

We have drawn upon myths or Fairytales for thousands of years and recycled them, making use of their symbolic language to make sense of the world and explore the great issues of our society, issues of gender, class, justice, power and cultural identity.

A tale such as *Hansel and Gretel* seem to be tied with the Great Famine (1315-1317) which caused desperate people to abandon young children to fend for themselves. Similar themes are repeated in the European tales in the Baltic regions and Russia.

Jung believed that myths and dreams were expressions of the collective unconscious, in that they express ideas and principles that are fundamental to the human species. In other words, myths express wisdom that has been encoded in all humans, by means of evolution or an inherited consciousness.

This might explain why myths from societies at the opposite ends of the earth can be strikingly similar.

A minor example of this is the story of Prince Llywelyn and Gelert and the French tale of Saint Guinefort the 13th-century French dog that received local veneration as a saint - both tales have exactly the same narrative and more importantly end with the same cautionary message. The longevity of these stories are a testament to their importance.

A key theme in 'Y Mabinogi' are the characters intrinsic connection with nature - a concept which we could do with harnessing in our contemporary times.

Dros filoedd o flynyddoedd buom yn ail-gylchu chwedlau a storïau tylwyth teg, defnyddio'r iaith symbolaidd a'u harchwilio i wneud synnwyr o'r byd ac ymchwilio materion cymdeithasol, cenedl, cyfiawnder, dosbarth a'n hunaniaeth diwylliannol.

Ymddengys bod hanesyn fel *Hansel a Gretel* ynghlwm â Newyn Mawr (1315-1317) achosodd i bobl di-obaith droi cefn ar eu plant a'u hamddifadu. Gwelir themâu tebyg yn storïau ardaloedd Y Baltic a Rwsia.

Credai Jung bod chwedlau a breuddwydion yn fynegiant o isymwybod dorfol sy'n mynegi syniadau ac egwyddorion sylfaenol dynoliaeth. Mewn geiriau eraill, mynegi doethineb mae chwedlau, y côd mewnol a esblygodd ynom, neu a etifeddwyd yn yr is-ymwybod.

Gall hyn egluro pam fod mythiau cymdeithas un pegwn o'r byd yn syndod o debyg i fythiau cymdeithas arall miloedd o filltiroedd i ffwrdd.

Enghraifft fechan o hyn yw chwedl y Tywysog Llywelyn a'i gi ffyddlon, Gelert a hanes Sant Guinefort, y ci Ffrengig o'r Drydedd Ganrif a'r Ddeg -ci a a gafodd ei godi'n sant - mae naratif y ddwy stori'r un fath a'u diwedd glo'n bwysicach, yn cario'r un rhybudd. Tystia hiroes y storïau hyn eu pwysigrwydd, maent wedi goroesi'r canrifoedd.

Thema allweddol yn y Mabinogi yw cyswllt cynhenid y cymeriadau â natur - syniad y gallem ninnau fachu arno yn ein hoes a'n hamser.



'Bendigeidfran' - "A fo ben, bid bont" 2010

The Giant King, Bendigeidfran is depicted striding out across the sea to Ireland to save his dear sister, Branwen from cruelty. He provides a strong bridge for his soldiers to cross in safety.

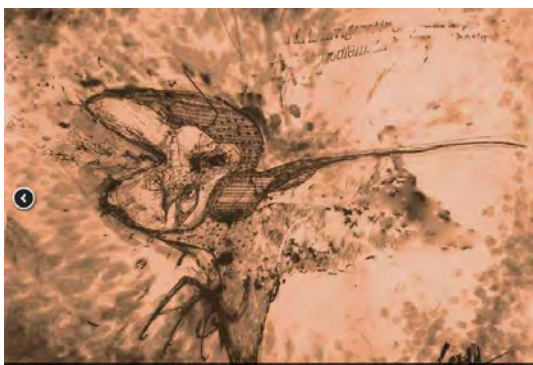
'Bendigeidfran' - "A fo Ben bid Bont." 2010

Darlunir y Cawr o Frenin, Bendigeidfran yn cychwyn am yr Iwerddon i achub ei annwyl chwaer, Branwen. Mae'n croesi'r môr i'r Iwerddon gan sicrhau pont cadarn i'w filwyr.



'Branwen, Daughter of Llŷr, imprisoned'. 2010
The princess is depicted, imprisoned and hopeless, having been parted from her son and longing for her family and country.

'Branwen Ferch Llŷr - mewn caethiwed', 2010.
Darlunir y dywysoges mewn anobaith, wedi ei gwahanu oddiwrth ei mab ac yn hiraethu am ei gwlad a'i theulu.



Transformation of Blodeuwedd 2010
A depiction of the protagonist from the Mabinogi, Blodeuwedd was transformed into an owl as a punishment for adultery and conspiring to kill her husband.

Trawsffurfiad Blodeuwedd 2010

Darlun o un o brif gymeriadiadau Y Mabinogi, trawsnewidiwyd Blodeuwedd yn dylluan fel cosb am gynllwynio a lladd ei gŵr.



'Cantre'r Gwaelod' 2010

An interpretation of 'Cantre'r Gwaelod', the mythological kingdom submerged by the waters of Cardigan Bay.

'Cantre'r Gwaelod' 2010

Dehongliad o 'Cantre'r Gwaelod', y ddinas fytholegol o dan ddyfroedd Bae Ceredigion.



'Empire no.1' (2020)

An exploration of Britain's colonial past and how recycled iconography can change their meaning and emphasis over time -

Limited Edition of 100 Signed and Numbered KI Smooth Rag

300gsm paper

A combination of drawing, collage and digital media

Size: 60cm X 60cm

Price: £115

'Ymerodraeth rhif 1' (2020)

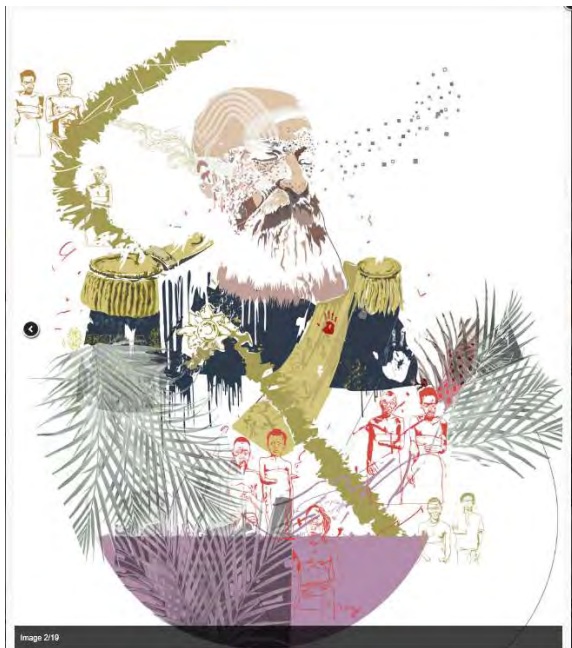
Archwiliad o orffennol trefedigaethol Prydain a sut mae'n gallu newid ystyr a phwyslais dros amser

Argraffiad Cyfyngedig o 100 wedi'u Arwyddo a'u Rhifo KI ar Bapur Lliain Llyfn 300gsm

Cyfuniad o dynnu llun, gludwaith a chyfryngau digidol

Maint: 60cm X 60cm

Pris: £115



'Free State' 2020

King Leopold's ironically named 'Congo Free State' is a grotesque example of how a privately owned venture can be exploited by governments under the veil of a benevolent humanitarian project.

Limited Edition of 100 Signed and Numbered KI Smooth Rag 300gsm paper

A combination of drawing, collage and digital media.

Size: (w) 60cm; (h) 60cm Price: £115

'Gwladwriaeth Rydd' (2020)

Yn eironig, mae 'Gwladwriaeth Rydd Y Congo', y Brenin Leopold yn enghraifft wrthyn o sut y gall menter preifat droi'n orchest lywodraethol o dan orchudd prosiect dynoliaeth hael.

Argraffiad Cyfyngedig o 100 wedi'u Arwyddo a'u Rhifo KI ar Bapur Lliain Llyfn 300gsm

Cyfuniad o dynnu llun, gludwaith a chyfryngau digidol

Maint 60cm X 60 cm
Pris £115



'Lada' 2020

This is a personal attempt at re-addressing the negative portrayal of migrants by the tabloid press in the UK. Lada is the name of a Slavic Deity of hope, harmony and joy.

'Lada' (2020)

Ymdrech bersonol yw'r darlun yma i greu portead cadarnhaol/positif o mewnfudwyr ar ol ymgyrch hir negyddol gan bapurau tabloid cenedlaethol y wlad.

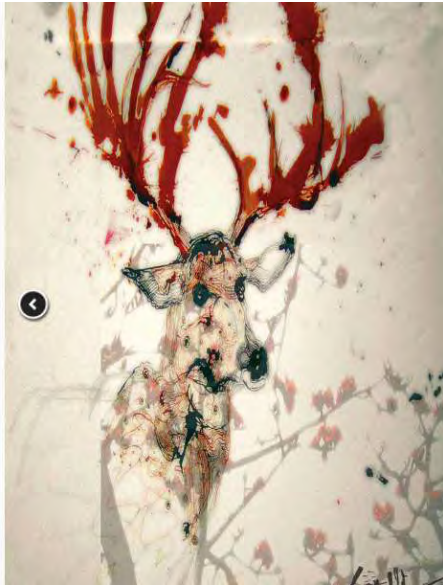
'Lada' yw enw Duwdod Slafaidd sy'n symboleiddio gobaith, harmoni a llawenydd.



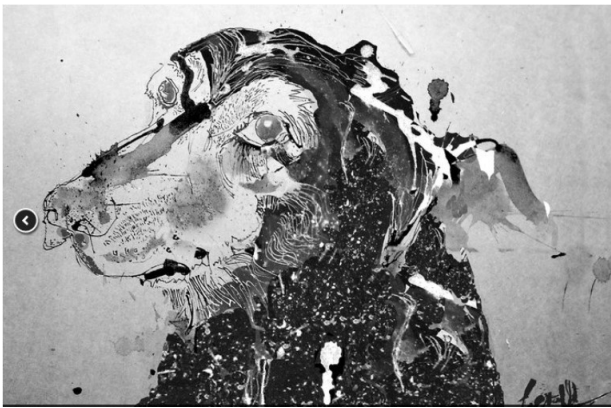
- 'Coed y Brenin' 2017



- 'Llyn Parc'



- 'Carw/Deer' 2010



- 'Ted' 2010



- Ceffyl/ Horse 2017



Ysgyfarnog/Hare 2010

