

SEA EMPRESS is a publication produced in association with the *Sea Empress Project* hosted by the Reading Room in Manorbier, Pembrokeshire.

Cyhoeddiad yw SEA EMPRESS a luniwyd mewn cydweithrediad â *Phrosiect Sea Empress* a gynhelir gan y Reading Room ym Maenorbŷr, Sir Benfro.

This edition is second of a series including *Tide*, *Deep Time*, *Animism* and *Memory*

Dyma'r rhifyn cyntaf o gyfres sy'n cynnwys *Llanw*, *Amser Dwfn*, *Animistiaeth* a *Cof*

Deep Time Edition
/Rhifyn Amser Dwfn

SEA EMPRESS



© NATIONAL MUSEUM OF WALES, the worlds largest trilobite *Paradoxides davidis* found in 1862 by J.W Salter in Porth-y-rhaw, Pembrokeshire . Courtesy the museum.

© AMGUEDDFA GENEDLAETHOL CYMRU, trilobit mwyaf y byd *Paradoxides davidis* a ganfuwyd ym 1862 gan J.W Salter ym Mhorth-y-rhaw, Sir Benfro. Trwy garedigrwydd yr amgueddfa.



Editor's Introduction /Cyflwyniad y Golygydd

Abigail Sidebotham

This paper – addressing the theme of *deep time* – brings together artists and writers whose works explore how we imagine and attempt to make sense of Earth's remote geological past and discuss its relevance and meaning today.

The term deep time – or sometimes geological time – refers in general to the 4.5 billion years of Earth's history, from its formation to the present, our understanding of which is based largely on the scientific study of the composition and arrangement of rock and their strata in the earth's crust and their interpretation as markers of geological events. The archival image on the cover depicts the world's largest trilobite *Paradoxides Davidis* found in 1862 by J.W. Salter on Porth-y-rhaw, near Solva, which lived perhaps some 500 million years ago in the seas around what would become the Pembrokeshire coast.

The theme of *deep time* can be seen to relate to the *Sea Empress Project's* many layers of inquiry, but most directly to the product of crude oil, itself a kind of fossil, tens to hundreds of millions of years old, found in rocky caverns deep under ground and formed from the bodies of decaying plants and animals over time-scales incomprehensible in the human mind.

Sasha Litvintseva and Isabel Mallet's film *The Stability of the System* explores spiralling geological time, inventing the unfathomable elements at play before anyone could bare witness to their transformations. The film's title comes from the last sentence of Charles Lyell's *Principles of Geology* (1830), stating that the earthquakes and volcanic eruptions, as experienced as human catastrophes, are in fact 'a conservative principle in the highest degree, and [are], above all others, essential to the stability of the system'. Katie Paterson's *Fossil Necklace* is a poetic representation of former worlds, from the Pre-Cambrian to the Holocene, each bead – carved from an actual fossil – represents a major event in the evolution of the world, inviting our imagination to enter.

Some of the artists and writers in this edition focus on our intimate, mythic relationship with geology, in particular caves, found in Pembrokeshire as well as other sites across the world. Emily Hinselwood's poem *Lady Cave Anticline*, relates to an up-fold of rock and cave near Saundersfoot. Beth Atkinson's photograph *Sea Cave, Corona Del Mar, California, 2013*, depicts the inscriptions engraved in the cave's sandstone wall. When the tide comes in, it partially wipes them away, only to be rewritten again and again, a record of time. Like *Lady Cave Anticline*, it reminds us of our instinct to leave our mark on the world. *Stalagmite Sculpture*, part of *Fixed Position*, an installation by Flora Parrott, made in response to the tactile and sensory experience of being inside the PETAR cave network in Brazil. Human motivations of adventure and discovery are explored in Tereza Zelenkova and Peter Watkins collaborative photographic series *Index of Time*, taken in Býčí skála Cave in Czech Republic where in 1872 explorer and archaeologist Jindřich Wankel discovered traces of a Paleolithic settlement, his romantic interpretation leading him to believe he'd discovered the grave of a nobleman, accompanied by forty ritually sacrificed woman.

Hanna Laura Kaljo's essay *Towards a deep future* explores how slow transformations of continental drift and erosion, which formed our landscapes and subsequent culture, has been replaced by acceleration, wherein human activity is reshaping, reforming and redepositing Earth's many layers at a phenomenal and increasing speed. As oil from the Sea Empress washed the beaches of Pembrokeshire, geological time collapsed, confronting us directly with Earth's deep history, a rupture of time impossible for us to comprehend.

This edition follows *Tide*, and precedes *Animism* and *Memory*. I hope you enjoy it. ✨

Mae'r papur hwn – sy'n trafod thema *amser dwfn* – yn cyflwyno artistiaid ac ysgrifenyddyr sydd trwy eu gwaith yn ymchwilio'r modd y byddwn yn dychmygu ac yn ceisio gwneud synnwyr o'r offennol daearegol pell y Ddaear ac yn trafod perthnasedd ac ystyr y gorffennol hwnnw heddiw.

Mae'r term 'amser dwfn' – neu amser daearegol – yn cyfeirio'n gyffredinol at y 4.5 biliwn o flynyddoedd o hanes y Ddaear, o'i ffurfiant hyd heddiw, y mae ein dealltwriaeth ohono wedi'i seilio i raddau helaeth ar astudiaeth wyddonol o gyfansoddiad a threfniant creigiau a'u haenau yng nghramen y ddaear a'r modd y'u dehonglir fel arwyddion digwyddiadau daearegol. Mae'r llun archif ar y clawr yn dangos trilobit mwya'r byd, *Paradoxides Davidis*, a ddarganfuwyd ym 1862 gan J.W. Salter ym Mhorth-y-rhaw, ger Solfach, a fu'n fyw efallai ryw 500 miliwn o flynyddoedd yn ôl yn y moroedd o gwmpas yr hyn sydd erbyn hyn yn arfordir Sir Benfro.

Gellir gweld bod y thema *amser dwfn* yn ymwneud â lefelau ymholi niferus *Prosiect y Sea Empress*, ond yn fwyaf uniongyrchol â'r olew crai, sydd ei hun yn fath o ffosil, ddegau neu gannoedd o filiynau o flynyddoedd o oed, a ganfyddir mewn ogofâu creigiog yn ddwfn dan y ddaear ac a ffurfiwyd o ddadfeiliad cyrff planhigion ac anifeiliaid dros gyfraddau amser na ellir mo'u dirnad yn y meddwl dynol.

Mae ffilm Sasha Litvintseva ac Isabel Mallet *Sefydlogrwydd y System* yn archwilio troelliadau amser daearegol, gan ddyfeisio'r elfennau diwaelod a fu ar waith cyn y gallai neb dystio i'w trawsffurfiadau. Daw teitl y ffilm o frawddeg olaf *Principles of Geology* Charles Lyell (1830), sy'n datgan bod daearynyfeydd ac echdoriadau folcanig, a brofir fel trychinebau dynol, mewn gwirionedd yn 'egwyddor cadwriaethol yn y radd eithaf, a'u bod, uwchlaw dim arall, yn hanfodol i sefydlogrwydd y system'. Mae *Cadwyn Ffosilau* Katie Paterson yn ddehongliad barddonol o hen fydoedd, o'r Cyn-Gambriaidd i'r Holosen, a phob glain – a gerfiwyd o ffosil go iawn – yn cynrychioli digwyddiad mawr yn esblygiad y byd, gan wahodd ein dychmyg i mewn.

Mae rhai o'r artistiaid a'r ysgrifenyddyr yn y rhifyn hwn yn canolbwyntio ar ein perthynas agos, mytholegol â daeareg, mewn ogofâu penodol yn Sir Benfro yn ogystal â safleoedd eraill dros y byd. Cyfeiria cerdd Emily Hinselwood *Anticlin Lady Cave*, at fwa o graig sy'n ffurfio ogof ger Saundersfoot. Mae ffotograff Beth Atkinson *Ogof Fôr, Corona Del Mar, California, 2013*, yn dangos arysgrifau wedi'u craffu i mewn i fur tywodfaen yr ogof. Pan ddaw'r llanw i mewn, mae'n eu golchi ymaith yn rhannol, dim ond iddynt gael eu hailysgrifennu dro ar ôl tro, yn gofnod o amser. Fel Anticlin Lady Cave, mae'n ein hatgoffa o'n greddf i adael ein marc ar y byd. Crëwyd y *Cerflun Stalagmid* yn rhan o *Fixed Position*, gosodwaith gan Flora Parrott, a wnaed mewn ymateb i'r profiad cyffyrddol a synhwyrddol o fod y tu mewn i rwydwaith ogofâu PETAR ym Mrasil. Archwilir cymelliannau dynol anturio a darganfod yng nghyffres ffotograffig Tereza Zelenkova a Peter Watkins ar y cyd, sef *Index of Time*, a dynnwyd yn Ogof Býčí skála yn y Weriniaeth Siec lle darganfu'r fforiwr a'r archaeolegydd Jindřich Wankel olion anheddfa Baleolithig ym 1872, a'i ddehongliad rhamantaidd yn ei arwain i gredu ei fod wedi darganfod bedd uchelwr, ynghyd â deugain o ferched a gawsai eu haberthu'n ddefodol.

Yn nhraethawd Hanna Laura Kaljo *Tuag at ddyfodol dwfn* archwilir y modd y mae trawsffurfiannau araf drifft cyfandirol ac erydiad, a ffurfiodd ein tirweddau a'n diwylliant yn sgil hynny, wedi ildio i gyflymiad, lle mae gweithgaredd dynol yn ailsiapio, ailffurfio, ac aildyddodi haenau niferus y Ddaear ar gyflymdra aruthrol a chynyddol. Pan olchodd olew o'r Sea Empress dros draethau Sir Benfro, chwalodd amser daearegol, gan ddod â ni wyneb yn wyneb â hanes dwfn y Ddaear, rhwyg amser nad oes modd inni ei amgyffred.

Mae'r rhifyn hwn yn dilyn *Llanw*, ac yn rhagflaenu *Animistiaeth a Cof*. Gobeithio y gwnewch ei fwynhau. ✨

Peter Watkins and Tereza Zelenkova, *Untitled*, B&W photograph made for the book *Index of Time* (self published 2012), 2011. Courtesy the artists.

Peter Watkins a Tereza Zelenkova, *Dideitl*, ffotograff du a gwyn ar gyfer y llyfr *Index of Time* (hunan gyhoeddiad 2012), 2011. Trwy garedigrwydd yr artistiaid.

The Stability of the System /Sefydlogrwydd y System

Sasha Litvintseva and Isabel Mallet

Here I am.
A point.
Zero, Zero.
A unique location. A timeless moment.
Dimensionless. I am 'that which has no part'. I have no form.
Or rather I don't know that I have one, or that you could have one.
I have no eyes, no head, no part of the body that is any different from any other. Inside and outside is the same. I can feel all possible forms in myself, and all actions and possibilities of expression. There are no limitations to my thoughts. Or rather, they are barely thoughts, as I have no brain to think them.

I withdraw into 'me' – the only way to be. Every cell on its own, thinking every thinkable thing at once, not through images, since I have no images of any kind at my disposal, but simply in that indeterminate way of feeling oneself there, which did not prevent me from feeling myself equally there in some other way.

I stay still, observing myself – 'me' is all that I know. I feel full. Bursting with myself, full up and fed up of only being myself. I am drowning in my formlessness ... My inwardly-directed frustration with my situation leads me to the discovery that I am, in fact, surrounded.

(time begins)

There is a blackness, a *nothing*, an empty space that begins to push in on me from all sides. I become certain that though it is not yet *something* out there, it is outside of me and therefore could potentially become me – the space of my potential future. I focus on the feeling of this pressure on all sides and my attention is drawn away from myself for the first time. This presence reassures me, frees me from the fear of being an alarming exception, which I would have been had the fact of existing been my fate alone, a kind of exile.

I begin to experience a change in me, and all of a sudden this 'other' feels to be a part of me and the void is filling up with my feelings. I am escaping the timeless existence that was my eternal present but is now my past.

I *love* this thing that is not me, *because* it is not me and because *I* am no longer me. I bind myself to it / release myself into it, intertwining we dance, dizzy, drunk, spinning...

We want to MAKE something – every form is our potential future. *We want to MAKE something* – to unmistakably mark our new individual presence, defend it from and engage it with the indiscriminate instability of all that could be 'other' from *US!*

We spin outwards, around and around. In becoming form we have made an image of ourselves, an image with a past, present and future. An image to be seen, if eyes will open to see us.

(the stability of the system)

OPEN EYES the inventor of the moving image suffers blindness from experiments staring at the sun, heaving red, heaving red, while the sun vomits corpuscular radiations, noise becomes light, all is enveloped in a flaming chromosphere ... the hole in the film, a dislocation point induced by extreme vertigo of sun burning crimson through lids ... combustion chambers churning orbs of blood as the descent begins, perception heaving, stomach turning, on a geologic fault that groaned within, between heat lightning and heat exhaustion the spiral curled into vapourisation, all existence tentative and stagnant

A GIANT SHEET OF SOLID BLACK spread over the land, the black water of a lava wave swept by the wind from the sunken crater to deep beneath the sun's reflection, the lava field as Ganzfeld effect, absorbing the red of the sun, a loss of vision due to monochromatic noise, a flickering field of indescribable colour, yearning for geometry, all sense of energy acceleration expiring into a rippling stillness of reflected heat

ABSORBING LIGHT
the black surface area grows and grows, the site of absorption, empty black capillaries drinking all reflection, clinker towers of molten sponge become mirages, invisible horizons become reality, leaching into the pink waters that crystallise in mimoid forms ... geological time felt *fast*, resolutely disorderly, a silent desert of profound anguish, the inhospitable mineral world as something to step into, a relief and retreat from the atrocity of acknowledged time

MASSES BEING THROWN DOWN the reflection-less field as the tomb of all energy, the gravitational effect of such a mass of darkness, deforming spacetime and dragging particles and bodies into infinite gaping mouths, this mass spinning inward and down, falling felt in the labyrinth of the inner ear – the spiral sensation again, willing the hypnic jerk that will not come, unafraid of the crash, the eruption, the explosion, the consummation, the communion, the swallowing and spitting out of land, unafraid of the geology of death, unafraid of the death of geology

ABSORBING LIFE into vast clouds of electric dust, split summits, fiery lakes, sounds of thunder, whirlpools of rubble, tectonic collisions, contorting strata, the furious ocean, swallowed land, ash-filled air for hundreds of miles, a windy silence that swallows all pain, brain spilling with thoughts of flesh snagged on rock, bodies encased in magma, burned noise and neural panic, pineal gland secretions dripping through lava tubes into the sea

ABSORBING LIFE spiralling into a self-fulfilling prophecy, floating, tripping, splitting rocks, gaining history, isolation is a singularity, isolation is a hallucination, acid language ends in isolation, a potential is a refusal of nothingness, a potential is a refusal of nothingness, bodies of water, spiralling in, spiralling out, mollusc, shell, fossil, rock, temple, mollusc, lifespan, baptism, evolution, floating, sinking, rising, spiral, salt lake, floating, darkness, deprivation, perfection, potential, sinking, timescale, gesture, acid, language, collapsing, floating, sinking

I was slipping out of myself again, dissolving into a unicellular beginning, trying to locate the nucleus at the end of the spiral ✨

Dyma fi.
Pwynt.
Sero, Sero.
Lleoliad unigryw. Ennyd diamser.
Diddimensiwn. Fi yw 'yr hyn nad oes rhan iddo'. Does gen i ddim ffurf.
Neu yn hytrach, wn i ddim fod gen i un, nac y gallai fod gennyh chi un. Does gen i ddim llygaid, dim pen, dim rhan o'r corff sy'n wahanol o gwbl i unrhyw ran arall. Yr un yw'r tu mewn a'r tu allan. Gallaf deimlo pob ffurf bosibl ynof fy hun, a phob gweithred a phosibiliad mynegiant. Does dim cyfyngiadau ar fy meddyliau. Neu yn hytrach, prin eu bod yn feddyliau, gan nad oes gen i ymenydd i'w meddwl.

Ymgiliaf i mewn i 'fi' – yr unig ffordd i fod. Pob cell ar ei phen ei hun, yn meddwl pob peth y gellir ei feddwl ar unwaith, nid trwy ddelweddau, gan nad oes delweddau o unrhyw fath ar gael imi, ond yn syml yn y ffordd amhendant honno o deimlo fy mod yno, na rwystrodd imi deimlo fy mod lawn gymaint yno mewn rhyw ffordd arall.

Arhosaf yn llonydd, yn fy ngwyllo fy hun – 'fi' yw'r oll sy'n hysbys imi. Rwy'n teimlo'n llawn. Yn llenwi fy hun, yn llawn dop ac wedi cael llond bol o fod yn ddim ond fi fy hun. Rwy'n boddi yn fy niffyg ffurf ... Mae fy rhwystredigaeth fewnol â'm sefyllfa'n fy arwain i ddarganfod fy mod, mewn gwirionedd, wedi fy amgylchynu.

(dechreua amser)

Mae 'na ddüwch, *diddyndra*, gofod gwag sy'n dechrau gwthio i mewn arna i o bob tu. Dechreuaf ddirnad er nad yw'n *rhywbeth* eto allan yn y fan honno, y mae y tu allan i mi ac felly gallai o bosibl ddod yn rhan ohonof – gofod fy narpar ddyfodol. Canolbwyntiaf ar deimlad y pwysau ar bob tu a thynnir fy sylw oddi wrthyf fy hun am y tro cyntaf. Mae'r presenoldeb hwn yn fy nghysuro, yn fy rhyddhau rhag yr ofn o fod yn eithriad dychrynlyd, sef yr hyn a fuaswn petasai'r ffaith o fodoli wedi bod yn dynged i mi yn unig, yn fath ar alludiaeth.

Dechreuaf brofi newid ynof, ac yn sydyn reit mae'r 'arall' hwn yn teimlo'n rhan ohonof ac mae'r gwagle'n llenwi â'm teimladau. Rwy'n dianc oddi wrth y fodolaeth ddiamser a oedd yn bresenoldeb trwyddol imi ond sydd bellach yn orffennol.

Rwy'n *caru'r* peth yma nad fi mohono, *oherwydd* nad fi mohono ac am nad fi ydw *i* mwyach. Rwy'n glynu fy hun wrtho / yn rhyddhau fy hun i mewn iddo, ymblethwn, dawnsiwn, yn benysgafn, yn feddw, yn chwil...

Mae arnom ni eisiau CREU rhywbeth – mae pob ffurf yn ddyfodol posibl inni. *Mae arnom ni eisiau CREU rhywbeth* – nodi ein presenoldeb unigol newydd yn ddigamsyniol, ei amddiffyn rhag, a'i glymu wrth, ansefydlogrwydd diwahân popeth a allai fod yn 'arall' i *NI!*

Troellwn tuag allan, troi a throi. Wrth ymffurfio rydym wedi creu delwedd ohonom ein hunain, delwedd ag iddi orffennol, presennol a dyfodol. Delwedd i'w gweld, os egyr llygaid i'n gweld.

(sefydlogrwydd y system)

Sasha Litvintseva and Isabel Mallet, *The Stability of the System*, film still, HD video, 17m 33s, colour, sound, 2016. Courtesy the artists.

Sasha Litvintseva ac Isabel Mallet, *Sefydlogrwydd y System*, llun llonydd o ffilm, fideo clirlun, 17m 33e, lliw, sain, 2016. Trwy garedigrwydd yr artistiaid.

LLYGAID AGORED mae dyfeisydd y ddelwedd symudol yn dioddef dallineb yn sgil arbrofion syllu ar yr haul, coch ymchwyddol, coch ymchwyddol, tra bo'r haul yn cyfogi pelydriadau corffilaidd, sŵn yn troi'n oleuni, popeth wedi'i amgylchu mewn cromosffer tanbaidd ... y twll yn y ffilm, pwynt dadleoli a achosir gan bendro eithafol haul yn llosgi'n rhuddgoch trwy amrannau ... siambrau tanio'n corddi cronellau o waed wrth i'r disgyniad ddechrau, yn hyrddio dirnadaeth, yn troi stumog, ar ffawt daearegol a ochneidiai oddi mewn, rhwng mellt gwres a blinder gwres ymdorchodd y droell yn anweddiad, pob bodolaeth yn betrus a disymud

LLEN ANFERTH O DDŪWCH LLETHOL wedi'i thaenu dros y tir, dŵr du ton lafa wedi'i ysgubo gan y gwynt o bant y crater i le dwfn dan adlewyrchiad yr haul, y maes lafa fel effaith Ganzfeld, yn amsugno cochni'r haul, colli golwg oherwydd sŵn monocromatig, maes crynedig o liw annisgrifiadwy, dyhead am geometreg, pob synnwyr o gyflymiad ynni'n darford i lonyddwch crychdonnol gwres adlewyrchedig

AMSUGNO GOLEUNI

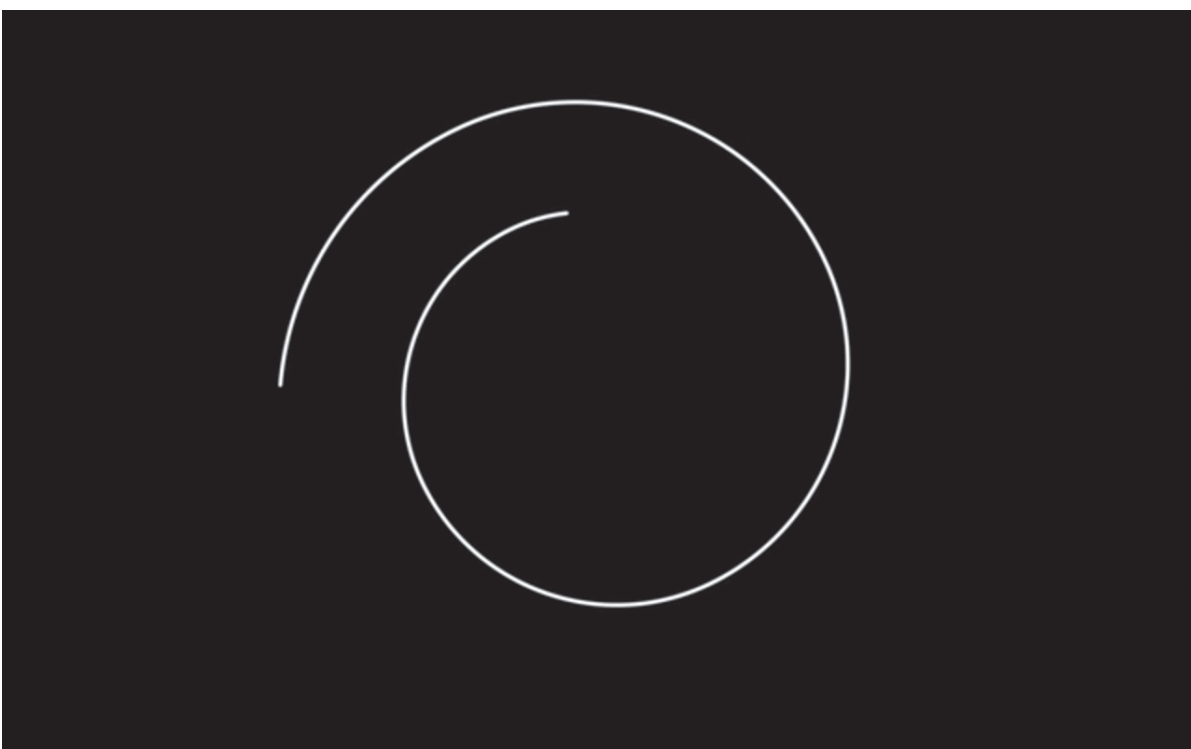
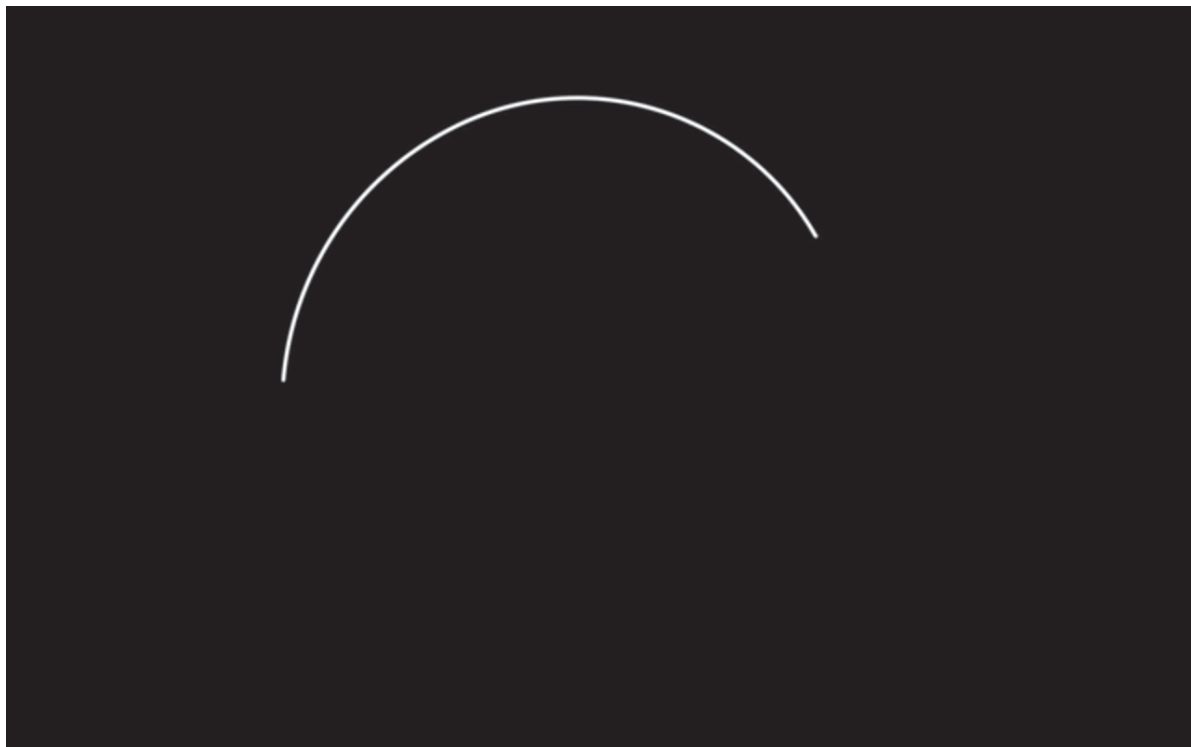
mae'r arwynebedd du'n tyfu a thyfu, yn safle amsugno, mân-wythiennau duon gweigion yn yfed pob adlewyrchiad, tyrau clincer o sbwng tawdd yn troi'n rhithiau, gorwelion anweledig yn troi'n realiti, yn trwytholchi i'r dyfroedd pinc sy'n crisialu'n ffurfiau mimoid ... amser daearegol wedi'i deimlo'n *gyflym*, yn benderfynol anhrefnus, yn anialwch tawel o loes ddofn, y byd mwynol digroeso fel rhywbeth i gamu i mewn iddo, yn rhyddhad a dihangfa rhag erchylltra amser cydnabyddedig

MASIAU'N CAEL EU TAFLU I LAWR y maes di-adlewyrchiad fel bedd pob ynni, effaith ddisgyrchol y fath fâs o dywyllwch, yn anffurfio amser gofod ac yn llusgo gronynnau a chyrrff i mewn i gegau agored di-rif, y mäs hwn yn troelli tuag i mewn ac i lawr, cwmp a deimlir yn labyrinth y glust fewnol – y teimlad troelli eto, yn ewyllysio'r herc hypnig na ddaw, heb ofni'r glec, yr echdoriad, y ffrwydrad, y diweddglo, y cymundeb, y llyncu a phoeri tir, heb ofni daeareg marwolaeth, heb ofni marwolaeth daeareg

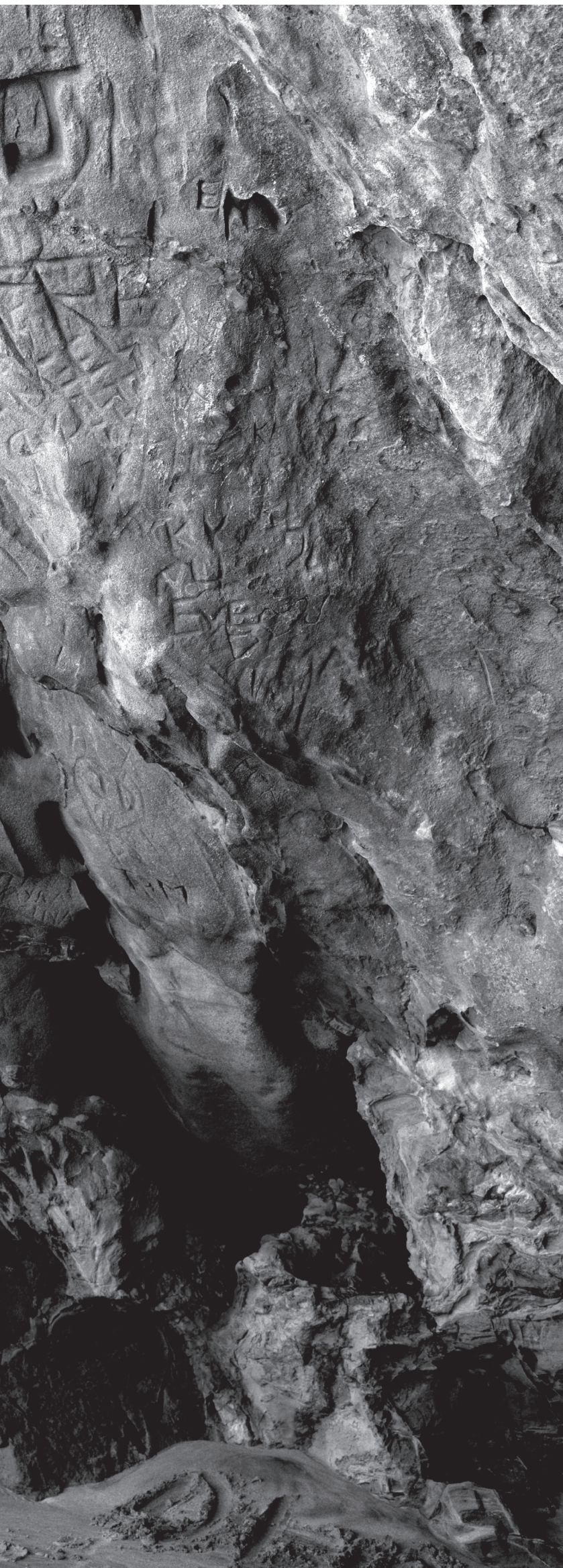
AMSUGNO BYWYD yn gymylau enfawr o lwch trydanol, copaon hollt, llynnoedd tanllyd, seiniau taranau, trobyllau o rwbel, gwrthdrawiadau tectonig, strata camystumol, y môr candryll, tir wedi'i lyncu, aer llawn lludw am gannoedd o filltiroedd, distawrwydd gwyntog sy'n llyncu pob poen, ymennydd yn gorlifo â meddyliau am gnawd wedi'i rwygo ar graig, cyrrff wedi'u hamwisgo mewn magma, sŵn llosg a phanig niwral, hylifau chwarennau pineal yn diferu trwy diwbiau lafa i'r môr

AMSUGNO BYWYD yn ymdroelli i broffwydoliaeth hunan-wiredol, yn arnofio, baglu, hollti creigiau, ennill hanes, unigolrwydd yw ynysiad, rhithwelediad yw ynysiad, diwedda iaith asid mewn ynysiad, gwrthod diddymdra yw potensial, gwrthod diddymdra yw potensial, cyrrff o ddŵr, yn ymdroelli i mewn, yn ymdroelli allan, molwsg, cragen, ffosil, craig, teml, molwsg, rychwant oes, bedydd, esblygiad, arnofio, suddo, codi, ymdroelli, llyn heli, arnofio, tywyllwch, amddifadiad, perffeithrwydd, potensial, suddo, graddfa amser, ystum, asid, iaith, chwalu, arnofio, suddo

Roeddwn yn llithro allan ohonof fy hun eto, yn ymdoddi i ddechreuad ungellog, yn ceisio lleoliad y niwclews ar ben y droell ✨







Beth Atkinson, *Sea Cave, Corona Del Mar, California*, 2013, large format (5x4) colour photograph, 2013. Courtesy the artist.

Beth Atkinson, *Ogof Fôr, Corona Del Mar, California*, 2013, fformat mawr (5x4) ffotograff lliw, 2013. Trwy garedigrwydd yr artist.

Lady Cave Anticline /Anticlin Lady Cave

Emily Hinselwood

Saundersfoot

Anticline – an arch or upfold in rocks, generally produced by the bending upwards of rock beds under pressure from the sides.

Saundersfoot

Anticlin – bwa neu blyg ar i fyny mewn creigiau, wedi'i ffurfio fel rheol wrth i greigwelyau blygu am i fyny dan bwysedd o'r ochrau.

He's bowing to her all the way from the harbour
head down, eyes lowered, every pace along the beach
bending to a shell to smell its scent, then casting it off
if it's not divine enough.

She is still relatively young,
though pressured on all sides
forced to bend and arch.
Those that lay on her have gone,
and she is stiff as whalebone.

He moves in slow silence until he picks a yellow cone shell,
still glistening. He sniffs it, flicks his tongue to taste its ridges,
feels with large fingers the tiny aperture, the shiny liplike columella,
then he strides to Lady Cave Anticline.

She has never had such a visitor.
All others have gawped at her broken spine,
tossed theories like a ball
measured, scraped,
talked about her.

He gently rubs a small hole into her tight, stressed folds,
makes such exquisite strokes the weight of millennia eases.
He pushes in the yellow shell, slightly hidden. Whispers.
Then walks towards the headland and disappears.

Mae e'n moesyngrymu iddi'r holl ffordd o'r harbwr
a'i ben i lawr, a'i lygaid wedi'u gostwng, bob cam ar hyd y traeth
yn plygu at gragen i wynto'i harogl, yna'n ei thaflu ymaith
os nad yw'n ddigon dwyfol.

Mae hi'n dal yn gymharol ifanc,
er dan bwysau ar bob tu,
wedi'i gorfodi i blygu a chefnrymu.
Mae'r rhai a fu'n gorwedd arni wedi mynd,
ac mae hi mor anystwyth ag asgwrn morfil.

Mae e'n symud yn araf dawel nes codi gragen bigfain felen,
sy'n dal i ddisgleirio. Mae'n ei ffoeni, yn fflicio'i dafod i flasu'i gwrymiau,
yn teimlo â bysedd mawr yr agoriad bychan, y golofnig wefusaidd sgleiniog,
wedyn yn brasgamu at Anticlin Lady Cave.

Ni chafodd hi erioed y fath ymwelydd.
Mae pob un arall wedi rhythu'n gegwrth ar ei meingefn toredig,
wedi lluchio damcaniaethau fel pêl,
wedi mesur, crafu,
siarad amdani.

Mae e'n rhwbio twll bach yn dyner i mewn i'w phlygiadau tynn, gwasgedig,
yn mwytho mor gelfydd nes lliniaru pwysau milenia.
Gwthia'r gragen felen i mewn, ei chuddio fymryn. Sibryda.
Wedyn cerdda tua'r pentir a diflannu.



Flora Parrot, *Stalagmite Sculpture*, ply & jessco with photocopies, steel rod, concrete base, mounted screenprint, pressed flower between glass, vellum between glass, string on grid, black sand, 214 ht (14 x 14 base) cm, 2014. Courtesy the artist.

Flora Parrot, *Cerflun Stalagmid*, pren haenog a jesso gyda llungo-
pïau, ffon ddur, gwaelod concret, sgrin-brint mowntiedig, blodyn
wedi'i wasgu rhwng gwydr, felwm rhwng gwydr, llinyn ar rwyll,
tywod du, 214 cm uch (14 x 14 gwaelod), 2014.
Trwy garedigrwydd yr artist.

Towards a deep future /Tuag at ddyfodol dwfn

Hanna Laura Kaljo

60 million years ago, the continent of North America drifts apart from Britain, lifting the rocks of Pembrokeshire out of the primordial sea. Forceful waves break against the newborn coastline, gradually eroding the shore to form a spectacular seaboard. A further ten million years go by and the scenery comes to resemble that of today; still, she stands in solitude, as there is yet no one to witness the soothing sound of shifting water or marvel at the sculpted relief of the land.

Tracing my own lineage, I attempt to imagine an even deeper time, the transition of the Silurian period to the Devonian, some 419 million years ago. The Baltica continent collides with North America, pushing the ancient sea off that piece of land that the Estonians now inhabit as their territory. A native writer Valdur Mikita marks this passage as a significant moment leading up to the formation of a culture such as the Estonian, more precisely, prescribing the very possibility of its development.¹ The fertile soils of the Devonian era encouraged the growth of voluptuous forests, shaping the psyche of the people that came to dwell in its shadows. Be it mystical woodland or breathtaking coastline, what a curious gesture to recognise the roots of a national ethos embedded within an event deep down in geological time.

The emergence of the concept of Deep Time in the 1780s was concurrent to the birth of geology and a moment we now also date as the beginning of the Anthropocene; the latter referring to the most recent geological period during which human activity is recognised as being the dominant influence on climate and the environment. Noah Heringman, a professor of English forging connections between British and European Romanticism with the history of science, has written about the complex relationship between these two ideas: Deep Time, as the structured perception of duration embedded in geological layers; and the Anthropocene, an epoch of mankind wherein the human has inscribed herself into the rock record. According to Heringman, *deep* marks the incommensurability between geological and historical time scales, meaning the Earth's gradual transformations over hundreds of millions of years and the rapid changes occurring in even a century of human history.²

To think resemblance between the structures of the Earth and that of human being seems impenetrable. There is something unfathomable about the idea of human consciousness confronted with the abyss of geological time. After all, there was no awareness contemplating the vastness on Panthalassa, the primordial ocean surrounding Pangea (or rather Pangaia, meaning 'all of the Earth'). The more distorting is the experience of the Anthropocene as what it implies is supremacy of the human not only to interact with that material layer of time supporting our feet, but also set the ground for a *deep future* to come. As fragile as our existence might seem against the lengthy development of the Earth, one could say our inscriptions are rewriting history. ✨

¹ Mikita, V. (2013) *Lingvistiline Mets*. Tallinn: Kirjastus Grenader.

² Heringman, N. (2015) *Deep Time at the Dawn of the Anthropocene*. Available at: http://www.jstor.org/stable/10.1525/rep.2015.129.1.56?seq=1#page_scan_tab_contents

60 miliwn o flynyddoedd yn ôl, mae cyfandir Gogledd America'n drifftio i ffwrdd oddi wrth Brydain, gan godi creigiau Sir Benfro allan o'r môr cyntefig. Mae tonnau grymus yn torri yn erbyn yr arfordir newydd-anedig, gan erydu'r lan yn raddol i ffurfio morlin trawiadol. Mae deng miliwn o flynyddoedd eto'n mynd heibio ac mae'r olygfâu dechrau ymdebygu i'r hyn a welwn heddiw; eto, mae hi'n sefyll ar ei phen ei hun, gan nad oes yna neb eto i dystio i swm cysurus y dŵr yn symud nac i ryfeddu at dirwedd gerfluniedig y tir.

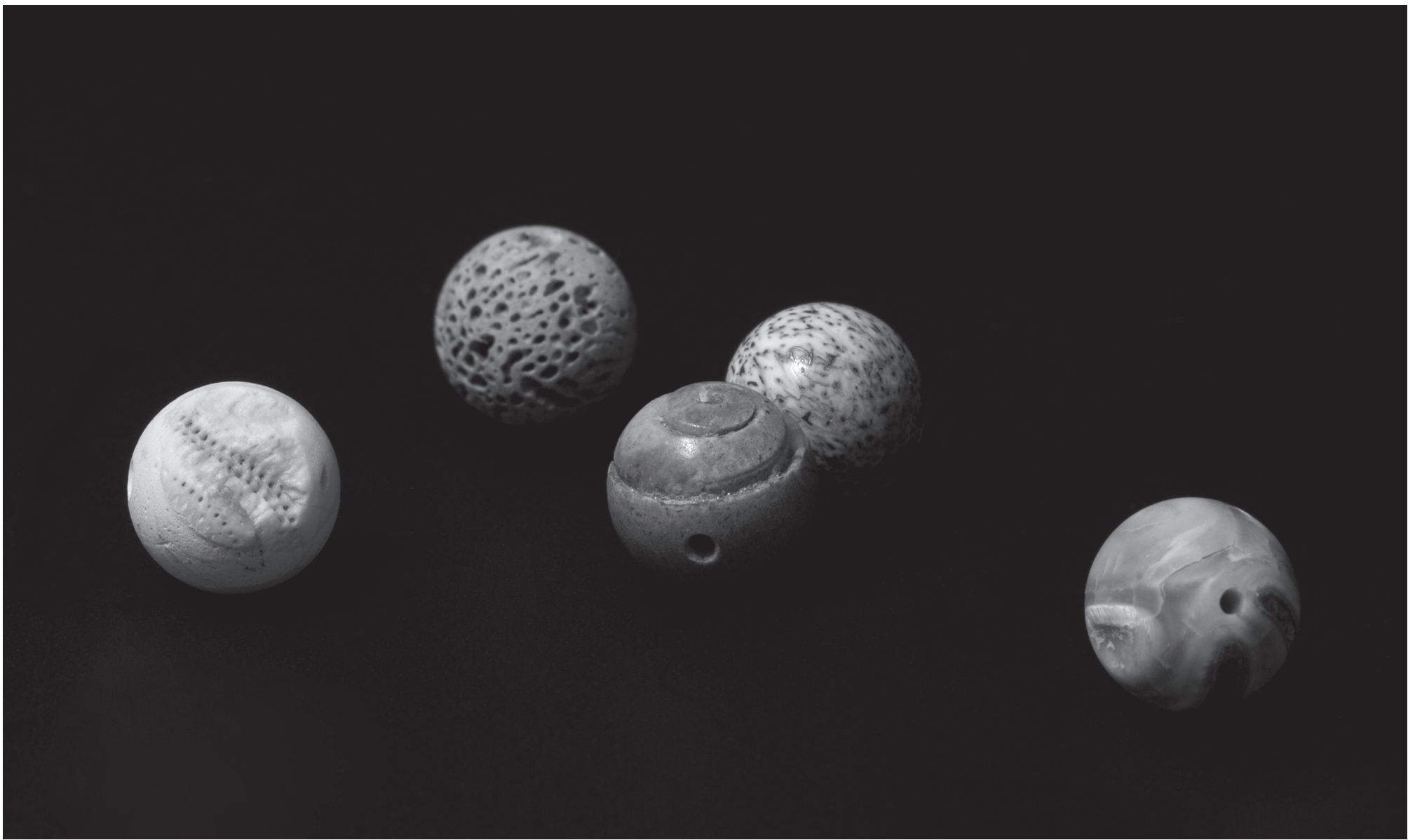
Wrth olrhain fy nhras fy hun, ceisiaf ddychmygu amser dyfnach fyth, y trawsnewid o'r cyfnod Silwraidd i'r Defonaidd, ryw 419 miliwn o flynyddoedd yn ôl. Mae cyfandir Baltica'n gwrthdaro â Gogledd America, gan wthio'r môr hynafol oddi ar y darn tir hwnnw sydd bellach yn diriogaeth i'r Estoniaid. Noda awdur brodorol, Valdur Mikita, y digwyddiad hwn fel ennyd arwyddocaol yn arwain at ffurfio diwylliant tebyg i ddiwylliant Estonia, neu'n fwy manwl gywir, yn rhagnodi union bosibilrwydd ei ddatblygiad.¹ Anogodd priddoedd ffrwythlon y cyfnod Defonaidd dwf coedwigoedd moethus, gan ffurfio seici'r bobl a ddaeth i drigo yn eu cysgodion. Boed goetir cyfriniol neu arfordir syfrdanol, dyna ryfedd yw adnabod gwreiddiau ethos cenedlaethol wedi'u sodro mewn digwyddiad yn ddwfn i lawr mewn amser daearegol.

Daeth cysyniad Amser Dwfn i'r amlwg yn y 1780au ar yr un adeg ag y ganwyd daeareg, ennyd yr ydym erbyn hyn yn ei bennu'n ddechreuad yr Anthroposen, sef y cyfnod daearegol diweddaraf pryd y cydnabyddir mai gweithgaredd dynol yw'r dylanwad pennaf ar hinsawdd a'r amgylchedd. Mae Noah Heringman, athro Saesneg sy'n gwneud cysylltiadau rhwng Rhamantiaeth Prydain ac Ewrop a hanes gwyddoniaeth, wedi ysgrifennu am y berthynas gymhleth rhwng y ddau syniad hyn: Amser Dwfn, sef canfyddiad strwythuredig o gyfnod wedi'i sodro mewn haenau daearegol; a'r Anthroposen, epoc dynolryw, lle mae'r bod dynol wedi arysgrifennu ei hun i mewn i gofnod y graig. Yn ôl Heringman, mae *dwfn* yn nodi'r anghymesuredd rhwng graddfeydd amser daearegol a hanesyddol, sef trawsnewidiadau graddol y Ddaear dros gannoedd o filiynau o flynyddoedd, a'r newidiadau cyflym a geir mewn cwta ganrif o hanes dynol.²

Mae'n debyg na ellir amgyffred meddwl am debygrwydd rhwng strwythurau'r Ddaear a rhai bod dynol. Mae rhywbeth annirnadwy am y syniad o ymwybod dynol yn wynebu affwys amser daearegol. Wedi'r cyfan, doedd dim ymwybyddiaeth yma i fyfyrion ar ehangder Panthalassa, y môr cychwynnol a oedd yn amgylchynu Pangea (neu'n hytrach Pangaia, sef 'y Ddaear i gyd'). Mwy llurguniol yw profiad yr Anthroposen gan ei fod yn ymhlygu goruchafiaeth y bod dynol nid yn unig o ran rhyngweithio â'r haen faterol honno o amser sy'n cynnal ein traed, ond hefyd o ran paratoi'r tir ar gyfer *dyfodol dwfn* sydd i ddod. Er mor fregus yr ymddengys ein bodolaeth yn erbyn datblygiad hirfaith y Ddaear, gellid dweud bod ein harysgrifiadau'n ailysgrifennu hanes. ✨

¹ Mikita, V. (2013) *Lingvistiline Mets*. Tallinn: Kirjastus Grenader.

² Heringman, N. (2015) *Deep Time at the Dawn of the Anthropocene*. Ar gael yn: http://www.jstor.org/stable/10.1525/rep.2015.129.1.56?seq=1#page_scan_tab_contents



Katie Paterson, *Fossil Necklace*, carved rounded fossils, 2014.
Photo © John McKenzie.
Courtesy the artist and Ingleby Gallery, Edinburgh.

Katie Paterson, *Cadwyn Ffosilau*, ffosilau llyfngwrn cerfiedig, 2014.
Llun © John McKenzie.
Trwy garedigrwydd yr artist ac Oriol Ingleby, Caeredin.

The *SEA EMPRESS* is a publication produced as part of the *Sea Empress' Project*, an oral history and community art project, by Abigail Sidebotham, delivered in partnership with Oriel Myrddin and Pembrokeshire County Council, during a residency at the Reading Room in Manorbier, Pembrokeshire.

Throughout the project a number of public events; talks, workshops, film screenings and exhibitions will take place at the Reading Room alongside production of four *SEA EMPRESS* publications exploring themes *Tide, Deep Time, Animism* and *Memory*.

You can keep up to date with the project on the website blog www.orielmyrddinoffsite.co.uk

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A digital version of the *SEA EMPRESS* publication is available at <http://orielmyrddinoffsite.co.uk/>

Cyhoeddiad yw *SEA EMPRESS* a luniwyd fel rhan o Brosiect 'Sea Empress', prosiect hanes llafar a chelf cymunedol, gan Abigail Sidebotham, wedi'i gyflwyno ar y cyd ag Oriel Myrddin a Chyngor Sir Benfro, yn ystod cyfnod preswyl yn y Reading Room ym Maenorbŷr, Sir Benfro.

Trwy gydol y prosiect cynhelir nifer o ddigwyddiadau cyhoeddus: sgysiau, gweithdai, dangosiadau ffilmiau ac arddangosfeydd yn y Reading Room, ynghyd â llunio pedwar cyhoeddiad *SEA EMPRESS* yn archwilio'r themâu canlynol: *Llanw, Amser Dwf, Animistiaeth* a *Cof*.

Gallwch weld y newyddion diweddaraf am y prosiect ar y blog ar y wefan <http://orielmyrddinoffsite.co.uk/cy/>

The Reading Room, Maenorbŷr, Dinbych-y-pysgod, Sir Benfro, SA70 7SY

Dyfeisiwyd y cyhoeddiad *SEA EMPRESS* hwn gan Russell Roberts ac Abigail Sidebotham.

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Mae fersiwn digidol o gyhoeddiad *SEA EMPRESS* ar gael yn [www. http://orielmyrddinoffsite.co.uk/](http://orielmyrddinoffsite.co.uk/)

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Cedwir pob hawl. Ni chaniateir atgynhyrchu na throsglwyddo'r gwaith yn y cyhoeddiad hwn mewn unrhyw ffurf na thrwy unrhyw fodd heb ganiatâd yr artist neu'r awdur perthnasol.




Oriel Myrddin Gallery

Oriel Myrddin Gallery Autumn / Hydref 2016

Anne-Mie Melis A New Niche for Nature 6 August–15 October 2016

Focusing on the river Towy, and in particular the point at which land and water meet, Anne-Mie Melis highlights the precarious balance between rare and endangered plant species and invasive plants competing for survival and imagines a new environment or 'niche' in which plants might grow.

 A *New Niche for Nature* is the fourth commission for *flora*, in collaboration with Oriel Myrddin. *flora* is a National Touring Exhibition curated by Oriel Davies and supported by Arts Council of Wales. www.flora.oriel Davies.org

Free lunchtime talks

Tuesday 20 September, 1–2pm

Artist Anne-Mie Melis

In conversation with Alex Boyd Jones, Curator, Oriel Davies Gallery

Wednesday 21 September, 1–2pm

Wildflowers at the river's edge

Bruce Langridge, Head of Interpretation, National Botanic Garden of Wales


Thursday 22 September, 1–2pm

Towy tales

Music and myths of Carmarthenshire from musician Ceri Rhys Matthews

Anne-Mie Melis Cilfach Newydd i Fyd Natur 6 Awst–15 Hydref 2016

Gan ganolbwyntio ar yr afon Tywi, ac yn benodol y pwyt lle mae tir a dŵr yn cwrdd, mae Anne-Mie Melis yn tynnu sylw at y perthynas fregus rhwng rhywogaethau planhigion prin a dan fygythiad a phlanhigion ymledol ac yn dychmygu amgylchedd neu 'gylfach' i gefnogi tyfiant newydd.

 *Cilfach Newydd i Fyd Natur* yw'r pedwerydd comisiwn ar gyfer *flora*, mewn cydweithrediad ag Oriel Myrddin. Mae *flora* yn Arddangosfa Deithiol Genedlaethol wedi'i guradu gan Oriel Davies a'i chefnogi gan Gyngor Celfyddydau Cymru. www.flora.oriel Davies.org

Sgysiau amser cinio yn rhad ac am ddim

Dydd Mawrth 20 Medi, 1–2pm

Artist Anne-Mie Melis

Yn sgwrsio gyda Alex Boyd Jones, Curadur, Oriel Davies

Dydd Mercher 21 Medi, 1–2pm

Blodau gwyllt ar glannau'r afon

Bruce Langridge, Pennaeth Dehongli, Gardd Fotaneg Genedlaethol Cymru

Dydd Iau 22 Medi, 1–2pm

Chwedlau afon Tywi

Cerddoriaeth, a chwedlau Sir Gâr gyda'r cerddor Ceri Rhys Matthews

Oriel Myrddin Gallery

Oriel Myrddin Gallery, Church Lane / Lôn y Llan, Carmarthen / Caerfyrddin SA31 1LH
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