is a **generic activity**, ‘Let’s Go Exploring’, that offers a way for learners to explore the art in any room. The tasks are designed to empower them to find and verbalise their own ideas about what they see.

The **second activity**, ‘Mapping Madness’, is a **trail** through all of the galleries.

Activities 3-5 are designed to be used in particular galleries and offer the learners a **more in depth exploration of the themes** of the exhibition.

1. Generic activity: Let’s Go Exploring!
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The following activity can be used in any gallery to facilitate exploration and discussion.

Explore ...

Get in to small learner groups and spend five minutes **exploring** the exhibition together. Try to agree on one picture you would like to talk about as a group to the rest of the class. The chosen works will be the ones that you discuss as a larger group.

Share ...

Each group will lead the rest of the class to their choice and each member of the group will **share** what it is that they find interesting about the work.

Discuss ...

Facilitate discussion amongst the whole group with these leading questions:

What can you see?

What is your first reaction to this work?

What is the first word you thought of when you saw this work?

Does it remind you of anything you have seen before?

What does it make you think about?

What colours, shapes, lines and textures can you see?

What effect does the scale have on the artwork?

What story do you think the artist is telling?

What material is it made of?

How does the material affect the image?

How would it be different if it was made of (Insert different material)?

You can also offer sentence stems to encourage discussion:

“I can see ...” (look at all the detail)

“I feel ...” (share emotional reactions)

“I think...” (express ideas and opinions)

“I wonder...” (invite students to pose questions, “who?”, “what?”, “where?”, “why?” questions to encourage curiosity).

2. Gallery trail:

Mapping Madness!

Curriculum Links: *Art and Design, English, Welsh, Curriculum Cymreig.*

Key words: Landscape, map, Bard,

Materials needed: A4 paper, drawing material, possibly clipboards.

Introduce...

We are going to find our way through the landscapes and cultures of Wales in each of the rooms. In this exhibition words, pictures and things can be treasures. Every gallery is going to have different treasures in, we need to find those treasures and add them to our map.

Fold...

Fold an A4 piece of paper lengthways, then in half, then in half again so that you have a piece of paper divided into 8 rectangles. Alternatively fold the paper in half then half again and use both sides.

Challenge...

There are four galleries as part of the exhibition so there are 2 rectangles to fill in in each room. These are the challenges to set in every room:

Ginsberg and the Bards

Explain this is a room where people have been inspired to write poetry by the Welsh landscape.

Rectangle 1: Welsh Bards were professional poets or storytellers. They travelled around Wales telling stories and singing

songs. Can you find a painting of a bard? What instrument does he have? Draw it.

Rectangle 2: If you were a Bard what story would you tell? It can be a funny story about yourself or your favourite story. Write the title or draw it here.

Romanticism and the Landscape

Rectangle 3 + 4: You have a few minutes to look at all of the pictures in the room but you must be as quiet as a mouse – no speaking! Decide on your favourite picture and have a reason in your head why you like it. Shhhh!

Get into pairs and show each other your favourite picture. Explain to each other why you like it. Draw a bit of your favourite picture in one rectangle and a bit of your partner's favourite picture in the other.

The New Romantics

Rectangle 5: Can you find some natural objects that Graham Sutherland collected in Pembrokeshire? Draw one of his objects or something you remember collecting when you have been walking outside.

Rectangle 6: Can you find Clare Woods' painting 'Hill of Hurdles'? What do you think it is a painting of?

She likes to go to places in the landscape at night and take photographs. She visits hidden places like stagnant pools, thick undergrowth and waterfalls.

Where would you like to take photographs at night?
Draw what you think it would look like.

Folklore, Magic and Myth

Rectangle 7 and 8: Can you find a figure with three legs?

Laura Ford makes figures that are made up of bits from lots of different types of people. What different things can you see?

Can you find a different figure made of earth and nails?

Tania Bruguera made this costume to wear in the streets of Cuba. Why do you think she did that?

Use both rectangles to draw your own mythical Welsh figure. What costume does it have? What is its name? How many arms and legs does it have? Does it have special powers?

Share...

Everyone holds up their maps to reveal the different treasures people have collected.

3. Ginsberg and the Bards gallery:	Be a Beat Bard!
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Curriculum Links: *Art and Design, English, Welsh, Curriculum Cymreig.*

Key words: Bard, Landscape, Beat poetry, Romantic

Materials needed: post-it notes, pencils

Search...

Can you find an excited man speaking poetry aloud? Allen Ginsberg is a Beat poet. What is a beat? Beat poetry does not always make sense at first, it is as much about the way the words make you *feel* and the *rhythm* of the poem, as the meaning. What is the difference between hearing poetry and reading it?

Clap...

Take it in turns to clap some different beats.

Discuss...

What do you think his poem is about? (ie. His experience of walking in the Welsh landscape.)

Take...

6 post-it notes.

Write...

Poets choose their words carefully. Write two words that Ginsberg uses that you especially like on two of the post-it notes.

Discuss...

Your own experience of walking in different landscapes in Wales - urban as well as natural.

Write...

Write down one word that describes something you have seen, and one word that describes how the landscape made you feel.

Discuss...

What is a Bard? Do you have one at school?

Find...

There are a few Bards in this room, can you find the big painting by Thomas Jones called *The Bard*?

Discuss...

Why do you think he has a harp?

Use the *Discuss...* section in the *Generic Activity* to start a conversation about what they can see.

Guess...

What do you think is happening in the painting?

This is a Romantic painting inspired by a poem by Thomas Gray. The poem tells the (mythical) story of the massacre of the Welsh bards by Edward I and the English invaders. Here we see the last bard placing a curse on the English before leaping to his death. Bards were highly regarded in Welsh society when this painting was done, and were thought to be descendants of the Celtic druids. Jones makes this connection by giving his Bard druidic features – a long white beard and hooded robe. The stone circle in the background, based on Stonehenge,

emphasizes the antiquity of the druid.

Write...

One word to describe how the bard is feeling and one word that describes something else you can see in the painting.

Perform...

(Alone, in pairs or small groups.)

Mix your words up to make your own piece of Beat poetry.

Think about the rhythm and beat of the words.

Perform it.

4. 'The New Romantics' gallery:

Landscapes make us see differently

Curriculum Links: *Art and Design, Curriculum Cymreig*

Key words: 'paraphrasing', landscape, Neo-Romantic

Materials Needed: A4 paper, drawing materials

Introduce...

All of the artists in this gallery are interested in **looking at the landscape in a different way**. Graham Sutherland was a Neo-romantic artist who drew from nature in Pembrokeshire then transformed his drawings in the studio into paintings. His art shows a world dark and magical, real and imagined. Clare Woods takes photographs at night. She is interested in places we wouldn't normally go in nature, like bogs and undergrowth. We are going to look at the landscape in a different way too.

Look differently...

Look at the Clare Woods painting:

- Crouched down
- On tip toes
- Through your fingers
- With squinty eyes

How does this change how it looks/feels?

Find...

Go to the large wall of Graham Sutherland paintings. He loved walking in Wales and finding roots and rocks to draw. He took these drawings back to the studio and used them as inspiration for his paintings. He called this 'paraphrasing'. Paraphrasing normally means a restatement of the meaning of a text or passage using other words.

'Paraphrase'...

Get into pairs.

One learner faces the paintings, the other faces away.

The person facing the paintings rolls up a piece of paper like a telescope, finds something interesting and describes it.

The other person draws what they hear described.

Swap.

Share...

Look at all the drawings. These could be the inspiration for more 'paraphrasing' back at school.

5. 'Folklore, Myth and Magic' Gallery: Magic Mask

Curriculum Links: *Art and Design, Curriculum Cymreig.*

Key words: Performance

Materials Needed: Paper plates, colouring pencils, sticks, sellotape

Introduce...

In this gallery we see art and objects linked to the folklore and myths of Wales and other countries.

Find...

Can you find something that you could wear?
(Tania Bruguera earth and nail costume)

Discuss...

How would you feel wearing it?
What is it made of?
What do you think this is used for?
How does it make you feel?

Learn...

Tell students about the Tania Bruguera and the Nkisi Nkonde (see artist information).

Find...

Can you find something that you could carry (Mari Lwyd).

Discuss...

How would you feel carrying it?
What is it made of?
What do you think this is used for?
How does it make you feel?

Learn...

Tell students about the Mari Lwyd tradition (see artist information).

Discuss...

Both the Mari Lwyd and *Distierro* piece are made to be performed, they become magic when people activate them with songs, walking or wishes for the future.

They are going to invent a magical character from a part of Wales that is special to them (It could be 'the beast of my bathroom', or 'the angel of Roath park lake' etc).

Make...

(Could also be done back at school)

All learners decorate a paper plate to create a magic mask. Create a personality for their magical creatures.

Perform...

Act out their characters – say where they are from, what their name is etc.

Back at School Project idea: Liar! Liar!
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Curriculum Links: *Art and Design, Curriculum Cymreig, Others depending on the activity chosen.*

Key words: Culture, history

Materials Needed: Dependent on activity

This is a broad project idea that can be developed in many ways linking to almost any part of the curriculum.

Introduction

A lot of the personalities/ artists we have seen at *Wales Visitation: Poetry, Romanticism and Myth in Art* have been *inspired* by Wales but have created their own version of its history and culture. From Thomas Jones' fictional Welsh landscape through to Sutherland's 'paraphrasing' to Laura Ford's sculpture that references a multiplicity of cultures.

Iolo Morganwg was someone who saw the idea as more important than the truth. He was a dreamer and a forger. He invented the Gorsedd of the Bards of the Isle of Britain as well as an entirely new alphabet that he passed off as an ancient bardic language. He lied about history but his creativity can still be seen today in our traditions.

We are going to invent an alternative Wales. You could imagine a Celtic past or a Celtic future. Lets be creative liars!

Project ideas

- Invent your own alphabet like lolo Morganwg. Write letters/ postcards/ secret messages.
- What special festivals are there? Invent a special day ‘ *The day of the.....* ’
- What do people wear on this special day? Design the costumes. Have a look at photos of the Eisteddfod and the Gorsedd for inspiration.
- What special objects do they have on this special day (remember the Mari Lwyd etc). Are there special things to drink out of? Draw and/or make these objects from scrap materials.
- Is there a special song sung like the Mari Lwyd song. Write it, sing it, record it.
- Is there special food and drink – make a recipe book.
- Is a special poem read on this day – write it together as a class. One person writes a word on a piece of paper then pass it on.
- Make flags and banners.

GLOSSARY

Bard

A Bard is a professional poet or storyteller. The traditional Bard is said to have descended from the Celtic druids and was a recurring subject for the poets and artists of the Romantic Movement.

Beat Poet

The Beat Generation was a group of American post-World War II writers who came to prominence in the 1950s, as well as the cultural phenomena that they both documented and inspired. Central elements of "Beat" culture included rejection of received standards, innovations in style, experimentation with drugs, alternative sexualities, an interest in Eastern religion and a rejection of materialism. 'Beat' originally had a negative connotation, meaning tired or 'beaten down,' but Jack Kerouac appropriated the image to be positive, as in 'upbeat', 'beatific' and 'on the beat'.

Coelbren y Beirdd

Coelbren y Beirdd was a false alphabet invented by Iolo Morganwg in around 1791. He claimed that it was the alphabet of the Celtic druids and that it had 20 'letters' and 20 other symbols to represent elongated vowels and mutations. It would be hewn on a four-sided piece of wood and these pieces of wood would be placed in a frame, so that each piece could be turned to read all four sides. The name for this 'book' was *peithynen*.

The Gorsedd of the Bards of the Isle of Britain

The Gorsedd of the Bards of the Isle of Britain is a society of poets, writers, musicians, artists and individuals who have made a notable

contribution to the nation, its language and culture. It operates through the medium of the Welsh language.

The Gorsedd of the Bards of the Isle of Britain was invented by Iolo Morganwg. It was part of his dream and vision for Wales. It was a fiction but he managed to convince the scholars of his own time that it was an authentic institution. He claimed that bards of Glamorgan would gather together in an elaborate ceremonial event that he called the Gorsedd. He claimed the tradition had continued unbroken since the birth of Christ. The Gorsedd of the Bards is responsible for much of the pageantry of the National Eisteddfod of Wales today.

Land Art

An art movement in which art and landscape are intrinsically linked. Land artists include Richard Long, Tony Cragg, Anthony Gormley and Andy Goldsworthy.

Landscape

The landscape comprises the visible features of an area of land, including the physical elements of landforms such as mountains, hills, rivers and seas etc.

Neo-Romanticism

During the 1920s and 30s young British artists began to re-discover the work of the Romantic Movement. With the outbreak of World War II, Britain's very survival was seriously threatened. In 1940 the government launched a scheme to record by drawing, painting and by print the changing face of the towns and villages across the country. They produced work that looked backwards to a Romantic past, yet also had a supernatural, idealistic sense of the British landscape, and a yearning for beauty and innocence. Neo-Romantic artists include David Jones, John Minton, Paul Nash, John Piper, Ceri Richards, Graham Sutherland and Robin Tanner.

Peithynen

See *Coelbren y Beirdd*

Performance Art

Performance art involves some kind of 'live' element. Performance artists often challenge the audience to think in new and unconventional ways and break down conventional ideas about 'what art is'.

Romanticism/ the Romantic period

Romanticism (also the Romantic era or the Romantic period) was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and first showed itself in landscape painting, where from as early as the 1760s British artists began to paint wilder landscapes and storms. The movement valued strong emotions in the face of extreme landscapes and experiences. It placed emphasis on emotions like horror, awe and terror, especially when these feelings were brought on by untamed nature. This kind of awe-inspiring landscape was described as experiencing the **sublime**.

Symbolism

The use of symbols to represent meaning or evoke ideas and feelings.

Visitation

A 'visitation' can be a visit from a person to a place or it can refer to a visit from a spiritual being or divine messenger.

This learning resource is supported by the

