

MEIRO KOIZUMI

“Mae trawma’n gorfforol iawn, ac mae euogrwydd yn gorfforol, ac rwy’n meddwl ei fod yn gymdeithasol hefyd. Os yw pawb yn cael yr un trawma, ac os yw hynny’n iawn gan bawb, rwy’n meddwl bod pobl yn teimlo’n llawer ysgafnach ... Mae’n ddewis a wneir gan gymdeithas, dewis a wneir gan wleidyddiaeth, dewis a wneir gan wledydd a phawb arnynt ... Mae’n rhaid i bob un ohonom fod yn gyfrifol am hynny, ac rydym i gyd yn gyfrifol am yr hyn a ddigwyddodd iddynt.”

O: Meiro Koizumi, *Battlelands*: ‘A conversation between Meiro Koizumi and Jason Waite’, White Rainbow, 2018

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“Trauma is very physical, and guilt is physical, and I also think its social. If everybody has the same trauma, and everybody is okay with it, I think people feel much lighter ... It’s a choice made by society, a choice made by politics, a choice made by countries and everybody on them ... We all have to have responsibility for that, and we are all responsible for what happened to them.”

From: Meiro Koizumi, *Battlelands*: ‘A conversation between Meiro Koizumi and Jason Waite’, White Rainbow, 2018

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Tsieni Henan Powlen

Mae'r bowlen grochenwaith hon sydd wedi cael ei thorri ar ddamwain wedi'i hatgyweirio gan ddefnyddio'r dechneg lacro aur a ddefnyddir mewn gwaith Kintsugi. Yn unol â'r esthetig Japaneaidd sy'n dwyn yr enw Wabi Sabi, mae'r bowlen hon yn enghraifft o sut y gellir alcemeiddio'r hyn sy'n ymddangos y tu hwnt i'w drwsio a'i adfer yn anrhydeddus yn wrthrych hardd.

Tua AD1000-1200 (Llinach Song)

*Crochenwaith caled, hen waith trwsio
Japaneaidd mewn lac'r aur*

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Henan China Bowl

This accidentally broken pottery bowl has been repaired using the gold lacquering technique used in the practice of Kintsugi. In keeping with the Japanese aesthetic known as Wabi Sabi, this bowl is an example of how the seemingly unrepairable can be alchemized and honourably restored to a thing of beauty.

About AD1000-1200 (Song Dynasty)

*Stoneware, old Japanese repair
in gold lacquer*

Collection of National Museum Wales

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Teilchion Gwyrthiol

Yn syth ar ôl fy ngeni mewn tân, fe'm taflwyd i'r ddaear a'm torri'n ddarnau. Penderfynodd y crochenydd hynafol a'm creodd fy mod yn israddol ac na ddylid fy nefnyddio byth.

Felly, bûm yn gorwedd ar y ddaear, dan lach gwynt a glaw, ac yna cefais fy nghladdu yn y pridd am 400 mlynedd.

Yna un diwrnod, fe'm trawyd gan hof, a des allan o'r ddaear. Roeddwn i'n cael fy ngalw'n niwsans yn y cae reis ac fe'm taflwyd o'r neilltu.

Ond ymhen ychydig, fe'm codwyd gan ddyn a aeth â mi adref, a'm golchi.

Pan ddeffrois i nesaf, roedd darnau eraill o Chawan yn cael eu hasio â mi gan ddefnyddio aur i greu Chawan newydd hardd – fi.

Yn awr, mae pobl yn fy ngholeddu i. Ac rwyf wedi penderfynu fy mod i'n mynd i fyw am gan mlynedd neu ddau gan mlynedd arall neu efallai am byth.

Cerdd gan Miyauchi

kintsugi.work/en/

Miraculous Shards

Right after I was born in fire, I was thrown to the ground and broke into pieces.
The ancient potter who created me decided I was inferior and should never be used.

So, I lay on the ground, pelted by rain and wind, and then buried in the soil for 400 years.

Then one day, a hoe hit me, and I popped out of the ground. I was being called a nuisance
in the rice field and was tossed to the side.

But after a while, a man picked me up and took me home, then washed me.

When I next woke up, other Chawan pieces were being joined with me using gold
to create a beautiful new gilded Chawan – me.

Now, people cherish me. And I've decided that I'm going to live for another one
or two hundred years or maybe forever.

Poem by Miyauchi

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