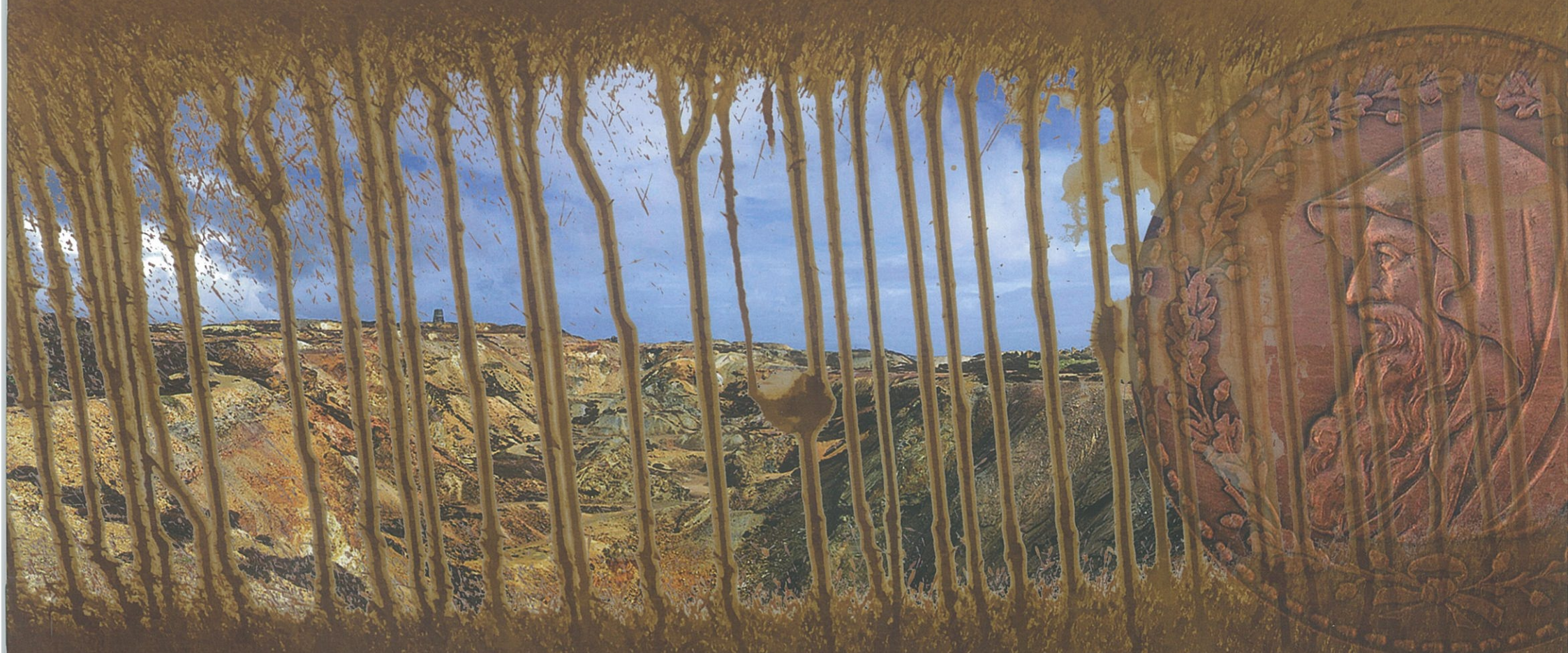


*Jill Randall*



*Golden Venture*

Jill Randall "Golden Venture"

- Cyfnod Preswyl Artist yng Ngwaith Copr Mynydd Parys.

Cyflwyniad. 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 rhyfeddol, amgylchedd eithafol gyda'i "harddwch ofnadwy" ei hun o liwiau anhygoel.

Mae'n dirwedd wenwynig lle mae cyrydiad ac amser ar garlam. O dan groen y dirwedd y mae gwagleoedd cudd – rhwydwaith tanddaearol enfawr o siafftiau cloddio segur lle mae ffurfiau rhyfedd o fywyd yn tyfu heb unrhyw olau o gwbl.

Yr arddangosfa hon yw penllanw'r 3 blynedd a dreuliodd Jill Randall fel Artist Preswyl ym Mwyngloddiau Copr Mynydd Parys, Amlwch, Ynys Môn, sef canolfan cynhyrchu copr fwyaf y byd ar un adeg. Yn 2007, enillodd Randall wobwr fawreddog "Artistiaid wrth eu Gwaith" Celf Gyhoeddus Cymru i dreulio cyfnod fel Artist Preswyl ym Mwyngloddiau Copr Mynydd Parys a Chanolfan Dreftadaeth Ddiwydiannol Amlwch. Arweiniodd hyn at bartneriaeth ddiwydiannol hir a ffrwythlon sydd wedi esgor ar lawer o ddarnau celf newydd. Mae Randall yn disgrifio'r cyfnod preswyl fel "proses araf". Aeth ati i ddatblygu corff o waith newydd drwy sgwrsio, trafod a rhannu syniadau â daearegwyr, ceidwaid, curaduron amgueddfa a'r gymuned leol, gan ddod â phersbectif newydd i safle sy'n cael ei ddehongli gan wyddonwyr a haneswyr fel arfer. Mae Jill Randall yn awyddus i fanteisio ar yr etifeddiaeth ôl-ddiwydiannol hon i greu gwaith celf, ac mae'n ceisio datgelu hanes mwyngloddio copr ym Mynydd Parys a hanes cymuned Amlwch, sy'n prysur fynd yn angof. Mae "Golden Venture" yn dangos sut y gellir defnyddio'r celfyddydau gweledol i ddatgelu ac ail-ddehongli gwybodaeth am wyddoniaeth deunyddiau – alcemi a chemeg copr ei hun a'i sgil-gynhyrchion, a thrwy effaith diraddiad a phrosesau ar ddeunyddiau. Mae'r arddangosfa yn ceisio datgloi potensial creadigol a deallusol copr a'r diwydiant copr, gan gynnig golwg a dehongliad amgen. Canolbwynt yr arddangosfa yw cyfres o ddarluniau enfawr, lliwgar a gafodd eu creu dan ddaear yng ngweithfeydd segur y mwyngloddiau. Bu'n anodd iawn lleoli a nôl y darluniau, ac fe'u cludwyd i lawr ysgolion simsan yn y tywyllwch, gan ddilyn ôl-traed y mwyngloddwyr cynnar. Mae'r arddangosfa hefyd yn cynnwys printiadau o blatiau ysgythr a gafodd eu cyrydu mewn pyllau sylffyraidd, a cherflunwaith a ysbrydolwyd gan brosesau mwyngloddio a daearegol. Mae "Golden Venture" yn dathlu'r cysylltiadau hanesyddol a diwydiannol hynod bwysig rhwng Amlwch ac Abertawe, sy'n cael eu hanghofio'n aml, a helpodd i adeiladu "Copperopolis", a'r "Byd Copr Cymreig".

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

Diolch yn arbennig i:-

Amgueddfa Genedlaethol y Glannau. Abertawe

Amgueddfa Cymru

Alan Kelly

Alan Birch

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Menter Mon

Neil Johnstone

Lionel Joynton

Andrew Deathe

Robert Protheroe-Jones

Brendan Fletcher

Prifysgol Salford

Neil Summers

David Jenkins

Ron Clays

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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.

Introduction. Jill Randall.

...*"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 Cymru / 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 "Copperopolis", and the "World of Welsh Copper".*

*\*(The Editors, "Parys Mountain and the Lentin letters". Translated by Nancy Rothwell.)*

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*Menter Môn*

*Neil Johnstone*

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*Andrew Deathe*

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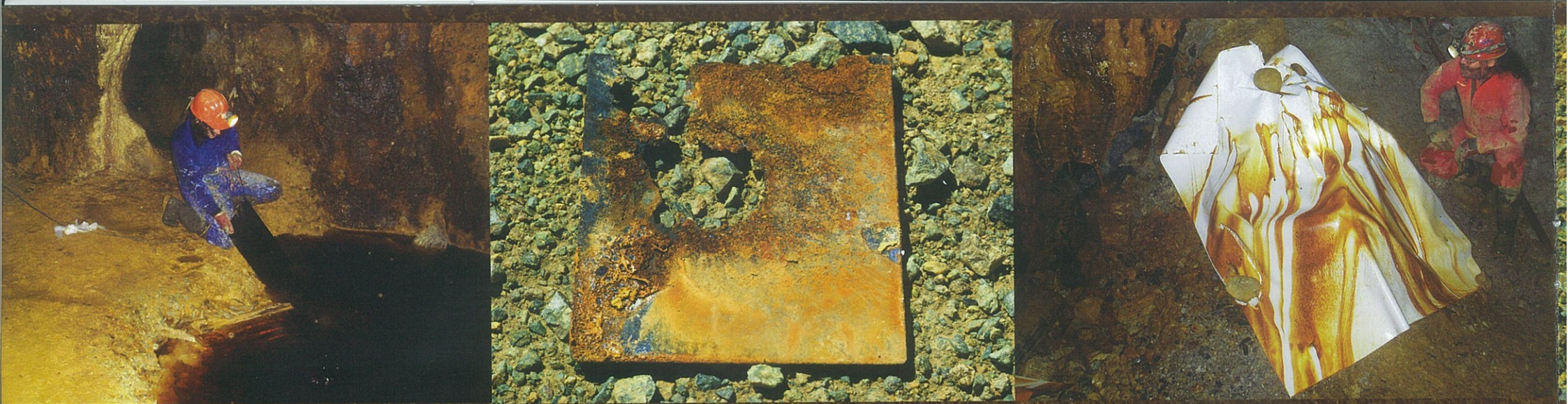
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*Ron Clays*

*Archifdy Sirol Public Archive Llangefni*

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*'Golden Venture' yw teitl arddangosfa hewydd Jill Randall ar gyfer Amgueddfa Genedlaethol y Glannau, Abertawe. Dyna'r enw a roddwyd i'r llecyn ar Fynydd Parys ger Amlwch, Ynys Môn lle cafodd copr ei ail-ddarganfod ym 1768. Er bod copr yn fetel cyffredin sydd heb nodweddion anlygredig aur, mae wedi cael ei werthfawrogi a'i drysori ers miloedd o flynyddoedd. Mewn gwirionedd, ei natur lygredig yw ei gryfder mawr, gan ei fod yn gallu creu perthynas â mwynau a chemegau eraill.*

*Mae'r artist Jill Randall wedi cael ei denu gan gopr fel deunydd ers dros 20 mlynedd. Mae'n fetel hydrin a hyblyg sydd â hanes a mytholeg gyfoethog. Mae copr yn gallu newid o fod yn lliw euraid disglair i arlliwiau melynbinic, glas, gwyrddlas a gwyrdd. Oherwydd hydwythedd a dargludedd copr, mae wedi cael ei ddefnyddio at amrywiaeth o ddiibenion. Mae'n hawdd gweld pam ei fod yn apelio at gerflunwyr. Ers 2007 mae Jill wedi gweithio ym Mwyngloddiau Copr Parys, ffynhonnell y copr a helpodd i yrru economi Cymru yn y bedwaredd ganrif ar bymtheg ac a gynhaliodd Abertawe fel prifddinas prosesu a chynhyrchu copr, gan roi iddi'r llysenw Copperopolis.*

*Ar un adeg, safle Amlwch oedd cynhyrhydd copr mwyaf y byd. Mwyngloddiau Amlwch oedd yn pennu pris copr yn fyd-eang. Heddiw mae'n anialdir diffaith – tirwedd sydd wedi'i chreithio a'i thyllu gan ei gorffennol diwydiannol. Mae'r mwyngloddiau agored wedi gadael ceudyllau, craterau a phyllau gwenwynig sy'n cael eu llygru gan fetelau trwm: copr, haearn, manganis, alwminiwm, sinc a nicel. Ychydig iawn o blanhigion sy'n gallu byw yn yr amodau garw hyn. Mae'r safle wedi bod yn segur ar ôl canrifoedd o dyllu am y mwynau cyfoethog a ddyddodwyd gan weithgarwch folcanig miliynau o flynyddoedd yn ôl. Mae'r ceudyllau a'r craterau yn aros ar y tir. O dan y ddaear y mae labrinth o fwyngloddiau, wedi'u naddu a'u ffrwydro o'r graig. Meddai Randall am y twnelau a'r agendorau hyn, 'mae'n anodd cofio mai amgylchedd gwneud yw hwn'.*

*Mae ymateb Randall i'r safle hwn wedi bod yn anarferol ac mae hi wedi canolbwyntio ar y safle ei hun. Ei nod oedd ymgysylltu nid yn unig â daeareg y safle ond hefyd â'i orffennol diwydiannol. Roedd hefyd yn awyddus i feithrin perthynas â'r bobl sy'n gweithio ar y safle heddiw. Mae hi wedi hwyluso cydweithredu a rhyngweithio rhwng nifer o bartion â diddordeb: Ymddiriedolaeth Treftadaeth Ddiwydiannol Amlwch, daearegwyr, gwyddonwyr pridd, amaturiaid brwdfrydig a'r cyhoedd. Mae'r wyth darlun sy'n ffurfio asgwrn cefn 'Golden Venture' yn dangos sut y mae proses greadigol Randall yn ymateb yn uniongyrchol i'r safle ac yn gadael i'r safle gyfrannu at y broses gynhyrchu.*

*Mae'r darluniau ar ddalennau mawr o bapur Fabriano wedi'u taenu dros y creigiau mewn lleoliadau penodol yn ddwfn yn y mwynglawdd, 9 gwryd i'r dwyrain, 16 gwryd i'r gorllewin. (Priodolir y termau hyn i bysgotwyr o Gernyw a oedd y cyntaf i weithio yn y mwynglawdd ac a ddefnyddiodd eu gwybodaeth am y môr i ddechrau deall y dyfnder a'r dopograffeg ofodol). Mae'r papur yn cael ei adael am hyd at dair wythnos ac wrth iddo amsugno'r lleithder mae'n cael ei staenio, ei sgaldio a'i gyrydu gan y cemegau actif yn y mwynglawdd. Mae'r papur yn cael ei weddnewid. Mae diferion stalactid yn gwneud tyllau maint bwled ar yr wyneb. Mae'r papur yn dechrau treulio. Mae'r asid yn gweithredu fel ysgraffellwr. Mae llif yr hylif yn gadael silt o ocsid haearn coch ac olion ocsid copr. Mae cornentydd a gwythiennau'n ymffurfio wrth i'r hylif asidig gyrydu a staenio'r papur gan fapio ffurfiant y graig y mae'r papur wedi'i daenu drosti.*

*Mae'n rhaid casglu'r darluniau wedyn. Cânt eu plygu tra'n wlyb, a'u cludo i'r wyneb yn soeglyd a thrwm i fyny'r ysgolion a'r siafftau serth. Mae Randall fel petai'n un â'r mwyngloddwyr gynt a'i gwaith yn weithred symbolaidd sy'n uniaethu â'r gweithwyr hynny. Mae hi'n profi'r un amodau tanddaearol a'r un perygl o weithio mewn amodau tywyll, tamp a chyfyng yng nghanol pyllau asidig ar drugaredd y ddaear.*

*Er bod y broses yn un strategol, mae'r canlyniadau ar y papur yn tystio i harddwch hap a damwain a'r annisgwyl. Mae'r darluniau'n epig a dramatig, gan gyfleu'n gryno sut y cafodd y dirwedd ei hun ei naddu, ei chreu a'i ffurfio. Mae'r marciau gweddillol sy'n cael eu creu gan y llaid lliwgar hwn yn adleisio drwy'r oesoedd ymhell cyn y cyfnod diwydiannol ffyniannus. Yn ôl yr artist Paul Klee, dylai celf 'beidio â phortreadu'r gweladwy, ond gwneud pethau'n weladwy', ac yn y darnau o waith haniaethol hyn sy'n dwyn atgofion o'r gorffennol, ceir y teimlad bod Randall yn cofnodi anadl 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 Amlwch, Anglesey where copper was(re)discovered 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 soubriquet: Copperopolis*

*The Amlwch 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 pockmarked 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 Amlwch 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 on 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 fisherman 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 is stained, scolded 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 silted accumulations of red iron oxide and traces of copper oxide. Rivulets and veins form as 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 sodden 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, damp, confined conditions amid acidic pools and subject to the seismic whims 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 slurries 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 alcemegol hefyd wrth i'r ddaear a'r dŵr uno. Mae Randall yn mynd i'r afael â 'materia prima', y sylwedd di-ffurf a greodd sylwedd y byd yn ôl yr alcemegwyr. Yn ei lyfr 'What Painting Is', mae J ames Elkins yn dadlau bod pŕaentio ac alcemi yr un fath. Mae'n gweld arwyddocâd nid yn unig yn y gorchwyl hynafol o drawsnewid metel cyffredin yn aur, ond yn yr arbrofi cyffrous a'r ffocws ar harddwch llwyr yn hytrach na'r labordy diflas. Mae Randall yn deall ac yn manteisio'n llawn ar botensial alcemegol y safle. Mae'r 'ddaear ddewllyd', y baw a'r llaid gwenwynig yn diferu, yn byrlymu ac yn llifo ar draws wyneb y papur gan adael olion a chroniadau sy'n cofnodj ac wedyn yn trosogynnu eu materoldeb amrwd. Mae'r lliw sy'n deillio'n uniongyrchol o'r graig hefyd yn cyfeirio at un o gynhyrchion eraill y mwynglawdd, sef haearn ocsid hydradol, sy'n fwy cyfarwydd fel y lliw ocr melyn a ddefnyddir gan artistiaid. Ar un adeg roedd mwynglawdd Amlwch yn ffynhonnell lliwiau fel ocr, coch Fenis ac wmbwr gan ddarparu deunyddiau crai ar gyfer gweithfeydd paent Sant Eilian.

Fodd bynnag, mae'n anodd gwrthod y temtasiwn i weld portread mwy traddodiadol yn y sgeiniau o liwiau wedi sychu, sef darlun o dopograffi. Mae'r lluniau'n dechrau ymdebygu i fapiau o'r mwyngloddiau eu hunain. Yn dopograffi o'r awyr mewn un llun, yn drawstoriad diagramatig mewn un arall. Mae Randall yn ymwybodol o'r dehongliad hwn ac mae wedi annog tywyswyr y Grŵp Archwilio Tanddaearol i wneud darluniau bwrdd sialc o'r mwyngloddiau. Mae'r canlyniadau'n hynod ddiddorol. Mae'r darluniau'n hyderus ac yn glir, ond maent yn symud rhwng haenau gofodol wrth geisio troi gofod tri dimensiwn tanddaearol cymhleth yn ddarlun dau ddimensiwn. Mae Randall wedi disgrifio'r broses fel 'ceisio mapio'r wybren a'r sêr'.

Mewn cyfres o ysgythriadau boglynnog unlliw, mae Randall yn cael ei hysbrydoli gan fapiau o sêr. Mae enwau siaffitiai yn ymddangos fel enwau sêr ar siart. Mae'r mwynglawdd yn cyfrannu at greu'r gwaith hwn hefyd. Mae'r platiau metel wedi'u trochi o dan y ddaear mewn pyllau o asid sylffwrig er mwyn cyrydu'r plât ysgythu. Nid yw'r broses yn cynnig y rheolaeth draddodiadol y gall artist/gwneuthurwr printiau ei disgwyl wrth ddefnyddio bath asid yn y stiwdio. Mae'n amhosibl amcangyfrif cryfder yr asid neu reoli'r broses o'i wanhau. Mae Randall yn gadael i'r mwynglawdd wneud cyfraniad allweddol at y gwaith celf. Mae Golden Venture hefyd yn cynnwys nifer o fodelau cerfluniol. Mae Randall yn mynd ati i reoli'r darnau hyn o waith yn fwy ffurfiol. Mae dalennau o gopr crychlyd yn gorwedd fel craterau arwyneb ar siafft a lenwir gan bridd. Mae talp garw o glai yn gorwedd ar ben tŵr ar ôl gwithio'i ffordd i'r wyneb. Mae tomenni clai yn cael eu cynnal gan stiltiau o gopr.

Mae'r berthynas rhwng yr arwyneb a'r hyn sydd oddi tano yn cael ei datgelu ac mae Randall yn gwneud y ffwrnais ffrwydrod sy'n troi'r creigiau hyn yn fyw yn weladwy eto. Mae proses Randall o weithio gyda safle diwydiannol penodol wedi dod yn nodweddiadol o'i dull gweithio. Mae'n seiliedig i raddau helaeth ar waith y Grŵp Lleoli Artistiaid. Sefydlwyd y grŵp yn y 1960au gan yr artist Barbara Steveni mewn cydweithrediad â John Latham, a thorodd dir newydd wrth annog artistiaid i weithio ym maes diwydiant. Y nod oedd symud yr artist o gyrion cymdeithas a'i annog i wneud cyfraniad mwy gweithredol a gwerthfawr; hynny yw, creu celf mewn cyd-destun cymdeithasol. Aeth y grŵp ati i gefnogi lleoliadau ar gyfer llawer o artistiaid blaenllaw yn y 1970au gan gynnwys Ian Breakwell, Stuart Brisley a Barry Flanagan. Nid oedd unrhyw agenda guradurol, a châl'r canlyniadau eu pennu gan yr ymateb i'r safle a'r cyd-destun diwylliannol penodol. Gallent fod yn benagored: ffotograffau, gosodiadau, cyfweliadau. Mae'r grŵp wedi cael dylanwad mawr ar gelfyddyd a diwydiant ac mae'r arfer hwn wedi'i fabwysiadu gan artistiaid, asiantaethau llywodraeth a'r byd masnach.

Defnyddiodd y Grŵp Lleoli Artistiaid amrywiaeth eang o strategaethau ac mae Randall yn mabwysiadu dulliau amrywiol hefyd. Mae hi'n gweithio fel cerflunydd yn bennaf, ond yn rhoi cynnig ar waith gosod, printio, darlunio, fideo a pherfformio, gan amlgu ei natur aflonydd a'i hawydd i arbrofi. Mae gan ei gwaith arwyddocâd pellach yng 'ngherflun cymdeithasol' Joseph Beuys a'i hawydd i ymgysylltu â'r cyhoedd. Ceir adlais hefyd yng ngwaith Jannis Kounellis, aelod blaenllaw o'r mudiad Eidalaid, Arte Povera, a oedd yn defnyddio deunyddiau cyffredin, bob dydd mewn ffordd farddonol. Yn y pen draw mae'n anodd diffinio gwaith Randall. Mae ei gwaith yn ymateb i ddeunyddiau crai a'u priodweddau, ond ei diddordeb yn y cyd-destunau cymdeithasol a fframweithiau cysyniadol sy'n sail i'n dealltwriaeth o le a bod sy'n nodweddu ei gwaith. Mae cyfnod Randall fel artist preswyl ym Mynydd Parys yn ail-archwilio'r safle pwysig hwn ac mae ei hymateb iddo'n ddadlennol. Dyma safle sy'n ein galluogi i weld y blaned fel organeb fyw, safle a anrheithiwyd er mwyn medi ei gynhaeaf o fwynau. Mae ei gwaith yn ein gorfodi i fyfyrir ar y gwahaniaeth diwerth rhwng yr organig a'r anorganig; nid dim ond planhigion ac anifeiliaid sy'n byw ac yn anadlu. Er mai copr oedd yr wythien gyfoethog a helpodd i roi ystyr i'r lle hwn a'i ddiffinio, mae'n nodweddiadol o agwedd Randall ei bod bellach yn canfod harddwch yn y gwenwyndra, y gwaddodion a'r llaid ac yn y ddaear a gafodd ei gadael ar ôl. Fodd bynnag, llwyddiant y project hwn yw gallu Randall i drin a thrafod y dirwedd hon a chyflwyno mawlgan i'n gorffennol diwydiannol, i'r gweithwyr a'r labrwy'r a lafuriodd i adeiladu Amlwch ac Abertawe, a sut y llwyddodd yr wythien gyfoethog hon o gopr i greu cymunedau o bobl a oedd ynghlwm wrth y ddaear ac yn ymwybodol o'i chyfoeth.



*There is also, in this fusion of earth and water, an alchemical process. Randall engages with 'materia prima', the formless matter that the alchemists believed gave substance to the world. James Elkins in his book '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, oozes, seethes 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 Eilian 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 artist/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. Foils 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 group 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 restlessness 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 Jannis 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 work 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 paean 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 fwyngloddiau copr Mynydd Parys le arbennig yn hanes Cymru sy'n haeddu mwy o gydnabyddiaeth.*

*Yn eu hanterth roedd y mwyngloddiau yn enwog trwy Ewrop ac yn gyrchfan boblogaidd i ymwelwyr â Phrydain. Dyn busnes carismataidd a oedd wedi gwneud ei ffordd ei hun yn y byd oedd y perchennog; cyfreithiwr gwledig a ddaeth yn ffrindiau â llawer o bobl bwysicaf y wlad ac a lwyddodd i wneud ffortiwn sylweddol. Daeth yn enwog ar gof gwlad fel cyflogwr teg a dyn a sicraodd fonopoli ar y diwydiant copr i raddau helaeth.*

*Roedd mwynau copr Mynydd Parys wedi'u cloddio'n ysbeidiol ers dros 3,000 o flynyddoedd cyn i fwynau cyfoethog gael eu canfod ym 1768. O fewn degawd roedd y mynydd yn cynhyrchu mwy o fwyn copr nag unrhyw fwynglawdd arall yn y byd. Mynydd Parys oedd mwynglawdd copr mwyaf cynhyrchiol y byd am genhedlaeth gyfan. Daeth Thomas Williams yn berchennog ar y mwyngloddiau, a defnyddiodd yr elw a wnaeth i gaffael gweithfeydd a ffatrioedd smeltio copr yn Sir y Fflint, Swydd Gaerhirfryn, Abertawe a Swydd Buckingham. Cymaint oedd ei ddylanwad yn niwydiant copr Prydain yn ystod y 1780au a'r 1790au, cafodd y llysenw y 'Brenin Copr'. Bu ei fonopoli ar y diwydiant yn destun ymchwiliad gan y llywodraeth, ond roedd y canlyniad yn amhendiant, yn rhannol oherwydd ei holl gyfoeth a dylanwad.*

*Pan oedd mwyngloddiau Mynydd Parys ar eu hanterth daeth y safle'n gyrchfan boblogaidd i ymwelwyr cynnar â Phrydain. Mae dyddiaduron teithwyr a hanesion cyhoeddedig yn rhyfeddu at faint a pheryglon y mwynglawdd agored a thywyllwch y gweithfeydd tanddaearol enfawr. Fe aeth artistiaid amatur a phroffesiynol ati i geisio cyfleu ysbryd y mwyngloddiau a'u maint anhygoel, a oedd yn gwneud i'r gweithlu o dros fil ymddangos fel morgrug.*

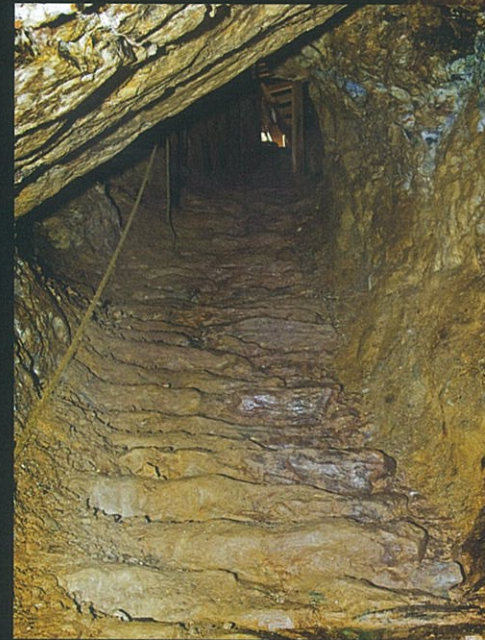
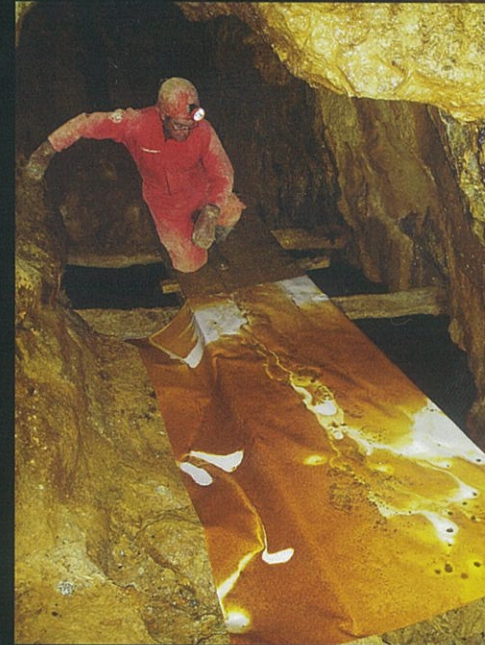
*Cyfrannodd copr wedi'i smeltio o Fynydd Parys at ddatblygiad Prydain fel gweithdy'r byd. Fe'i hallforiwyd ledled Ewrop ac i India a gwledydd y Dwyrain. Roedd copr yn fetel strategol – roedd ei fanteision i longau'r Llynges Frenhinol yn agwedd bwysig ar y fuddugoliaeth dros lyngesau Ffrainc a Sbaen a chwymp Napoleon. Fodd bynnag, roedd hefyd yn eitem allweddol ym masnach caethweision Gorllewin Affrica yn ogystal â bod yn bwysig i gyrchfan cynifer o Affricanwyr a gafodd eu caethiwo – sef planhigfeydd siwgr India'r Gorllewin. Roedd gan fwyngloddiau Mynydd Parys ddylanwad a phwysigrwydd byd-eang yn ystod chwarter olaf y ddeunawfed ganrif a blynyddoedd agoriadol y bedwaredd ganrif ar bymtheg.*

*Byrhoedlog fu oes aur mwyngloddiau, ond ni wnaethant ddiflannu'n llwyr am ganrif arall. Daeth mwyngloddiau Cernyw yn ôl i'r brig eto am hanner canrif, ond Cymru oedd canolbwynt y diwydiant smeltio copr o hyd, yn enwedig Abertawe.*

*Gweithfeydd segur a chreigiau mâl fel wyneb y lleuad oedd yr etifeddiaeth amgylcheddol ym Mynydd Parys. Mae'r gweithfeydd tanddaearol dyfnach wedi llenwi â dŵr. Mae dŵr asidig sy'n llifo o'r mwyngloddiau'n parhau i gludo metelau trwm i'r afonydd lleol a Môr Iwerddon. Echdynnwyd cyfran o'r copr o ddŵr y mwynglawdd mewn pyllau dyddodi am lawer o flynyddoedd, a defnyddiwyd y dŵr asidig a'r llaid oren fel sail i ddiwydiant paent a chemegau.*

*Mae Mynydd Parys yn parhau i fod yn gyrchfan boblogaidd i ddaearogwyr a haneswyr. Mae hefyd o ddiddordeb i fiolegwyr oherwydd bod planhigion a micro-organebau anarferol sy'n gallu goddef metelau wedi sefydlu cytrefi yn y tomenni gwastraff. Mae awduron ac artistiaid wedi'u hysbrydoli gan dirwedd ddramatig y mwyngloddiau a hanes y gweithlu. Mae canolfan dreftadaeth newydd Amlwch ynghyd â'r teithiau cerdded a'r llwybrau dros y mynydd yn annog pobl i ymweld â thirwedd 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 ant-like 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**

**Ganwyd:**

Kirkby-in-Ashfield, Nottinghamshire, UK.

**Addysg Gelf:**

1983 M.A. Celfyddyd Gain (Cerflunwaith), Coleg Polytechnic Manceinion

1981 B.A. (Anrh.) Celfyddyd Gain (Cerflunwaith), Ysgol Gelf Falmouth.

**Gwobrau:**

2007 Gwobr "Artistiaid wrth eu Gwaith", Celf Gyhoeddus Cymru.

2007 Gwobr "Creativity Works" Dwyrain Swydd Gaerhirfryn.

2004 Cyngor Celfyddydau Lloegr – Gwobr y Gogledd-orllewin.

2005 Cyngor Celfyddydau Lloegr – Gwobr y Gogledd-orllewin.

1994 Gwobr Deithio'r Sefydliad ar gyfer Chwaraeon a'r Celfyddydau.

1994 Gwobrau Unigol i Artistiaid Bwrdd Celfyddydau Gogledd-orllewin Lloegr.

1994 Gwobr "Art For Architecture" Cymdeithas Frenhinol y Celfyddydau.

1994 Gwobr Goffa Oppenheim-John Downes.

1991 Ysgoloriaeth Deithio i Barcelona gan y McColl Arts Foundation.

**Comisiynau Dethol:**

2010/11 "Teyrnas Gopr", Prosiect Treftadaeth Ddiwydiannol Amlwch, Ynys Môn.  
Cyfres o gomisiynau celf gyhoeddus.

2009 "Hiddenplace", Burnley, Swydd Gaerhirfryn.

2006 "Artescape" A13 Project, Mill Pool, Barking, Llundain.

2004-7 Project Adfywio Trefol "Black Path", Manceinion

2003 Castleton Road Play Area Public Space, Preston, Swydd Gaerhirfryn.

2001 Irwell Sculpture Trail, Salford.

2001 Tissington and High Peak Trail Interpretation Project, Swydd Derby.

2000 Stretford Road Corridor, Manceinion.

1999 Tacchi-Morris Arts Centre, Taunton, Gwlad yr Haf.

1999 Grizedale Forest, Cumbria.

1997 Tay Square, Dundee.

1993 Wharfside, Salford Quays, Manceinion.

1990 Museum of Science and Industry, Manceinion.

**Ymgynghoriaethau Celf Gyhoeddus:**

2010 Prosiect A5025, Cyngor Sir Ynys Môn.

2009-10 Astudiaeth Dreftadaeth Ddiwydiannol Amlwch, Ynys Môn.

2007 Public Art Feasibility Study, Ordsall Hall, Salford City Council.

1994-5 Rishton Town Centre Public Art Feasibility Project, Swydd Gaerhirfryn.

**Cyfnodau fel Artist Preswyl:**

2007-10 Mwyngloddiau Copr Mynydd Parys a Chanolfan Dreftadaeth  
Ddiwydiannol Amlwch, Ynys Môn.

2000-6 Scottish Sculpture Workshop International Residency  
Centre. Castio efydd a haearn bwrw. Swydd Aberdeen.

2000-2 Magnesium Elektron, Salford.

1999 Grizedale Forest Sculpture Residency, Cumbria.

1994 Darlithydd Gwadd ac Artist Preswyl, Perth, Gorllewin Awstralia.

1991 Ysgoloriaeth deithio i Barcelona, McColl Arts Foundation.

**Arddangosfeydd Unigol Dethol:**

2011 "Golden Venture", Amgueddfa Genedlaethol y Glannau, Abertawe.

2005 "Secrets and Lives", Yard Gallery, Wollaton Hall, Nottingham.

2003 "Light Matter", The Lowry, Salford.

1997 "Terra Incognita", Turnpike Gallery, Leigh, Manceinion Fwyaf.

1994 "Last Voyage of the Gilt Dragon", Perth, Gorllewin Awstralia.

1992 "Barcelona Works", Le Chat Noir Gallery, Llundain.

Arddangosfeydd Grŵp Dethol:

2010 European Sculpture – "Difference & Diversity in Practice",  
Martini Arte Internazionale, Turin, Yr Eidal.

2008 "A Sense of Place", Harold Martin Botanic Garden,  
Prifysgol Caerlŷr.

2006 "Twins", Stadt Kunsthhaus, Bocholt, Yr Almaen.

2006 "Ex Voto", MNAUP Gallery, Porto, Portiwgal.

2005 "Ex Voto", Galeria da Restauracao, Olhao, Portiwgal.

2003 "Night of 1000 Drawings", Artists Space, Efrog Newydd.

1997 "Les Arts en balade", L'Ecole des Beaux-Arts, Clermont-Ferrand, Ffrainc

1997 "Between the Eyes", Oldham Art Gallery.

1995 "Ten", Cornerhouse, Manceinion.

1991 "New Art North West", Bluecoat Gallery, Lerpwl.

1990 "Changing Tack", Castlefield Gallery, Manceinion.

1990 "Four Contemporary Artists", St Martins Gallery, Llundain.

1985 "Sculpture in a Garden", Bluecoat Gallery, Lerpwl.

1980 "New Contemporaries", ICA, Llundain.

**Addysgu:**

1997- Darlithydd 0.6 ar hyn o bryd, Cwrs B.A. mewn Celfyddydau Gweledol,  
Prifysgol Salford.

Pennaeth y Ganolfan Ymchwil ar gyfer Celfyddyd Gain Gyfoes a  
Damcaniaeth Feirniadol, Ysgol Celf a Dylunio.

**gwefan: [www.jillrandall.co.uk](http://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 Cymru.
- 2007 "Creativity Works" East Lancashire Award.
- 2004 Arts Council England North West Award.
- 2005 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-John Downes Memorial Award.
- 1991 McColl Arts Foundation Travel Scholarship to Barcelona.

**Selected Commissions:**

- 2010/11 "Copper Kingdom", Amlwch Industrial Heritage Project, Amlwch, Anglesey. Series of public art commissions.
- 2009 "Hiddenplace", Burnley, Lancs.
- 2006 "Artescape" A13 Project, Mill Pool, Barking, London.
- 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 A5025 Project, Anglesey County Council.
- 2009-10 Amlwch Industrial Heritage Study, Anglesey.
- 2007 Public Art Feasibility Study, Ordsall Hall, Salford City Council.
- 1994-5 Rishton Town Centre Public Art Feasibility Project, Lancs.

**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. Aberdeenshire.
- 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:**

- 2011 "Golden Venture", National Waterfront Museum, Swansea.
- 2005 "Secrets and Lives", Yard Gallery, Wollaton Hall, Nottingham.
- 2003 "Light Matter", The Lowry, Salford.
- 1997 "Terra Incognita", Turnpike Gallery, Leigh, Greater Manchester.
- 1994 "Last Voyage of the Gilt Dragon", Perth, Western Australia.1
- 1992 "Barcelona Works", Le Chat Noir Gallery, London.

**Selected Group Exhibitions:**

- 2010 European Sculpture- "Difference & Diversity in Practice", Martini Arte Internazionale, Turin, Italy.
- 2008 "A Sense of Place", Harold Martin Botanic Garden, University of Leicester.
- 2006 "Twins", Stadt Kunsthau, Bocholt, Germany.
- 2006 "Ex Voto", MNAUP Gallery, Porto, Portugal.
- 2005 "Ex Voto", Galeria da Restauracao, Olhao, Portugal.
- 2003 "Night of 1000 Drawings", Artists Space, New York.
- 1997 "Les Arts en balade", L'Ecole des Beaux-Arts, Clermont-Ferrand, France
- 1997 "Between the Eyes", Oldham Art Gallery.
- 1995 "Ten", Cornerhouse, Manchester,
- 1991 "New Art North West", Bluecoat Gallery, Liverpool.
- 1990 "Changing Tack", Castlefield Gallery, Manchester,
- 1990 "Four Contemporary Artists", St Martins Gallery, London.
- 1985 "Sculpture in a Garden", Bluecoat Gallery, Liverpool
- 1980 "New Contemporaries", ICA, London

**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.



# *Jill Randall - Golden Venture*

Amgueddfa  
Genedlaethol  
y Glannau  
STORI DIWYDIANT A  
BLAENGAREDDO CYMRU

National  
Waterfront  
Museum  
WALES' STORY OF  
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