

Gennym Ni Bost
We've Got Mail

II

13.03 – 05.07.2015

Gennym Ni Bost
We've Got Mail II

13 Mawrth/March – 05 Gorffanaf/July 2015

I

Artistiaid Cyfranno/
Participating Artists

Carl Andre
Daniel Buren
Sophie Calle
Robert Filliou
Richard Hamilton
Lawrence Weiner

&

Arddangosfa
hanesyddol o gardiau
post, dogfennau
a arteffactau /An
historical display of
postcards, documents
and artefacts

MOSTYN

Seilwaith Infrastructure

Gan/By Alfredo Cramerotti
Cyfarwyddwr/Director, MOSTYN



Ceir cangen wybodaeth mewn cyrsiau prifysgolion a chysiau PhD, cylchgronau academaidd, a chynadleddau rhyngwladol a gynhelir mewn colegau uchel eu bri, o'r enw 'seilwaith critigol'. Mae'n gyfuniad o agweddau ar ddisgyblaethau megis gwyddoniaeth, technoleg, y gyfraith a llunio polisïau i gael atebion i sicrhau, mewn ystyr benodol, fod y 'sylwedd dynol' yn parhau i lifo. Mae pobl sy'n gweithio yn y maes wedi ymgolli yn y gwaith o sicrhau bod cynnwys yn rhedeg o un cynhwysydd i'r llall; gan greu atebion soffistigedig ond ymarferol i warchod ac optimeiddio asedau critigol yn y gymdeithas gyfoes. Mae'r rhain nid yn unig yn cynnwys systemau postio a chario, telathrebu, technoleg gwybodaeth a chludo (yr amlycaf wrth feddwl am drawsyrro neu drosglwyddo 'deunydd'), ond hefyd ynni, bancio a chyllid, 'gweithgynhyrchu critigol', amaethyddiaeth a bwyd, y diwydiant amddiffyn, gofal iechyd, eiconau a chofebion cenedlaethol, systemau cyflenwi d r a thrin d r, cyfleusterau masnachol mawr, argaeau, gwasanaethau argyfwng, adweithyddion niwclear, deunyddiau, cyfleusterau cemegol a gwastraff, ac amwynderau'r llywodraeth. Byd llawn o feddwl critigol wedi'i gymhwyso i adeiladau, rhwydweithiau a llwybrau – naill ai'n gorfforol neu'n ddigidol.

Gan fynd â hyn i'w eithaf, mae atyniad deallusol i'r syniad o flaenoriaethu'r 'sianel' ac nid y 'cynnwys'. Mae sicrhau bod parhad gweithrediadau'n cael ei ddiogelu doed a ddel, yn enw diogelwch, risg iechyd neu anwadalwch economaidd, lles cymdeithasol neu dactegau goroesi unigol neu gyfunol - yn dwyn i'r amlwg y ffaith nas gwerthfawrogir yn ddigonol na fyddai dim cynnwys, mewn gwirionedd, yn bodoli heb y 'sianeli' hyn. Heb gragen, dim ysbryd – yn parodio gwaith celf o 1999 gan yr artistiaid Ffrengig Pierre Huyghe a Philippe Parreno, a wnaeth brynu hawlfraint ar gyfer seiffr manga heb ei

There is a branch of knowledge, with university courses and PhDs, academic journals, and international conferences held at prestigious colleges, called 'critical infrastructure'. It is a combination of aspects of disciplines such as science, technology, law and policy making in order to identify solutions to keep, in a certain sense, 'human matter' flowing. People working in this field are preoccupied with securing content running from one container to another; crafting sophisticated yet practical solutions for the protection and the optimisation of critical assets in contemporary society. These include not only postal and shipping, telecommunications, information technology and transportation systems (the most obvious when thinking about transmission or transfer of 'subject matter'), but also energy, banking and finance, 'critical manufacturing', agriculture and food, defence industry, health care, national monuments and icons, water supply and treatment systems, big commercial facilities, dams, emergency services, nuclear reactors, materials, waste and chemical facilities, and government amenities. A whole world of critical thinking applied to buildings, networks and routes – either physical or digital.

Taking this to its extreme, the idea of prioritising the 'channel' and not the 'content' has its intellectual allure. Ensuring that continuity of operations is protected against all odds, in the name of collective or individual security, health risk or economic volatility, social wellbeing or survival tactics – brings to the fore the not-sufficiently-appreciated fact that, without these 'channels', no content would really exist. Without a shell, no ghost – parodying a 1999 artwork by the French artists Pierre Huyghe and Philippe Parreno, who bought the copyright for an unused manga cipher and started to fill the empty vessel in, inviting other artists to give her some

ddefnyddio gan ddechrau llenwi'r llestr gwag a gwahodd artistiaid eraill i roi ychydig o 'fywyd' ynddo. Yn yr un modd, mae'n bosibl i asedau critigol gael eu cadw'n fyw ni waeth beth sy'n cael ei ddiogelu, nac i ba bwrpas. Er enghraifft, caiff trenau ac ysbytai eu hystyried yn gritigol, ond pe caiff trenau eu mabwysiadu i smyglo gwastraff niwclear neu gaethweision wedi'u carcharu, a phe byddai ysbytai yn llefydd ar gyfer thechnegau dinistrio dynol a llofruddiaeth glinigol, efallai y byddem yn fodlon gadael iddynt fynd. Enghreifftiau ydy'r rhain yn amlwg. Y pwynt yw nad yw'r byd seilwaith yn ddim gwell na chelf am roi sicrwydd i ni o'i werth. Mae egwyddorion 'critigolrwydd' bob amser yn berthnasol i'r diben.

'life'. Likewise, critical assets may be kept alive regardless of what is secured and to what aim. For instance, trains and hospitals are considered critical, but if trains are adopted to smuggle nuclear waste or imprisoned slaves, and hospitals are places for clinical murder and human annihilation techniques, perhaps we would be happy to let them go. I'm just exemplifying, obviously. The point is that the world of infrastructure is not better than art at assuring us of its value. Principles of criticality are always relative to the agenda they serve.



**'Have been here
today by boat...
magnificent
place.'**

Postio i: Gennym Ni Bost Posting to: We've Got Mail

II

Gan/By Adam Carr
Curadur Rhaglen Celfyddydau Gweledol/
Visual Arts Programme Curator, MOSTYN



Mae derbyn cerdyn post yn dynodi digwyddiad eithaf anhygoel. Rwy'n meddwl am y math o gerdyn post y gallech ei dderbyn gan aelod o'r teulu neu rywun annwyl yn dymuno'n dda i chi pan fyddant dramor, ond eu bod yn pwysleisio'r ffaith eu bod hwy ar eu gwyliau ac nad ydych chi. Nid yw rhywun yn gwerthfawrogi rhywsut y ffaith bod y cerdyn post wedi teithio drwy leoliadau gwahanol ac wedi goroesi mewn un darn, er nad yw wedi'i ddiogelu. Fodd bynnag, o'i ystyried yn fanylach, gellir ystyried ei daith fel rhywbeth anhygoel, yn fy marn i beth bynnag. Anfonwyd y cerdyn post cyntaf a gynhyrchwyd i gartref Theodore Hook yn Fulham, Llundain, ym 1840. Yr hyn sydd yr un mor arwyddocaol, yn arbennig yng nghyd-destun y traethawd hwn, yw y gellir ei ystyried yn waith celf ond hefyd yn ddarn o gelf gysyniadol. Credir mai Hook wnaeth anfon y cerdyn post ato'i hun; ar flaen y cerdyn mae llun wedi'i beintio â llaw o weithwyr post – sy'n gyfeiriad doniol at y gwasanaeth post. Byddai'r ffaith bod y gweithwyr post yn gallu gweld y neges ddarluniadol wedi peri difyrrwch i Hook. Rydym yn aml yn anghofio nad yw ein negeseuon yn gyfrinachol wrth iddynt gyrraedd pen eu taith.

Mae'r cerdyn post wedi newid ers 1840, ond nid llawer – mae'n parhau i gynnwys yr un nodweddion o ran maint a fformat, a'i allu i gyfleu negeseuon byr yn effeithiol. Y prif wahaniaeth yw'r dulliau cynhyrchu, o ganlyniad i ddatblygiadau technegol.

Er bod y cerdyn post o ddiddordeb i'r rhai sy'n eu hanfon, eu derbyn ac i gasglwyr, mae'n arbennig o ddiddorol i MOSTYN ac, yn fwy cyffredinol, i artistiaid a'r celfyddydau gweledol. Yn 2013, dechreuodd MOSTYN gyflwyno cyfres o arddangosfeydd yn archwilio hanes adeilad yr oriel, a chysylltu hyn gyda thref Llandudno a digwyddiadau y tu hwnt i'r cyd-destun lleol. Daeth y syniad

The receipt of a postcard marks quite an incredible event. I am thinking here of the type of postcard that you might receive from a family member or loved one wishing you well while they are abroad, but really making evident that they are on holiday when you are not. The fact that the postcard has travelled through various locations and has remained intact, despite being unprotected, is not really registered. If considered more closely, however, its journey could be thought about as incredible, at least in my opinion.

The first postcard ever produced was delivered to the residence of Theodore Hook in Fulham, London, in 1840. What is equally significant, especially in the context of this essay, is that the postcard could be seen not only as a work of art, but also as a piece of conceptual art. It is thought that Hook sent the postcard to himself; the front of the card bearing a hand-painted picture of postal workers – a humorous gesture towards the postal service. The fact that the pictorial message could be seen by the postal workers would have been a source of amusement for Hook. We often forget that our messages are no secret during the journey to their destination.

The postcard has indeed changed since 1840, though not by much – it still contains the same characteristics in terms of size and format, and its ability to convey short messages effectively. The greatest difference is in methods of production, due to the rise of technology.

While the postcard is of interest to senders, receivers and collectors, it is particularly interesting to MOSTYN and, more broadly, to artists and the visual arts. In 2013, MOSTYN began a series of exhibitions examining the history of the gallery building, connecting this with the town of Llandudno and on to events beyond the local context. The idea for the exhibitions came when I began

ar gyfer yr arddangosfa hon pan ddechreuais ymchwilio i hanes MOSTYN ar ôl i mi ymuno yn 2012. Datblygodd y diddordeb hwn yn wreiddiol yn dilyn ymweliadau yn ystod fy mh Bentleyndod, a phan ddechreuais fy swydd fel curadur yr arddangosfa, dechreuais feddwl am leoli sefydliad celf gyfoes yn Llandudno, a sut y gallai'r sefydliad hwnnw effeithio ar yr ardal o'i hamgylch.

O ystyried gorffennol cyfoethog yr oriel a'r ardal leol, roedd yn ymddangos yn briodol i gyfuno elfennau o'r gorffennol (cardiau post, dogfennau, arteffactau) gyda gwaith artistiaid cyfoes. Drwy wneud hyn, gallai'r cynnwys hanes ysgogi sgysia am y gwaith cyfoes a'r hanes, gyda'r posibilrwydd y gallai arwain at ymgysylltiad gyda chynulleidfa ehangach.

Roedd arddangosfa gyntaf y gyfres yn canolbwyntio ar agoriad yr adeilad fel oriel luniau i arlunwyr benywaidd. Arddangosfa gyntaf yr oriel, a alwyd yn *Gymdeithas Gelf Merched*, oedd gwaith Cymdeithas Gelf Merched Gwynedd, a fu'n arddangos eu gwaith yn oriel MOSTYN rhwng 1901 a 1903. Roedd yn cynnwys deunydd archifau a gwaith celf gwreiddiol aelodau'r gymdeithas, ochr yn ochr â chelf gyfoes a oedd yn mynd i'r afael â gwahaniaethu. Adeiladwyd yr oriel gan yr Arglwyddes Augusta Mostyn, a chafodd ei defnyddio gan Gymdeithas Gelf Merched Gwynedd, oherwydd gwahaniaethu ar sail rhyw yn y cyfnod. Nid oedd merched yn cael arddangos eu gwaith yn yr Academi Frenhinol Gymreig gerllaw yng Nghonwy.

Y llynedd, defnyddiwyd yr un fframwaith i ymchwilio i'r defnydd a wnaed o oriel MOSTYN fel neuadd ddрил yn ystod y Rhyfel Byd Cyntaf, yng nghyd-destun digwyddiadau lleol a chenedlaethol. Mae cyfraniadau gan bobl leol yn ychwanegu at y casgliad o ddeunyddiau'r arddangosfa.

Mae *We've Got Mail II*, yn ddilyniant o *We've Got Mail*, a gynhaliwyd rhwng mis Ebrill a mis Gorffennaf 2014. Mae'r gyfres

investigating the history of MOSTYN after I joined in 2012. This fascination had originally stemmed from childhood visits, and when assuming the position of exhibition curator I began to think about the placement of a contemporary art institution in Llandudno, and how that institution could affect or relate to its surroundings.

Given that the gallery and the local area has such a rich past, it seemed appropriate to combine elements from that past (postcards, documents, artefacts) with works by contemporary artists. In this way, the history content could generate conversations about the contemporary works and vice versa, and perhaps this would lead to engagement with a wider audience.

The first exhibition of the series looked at the inauguration of the building as a picture gallery for female artists. Titled *Women's Art Society*, it took the Gwynedd Ladies' Art Society, the group that exhibited from 1901 to 1903 at MOSTYN, as a starting point. It included archival material and original artworks by members of the society, alongside contemporary works addressing issues of discrimination. The building of the gallery by Lady Augusta Mostyn, and its subsequent use by the Gwynedd Ladies' Art Society, was as a result of gender discrimination at the time. Ladies were not permitted to show their work at the nearby Royal Cambrian Academy in Conwy.

Last year, the same framework was employed to examine MOSTYN's use as a drill hall during World War One, in the context of local and national events. Contributions from local people enhanced the collection of material on show.

We've Got Mail II, is a continuation of *We've Got Mail*, which took place in April to July of 2014. The sequence of *We've Got Mail* shows (of which there will be a total of four) responds to the gallery in which

o sioeau *We've Got Mail* (bydd cyfanswm o bedair sioe) yn ymateb i'r oriel sy'n gartref i'r arddangosfeydd – yr hen swyddfa didoli post a ddefnyddiwyd i ddatblygu orielau MOSTYN yn 2010. Roedd y sioe *We've Got Mail* gyntaf yn cyflwyno hanes y Post Brenhinol drwy arteffactau, dogfennaeth ac effemera, ynghyd â gwaith celf gan artistiaid a oedd yn gwneud rhyw fath o ddefnydd o'r gwasanaeth post a'i system.

Mae'r arddangosfa bresennol yn mynd i'r afael â gwerthu cardiau post mewn siopau lleol a rhai o bynciau'r cardiau post hynny, yn cynnwys Pwnsh a Jwdi, mulod a pierotiaid. Mae adrannau penodol yn cynnwys teuluoedd Llandudno sydd â hanes hir yn y busnes glan y môr ac mae pob thema yn cael ei harchwilio drwy gyflwyno cardiau post, testun a gwrthrychau. Hefyd, bydd nifer o enghreifftiau clasurol yn cael eu harddangos o'r cyswllt rhwng y cardiau post a'r celfyddydau gweledol gan yr artistiaid Carl Andre, Daniel Buren, Sophie Calle, Robert Filliou, Richard Hamilton a Lawrence Weiner. Mae rhai o'r rhain yn waith celf llwyr, tra bo eraill yn wahoddiadau i arddangosfeydd gan yr artistiaid. Mae'r gwahoddiadau hyn yn enghreifftiau o effemera'r oriel a gwaith celf teilwng. Maent yn dangos y diddordeb a oedd gan artistiaid ers y 1960au mewn defnyddio'r gwasanaeth post a chardiau post fel ffordd o gynhyrchu gwaith a chyrraedd cynulleidfa mewn ffordd newydd.

Drwy ganolbwyntio ar y cerdyn post, mae'r arddangosfa hon yn daith i'r gorffennol a fydd yn gwneud i ni edrych o'r newydd ar dref Llandudno. Mae'n gobeithio dylanwadu'n emosiynol ar feddwl y sawl sy'n edrych arno, yn yr un modd â cherdyn post – ac ystyried cwestiynau sydd nid yn unig yn gysylltiedig â'r cerdyn post a Llandudno, ond hefyd y rhyngweithiad rhwng pobl, cymdeithas a'r byd yn gyffredinol.

the exhibitions are placed – a former postal sorting office into which MOSTYN's galleries were expanded in 2010. The first *We've Got Mail* presented a history of the Royal Mail through artefacts, documentation and ephemera, together with artworks by artists who in various ways used or use postal mail and its system.

The current exhibition addresses the sale of postcards in local shops and some of the subjects of those postcards, including Punch and Judy, donkeys and pierrots. Spotlight sections feature Llandudno families with long histories in the seaside business and each theme is explored through the presentation of postcards, text and objects. Also on show will be a number of classic examples of the meeting between the postcard and the visual arts by artists Carl Andre, Daniel Buren, Sophie Calle, Robert Filliou, Richard Hamilton and Lawrence Weiner. Some of these are out and out artworks, while others are invitations to exhibitions by the artists. The latter are examples of both gallery ephemera and works of art in their own right. They signal the interest of artists from the 1960s to use the postal service and postcards as a way of making work, and reaching out to an audience in a way not explored before.

Focusing on the postcard, this exhibition is a journey into the past which will make us look at the town of Llandudno anew. It hopes to emotionally capture the viewer's mind, in the same way that a postcard has the capacity to do – considering questions relating not only to the postcard and Llandudno, but also to human interaction, society and the world at large.

Yn Y Dechreuad: Ymchwilio I Gennym Ni Bost Beginnings: Researching We've Got Mail

II

Gan/By Jane Matthews
Cydllynydd Tim Ymgysylltu/
Engagement Team Coordinator, MOSTYN



Pan ofynnwyd i ni awgrymu syniadau ar gyfer rhan hanes *We've Got Mail II*, roedd cardiau post yn ddewis amlwg i mi. Rwyf wedi bod yn casglu cardiau post ers nifer o flynyddoedd, ac roeddwn wedi fy swyno gan hanes glan y môr ar ôl treulio gwyliau hapus fy mhentyndod yn Scarborough. Roedd cyswllt cryf cardiau post eisoes yn bodoli rhwng Scarborough a Llandudno oherwydd Will Catlin a'i bierotiaid, a fu'n perfformio yn y ddau leoliad – perffaith!

Ar ôl gweld ffotograff o G.R.Thompson, a oedd yn cael ei alw'n Frenin y Cardiau Post, fe wnaethom benderfynu ymchwilio i rai o bynciau'r cardiau post y byddai wedi'u gwerthu'n lleol. Roedd y teulu Catlin yn fan cychwyn amlwg, ond sylweddolais yn fuan bod teuluoedd eraill yn Llandudno a oedd wedi bod yn y busnes glan y môr ers blynyddoedd, rhai ers diwedd y 1800au. Mae wedi bod yn bleser cwrdd â'r teuluoedd hynny a chlywed eu hanesion. Roedd ein harddangosfeydd blaenorol yn y Gyfres Hanes wedi'u seilio'n bennaf ar waith ymchwil ddogfennol yn bennaf, ond roedd gallu siarad gyda phobl yn uniongyrchol wedi ychwanegu elfen arbennig iawn i'r sioe.

Yn ystod y broses ymchwil, canfu Richard Cynan Jones, MOSTYN, dystiolaeth bod yr oriel sy'n gartref i'r arddangosfa hon wedi bod yn siop a fu'n gwerthu cardiau post Judges yn y gorffennol ym 1933. Cyd-ddigwyddiad anhygoel, a darn arall i'w ychwanegu at hanes yr adeilad. Mae gennym lawer mwy i'w ddarganfod ac rydym yn edrych ymlaen at ei rannu gyda'n hymwelwyr.

Roedd pob un o'r teuluoedd glan y môr yn cefnogi ein syniad o gysylltu ymwelwyr gyda chelf gyfoes drwy archwilio hanes adeilad yr oriel a thref Llandudno, ac mae eu cyfraniadau wedi bod yn hollbwysig i ni. Maent wedi rhoi o'u hamser yn hael iawn i ni ac wedi caniatáu i ni arddangos rhai eitemau gwych. Hoffem ddiolch i Kath Smith, Margo Catlin, Susan French, Frances Jones, John Jones, John K. Jones a Jason Codman Millband.

When we were asked to suggest ideas for the history part of *We've Got Mail II*, postcards was an obvious choice for me. I had collected postcards for a number of years and had been fascinated by seaside history after many happy childhood holidays in Scarborough. There was already a strong postcard link between Scarborough and Llandudno in Will Catlin and his pierrots, who performed at both resorts – perfect!

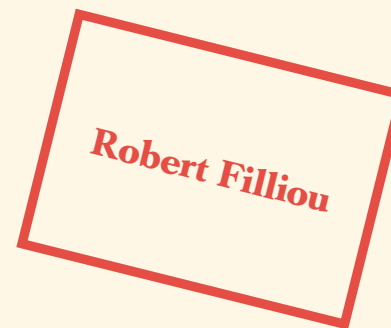
Having seen a photograph of G.R.Thompson, known as the Postcard King, we decided to investigate some of the subjects of the postcards he would have sold locally. The Catlin family was an obvious place to start, but I soon realised that Llandudno had other families who had been in the seaside business for years, some since the late 1800s. What a pleasure it has been to meet those families and to hear their stories. Our previous exhibitions in the History Series have been mainly based on documentary research, but being able to speak to people directly has added a very special element to the show.

During the research process, MOSTYN's Richard Cynan Jones came across evidence that the gallery where we are showing this exhibition used to be a shop selling Judges postcards in 1933. An incredible coincidence and another piece to add to the jigsaw of the building's history. We still have more to discover and we look forward to sharing it with our visitors.

All the seaside families supported our idea of connecting visitors with contemporary art by way of exploring the history of the gallery building and the town of Llandudno, and their contributions have been invaluable. They have been extremely generous with their time and have allowed us to show some wonderful exhibits. Our thanks to Kath Smith, Margo Catlin, Susan French, Frances Jones, John Jones, John K. Jones and Jason Codman Millband.

Artistiaid Cyfranno Participating Artists

Gan/By Adam Carr
Curadur Rhaglen Celfyddydau Gweledol/
Visual Arts Programme Curator, MOSTYN

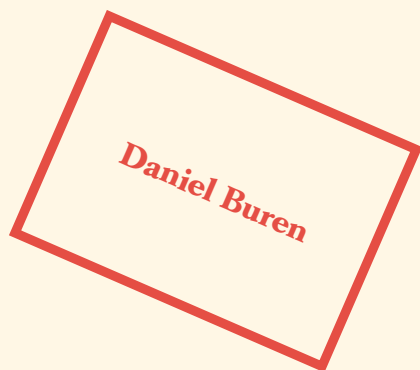


Envelope, 1976
Ffurf cerdyn post wedi'i
argraffu ar amlen post
awyr safonol, Cardiau Post
Ecart Rhif 3, gan Ecart
Publications yn Geneva/
Postcard format printed
onto a standard airmail
envelope, Ecart's Postcards
No.3, made by Ecart
Publications in Geneva



Mae'r darn hwn, gan Robert Filliou (1926 – 1987), yr artist 'Fluxus' o Ffrainc, yn chwarae gyda'r syniad o gerdyn post, yn arbennig y modd y caiff ei anfon heb amlen. Mae'r gwaith ar ffurf cerdyn post y mae amlen post awyr safonol wedi'i hargraffu arno, ar y blaen a'r cefn. Mae'n nodweddiadol o ffôrdd Filliou o weithio – 'ymarfer cyson' fel y dywed yr artist ei hun. Mae hefyd yn tynnu sylw at yr elfen o gymryd rhan a'i hiwmor arbennig sy'n llinyn cyswllt drwy lawer o'i waith amlddisgyblaethol.

This piece, by French Fluxus artist Robert Filliou (1926 - 1987), plays with the very idea of a postcard, particularly the way that it is sent without an envelope. The work takes the format of a postcard onto which a standard airmail envelope is printed, front and back. It is characteristic of Filliou's way of working, 'constant practice' as he put it himself. It also points to the element of participation and his special brand of humour that runs throughout many of his multidisciplinary works.

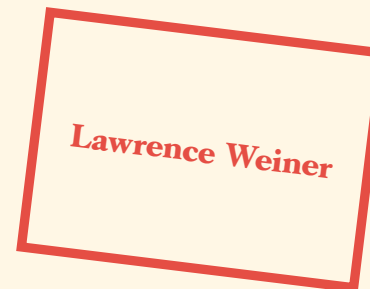


Halifax, 1973/1974

Set o saith cerdyn post a gyhoeddwyd ar y cyd gan Daniel Buren a Multiplacata /Book-set of seven postcards co-published by Daniel Buren and Multiplacata

Mae Daniel Buren (g. 1938) yn enwog am ei waith sy'n chwarae gyda chyd-destun a materion yn ymwneud ag arddangos. Mae'r set hon o gardiau post yn darlunio cyfres o waith a wnaeth yn Halifax, Nova Scotia ym mis Ebrill 1973. Yma, addurnodd Buren adeilad gwag yn y ddinas gyda'i streipiau nodweddiadol o liwiau gwahanol, a newidiodd bob dydd am saith diwrnod. Mae pob cerdyn post yn bwysig i gyfleu ymwybyddiaeth o'r gwaith, ac mae hefyd yn gofnod o'r gwaith. Fel llawer o gardiau post a gyhoeddwyd gan artistiaid yr oes hon, mae'r ffin rhwng bod yn gelfwaith ac yn astudiaeth ffotograffig o gelfwaith yn denau iawn. Ystyrir mai'r 1970au oedd oes aur celfyddyd gysyniadol, ac yn ystod y cyfnod hwn, gwahoddwyd nifer o artistiaid adnabyddus i addysgu a chyflawni prosiectau yn y brifysgol yn Halifax a'r cyffiniau.

Daniel Buren (b.1938) is known for his works that play with context and issues of display. This set of postcards depicts a series of works that he did in Halifax, Nova Scotia in April 1973. Here Buren adorned an unoccupied building in the city with his signature stripes in different colours, which changed daily for a total of seven days. Each postcard is important for conveying awareness of the work, while also recording the work. Like many postcards issued by artists of this time, the piece runs a fine line between being an artwork and being a photographic study of an artwork. The 1970s are considered to be the golden age of conceptual art, during which a number of now well-known artists were invited to teach and do projects in and around the university in Halifax.



Beached, 1970

Gwahoddiad cerdyn post gan Oriol Teledu Fernsehalerie Gerry Schum yn Hannover i achlysur sgrinio'r cerflun fideo rhwng 13 a 18 Hydref 1970 yn stonin Konrad Fischer yn Ffair Gelf Kunstmarkt Köln / Postcard invitation from Fernsehalerie Gerry Schum, Hannover, to the screening of the video sculpture from 13 to 18 October 1970 at Konrad Fischer's stand at Kunstmarkt Köln

Mae'r gwahoddiad cerdyn post hwn, gan yr artist Lawrence Weiner (g. 1942) o America, yn arwydd o gyfnod mewn hanes celfyddyd lle'r oedd ei waith ei hun yn newid cyfeiriad yn ogystal â gwaith llawer o artistiaid eraill. Yn y cyfnod hwn, roedd syniadau newydd yn cael eu harddel yn hytrach na safonau traddodiadol o gelfyddyd. Mae cefn y cerdyn post yn nodi: 'Ar 16 Awst 1970 yn yr Iseldiroedd, creodd Lawrence Weiner 5 enghraifft o Beached. Mae pob un o'r 5 darn o gelfyddyd gwybodaeth weledol wedi'i wneud mewn un rhifyn . . . Mae Lawrence Weiner yn dewis peidio â llofnodi darnau o gelfyddyd gwybodaeth neu ddarnau o waith'. Mae'r cerdyn post yn gofnod o fideo sydd ynddo'i hun yn gofnod o waith gan yr artist. Mae'r fideo yn dechrau drwy gyhoeddi datganiad enwog Weiner. 'Gall artist greu gwaith a/neu gall ddyfeisio gwaith a/neu nid oes angen iddo greu gwaith'. Mae'r cwestiwn o ran ymhle mae'r gwaith yn bodoli - gweithredoedd yr artist, y fideo neu'r cerdyn post - yn fwriadol ar ran yr artist.

This postcard invitation, by American born artist Lawrence Weiner (b.1942), signals a period in art history in which not only his own work was changing direction but also that of many other artists. It was a time when traditional standards of art making were being replaced with new ideas. The reverse of the postcard notes: 'On 16 August 1970 in Holland Lawrence Weiner built 5 examples of Beached. Each of these 5 visual informations is made in an edition of one . . . Lawrence Weiner chooses not to sign informations or works.' The postcard documents a video which itself is a record of a work by the artist. The video begins with an announcement of Weiner's now infamous declaration. 'An artist may construct a work and/or a work may be fabricated and/or a work need not be built'. The question of where the work exists – the action by the artist, the video or the postcard – is deliberate on the part of the artist.





The Detachment
[*Die Entfernung*], 1996
Set gyflawn o 12 cerdyn
post y gellir eu datgysylltu
a gyhoeddwyd gan G+B
Arts International ac oriel
Arndt & Partner Gallery
/Complete set of twelve
detachable postcards
published by G+B Arts
International, and Arndt
& Partner Gallery

Mae'r artist o Ffrainc, Sophie Calle (g. 1953) wedi defnyddio effemera orielau ac arddangosfeydd yn ogystal â'r gelyfddyd gwneud llyfrau drwy gydol ei gyrfa. Mae *The Detachment* [*Die Entfernung*] yn rhifyn o 12 cerdyn post y gellir eu datgysylltu a gafodd eu cynnwys mewn llyfr gan yr artist, sy'n darlunio cofebion o Weriniaeth Ddemocrataidd yr Almaen yn Berlin cyn ac ar ôl eu symud. Mae'r delweddau o'r cardiau post wedi'u cydblethu â'r testun, sy'n sylwadau gan bobl y gwnaeth Calle gyfweld â nhw ynghylch eu hatgofion unigol am y cofebion a'u hymatebion i'r ffaith iddynt gael eu symud. Gan droi'r ffotograffau yn gardiau post, mae Calle yn rhoi bywyd newydd i atgofion am y cofebion a'r cofebion eu hunain drwy rwydwaith dosbarthu diderfyn - y gwasanaeth post.

French artist Sophie Calle (b.1953) has made ready use of gallery and exhibition ephemera as well as book making throughout her career. *The Detachment* [*Die Entfernung*] is an edition of twelve detachable postcards that were included in a book by the artist, depicting monuments from the GDR in Berlin before and after their removal. The images of the postcards are married with texts, which are remarks from people who Calle interviewed about their individual memories of the monuments and responses to their removal. Turning the photographs into postcards, Calle gives the memory of the monuments and the monuments themselves a new lease of life through an unlimited distribution network – the postal service.



Whitley Bay I, 1965/1966
Ffotograff arlliwedig,
cerdyn post a gyhoeddwyd
gan oriel Robert Fraser
Gallery 69 Duke Street
Llundain W1 /Tinted
photograph, postcard
published by Robert Fraser
Gallery 69 Duke Street
London W1

Mae'r darn hwn, gan yr artist Prydeinig Richard Hamilton (1922 - 2011), yn un o'r enghreifftiau cyntaf iddo ystyried y cerdyn post a'i estheteg yn ei waith. Yr olygfa a ddarlunnir yn y cerdyn post yw Whitley Bay ger Newcastle, lle bu Hamilton yn athro am nifer o flynyddoedd. Cafodd y ffotograff ei droi'n baentiad gan Hamilton ac yna'n gerdyn post, a welir yma. Roedd y broses hon o bosibl yn ffordd o wyrddroi goruchafiaeth peintio a ffotograffiaeth, yr oedd gan lawer o artistiaid ddiddordeb ynddynt yn y cyfnod. Wrth ddisgrifio'r olygfa, dywedodd Hamilton: 'Mae'n fy rhyfeddu bod camera yn gallu portreadu cymaint o wybodaeth am eiliad fer o weithgarwch dros hanner milltir o draeth yn Whitley Bay ar ddiwrnod o haf. Rwy'n synnu bod marciau a siapiau, syml neu gymhleth, yn gallu pricio'r ymwybod'.

This piece, by British artist Richard Hamilton (1922 - 2011), is one of the first instances where he considered the postcard and its aesthetic in his work. The scene depicted in the postcard is of Whitley Bay near Newcastle, where Hamilton taught for several years. The photograph was turned into a painting by Hamilton and then into a postcard, seen here. This process was perhaps a way to upset the dominance of painting and photography, which many artists were interested in exploring around the time. Of the scene Hamilton has remarked: 'I find it astonishing that a flick of a shutter over a coating of silver emulsion can snatch so much information about that millisecond of activity over half a mile of beach at Whitley Bay one summer's day . . . I marvel that marks and shapes, simple or complex, have the capacity to enlarge consciousness.'





Wood and Metal Sculpture,
1960 i /to 1975, 1976
Gwahoddiad cerdyn post
i arddangosfa rhwng 7 a
28 Ionawr 1976 yn oriel
John Weber Gallery,
Efrog Newydd /Postcard
invitation to exhibition
from 7 to 28 January 1976
at John Weber Gallery,
New York

Roedd yr artist Carl Andre (g. 1935) o America yn defnyddio'r cerdyn post yn aml ar gyfer gwahoddiadau a chyhoeddiadau. Roedd y rhain yn aml yn gyfansoddiadau a gyflwynwyd ac a ddyluniwyd ganddo ef ei hun a oedd yn unigryw i'r cerdyn post, ac roeddent yn rheolaidd yn cynnwys geiriau yn ymwneud â'i broffesiwn cynnar fel bardd. Mewn cyfweiliad yn 2002, dywedodd Andre: 'Rydw i wedi bod yn hoff o ffurf y cerdyn post erioed. Fawr iawn o le y mae dyddiad a lleoliad sioe yn ei gymryd felly rydw i fel arfer yn defnyddio'r gweddill ar gyfer llun neu destun sy'n gysylltiedig â'r sioe. Dydw i erioed wedi defnyddio llun o'r gwaith ei hun, neu pur anaml ydw i wedi gwneud hynny'.

American born artist Carl Andre (b.1935) made frequent use of the postcard for invitations and announcements. These were often self-designed and presented compositions that were exclusive to the postcard, regularly featuring words related to his early occupation of being a poet. In an interview in 2002 Andre said: 'I have always liked the postcard form. The date and place of a show takes up very little space so I have usually used the rest for an image or a text related to the show. I have never used an image of the work itself, or very seldom.'

Daw'r holl waith drwy garedigrwydd casgliad /
All works courtesy of the collection of Jeremy Cooper



'For urgent
message see
other pc.'

Hanes History

Gan/By Jane Matthews
Cydllynydd Tim Ymgysylltu/
Engagement Team Coordinator, MOSTYN



Hanes Cardiau Post History of Postcards

Ers i'r cerdyn post plaen cyntaf gael ei gyflwyno ym Mhrydain Fawr ym 1870, mae'r cerdyn bach petryal wedi creu hanes diddorol iawn fel gwrthrych ymarferol ac addurniadol. Er y cafodd cardiau post gyda lluniau arnynt eu cyflwyno yma ym 1894, ni chafodd y fformat perffaith ei gyflawni tan 1902, pan oedd y 'cefn rhanedig' yn galluogi i'r cyfeiriad a'r neges fod ar un ochr a'r darlun ar yr ochr arall. Cynyddodd y defnydd o gardiau post yn aruthrol, am ei fod yn ffordd wych o drosglwyddo negeseuon byr. Gyda nifer o ddsbarthiadau post y dydd, cafodd 926 miliwn o gardiau post eu dosbarthu'n genedlaethol ym 1913.

Mae cardiau post yn darparu hanes cymdeithasol cynhwysfawr, am eu bod yn darlunio cymaint o bynciau gwahanol; glan y môr a golygfeydd o drefi, digwyddiadau o bob math, pobl, hysbysiadau ac yn y blaen. Efallai bod casglwyr yn chwilio am fathau penodol, er enghraifft rhai ffotograffig, wedi'u paentio â llaw, cyfarchion a phethau newydd.

Ar ôl y Rhyfel Byd Cyntaf, gwelwyd gostyngiad yn ei boblogrwydd oherwydd y defnydd cynyddol yn y ffôn ac yn y pen draw roedd cardiau post yn cael eu cysylltu'n bennaf â gwyliau glan y môr. Dechreuodd artistiaid cyfoes ymgymryd â'r cyfrwng yng nghanol yr 20fed ganrif, ac mae cardiau post yn parhau i fod yn ysbrydoliaeth hyd heddiw.

Since the introduction of the plain postcard in Great Britain in 1870, the small rectangular card has enjoyed a fascinating history as both a practical and a decorative object. Although picture postcards appeared here in 1894, the perfect format wasn't achieved until 1902, when the 'divided back' allowed the address and message to be on one side and the picture on the reverse. There was an explosion in usage, as this was an excellent way to transmit short messages. With several postal deliveries per day, there were 926 million postcards delivered nationally in 1913.

Postcards provide a comprehensive social history, as they depict so many subjects; seaside and town views, events of all kinds, people, advertisements etc. Collectors may look for particular formats, such as photographic, hand-painted, greetings and novelty.

After World War One, there was a decline in popularity as the use of the telephone increased and eventually postcards came to be associated mainly with seaside holidays. Contemporary artists began to take up the medium in the middle of the 20th century and postcards still remain an inspiration to the present day.



**‘We are
enjoying the
change despite
weather.’**



Cerdyn post o Llandudno **A postcard from Llandudno**

Dechreuodd gwyliau glan y môr pan benderfynodd meddygon y 18fed ganrif bod gan ddŵr y môr fuddiannau iechyd. Cafodd tref Llandudno ei datblygu gan y teulu Mostyn, ar gyfer ymwelwyr yn bennaf ac, ar ôl i'r rheilffordd gyrraedd yno ym 1858, cafodd mwy o atyniadau eu hadeiladu i fodloni'r ymwelwyr. Ym 1891 roedd 5 plaffform yn yr orsaf ac erbyn y 1930au, roedd bron i 100 o drenau'n cyrraedd bob diwrnod yn ystod tymor yr haf.

Yn fuan iawn, roedd Llandudno yn cael ei galw'n 'Frenhines Cyrchfannau Cymru' a dechreuodd yr ymwelwyr anfon cardiau post o'r pier, y llongau padlo, y peiriannau ymdrochi, tramffordd y Gogarth a'r gwahanol fathau o adloniant. Roedd pobl yn teithio o Llandudno i lecynnau prydferth mewn cerbydau, siarabâng, bysys, trenau a cheir ac, unwaith eto, roedd y cardiau post yn cofnodi eu hanturiaethau.

Mae cardiau post yn dangos sut mae'r ardal wedi newid dros amser, ond yn annhebyg i nifer o gyrchfannau eraill, mae Llandudno wedi llwyddo i gynnal ei swyn glan y môr ac mae teuluoedd yn dychwelyd flwyddyn ar ôl blwyddyn. Os ydych ar eich gwyliau yma – cofiwch anfon cerdyn post!

Seaside holidays began when 18th century doctors decided that sea water had health benefits. Llandudno was developed by the Mostyn family, specifically to cater for tourists and after the arrival of the railway in 1858, more attractions were built to satisfy visitors. In 1891 there were 5 platforms at the station and by the 1930s nearly 100 trains arrived per day in the summer season.

Soon Llandudno was known as the 'Queen of Welsh Resorts' and holidaymakers started sending postcards of the pier, the paddle steamers, the bathing machines, the Great Orme tramway and the various forms of entertainment. People travelled from Llandudno to local beauty spots by carriage, charabanc, coach, train and car and again postcards recorded their adventures.

Postcards show how the area has changed over time, but unlike many other resorts, Llandudno has retained its seaside charm and families return year after year. If you're on holiday here – don't forget to send a postcard!



Cardiau post pryfoclyd Saucy postcards

Roedd cardiau post pryfoclyd yn rhan annatod o oes aur gwyliau glan y môr a gwelwyd cynnydd aruthrol yn eu gwerthiant yn y 1930au. Un o gyhoeddwyr mwyaf enwog y genre hwn oedd cwmni Bamforth o Swydd Efrog. Roedd cardiau comig wedi'u darlunio â llaw yn dangos golygfeydd gyda chymeriadau ystrydebol, er enghraifft gw r dan fawd eu gwragedd a pharau newydd briodi, gyda llawer o'r hiwmor yn deillio o ystyron dwbl ac ensyniadau.

Yn ystod y 1950au, roedd cardiau post pryfoclyd yn cael eu hystyried yn fygythiad i foesoldeb a chafodd perchnogion siopau mewn cyrchfannau megis Blackpool eu herlyn am werthu cardiau penodol. Mewn ymgais i osgoi cael eu herlyn, sefydlodd nifer o gyrchfannau eu byrddau sensoriaeth cardiau post lleol eu hunain. Byddai'r pwyllgorau yn cyhoeddi cardiau gyda stamp 'wedi'i gymeradwyo' neu 'wedi'i anghymeradwyo' ar y cefn, ond nid oedd gan hyn unrhyw statws cyfreithiol. Ym 1953, cafodd mwy na 32,000 o gardiau post eu hatafael a'u dinistrio a pharhaodd yr erlyniadau hyd at y 1960au.

Mae gan y cardiau apêl 'hynafion' erbyn hyn ac er bod yr hiwmor yn cynrychioli dyddiau a fu, maent yn parhau i gael eu gwerthu yn Llandudno ac mewn cyrchfannau eraill.

Saucy postcards were very much part of the golden age of seaside holidays and their sales rocketed in the 1930s. One of the most prolific publishers of this genre was the Yorkshire company Bamforth. Hand-drawn comic cards depicted scenes with stereotypical characters such as henpecked husbands and newlyweds, with much of the humour stemming from double entendre and innuendo.

During the 1950s, saucy postcards were seen as a threat to morality and shopkeepers in resorts like Blackpool were prosecuted for stocking particular cards. In an attempt to prevent prosecution, many resorts set up their own local postcard censorship boards. The committees would issue cards with an 'approved' or 'disapproved' stamp on the reverse, but this had no legal standing. In 1953 over 32,000 seized postcards were destroyed and prosecutions continued into the 1960s.

The cards now have a vintage appeal and although the humour is representative of a bygone age, you can still find them for sale in Llandudno and other resorts.



Bamforth a'i Gwmni Bamforth & Co

Sefydodd James Bamforth ei fusnes ffotograffiaeth yn Holmfirth, Swydd Efrog, ym 1870. Llwyddodd i gynhyrchu sleidiau llusern hud a oedd yn dangos ei ffotograffau ei hun 13 mlynedd yn ddiweddarach, a rhwng 1883 ac 1914, fe gynhyrchodd fwy nac 20,000 o ddelweddau. Roedd James, un o gynhyrchwyr ffilmiau cyntaf Prydain, yn defnyddio pobl leol fel aelodau ei gast.

Dechreuodd Bamforth gynhyrchu cardiau post ym 1903, gan ddefnyddio catalog hanesyddol helaeth o sleidiau llusern hud. Ar ôl y Rhyfel Byd Cyntaf, gwelwyd dirywiad yn nifer y gwerthiannau o gardiau sentimental a gwelodd mab James Bamforth, Edwin, botensial y cardiau post comig. Crëwyd arddull penodol gan artist cyntaf y cwmni, Douglas Tempest, a chafodd yr arddull hwnnw ei gynnal dros y blynyddoedd, oherwydd dim ond 4 artist a gyflogwyd erioed gan y cwmni. Yn ystod y 1950au, Bamforth oedd un o'r 4 o gyhoeddwy'r cardiau post a wynebodd achos llys am anweddustra, ond canfuwyd y cwmni yn ddieuog.

Parhaodd busnes y teulu hyd at 1987 a heddiw, mae perchennog presennol yr enw yn rhoi trwydded i ddelweddau'r cardiau gael eu defnyddio ar gynhyrchion gwahanol.

James Bamforth established his photography business in Holmfirth, Yorkshire, in 1870. He was able to produce magic lantern slides based on his own photographs 13 years later, and between 1883 and 1914 he produced over 20,000 images. One of the earliest British film-makers, James used local people as cast members.

Bamforth began publishing postcards in 1903, using the extensive back catalogue of magic lantern slides. After World War One, the sale of sentimental cards declined and James Bamforth's son Edwin saw the potential in comic postcards. The company's first artist Douglas Tempest created the distinctive style and this was maintained over the years as only 4 staff artists were ever employed. During the 1950s, Bamforth was one of only 4 postcard publishers to stand trial for obscenity, but the firm was acquitted.

The family continued in the business until 1987 and the current owner of the name licenses the images of the cards for use on products.



Y Brenin Cardiau Post The Postcard King

Ganwyd George Robert Thompson (1855-1929) yng Ngogledd Swydd Efrog ac, ar ôl gwasanaethu fel prentis i argraffydd yn Hull, symudodd i Llandudno i fyw ym 1877. Bu'n cynorthwyo gyda'r gwaith o sefydlu'r papur newydd lleol y 'Llandudno Advertiser' ac agorodd nifer o siopau.

Roedd Thompson yn gwerthu papurau newydd yn bennaf ac, ar ôl gwneud penderfyniad busnes beiddgar, hwy oedd yr unig ddosbarthwr yng Ngogledd Cymru a oedd yn gwerthu holl gyhoeddiadau Gwasg Harmsworth, a oedd yn cynnwys y Daily Mail a'r Daily Mirror. Wrth i boblogrwydd cardiau post gynyddu, cynyddodd Thompson ei stoc, gan gynnig amrywiaeth eang ohonynt.

Oherwydd y nifer aruthrol o gardiau post a oedd yn cael eu gwerthu gan Thompson, a'r ffaith ei fod yn edrych yn debyg iawn i'r Brenin Siôr V, derbyniodd y llysenw 'Y Brenin Cardiau Post'. Penderfynodd fanteisio ar hyn yn gyflym, ac fe argraffodd nifer o gardiau post gyda'r teitl hwn ar y cefn, a darlun ohono'i hun.

George Robert Thompson (1855-1929) was born in North Yorkshire and, after serving as an apprentice printer in Hull, he arrived in Llandudno in 1877. He assisted in establishing the local newspaper the 'Llandudno Advertiser' and opened a number of shops.

Thompson primarily sold newspapers and in a bold business move, he became sole North Wales distributor of all publications by Harmsworth Press, which included the Daily Mail and the Daily Mirror. With the rise in the popularity of the picture postcard, Thompson increased his stock, offering a wide variety.

Due to the sheer volume of postcards sold by Thompson, and the fact that he bore an uncanny resemblance to King George V, he became known as the 'Postcard King'. He quickly took advantage of this and had many postcards published with this title on the reverse, together with a portrait of himself.



Gwerthu cardiau post yn Llandudno Selling postcards in Llandudno

Roedd prif safle Thompson yn 63a Stryd Mostyn a 15 South Parade ac, oherwydd bod ganddo deulu mawr, roedd digon o bobl ar gael i'w helpu. Mae'r adeiladau wedi goroesi hyd heddiw, er bod y ddau bellach yn fwytai – y Coffee Centre a Holmes Place. Cynhaliwyd busnes y teulu gan Anne ei ferch am flynyddoedd lawer, ond yn raddol cafodd y siopau eu gwerthu a dim ond y siop yn South Parade oedd ar ôl yn y diwedd.

Bu mab Annie, John Smith, yn gweithio yn siop South Parade nes iddo ymddeol yng nghanol y 1980au. Byddai gwerthwyr o argraffwyr gwahanol yn teithio i Landudno gyda chatalogau o gardiau post i John ddewis ohonynt. Yn ogystal â chardiau post, roedd y siop yn gwerthu papurau newydd, tybaco, cardiau cyfarch a theganau glan y môr. Byddai pobl yn mynd â ffilmiau camera i'r siop i'w prosesu (yng Nghraig-y-Don) ac roedd ciosg hufen iâ yn cael ei rentu gan Fortes y tu allan i'r siop. Roedd y siop, a oedd ar agor tan 9 yr hwyr yn ystod yr haf, ac mewn lleoliad gwych, yn sicr o fod yn lleoliad bywiog iawn.

Thompson's main premises were at 63a Mostyn Street and 15 South Parade and with a large family, he had many pairs of hands to help. The buildings can still be seen, although they are now both restaurants – the Coffee Centre and Holmes Place respectively. His daughter Annie continued in the family business for many years, but gradually the shops were sold until only South Parade remained.

Annie's son John Smith worked in the South Parade shop until his retirement in the mid-1980s. Travelling salesmen from various publishers would bring catalogues of postcards from which John would make his selection. Besides postcards, the shop sold newspapers, tobacco, greetings cards and seaside toys. Films were taken in for processing (in Craig-y-Don) and an ice cream kiosk outside was rented by Fortes. Opening until 9pm in summer, and being in a prime location, the shop would have been a lively place.



'I am going to
stroll on the
Prom tonight.'



Valentine a'i Feibion Valentine & Sons

Un o'r cynhyrchwyr cardiau post mwyaf blaenllaw oedd Valentine's o Dundee. Dechreuodd James Valentine ei yrfa fel ysgythrwr, llyfrwerthwr ac argraffydd ac fe sefydlodd ei fusnes ffotograffiaeth ei hun ym 1851. Roedd yn gweithio gyda'i feibion, ac roedd yn cynhyrchu delweddau ar raddfa fawr i'w hargraffu fel cardiau post.

O droad y ganrif, bu nifer fawr o ffotograffwyr yn gweithio o'r gwanwyn i'r hydref, yna byddent yn treulio'r gaeaf yn prosesu eu delweddau. Ym 1907, cafodd 40 o artistiaid eu cyflogi i orffen y negatifau, er enghraifft ychwanegu dŵr i ffowntenni a phobl i olygfeydd - ffurf gynnar o photoshop! Roedd peiriant awtomataidd cartref yn gallu cynhyrchu 28 o gardiau post ar un ddalen ac, yn y 1930au, roedd y cwmni'n cynhyrchu cymaint â miliwn o gardiau post bob wythnos yr haf.

Penderfynodd Valentine ganolbwyntio ar gynhyrchu cardiau cyfarch yn y pen draw, a chafodd y cwmni ei brynu gan Hallmark ym 1980, a symudodd y gwaith gweithgynhyrchu o Dundee i Ddilyn ym 1994.

One of the leading postcard production companies was Valentine's of Dundee. James Valentine started out as an engraver, stationer and printer and he established his photography business in 1851. Working with his sons, he was successful in mass-producing images for printing as postcards.

From the turn of the century, a large number of photographers worked from spring to autumn, then spent the winter processing their images. In 1907, 40 artists were employed to touch up the negatives, for example adding water to fountains and figures to scenes – an early form of photoshop! An automated home-built machine was able to produce 28 postcards per sheet and in the 1930s the firm was producing as many as a million postcards each week in the summer.

Valentine's eventually concentrated on greetings card production, was taken over by Hallmark in 1980 and manufacturing transferred from Dundee to Dublin in 1994.



Will Catlin (1872-1953)

Ganwyd Will Catlin yn William Fox yng Nghaerlŷr ym 1872. Ar ôl newid ei enw i Catlin, dechreuodd ei gwmni pierot ei hun (Catlin's Favourite Pierrots) ar y traethau yn Scarborough ym 1894. Roedd yn ddechrau ymerodraeth adloniant a chyn hir roedd ganddo gwmni pierot mewn nifer o gyrchfannau glan y môr a dechreuodd agor theatrau.

Prynodd Catlin theatr yr Hippodrome yn Llandudno ac agorodd y theatr fel theatr Arcadia ym 1916 fel cartref Catlin's Royal Pierrots a Catlin's Follies yn ddiweddarach. Roedd y theatr ar safle Venue Cymru heddiw.

Roedd Catlin yn ŵr busnes craff, ac roedd yn gwerthu cardiau post a thafenni caneuon i hysbysebu ei sioeau pierotiaid, ac roedd perfformiadau gaeaf mewn dinasoedd megis Leeds yn sicrhau cynulleidfâ awyddus ar gyfer yr haf. Bu farw yn ei gar y tu allan i'r Arcadia ym 1953 ac roedd y deyrnged flodau ar ei arch ar ffurf siâp het pierot.

Will Catlin was born William Fox in Leicester in 1872. After changing his name to Catlin, he started his own pierrot troupe (Catlin's Favourite Pierrots) on the sands in Scarborough in 1894. It was the start of an entertainment empire and he soon had pierrot troupes in many seaside resorts and began to open theatres.

Catlin bought the Hippodrome theatre in Llandudno and opened it as the Arcadia in 1916 as the home of Catlin's Royal Pierrots and later Catlin's Follies. The theatre was on the site of the current Venue Cymru.

An astute businessman, Catlin sold postcards and song sheets to advertise his pierrot shows and winter performances in cities such as Leeds ensured an eager audience for the summer. He died in his car outside the Arcadia in 1953 and the floral tribute on his coffin was in the shape of a pierrot's hat.



Pierotiaid Pierrots

Roedd y pierot, a ddatblygodd ar ddiwedd y 17eg ganrif, yn gymeriad stoc yn repertoire Commedia dell'Arte, grŵp teithiol o ddiddanwyr Eidalaidd. Roedd yn gymeriad trist fel arfer, ac fe ymddangosodd mewn pantomeim yn Lloegr ym 1717.

Ym 1891, creodd Clifford Essex y grŵp Prydeinig cyntaf o ddiddanwyr pierot glan y môr, ac roedd eu perfformiadau yn cynnwys canu, dawnsio a chomedi. Erbyn y 1920au, roedd mwy na 500 o gwmnïau mewn trefi arfordirol. Roedd pierotiaid Catlin yn gwisgo'r wisg draddodiadol, gyda pom poms a hetiau pigfain ac wynebaw gwynion. Roedd y perfformwyr yn wrywaidd ac nid oedd Catlin yn caniatáu iddynt gael eu gweld yn agos at ferched, er mwyn diogelu eu hapêl i ddilynwyr benywaidd.

Roedd y pierotiaid yn cael eu hanfon yn aml i gyfarch ymwelwyr a oedd yn cyrraedd gorsaf reilffordd Llandudno, a fyddai wedi bod yn ddechrau cyffrous i'r gwyliau. Yn y pen draw, datblygodd y cwmnïau i fod yn bartïon cyngerdd gyda chast cymysg, a diflannodd y sioeau pierot yn raddol.

Originating in the late 17th century, Pierrot was a stock character in the repertoire of the Commedia dell'Arte, a travelling group of Italian players. Usually a rather sad figure, he appeared in English pantomime in 1717.

In 1891 Clifford Essex created the first group of British seaside pierrot entertainers, whose performances included songs, dances and comedy. By the 1920s there were over 500 troupes in coastal towns. Catlin's pierrots wore the traditional costume with pom poms and conical hats and they had white faces. Performers were male and Catlin did not allow them to be seen in close contact with women, in order to preserve their appeal for female fans.

The pierrots were often sent to greet visitors arriving at Llandudno railway station, which must have made for an exciting start to holidays. Eventually the troupes became concert parties with a mixed cast and pierrot shows gradually disappeared.



Teithiau ar gefn mulod Donkey rides

Fel un o'r ddau deulu a oedd yn cynnig teithiau ar gefn mulod ar Draeth y Gogledd, Llandudno, dechreuodd y teulu Hughes yn y 1870au. Mae'n debyg mai'r wynebaw mwyaf cyfarwydd oedd Llew Hughes ac Olwen Burroughs (a oedd yn cael ei hadnabod yn lleol fel 'y wraig mulod'). Bu'r ddau yn gweithio ar hyd eu hoes ac roedd ganddyn nifer o ddilynwyr ar draws y byd, a oedd yn aml yn cadw mewn cysylltiad â hwy drwy lythyr. Yn anffodus, daeth y busnes i ben pan fu farw Olwen yn 2010.

Mae Susan French, wyres Llew yn cofio sut y byddai Llew yn chwibanu ger y giât yn gynnar yn y bore yn Stryd Jubilee, a byddai plant y teulu yn ei helpu i ddod â'r mulod at ei gilydd o'r caeau gerllaw, eu hebrwng i'r traeth a helpu yn ystod y dydd. Nid oeddent yn cael unrhyw seibiant yn ystod tymor yr haf! Cafodd pob plentyn yn y teulu ful wedi'i enwi ar eu hôl, ac roedd Llew yn paentio'r enwau ar y ffrwynau.

Dros y blynyddoedd, mae llawer o blant lleol ac ymwelwyr wedi helpu gyda'r mulod hefyd, a Margo Catlin oedd un o'r rhain.

As one of two families giving donkey rides on Llandudno's North Shore, the Hughes family started out in the 1870s. Probably the most familiar faces were Llew Hughes and Olwen Burroughs (known locally as 'the donkey lady'). Both worked all their lives and had many fans worldwide, who often kept in touch by letter. Sadly, the business ended when Olwen passed away in 2010.

Susan French, Llew's granddaughter, recalls that Llew would whistle at the gate early in the morning in Jubilee Street and the children of the family would help collect the donkeys from nearby fields, walk them to the beach and help during the day. There were no days off in the summer season! All the children in the family had donkeys named after them and Llew painted their names on the bridles.

Over the years, many local children and holidaymakers also helped with the donkeys, a young Margo Catlin being one of them.





Y mulod heddiw The donkeys today

Dechreuodd Les Jones a'i wraig Frances eu busnes mulod ar Draeth y Gogledd ym 1949 ac mae'r busnes teuluol yn parhau hyd heddiw, gan ei ddisgrifio fel 'llafur cariad'. Mae'r mulod yn treulio'r gaeaf ar ffermydd yn ardal Nantwich ac yn dychwelyd i Landudno ym mis Mai, er mwyn dechrau gweithio yn ystod Gŵyl y Banc y Gwanwyn.

Mae 22 o fulod ar hyn o bryd, ond dim ond 8 fydd ar y traeth bob diwrnod. Mae John, mab Les a Frances, hefyd yn magu mulod ac enw'r ebol diweddaraf, a anwyd ym mis Medi 2014, yw Elsa. Ni fydd yn barod i blant farchogaeth arni nes y bydd yn 5 oed a gallai weithio am hyd at 20 mlynedd.

Er gwaethaf costau trwyddedau, biliau milfeddyg, costau rhentu caeau, yswiriant ac yn y blaen, mae'r swydd yn un bleserus. Mae'r teulu'n darparu mulod ar gyfer partïon a gwyliau ac mae mab John (o'r enw John hefyd) yn hyrwyddo'r busnes drwy'r cyfryngau cymdeithasol. Fodd bynnag, nid oes unrhyw fwriad i osod terfynellau talu di-gyffwrdd ar gyfrywyau fel sy'n digwydd yn Blackpool!

Les Jones and his wife Frances started their North Shore donkey business in 1949 and the family continues to trade, describing it as a 'labour of love'. The donkeys spend the winter on farms in the Nantwich area and return to Llandudno in May, ready to start work at Spring Bank Holiday.

There are currently 22 donkeys, but only 8 will be on the beach each day. John, the son of Les and Frances, also breeds donkeys and the latest foal, born in September 2014, is called Elsa. She won't be ready to give rides until she is 5 years old and she could work for up to 20 years.

Despite the expense of licences, vet bills, field rentals, insurance etc, the job is an enjoyable one. The family provide donkeys for parties and festivals and John's son (also called John) promotes through social media. However, there are no plans to attach contactless payment terminals to saddles as in Blackpool!



Pwnsh a Jwdi Punch and Judy

Gellir olrhain cymeriad Mr. Pwnsh i un o gymeriadau stoc Commedia dell'Arte, ond ceir y cyfeiriad cyntaf ym Mhrydain yn un o gofnodion dyddiadur Samuel Pepys ym 1662. Ymddangosodd Mr. Pwnsh y tro cyntaf fel pyped llinyn ac nid yw'n glir pam y datblygodd i fod yn byped llaw.

Roedd sioeau Pwnsh a Jwdi i'w gweld mewn dinasoedd drwy'r cyfnod Fictoriaidd a'r cyfnod Edwardaidd ac roedd y cynnydd mewn teithiau trên yn darparu cynulleidfaoedd newydd mewn cyrchfannau glan y môr. Cafodd y sioeau eu creu ar gyfer oedolion yn wreiddiol, ac roedd y stori yn cael ei pherfformio, fel heddiw, gan un pypedwr mewn caban, gyda'r gynulleidfa'n cael ei hannog i gymryd rhan. Roedd straeon y sioeau bob amser yn amserol, ac yn gwawdio sefydliadau'r cyfnod.

Mae dynion Pwnsh a Jwdi yn galw eu hunain yn 'Professors' ac enw sioe enwog Llandudno yw 'Professor Codman's Wooden Headed Follies'.

The character of Mr. Punch can be traced back to one of the stock characters of the Commedia dell'Arte, but the earliest British reference is by Samuel Pepys in a diary entry in 1662. Mr. Punch first appeared as a string puppet and it is not clear when he became a hand puppet.

Punch and Judy shows were seen in cities throughout the Victorian and Edwardian periods and the increase in rail travel provided new audiences in seaside resorts. Shows were originally for adults and the story was performed, as today, by a single puppeteer in a booth, with the audience encouraged to join in. Storylines were always topical, mocking the establishment of the day.

Punch and Judy men refer to themselves as 'Professors' and Llandudno's famous show is called 'Professor Codman's Wooden Headed Follies'.



Professor Codman

Cyrhaeddodd Richard Codman yn Llandudno mewn carafan a oedd yn cael ei thywys gan geffyl ym 1860. Pan fu farw un o'i geffylau ni allai barhau felly, ar ôl canfod ychydig o froc môr ar y traeth, dechreuodd gerfio pypedau. Sefydlodd ei sioe Pwnsh a Jwdi ger gwesty'r Empire ac, ar ôl perfformio i'r Arglwydd Mostyn ym 1864, cafodd ganiatâd i gael lleoliad ar y promenâd. Y pypedau sy'n cael eu defnyddio heddiw yw'r rhai gwreiddiol, ac mae rhan uchaf y caban yn wreiddiol hefyd.

Jason Codman Millband yw pumed genhedlaeth ei deulu i berfformio'r sioe Pwnsh a Jwdi sydd wedi para am y cyfnod hwyaf ym Mhrydain. Mae'r sioe yn parhau i fod yn draddodiadol iawn ac mae'n cynnwys nifer o'r cymeriadau, er bod rhywfaint o'r dialog wedi newid. Roedd y sioeau cynnar yn para am dros awr, ond mae'r sioe bresennol yn para 35 munud. Mae llais unigryw Mr. Pwnsh yn cael ei greu gan ddefnyddio dyfais o'r enw 'swazzle', a rhwng y Pasg a mis Medi, gellir ei glywed yn gweiddi'n groch, "That's the way to do it!"

Richard Codman arrived in Llandudno in his horse drawn caravan in 1860. When one of his horses died he was unable to continue so, having found some driftwood on the beach, he carved some puppets. He set up his Punch and Judy show near the Empire Hotel and, after performing for Lord Mostyn in 1864, he was allowed to have a pitch on the promenade. The puppets used today are original, together with the top part of the booth.

Jason Codman Millband is the fifth generation of his family to perform in the longest running Punch and Judy show in Britain. The show is still very traditional and retains many of the characters, although some dialogue has been changed. The early shows ran for over an hour, but the current one lasts for 35 minutes. Mr. Punch's distinctive voice is created by using a device called a 'swazzle' and from Easter to September he can still be heard shouting, 'That's the way to do it!'

Darllen Pellach Further Reading

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Artistiaid Cyfranno/Participating Artists

Carl Andre Daniel Buren Sophie Calle Robert Filliou Richard Hamilton Lawrence Weiner & Arddangosfa hanesyddol o gardiau post, dogfennau a luniau/An historical display of postcards, documents and images.

Curadwyd gan/Curated by:

Adam Carr, Curadur Rhaglen Celfyddydau Gweledol/Visual Arts Programme Curator, MOSTYN & Co-curated by Jane Matthews.

Daethpwyd ag adran hanesyddol yr arddangosfa at ei gilydd mewn cydweithrediad gyda /The historical section of the exhibition has been brought together in collaboration with Richard Cynan Jones, Jane Matthews, and Christine Mathews-Sheen.

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