Jill Randall

Golden Venture
Jill Randall "Golden Venture".
- Cyfrifiad Artyst yng Ngwraith Copr Mynydd Parys.

Cyfwiyniad. Jill Randall.

"Such was their magnitude and splendour that they were deemed by many to be one of the great wonders of the world..."

Mae Mynydd Parys yn lle rhegadal, amgychedd ei nhafaoi gyda’i "harddwr ofnadwy" ei hun a liwiau onhygael.

Mae’n dweud wedyn lle mae cyrydiad ac amser ar geriam. O dan greu o drwydd y mae gwasgweddadd cudd - rhwyddwaith tennacarol enawr a siaffiau doddio degur lle mae ffurfio rhegada a fywyd yn tyfu heb un hyd olau a gwbwl.


Arweinodd hyn at bartneriaeth diwydiannol hir i ffrwythlon sydd wedi esgor ar lwybr o ddarnau celf newydd. Mae Randall yn disgrifior cyfnod preswyl fel "proses araf". Aeth ati i ddatblygu corff o waith newydd drwy wyrsio, trofod a thanru syniadau a daearegwy, ceidwaid, curaduron amgueddfao ar gyfer leol, gan adad a pherspectif newydd i safle sy’n cael ei daethlon gan wyddonwyr a haneswyr fel arfer.

Mae Jill Randall yn awdurdod i fanteisio ar yr etifeddiaeth ol-ol diwydiannol hon i greu gwaith celf, ac mae’n ceisio datgelu hanes diwydiannol copr ym Mynydd Parys a hanes cymuned Amlwch, sy’n prysur fyd yn angaf. Mae “Golden Venture” yn dangos sut y gellir defnyddio’r celfyddydau gweledol i ddatgelu ac ail-diethaen gwybodaeth am wyddonoldeb daeumyddiau ac alchymia, ac er eni â chwech corff ei hun a’i sglîd-ychydigrwydd, a llawer o ffrwythlon sydd wedi esgor ar lwybr o ddarnau celf newydd.

Candau yw aoddangosfa yw amddiffynnu gyda’r ffordd o daethuai, lliwgar a gafodd eu creu dan diwedd yr aoddangosfa gyda’r ffordd o daethuai a chafodd eu creu gyda’r ffordd o daethuai a chafodd eu creu gyda’r ffordd o daethuai.

"Golden Venture" yw dathlu’r ceisio syniad a ddiwydiannol hyn nod hwysig rhwng Amlwch ac Abertawe, sy’n cael eu hangofo’n am, a helptodd i adeiladu "Clocktower", a’r "Byd Copr Cymreig".

*(Golygyddion, "Parys Mountain and the Lentin letters", Cyfeiriodd gan Nancy Rothwell.)

Diolch yn arbennig i:

Amgueddfao Genedlaethol y Gâlau. Abertawe
Amgueddfao Cymru
Alan Kelly
Alan Birch
Celf Gyhoeddus Cymru
Ymddiadeliaeth Drefiadaeth Diwydiannol Amlwch
Menter Mon
Neil Johnstone
Llion Jovno
Andrew Death
Robert Praharen-Jones
Brendon Fletcher
Prifysgol Salford
Neil Summers
David Jenkins
Ron Claws
Archifdy Sirol Llangefni

Golden Venture © 2011 Jill Randall
Jill Randall “Golden Venture”.
- An Artists Residency at Parys Mountain Copper Mine.

Exhibited at The National Waterfront Museum Swansea, July 2nd to September 18th, 2011.


...“Such was their magnitude and splendour that they were deemed by many to be one of the great wonders of the world”...

Parys Mountain is an extraordinary place, an extreme environment, with its own “terrible beauty” of amazing colours: a toxic landscape where corrosion and time are accelerated. Beneath the skin of the landscape lie hidden voids, the vast underground network of abandoned mine shafts where peculiar life forms grow in the complete absence of light.

This exhibition is the culmination of Jill Randall’s 3-year Artists Residency at Parys Mountain Copper Mine, Amlwch, Anglesey, once the world’s leading centre of copper production. In 2007, Randall won a prestigious “Artists At Work” Award from Celf Gyhoeddus Gwyru / Public Art Wales, to undertake an Artists Residency at Parys Mountain Copper Mine and Amlwch Industrial Heritage Centre, resulting in a long and fruitful industrial partnership which has resulted in a major new body of artworks. Randall describes the Residency as a “slow burn”, a new body of work evolving from conversations, negotiations and exchanges with geologists, rangers, museum curators and the local community, bringing a new perspective to a site normally interpreted by scientists and historians. Jill Randall is interested in the harnessing of this post-industrial legacy to create artworks, and seeks to expose the rapidly-fading history of copper mining at Parys Mountain and the community of Amlwch. “Golden Venture” demonstrates how the visual arts can be used to expose and reinterpret information about materials science – the alchemy and chemistry of copper itself and its by-products, and by degradation and process on material. The exhibition seeks to unlock the creative and intellectual potential of copper and the copper industry, offering an alternative insight and discourse. The heart of the exhibition is a series of huge, brightly-coloured drawings created in the abandoned underground mine workings. Physically and practically very difficult to site and retrieve, they have been carried down rickety ladders in pitch blackness, retracing the steps and actions of the early miners.

The exhibition also includes prints from etching plates bitten in sulphurous pools, and sculpture inspired by mining and geological processes. “Golden Venture” celebrates the enormously important and often overlooked historic and industrial links between Amlwch and Swansea, which helped build “Coppercrofts”, and the “World of Welsh Copper”.

“(The Editors, “Parys Mountain and the Lenten letters”. Translated by Nancy Rothwell.)

Special Thanks to:

National Waterfront Museum, Swansea
Amgueddfa Gwru - National Museum Wales
- Alan Kelly
- Alan Birch
Celf Gyhoeddus Gwru / Public Art Wales
Amlwch Industrial Heritage Trust
- Menter Môn
- Neil Johnstone
- Lionel Jowsey
- Andrew Deathe
- Robert Pratheroe-Jones
- Brendan Fletcher
The University of Salford
- Neil Summers
- David Jenkins
- Ron Clayes
- Archifdy Sirol Public Archive Llangefni

Golden Venture © 2011 Jill Randall
Golden Venture' yw'r tîm addowyddus ddiwydiannol Jill Randall ar gyfer Amgueddfa Genedlaethol y Glannau, Aberawe. Dyna'r enw a raddwyd i'r lle cyn ar Fynydd Parws gan Amwelch, Ynys Môn.

Mae'r artist Jill Randall weedi ceil ei denu gan gof ar fei deunwyd ers aros 20 mlynedd. Mae'n ffeil hydrol a dyna hefyd a'm mytholeg gyfoethog. Mae copr yn gallu newid o fodd yr llwyd i ynnir i ddarglir i arlithiau melynbinc, glas, gyforol ac gyforol. Oberwyd hydwythedd a darllededd copr, mae wedi coel ei deffnyddio at amrywiad ac ddiibenion. Mae'n hawdd gweud pam ei fod yn apeli i gefnwnwy. Ers 2007 mae Jill wedi gweithio ym Mynwentgladdau Copr Parws, ffynhonnell y copr a helpodd i yrru economi Cyfru yr y bedwaredd ganrif ar bymtheg a ac gythhalodd Aberawe fel prifddinas prosesu a chynyhyrchu copr, gan roi iddi'r llwyno Llwydperpolar.

Ar un adeg, safle Amwelch oedd cynhyrchyd copr mwyaf y byd. Mynwentgladdau Amwelch oedd yn pennu pris copr yr fyd-eang. Heddwi mae'n anialdir diffaith – tirweddu sydd wedi'i chreithia o'r thulla gan ei gorffenlwyth diwydiannol. Mae'r mewnliadau arogored wedi gadael ceudlau, craetera a phyllyau gwennynydd sy'n cael eu llygu gan ffeilau trwm: copr, haearn, manganis, aluminwm, sic a nîl. Ychydig iawn a blanhigion sy’n gallu byw yn yr amodau gwar hyfrydol. Mae'r safle wedi bod yn sefyll ar ôl canrifoedd a dîliw am y mwnnw mwyaf o ddwydd a chrioeddwyd gan wthgarwch foltianig mîllynon y fynyddoedd y byd. Mae'r ceudlau a’r craetera yno ar a y tir. O dan y ddaear y mae labrinth i copr, wedi'u naudod a’r ffwrwyd o’r graig. Meddal Randall am y tu welu’r ffrwythedr a’r agendarau hyn, ‘mae’n amodaf cofio mai amlychidwe gweud yr hwnnw.’

Mae ymateb Randall i’r safle hwn wedi bod yn anarlifo ac mae hi wedi canolbwyntio ar y safle ei hun. Ei nod oedd ymysg sylw a unig iâ dawaron i safle a hefyd o’r offennol diwydiannol. Roedd hefyd yr awyddus i feithrin perthynas â’r bâb sy’n gweithio ar yr safle heddiw. Mae hi wedi hwyso ac ei dealltymyd ac ei gwythietho rhwng a borton a diodrordb: YmMledriodolch Trefnadol Diwydiannol Amwelch, dde-orauwyr, gyforol ac a rhifoliaeth o’r cynhoedd. Mae'r wth ystâdion a fel llyfrinell. Mewn llif yr hyff rôr gan gadael sîl o aci siâm haearn coch ac o’i oes aci copr. Mae rhywun o’r wthynhau’r ymffurfio wrth a hyff asidig gyda acstyno’r rôr gan fofo ffrwythant y graig y mae’r papur wedi daenu drosi.

Mae’n rhaid cosglu’r darluniau wedyn. Cânt eu phlygu tra’n wîb, a’u cludo i’r cynhyrchion ym Mewnliadau Cylchlychnol, â’u sign siâl i’r cynhyrchion ym Mewnliadau Cylchlychnol. Mae hi’n profi’r un amoddau tandemol a’r un perygl yw ei wthyd i mewn amoddau tywyll, tân a chlymphiau yng nghanol pîllawig asidig ar drugaredad y ddaear.

Er bod yr broses yw un strategol, mae’r canlyniadau ar y papur yn tystio i harddwaith hap a damwain ar’r amnîsgwl. Mae’r darluniau’n epig a dramatig, gan gyforol yno saf y cofnodir y ddwydd i ei hun ei naudo, ei chreu a’r ffurff. Mae’r marciau gweddol sy’n cael eu creu gan y flued lleiwar hwnnw ym Mewnliadau Cylchlychnol. Yn ôl yr artist Paul Klee, ddyliedd â’i beidio â phrîntredu’r gweudawd, a gymuned pethau’n weladwy, ac yn y darnau o waith haniaethol hyn sy’n dywnt atgofion o’r gorfennol, celir y teimlad bod Randall yn cyfnodion annhebl byw’r ddaear.
Golden Venture is the title of Jill Randall’s exhibition of new work for the National Waterfront Museum, Swansea. It was the name given to the spot on Parys Mountain near Amiwlch, Anglesey where copper was rediscovered in 1768. Copper may be a base metal and have none of the incorruptible quality of gold, but its worth has been treasured for millennia. Indeed, its value lies in its very corruptibility, in its ability to form relationships with other minerals and chemicals.

The artist Jill Randall has been attracted to copper as a material for over 20 years. It is a malleable and versatile metal. It has a rich history and mythology. Its surface appearance can change from a lustrous golden colour through hues of peach, blue, turquoise and green. Its ductility and conductivity have led to a wealth of applications. It has obvious appeal for a sculptor. Since 2007 she has worked at the Parys Copper Mine, the source of the copper that helped drive the Welsh economy in the 19th century and sustained Swansea as the capital of its processing and production and conferred upon it the sobriquet: Copperopolis.

The Amiwlch site was once the largest site of copper production in the world. Its mines set the price for copper globally. Today it is a desolate wasteland. A landscape scarred and marked by the ravages of its industrial past. The open cast mines have left caverns, craters and toxic pools polluted by heavy metals: copper, iron, manganese, aluminium, zinc and nickel. There is little plant life able to tolerate these harsh conditions. The site has all but been abandoned after centuries of prospecting for the rich ores and minerals deposited by volcanic activity millions of years ago. Above ground, the caverns and craters remain. Underground lies a labyrinth of mines, chiselled and exploded from the rock. In these tunnels and chasms, Randall has noted, ‘it is hard to remember it’s a man made environment at all’

Randall’s response to this site has been unusual and genuinely site specific. Her aim has been to engage not only with the geology of the site but also its industrial past and to forge relationships with people who work on the site today. She has brought together a number of interested parties: the Amiwlch Industrial Heritage Trust, geologists, soil scientists, amateur enthusiasts and members of the public to collaborate and interact. The eight drawings that form the backbone of ‘Golden Venture’ highlight the way in which Randall’s creative process responds directly to the site and allows the site a contributory role in the process of production.

The drawings are large sheets of Fabriano paper have been draped over the rocks, in specific locations, deep within the mine, 9 fathoms east, 16 fathoms west. (The terms derive from Cornish fishermen who first worked the mine and drew upon their knowledge of the ocean to begin to understand the depth and spatial topography.) The paper is left for up to three weeks and as it absorbs the moisture it disintoxifies, scoured and corroded by the active chemicals in the mine. A transformation occurs. A dripping stalactite punches bullet-hole sized apertures in the surface. The paper becomes distressed. The acid acts as an abrasive. The flow of liquid leaves slitted accumulations of red iron oxide and traces of copper oxide. Rivulets and veins form from the acidic liquid bites and stains the paper mapping the formation of the rock over which it is draped.

The drawings then have to be collected. They are folded while still wet, and lugged to the surface soaked and heavy up the precipitous ladders and mine shafts. In this activity, this physical challenge, Randall too becomes a prospector and her action a symbolic act of empathy with those miners of yesteryear. She experiences the same subterranean conditions, the self-same vulnerability of working in dark, dank, confined conditions amid acidic pools and subject to the seismic whips of the earth.

If the process is strategic, the results on the paper exhort the beauty of chance and contingency. The drawings are epic and dramatic and they reveal in a microcosm, something of the way in which the landscape itself was hewn, forged and formed. The residual marks created by these pigmented slurry indexically point backwards through the ages long before its industrial heyday. The artist Paul Klee claimed that ‘the purpose of art was not to render the visible, but to render visible’ and there is in these evocative abstract works a sense that it is the earth’s living breath that Randall captures.
Ceir proses alcmeago hefyd wrth j'I daear o'r ddir un. Mae Randall yn mynd i'r 'rafael o 'materia prima', y sylwedd di-furfl a grecad sylwedd y byd yn ôl yr alcmeagywyd. Yn ei lyfr 'What Painting Is', mae i amryw Efkus i naddau bod râdintio ac alcemi yr un fant. Mae'n gweld arwyddodol nad yn ubig ym y gorchwyl hynafol o drawnesiadau metol cyffredin o'r un, a ond yr arbrofi cysrhau a'r ffordd o hardwch llwyth yr hytrach nad y cadoed amdais. Mae Randall yn 'ddal am y manteisi o llawen a botanegol alcmeago y safle'. Mae 'r 'daerau dôrwydol', y law o'r lloaf gywennydd ac yr afair, y bybliau ac yr llwyth o draws yw'n ymwybod gan ddaear o'rn ac ochr a brif gwelyfedig pent Sant Elion.

Fodd bynnag, mae'n anodrau gwthred y tynnu's i weld portred mwya traddodiadol o ym soginiw a lliau wedi sychu, sef daear a dopografi. Mae'r lliau'n dechrau ymdebygu i ffoleg o'r mwynhaddaeth eu hunain. Yn dopografi o'r awr mewn un llun, ydrawsioddiarg 1960au a mewn un arall. Mae Randall yn ymyloedd o'r 'de largely' hwn ac mae wedi annog tystiolaeth y Grŵp Archiphania Tandaeariol i wneud daearluniau bwrdd sioe o'r mwynhaddaeth. Mae'r cymrydodd o'n hydod ffâddfawr. Mae'r daearluniau'n hyderus ac yn 11r, ond maent yn symud rhwng hyn henu enofolod wrth geisiai troi gofio i dimensiwn tandaeariol cymhleth ym daearluniau dau dal dwym.

Mewn cyfrês o ysgystyraethau boÂlmynog unliw, mae Randall yn cael ei hysbystydi gan ffoliau o sêr. Mae enwau ffoliau'n ymdeitho fel enwau sêr ar siart. Mae'r mwynhaddaeth yn cyfanfod ef y cafâr i ddwfn hwn hefyd. Mae'r plastau metel wedi'i tro â o dan y daear mewn ffoliau o ast o 'ddFFyrdd fel mewn cymryd i'r plât ysgythru. Yn o y broses bynnag mewn tystiolaeth, mae'r lliau'n amhosibol amgylch y rhwydwaith yr ystâd yr i o reoli'r broses o' n iawn. Mae Randall yn cael ei budo i'r mwynhaddaeth unliw o'r gwraith fel. Mae'r Golden Venture hefyd yn cynnwys rifer o fforddau cerfuddaidd. Mae Randall yn mynd ati i reoli'r daear hyn o waith fel hynn ffurfiol. Mae dalaennau o gop rhychlyd fel y gorwedd fel eitemau arnonwy'r ar siart a lenwir gan brind. Mae tâl ganau a glas yn y gorwedd ar ben twr a dîl gwythia'r 'flordi' y swny.' Mae tâm tynnu clai ym daear eu cynnal gan ddiolch mawr o gop.

Mae'r berthynas rhwng yr ymywl o'r hyn sydd oddi tân y mae mewn gyfrainiais Lleol yr 'bren'. Seilydwyd y grŵp yr y 1960au gyda'r artist Barbara Steveni mewn cyfeiriaeth i John Latham, a thorodd ar y newyddwyr wrth angen artistiaid i ymwybod yr maes diwydiant. Y nod oedd symud yr artist a'r gairn cynhaliadau o' n annog i wneud cyfraniad mwy gybechredol a gwbertawr; hynny yw, creu cefn mewn cyd-destun cymdeithasol. Aeth y grŵp ati i ddefnyddio lleaforion a gyfer llawer o artistiaid hyn ym 1970au gan gymwyso Jan Breakwell, Stuart Brisey a Barry Flanagan. Nid oedl unrhyw agenda gwradorol, a châ'i canlyniadau eu pennu gan yr ymateb i'r safle o'r cyd-destun diwylliantaethau. Gallent fod yr enwogion: fotograffau, gosodiadau, cyfnewidau. Mae'r grŵp wedi cael dylanwad mawr ar gelllyfodd a diwydiant ac mae'r arfer hwn wedi'i fabwysiadu gan artistiaid, asiantaethau lliwdaeth a'r byd masnach.

There is also, in this fusion of earth and water, an alchemical process. Randall engages with \textit{materia prima}, the formless matter that the alchemists believed gave substance to the world. James Elkins in his book \textit{What Paintings} draws a direct analogy between painting and alchemy. He finds a resonance not just in the age old pursuit of the transmutation of base metal into gold, but in the blind experimentation, and in the eschewing of the antiseptic laboratory for an interest in an abject beauty. Randall understands and revels in the alchemical potential of the site. The ‘fetid earth’, the mud, the toxic sludge, ooze, seepages and flows across the surface of the paper leaving traces and accumulations that record and then transcend their raw materiality. The pigment drawn directly from the rock also points to another product of the mine, hydrated iron oxide, better known as the artists’ colour, yellow ochre. The Amlwch mine was once the source of artist pigments including ochres, Venetian reds and umbers providing raw material for the nearby St Elidan Paintworks.

However, it is hard resist attempts to read into the skeins of dried pigment a more traditional depiction; a visualisation of a topography. The images do begin to resemble maps of the mines themselves. In one an aerial topography, in another a diagrammatic cut-away cross section. Randall is alive to this reading and has encouraged the guides from the Underground Exploration Group to make chalkboard drawings of the mines. The results are fascinating. The drawings are confident and vivid, but they shift between spatial planes as they attempt to come to terms with rendering a disorientating subterranean three dimensional space into a two dimensional drawing. It is, as Randall has described it, “like trying to map the heavens and stars”.

In a series of monochromatic embossed etchings Randall draws inspiration from star maps. The mine shaft names appear like the names of stars on a chart. Here too, the mine plays a role in the manufacture. The metal plates have been submerged underground in the sulphuric acid pools to bite the etching plate. The process offers none of the traditional control an artists/printmaker might expect using acid baths in the studio. It is impossible to calculate the strength of the acid and control the dilution. Randall allows the mine a key role in their production. Golden Venture also features a number of sculptural maquettes. Randall takes more active and formal control of these works. Folds of crumpled copper, sit like surface craters upon a shaft filled with earth and soil. A rough hewn clump of clay sits atop a tower having forced its way to the surface. Mounds of clay are held aloft by stilts of copper. The relationship between surface and what lies beneath is laid bare and Randall makes visible once more the bubbling erupting furnace that breathes life into these rocks.

Randall’s process of working with a specific industrial site has become the loadstar of her practice. It derives in no small part from the work of the Artists Placement Group (APG). The group was founded in the 1960's by artists Barbara Steveni in collaboration with John Latham and pioneered the practice of engaging artists to work in industry. Their purpose was to bring the artist in from the cold, the margins of society, and play a more active and valued participatory role; in short to create art in a social context. The group supported placements for many prominent artists in the 1970’s including Ian Breakwell, Stuart Brisley and Barry Flanagan. There was no curatorial agenda, the outcomes were determined by the response to the site, the specific cultural context, and they could be open-ended; photographs, installations, interviews.

The APG has had a profound effect upon art and industry and today this model of practice has been embraced by artists, government agencies and commerce.

The APG embraced a broad range of strategies and Randall also adopts a range of approaches. She operates primarily as a sculptor but her forays into installation, print, drawing, video and performance highlight her restless and experimental approach. Her work has further resonances in the ‘social sculpture’ of Joseph Beuys and her desire to engage the public. There are echoes too, in the work of Janis Kounellis, doyen of the Italian Arte Povera movement, who adopted the use of humble, everyday materials in elegiac constructions. In the end Randall is hard to pin down, her work responds to raw materials and their handling properties, but it is her interest in the social contexts and the conceptual frameworks by which we have come to understand place and being that mark out her practice.

Randall’s residency at Parys Mountain re-examines this important site and her response is revelatory. Here is a site that allows us to see the planet as a living organism, one that has been plundered in order to reap its mineral harvest and her workforce forces us to muse on the unhelpful distinction between the organic and the inorganic; it is not only flora and fauna that live and breathe. It is also typical of her approach that though copper may have been the rich seam that helped give meaning and definition to this place she now finds beauty in the toxicity, residue and slurry, the earth that was left behind. However the success of the project lies in the way she negotiates this terrain and is able, also, to present a poem to our industrial past, to the workers and labourers who toiled and helped build Amlwch and Swansea, and how this rich seam of copper forged communities of people tied to the earth and alive to its riches.
Mae gan fwyngloiddiau capr Mynydd Parys le arbenig yn hanes Cymru sy’n haeddau mwy o gydnabyddiaeth.

Yn eu hanterth roedd y mwyngloiddiau yn enwog trwy Ewrop ac yn gyrchfan bablogaidd i ymwlwyw a Phheidain. Dyn busnes carismaidd a oedd wedi gwneud ei ffordd ei hun yn y byd oedd y perchenog: cryfethirw gwaelig a ddaueth y ffrindiau i lawer o bobl bywyd. Elwy ac o llwyddo i wneud forthwn sylweddol. Daeth yn enwog ar gael gwlad fel cyfgwir teg a dyn o sicrhau bod capr i ruddau helaeth.

Roedd mwynau capr Mynydd Parys wedi’u claddio’n ysteilid o ers dras 3,000 o flynyddoedd cyn i fwynglo y cafochog gacl eu cenhada ym 1768. O ffwn degawd roeddan y mynydd yn cynhyrchu mwy o fwyn capr nag unrhyw flyngloddiau arall yn y byd. Mynydd I’r Parwydd oedd mwyngloiddiau capr oedd cynhyrchodd y byd am gennadloedd gyfan. Daeth Thomas Williams yn bercheneng ar y mwyngloiddiau, a defnyddiodd yr elfw a naeth i coffeau gweithfeydd a ffatrioedd smelto capr yn Sir y Flint, Swydd Gaerfyrn, Aberystwyth a Swydd Buckingham. Cymaint oedd ei dylanwad yn niwyddiant capr Parys yn ystod y 1780au a’r 1790au, cofioed yr ilynnyn y Brenin Capr. Bu ei fynonoli ar y dylanwad yn destun ymchwilian gan y llywodraeth, ond roedd y canlyniad yn amhendant, yn rhannol oherwydd ei holl gyfoeth a’i dylanwad.

Pan oedd mwyngloiddiau Mynydd Parys ar eu hanterth daeth y safle’r gyrchfan bablogaidd i ymwlwyw cynnar a Phheidain. Mae dyddiaduron teithwyr a hanesion cyhoeddus yn rhyfeddu at fiant o pheryglon y mwyngloadd ogored a thwyllwch y gweithfeydd tandaechoel er favawr. Fe aeth artisiaid amatur y phroffesiynol a’i geisio cyfleu ysbryd y mwyngloiddiau a u maint anthyfog, a oedd yn gweudwr i’r gweithiau o dros fil ymadogos fês morgog.

Cynrannodd capr wedi’i smelto a Fynydd Parys at ddatblygiad Parys fel gweithdy a byd. Fe’i halforwyd ledled Ewrop ac i India a gwleddyd b Dwyrain. Roedd capr yn ffeiriogi strategol - oedd ei fantasia’i tongau i Llyngys. Ffrenchiau oedd yawdau byswig a oedd y fuddlogaeth dros llyngesau Frainc a Shaer a chwmpa Napoleon. Fodd bynnag, roedd hefyd yn sitem ollwynedd ym masnach caethwesion Gorllewin Afrika a’r ysgol i’w byw a gweud i gyrchfan sy’n cynhyrchu o Afrikanw a gafodd eu caethwyo - sef planhigynedd siwr India’r Gorllewin. Roedd gan fwyngloiddiau Mynydd Parys dylanwad o phwysig y byd a oedd ystodchwyr olaf y dechreuawd ganrif a chlynnodder agorionol y bedwaredd ganrif ar bithymeg.

ByrhaedDOG fu oes aur mwyngloiddiau, ond ni wnaethant ddallanoln’lllyw am ganrif arall. Daeth mwyngloiddiau Cernyw yn o d’i brig eto o’i hanner ganrif capr a hyd, yn enwedig Aberystwyth.

Gweithfeydd segur a cheirliig mawr fel y lleol oedd yr cefnaddaeth amgylcheddol ym Mynydd Parys. Mae’r gweithfeydd tandaechoel dyfnach wedi llenwi a dder. Mae dŵr asidig sy’n ilio o’r mwyngloiddiau’n parhau i gludo metelau tramw i cafanwyd lleol a Môr Iwerddon. Echdynwig yw cyfran o’r capr o ddŵr y mwyngloadd bwmwyllu dyddad am fawr o flynyddoedd, a defnyddiadwy y dŵr asidig a o’r llwyd oren fel sail a ddwydiant pentre at chemegau.

Mae Mynydd Parys yn parhau i fod yn gyrchfan bablogaidd i ddalaergwyn a haneswyr. Mae hefyd o ddeliadaid o fynegwy ohonyn nhw beth y cefnaddaeth a micro-organau enorfor sy’n gallu goddeff metelau wedi sefylla cryf yw’r taleni ganwraff. Mae awduron ac artistiaid wedi’u hysbystru gan ddweud ddaromatig y mwyngloiddiau a hanes y gweithi. Mae canolfaen drefnadoeth newydd Amwyth Ioghyd yr ei teithio, eroded o’r llwybrau dros y mynydd yn annog pobl i lymwiad â thinwedd arbennig a hanesyddol Mynydd Parys.

Robert Protheroe Jones
The Mynydd Parys copper mines have a special place in the history of Wales that is less appreciated than it might be.

The mines were, in their day, one of the wonders of Europe, a well-known stop on a tour of Britain. Their larger-than-life owner was a self-made man; a country lawyer who ultimately moved amongst the highest in the land and amassed a very considerable fortune. He became enshrined in folk memory both as a fair employer and as a man who achieved a near monopoly on the copper industry.

The copper ores of Mynydd Parys had been spasmodically exploited for over 3,000 years before rich ore was struck in 1768. Within a decade the mountain was producing more copper ore than any other mine in the world. For a generation it remained the world's most productive copper mine. Thomas Williams gained control of the mines and through their profits acquired copper smelting works and factories in Flintshire, Lancashire, Swansea and Buckinghamshire. So great was his influence in the British copper industry that in the 1780s and 1790s he was known as the 'Copper King' and his effective monopoly on the industry was the subject of a government investigation - ultimately inconclusive, partially due to his wealth and influence in high places.

During the period of the mines' heyday, Mynydd Parys became a well-known stop on pioneering tourists' travels around Britain. Travellers' diaries and published accounts marvel at the scale and dangers of the open pit and the gloom of the massive underground workings. Artists, both amateur and professional, sought to capture the spirit of the mines and their unprecedented scale which dwarfed the anti-labour force of well over a thousand people.

Copper metal smelted from the Mynydd Parys ores contributed to the rise of Britain to be the workshop of the world. It was widely exported, being sent throughout Europe and large quantities being traded to India and the East. Copper was a strategic metal - the advantages it conferred to the ships of the Royal Navy was an important aspect in the defeat of the French and Spanish navies and the downfall of Napoleon. It was also however a key item in the West African slave trade as well as being important to the destination of so many enslaved Africans - the sugar plantations of the West Indies. The influence and importance of the Mynydd Parys mines was truly global during the last quarter of the eighteenth century and the opening years of the nineteenth century.

The heyday of the mines was short, though their decline took a further century. Cornish mines resumed their pre-eminence for a half century although copper smelting remained concentrated within Wales, most notably at Swansea.

The environmental legacy at Mynydd Parys was a moonscape of crushed rock and abandoned surface workings, with the deeper underground workings completely flooded. Acidic water flowing from the mines continues to carry large quantities of heavy metals into local rivers and into the Irish Sea. A proportion of the copper from the mine water was for many years extracted in precipitation pits, and the acidic water and orange mud formed the basis of a paint and chemical industry.

Mynydd Parys remains a destination for geologists and historians. It is also of interest to biologists due to the colonisation of the waste tips by unusual metal-tolerant plants and micro-organisms. Writers and artists have found inspiration from the dramatic landscape of mining and the human stories of the workforce. A new heritage centre at the nearby town of Amlwch, and signposted trails and paths over the mountain encourage visitors to the special and historic landscape of Mynydd Parys.

Robert Protheroe Jones
JILL RANDALL  C.V. BYR

Kirkby-in-Ashfield, Nottinghamshire, UK.

Addysg Gelf:

1983  M.A. Celfyddydau Gain (Cerfynnwaith), Coleg Polytectnic Manceinion

Gwobrau:

2007  Gwobr "Creative Works" Dwyair Lywydd Swydd Gaerhirfryn.
2005  Gwobr "God in the City" Saith Gymru.
1994  Gwobr "Seifdliad ar gyfer Chwaraeon a'r Celfyddydau".
1991  Ysgoloriaeth Delthio i Barcelona gan y McColl Arts Foundation.

Cyfhoneu fel Artist Preswyll:

2007-10 Nyangloiddau Capwr Mynydd Parys a Chanolfan Dreftadaeth Ddiwydiannon Amiwch, Ynys Môn.
2000-2 Magnesium Elektron, Salford.
1999  Griedale Forest Sculpture Residency, Cumbria.
1991  Ysgoloriaeth delthio i Barcelona, McColl Arts Foundation.

Arddangosfeydd Unigol Dethol:

2003  "Light Matter", The Lowry, Salford.

Arddangosfeydd Grŵp Dethol:

2010  European Sculpture – "Difference & Diversity in Practice", Martini Arte Internazionale, Turin, Yr Eidal.
2006  "Twins", Stadt Kunsthaus, Bocholt, Yr Almaen.
1997  "Between the Eyes", Oldham Art Gallery.
1990  "Four Contemporary Artists", St Mawes Gallery, Truro.

Ymgyngarhiaethau Celf Gyhoeddus:

2010  Prosiect A5025, Cyngor Sir Ynys Môn.
2009-10 Astudiaeth Dreftadaeth Ddiwydiannon Amiwch, Ynys Môn.
2007  Public Art Feasibility Study, Orsall Hall, Salford City Council.

2007-10 Nyangloiddau Capwr Mynydd Parys a Chanolfan Dreftadaeth Ddiwydiannon Amiwch, Ynys Môn.
2000-2 Magnesium Elektron, Salford.
1999  Griedale Forest Sculpture Residency, Cumbria.
1991  Ysgoloriaeth delthio i Barcelona, McColl Arts Foundation.

gwefan:www.jillrandall.co.uk
JILL RANDALL \ SHORT C.V.

Born:

Kirkby-in-Ashfield, Nottinghamshire, UK.

Art Education:

1983  M.A. Fine Art (Sculpture), Manchester Polytechnic.
1981  B.A. (Hons) Fine Art (Sculpture), Falmouth School of Art.

Awards:

2007  "Artists at Work" Award, Public Art Wales/Celf Gyhoeddus Gymru.
2007  "Creativity Works" East Lancashire Award.
2004  Arts Council England North West Award.
2004  Arts Council England North West Award.
1994  Foundation For Sport and the Arts Travel Award.
1994  North West Arts Board Individual Awards to Artists.
1994  Royal Society of Arts "Art For Architecture" Award.
1994  Oppenheim-Downs Memorial Award.
1991  McColl Arts Foundation Travel Scholarship to Barcelona.

Selected Commissions:

2009  "Hiddenplace", Burnley, Lancs.
2004-7 "Black Path" Urban Regeneration Project, Manchester.
2003  Castleton Road Play Area Public Space, Preston, Lancs.
2001  Irwell Sculpture Trail, Salford.
2001  Tissington and High Peak Trail Interpretation Project, Derbyshire.
2000  Stretford Road Corridor, Manchester.
1999  Tacchi-Morris Arts Centre, Taunton, Somerset.
1999  Grizedale Forest, Cumbria.
1997  Tay Square, Dundee.
1993  Wharfside, Salford Quays, Manchester.
1990  Museum of Science and Industry, Manchester.

Public Art Consultancies:

2010  AS025 Project, Anglesey County Council.
2009-10 Amlwch Industrial Heritage Study, Anglesey.
2007  Public Art Feasibility Study, Ordsall Hall, Salford City Council.

Residencies:

2007-10 Parys Mountain Copper Mine and Amlwch Industrial Heritage Centre, Amlwch, Anglesey.
2000-6  Scottish Sculpture Workshop International Residency Centre, Bronze and cast iron casting. Aberdeen.
2000-2  Magnesium Elektron, Salford.
1999  Grizedale Forest Sculpture Residency, Cumbria.
1994  Guest Lectureship and Artist-in-Residence, Perth, Western Australia.
1991  Travel Scholarship to Barcelona, McColl Arts Foundation.

Selected Solo Exhibitions:

2003  "Light Matter", The Lowry, Salford.

Selected Group Exhibitions:

2010  European Sculpture- "Difference & Diversity in Practice", Martini Arte Internazionale, Turin, Italy.
2008  "A Sense of Place", Harrod Horticultural Garden, University of Leicester.
2006  "Twin", Stadt Kunsthau, Rocholt, Germany.
1997  "Between the Eyes", Oldham Art Gallery.
1990  "Changling Tock", Castlefield Gallery, Manchester.

Teaching:

1997-  Currently 0.6 Lecturer, B.A. Visual Arts Course, University of Salford.
        Head of Research Centre for Contemporary Fine Art and Critical Theory; School of Art & Design.

website: www.jillrandall.co.uk