

Modern Relics

Matthew Lintott

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RHAGAIR

Deep time, myth, fossilised inks and collaborations with the past... When I first read Matthew's artist statement in 2021, I was instantly excited. That year we received a high number of applications for our annual graduate exhibition *Portal,* but Matthew's printmaking immediately stood out. Not only were the themes fascinating, the aesthetics and craftsmanship in each of his pieces was outstanding. That's where the collaboration began.

We continued conversations, exhibiting his work in two group shows before starting to curate the solo exhibition *Modern Relics.* Developing work I know and love into a touring exhibition that shares these pieces in Llantarnam Grange and beyond has been a true pleasure. However, watching Matthew grow and move from strength to strength as an artist has easily been the most gratifying. *Modern Relics* is an exhibition that reflects both his dedication and skill to his craft along with a sensitivity to his subject, materials, and the land that we all come from and return to.

Savanna Dumelow
Exhibitions Officier ⌘ Llantarnam Grange

FOREWORD

Amser dwfn, chwedl, inciau ffosiledig a chydweithrediadau â'r gorffennol… Pan ddarllenais ddatganiad artist Matthew am y tro cyntaf yn 2021, teimlais yn llawn cyffro ar unwaith. Y flwyddyn honno, derbyniom nifer fawr o geisiadau ar gyfer *Portal,* ein harddangosfa flynyddol i raddedigion, ond roedd gwneud printiau Matthew yn sefyll allan yn syth. Roedd y themâu'n gyfareddol, ac ar ben hynny roedd yr estheteg a'r grefftwriaeth ym mhob un o'i ddarnau'n eithriadol. Dyna ble dechreuodd y cydweithrediad.

Parhaom i sgwrsio, gan arddangos ei waith mewn dwy sioe grŵp cyn dechrau curadu'r arddangosfa solo, *Modern Relics.* Mae wedi bod yn bleser o'r mwyaf cael datblygu gwaith rwy'n gyfarwydd ag ef ac yn ei edmygu i greu arddangosfa deithiol sy'n rhannu'r darnau hyn yn Llantarnam Grange a thu hwnt. Fodd bynnag, yr agwedd fwyaf boddhaus o bell fordd yw gwylio Matthew yn tyfu ac yn symud o nerth i nerth fel artist. Mae *Modern Relics* yn arddangosfa sy'n adlewyrchu ei ddawn a'i ymroddiad i'w grefft ynghyd â sensitifrwydd tuag at ei bwnc, deunyddiau a'r tir y down bob un ohono ac y dychwelwn iddo.

Savanna Dumelow
Swyddog Arddangosfeydd ⌘ Llantarnam Grange

Chwith | Left: Time, real and imaginary



Uchod | Above: Time, real and imaginary II



Uchod | Above: Time, real and imaginary III

CYFLWYNIAD

Mae *Modern Relics* yn arddangosfa solo gan y gwneuthurwr printiau Matthew Lintott sy'n ystyried sut gall canfyddiadau o amser a gofod dwfn effeithio ar ein perthynas â'r tir. Trwy wneud printiau cerfweddol torlun pren, cerflunio a sain, mae Matthew yn tynnu ar chwedlau a daeareg i ddatguddio'r gorffennol, y gwyllt a'r anghysbell, gan ein harwain yn ôl at dirwedd a deunyddiau hynafol.

Dan ysbrydoliaeth technegau blociau pren Japaneaidd traddodiadol, mae Matthew yn printio â llaw yn bennaf, heb ddefnyddio gwasg argraffu. Gan weithio gyda deunydd daearegol, yn cynnwys gweddillion ffosiledig môr-lawes 200 miliwn mlwydd oed, mae'n cynhyrchu ei inc printio ei hun, gan ailfywhau'r deunydd hynafol ar ffurf newydd.

Gan gydweithio ar draws rhywogaethau, gwyddoniaeth, hynafiaid ac atgof, mae Matthew yn tynnu ar sgyrsiau ac ymchwil maes gyda phaleofiolegydd; yn gweithio gyda lluniau mynydda a dynnwyd gan ei ddiweddar dad; ac yn printio gyda'i inciau Jwrasig. Mae hefyd yn cydnabod Afon Avon fel cydweithiwr a grym arall yn ei waith. Gyda'r lleisiau a'r cyfraniadau hyn, mae Matthew yn hel stori gydweithredol at ei gilydd sy'n dathlu'r hynafol a'r cyfoes.

"A yw'n bosibl newid ein ffordd o feddwl yn hanfodol drwy ddeall natur amser dwfn? Newid ein hymddygiad mewn perthynas â'n hamgylchedd? Nid yw'r mynydd yn llonydd, mae naill ai'n codi neu'n disgyn. Mae addasu ein canfyddiad o amser y tu hwnt i brofiad dynol yn caniatáu i ni feddwl yn fwy fel yr afon, fel y tir."

O'r cerflun o *Ammon's Horn,* sy'n atseinio'r pŵer cadw mewn pren corsydd a dechreuad ffosileiddio, i *Deep Time Audio,* sy'n cynnwys grymoedd elfennol ac ymdeithiau chwilio am ffosilau personol mewn sainlun ymgolli, mae Matthew wedi creu casgliadau o wrthrychau sy'n pylu'r gorffennol a'r presennol. Trwy'r porth hwn at yr hynafol, cawn ein gwahodd i edrych tuag yn ôl, myfyrio a dod â phethau ymlaen: gan newid ein safbwynt a thrawsnewid y byd o'n cwmpas.

INTRODUCTION

Modern Relics is a solo exhibition by printmaker Matthew Lintott that explores how perceptions of deep time and space can affect our relationship with the land. Through woodcut relief printmaking, sculpture, and audio, Matthew draws on myths and geology to unearth the past, the wild, and the remote, taking us back to ancient landscape and materials.

Inspired by traditional Japanese woodblock techniques, Matthew prints predominantly by hand, without the use of a printing press. Working with geological material, including the fossilised remains of a 200 million year old squid, he produces his own printing ink, reanimating the ancient material into a new form.

Collaborating across species, science, ancestors, and memory, Matthew draws on conversations and field research with a paleobiologist; works with mountaineering photographs taken by his late father; and prints with his Jurassic inks. He also acknowledges the River Avon as another collaborator and force in his work. With these voices and contributions, Matthew assembles a collective story that celebrates the ancient and the contemporary.

"Is it possible for how we think to be fundamentally altered by understanding the nature of deep time? To change our behaviour in relation to our environment? The mountain is not still, it is either rising or falling. Adjusting our perception of time beyond the human experience allows us to think more like the river, like the land."

From the sculpture of *Ammon's Horn*, that echoes the preserving power of bog wood and the beginnings of fossilisation, to *Deep Time Audio*, that brings elemental forces and personal fossil hunting expeditions into an immersive soundscape, Matthew has created a collections of objects that blur past and present. Through this gateway to the ancient we are invited to look back, reflect, and bring things forward; shifting our perspective and transforming the world around us.





Uchod | Above: In the lines we leave II; Temple Threshold
Dde | Right: Temple







Uchod | Above: Namazu; Namazu III
Dde | Right: Onamazu









CYFWELIAD

Cyfweliad gyda Matthew Lintott gan Leonie Bradley, artist a golygydd *Printmaking Today.*

LB: Beth ysbrydolodd teitl eich sioe *Modern Relics?*
ML: Rwyf wedi cael fy nenu esthetaidd at hen wrthrychau erioed a'r dystiolaeth o hanes rhywbeth. Fel y pant isel ar stepiau hen risiau sydd wedi cael eu tramwyo i fyny ac i lawr am gannoedd o flynyddoedd, neu'r patina ar ymyl hen bowlen de sydd wedi cael ei thrafod miloedd lawer o weithiau. Mae naratif yn cuddio yn y newidiadau materol hynny, ac rwy'n cael y dystiolaeth o'r syniad hwnnw yn weledol ddeniadol. Mae'r gwrthrychau hyn yn dogfennu amser ymhell tu hwnt i'r profiad dynol, ac yn gweithredu fel prawf o natur dros dro pethau. Rwy'n hoffi deuoliaeth y gair 'crair' hefyd, a yw'n hynafol ac yn ddiwerth neu'n werthfawr ac yn unigryw? Yn ogystal, mae'r gwrthddweud rhwng y ddau air yn creu tyndra diddorol. Mewn rhai ffyrdd mae'n anrhydeddu'r hen ddulliau ond heb ymwrthod â'r newydd, cyfarfyddiad o'r ddau.

Rydyn ni'n byw bellach mewn cyfnod o hyperhanes, ac rwy'n credu bod llawer o ddoethineb yn yr hen ffyrdd rydym yn eu hanwybyddu. Megis pa mor wyrgam yw ein perthynas â'r tir bellach yn dilyn dulliau ffermio dwys modern. Nid yw'n berthynas symbiotig nac yn gynaliadwy bellach. Rwy'n credu bod doethineb mewn pwyllo, dysgu o'r gorffennol ac arafu pethau.
Mae *Modern Relics* yn ymwneud â chymryd o rywbeth cysegredig o'n gorffennol a'i ddwyn i'r presennol.

LB: Mae llawer o symbolaeth yn eich gwaith, pa ystyr ydych chi'n ceisio'i gyfleu drwy'r ffurfiau amrywiol hyn?
ML: Cafodd y pysgodyn ei ysbrydoli gan y chwedl Japaneaidd ynglŷn â Namazu, cathbysgodyn enfawr sy'n byw dan ddaear ac yn achosi daeargrynfeydd. Pan fo'r Kashmina dduw yn llacio'i wyliadwriaeth, mae Namazu'n strancio, gan achosi dirgryniadau ffyrnig. Hyd heddiw mae cysegrfannau yn Japan, lle caiff carreg ei osod i gynrychioli pwysau sy'n cadw'r creadur yn ei le. Yn y blynyddoedd diweddar, mae ymchwil yn Japan ynglŷn â'r berthynas rhwng cathbysgodyn a daeargrynfeydd wedi awgrymu bod cathbysgod yn gallu synhwyro daeargryn cyn iddo ddigwydd. Mae hyn yn awgrymu efallai bod mwy o ddoethineb mewn chwedl nad ydyn ni'n ei ddeall.

Mae rhagor o chwedlau a choelion gwerin gyda'r ffurfiau adar hefyd. Cigfrain neu frain o deulu'r Corvus ydyn nhw i gyd; mewn nifer o ddiwylliannau gwahanol mae gan y rhain hanes hir o allu teithio i'r isfyd neu o fod yn negeseuwyr i'r byd arall. Mae gen i ddiddordeb yn symbolaeth yr aderyn; yr hyn mae'n ei gynrychioli i ni fel syniad. Felly, efallai byddaf yn dadadeiladu neu ddatgymalu ffurf yr aderyn rwy'n gweithio ohoni fel ei bod yn dod yn aderyn fel archdeip yn hytrach nag aderyn penodol byddwch yn ei adnabod.

Yn achos y cerflunwaith pren, rwy'n ystyried y rhain fel ffosiliau biomorffig a chreiriau o'r gorffennol pell, fel pe bydden nhw mewn casgliad yn y Natural History Museum. Fel asgwrn gên morfil diflanedig neu Megalodon; o greadur wedi'i golli dros amser. I mi, maen nhw'n gweithredu fel porth i hanes dwfn. Rwy'n eu hystyried yn lluosog a hefyd yn newidiol, yn yr ystyr y bydden nhw'n bethau gwahanol i bobl wahanol. Nid yn ffurf sefydlog.

Caiff y cerfluniau eu creu mewn cydweithrediad â'r afon Avon ym Mryste. Mae'r afon yn cael ei phriodoli'n gydawdur, sef y syniad o roi personoldeb i'r afon ei hun. Yn araf deg mae'r afon wedi erydu a siapio'r pren gydag amser hyd nes i mi ei wahanu oddi wrth y dŵr. Wedyn rwyf wedi'i losgi ac yna'i lacro fel bod yr arwyneb yn dod yn fwy adlewyrchol a chaiff nodweddion cerfluniol y ffurf ei gyfoethogi. Mae llosgi'r pren hefyd yn cyfeirio at estheteg bren mawnog, sef y cyfnodau cynnar o ffosileiddiad pren.

LB: Yn eich cyfres *Time, real and imaginary* rydych chi'n ymateb i ffotograffau eich tad, ydi gweithio ar y cyd yn rhan bwysig o'ch ymarfer?

ML: Bu farw fy nhad dros bum mlynedd ar hugain yn ôl bellach, ac roedd yn fynyddwr a ffotograffydd penigamp. Gadawodd ddelweddau anhygoel o fannau unig, anghysbell a gwyllt. Llefydd y byddaf yn cael fy nenu'n fawr iawn atyn nhw oherwydd eu nodweddion trothwyol a hudolus. Roeddwn i'n edrych drwy ei gasgliad sleidiau un diwrnod a gydag un sleid yn benodol, roeddwn i fel petawn i'n gallu ei synhwyro yn oedi yn yr ennyd i ddewis y cyfansoddiad. Roeddwn i bron yn gallu clywed crensian yr eira dan ei esgid gadarn. Cefais fy nghludo yn yr ennyd honno. Ac yna, daeth y syniad i mi 'mod i'n gallu gweithio ar y cyd ag ef. Dewisodd fy nhad y cyfansoddiad gwreiddiol, byddwn i'n ei drosglwyddo i gyfrwng print.

Ar yr un pryd bu i mi gyfarfod â Dr Jakob Vinther, paleofiolegydd o Brifysgol Bryste. Soniodd wrtha' i sut mae inc wedi'i ffosileiddio o geffalopod Jwrasig yn gallu goroesi mewn cyflwr sych a chywasgedig gan fod y melanin yn diogelu'r inc. Ac mae'n gallu cael ei atgyfodi. Mae'n gallu cael ei adfywio drwy ei gymysgu â dŵr. Yna mae gyda chi inc o sgwid eto a fu'n byw 200 miliwn blynedd yn ôl, ac roedd hynny'n syniad hollol anhygoel. Yn amlwg, roeddwn i'n chwilfrydig i wybod a oedd modd printio ag ef. Fel mae'n digwydd roeddwn i'n gallu.

Defnyddiais yr inc hwnnw yn y gyfres *Time, real, and imaginary.* Ymddangosodd y ddwy arc amser o fewn y gwaith, un genedliadol ac un ddaearegol. A chaiff pwysedd, sydd mor allweddol i'r broses o waith printio, ei gydnabod gan y defnydd hwn o ddeunydd hynafol. Byrlymodd syniadau ynglŷn â'r canfyddiad o amser i'r wyneb, hanes dwfn a hanes personol. Gweithiodd y broses brintio ei hun fel gweithred archifol o gadw cof. A sylweddolais, mewn rhai ffyrdd fy mod i'n cydweithio gyda'r sgwid. Mae gweithio ar y cyd wedi bod yn rhan annatod o'r holl gorff hwn o waith.



















INTERVIEW

Interview with Matthew Lintott by Leonie Bradley, artist and editor of *Printmaking Today.*

LB: What's the inspiration for the title of your show *Modern Relics*?
ML: I've always been aesthetically drawn to old objects and the evidence of the history of something. Like the shallow dip on the steps of a stone staircase that's been walked up and down for hundreds of years, or the patina on the side of an old tea bowl that's been handled many thousands of times. There is narrative hidden in those material changes, I find the evidence of that idea visually appealing. These objects document time way beyond the human experience, and act as proof of the impermanent nature of things. I like the duality of the word relic too, is it antiquated and useless or precious and unique? Also the contradiction between the two words creates an interesting tension. In some ways it's an honouring of the old ways but without rejecting the new, a meeting of the two.

We live now in a time of hyper-history, and I think that there is a lot of wisdom in ancient ways that we are overlooking. Like how distorted our relationship to the land has become through modern intensive farming practices. It's no longer a symbiotic relationship or sustainable. I think there's wisdom in taking our time, learning from the past and slowing things down.

Modern Relics is about drawing on something sacred from our past and bringing it into the here and now.

LB: There's a lot of symbolism in your work, what meaning do you seek to convey through these various forms?
ML: The fish was inspired by a Japanese myth about Namazu, a giant catfish that lives underground and causes earthquakes. When the Kashima-god lets his guard fall, Namazu thrashes about, causing the violent tremors. There are shrines in Japan, still to this day, where a stone is placed to represent pressure pinning the mythical creature in place. In recent years, research in Japan on the relationship between catfish and earthquakes has suggested that catfish may be able to sense earthquakes before they happen. This suggests there is more wisdom in myth than perhaps we understand.

There's more myth and folklore with the bird forms too. They are all ravens and crows from the Corvus family; these have a long history in many different cultures of being able to travel to the underworld or be messengers to the other side. I'm interested in the symbolism of the bird; what it represents to us as an idea. So I may deconstruct or disassemble the form of the bird I'm

Blaenorol | Previous: Shoal

working from, so that it becomes bird as an archetype rather than a specific bird you would recognise.

With the wooden sculpture, I see these as biomorphic fossils and relics from an ancient past, as if they would be in a collection at the Natural History Museum. It's like the jawbone of an extinct whale or a Megalodon; from a creature lost to the ages. For me they act as a gateway to deep time. I see them as plural and mutable too, in the sense they will be different things to different people. Not a set form.

The sculptures are made in collaboration with the River Avon in Bristol. The river is attributed as co-author, which is the idea of giving personhood to the river itself. The river has slowly eroded and shaped the wood over time up to the point that I have separated it from the water. I've then burnt it and then lacquered it so that the surface becomes more reflective and the sculptural qualities of the form are enhanced. The charring of the wood is also referencing the aesthetics of bog wood, which is the early stages of wood fossilisation.

LB: In your series *Time, Real and Imaginary* you respond to your father's photographs, is collaboration an important part of your practice?

ML: So my dad passed over twenty five years ago now, and he was a very good mountaineer and photographer. He left behind extraordinary images of isolated, remote and wild places. Places I am very much drawn towards for their liminal and magical qualities. I was looking through his slide collection one day and with one slide in particular, and I could sort of sense him stopping in the moment, choosing the composition. I could almost hear the crunch of the snow underneath his rigid boot. I was transported in that moment. Then this idea came to me that I could collaborate with him. My dad chose the original composition, I would take it into the medium of print.

At the same time I met Dr Jakob Vinther, a paleobiologist from Bristol University. He told me about how fossilised ink from a Jurassic cephalopod can survive in a dried and compacted state as the melanin protects the ink. And it can be resurrected. It can be reanimated by mixing it with water. Then you have an ink again from a squid that lived 200 million years ago, which was just an absolutely extraordinary idea. Obviously I was curious if I could print with it. It turned out that I could.

I utilised that ink in the series *Time, real, and imaginary.* These two arcs of time emerged within the work, a generational one and a geological one. And pressure, that is so key to the process of printmaking, is acknowledged by the use of this ancient material. Ideas around the perception of time bubbled to the surface, deep time and personal history. The printing process itself worked as an archival act of preserving memory. And I realised that in some ways I was also collaborating with the squid. Collaboration has been an integral part of this entire body of work.

GWYBODAETH DECHNEGOL

Gyda phrintio cerfweddol mae'r gofod negatif yn cael ei ddileu, ac yn debyg iawn i gerfio cerflun caiff y ddelwedd ei datgelu gan yr hyn sy'n weddill. Mae hwn i'r gwrthwyneb i ymagwedd creu marciau positif megis lluniadu neu baentio. Bydd y print hefyd yn ddrychddelwedd o'r bloc. Ar ôl creu'r print a'r inc wedi sychu, efallai bydd Matthew hefyd yn lluniadu'n syth ar y print neu ddefnyddio technegau tebyg i rwbio pres gyda graffit.

Mae Matthew yn printio bron yn gyfan gwbl â llaw, heb ddefnydd o wasg argraffu. Mae'n defnyddio papurau Japaneaidd a wnaed â llaw, sy'n eithriadol o ysgafn. Mae hyn yn golygu bod pwysedd llaw neu baren[1] yn ddigon i drosglwyddo'r ddelwedd. Mae printio â llaw yn caniatáu newid pwysedd, gan greu amrediadau tonyddol mewn inc na fyddai modd eu cynhyrchu gyda phwysedd cyson gwasg argraffu.

Tra bod y rhan helaeth o waith Matthew yn waith printio torluniau pren, cafodd ei hyfforddi mewn amrywiaeth o dechnegau, o lithograffi offset i ysgythru, i acwatint, a sychbwynt. Caiff y broses acwatint ei hadnabod am ei thonau graddedig, cynnil. Yn achos creu printio bloc pren, mae Matthew wedi dyfeisio techneg sydd wedi'i ysbrydoli gan yr estheteg hon, lle gall yr amrediad graddol o dôn gael ei gynhyrchu gan un bloc, yn hytrach na blociau lluosog i bob tôn neu liw. Caiff hwn ei gyflawni drwy ddefnyddio stensilau i orchuddio mannau'r inc mae am eu diogelu, ac yna'n 'stripio'r' bloc gyda phapur er mwyn lleihau tôn y mannau agored. Mae'r dechneg hon yn creu amrediad o donau o un haenen o inc.

[1]Baren – offeryn printio Japaneaidd tebyg i ddisg

Dde | Right: Outline; When hollow is a good thing; When hollow is a good thing II









TECHNICAL INFORMATION

In relief printing the negative space is removed, and much like carving a sculpture, the image is revealed by what remains. This is the opposite to a positive mark making approach such as drawing or painting. The print will also be a mirror image of the block. After the print has been made and the ink has dried, Matthew may also draw directly onto the print or use a technique like brass rubbing with graphite.

Matthew prints almost exclusively by hand, without the use of a printing press. He uses hand made Japanese papers, which are extremely lightweight. This means that hand or baren[1] pressure is enough to transfer the image. Printing by hand allows for change in pressure, creating tonal ranges in the ink that could not be produced by the even pressure of a printing press.

While the majority of Matthews work is woodcut printmaking, he has been trained in a variety of techniques, from offset lithography and etching, to aquatint, and drypoint. The aquatint process is known for its subtle, graduated tones. Matthew has devised a technique in woodblock printmaking that is inspired by this aesthetic, where the graduated range of tone can be produced from a single block, rather than multiple blocks per tone or colour. This is achieved by using stencils to cover the ink areas he wants to protect, then 'stripping' the block with paper to reduce the tone of the exposed areas. This technique creates a range of tones from a single application of ink.

[1]Baren – a disk-like Japanese printing tool

Chwith | Left: Architect





Uchod | Above: Ammon's horn (manylyn|detail)



Uchod | Above: Ammon's horn

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