



g Le Celf

Noddwyr Balch  
Medal Aur am Bensaernïaeth  
Eisteddfod Genedlaethol Cymru



Cymru...wedi'i dylunio'n well

DESIGN COMMISSION  
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FOR WALES CYMRU

# Cynnwys

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# Gair o'r Gadair

## A Word from the Chair

Mae'n anodd credu fod bron i ddwy flynedd wedi mynd heibio ers i aelodau'r Is-bwyllgor Celfyddydau Gweledol ddechrau ymgynnull ym Mhenarth. Wedi teithio o bob ban o'r sir, o'r Ewenni, Llandochoau, Sain Hilari, a Llanbedr y Fro; yn grochenwyr, arlunwyr, cerflunwyr, gemyddion a chynhyrchwyr creadigol, byddai'r sgwrs yn troi at yr hinsawdd ddiwylliannol sydd wedi siapio gwaith artistiaid Bro Morgannwg.

Dyma fro unigryw, anhysbys i'r rhelyw, yn gorwedd yn llechwraidd yng nghysgod y brifddinas ond eto, bro a fu unwaith yn ganolfan Ewropeaidd i ddysgeidiaeth ddiwinyddol, a sawl canrif yn ddiweddarach, lle y digwyddodd un o'r datblygiadau technegol pwysicaf yn y bedwaredd ganrif ar bymtheg a drawsnewidiodd dulliau cyfathrebu. Yr etifeddiaeth bwerus hon, a'r gyfnewidfa greadigol a sbardunwyd gan ein sgysiau difyr, sydd i'w ddathlu eleni yn Y Lle Celf.

Man cychwyn ein dyheadau am Y Lle Celf, ac yn arbennig y prosiect BAN, oedd sylweddoli arwyddocâd lleoliad Maes yr Eisteddfod ei hunan a'r llwybrau sydd yn deillio ohoni: y llinellau cyntefig sy'n cysylltu hen, hen safleoedd; y cylch o eglwysi hynafol a'r rhwydwaith o bentrefi; a'r hyn a fydd yn amlwg iawn i eisteddfodwyr, rhedfeydd tarmac yr hen faes awyr. Os oes un nodwedd arbennig i'r fro hon, creu cysylltiadau â phedwar ban y byd yw hwnnw, ers cyfnod teithiau tramor seintiau Llanilltud Fawr; arbrawf hanesyddol Marconi ar Drwyn Larnog i anfon negeseuon radio; ac yn fwy diweddar, y maes awyr, ein porth rhyngwladol.

Fel pwyllgor roeddem yn ymwybodol iawn o gysyniad craidd yr Eisteddfod o adeiladu 'caer' ddiwylliannol a'i gosod yn y dirwedd gydag amddiffynfeydd cadarn. Roeddem yn awyddus i'r Lle Celf adlewyrchu yn hytrach y 'mynd a dod' di-ben draw; yr awydd i ddatblygu syniadau ac ehangu gorwelion sy'n nodweddu'r ardal hon. Ein hymateb ni yw ceisio chwalu'r ffin 'amddiffynol' o gwmpas y Maes a chreu cysylltiadau 'byw' newydd ar ei thraws ac allan i'r Fro.

Gwahoddwyd cyfranwyr i arbrofi gyda ffilm, sain, perfformio, a cherddoriaeth mewn amrywiol leoliadau o arwyddocâd diwylliannol a hanesyddol. Bydd gwaith Artistiaid Sonig Cymru, Cathy Boyce, good cop bad cop, Richard Powell, Roger Lougher a myfyrwyr o Goleg Frenhinol Cerdd a Drama Cymru yn cael ei 'ddarlledu' o safle BAN yn Y Lle Celf dros yr wythnos. Argraffiadau gweledol, cardiau post byw, atseiniau – celf 'ar grwydr', byrfyfyrion, darfodedig.

Gwireddwyd y prosiect trwy gefnogaeth ariannol Cyngor Celfyddydau Cymru ac YMDDIRIED, (Yr Ymddiriedolaeth Ddarlledu Gymreig), sydd yn cefnogi addysg a hyfforddiant er mwyn datblygu sgiliau creadigol a thechnegol mewn radio, teledu, a chyfryngau digidol. Mae BAN wedi cynnig cyfle unigryw i greu perthynas newydd rhwng celf weledol a'r cyfryngau torfol newydd, yn arbennig gan fod y prosiect wedi galluogi myfyrwyr a newydd-ddyfodiaid i rannu plattfform gydag artistiaid blaengar.

Mae elfennau perfformiadol BAN yn talu teyrnged anuniongyrchol i Ysgol Haf y Barri, a ysgogodd genhedlaeth newydd o artistiaid i arbrofi, o dan ddylanwad tiwtoriaid uchel iawn eu parch ym Mhrydain. Yn y 1960au a'r 1970au, dyma gyrchfan pwysig i artistiaid blaengar mewn sawl maes – arlunio, cerflunio, celf perfformiadol, gwehyddu a jazz. Ymgartrefodd nifer ohonynt ym Mro Morgannwg ac yn eu tro maent hwythau wedi dylanwadu ar artistiaid yma. Bydd arddangosfa arbennig o waith nifer o'r rhai a fu'n mynychu'r Ysgol Haf i'w gweld yn oriel Celf Ganolog, Neuadd y Dref, Y Barri hyd at 8 Medi; bydd perfformiad arbennig ar y Maes ar 5 Awst yn cyfleu naws y gwaith perfformio cynnar a bydd cyfle i wrando ar yr artist Ifor Davies, a fu yno yn 'fyfyrwr' yn hel atgofion am y cyfnod cyffrous hwn ar 9 Awst.

Mae ysgogi doniau newydd a hybu cyfleoedd i newydd-ddyfodiaid hefyd yn ganolog i weithgaredd Y Lle Celf a hyn trwy haelioni'r rhai sy'n cyflwyno'r amrywiol wobrau bob blwyddyn. Eleni cynigir gwobr newydd sbon sef gwobr er cof am yr artist Tony Goble a roddir am waith



Docio

**Carwyn Evans**

sy'n cyfleu ysbryd barddonol y genedl Geltaidd hon, gan artist sy'n arddangos am y tro cyntaf yn yr Arddangosfa Agored.

Ers sawl mlynedd bellach mae Ifor Davies wedi cyflwyno gwobr am waith sy'n cyfleu ysbryd y frwydr dros iaith, diwylliant a gwleidyddiaeth Cymru. Mae'n braf hefyd fod Sefydliad Celf Josef Herman wedi cadarnhau eu cefnogaeth barhaus i Wobr Josef Herman - Dewis y Bobl a Rhodri Morgan, y cyn Prif Weinidog, fydd yn cael o fraind o gyhoeddi'r enillydd ar y dydd Sadwrn olaf.

Datblygiad newydd eleni yw cael y Babell Lân yn gymydog inni sy'n adlewyrchu awydd y ddau bwyllgor i greu hinsawdd greadigol agored. Mae'r prosiect, *Baledi a Thribannau Newydd Morgannwg*, yn cyfuno barddoniaeth gyda chelf weledol; bydd criw Haciaith yn gweithio rhwng y ddau bafiliwn; ac edrychwn

ymlaen at glywed ymateb y bardd Mari George i'r gwaith celf yn yr Arddangosfa Agored.

A hefyd o fewn tafliad carreg fydd y Pafiliwn Pensaerniaeth newydd sy'n adlewyrchu'r diddordeb amlwg mewn datblygu pensaerniaeth gyfoes yng Nghymru. Mae cefnogaeth gyson Comisiwn Dylunio Cymru i hybu pensaerniaeth yn yr Eisteddfod yn dwyn ffrwyth ac i'w glodfori, gyda'r cynnydd yn yr adran yn brawf o hynny.

Mae'r detholwyr wedi gwneud eu dewis - diolch am eu dycnwch a'u cydweithrediad.

Diolch i :

Ymddiriedolaeth James Pantyfedwen am y rhodd hael o £5,000 i enillydd Y Fedal Aur am Gelfyddyd Gain.

Cyngor Celfyddydau Cymru am eu cefnogaeth, sy'n sicrhau presenoldeb Y Lle Celf a'r gwaith ardderchog a wneir yn yr Eisteddfod Genedlaethol i gydnabod celf weledol; crefft a dylunio, a phensaerniaeth yng Nghymru. Hefyd, diolch am eu cefnogaeth ymarferol i'r prosiect arbennig, BAN trwy sicrhau fod yr offer technegol ar gael inni.

Robyn Tomos am ei gefnogaeth a'i amynedd wrth hwyluso'r holl waith trefnu; i'r criw technegol; ac yn arbennig i Paul Emmanuel am ei arbenigedd a'i reolaeth dechnegol ar gyfer BAN.

Diolch i aelodau'r pwyllgor am gyfrannu i gyfarfodydd bywiog a hynod greadigol. Fel cadeirydd rwyf wedi mwynhau eich cwmni a'ch cyfraniadau ysbrydoledig.

I Foxy's, Penarth am gael cwrdd yno a'r paneidiau coffi am ddim.

**Mari Beynon Owen**

Cadeirydd

Is-bwyllgor Celfyddydau Gweledol



It's difficult to believe that almost two years has gone by since the Visual Arts Sub-committee began to meet in Penarth. Having travelled from the four corners of the county, from Ewenny, Llandough, St Hilary, and Peterston super Ely; the conversation between ceramicist, painter, sculptor, silversmith, performance artist and creative producer revolved around the creative environment which shapes artistic practice in the Vale of Glamorgan.

It's a unique place, still unknown to many, nestling in the shadow of the capital city, and yet an area which became an European centre of theological thinking and where probably one of the most important technological experiments of the nineteenth century, and which revolutionised communications, took place. It was therefore agreed that this year's Lle Celf should reflect this potent legacy and be the catalyst for ongoing creative synergies.

The starting point for our aspirations for Y Lle Celf, and in particular the BAN (beacon) project was realising the significance of the Eisteddfod site itself since it serves as a hub from which several paths lead out: the primeval lines which link up several ancient sites; the surrounding ring of important old churches and network of villages, and more recently the tarmac runways of the old airfield. It would seem that one overriding feature of this vale is its connections with the four corners of the world: since the time when the saints set forth on their journeys overseas; when Marconi set up his historic experiment to send radio messages from Lavernock Point to the outside world; and now the international gateway provided by the airport.

The committee was very aware of the core concept of the Eisteddfod as creator of a cultural 'fort' encircled by strong defences. It was felt that Y Lle Celf however should reflect a place of constant movement; where there is the desire to develop ideas and look beyond the horizon. We would need to break through the 'boundary wall' around the Maes and create new 'live' communications across it and beyond.

Contributors were invited to work in film, sound, performance and music in several locations across the Vale. Cathy Boyce, good cop bad cop, Richard Powell, Roger Lougher, Sonic Artists Wales; and students from the Royal Welsh College of Music and Drama will provide work to be 'broadcast' from the BAN area within Y Lle Celf over the week. Visual impressions, live post cards, sounds and echoes – capturing the ephemeral, the impromptu, the art of constant change and movement.

The project was made possible by financial support from Arts Council of Wales and YMDDIRIED, (The Welsh Broadcasting Trust), which supports education and training for the development of creative and technical skills in radio, television and digital media. BAN is an opportunity to create a new relationship between visual arts and new media, especially as the project has enabled students and newcomers to share a platform with leading artists.

The performance elements of BAN pay homage to the Barry Summer School, which inspired a new generation of artists to experiment, under the tutelage of highly regarded tutors from across Britain. During the 1960s and 1970s, the School became an important meeting place for artists working in many different genres - painting, sculpture, performance art, weaving and jazz. Several of these artists then settled in the Vale of Glamorgan and in turn influenced artists here. A special exhibition of work by artists who attended the Summer School will be held at Art Central, Barry Town Hall, until 8 September; a performance piece, in the spirit of the early performance work will take place at the Eisteddfod Field on 5 August and there will be an opportunity to hear Ivor Davies reflect on his 'student' days on 9 August.

Encouraging new talent to emerge and promoting opportunities for newcomers is also central to the work of Y Lle Celf, made possible by the generosity of those who sponsor the various awards every year. This year a new award is being presented, in memory of the artist Tony Goble, for the work which expresses



Am gael bod rhywle arall (amlygrwydd) / To be elsewhere (saliency)

**Anne Gibbs**

the poetic spirit of this Celtic nation by an artist who is exhibiting for the first time in the Open Exhibition.

For many years Ivor Davies has presented an award for a work which conveys the spirit of the battle for the language, culture and politics of Wales. We are also extremely pleased that the Josef Herman Art Foundation has confirmed its continuing sponsorship of the Josef Herman Award – The People's Choice and Rhodri Morgan, the former First Minister, will have the privilege of announcing the winner on the last Saturday.

A new and welcome development is that Y Babell Llen (Literature Pavilion) is our neighbour which reflects the two committees' desire to create a new open creative ambience. The *New Ballads and Triplets* project combines poetry and visual art; the Haciaith collective will be working across both pavilions and we look forward to hearing the poet Mari George's response to the artwork in the Open Exhibition.

A newcomer to the Eisteddfod field is the Architecture Pavilion which represents the growing interest in developing contemporary architecture in Wales. The Design Commission for Wales' continuing support of architecture at the Eisteddfod is to be commended and the development within this section proves how valuable is this support.

I would like to thank all the selectors for their hard work and co-operation.

Thank you to:

The James Pantyfedwen Foundation for the £5,000 prize money awarded to the winner of the Gold Medal for Fine Art.

Arts Council Wales for their financial support of the special project, BAN and for making the technical equipment available to us; and especially their general support of Y Lle Celf and the fantastic work done at the National Eisteddfod to recognise the visual arts; craft and design and architecture in Wales.

Robyn Tomos for his support and patience in facilitating the organisational arrangements; to the technical crew; and particularly to Paul Emmanuel for his technical management expertise in setting up BAN.

Thank you to all the committee members for participating in our lively and highly creative meetings! As Chair, I have thoroughly enjoyed your company and inspired contributions.

Foxy's, Penarth for giving us use of the venue and free cups of coffee.

**Mari Beynon Owen**

Chair

Visual Arts Sub-committee

# Yn aml, mater o chwarae â rhifau yw hi i Gyngor Celfyddydau Cymru

Rydym yn dilyn trywydd canrannau cyfnewidiol y bobl sy'n cymryd rhan yn y celfyddydau a mynychwyr digwyddiadau celfyddydol. Mae ar lywodraethau angen gweld sut mae pobl yn rhoi gwerth ar y celfyddydau a ffigurau noeth yw un o'r ffyrdd amlwg o wneud hyn. Da o beth yw'r duedd ddirnadwy yn y Gymru ddatganoledig fod nifer y bobl sy'n mwynhau'r celfyddydau ac yn cymryd rhan ynddynt wedi tyfu. Hefyd, mae tystiolaeth sylweddol yn y Gymru Gymraeg sy'n awgrymu bod siaradwyr a dysgwyr y Gymraeg ymhlith y rheiny sy'n fwyaf tebygol o fynychu digwyddiadau celfyddydol a chymryd rhan yn y celfyddydau. Mae'n ymddangos fod Cymru amlieithog, gyda'i hymdeimlad cryf o ddiwylliant yn yr iaith, yn benderfynol o herio pwysau'r dirwasgiad. Yn hytrach, gwelwn ymhyfrydwch yn yr hyn y gall y celfyddydau ei ddwyn i ansawdd ein bywyd, fel ffordd o ddathlu a thrwy archwilio potensial y dychymyg i newid meddwl ac i amgyffred y byd o'n cwmpas yn wahanol.

Ond mae'r beirniaid sy'n ystyried y celfyddydau'n gadwedig ar ryw uchelfan freintiedig, yn troi eu trwynau ar chwarae â rhifau...ystyrir rhywsut bod y celfyddydau ac apêl dorfol yn anghydnaws. Ond mae rhywbeth ar droed yma yng Nghymru, ffenomena sy'n gwrthsefyll y syniadau diog a hen ffasiwn am amgyffrediad o elitaeth y celfyddydau.

Yn Y Lle Celf y llynedd yn Wrecsam, cyflawnodd Bedwyr Williams gamp unigryw. Trwy ennill Y Fedal Aur am Gelfyddyd Gain, Gwobr Ifor Davies a gwobr Dewis y Bobl ar yr un pryd, dangosodd Bedwyr apêl feirniadol a phoblogaidd. Rydym yn gobeithio y gall Bedwyr drosglwyddo hynny i faes rhyngwladol Biennale mawreddog Fenis y flwyddyn nesaf. Gwelodd Tim Davies, enillydd arall Y Fedal Aur yn yr Eisteddfod, 30,000 o ymwelwyr yn cael eu denu i'w arddangosfa yn Fenis yn 2011. Bu i lawer o bobl ymadael â Fenis y flwyddyn honno wedi darganfod llais artistig nerthol a chyffrous o Gymru. Rydym yn hyderus y bydd Bedwyr Williams yn adeiladu ar y llwyddiant hwn.

Mae 43% o'r arddangoswyr eleni yn newydd, y nifer uchaf eto (19 o 44 o artistiaid). Mae angen dadansoddi hyn. Ond mae'n awgrymu bod mwy o artistiaid yn ystyried bod yr arddangosfa yn gyflwyniad gwych i gyhoedd Cymru a bod mwy o artistiaid yn mynd ati i ymsefydlu eu gyrfaeod yng Nghymru. Bydd yr ychydig flynyddoedd nesaf

yn holl bwysig, i'r patrwm hwn o weithgarwch ac i iechyd ein cyfalaf diwylliannol a chreadigol. Mae angen i Gyngor Celfyddydau Cymru fwrw golwg ar yr amgylchiadau sy'n meithrin yr amgylchedd creadigol cywir, sy'n cynnig y cyfleoedd gorau i artistiaid yn gynnar yn ystod eu gyrfa. Ond mae angen i Addysg Uwch chwarae ei rhan hefyd, nid wrth chwarae â rhifau, ond yn ansawdd profiad y myfyriwr ac, at ei gilydd ar draws Cymru, yn yr ymagwedd gyflenwol at ddatblygu arbenigedd a rhagoriaeth.

Gan ddychwelyd at y profiad o'r celfyddydau yn ôl rhif... roedd *Passion National Theatre Wales* ym Mhort Talbot flwyddyn yn ôl yn brofiad o gelf a realiti llwyr gynhwysol. I lawer, hyd at 15,000 ar y Traeth ar y trydydd diwrnod, bu'n daith bersonol ysgubol. Ac yn haf yr Olympiad Diwylliannol eleni, ochr yn ochr â digwyddiadau gafaelgar fel prosiect *Crochan a Ffwrnais*, cawsom *Adain Avion*. Gyda'i phedair taith epig a ddechreuodd yn Abertawe, cyn symud i Lyn Ebwy, yna ymlaen i Llandudno, mae bellach yn cyrraedd y Maes, gyda cham olaf i Sain Ffagan: Amgueddfa Werin Cymru. Yno, bydd yn adneuo ei 'blwch du', ei chofnod o'i hehediad (artistig) o 30,000 o ymwelwyr a gwaith cymunedau a 50 o artistiaid cyfoes mewn 150 o ddigwyddiadau cysylltiedig, yn cynnwys 65 o grwpiau cymunedol a thros 2,000 o bobl yn cymryd rhan ynddynt. Cyd-ddigwyddiad yw bod enillydd Y Fedal Aur am Gelfyddyd Gain eleni, Carwyn Evans, ymhlith y rheiny sy'n rhan o *Adain Avion* ar y promenâd yn Llandudno.

Ac yn olaf, i'r Lle Celf ei hun, ac un o'r rhesymau parhaus pam mae Cyngor Celfyddydau Cymru yn ymwneud â'r arddangosfa – y 40,000 o bobl y disgwylir iddynt ymweld yn ystod yr wythnos. Eleni, rydym yn ehangu'r gynulleidfa honno drwy'r posibiliadau y mae technoleg ddigidol newydd yn eu cynnig, wrth i ni geisio dal dehongliadau pobl ifanc o'r hyn sydd o ddiddordeb iddynt yn y gwaith celf sy'n cael ei arddangos.

Dyna fusnes Cyngor Celfyddydau Cymru, nid dim ond chwarae â rhifau, ond paru'r rhifau â phrofiadau eithriadol, llawn dychymyg.

## David Alston

Cyfarwyddwr (Y Celfyddydau),  
Cyngor Celfyddydau Cymru



# Often an Arts Council needs to play the numbers game

We track the shifting percentages of attendees and participants. Governments need to see how people value the arts and bald numbers are obvious ways this can be done. Happily in devolved Wales it is a perceptible trend that the number of people enjoying and taking part in the arts has grown. There is also significant evidence in Welsh speaking Wales which suggests that Welsh speakers and learners are amongst those most likely to attend and participate in the arts. Multilingual Wales, with its strong sense of culture in the language, seems determined to defy recessionary pressures. Instead we are seeing a relishing of what the arts can bring to our quality of life both by way of celebration and by exploring the potential of the imagination to change minds and look differently at the world around us.

But the critics who see the arts as preserved in some position of special privilege, turn their noses up at the numbers game...art and mass appeal are somehow seen as unhappy bedfellows. But there are things afoot here in Wales, phenomena which counteract the lazy and out of date ideas of arts' perceived elitism.

Bedwyr Williams at last year's Y Lle Celf achieved an unique triple. By simultaneously winning the Gold Medal for Fine Art, the Ivor Davies Award and the People's Choice, Bedwyr demonstrated critical and popular appeal. We hope Bedwyr can take that into the international arena of the prestigious Venice Biennale next year. Tim Davies another Gold Medal winner, saw his Venice exhibition in 2011 attract 30,000 visitors. Many left Venice having made a powerful and moving discovery of an artistic voice from Wales. We're confident that Bedwyr Williams will build on this success.

This year's exhibition has a record 43% of new exhibitors (19 out of 44 artists). This needs analysing. It suggests that more artists are seeing the exhibition as an excellent introduction to the Welsh public and are seeking to ground their careers in Wales. These next few years will be critical, both for this pattern of activity and for the health of our cultural and creative capital. An Arts Council needs to be looking at the circumstances that foster the right creative environment, offering the best possibilities to artists in their early career.

But Higher Education also needs to play its part, not in a numbers game, but in the quality of student experience and, across Wales, in the complementary approach to developing specialisms and excellence.

To return to experience of the arts in numbers... National Theatre Wales' *Passion* in Port Talbot a year ago was an experience of art and reality which was totally involving. For many, up to 15,000 on the Beach on the third day, it was an overwhelming personal journey. And this Cultural Olympiad summer, alongside engaging events such as *Cauldrons and Furnaces*, we have had *Adain Avion*. With its four epic journeys starting in Swansea, moving to Ebbw Vale then onto Llandudno, it now arrives at the Maes with a final leg to St Fagans: National History Museum. There it will deposit its black box, its (artistic) flight recorder of 30,000 visitors and the work of communities and 50 contemporary artists in 150 allied events, involving 65 community groups and over 2,000 participants. And fortuitously, this year's Gold Medal for Fine Art winner, Carwyn Evans, is in the mix as part of *Adain Avion* on the prom at Llandudno.

And finally to Y Lle Celf and one of the enduring reasons for the Arts Council of Wales' involvement with the exhibition - the anticipated 40,000 visitors over the week. This year we are extending that audience through the possibilities that new digital technology offers, allowing us to reach even more, as we seek to capture young people's interpretations of what interests them in the art exhibited.

That's the business of an Arts Council, not just the numbers game, but the equation of numbers matched to extraordinary imaginative experiences.

## David Alston

Director (Arts),  
Arts Council of Wales

# Sylwadau'r Detholwyr

## Selectors' Statements

### Sean Edwards

Fel ymarferydd, yr hyn sydd bob amser yn fy nghyffroi am Arddangosfa Agored yr Eisteddfod Genedlaethol yw, yn ogystal ag amlygu'r artistiaid mwy cyfarwydd, gall yn aml fod yn llwyfan i ddarganfod rhai llai cyfarwydd, ond nid llai cyffrous, sydd gan Gymru i'w cynnig. Mae'r amrywiaeth ar draws ystod o lefelau ymarfer yn ei gwneud yn wirioneddol 'agored' i'r artistiaid ac, yn fwyaf pwysig, i'r gynulleidfa. Mae'r arddangosfa agored flynyddol hon yn gallu arddangos hyd a lled yr ymarfer celf a gynhyrchir yng Nghymru, a hefyd y tu hwnt i Gymru. Mae cymysgedd cyfoethog o arddulliau, themâu a disgyblaethau yn swatio nesaf at ei gilydd. Mae rhai yn fwy traddodiadol yn eu harddull a'u cynnwys nag eraill, ond mae pob un yn dal ei dir mewn arddangosfa all gynnwys gwaith gan 40 a rhagor o artistiaid. Mae ei natur agored ac anffurfiol, heb awgrym o unrhyw ymholoni, mawrdra neu snobyddiaeth y byd celf, yn dangos cynhesrwydd tuag at y cyfoeth o waith celf. Nid oedd eleni yn eithriad, a'r afiaith hwn a deimlwyd yn ystod y broses ddeithol o blaid celf a gynhyrchwyd yng Nghymru, neu yn wir gan artistiaid Cymreig, sydd gobeithio wedi amlygu ei hun yn ein detholiad ac o ganlyniad yn yr arddangosfa.

Afraid yw dweud, cafwyd ystod eang o gyflwyniadau ar draws yr holl ddisgyblaethau y gellid ei ddisgrifio'n fras fel 'celf weledol'. Roeddwn yn falch gweld o fewn y disgyblaethau bod nifer o gyflwyniadau o safon uchel. Roeddwn yn arbennig o fodlon â'r enghreifftiau o ddelweddau symudol a gyflwynwyd, cyfrwng a all fod, yn ôl ei natur, yn anodd ei gyflwyno a'i ddeithol o fewn arddangosfa agored. I ddechrau gall detholwyr ond gweld tri munud yn unig o beth all efallai fod yn ffilm deg neu ugain munud neu hyd yn oed yn ffilm fawr. Y penbleth i'r artist yw beth i'w cynnig. A ydych yn dewis haen gryfaf y gwaith ac yn ei gwtogi fel ei fod yn detholiad clir sy'n sefyll ohono'i hun, neu a ydych efallai yn golygu peth o'r adrannau cryfaf i fod yn un darn? Efallai y byddwch yn dangos y gwaith o'r dechrau gan ei dorri yn sydyn ar ôl tri munud? Y dewis olaf hwnnw a wnaed gan Michael



Di-deitl 2010 / Untitled 2010

**Jo Berry**

Cousin ar gyfer ei waith *Siwrnai trên* a, boed yn fwriadol ai peidio, yr oedd yn ddewis golygu gwyh. Erbyn yr amser i'r toriad ddod ar bwynt allweddol yn y stori a drosleisiwyd am ymgais fer, a rhywfodd trychinebus, am fam-gu ym myd actio sinematig roeddem eisoes wedi ein cyfareddu ac yn gwybod bod rhaid i ni weld rhagor. Dyna yw grym adrodd stori, rhywbeth a ddefnyddir gan Michael Cousin yn fynych drwy gydol ei waith, yn pigo a phrocio digwyddiadau go iawn gan ychwanegu ei storïau ei hun atynt. Wrth edrych ar fersiwn llawn *Siwrnai trên* rai misoedd yn ddiweddarach daeth yn fwy grymus fyth ac roeddem yn gwybod bod yn rhaid i ni ei gynnwys yn ein detholiad.

Mae'r syniad o adrodd stori a naratifau, boed eu bod am ddigwyddiadau go iawn, yn ffuglen neu'n adegau o gymylu rhyfedd rhwng y ddau, yn rhywbeth oedd yn amlygu'n gyflym ar draws nifer o'r cynrychioliadau tafluniol digidol y gwaith yr edrychwyd arno. Wrth arafu'r broses tuag at gamau olaf y dethol daeth hyn yn rhywbeth y cawsom ein denu ato. Roedd paentiadau ffotorealaid godidog Jo Berry yn un enghraifft o hyn. Gan ddangos darnau byr o eiliadau sy'n ymddangos yn hawdd i'w hadnabod o ffilmiau neu deledu, mae gan y gweithiau ansawdd breuddwydiol hynod, gyda'r cymylu a'r torri yn llwyddo i wthio'r delweddau ychydig i ffwrdd o ffuglen y gellir ei hadnabod, gan greu dryswch lletchwith. Yn yr un modd mae paentiadau tirwedd James



Siwrnai trên / Train journey (delwedd lonydd / still image)

**Michael Cousin**

Moore yn defnyddio ffotorealaeth a dyfeisiau cyfansoddiadol a fenthycwyd o waith dogfen ffotograffau i roi i ni fersiynau pendant o ofodau a wnaed yn ffuglen. A ydynt yn barthau rhyfel real neu'n wersylloedd hyfforddi? O ddysgu eu bod rhywle yn y canol, wedi eu codi'n rhannol o ddelweddau gemau cyfrifiadur, mae'r delweddau yn mynd hyd yn oed yn fwy digalon ac yn wag o bresenoldeb dynol.

Mae tirwedd a sut y gweithredwn o'i fewn yn aml yn ganolog i lawer o'r ymarfer amrywiol yng Nghymru, boed hynny'n cael ei wneud yn amlwg iawn drwy ei gyflwyniad neu efallai yn fwy cynnil, barddonol a haniaethol drwy olion. Mae fideo HD hardd Peter Bobby, *Llen*, yn fonocrom hudol o len theatr yn agor a chau sy'n dangos tirwedd newidiol o afon brysur tra ar yr un pryd mae'n gweithio fel trosiad am y llanw sydd mor hollbwysig i allu'r afon i gynnal y

ddinas borthladd sydd y tu ôl iddi. Rhoddir dulliau eraill o ymdrin â'r dirwedd gan enwau cyfarwydd megis Brendan Stuart Burns, enillydd Y Fedal Aur ddwywaith, y mae ei weithiau graddfa fawr yn cyfleu bywiogrwydd a hyfrydwch tirwedd Sir Benfro, tra bod haniaethau graffeg morlun Y Barri gan Tom Pitt yn ymddangos yn yr Eisteddfod am y tro cyntaf. Fel yn fideo Peter Bobby a darlun Brendan Stuart Burns, mae'n gwbl amlwg i Tom Pitt bod mater y testun yn drosiad am y broses sy'n digwydd ar wyneb y gwaith.

Mae Arddangosfa Agored yr Eisteddfod yn gystadleuaceth ac, er mor anodd ydyw, ein tasg ni yw dyfarnu'r gwobrau. Fel derbynnydd blaenorol yr Ysgoloriaeth Artist Ifanc, yr wyf yn hollol ymwybodol o'r manteision y gall gwobr o'r fath ei rhoi. Daethom i benderfyniad yn eithaf cyflym am enillydd eleni, sef Laura

# Sylwadau'r Detholwyr

## Selectors' Statements

Reeves, a ddangosodd drwy bortffolio aeddfed cryf beth ellir ei gyflawni ar y cam cynnar hwn mewn gyrfa. Ar y llaw arall, treuliasom lawer o amser a chafwyd trafodaethau hir cyn dyfarnu'r medalau aur eleni. Treuliwyd amser ym mhresenoldeb y gweithiau, oherwydd ni all dim ddisodli'r teimlad corfforol o sefyll o flaen paentiad, sefyll yng nghanol cerfluniau neu weld y fideo yn ei gyfanrwydd. Yn y ddau gategori hyn roedd yn benderfyniad anodd gan fod pob un o'r artistiaid ar y rhestr fer wedi cyflwyno gweithiau nodedig y gellir eu gweld fel rhai yn nodi munud arwyddocaol yn eu hymarfer. Ond roedd yn rhaid dod i benderfyniad terfynol a gyda chymorth cloc oedd yn tician Robyn Tomos, Swyddog Celfyddydau Gweledol yr Eisteddfod, penderfynwyd yn sgil y fath gorff o waith sylweddol, yn meddu ar fwriad mor gryf, y dylai'r Fedal Aur am Gelfyddyd Gain a'r wobwr ariannol lawn gael eu dyfarnu'n llwyr i Carwyn Evans. Gwnaed penderfyniad tebyg gyda'r Fedal Aur am Grefft a Dylunio gan ddyfarnu'r clod ynghyd â'r wobwr ariannol lawn i Anne Gibbs. Digon yw dweud bod ei gweithiau cerfluniol brau yn dal i beri cryn chwilfrydedd i mi, oherwydd rhwyddineb a chynildeb y trefniadau cyfansoddol o'r elfennau a wnaed ac a ddarganfyddwyd, i gyd wedi eu hysbrydoli gan y dirwedd leol. Edrychaf ymlaen at weld gosodiad llawn *Am gael bod rhywle arall* yn arddangosfa eleni.

Fel ei gyd-artistiaid ar y rhestr fer, mae cyfres gweithiau Carwyn Evans yn nodi symudiad sylweddol yn ymarfer diweddar yr artist tra'n cydio'n dynn wrth ei faterion craidd. Mae tirwedd ddiwylliannol, wledig ac amaethyddol yr artist a hanes ei deulu o'i fewn yn allweddol. Gyda dealltwriaeth o ystyr cysyniadol a barddonol cynhenid defnyddiau mae Carwyn Evans yn gallu defnyddio coed, efydd, cynffonau ŵyn a cerameg gyda thuedd minimalaidd crefftus. Nid yw byth yn colli cyffyrddiad yr artist. Wrth sefyll ymhlith y gweithiau dewch yn ymwybodol o broses a sgil ffabrigeddio, pwysigrwydd barddonol nodau syml a haniaethol peiriannau a'r bywyd amaethyddol. Ond fel gyda phob celf wych,



John Thomas  
**Anthony Rhys**

crefft Carwyn Evans yw creu gwaith sy'n gallu codi'n uwch nag un set o ystyron, gan ei agor allan i'n cwmpasu ni i gyd. Nid dyma'r tro cyntaf i'r artist wneud cyfraniad sylweddol i gelfyddyd yn yr Eisteddfod ac rwy'n siŵr nad hwn fydd y tro olaf.

Bob blwyddyn fe fydd o leiaf un, os nad pob un, o ddatganiadau'r detholwyr yn cyfeirio at sut y bu'n flwyddyn eithriadol am gynigion. Nid oedd eleni yn wahanol. Bydd graddedigion ac artistiaid sy'n amlygu yn dod i gyfarfyddiad â'r rhai mwy profiadol, y gall rhai ohonynt efallai fod wedi bod yn diwtoriaid i'r artistiaid newydd, dyna yw natur Arddangosfa Agored yr Eisteddfod. Bu'n rhaid gwneud llawer o benderfyniadau anodd dros gyfnod o chwe mis bron (yn ystod pa un y gwelsom ychwanegu pedwerydd detholwr - llongyfarchiadau i Laura Thomas). Pe baem wedi cael pafiliwn ddwywaith y maint, nid wyf yn amau y byddai'r gwaith a ddeholwyd yr un mor gryf, dyna pa mor dda oedd ansawdd y cyflwyniadau. O roi cynnig arni nid wyf yn eiddigeddus o dasg



Rhodfa serth / Steep drive  
**Tom Pitt**

detholwyr y dyfodol. Mae'n anffodus bod llawer o weithiau da ddim yn llwyddo i gyrraedd y detholiad terfynol ac fel rhywun sydd wedi derbyn llawer llythyr gwrthod drw'r drws rwy'n gwybod pa mor siomedig y gall hynny fod. Yr unig beth allaf ei ddweud yw os gwnaethoch gynnig ond na chawsoch eich dethol y tro hwn; cynigiwch, cynigiwch a chynigiwch eto.

### **Declan McGonagle**

Mae'n ddiddorol bod teitl yr arddangosfa hon wedi ei newid yn 2004, o Arddangosfa Celf a Chrefft i Arddangosfa Celfyddydau Gweledol. Mae'n ymddangos yn newid digon syml ond y tu ôl i bob gair ceir syniadau ac yma, syniadau ynglŷn â natur, ffurf a diben celf a chrefft a'u harddangos a thu ôl i hynny, syniadau am ddealltwriaethau gweledol a llythrennedd gweledol. Roedd y newid yn cydnabod bod angen meddwl yn wahanol ynglŷn ag enwi arddangosfa sydd mor eang ei rhychwant yng nghyd-destun agoredrwydd cynyddol arfer a'r ffyrdd yr oedd artistiaid a gwneuthurwyr yn croesi ffiniau yn eu gwaith. Mae mwy o angen

fyth am hyn nawr, yn yr oes wybodaeth a digidol, os yw unrhyw feirniadu a dethol gweithiau a gyflwynir ar gyfer arddangosfa mor allweddol, i adlewyrchu deinameg gweithgarwch creadigol sy'n ymddangos rhwng ac ar draws disgyblaethau. Gall cynnig o'r fath, wrth gwrs, wneud i'r rheiny sydd wedi'u gwreiddio'n ddwfn ac sy'n deyrngar i ddisgyblaethau penodol deimlo'n bryderus bod eu disgyblaeth, neu setiau sgiliau eu disgyblaeth, wedi eu hanghofio neu ddim yn cael ei gwobrwyo. Eto, mae hyn yn ymwneud yn unig â chydabod a gwobrwyo gweithiau nad sydd efallai'n gaeth wrth ddisgyblaeth ond sydd, o ran ffurf a chyd-destun, yn bodoli rhwng disgyblaethau celf a chrefft a etifeddwyd a'r hyn y mae'r termau hynny wedi golygu hyd yma a beth allant olygu yn y presennol a'r dyfodol. Yn fy marn i, fodd bynnag, ni ellir cael gwaith rhyng-ddisgyblaeth na thraws-ddisgyblaeth ystyrllon heb gael disgyblaethau ystyrllon cadarn. Mae'r ddeinameg sydd ei hangen i roi bywyd parhaus yn y broses gelfyddydol yn bodoli hefyd yn y rhyngweithio y gellir ei drafod ac yn y berthynas rhwng disgyblaethau ac yn eu croesi traws-ffiniol rheolaidd, boed hynny yng nghyd-destun traddodiadau Celfyddyd Gain neu Grefftau. Crynhowyd a chanol-bwyntiwyd y ddeinameg honno yn y detholiad o weithiau ar gyfer yr arddangosfa derfynol. Pwyswyd a mesur, fel sy'n rhaid ei wneud, ar sail deall bwriad yr artist ac i ba raddau y gwnaeth dealltwriaeth a defnydd yr artist o broses, defnyddiau a thraddodiad fodloni, neu y tybiwyd iddynt ragori ar y bwriad hwnnw.

Enghraifft ddiddorol a chynrychioliadol o hyn yw André Stitt, artist sydd ag enw da ac sy'n uchel ei fri, sy'n gweithio mewn prosesau perfformio, cyfryngau a rhai seiliedig ar amser. Cyflwynodd André Stitt gyfres o baentiadau grymus sy'n dangos dealltwriaeth lwyr o brosesau anffigurool, maes lliw a ffigur a thir. Mae dulliau sy'n ateb y diben, o ran paentio ystumiol, lle mae graddfa llwyredd cyffredinol yn codi materion tebyg am ffigur y gwyliwr / yr un sydd ddim yn artist, a sail y gwaith celf, fel ag y gwna perfformiad. Gellid dweud bod paentio yn y cyd-destun hwn - a gyda'r graddau



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hyn o agosatrwydd - yn gofnod neu'n ddargopïau o weithredoedd sy'n digwydd ac felly sydd ddim yn syrthio i fagl pastiche 'Paentiad Gweithredol'. Mae ffigur a thir a chynnwys y gwyliwr yn fater sydd i'w weld hefyd yn nelweddau ffotograffig 'golau mewn tirwedd' graddfa fawr Alison Dalwood, gyda'u gorffeniad adlewyrchol iawn. Mae'n amhosibl peidio â chael eich cynnwys ym maes gweledol y gwaith, sydd hefyd yn wir am y bensaerniaeth y'i cyflwynir ynddo. Mewn rhyw ystyr, fel gyda phob celf ddiddorol mae'r gwyliwr yn cwblhau'r gwaith, hyd yn oed, fel yn yr achos hwn, pan fo'i wrthrychedd yn llonydd ac mae'r byd o'i gwmpas sy'n newid, waeth pa mor fach, wrth i ddelweddau ddod i mewn a gadael maes gwelediad y gwaith.

Mae Anthony Rhys, ar raddfa arall, yn chwarae gyda theimlad o draddodiadau cymdeithasol a chelfyddydol a gyda'r syniad o fod dan orthrwm y traddodiadau hynny. Mae ei baentiadau bychan yn ffigurau 'hanesyddol' mewn sawl osgo anhyblyg a sefydlog - yn syth o darddiad ffotograffiaeth yn y bedwaredd ganrif ar bymtheg - yn cael eu darlunio naill ai'n chwerthin yn afreolus neu'n crio ond eto'n cynnal osgo anhyblyg y ffotograff teuluol. Mae fel petai pwysau hanes a thraddodiad a chadw at gonfensiwn yn ormod i'w oddef heb golli eich pwyll. Mae'r gweithiau hyn yn croesi confensiynau paentio a ffotograffiaeth ac yn cynrychioli ymwybyddiaeth yr artist o draddodiad disgyblaeth ond, yn hollbwysig, maent yn torri ar y disgwyliadau drwy un newid syml ond pwerus yn y realiti a ddarlunnir.

Fel yn Iwerddon, mae'r tir a'r syniad o dirwedd yng Nghymru yn ffactor gyflyrol na ellir ei hosgoi, o ran trefniant y gymdeithas ddynol a'r economi a hefyd o ran ein dealltwriaeth o'n safle dynol ym myd natur. Nid yw'n syndod, felly, y deallir tir a thirwedd - sydd ddim ond yn golygu tir dan awdurdod dyn - fel gwirionedd grymus a throsiad pwerus, sy'n codi'n rheolaidd mewn gwaith artistiaid, waeth pa ffurfiau neu fformatau a ddefnyddir. Mae gwaith Angharad Pearce Jones, sef cerfluniau bychanig bron, hudol a rhyfedd, yn defnyddio haearn, llwch a phren - deunyddiau sylfaenol bywyd -



Morglawdd, Aberddawan / Sea wall, Aberthaw

**Tom Pitt**

i ymgorffori, yn hytrach na chynrychioli, y dirwedd naturiol fel elfen hanfodol, sydd mor bwysig fel bod yn rhaid ei warchod dan wydr. Yn ffotograff Timothy Nordhoff o ucheldir llwm fel tirlun diffaith, y syndod yn y canfyddiad yw gweld tebygiad o gar o waith dyn, yn union yn y blaendir. Mae'n tylino ein disgwyliadau gyda'r ddelwedd o 'dirwedd unig' ac ar yr un pryd mae'n chwalu cynefindra drwy ddangos yr arteffact hurt o waith dyn - os nad yn waith celf ynddo'i hun - yn union yng nghanol y llun. Drysir y cywair ac fe'n gadewir â dirgelwch yn hytrach na datrysiad. Mae anghytgord, neu bethau sydd ddim yn ffitio'n union, gyda'i gilydd nac mewn cyd-destun, yn tanategu agwedd ffres Carwyn Evans tuag at ddeunydd, ffurf ac ystyr yn ei ddarnau cerflun / gwaith gosod. Tra'n ymddangos yn hunanfeddiannol a phenderfynol, ar yr olwg gyntaf, mae'r corff hwn o waith yn eich herio i "deimlo yn hytrach na dehongli", fel y dywed yr artist ei hun. Mae'n gweithio gyda deunyddiau a gyda phrosesau sydd eisoes yn gyforiog ac sy'n cludo ystyr a gofynna'r artist i'r gwyliwr ddadlennu ei ddealltwriaeth ei hun trwy ei brofiad. Canlyniad profiad yw ei waith nid yn rhywbeth i'w ddisgrifio.

Mae amser, sy'n rhan annatod o drafod ystyr ym mhob profiad celf, yn fy marn i yn ganolog i *Llen* Peter Bobby - darn mewn fideo HD sy'n dangos llenni coch enfawr yn cau ac yn agor ar ochr awditoriwm. Mae'r olygfa a geir y tu hwnt i'r llenni, a guddir ac a ddatgelir, yn un o ddinas ar waith. Mae *Llen* yn llwyddiannus



Docio (manyllyn / detail)

**Carwyn Evans**

oherwydd ceir ynddo dealltwriaeth yr artist ei hun o'r canon y mae'n cysylltu ei waith a'i gyfeiriadau ag ef - y llygad ffotograffig a'r dehongliad o'r cyd-destun cymdeithasol ym mha un y mae ei brofiad bywyd ef a ninnau, fel artist a rhywun nad sy'n artist, yn digwydd. Mae'r ffocws a ddatgelir o'r trefol yn cludo ein holl ddealltwriaeth ni o newid dramatig yn natur a diben gofod trefol, o fewn cof - wedi ei gyflwyno, ar y cyd, yn weithred o gau ac agor. Mae'r artist yn gadael i chi benderfynu hanfod gwerth.

Nid yw'n bosibl yma fel detholwr i restru'r holl resymau dros bob dewis, dewis a wnaed beth bynnag ar y cyd dros gyfnod ac nid dim ond yn unigol. Bwriedir i'r cyfeiriadau a wneir gennyf uchod fod yn ddangosol o'r broses gyfan ac nid dim ond dyrchafu rhai artistiaid a gweithiau

uwchlaw eraill. Serch hynny, bu'n arbennig o ddiddorol a defnyddiol i mi i arsylwi ar rywbeth y gellir ei adnabod yn y gynrychiolaeth hon o arfer yng Nghymru. Hynny yw, gwrthod bod dan orthrwm traddodiad tra hefyd ar yr un pryd bod yn llwyr ymwybodol o werth a hefyd gyfyngiadau traddodiad, wrth borthi'r presennol a chynorthwyo artistiaid a chymdeithas i ffurfio'r dyfodol. Mae gwaith Roger Lougher, sy'n ymddangos ei fod yn atgynhyrchiad diffiach o arwydd lechyd a Diogelwch, yn ymwneud â rhyw fath o droi'r cyffredin yn farddoniaeth mewn gwrthdrawiad o ystyron sy'n gweddnewid ein syniad o bethau pob dydd.

Er nad cyfrifoldeb yr artist yn unig yw hyn, mae'n amlwg na all y traddodiadol na'r syniadau bob dydd ynglŷn ag offeryn dominyddol gwleidyddiaeth neu economeg greu'r 'gymdeithas nesaf' heb fewnbwn sylweddol diwylliant a'r celfyddydau. Mae'n werth cofio mai'r economi sydd wedi methu yn y cyfnod hwn, nid y diwylliant ac nid y 'gweledol', yn ei ystyr ehangaf. Mae'r Eisteddfod a'r arddangosfa hon yn adlewyrchu'r gwirionedd hwnnw.

### **Laura Thomas**

Mae'r gwahoddiad i fod yn un o ddetholwyr Arddangosfa Agored Eisteddfod Genedlaethol Cymru yn anrhydedd gwirioneddol ac yn un a wnaeth i mi deimlo'n wylaidd ond roeddwn, serch hynny, wrth fy modd i'w dderbyn. Mae hwn yn ddigwyddiad mawr yng nghalendr artistig Cymru ac yn un sy'n denu llawer iawn o drafodaeth fywiog am y gweithiau a ddetholir.

Fel artist a dylunydd tecstilau a adeileidir, y cyflwyniadau Crefft a Dylunio oedd i fod yn ganolbwynt sylw arbennig i mi. Rwy'n amharod i ddatgan yr amlwg, ond nid yw'r gwaith o ddethol yn hawdd o gwbl, yn arbennig pan fo'r ymgeiswyr yn gymheiriaid a chydweithwyr yr wyf yn eu hedmygu ym maes crefft a dylunio yng Nghymru. Er bod edrych ar y cannoedd o ddelweddau a ffilmiau a gyflwynir yn digwydd yn ddiennw, mae arddull weledol digyffelyb llawer yn golygu bod y gwaith yn aml yn bosibl ei briodoli'n hawdd. Serch hynny, gan fod pob un ohonom fel detholwyr yn dod o bersbectif

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## Selectors' Statements

gwahanol iawn, anaml y byddai'r tri ohonom yn adnabod awdur gwaith yn gyflym, gan olygu pan ddigwyddai anghytundeb gallai trafodaeth ddilynol gael ei llywio gan amrywiaeth o safbwyntiau.

Mae'n werth nodi yma pa mor anodd yw gwneud penderfyniadau am waith heb ei weld yn y cnawd. Roedd y broses ddethol drwy edrych ar ddelweddau tafluniad PowerPoint yn peri cryn benbleth. Gall gwaith seiliedig ar y lens gael ei ddeall yn hawdd a'i feirniadu yn y cyd-destun hwnnw ond gall cyffyrddiadau arwyneb wedi'i baentio, ffurf tri dimensiwn neu osodiad synhwyrdd gael ei golli gan na chynlluniwyd i'r gwaith gael ei weld yn y ffurf dafluniol hon. Yn wir, mae angen i artistiaid a gwneuthurwyr edrych yn wrthrychol iawn ar y delweddau a gyflwynwyd ganddynt a gofyn i'w hundain a yw'r rhai sy'n anghyfarwydd â realaeth eu gwaith yn deall yn iawn ei effaith wirioneddol a'i fater. Roedd sawl enghraifft o waith lle cawsom ein drysu'n llwyr gan yr hyn a welsom ar y sgrîn ond roeddem yn holi a fyddai'r effaith yn y cnawd yn debyg. Gwnaeth rhai gweithiau o'r fath ni yn ddigon hyderus i fentro ac eraill i ni betruso.

Felly, mae fy nghydymdeimlad â rôl y detholwr wedi ei gadarnhau gan fod yn rhaid gwneud rhai penderfyniadau terfynol anodd iawn. Gallen yn hawdd fod wedi dweud 'ie' i lawer iawn rhagor o weithiau ardderchog ond roedd yr angen i ddiolli a chyfyngiadau gofod yn amhosibl i'w hosgoi. Ar flaen ein meddwl oedd bod yn rhaid i'r gweithiau a ddetholwyd gael digon o le i anadlu yn y pafiliwn fel eu bod yn gallu cael eu hedmygu, eu dathlu a'u pwysu a'u mesur yn hawdd. Hefyd, er nad yw ein rôl ni yn un curadurol, roedd hi'n amlwg bod angen i ni ddewis gweithiau a fyddai'n creu arddangosfa sy'n rhoi trosolwg ystyrlon ar yr amrywiaeth o waith a wneir yng Nghymru a gan artistiaid o Gymru mewn mannau eraill o ran cyfrwng, estheteg a dull cysyniadol.

Er i ni gael trafodaeth ddi-flewyn ar dafod, bu'n syndod i mi sut y bu i'm cyd-ddetholwyr a minnau gydweld ar lawer o'r penderfyniadau. Ar gyfer enillwyr y medalau daethom i



Tirlun y torrwr 1 / Disc cutter landscape 1

**Angharad Pearce Jones**

gytundeb hawdd ar yr artistiaid ar gyfer y rhestr fer, a oedd i gyd o safon mor uchel ac yn dod i'r brig o'r tro cyntaf i ni weld eu gwaith. Roedd hi'n gryn demtasiwn i rannu rhyngddynt, ond ar ôl cryn ystyried penderfynwyd ein bod am wneud y penderfyniad anodd iawn, sef ymateb i'r her a dewis un enillydd i bob categori. Wrth wneud hyn rydym yn gwneud datganiad dewr drwy ddathlu'r eithriadol yn herfeiddiol.

Yn fy marn i mae'r ddau, Carwyn Evans enillydd Y Fedal Aur am Gelfyddyd Gain ac Anne Gibbs enillydd Y Fedal Aur am Grefft a Dylunio, yn dangos dull mor ddeallus a sensitif i wneuthur fel fy mod yn teimlo bod eu gwaith yn gyfareddol i'w gweld. Ceir yma chwilfrydedd clir am ddefnydd, iaith weledol huawdl a chreffftwaith di-ffael.



Am gael bod rhywle arall (byr o wynt) /  
To be elsewhere (breathless)

**Anne Gibbs**

Bu'n bleser i weld eu gwaith amrywiol ac amlochrog yn datblygu dros y blynyddoedd mewn sawl arddangosfa nodedig, yn cynnwys Y Lle Celf, ac mae dyfarnu'r Medalau Aur a'r gwobrau ariannol iddynt yn gwbl briodol.

Mae cerameg osgeiddig Anne Gibbs a'i chyfosodiadau cyfryngau a ddarganfyddwyd yn dangos rhwyddineb sydd i fod yn eiddigeddus yn ei gylch am gyfansoddi, lliw a mireinio iaith weledol. Gwreiddiwyd ei gwaith mewn sylwi ar y byd naturiol, gyda llygad doeth am ddathlu mân bethau naturiol a ddiystyriwyd. Gan gyfeiriadu'r syniad o gasglu, boed yn y cartref neu'n academaidd, trefnir gwrthrychau hynod a daflwyd ac a ddarganfyddwyd yn grwpiau. Yn wir, nid oedd dysgu am hyfforddiant gwreiddiol Anne Gibbs mewn gwneud printiadau yn syndod gan fod ei gwaith yn 'siarad' fel paentiadau haniaethol tri dimensiwn. Mae'r llwyth o binnau gwneuthurwyr gwisgoedd wedi eu rhuddo yn farciau siarcol a ddiriaethir. Mae'r gwrthrychau naturiol cast mewn porslen pŵl yn gwrthgyferbynnu'n hardd â gwydreddau ceramig dewisol sy'n debyg i glytwaith neu baentiadau a gyfansoddwyd o sawl cyfrwng. Mae'r cyfosodiadau hyn a ystyriwyd yn ofalus o ansodau siâp, lliw ac arwyneb yn ennyn ein chwilfrydedd ac yn gwneud i'n calon ddawnsio ar yr un pryd; enillydd teilwng a gobeithio eich bod chwithau hefyd yn cytuno.

Hefyd parodd cynnig Michelle Griffiths lawer iawn o frwdfrydedd ymhlith y detholwyr ac felly

mae'n derbyn statws 'Canmoliaeth Uchel'. Cymerodd Michelle Griffiths y shibori, traddodiad Siapaneaidd hynafol, a'i ddwyn i mewn i diriogaeth cwbl gyfoes gan greu arddull personol arbennig. Mae lliain heb ei liwio yn cael ei rwymo'n ofalus o amgylch deintbigau pren Siapaneaidd i greu ei chyfres o wrthrychau traws ffrwythlonol sy'n esblygu, sy'n wisgadwy ac yn addurnol. Ategir y rhain gan ei phanel mur lliain a ymestynnwyd soffistigedig, ym mha un y mae rhwyllweithiau yn weddill o bwythau llaw heb eu plicio wedi eu tynnu'n dynn mewn polyester a stemiwyd. Mae ei gwaith yn ddwys dros ben o ran llafur a theimlir yn ddwfn y broses o gael cysur drwy ailadrodd yn y gweithiau barddonol sy'n deillio.

Hoffwn dynnu sylw at waith eithriadol Adam Buick a Sara Moorhouse, dau weithiwr cerameg gwahanol iawn sy'n creu llestri gosgeiddig a chwenychir gan lawer. Yn sail i waith Sara Moorhouse mae dealltwriaeth academaidd gadarn o liw, llinell a rhithiau optegol sy'n deillio ar ffurfiau deallus sydd ag apêl angerddol bwerus. Mewn cyferbyniad mae Adam Buick yn cynhyrchu potiau crwn mawr o glai a gloddir yn lleol sy'n atgoffa rhywun yn gryf o'i dirwedd yn Sir Benfro sy'n hanfod gwedd eu harwyneb a'u palet lliw. Maent yn ddarnau greddfol, pleserus sy'n creu effaith ac yn cyffwrdd â'r holl synhwyrâu. Maent yn onest a ddi-ffws gydag ymdeimlad dramatig gwirioneddol.

Wrth fyfyrto ar y gweithiau a ddetholwyd ar draws y celfyddydau gweledol a heb bwysau traddodiad a disgwyliad; ceir gwir deimlad o hyder a deallusrwydd. Er y byddwn wedi hoffi gweld llai o wahaniaeth o ran niferoedd yr ymgeiswyr Crefft a Dylunio a'r rhai hynny yn y categori Celfyddyd Gain, gobeithiaf fod y gweithiau celf a ddetholwyd yn amlygu rhagoriaeth o'r radd flaenaf yn y maes hwn ac yn annog llawer rhagor i ymgeisio'r flwyddyn nesaf.

Gyda diolch i Robyn Tomos a'm cyd-ddetholwyr Sean Edwards a Declan McGonagle am eu doethineb a'u hiwmor iach, a wnaeth y broses ddethol hon yn bleser pur.

# Sylwadau'r Detholwyr

## Selectors' Statements

### Sean Edwards

As a practitioner, what always excites me about the Visual Arts Exhibition at the National Eisteddfod is that in addition to throwing up the more recognisable artists it can very often be a platform to discover some less familiar, but no less exciting, practices Wales has to offer. The diversity, across a range of levels of practice, makes it truly 'open' to the artists and most importantly to the audience. This annual open exhibition is capable of displaying the breadth of art practice produced across Wales and, of course, beyond. A rich mixture of styles, themes and disciplines nestle alongside each other. Some are more traditional in style and content than others, but each holds its own in an exhibition that can contain work by 40 plus artists. Its open and informal nature, away from any pretence or art world snobbishness, displays a warmth for the wealth of artwork. This year was not an exception and it was this conviviality felt during the selection process for art produced in Wales, or indeed by Welsh artists, that I hope has manifest itself in our selection and subsequently in the exhibition.

Needless to say, there were a wide range of submissions across all disciplines of what broadly can be described as 'visual arts'. I was pleased to see that within all the disciplines there were a number of high quality submissions. I was particularly pleased with the examples of moving image submitted, a medium that by its very nature can become difficult to submit and select within an open exhibition. Initially the selectors can only view three minutes of what might perhaps be a ten, twenty or even feature length film. The dilemma for the artist is what to put forward. Do you select the strongest segment within the work and trim it so that it makes a clear standalone excerpt or do you, perhaps, edit some of the stronger sections together? Maybe you just show it from the start cutting it abruptly after three minutes? The latter was the choice made by Michael Cousin for his work *Train Journey* and be it deliberate or not, what a great choice of editing it was. By the time the cut came at a pivotal point in the voice

over's narration of a tale about her grandmother's brief and somewhat tragic foray into the world of cinematic acting we were already enraptured and knew we had to see more. Such is the power of storytelling, something that Michael Cousin employs frequently throughout his work, poking and prodding at true events adding his own stories to them. On viewing the full version of *Train Journey* some months later it only became all the more powerful and we knew it had to be included within our selection.

The idea of storytelling and narratives, whether they be truths, fiction or at times a strange blurring of the two, is something that played itself out at speed across a number of the projected digital representations of work viewed. Upon slowing the process down towards the latter stages of the selection, this became something we were drawn towards. Jo Berry's exquisite photorealist paintings were one such example. Displaying cropped sections of seemingly recognisable moments from film or television, the works have a strange dreamlike quality, with the blurring and cropping serving to push the images just that little bit further away from a recognisable fiction, creating an awkward disorientation. Similarly James Moore's painted landscapes use photorealism and compositional devices borrowed from photo documentary to give us concrete versions of fictionalised spaces. Are they real war zones or training camps? On learning that they are somewhere in between, having been lifted in part from computer games imagery, the images become even more desolate and empty of a human presence.

Landscape and how we operate within it is often at the heart of much diverse practice in Wales, whether that makes itself overtly apparent through its depiction or perhaps more subtly, poetically and abstractly through traces. Peter Bobby's beautiful HD video, *Curtain*, a beguiling monochrome of a theatre curtain opening and closing reveals to us a changing landscape of a working river whilst at the same time acting as a metaphor for the tide that is so crucial to the





Siwrnai trên / Train journey (delwedd lonydd / still image)

**Michael Cousin**

river's ability to support the dock city behind it. Other approaches to the landscape are given by familiar names such as twice Gold Medallist Brendan Stuart Burns whose large-scale works capture the vitality and brilliance of the Pembrokeshire seascape whilst Tom Pitt's graphical abstractions of the Barry seascape make their appearance in the Eisteddfod for the first time. As in Peter Bobby's video and Brendan Stuart Burns' drawing, it is plainly obvious that for Tom Pitt the subject matter acts as metaphor for a process that takes place on the works surface.

The Eisteddfod Open is a competition and, as difficult as it might be, it was our task to award the prizes. As a previous recipient of the Young Artist Scholarship, I am only too aware of the benefits that such an award can bring. We came to a decision fairly quickly about this

year's winner, Laura Reeves, who demonstrated through a strong, mature portfolio just what is possible to achieve at these early stages of a career. Conversely the awarding of this year's Gold Medals took a lot of time and deliberation. Time was spent in the presence of the works, for nothing can substitute the physicality of standing in front of a painting, amongst the sculpture or, indeed seeing the full video. In both categories it was a difficult decision, as all of our shortlisted artists submitted noteworthy works that could be seen as marking a significant moment in their practices. But a unanimous decision had to be reached and with the aid of a ticking clock, Eisteddfod co-ordinator Robyn Tomos, it was decided that with such a significant body of work, with such strong intent of purpose, that the Gold Medal for Fine Art along with the full monetary prize should be

## Sylwadau'r Detholwyr

### Selectors' Statements



Chwarel / Quarry

**James Moore**

awarded outright to Carwyn Evans. A similar decision was made with the Gold Medal for Craft and Design, with Anne Gibbs also being awarded the accolade along with the full monetary prize. Suffice to say that her delicate sculptural works still intrigue me for their belying ease and subtlety into the compositional arrangements of the made and found components all inspired by the local landscape. I look forward to seeing the full installation of *To be elsewhere* at this year's exhibition.

Like his fellow shortlisted artists, Carwyn Evans' latest body of work marks a significant shift in the artist's recent practice whilst holding steadfastly to its core concerns. The artist's cultural, rural and agricultural landscape and his own family's history within it are key. With an understanding of the inherent poetical

and conceptual meaning of material, Carwyn Evans is able to employ wood, bronze, lambs' tails and ceramics with a deft minimalist tendency, without ever losing that sense of the artists' touch. Standing among the works you become aware of the process and skill of fabrication, the poetical importance of the abstracted and simplified markers of the agricultural machinery and life. But like all great art, Carwyn Evans' skill is in making work that can transcend one set of meanings, opening it out to encompass us all. This is not the first time that this artist has made a significant contribution to art at the Eisteddfod and I am sure it will not be his last.

Each year, at least one, if not all, of the selectors' statements refer to how it has been an exceptional year for entries. This year was no

different. Recent graduates and emerging artists rub up alongside the more established, some of who perhaps were tutors to the former, such is the nature of the Eisteddfod Open. Many difficult decisions have had to be made over an almost six month period (in which time we saw the addition of a fourth selector - congratulations to Laura Thomas). Had we been given a pavilion twice the size, I have no doubt the selected work would still be just as strong, such was the quality of submissions. Having had a go at it, I do not envy the future selectors' task. There are many fine works that unfortunately cannot make the cut, and as someone who has had many a rejection letter's fall on the doormat I know how disappointing it can be. I can only say that if you applied but were not selected this time; apply, apply and apply again.

### **Declan McGonagle**

It is interesting that, in the 2004 the title of this exhibition was changed from the Art and Crafts Exhibition to, simply, the Visual Arts Exhibition. It seems a straightforward change but behind all words are ideas and here, ideas about the nature, form and purpose of art and crafts and their exhibition and behind that, ideas of visual intelligences and visual literacies. The change acknowledged that it had become necessary to think differently about the naming of such a wide ranging exhibition in the context of the increasing porosity of practice and the ways in which artists and makers were crossing boundaries in their work. This is even more of an necessity now, in the digital and information age, if any adjudication and selection of submitted works for such a key exhibition, are to reflect the dynamics of creative activity emerging between and across disciplines. Such a proposition, of course, can make those who are embedded and loyal to specific disciplines feel anxious about their discipline, or discipline skill sets, being abandoned or not being rewarded. Yet, this is only about acknowledging and rewarding works which may not be discipline bound but which, in form and content, exist between inherited disciplines of art and crafts and what those terms have meant up to now and what they can mean in



Cast (manylyn / detail)

**Carwyn Evans**

the present and the future. In my view anyway, there cannot be meaningful inter or cross disciplinarity without having meaningful disciplines held in place. The dynamic which is needed to energise the art process continuously, exists also in the negotiable interaction and in the relations between disciplines and their regular transgression, whether in the context of Fine Art or Crafts traditions. That dynamic has been concentrated and focused in the selection of works for the final exhibition. Judgements were made, as they have to be, about discerning the artist's intention and to what extent an artist's understanding and use of process, material and tradition met, or were thought to have, transcended that intention.

An interesting and emblematic example of this is André Stitt, an artist with a formidable reputation and standing, working in performance, media and time based processes. André Stitt submitted a series of powerful paintings which demonstrate a complete understanding of nonfigurative, colour field and figure and ground processes. Means sufficient to purpose,

## Sylwadau'r Detholwyr

### Selectors' Statements

in terms of gestural painting, where scale and 'alloverness' raise similar issues about the figure of the viewer / the non-artist, and the ground of the artwork, as does performance. Painting in this context - and with this degree of knowingness - could be said to be a record or tracings of performed actions and therefore not falling into the trap of the pastiche of 'Action Painting'. Figure and ground and the inclusion of the viewer is also an issue in Alison Dalwood's large scale photographic images of 'light in landscape' with their highly reflective finish. It is impossible not to be included in the visual field of the work, also true of the architecture within which it is presented. In a sense, as with all interesting art the viewer completes the work even, as in this case, when its objecthood is static and it is the world around it which changes, no matter how slightly, as images enter and leave the work's field of vision.

Anthony Rhys plays, on another scale, with a sense of social and art traditions and with the idea of being oppressed by those traditions. His small scale paintings are of 'historical' figures in rigid, fixed poses – straight from the origins of photography in the 19th century – who are depicted as laughing hysterically or crying but still holding the rigid pose of a family photograph. It's as if the weight of history and tradition and adherence to convention is too great to bear without losing your sanity. These works cross conventions of painting and photography and represent the artist's awareness of discipline tradition but, crucially, they disrupt expectations by a single simple but powerful shift in the depicted reality.

As in Ireland, land and the idea of landscape in Wales is clearly an unavoidable conditioning factor, both in the organisation of human society and economy but also of our understanding of our human place in nature. It's no surprise, therefore, that land and landscape – which just means land under the jurisdiction of man – are understood as powerful actuality and powerful metaphor, cropping up regularly in artist's works, no matter what forms or formats are used. Angharad Pearce Jones' almost miniature sculptures, mesmerising and strange, use iron,



Jacob Morgan  
**Anthony Rhys**

dust and wood – the stuff of life – to embody, rather than represent, the natural landscape as fundamental, so important that it has to be protected under glass. In Timothy Nordhoff's photograph of bleak high ground as a desolate landscape the shock in perception is to see, a man-made approximation of a car, right in the foreground. He massages our expectations with the image of the 'lonely landscape' and at the same time pricks the bubble of familiarity by showing the ridiculous man made artefact – if not an artwork, itself – right at the centre of the picture. The register becomes discordant and we are left with mystery rather than resolution. Discord, or things not quite fitting, together or in context, underpins the freshness of Carwyn Evans' approach to material, form and meaning in his sculpture / installation pieces. While appearing cool and resolved, at first reading, this body of work challenges you "to feel rather than read", as the artist himself has put it. He works with material and with processes which are already loaded and carriers of meaning



Tirlun y torrwr 2 / Disc cutter landscape 2  
**Angharad Pearce Jones**

which he is asking the viewer to unearth in their own understanding of experience. His works are made as a result of experience not to describe it.

Time, which I believe is a necessary part of negotiating meaning in all art experience, is at the centre of Peter Bobby's *Curtain* – a piece in HD video which shows the closing and opening of a huge red curtain at the side of an auditorium. The view beyond the curtain which is concealed and revealed is a functioning city. *Curtain* is successful because invested in it is the artist's own understanding of the canon to which he relates his work and references – the photographic eye and the reading of the social context in which his and our lived experience, as artist and non-artist, takes place. The revealed focus on the urban carries all of our understandings of dramatic change in the nature and purpose of urban space, within living memory – presented, simultaneously,



Am gael bod rhywle arall (cynhaeaf) /  
To be elsewhere (harvest)

**Anne Gibbs**

a shutting down and an opening up. The artists puts it to you to decide where value lies.

It is not possible here to rehearse, as a selector, all the reasons for each of choices made, which, in any event, were made collectively over a period and not just individually. The specific references I make above are meant to be indicative of the whole process and not simply the elevation of some artists and works over others. However I have found it particularly interesting and useful to observe something recognisable in this representation of practice in Wales. And that is, the refusal to be oppressed by tradition while at the same time being completely conscious of the value but also the limits of tradition, in nourishing the present and helping artists and the society formulate the future. Roger Lougher's apparently pedestrian replication of a Health and Safety sign involves a sort of poeticisation of the ordinary in a collision of meanings which transforms our sense of the everyday.

While this is not exclusively the responsibility of the artist it is clear that neither the traditional or everyday ideas of the dominant instruments of politics or economics can create the 'next society' without the significant input of culture and the arts. It is worth remembering that it is the economy that is broken in this period and not the culture and not the 'visual', in the broadest sense. The Eisteddfod and this exhibition give form to that truth.



# Sylwadau'r Detholwyr

## Selectors' Statements

### Laura Thomas

The invitation to be one of this year's selectors of the National Eisteddfod of Wales' Open Exhibition came as a real honour and one that I felt humbled yet delighted to accept. This is a major event on the artistic calendar in Wales and something that rightly garners a huge amount of vigorous debate about the chosen works.

As a practising constructed textile artist and designer, the Craft and Design submissions were to be my particular focus. I am reluctant to state the obvious, but the job of selection is really not easy, particularly when the entrants are my admired peers and colleagues on the Welsh craft and design landscape. Whilst the viewing of the hundreds of submitted images and films is done anonymously, the inimitable visual handwriting of many means the work is often readily attributable. Nevertheless, as we selectors all come from very different perspectives, it was rare that all three of us would quickly recognise the maker of work meaning that when there were disagreements, and subsequent discussion could be informed by a variety of perspectives.

It's worth noting at this point how tricky it is to make judgements about work without seeing it in the flesh. The selection process of viewing images via PowerPoint projection presented many dilemmas. Lens based work can be easily understood and judged in this context, but the subtleties of a painted surface, a three dimensional form or a sensory installation can be lost as the work is not designed to be experienced in this projected form. Indeed, artists and makers need to look very objectively at their submitted images to ask themselves whether those unfamiliar with the actuality of their work can truly understand its materiality and tangible impact. There were several examples of work whereby we were utterly intrigued by what we saw on screen but questioned whether the impact would be the same in the flesh. Some such works made us confident enough to take a risk, and others not.



Jar cwarts / Quartz jar

**Adam Buick**

And so my sympathy for the role of a selector has now been cemented as some very painful final decisions had to be made. We could easily have said 'yes' to many more excellent works but the need to sift and the constraints of space are inarguable. At the forefront of our minds was the imperative that the selected works would have enough room to breathe in the pavilion so that they could be admired, celebrated and opined upon with ease. Also, whilst our role is not curatorial, we clearly needed to select works that would result in an exhibition that gives a coherent overview of the many different types of work being made in Wales and by Welsh artists elsewhere in terms of media, aesthetics and conceptual approach.

Whilst there was much frank debate, it came as an interesting surprise that my fellow selectors and I concurred on many of the decisions. For the medal winners, we easily agreed on the shortlisted artists, all of whom were of such high calibre and stood out from the very first viewing. It was extremely tempting to divide the monetary awards amongst all the shortlisted candidates. However, after much consideration, it was decided that we wanted to make the very difficult decision and literally put the 'money where our mouths were' and select one winner for both categories. By doing this we are making a bold statement by decisively celebrating the outstanding.

In my eyes, both Carwyn Evans, winner of the Gold Medal for Fine Art and Anne Gibbs, winner



Pos oren / Orange conundrum  
**Sara Moorhouse**

of the Gold Medal for Craft and Design, demonstrate such an intelligent and sensitive approach to making that I find their work utterly absorbing. There is a clear curiosity for material, an eloquent visual language and impeccable craftsmanship. It has been a pleasure to see their varied and diverse work develop over the years in many exhibitions of note, including Y Lle Celf, and so to award them the Gold Medals and monetary prizes overall is timely.

Anne Gibbs' elegant ceramic and found media assemblages demonstrate an enviable fluency for composition, colour and refinement of visual language. Her work is rooted in observing the natural world, with a judicious eye for celebrating overlooked natural detritus. Referencing the idea of collecting, whether domestically or academically, curious cast and found objects are precisely arranged into groups. Indeed, learning of Anne Gibbs' initial training in printmaking comes as no surprise as her work 'speaks' as three dimensional abstract paintings. The charred mass of dressmakers' pins, are charcoal marks made tangible. The matte porcelain cast natural objects contrast beautifully against selective ceramic glazes akin to collage or paintings composed of varied media. These carefully considered juxtapositions of shape, tone and surface qualities pique ones curiosity and make the heart sing in equal measure; I hope you agree, a worthy winner.

Michelle Griffiths' submission also garnered a great deal of enthusiasm amongst the selectors,

and therefore receives 'Highly Commended' status. Michelle Griffiths has taken the age-old Japanese tradition of shibori and brought it into thoroughly contemporary territory creating a distinctive personal handwriting. Undyed cloth is carefully bound around Japanese wooden toothpicks to create her evolving Cross pollination series of objects, both wearable and decorative. These are complimented by her sophisticated stretched cloth wall panel, whereby tracteries remain of unpicked hand-stitches pulled taut in steamed polyester. Her work is incredibly labour intensive and the process of comfort through repetition is profoundly felt in the resulting poetic works.

I'd also like to draw attention to the exceptional work by Adam Buick and Sara Moorhouse, two very different ceramicists creating highly covetable, graceful vessels. Sara Moorhouse's work is underpinned by a rigorous academic understanding of colour, line and optical illusions resulting in intelligent forms which have a powerful visceral appeal. In contrast, Adam Buick produces large scale spherical pots from locally dug clay which are strongly reminiscent of his Pembrokeshire landscape which informs their surface texture and colour palette. They are instinctively pleasing, impactful pieces which call out to the senses. They are honest and unfussy with a real sense of drama.

Reflecting upon the selected works across both the visual and applied arts, there is a common thread of precision of concept, craftsmanship and media. The work feels unburdened by tradition and expectation: there is a real sense of confidence and intelligence. Whilst I would have liked to have seen far less of a disparity in numbers of Craft and Design applicants as to those in the Fine Art category, I hope the selected craft works highlights the world-class excellence in this field and spurs on many more to apply next year.

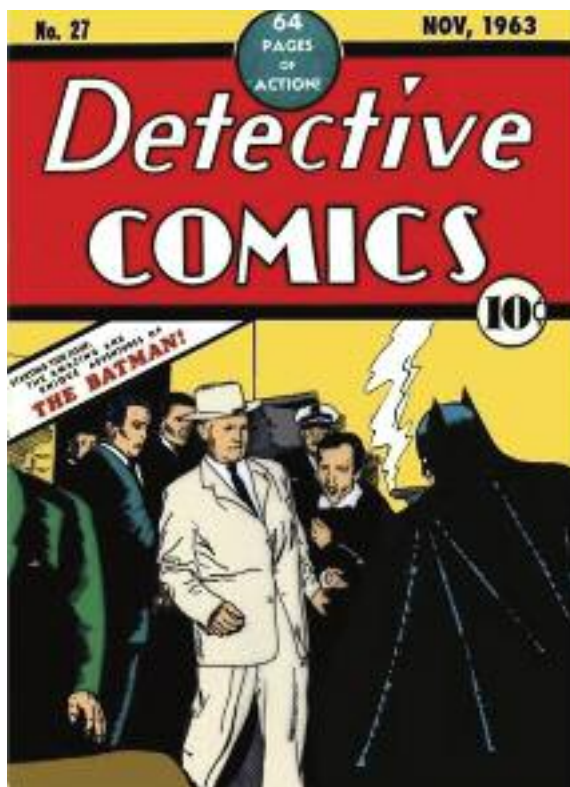
With thanks to Robyn Tomos and my fellow selectors Sean Edwards and Declan McGonagle for their wisdom and good humour, making this selection process an absolute pleasure.

# Y Fedal Aur am Gelfyddyd Gain

The Gold Medal for Fine Art



El darganfod mewn odlau  
**Carwyn Evans**



Batman and the Smoking Gun  
**Michael Cousin**



Wrth yr ymyl / At the perimeter  
**André Stitt**

Gwobr

Y Fedal Aur am Gelfyddyd Gain a £5,000  
(Ymddiriedolaeth James Pantyfedwen) i'w  
rannu yn ôl doethineb y detholwyr.

Detholwyr

Sean Edwards, Declan McGonagle,  
Laura Thomas

Dyfarnwyd y gwobrau canlynol:

|                       |                                              |
|-----------------------|----------------------------------------------|
| <b>Carwyn Evans</b>   | Y Fedal Aur am<br>Gelfyddyd Gain a<br>£5,000 |
| <b>Michael Cousin</b> | Canmoliaeth Uchel                            |
| <b>André Stitt</b>    | Canmoliaeth Uchel                            |

ENILLWYR Y GWOBRAU CELFYDDYD GAIN

|                                 |                 |
|---------------------------------|-----------------|
| <b>Carwyn Evans</b><br>Caerdydd |                 |
| Cast                            | Pris i'w drafod |
| Docio                           | Pris i'w drafod |
| Ei darganfod mewn odlau         | Pris i'w drafod |

**Michael Cousin**  
Caerdydd

|                               |     |
|-------------------------------|-----|
| Siwrnai trên                  | DAW |
| Batman and the<br>Smoking Gun | DAW |
| Sunshine Superman Part 1      | DAW |
| Sunshine Superman Part 2      | DAW |

**André Stitt**  
Caerdydd

|                                       |         |
|---------------------------------------|---------|
| Wrth yr ymyl                          | £12,600 |
| Y Wladfa<br>(Unwaith, yn y Gorllewin) | £14,000 |

Prize

The Gold Medal for Fine Art and £5,000  
(James Pantyfedwen Foundation) to be  
awarded at the discretion of the selectors.

Selectors

Sean Edwards, Declan McGonagle,  
Laura Thomas

The following prizes were awarded:

|                       |                                              |
|-----------------------|----------------------------------------------|
| <b>Carwyn Evans</b>   | The Gold Medal<br>for Fine Art and<br>£5,000 |
| <b>Michael Cousin</b> | Highly Commended                             |
| <b>André Stitt</b>    | Highly Commended                             |

WINNERS OF THE FINE ART AWARDS

|                                |                      |
|--------------------------------|----------------------|
| <b>Carwyn Evans</b><br>Cardiff |                      |
| Cast                           | Price on application |
| Docio                          | Price on application |
| Ei darganfod mewn odlau        | Price on application |

**Michael Cousin**  
Cardiff

|                               |     |
|-------------------------------|-----|
| Train Journey                 | NFS |
| Batman and the<br>Smoking Gun | NFS |
| Sunshine Superman Part 1      | NFS |
| Sunshine Superman Part 2      | NFS |

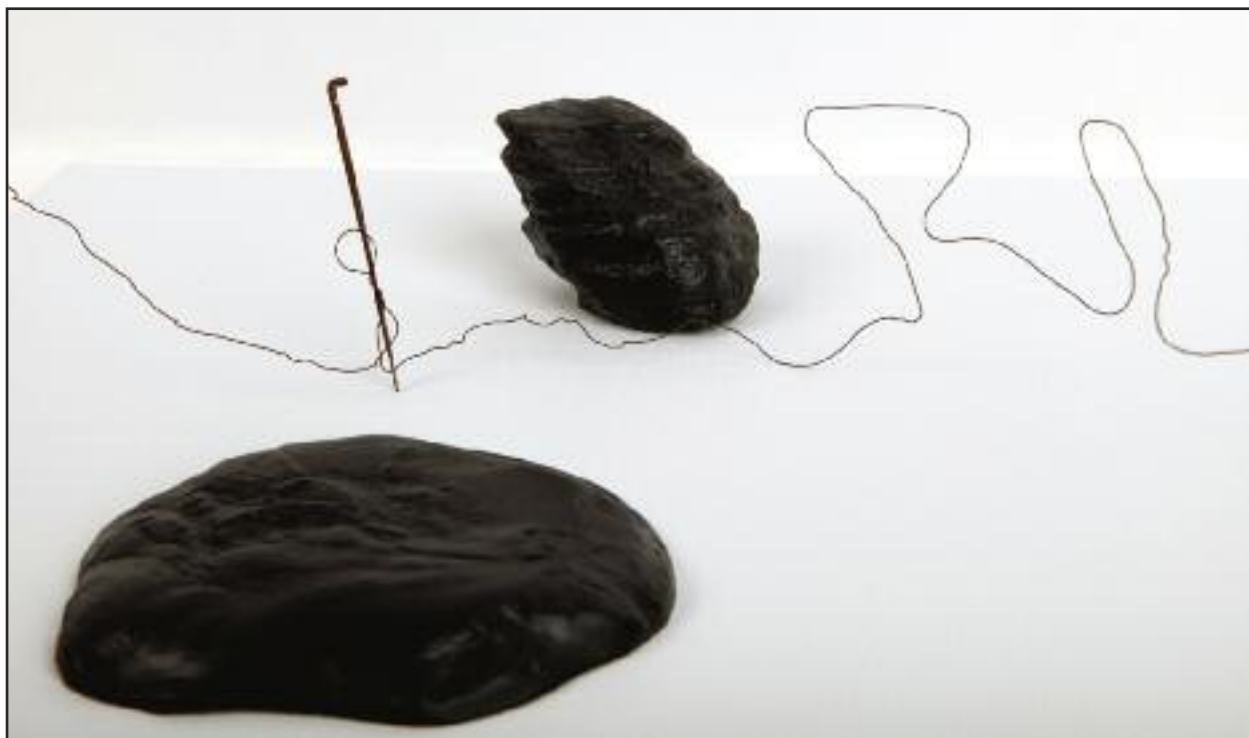
**André Stitt**  
Cardiff

|                                                |         |
|------------------------------------------------|---------|
| At the perimeter                               | £12,600 |
| In Patagonia<br>(Once Upon a Time in the West) | £14,000 |



## Y Fedal Aur am Grefft a Dylunio

The Gold Medal for Craft and Design



Am gael bod rhywle arall (amlin) / To be elsewhere (outline)

**Anne Gibbs**



Trawsbeilliad / Cross pollination

**Michelle Griffiths**



Gwobr

Y Fedal Aur am Grefft a Dylunio a £5,000 i'w rannu yn ôl doethineb y detholwyr.

Detholwyr

Sean Edwards, Declan McGonagle,  
Laura Thomas

Dyfarnwyd y gwobrau canlynol:

|                           |                                          |
|---------------------------|------------------------------------------|
| <b>Anne Gibbs</b>         | Y Fedal Aur am Grefft a Dylunio a £5,000 |
| <b>Michelle Griffiths</b> | Canmoliaeth Uchel                        |

ENILLWYR Y GWOBRAU CREFFT A DYLUNIO

|                                       |      |
|---------------------------------------|------|
| <b>Anne Gibbs</b><br>Caerdydd         |      |
| Am gael bod rhywle arall (cwlwm)      | £400 |
| Am gael bod rhywle arall (cynhaeaf)   | £400 |
| Am gael bod rhywle arall (amlygrwydd) | £400 |
| Am gael bod rhywle arall (byr o wynt) | £400 |
| Am gael bod rhywle arall (amlin)      | £400 |

**Michelle Griffiths**  
Pen-y-bont ar Ogwr

|               |                  |
|---------------|------------------|
| Trawsbeilliad | £80 - £150 yr un |
| Sudoku        | £9,000           |

Prize

The Gold Medal for Craft and Design and £5,000 to be awarded at the discretion of the selectors.

Selectors

Sean Edwards, Declan McGonagle,  
Laura Thomas

The following prizes were awarded:

|                           |                                                |
|---------------------------|------------------------------------------------|
| <b>Anne Gibbs</b>         | The Gold Medal for Craft and Design and £5,000 |
| <b>Michelle Griffiths</b> | Highly Commended                               |

WINNERS OF THE CRAFT AND DESIGN AWARDS

|                              |      |
|------------------------------|------|
| <b>Anne Gibbs</b><br>Cardiff |      |
| To be elsewhere (knot)       | £400 |
| To be elsewhere (harvest)    | £400 |
| To be elsewhere (salience)   | £400 |
| To be elsewhere (breathless) | £400 |
| To be elsewhere (outline)    | £400 |

|                                       |                 |
|---------------------------------------|-----------------|
| <b>Michelle Griffiths</b><br>Bridgend |                 |
| Cross pollination                     | £80 - £150 each |
| Sudoku                                | £9,000          |

# Ysgoloriaeth Artist Ifanc

## Young Artist Scholarship



Coesau 1961 / Legs 1961

**Laura Reeves**

Sefydlwyd yr ysgoloriaeth hon er mwyn hybu celf a chrefft yng Nghymru. Dyfernir yr ysgoloriaeth i'r ymgeisydd mwyaf addawol er mwyn ei alluogi i ddilyn cwrs mewn ysgol neu goleg celf a dylunio cydnabyddedig neu fynychu dosbarthiadau meistr. Mae'r ysgoloriaeth yn agored i'r sawl dan 25 oed.

Yn ogystal, cynigir gofod i enillydd yr ysgoloriaeth yn Y Lle Celf yn Eisteddfod Genedlaethol Cymru Sir Ddinbych a'r Cyffiniau 2013.

### **Ysgoloriaeth:**

£1,500

### **Detholwyr:**

Sean Edwards, Declan McGonagle,  
Laura Thomas

Dyfarnwyd yr Ysgoloriaeth Artist Ifanc i  
Laura Reeves

### **Laura Reeves**

Caerdydd

This scholarship has been established to promote art and crafts in Wales. It is awarded to the most promising candidate to enable him or her to pursue a course in a recognised school or college of art and design or to attend master classes. The scholarship is open to those under 25 years.

The winner of the scholarship will also be offered space in next year's Lle Celf at the National Eisteddfod of Wales, Denbighshire and District 2013.

### **Scholarship:**

£1,500

### **Selectors:**

Sean Edwards, Declan McGonagle,  
Laura Thomas

The Young Artist Scholarship is awarded to  
Laura Reeves

### **Laura Reeves**

Cardiff



Coesau 1961 / Legs 1961

**Laura Reeves**

Mae'r Ysgoloriaeth Artist Ifanc yn cynnig cyfle sylweddol i artist sy'n amlygu i gael cydnabyddiaeth am ei waith a datblygu ei botensial ymhellach i ddatblygu ymarfer o fewn ei ddewis ddisgyblaeth. Rhoddodd y detholwyr ystyriaeth i nifer da o gynigion cyn gwneud cais am bortffolios a datganiadau gan y pedwar artist a ddaeth i'r rhestr fer. Penderfynwyd yn unfrydol y dylid dyfarnu'r ysgoloriaeth i Laura Reeves, yn seiliedig ar y portffolio a gyflwynwyd ganddi gan ei fod yn arddangos trylwyredd yn ei hymarfer yn ogystal â chyflwyno'r llwybrau posibl y gallai hi eu harchwilio yn y dyfodol.

Mor gyfoethog oedd y deunydd, roedd y portffolio - blwch archif - yn cynnwys tri charwsél sleidiau, llyfrau nodiadau, cardiau post, llyfrau artist a thrawsgrifiadau o ddarlithoedd perfformiadol, fel ei fod wedi dal ein sylw am llawer rhagor na'r amser a glustnodwyd i ddehol y wob. Yn ganolog i ymarfer yr artist oedd y carwselau sleidiau a

oedd yn cynnwys sleidiau a fu unwaith yn eiddo i Richard a Beryl Grunwell ac a ddarganfyddwyd mewn siop petheuach. Ar ôl dod o hyd i'r sleidiau hyn dechreuodd Laura Reeves wneud ymchwil i fywydau'r pâr hwn gan ymchwilio ac ymweld â chyrchfannau a'r gwrthrychau a ddatgelwyd yn y lluniau gwyliau. Gall gwaith sy'n ymwneud â delwedd a ddarganfuwyd fod yn ddigwyddiad eithaf cyffredin heddiw, ond gyda'r casgliad hwn mae'r artist wedi gwneud llawer rhagor na'r hyn a ddisgwyd yn arferol. Mae wedi creu corff o waith cyfoethog sy'n chwilio'r delweddau a ddarganfyddwyd am fanylion hanesyddol a daearyddol, gan greu gweithiau a gwblhawyd yn dynn sy'n cyfleu tynerwch at y defnyddiau. Wrth bwytho storïau drwy'r gwaith, a chwarae â syniadau gwir a rhithwir, mae ymarfer Laura Reeves yn alinio ei hun â llawer o'r themâu sy'n ailadrodd drwy'r gwaith yn yr Arddangosfa Agored. Dylid gweld y ddau waith ffotograffig

# Ysgoloriaeth Artist Ifanc

## Young Artist Scholarship

sydd yn cael eu harddangos yn yr un golau ag y gwelir llawer o'r gwaith hwnnw.

Mae gwaith arall yn y blwch archif, sef trawsgrifiad o ddarlith berfformiadol dan y teitl *Richard, Beryl and Laura Too*, yn dangos y sensitifrwydd sydd gan yr artist i'w deunydd testunol a'r bywydau a gofnodir drwyddo. Fel unig geidwad a churadur y casgliad personol hwn mae Laura Reeves yn ei drafod ochr yn ochr â ffotograffau ei theulu ei hun a storïau am ei theithiau ymchwil. Adroddir y rhain gyda hiwmor dibrisiol sy'n arwain y gwaith oddi wrth hiraeth a thuag at drafodaeth feirniadol ynglŷn â natur y ddelwedd, yr archif ac adeiladwaith darniog ein hanes a'n hatgofion personol ni ein hunain. Yn ddyrchafol ac yn drist ar yr un pryd mae'n rhaid bod rheswm pam y daeth y sleidiau i ddiwedd eu hoes mewn siop petheuach. Mae'r gwaith yn arddangos ymarfer hollol gyfarwydd â'i bwnc a'i ddefnydd. Am y rheswm hwn y dyfarnwyd Laura Reeves yn dderbynnwyd teilwng yr Ysgoloriaeth Artist Ifanc. Dymunwn bob lwc iddi yn ei gwaith i'r dyfodol ac edrychwn ymlaen at weld beth a dynnir allan nesaf o'r blwch.

### Sean Edwards

The Young Artist Scholarship offers a significant opportunity for an emerging artist to receive recognition for their work and further their potential to develop a practice within their chosen discipline. The selectors considered a good number of submissions before requesting portfolios and statements from each of the four shortlisted artists. It was unanimously decided that Laura Reeves, should be awarded the scholarship, based on her submitted portfolio, as it demonstrated the thoroughness in her practice as well as presenting the possible avenues she might explore in the future.

Such was the richness of the material, the portfolio - an archive box - containing three slide carousels, notebooks, postcards, artist books and transcripts of performative lectures that it held our captive interest far greater than the allotted time given to the selection of the award.

Central to the artist's practice, were the slide carousels containing the slides that once belonged to Richard and Beryl Grunwell, discovered in a junk shop. After coming across these slides, Laura Reeves began an investigation into the lives of this couple and researched and visited the destinations and objects revealed in the holiday snaps. Work dealing with the found image can be a fairly common occurrence nowadays, but with this collection, the artist has surpassed what might normally be expected. She has created a rich body of work that farms the found images for incidental details of history and geography, creating tightly conceived works that invoke a tenderness for the material. Threading narratives through the work, and playing with ideas of truth and fiction, Laura Reeves' practice aligns itself with many of the themes recurring through works in the Open Exhibition. Her two photographic works on display should be seen in the same light as much of that work.

Another work in the box, a transcript of a performative lecture titled *Richard, Beryl and Laura Too*, displayed the sensitivity that the artist has for the subject matter and the lives recorded by it. As sole keeper and curator of this intimate collection, Laura Reeves discusses it alongside her own family photographs and tales of her research trips. These are all told with a self deprecating humour that draws the work away from nostalgia and towards a critical discussion concerning the nature of the image, the archive and the fragmented make-up of our own personal histories and memories. Simultaneously uplifting and tragic, there must be a reason why the slides ended up in a junk shop. The work demonstrates a practice that knows its subject matter and material inside out. It was for this reason that Laura Reeves was deemed a worthy recipient of the Young Artist Scholarship. We wish her the very best of luck for her future practice and look forward to seeing what is drawn out from the box next.

### Sean Edwards



# Gwobrau Eraill

## Other Awards

### **Gwobr Josef Herman - Dewis y Bobl**

Gwobr £500 (Sefydliad Celf Josef Herman)  
i'w dyfarnu i'r darn neu'r casgliad mwyaf  
poblogaidd o waith yn yr Arddangosfa Agored.

Gwahoddwn ni chi i edrych yn fanwl ar y  
gwaith i gyd cyn penderfynu beth yw eich  
ffefryn. Rhowch enw'r artist ar y papur  
pleidleisio. Bydd y bleidlais yn cau am 6.00pm,  
nos Wener, 10 Awst er mwyn cael amser i gyfrif  
y pleidleisiau a chysylltu â'r enillydd.

Cyhoeddir enw'r enillydd gan y Gwir  
Anrhydeddus Rhodri Morgan, cyn Brif  
Weinidog, yn Y Lle Celf am 3.00pm,  
ddydd Sadwrn, 11 Awst.

**Enillydd Eisteddfod Genedlaethol Cymru  
Wrecsam a'r Fro 2011.**

**Bedwyr Williams** Rhostryfan, Caernarfon

### **Gwobr Ifor Davies**

Gwobr: £600. Dyfernir am y gwaith yn yr  
Arddangosfa Agored sy'n cyfleu ysbryd y frwydr  
dros iaith, diwylliant a gwleidyddiaeth Cymru.  
Cyhoeddir enw'r enillydd am 3.00pm, ddydd  
Llun, 6 Awst.

**Enillydd Eisteddfod Genedlaethol Cymru  
Wrecsam a'r Fro 2011**

**Bedwyr Williams** Rhostryfan, Caernarfon

### **Gwobr Tony Goble**

Gwobr: £500 (er cof am Tony Goble). Rhoddir am  
waith, gan artist sy'n cyfleu ysbryd barddonol y  
genedl Geltaidd hon, sy'n arddangos yn yr  
Arddangosfa Agored am y tro cyntaf. Dyfernir,  
ar ran y teulu, gan Gareth Griffiths, Canolfan  
Gelfyddydau Neuadd Llanofer, Caerdydd.

### **Josef Herman Award - The People's Choice**

Prize: £500 (Josef Herman Art Foundation)  
awarded to the most popular piece or  
collection of work in the Open Exhibition.

We invite you to take a careful look at all the  
work before coming to a decision concerning  
your favourite work. Write the name of the artist  
on the voting slip. Voting will close at 6.00pm,  
Friday, 10 August in order to allow for counting  
the votes and contacting the winner.

The winner's name will be announced by the  
Right Honourable Rhodri Morgan, former  
First Minister, in Y Lle Celf at 3.00pm,  
Saturday, 11 August.

**Winner at the National Eisteddfod of Wales  
Wrexham and District 2011.**

**Bedwyr Williams** Rhostryfan, Caernarfon

### **Ivor Davies Award**

Prize: £600. Awarded for the work in the Open  
Exhibition that conveys the spirit of activism in  
the struggle for language, culture and politics  
in Wales. The name of the winner will be  
announced at 3.00pm, Monday, 6 August.

**Winner at the National Eisteddfod of Wales  
Wrexham and District 2011**

**Bedwyr Williams** Rhostryfan, Caernarfon

### **Tony Goble Award**

Prize: £500 (in memory of Tony Goble).  
Given for work, that conveys the poetic  
spirit of this Celtic nation, by an artist  
exhibiting in the Open Exhibition for the  
first time. Awarded, on behalf of the family,  
by Gareth Griffiths, Llanover Hall Arts Centre,  
Cardiff.



# Arddangoswyr

## Exhibitors

### Susan Adams

Aberhonddu

Derbyniwr / Receiver £10,850

Llyfn ac anodd / Sleek and difficult £189

heb ffrâm / unframed

£230

wedi'i fframio / framed



Derbyniwr / Receiver

**Susan Adams**

### Sarah Ball

Bryn buga

Anarchydd / Anarchist £900

Meddwyn / Drunk £900

Gwenwynwr / Poisoner £900

### David Barnes

Casnewydd

Bechgyn yn 'smygu / Boys smoking £750

### Beca Beeby

Cas-gwent

Cynildeb ffurf 1 / Economy of form 1 £580

Cynildeb ffurf 2 / Economy of form 2 £600

### Jo Berry

Caerdydd

Di-deitl 2010 / Untitled 2010 £450

Di-deitl 2011 / Untitled 2010 £800

### Peter Bobby

Bryste

Llen / Curtain



Meddwyn / Drunk

**Sarah Ball**



Bechgyn yn 'smygu / Boys smoking

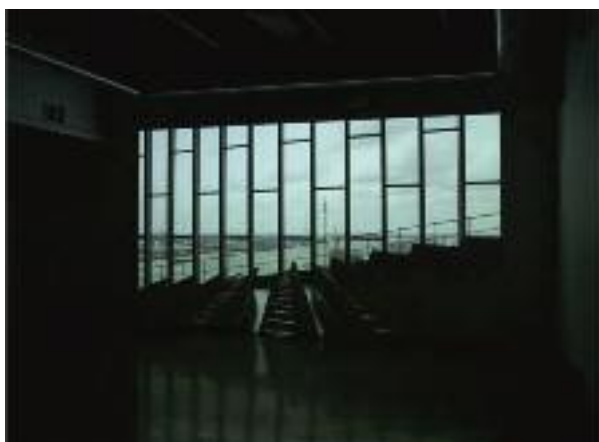
**David Barnes**



Cynildeb ffurf 1 / Economy of form 1  
**Beca Beeby**



Di-deitl 2010 / Untitled 2010  
**Jo Berry**



Llen / Curtain  
**Peter Bobby**

### **Adam Buick**

Tyddewi

Jar rhynglanwol / Intertidal jar £1,200

Jar cwarts / Quartz jar £2,100



Jar rhynglanwol / Intertidal jar  
**Adam Buick**

### **Brendan Stuart Burns**

Caerdydd

Cerdd garreg SM: 799238 / £795

Stone poem SM: 799238



Cerdd garreg SM: 799238 /  
Stone poem SM: 799238  
**Brendan Stuart Burns**

Arddangoswyr  
Exhibitors

**Daniel Clark**

Caerdydd

Testament i sefyll yn llonydd /  
Testament to standing still

£1,000



Testament i sefyll yn llonydd / Testament to standing still  
**Daniel Clark**

**Michael Cousin**

Caerdydd

Siwrnai trên / Train journey

DAW / NFS

Batman and the Smoking Gun

DAW / NFS

Sunshine Superman Part 1

DAW / NFS

Sunshine Superman Part 2

DAW / NFS

**Daniel Crawshaw**

Llanfair Llythynwg

Di-deitl / Untitled

DAW / NFS



Sunshine Superman Part 1  
**Michael Cousin**



Di-deitl / Untitled  
**Daniel Crawshaw**

**Alison Dalwood**

Chipping Norton

Cysgodion gwyrdd / Green shadows

£5, 600



Cysgodion gwyrdd / Green shadows  
Alison Dalwood

**Barrie J Davies**  
Caerdydd

|                        |        |
|------------------------|--------|
| Dangos yr arian i mi / | £1,000 |
| Show me the money      |        |

**David Rees Davies**  
Hove

|                                                                                                         |                             |
|---------------------------------------------------------------------------------------------------------|-----------------------------|
| Pobl rwy'n eu 'nabod; Pobl roeddwn i'n arfer eu 'nabod; a phobl fyddai'n well 'da fi beidio eu 'nabod / | £7,500<br>£650 yr un / each |
| People I know; People I used to know; and People I'd rather not know                                    |                             |

**Nerea Martinez de Lecea**  
Treorci

Ry'n ni yma o hyd / We are still here

**Alex Duncan**  
Llundain

|                  |           |
|------------------|-----------|
| Cildraeth / Cove | DAW / NFS |
|------------------|-----------|

**Laura Edmunds**  
Caerdydd

|                      |      |
|----------------------|------|
| Olion 1 / Residues 1 | £160 |
| Olion 2 / Residues 2 | £190 |
| Olion 3 / Residues 3 | £200 |



Dangos yr arian i mi / Show me the money  
Barrie J Davies

**Carwyn Evans**  
Caerdydd

|                         |                                           |
|-------------------------|-------------------------------------------|
| Cast                    | Pris i'w drafod /<br>Price on application |
| Docio                   | Pris i'w drafod /<br>Price on application |
| Ei darganfod mewn odlau | Pris i'w drafod /<br>Price on application |





Pobl rwy'n eu 'nabod; Pobl roeddwn i'n arfer eu 'nabod; a phobl fyddai'n well 'da fi beidio eu 'nabod /  
People I know; People I used to know; and People I'd rather not know (manyl yn / detail)

**David Rees Davies**





Ry'n ni yma o hyd / We are still here (delweddau llonydd / still images)  
**Nerea Martinez de Lecea**



Cildraeth / Cove (manylyn / detail)  
**Alex Duncan**

**Rabab Ghazoul**  
Caerdydd

Ailymweld ag Ymdaith Mao Hope /  
Mao Hope March Revisited

**Anne Gibbs**  
Caerdydd

- Am gael bod rhywle arall (cwlwm) /  
To be elsewhere (knot) £400
- Am gael bod rhywle arall (cynhaeaf) /  
To be elsewhere (harvest) £400
- Am gael bod rhywle arall (amlygrwydd) /  
To be elsewhere (salience) £400
- Am gael bod rhywle arall (byr o wynt) /  
To be elsewhere (breathless) £400
- Am gael bod rhywle arall (amlin) /  
To be elsewhere (outline) £400



Olion 3 / Residues 3  
**Laura Edmunds**

**Morgan Rhys Griffith**  
Bethesda

- Pysgod £800
- Basidiomycetes £1,000

**Michelle Griffiths**  
Pen-y-bont ar Ogwr

- Sudoku
- Trawsbeilliad / Cross pollination £80 - £150  
yr un / each



Cast  
**Carwyn Evans**



Ailymweld ag Ymdaith Mao Hope / Mao Hope  
March Revisited (delwedd lonydd / still image)  
**Rabab Ghazoul**

**Helen Job**  
Dinbych  
Llifeiriad / Flow £600

**Angharad Pearce Jones**  
Rhydaman  
Tirlun y torrwr 1 / Disc cutter landscape 1 £200  
Tirlun y torrwr 2 / Disc cutter landscape 2 £350  
Tirlun y torrwr 3 / Disc cutter landscape 3 £420



Basidiomycetes  
**Morgan Rhys Griffith**

**Paul R Jones**  
Wrecsam  
Alltud mewnol / Internal exile



Am gael bod rhywle arall (cwlwm) /  
To be elsewhere (knot)  
**Anne Gibbs**

**Elfyn Lewis**  
Caerdydd  
Trelái £1,480  
Rhwnng dau draeth £1,780  
**Iwan Lewis**  
Llundain  
Dylanwad da / Good influence £2,000  
Pen Iesu mewn trol / Jesus head in a cart £2,000



Trawsbeilliad / Cross pollination  
**Michelle Griffiths**

# Arddangoswyr

## Exhibitors



Llifeiriad / Flow  
**Helen Job**



Alltud mewnol / Internal exile  
**Paul R Jones**



Tirlun y torrwr 1 / Disc cutter landscape 1  
**Angharad Pearce Jones**



Dylanwad da / Good influence  
**Iwan Lewis**





Rhwng dau draeth  
**Elfyn Lewis**

**Richard Lloyd Lewis**  
Bradford-on-Avon

- |                                                                      |      |
|----------------------------------------------------------------------|------|
| Ystafell Ragbaratoi'r Cabinet Rhyfel /<br>War Cabinet Briefing Room  | £800 |
| Ystafell Ragbaratoi Ysgyfaint y Dwyrain /<br>Briefing Room East Lung | £800 |

**Frankie Locke**  
Y Barri

- |                                |      |
|--------------------------------|------|
| Ymchwydd / Swell               | £450 |
| Ffurf donnog / Undulatory form | £900 |

**Roger Lougher**  
Penarth

- |               |      |
|---------------|------|
| Stadau Heledd | £420 |
|---------------|------|

# Arddangoswyr

## Exhibitors



Ystafell Ragbaratoi Ysgyfaint y Dwyrain  
Briefing Room East Lung  
**Richard Lloyd Lewis**



Ffurf donnog / Undulatory form  
**Frankie Locke**

**Victoria Malcolm**  
Llanfihangel ar Arth  
De Waterkant

£300

**Alison Mercer**  
Llanberis

Merch ddu gorllyd 1 / Black broody girl 1    £700  
Merch ddu gorllyd 2 / Black broody girl 2    £700



De Waterkan  
**Victoria Malcolm**



Merch ddu gorllyd 1 / Black broody girl 1  
**Alison Mercer**

**Eleri Mills**  
Llangadfan

Llygad y ffynnon / The source

**James Moore**  
Caerdydd

Chwarel / Quarry  
Sied / Shed

£1,200  
£2,000

**Sara Moorhouse**  
Caerdydd

Ar goll yn y glas / Lost in blue    £795  
Pos oren / Orange conundrum    £895



Llygad y ffynnon / The source  
Eleri Mills



Stadau Heledd  
Roger Lougher



Ar goll yn y glas / Lost in blue  
Sara Moorhouse

**Amber Mottram**  
Caerdydd

- |                    |      |
|--------------------|------|
| Sgwâr / Square     | £450 |
| Cylch / Circle     | £450 |
| Gorlif / Overspill | £450 |

**Mike Murray**  
Caerdydd

- |                                              |           |
|----------------------------------------------|-----------|
| Balŵn / Balloon                              | DAW / NFS |
| Ddim yn argoeli'n dda / Not to be sniffed at | DAW / NFS |

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Arddangoswyr

Exhibitors



Sied / Shed  
**James Moore**

**Timothy Nordhoff**  
Gwaun Cae Gurwen

Wagen / Wagon £1,000



Ddim yn argoeli'n dda / Not to be sniffed at  
**Mike Murray**

**Tom Pitt**  
Nottingham

Morglawdd, Aberddawan / £400  
Sea wall, Aberthaw

Rhodfa serth / Steep drive £400

Harbwr - Pentir / Harbour – Headland £450



Wagen / Wagon  
**Timothy Nordhoff**





Cylch / Circle  
Amber Mottram

|                                   |           |                                                                                        |         |
|-----------------------------------|-----------|----------------------------------------------------------------------------------------|---------|
| <b>Anthony Rhys</b><br>Pontypridd |           | <b>Cecile Johnson Soliz</b><br>Caerdydd                                                |         |
| Alice John                        | £400      | Arwydd / Sign                                                                          | £2,500  |
| Jacob Morgan                      | £400      | <b>André Stitt</b><br>Caerdydd                                                         |         |
| John Thomas                       | £400      | Wrth yr ymyl / At the perimeter                                                        | £12,600 |
| <b>Anne Smith</b><br>Pontypridd   |           | Y Wladfa (Unwaith, yn y Gorllewin) /<br>In Patagonia (Once Upon a Time<br>in the West) | £14,000 |
| Calon Lân                         | DAW / NFS |                                                                                        |         |

Arddangoswyr  
Exhibitors



Harbwr - Pentir / Harbour - Headland  
**Tom Pitt**



Alice John  
**Anthony Rhys**



Calon Lân  
**Anne Smith**

**Ben Walker**  
Llundain

- |                                  |        |
|----------------------------------|--------|
| Ar gyfer ei fam / For his mother | £1,200 |
| Di-deitl (I.W.) Untitled (I.W.)  | £1,400 |





Y Wladfa (Unwaith, yn y Gorllewin) / In Patagonia (Once Upon a Time in the West)  
**André Stitt**



Arwydd / Sign  
**Cecile Johnson Soliz**

**Eleanor Whiteman**  
Brighton

|                                  |      |
|----------------------------------|------|
| Glofa'r Tŵr 3 / Tower Colliery 3 | £300 |
| Glofa'r Tŵr 4 / Tower Colliery 4 | £300 |



Glofa'r Tŵr 3 / Tower Colliery 3  
**Eleanor Whiteman**



Di-deitl (I.W.) Untitled (I.W.)

**Ben Walker**



# Pensaernïaeth yng Nghymru

## Architecture in Wales

Gwahoddwyd ceisiadau gan benseiri neu grwpiau penseiri i arddangos adeiladau y mae eu dyddiad cwblhau ymarferol yn y cyfnod 2009 a 2012 yn gynwysedig.

### Detholwyr:

Dan Benham, Rhian Thomas

Ystyriwyd ceisiadau llwyddiannus i'r arddangosfa ar gyfer y gwobrau canlynol:

### Y Fedal Aur am Bensaernïaeth

Cefnogir gan Gomisiwn Dylunio Cymru

### Medal Goffa Alwyn Lloyd

Rhoddir replica golch-arian o'r fedal aur, gyda chefnogaeth Comisiwn Dylunio Cymru, er cof am y diweddar Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaernïaeth yn niwylliant y genedl ac anrhydeddu penseiri sy'n cyrraedd y safonau dylunio uchaf. Rhoddir y wobwr i'r pensaer neu benseiri sydd yn gyfrifol am adeilad neu grŵp o adeiladau, a gwblhawyd yng Nghymru rhwng 2009 a 2012 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

### HLM Architects Caerdydd

### Ysgol Uwchradd Gatholig

### Archesgob McGrath

Pen-y-bont ar Ogwr

### Plac Teilyngdod

Nod y wobwr hon yw sbarduno ceisiadau a chynnig llwyfan i brosiectau llai o safon ac ansawdd dylunio uchel. Gwahoddwyd penseiri i gyflwyno naill ai prosiectau newydd neu brosiectau adnewyddu a oedd yn diwallu'r meini prawf canlynol:

- fe'u codwyd yng Nghymru
- y cyfrif terfynol ddim uwch na £750,000
- cwblhawyd rhwng 2009 a 2012
- yn cyfoethogi'r amgylchedd

### Hall + Bednarczyk Architects Cas-gwent

Carreg a Gwydr, Cas-gwent

### BFLS Llundain

Coleg Brenhinol Cerdd a Drama Cymru, Caerdydd

### Davies Sutton Architects Caerdydd

Canolfan Addysg Parc Bute, Caerdydd

### Donald Insall Associates Conwy

Plas Coch, Llanedwen, Ynys Môn

### Garbers & James Llundain

Canolfan Maggie, Ysbyty Singleton, Abertawe

### Nightingale Associates Caerdydd

Corffdy, Ysbyty Glangwili, Caerfyrddin

### Pascall + Watson Architects Llundain

IBERS (Sefydliad y Gwyddorau Biolegol, Amgylcheddol a Gwledig), Prifysgol Aberystwyth

### Rural Office for Architecture Llandysul

Beacon Heating, Capel Iwan

# Pensaernïaeth yng Nghymru

## Architecture in Wales

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2009 to 2012 inclusive.

### Selectors:

Dan Benham, Rhian Thomas

Successful entries for the Exhibition were considered for the following awards:

### The Gold Medal in Architecture

Supported by the Design Commission for Wales

### Alwyn Lloyd Memorial Medal

The silver-gilt replica of the gold medal is given, with the support of the Design Commission for Wales, in memory of the late Dr T Alwyn Lloyd. The aim of this award is to draw attention to the importance of architecture in the nation's culture and to honour architects achieving the highest design standards. The award is given to the architect or architects responsible for the building or group of buildings, completed between 2009 and 2012 and recommended to the Eisteddfod as being of greatest merit.

**HLM Architects** Cardiff

**Archbishop McGrath  
Catholic High School**  
Bridgend

### Plaque of Merit

The aim of this award is to encourage entries and offer a platform to smaller projects of high standard of design and quality. Architects were invited to submit either new projects or refurbishment projects that satisfied the following criteria:

- constructed in Wales
- final account did not exceed £750,000
- completed between 2009 and 2012
- enhances the environment

**Hall + Bednarczyk Architects** Chepstow  
Carreg a Gwydr, Chepstow

**BFLS** London

Royal Welsh College of Music & Drama, Cardiff

**Davies Sutton Architects** Cardiff

Bute Park Education Centre, Cardiff

**Donald Insall Associates** Conwy

Plas Coch, Llanedwen, Ynys Môn

**Garbers & James** London

Maggie's Centre, Singleton Hospital, Swansea

**Nightingale Associates** Cardiff

Mortuary, Glangwili Hospital, Carmarthen

**Pascall + Watson Architects** London

IBERS (Institute of Biological, Environmental and Rural Sciences), Aberystwyth University

**Rural Office for Architecture** Llandysul

Beacon Heating, Capel Iwan



Ysgol Uwchradd Gatholig Archesgob McGrath, Pen-y-bont ar Ogwr / Archbishop McGrath Catholic High School, Bridgend







Ysgol Uwchradd Gatholig Archesgob McGrath, Pen-y-bont ar Ogwr / Archbishop McGrath Catholic High School, Bridgend

# Pensaernïaeth yng Nghymru

## Architecture in Wales



Carreg a Gwydr, Cas-gwent / Chepstow



Coleg Brenhinol Cerdd a Drama Cymru, Caerdydd / Royal Welsh College of Music & Drama, Cardiff





Canolfan Addysg Parc Bute, Caerdydd / Bute Park Education Centre, Cardiff



Plas Coch, Llanedwen, Ynys Môn

# Pensaernïaeth yng Nghymru

## Architecture in Wales



Canolfan Maggie, Ysbyty Singleton, Abertawe / Maggie's Centre, Singleton Hospital, Swansea



Corffdy, Ysbyty Glangwili, Caerfyrddin / Mortuary, Glangwili Hospital, Carmarthen





IBERS, Prifysgol Aberystwyth / IBERS, Aberystwyth University



Beacon Heating, Capel Iwan

# 60 Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement

***"Mae pob pensaernïaeth yn gysgod,  
mae pob pensaernïaeth fawr yn ddylunio  
gofod sy'n cynnwys cwtisio, dyrchafu neu  
ysgogi'r person sydd yn y gofod hwnnw"***

*Philip Johnson*

Yn llawer rhy aml mae pensaernïaeth yn ymarferiad haniaethol mewn creu siapau, datgysylltiad rhwng yr amlen allanol a'r gweithgareddau sy'n digwydd oddi fewn. Mae'n bwysig yn yr hinsawdd economaidd bresennol i greu lleoedd sydd nid dim ond yn gweithredu fel symbolau o gyfoeth, pŵer a statws. Fel dylunwyr mae angen i ni ddwysau uchelgais ac ystyr yr amgylchoedd a grëir gennym. Gall gofodau addysgu, ysbrydoli a chodi calon pobl. Meddai Ernst Dimnet, 'Pensaernïaeth, o'r holl gelfyddydau, yw'r un sy'n gweithredu yn fwyaf araf ond yn fwyaf sicr ar yr enaid'. Rydym yn byw mewn cyfnod o ddealltwriaeth ddeallusol fawr, pryd y chwiliwn am ystyron dyfnach i'r byd sydd o'n cwrpas a gall pensaernïaeth chwarae ei rôl hollbwysig yn y drafodaeth a'r ddeialog hon. Wrth feirniadu'r cynigion a dderbyniwyd ar gyfer y gwobrau a'r arddangosfa Pensaernïaeth yng Nghymru eleni roeddem yn chwilio am brosiectau oedd yn creu amgylchoedd mewnol, oedd yn cysylltu â'r amgylchoedd ac a oedd yn

effeithio ar ddeinameg gymdeithasol pobl a'u canfyddiad o bobl eraill o fewn y gofod hwnnw.

Cynrychiola'r 28 cynnig eleni ystod eang o deipolegau adeiladau ac maent yn cwrpasu bron holl ardal ddaearyddol Cymru. O'r 22 practis a gyfranogodd, roedd 77% wedi eu lleoli yng Nghymru. Roedd y mwyafrif o'r cynlluniau wedi eu lleoli mewn mannau gwledig neu amgylchoedd sydd wedi'u tirweddau'n drwm. Nid oedd y bloc trefol dinesig yn amlwg eleni. Yn bennaf, cynlluniau adeiladu newydd oedd y cynigion gyda rhai cyflwyniadau yn creu deialog gyda strwythurau adeiladau rhestredig a waliau gerddi brics sy'n gyfoethog yn dectonig. Rhoddwyd naw prosiect ar y rhestr fer i'w hystyried ar gyfer Y Fedal Aur am Bensaernïaeth neu'r Plac Teilyngdod.

Ymwelodd y detholwyr â'r holl gynlluniau hyn. Cynhaliwyd trafodaeth gyda'r cleient, ac mewn rhai achosion y defnyddwyd, er mwyn cael gwell dealltwriaeth o ddylanwad y dyluniad pensaernïol ar fywydau'r rhai sy'n gysylltiedig ag ef. Roedd anghenion defnyddioldeb yr adeiladau ar y rhestr fer yn amrywiol a chafodd y detholwyr sawl diwrnod cyffrous.

Roedd y dewis o brosiectau ar restr fer y Plac Teilyngdod yn amrywio'n fawr o ran eu brîff, anghenion y cleient a'r ieithwedd bensaernïol.





**Carreg a Gwydr**, Cas-gwent

Er eu bod i gyd yn ymgysylltu ag amgylchoedd tirwedd cryf, roedd yr ymatebion yn amrywio. Dehonglodd pob un yr elfennau oedd yn amgylchynu eu safle mewn ffyrdd amrywiol a diddorol. Y mwyaf llwyddiannus o'r rhain oedd annedd sengl, Carreg a Gwydr, yng nghanol cefn gwlad Sir Fynwy gan Hall+Bednarczyk. Gan adeiladu ar bortffolio pensaernïaeth y llynedd mae'r practis wedi creu cartref sy'n sefyll fel datganiad dylunio modern balch ymhlith cyfres o anheddau pastiche, plaen, sy'n anwybyddu'r dirwedd hardd y maent wedi eu lleoli ynddi. Mae gan y tŷ preifat hwn bwynt arsyllu anhygoel sy'n cynnig 270 gradd o olygfeydd panoramig dros Ardal o Harddwch Naturiol Eithriadol ar draws Dyffryn Afon Gwy a Moryd Hafren. Mae'r annedd, gyda'i ffyrnt a'i gefn nodedig, yn agor ei freichiau i'r golygfeydd gwych a hefyd yn creu deialog o gadernid a thryloywder i ffasâd y gogledd a'r de yn eu tro. Mae dyncwch y cleient a'r tîm dylunio yn wyneb cymhlethdodau cynllunio a chyfyngiadau

ecolegol i'w ganmol yn fawr. Mae'r ateb a ddeilliodd yn creu cyfaint gofodol sydd yn cael ei golli yn aml yn nyluniad cartrefi preifat. Mae golwg yr annedd o ffasâd y de yn dyner iawn ac yn gefnlen ryfeddol i'r elfennau, gan adlewyrchu'r coed a'r lliwiau sy'n amgylchynu'r safle. Mae'r gofod gwydrog uchder dwbl yn uno dwy adain ar wahân gyda chynllun siâp L. Mae gosodiad yr annedd yn syml a rhesymegol, gan hwyluso symud a chyfeiriadedd o amgylch y gofodau mewnol. Mae'r llawr gwaelod cynllun agored yn ymgorffori mynedfa uchder dwbl gyda golau to uwchben, yn cysylltu'r golygfeydd i'r dirwedd a'r awyr. Mae'r to arnofiol tenau gyda'i fanylder hyfryd yn creu cyfaint 3D chwareus i ofodau'r ystafelloedd gwely ar y llawr cyntaf. Mae'r trafod gofalus ar y defnyddiau ar bob ffasâd yn rhoi amrywiaeth o gwmpas y cyfaint allanol. Mae'r waliau carreg crwm tyner ar ddrychiad y gogledd yn amlapio'r adeilad gan adleisio'r dirwedd amaethyddol amgylchynol. Mae slotiau eglur syml ffasâd pren y gogledd a'r cilfachau yng



# Datganiad y Detholwyr Pensaernïaeth

## Architecture Selectors' Statement

nghanol y gwaith carreg yn gynefin hyfryd i breswylwyr naturiol y safle, megis ystlumod ac adar. Mae'r prosiect yn enghraifft ardderchog o ddylunio cartref.

Dyfarnwyd Y Fedal Aur am Bensaernïaeth 2012 i Ysgol Uwchradd Gatholig Archesgob McGrath, gan HLM Architects. Penderfynodd yr ysgol ail-leoli o'i lleoliad presennol yn Nhondu, i'r gogledd o Ben-y-bont ar Ogwr, i safle newydd yn y Bracla yng nghanol y dref. Cafodd yr ysgol hon ei hariannu ar y cyd gan Archesgobaeth Caerdydd, Cyngor Bwrdeistref Sirol Pen-y-bont ar Ogwr a Llywodraeth Cymru. Mae i brif adeilad yr ysgol dri llawr ac mae'n lletya 750 o ddisgyblion 11-18 oed, yn cynnwys 150 o ddisgyblion chweched dosbarth. Fel rhan o'i bortffolio ysgolion trawiadol, mae HLM wedi creu canolfan addysgu sydd â phobl wrth galon y dyluniad. Mae adeiladau'r ysgol yn gorwedd o fewn cyfadeilad mwy ei faint sy'n cynnig cyfleusterau gwych ar gyfer y myfyrwyr a'r gymuned leol, yn amrywio o gaeau chwarae awyr agored modern i randiroedd llysiau a gardd. O'r eiliad y cewch eich tynnu at y fynedfa fawreddog mae'n amlwg bod rhyngweithio cymdeithasol ac integreiddio dynol wedi ei weithio'n ofalus i greu teimlad o agosatrydd yn yr ysgol. Gellir gweld llawer o'r gofodau fel gwrogaeth o athroniaeth Herman Hertzberger, y pensaer o'r Iseldiroedd. Mae'r bensaernïaeth yn cynnig cyfleoedd i'r myfyrwyr i fynegi eu hunain, i fod yn ofalgar o bobl eraill a dysgu mewn ffyrdd newydd a diddorol. Caiff y grisiau canolog sy'n llifo'n osgieiddig i'r awditoriwm eu defnyddio gan y myfyrwyr yn ystod y dydd i fwynhau eu cinio neu i gwrdd â'u ffrindiau ac yna, ar gyfer gweithgareddau ffurfiol, caiff ei drawsnewid yn arena ar gyfer mwynhau digwyddiadau, megis sioeau theatr. Nytha gofodau tawelach o amgylch y grisiau canolog hyn gan ddefnyddio gofod mewn ffyrdd dyfeisgar a syml, heb roi'r argraff eu bod yn ymwithiol nac yn rhai rhy fwiadus. Mae'r ardaloedd addysgu sy'n weddill yn torri'r patrwm coridor archdeipaidd, gan greu clystyrau dysgu sydd wedi eu seilio ar bynciau'r cwricwlwm. Wyneba pob ystafell ddosbarth ardal a rennir sy'n rhoi cyfle i blant o wahanol



**Ysgol Uwchradd Gatholig Archesgob McGrath,**  
Pen-y-bont ar Ogwr

ddosbarthiadau ddysgu a rhyngweithio ar yr un pryd. Caiff y gofodau hyn yn aml eu goleuo o agoriadau yn y to uwchben. Er bod yr adeilad yn dri llawr mewn mannau, caiff ffenestri to a'r lloriau eu gosod yn ofalus i adael i olau'r haul gyrraedd pob lefel. Defnyddir awyru naturiol a thechnegau mas thermol lle bo'n bosibl gan hyrwyddo adeilad ynni effeithlon. Yn olaf, mae ardaloedd ar gyfer myfyrio sy'n caniatáu i fyfyrwyr ymlonyddu a meddwl, rhywbeth a esgeulusir yn aml yn y gymdeithas brysur, barhaus a chyflym sydd ohoni heddiw. Roedd y bensaernïaeth yn ddatganiad clir o sut y gall dylunio da adeiladu gymuned ysgol wych.

**Dan Benham, Rhian Thomas**





Ysgol Uwchradd Gatholig Archesgob McGrath, Pen-y-bont ar Ogwr

# Datganiad y Detholwyr Pensaernïaeth

## Architecture Selectors' Statement

***"All architecture is shelter, all great architecture is the design of space that contains, cuddles, exalts, or stimulates the persons in that space"***

*Philip Johnson*

Far too often architecture is an abstract exercise in shape making, a disconnection between the external envelope and the activities that take place within. It is important in today's economic climate to create places that do more than just act as symbols of wealth, power and status. As designers we need to intensify the ambition and meaning of the environments we create. Spaces can be capable of educating, inspiring and gladden human beings. Ernst Dimmet wrote, 'Architecture, of all the arts, is the one which acts the most slowly, but the most surely, on the soul'. We live in a day of high intellectual understanding, when we seek deeper meanings to the world around us and architecture can play its vital role in this debate and dialogue. In judging the entries received for this year's Architecture in Wales awards and exhibition, we sought projects that created internal environments, which connected with the

surroundings and which affected people's social dynamic and their perception of others within the space.

This year's 28 entries represented a wide range of building typologies and covered almost the whole geographical area of Wales. Of the 22 practices who participated, 77% were based in Wales. The majority of the schemes were located in rural settings or densely landscaped surroundings. The city urban block was not prominent this year. The entries were predominately new build schemes, with certain submissions creating dialogues with listed building structures and tectonically rich brick garden walls. Nine projects were shortlisted for consideration for the Gold Medal for Architecture or Plaque of Merit. All these schemes were visited by the selectors. Discussions ensued with the client, and in some cases the users, in order to obtain a greater understanding of the influence of the architectural design on the lives of those involved. The functional requirements of the shortlisted buildings were very varied and provided a stimulating series of days for the selectors.



**Carreg a Gwydr, Chepstow**





**Carreg a Gwydr**, Chepstow

The selection of projects shortlisted for the Plaque of Merit, were disparate in their briefs, client requirements and architectural language. Whilst they all engaged with strong landscape environments, the responses were diverse. Each interpreted the elements that wrapped around their site in varied and interesting ways. The most successful of these was a detached dwelling, Carreg a Gwydr, in the heart of the Monmouthshire countryside by Hall + Bednarczyk. Building on their architectural portfolio of last year, the practice has created a home that stands proud as a statement of modern design, amongst a series of plain, pastiche dwellings that ignore the beautiful landscape in which they are set. The private residence has an exceptional vantage point offering 270 degrees of panoramic views over an Area of Outstanding Natural Beauty covering the Wye Valley and the Severn Estuary. The dwelling, with its distinct front and back, opens its arms to the magnificent views whilst also creating a dialogue of solidity and

transparency to the north and south facades respectively. The perseverance of the client and design team amidst planning complications and ecological restrictions is to be highly commended. The resultant solution creates spatial volume so often lost in the design of private homes. The appearance of the dwelling from the south facade is very delicate and a fantastic backdrop for the elements, reflecting the trees and colours that embrace the site. The double height glazed space unites two distinct wings within an L-shaped plan. The layout of the dwelling is simple and rational, providing an ease of movement and orientation around the internal spaces. The open plan ground floor layout incorporates a double height entrance with roof light above, connecting the views to the landscape, with those of the sky. The slender floating roof, which has been beautifully detailed, creates a playful 3D volume to the first floor bedroom spaces. The careful use of materials on each facade provides diversity around the external volumes. The gently curved

# Datganiad y Detholwyr Pensaernïaeth

## Architecture Selectors' Statement

stone walls to north elevation wraps around the building echoing the surrounding agricultural landscape. Simple articulated slots in the timber north facade and recesses amongst the stonework are wonderful habitats for the natural inhabitants of the site, such as bats and birds. The project is a marvellous example of home design.

The 2012 Gold Medal for Architecture has been awarded to Archbishop McGrath Catholic High School, by HLM Architects. The school decided to relocate from its current location in Tondy, north of Bridgend, to a new site in Brackla in the heart of the town. This new school was jointly funded by the Archdiocese of Cardiff, Bridgend County Borough Council and the Welsh Assembly Government. The main school building spans three floors and accommodates 750 pupils aged 11-18, including 150 sixth formers. As part of their impressive school portfolio, HLM have created a centre of learning, which has people at the heart of the design. The school buildings sit within a larger complex that offers fantastic facilities for the students and local community, ranging from outdoor state-of-the-art sport pitches to vegetable and garden allotments. From the moment you are drawn into the grand entrance it is clear that social interaction and human integration has been carefully crafted to create a sense of togetherness in the school. Many of the spaces can be seen as gestures to the philosophy of Dutch architect Herman Hertzberger. The architecture offers opportunities for the students to express themselves, to be mindful of others and learn in new and interesting ways. The focal staircase that flows gracefully into the auditorium is used by the students during the day to enjoy their lunch or to catch up with their friends, and then for formal proceedings, it is transformed into an arena for enjoying events, such as theatre shows. Quieter spaces are nestled around this central stairway, utilising space in clever yet simplistic ways, without feeling forced or contrived. The remaining teaching areas break the mould of the archetypical corridor, creating learning clusters based on curriculum subject. Each classroom faces a shared zone, which allows



**Archbishop McGrath Catholic High School, Bridgend**

children from different classes to learn and interact simultaneously. These spaces are quite frequently bathed in light from openings in the roof above. Despite the building being three storeys high in places, roof lights and floor planes are carefully positioned to allow sunlight to drop down all levels. Natural ventilation and thermal mass techniques are utilised where possible, promoting an energy efficient building. Finally there are areas of contemplation allowing the students to slow down and reflect, far too often neglected in today's continually fast moving society. The architecture was a clear statement of how good design can build a fantastic school community.

**Dan Benham, Rhian Thomas**





Archbishop McGrath Catholic High School, Bridgend

# Ysgoloriaeth Bensaernïaeth

## Architecture Scholarship

Sefydlwyd yr ysgoloriaeth hon er mwyn hybu pensaernïaeth a dylunio yng Nghymru ac fe'i dyfernir i'r ymgeisydd mwyaf addawol er mwyn ei alluogi i ledaenu ei ymwybyddiaeth o bensaernïaeth greadigol. Mae'r ysgoloriaeth yn agored i'r sawl dan 25 oed.

**Ysgoloriaeth:** £1,500

Cefnogir gan Gomisiwn Dylunio Cymru

**Detholwyr:** Dan Benham, Chris Bird-Jones

Rhennir yr Ysgoloriaeth Bensaernïaeth rhwng **Katherine Jones** Penarth ac **Owain Williams** Treharris

***"Pensaernïaeth yw ymestyn am y gwirionedd".***

*Louis Kahn*

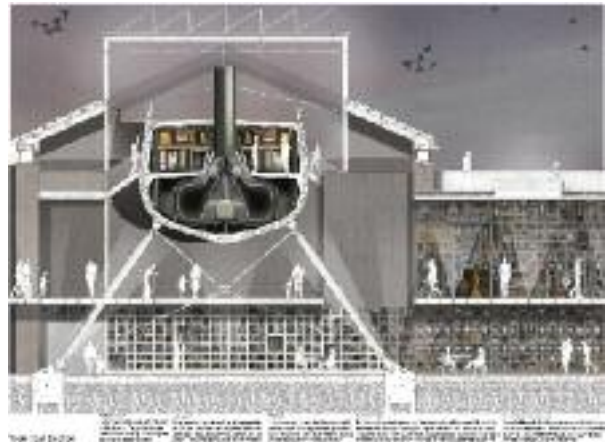
Roedd cyflwyniadau eleni ar gyfer yr Ysgoloriaeth Bensaernïaeth o safon ac amrywiaeth uchel iawn. Edrychodd y detholwyr ar sawl portffolio a oedd yn canolbwyntio ar nifer o wahanol agweddau ar y stori bensaernïol. Trosglwyddodd y ceisiadau eu syniadau mewn ffyrdd cyffrous a mynegiannol, a oedd yn gynrychioliadol iawn o'r themâu a'r cysyniadau pensaernïol oedd yn cael eu trafod. Mae wedi bod yn chwa o awyr iach i weld bod y genhedlaeth nesaf o benseiri yn ymddiddori yn y rôl sydd gan bensaernïaeth ym mywydau'r defnyddwyr a'u profiad o ofod, cyfaint a golau.

Cododd y portffolios gwestiynau gwrthgyferbyniol ynglŷn â rôl pensaernïaeth o fewn gwahanol sefyllfaoedd, grwpiau defnyddwyr ac amodau amgylcheddol. Maent yn ymestyn o archwilio perthynas pensaernïaeth a'r byd i drosi a dal llithrigrwydd 3D i bwynt mewn amser. Roedd sensitifrwydd i gyd-destun, y cleient posibl ac elfennau allanol yn rhyfeddol.

Roedd dau o'r cyflwyniadau yn gwbl arbennig am resymau hollol wahanol. Y rhain oedd damcaniaethau ac ymchwiliadau pensaernïol Katherine Jones ac Owain Williams.

Dywed **Katherine Jones:**

'Mae adfer ac ymyriadau modern dramatig i adeiladau hanesyddol yn feysydd sy'n fy nghyfareddu i. Mae fy agwedd i at ddylunio yn deillio o safle a hanes y lle. Ar ôl archwilio ac ymchwilio hanes y safle, defnyddiaf elfennau sydd fwyaf perthnasol i mi er mwyn eu hymgorffori hwy i'r dyluniad. Credaf yn gryf



Amgueddfa Drafnidiaeth Trieste **Katherine Jones**



Prif gynllun Aberhonddu **Katherine Jones**

y dylai dylunio modern fod yn sensitif a hefyd ddangos parch at yr adeiladau sy'n bodoli a'r safle y maent yn ei feddiannu. Yn ogystal â bod yn sensitif i'r lle sy'n bodoli, yr wyf wedi datblygu agwedd at ddylunio sy'n sensitif i bobl a'r amgylchedd. Mae fy niddordebau arbennig i yn ymwneud â dylunio dyneiddiol; creu lleoedd sydd ddim yn unig yn ymateb i anghenion pobl,

ond sydd hefyd yn cyfoethogi gwerthoedd cymdeithasol. Mae fy holl ddelweddau wedi eu darlunio â llaw a'u cyflwyno gan gyfrifiadur; teimlaf fod hon yn ffordd o weithio sy'n deimladwy a chreadigol iawn a'r ffordd fwyaf effeithiol i gyfleu naws y gofod.'

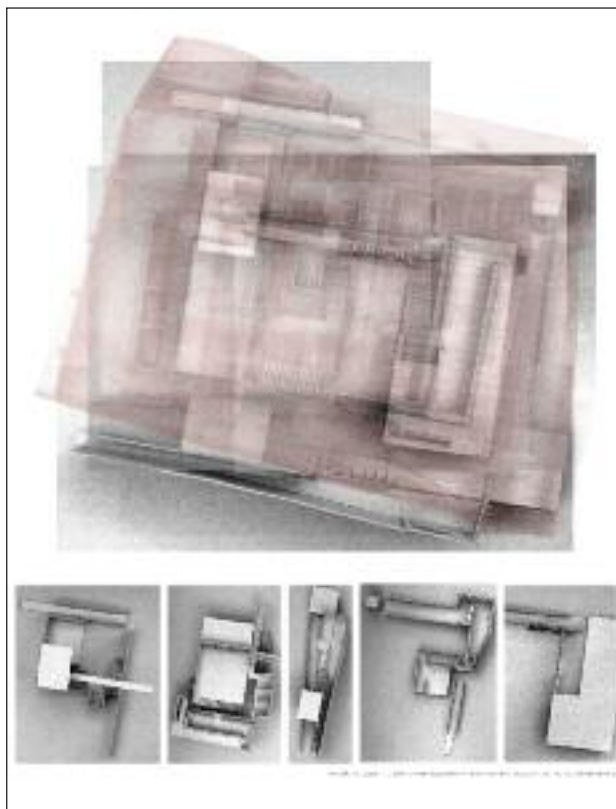
Roedd dealltwriaeth Katherine Jones o 'safle', o'r awyr i dan y ddaear, yn hynod ddiddorol. Dangosodd dealltwriaeth ddofn a chlir o'r rheiny a fydd yn ymgysylltu â'r adeilad, boed eu bod yn bobl, anifeiliaid neu'n adar.

Dywed **Owain Williams**:

'Mae fy niddordebau yn canolbwyntio ar ymarfer critigol pensaernïaeth gyfoes a'r defnydd o fframweithiau dadansoddol a methodolegau cadarn i lywio prosesau dylunio sydd wedi eu hanelu tuag at ymgysylltu cymdeithasol a gwleidyddol mewn adeiladau cyhoeddus.

Gan i mi gael fy magu yn y Cymoedd, yr wyf wedi bod yn ymwybodol erioed o'r angen am adfywio tirwedd ôl-ddiwydiannol maes glo de Cymru. Credaf y dylai astudio pensaernïaeth Cymru fod yn rhywbeth mwy ystyrion na chyfeiriadau amrwd at ramant frodorol, a chynnig yn hytrach ymchwiliad o beth allai teipoleg cwm Cymreig ei olygu mewn gwirionedd - ar lefel sy'n ymgysylltu'n gymdeithasol a gwleidyddol. Gyda'r lleol yn dal rôl ganolog mewn polisi llywodraeth a thrafodaeth bensaernïol credaf fod y cyfle i bensaernïaeth wneud cyfraniad cadarnhaol ond cytbwys i sut y caiff yr ardal ei hailystyried yn allweddol.

Credaf y gallai'r broses ailfeddyliol hon ddigwydd yn bennaf drwy feirniadaeth o 'fath' yng nghyd-destun y 'Stryd Fawr Gymreig'. Does gan y nodweddion yr ydym i gyd yn gwybod sydd wedi eu gwreiddio yng nghymunedau'r cymoedd fawr ddim i'w wneud â chrefft neu berthnasedd brodorol a ddyfeisiwyd. I mi, mae ymgorfforiad y rhinweddau hyn mewn ymyriadau pensaernïol diweddar yn arwynebol a ffug a ddim yn bwysig i 'fath' y Cymoedd mewn unrhyw ystyr arwyddocaol. Yn hytrach,



Coleg Offeiriadol **Owain Williams**

credaf y dylem fod yn cynnig pensaernïaeth dafluniol sy'n dal naws cymdeithasol y gymuned, ac yn disgrifio ym mha ffordd y mae pobl yn dod ynghyd yn y lleoliad hwn.'

Roedd mynegiant Owain Williams o syniadau pensaernïaeth o ran model, cyfrwng a ddarlunnir a phersbectif yn anhygoel. Roedd symrwyrdd, harddwch ac eglurder ym mhob delwedd a gyflwynwyd yn brawf gwirioneddol o'i fedrusrwydd pensaernïol a'i ddealltwriaeth o'r themâu oedd yn cael eu trafod yn ei gyflwyniad.

Am y rhesymau uchod caiff yr Ysgoloriaeth Bensaernïaeth ei rhannu rhwng Katherine Jones ac Owain Williams. Dylid rhoi canmoliaeth hefyd i Thomas Cardew a Helen Flynn, oedd hefyd â chyflwyniadau o safon uchel iawn.

**Dan Benham, Chris Bird-Jones**

# Ysgoloriaeth Bensaernïaeth

## Architecture Scholarship

This scholarship has been established to promote architecture and design in Wales. The scholarship is awarded to the most promising candidate to enable him or her to further his or her understanding of creative architecture. The scholarship is open to those under 25 years.

**Scholarship:** £1,500

Supported by the Design Commission for Wales

**Selectors:** Dan Benham, Chris Bird-Jones

The Architecture Scholarship is shared by **Katherine Jones** Penarth and **Owain Williams** Treharris

*“Architecture is the reaching out for the truth”.*

*Louis Kahn*

This year's submissions for the Architecture Scholarship were of very high quality and diversity. The selectors viewed portfolios that focused on many different aspects of architectural discourse. The entries translated their ideas in exciting and expressive ways, which were very representative of the architectural themes and theories that were being discussed. It has been refreshing to see that the next generation of architects are concerned with the role that architecture plays in the lives of the users and their experience of space, volume and light.

The portfolios raised contrasting questions about the role of architecture within different settings, user groups and environmental conditions. Ranging from the exploration of architecture's relationship to the temporal through to the translation and capturing of 3D fluidity into a point in time. The sensitivity to context, the potential client and external elements was fantastic.

Two submissions stood apart for completely contrasting reasons. These were the architectural theories and investigations of Katherine Jones and Owain Williams.

**Katherine Jones** states:

'Renovation and dramatic modern interventions into historic buildings are areas which fascinate me. My approach to design stems from the site and history of the place. After investigations and research into the history of the site, I draw upon aspects which I find most relevant in order to

incorporate them into the design. I have a strong belief that modern design should be sensitive and respectful to the existing buildings and site which they inhabit. As well as being sensitive to



Trieste Transport Museum **Katherine Jones**





Seminary **Owain Williams**

the existing place, I have developed an approach to design which is sensitive to people and the environment. My particular interests lie in humanistic design; creating places which not only respond to people's needs, but also enhance social values. All of my images are hand drawn and rendered by computer; I find this a very evocative and creative way of working, and the most effective way to convey the atmosphere of the space.'

Katherine Jones' understanding of 'site' from the sky to under the ground was fascinating. She demonstrated a deep and incisive understanding of those that will engage with the building, whether they be humans, animals or birds.

**Owain Williams** states:

'My interests are focused on the contemporary critical practice of architecture, and the use of analytical frameworks and robust methodologies to inform design processes geared towards social and political engagements in public buildings.

Having grown up in the Valleys, I've always been aware of the need for regeneration in the post-industrial landscape of the south Wales coal field. I believe that the study of Welsh architecture should be something more meaningful than crude allusions to a romanticised vernacular, and instead propose an investigation of what a Welsh valley's typology could really mean - on a socially and politically engaged level. With localism holding

a central role in government policy and architectural discourse, I believe that the opportunity for architecture to make a positive but measured contribution to how the region is reconsidered is key.

I believe that this rethinking process could occur largely through a critique of 'type' in the context of the 'Welsh High Street'. The qualities we all know that are embodied in the communities of the valleys have little to do with craft or an invented vernacular materiality. For me, the embodiment of these qualities in recent architectural interventions is both superficial and false, and not important to the valleys 'type' in any meaningful sense. Instead, I believe that we should be proposing a projective architecture which captures the social nuances of the community, and describes the way in which people converge in this setting.'

Owain Williams' expression of architecture ideas in model, drawn medium and perspective, were incredible. The simplicity, beauty and clarity in every image presented was a true testament to his architectural skill and understanding of the themes that were being discussed in his submission.

It is for the reasons above that the Architecture Scholarship was jointly awarded to Katherine Jones and Owain Williams. Special mention should also be given to Thomas Cardew and Helen Flynn, who submissions were also of very high quality.

**Dan Benham, Chris Bird-Jones**

# Ennill Tir i Bensaernïaeth Cymru

## Gaining ground for Architecture in Wales

Os mai cenhadaeth yr Eisteddfod Genedlaethol yw tynnu sylw'r cyhoedd i bwysigrwydd pensaernïaeth ym mywyd a diwylliant y genedl, mae 2012 yn garreg filltir yn hanes yr adran hon. Eleni, diolch i gefnogaeth barhaol Comisiwn Dylunio Cymru, dyma wireddu arddangosfa arbennig sy'n adlewyrchu'r broses greadigol sydd wrth wraidd dylunio da. Amcan y curadur, Rhian Thomas, fu'n cynorthwyo gyda dethol gwobrau Pensaernïaeth yng Nghymru, yw dangos sut mae'r pensaer yn meddwl wrth fynd i'r afael â briff penodol, Y bwriad hefyd yw cynnig cyd-destun newydd i'r cyflwyniad digidiol arferol.

'Beth yw'r rhagolygon i Gymru?' holodd Dewi-Prys Thomas yn ei ysgrif 'Pensaernïaeth a Chymru' yn y chwarterolyn *Tir Newydd* nôl yn 1939. Gydol ei oes roedd yr athro carismatig a'r cenedlgarwr yn teimlo'n angerddol dros Gymru a'i hamgylchedd. Ac roedd tynnu sylw at bwysigrwydd pensaernïaeth yn niwylliant y genedl yn rhan annatod o'i genhadaeth. Iddo ef roedd annibyniaeth Cymru yn gyfystyr â chynnydd mewn pensaernïaeth.

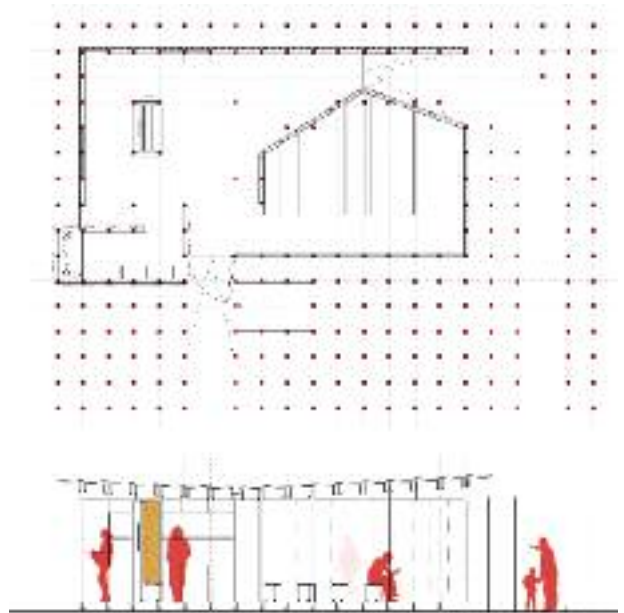
'Wedi cael mesur o hunanlywodraeth, meithrinir gwell chwaeth yn gyffredinol, a bydd galw am well adeiladwaith, a rhoddir cyfle i'r pensaer,' mynnai. Wrth gwblhau'r llith, meddai, '...rhaid ymdrechu'n galed i droi'n breuddwydion yn ffeithiau.'

Os, yn ôl Dewi-Prys Thomas, ffurf ar gelfyddyd, a arferai bod yn ddrych o fywyd ac arferion yr oes yw pensaernïaeth, ydi hi'n adlewyrchu dyheadau a gobeithion y genedl heddiw? Yn enwedig yn sgil sefydlu Cynulliad Cenedlaethol Cymru a chymryd y cam diweddaraf yn y broses o ddatganoli.

Yn Eisteddfod Genedlaethol Cymru, Bro Morgannwg 2012, diolch i'r gystadleuaeth a drefnwyd gan Gymdeithas Frenhinol Penseiri yng Nghymru a'i changen leol, Y Cylch Dylunio, gwelir adeilad newydd ar y Maes. Maen prawf y gystadleuaeth oedd dylunio Pafiliwn Pensaernïaeth, i'w godi ger Y Lle Celf, a fyddai'n dathlu ac ysbrydoli a chodi trafodaeth ynglŷn â'r weledigaeth ar gyfer y dyfodol. Penseiri Coombs+Jones, biau'r dyluniad buddugol.

Mae'r ddau bensaer yn raddedigion o Ysgol Bensaernïaeth Cymru, Caerdydd - Dewi-Prys Thomas oedd Athro Pensaernïaeth cyntaf y sefydliad.

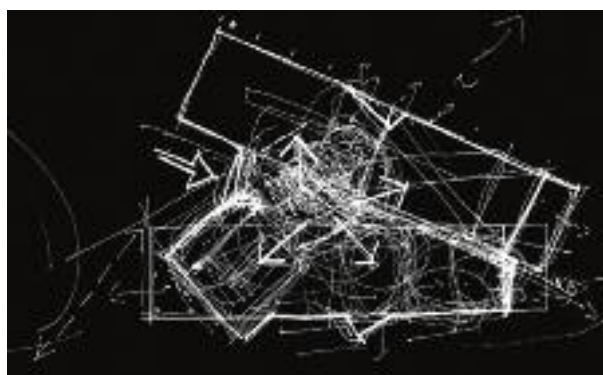
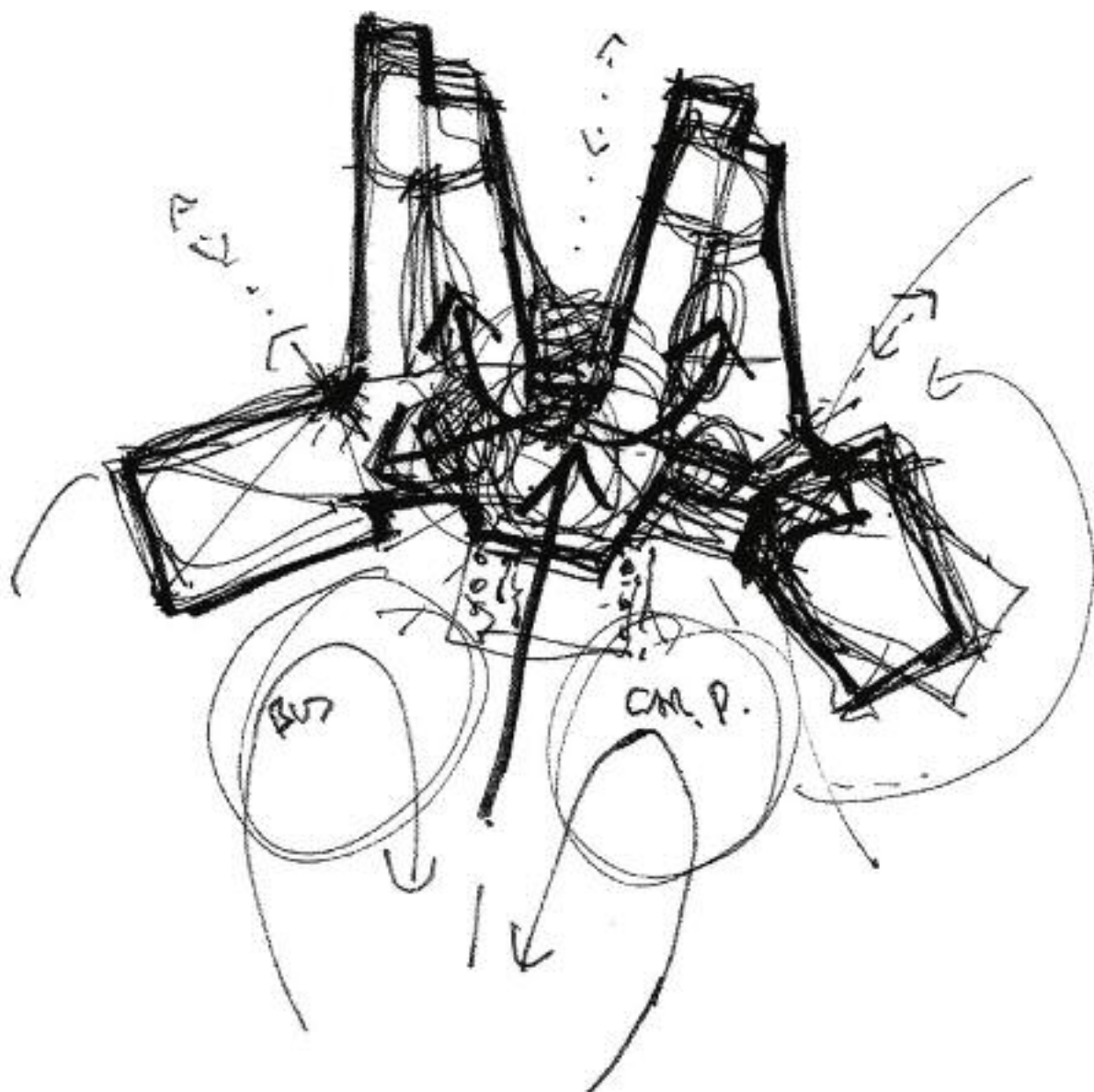
O'i chymoedd, coedlannau a'i llennyrch i'w cheudyllau a'i waliau, mae adeilad Coombs+Jones wedi cymryd elfennau o'r tirlun yng Nghymru er mwyn creu'r ymdeimlad o diroedd anial cefn gwlad. Yn ogystal, wrth symud y tu hwnt i ffiniau pafiliwn syml, mae'n creu gofod ychwanegol i'w brofi.



Pafiliwn Pensaernïaeth, Coombs+Jones

Yn y Pafiliwn Pensaernïaeth ar ddydd Sul yr Eisteddfod bydd ymgyrch i ddenu enwebiadau ar gyfer Gwobr Dewi-Prys Thomas 2012 yn cael ei lansio. Amcan y wob, a ddyfernir bob tair blynedd, yw cydnabod pwysigrwydd dylunio da i ansawdd bywyd, hunaniaeth ac adfywiad Cymru. Yn ogystal, cynhelir trafodaeth 'Ennill Tir Newydd' ar ddydd Mawrth, 7 Awst, a fydd yn mynd i'r afael â materion yn ymwneud â hunaniaeth bensaernïol Cymru.

Dyma gyfle ym Mro Morgannwg 2012, i dathlu dylunio da a'r awch am ddylunio da yn ein diwylliant.



# Ennill Tir i Bensaernïaeth Cymru

## Gaining ground for Architecture in Wales

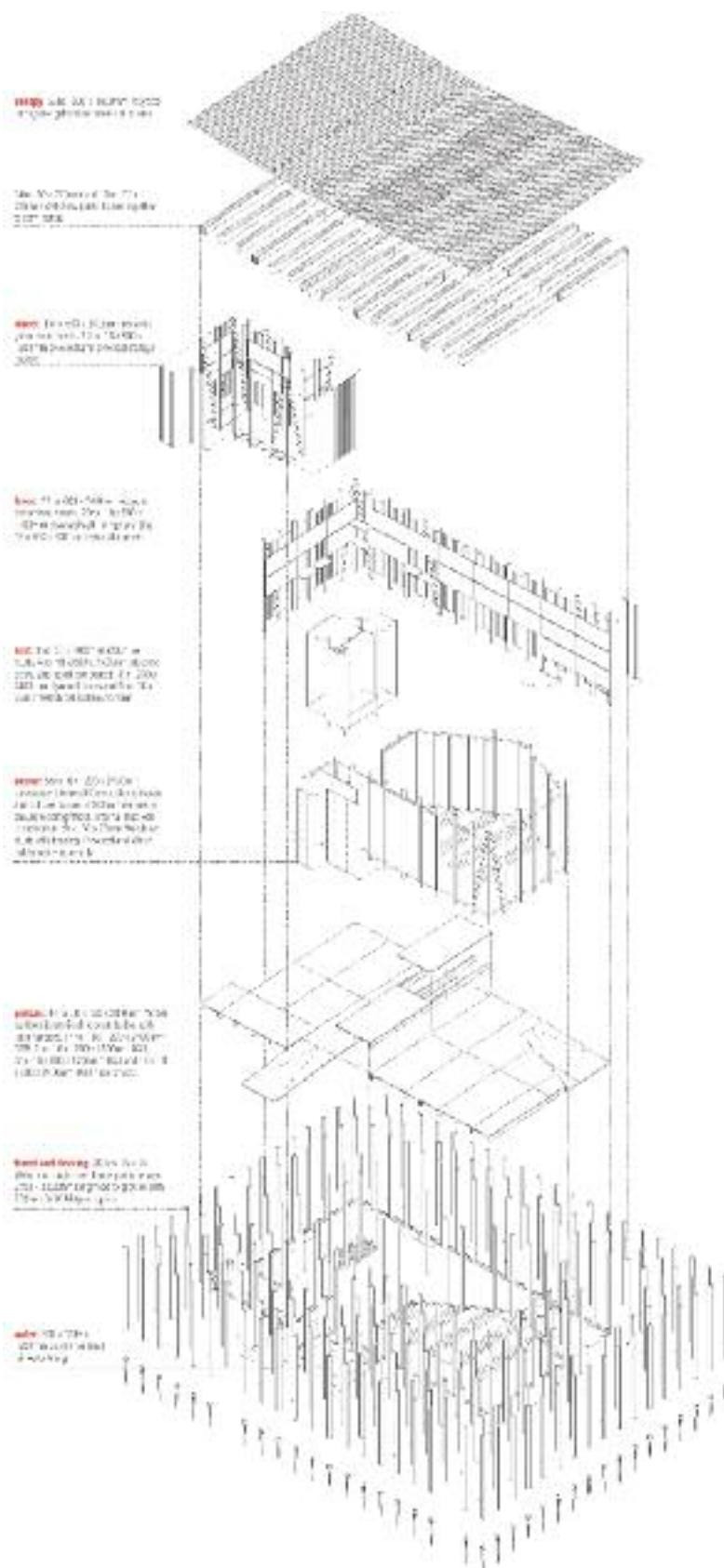
If the National Eisteddfod's mission is to draw the public's attention to the importance of architecture in the nation's life and culture, then 2012 is a milestone in this section's history. This year, thanks to the Design Commission for Wales' continuing support, a special exhibition reflecting the creative process behind good design, has been realised. The aim of the curator, Rhian Thomas, who also assisted with selecting the Architecture in Wales' awards, is to exhibit how architects think whilst engaging with a particular brief. The intention also is to place the customary digital presentation within a new context.

'What are the prospects for Wales?' enquired Dewi-Prys Thomas in his treatise 'Pensaernïaeth a Chymru' (Architecture and Wales) in the quarterly *Tir Newydd* back in 1939. Throughout his life the charismatic teacher and patriot was a passionate advocate for Wales and its environment. Drawing people's attention to the importance of architecture in the nation's culture was integral to his vision.

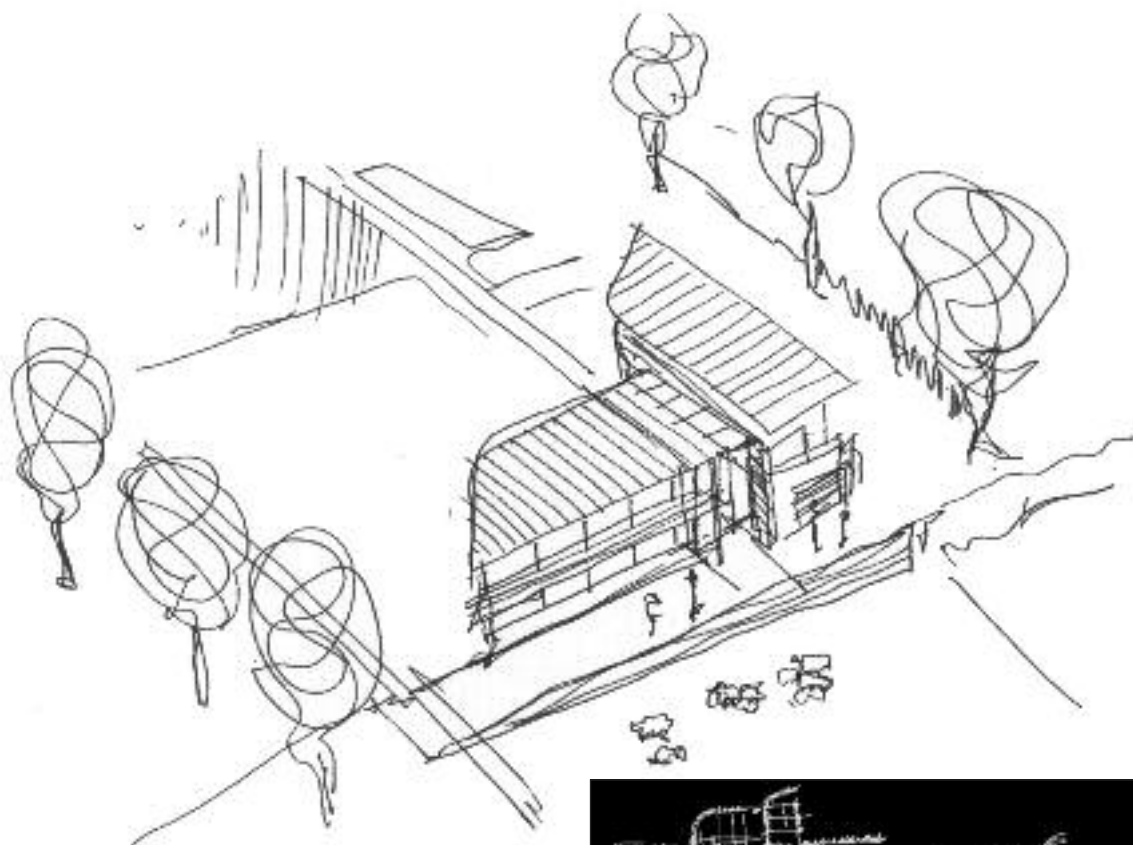
To him, Welsh independence was synonymous with the advancement of architecture.

'Having achieved a measure of self government, a better level of discernment will be fostered in general, there will be a demand for superior construction and the architect would be given a chance,' he maintained. To conclude his essay, he insisted, '...we must endeavour to transform aspirations into facts.'

If, according to Dewi-Prys Thomas, architecture is a form of art that used to mirror the life and customs of the age, does it reflect the aspirations and hopes of the nation today? Especially in the wake of the establishment of the







National Assembly for Wales and taking the latest step in the devolution process.

At the Vale of Glamorgan 2012 National Eisteddfod of Wales, thanks to the competition organised by the Royal Society of Architects in Wales and its local branch, the Design Circle, a new structure can be seen on the Maes. The touchstone of the competition was to design an Architecture Pavilion, to be erected within the vicinity of Y Lle Celf, which would celebrate and inspire, and stimulate debate concerning the vision for the future. Coombs+Jones Architects submitted the winning design. The two architects are graduates of the Welsh School for Architecture, Cardiff where Dewi-Prys Thomas was the first Professor of Architecture.

Coombs+Jones' building has taken elements of the Welsh landscape – from its valleys, woodlands, and clearings to its hollows and walls - to evoke the feeling of being in the wild areas of the rural countryside. Equally, by going beyond the boundaries of a simple pavilion, the construction creates a wider space to experience.



Carreg a Gwydr concept sketches

Within the Architecture Pavilion, on Sunday, 5 June, the call for nominations for the Dewi-Prys Thomas Prize 2012 will be launched. The aim of this triennial award is to recognise the importance of good design to the quality of life, identity and regeneration of Wales. In addition, the 'Ennill Tir Newydd' (Gaining New Ground) event will be held on Tuesday, 7 August, at which issues of Welsh architectural identity will be addressed.

Here's an opportunity at the Vale of Glamorgan 2012 to celebrate good design and the passion for good design in our culture.



Gwyfynddyn / Moth-man

Roedd y symud cyson i mewn ac allan o'r ardal, y cyfnewid syniadau a dysgeidiaeth ddigwyddodd yno, ynghyd â datblygiad y dechnoleg ddarlledu, yn codi'r gyson yng nghyfarfodydd pwyllgor Celfyddydau Gweledol Bro Morgannwg 2012. Yn enwedig wrth ystyried arddangosfa arbennig Y Lle Celf eleni. Rhestrwyd lleoliadau arwyddocaol megis Goleudy Nash Point, Maes Awyr Rhyngwladol Cymru, Llanilltud Fawr a Phriordy Ewenni ynghyd â hen faes awyr RAF Llandow, sef safle'r Brifwyl ei hun. Trafodwyd teithiau'r seintiau dramor ac arbrawf hanesyddol Marconi i anfon negeseuon radio. Nodwyd bod y fro hon wedi creu cysylltiadau â phedwar ban byd.

Dyma adeiladu ar y syniad bod Maes yr Eisteddfod yn echel i adenydd lluosog sy'n ymestyn ar draws Bro Morgannwg a thu hwnt. Hynny yw, ei bod yn ganolbwynt i rwydwaith creadigol enfawr. Dyma benderfynu mai creu ffurf ar *Gesamkunstwerk* fyddai'r ateb. I'r perwyl, dyma wahodd casgliad o artistiaid lleol i ymateb i'r cysyniad. Gan weithio trwy gyfrwng

ffilm, sain, perfformio, gwaith gosod a cherddoriaeth, mae'r cyfranogwyr wedi mynd ati i gyflwyno cardiau post byw, argraffiadau gweledol ac atseiniau o amrywiol leoliadau ym Mro Morgannwg a chreu celf 'ar grwydr', byrfyfyrion a darfodedig.

### Y Gwaith Celf

#### Marconica

Cardiau post sonig yn ysbryd Marconi gynt, sy'n adlewyrchu amgylchedd sain treftadaeth naturiol, hanesyddol, technegol a diwylliannol Bro Morgannwg. Crëwyd gan Artistiaid Sonig Cymru: David Bird, Hugh Fowler, Michael Johnson, Gethin Jones, Simon Kilshaw, Deri Roberts, Stephen Wheel a Gareth Whittock.

#### Murlunsain

Ysbrydolwyd Benjamin Talbott a myfyrwyr technoleg sain a cherddoriaeth yng Ngholeg Brenhinol Cerdd a Drama Cymru gan furluniau Eglwys Cadog Sant yn Llancarfan sydd yn enghraifft prin iawn o furluniau o'r bymthegfed

ban<sup>1</sup> [Llyd. *ban*, Gwydd. C. *bend*, *benn*, 'corn, pigyn' o'r gwr. \**bend-* 'pigyn blaenllwm'] e.g. ll. *bannau*, *-iau*, *-edd*.

ganrif yng Nghymru. Maent yn adrodd hanes San Siôr a hefyd yn dynodi'r Saith Pechod Marwol. Gan gydweithio gyda'r cyfarwyddwr Pete Telfer, plethwyd sain a cherddoriaeth gyda ffilm i greu dehongliad trawiadol o'r murluniau.

### bywyd llonydd / yn dal i fyw

Argraffiadau o safleoedd pwysig yn hanes diwylliannol Bro Morgannwg drwy lygaid camera cylch cyfyng - gan graffu a llygadu'r dirwedd drwy gyfrwng technoleg gyfoes i ysbio ar 'fro fy nhadau' heddiw. Cyflwyniad gan good cop bad cop.

### Gwyfynddyn

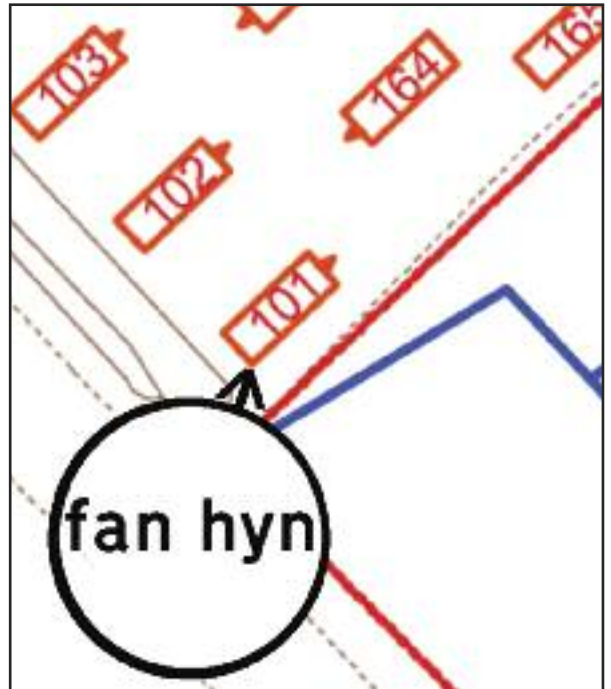
Yn ei siwt siaman aflonydd o ddarnau coll, mae'r Gwyfynddyn yn cylchdroi'r lleoliad . Catalog anghyflawn y gwyfynegwr o ddernynnau, eto heb drefn na naratif, byth yn ddim mwy na rhith wedi ei dafluio o fewn y lleoliad. Delwedd lechwraidd heb esboniad na sicrwydd na chwaith ofn yn y tywyllwch. Yn anhysbys heblaw am yn yr ennyd hon, yr hyn na wahoddwyd sy'n llenwi y ninnau yn ein bywydau gyda'r hunan. Dernynnau ffilm gan Richard Powell.

### fan hyn

'Lle celf' symudol wedi ei leoli yng nghanol y Maes Carafanau yw fan hyn. Rhith o'r profiad eisteddfodol gydag amrywiol artistiaid a beirdd yn cael eu gwahodd i ymateb yn ddyddiol i'r profiad eisteddfodol. Mae'r cyfan yn cael ei ffrydio nôl i ofod BAN yn Y Lle Celf er mwyn rhoi cyfle i eisteddfodwyr brofi bwrlwm yr Adlen a diwylliant amgen y garafan. Cyflwynir y gweithgareddau gan Roger Lougher.

### Hunanliniadur

Hunan bortreadau mewn amser, arbrofion mewn canfod dull uniongyrchol, ymatebol i fynegi awyrgylch a phrofiad. Drama mewn gwagle, emosiwn heb gyd-destun. Mae Cathy Boyce yn defnyddio ei gliniadur i arsyllu ei hunan gyda'r gefnlen yn aml yn cyflwyno drama anuniongyrchol.



fan hyn



bywyd llonydd / yn dal i fyw

Gwiredwyd BAN gyda chefnogaeth Cyngor Celfyddydau Cymru ac YMDDIRIED, Ymddiriedolaeth Ddarlledu Gymreig.





still life / still live

The constant shifting in and out of the area, the exchange of ideas along with the development of broadcast technology, were recurring themes at the Vale of Glamorgan 2012 Visual Arts committee meetings. Especially whilst considering the special exhibition at Y Lle Celf this year. Sites of significance were listed such as Nash Point Lighthouse, Wales International Airport, Llantwit Major and Ewenny Priory, along with the former location of RAF Llandow – the Eisteddfod site itself.

The saints' journeys overseas and Marconi's historical experiment of sending radio messages were discussed. It was noted that the Vale of Glamorgan has made connections with the four corners of the world. The notion was established of the Eisteddfod Maes being a hub to multiple spokes stretching across the Vale and beyond and of the festival being at the centre of a great creative network. It was decided that the solution should be the creation of a form of *Gesamkunstwerk*. To this end, a group of local artists were invited to respond to the concept. Working in film, sound, performance, installation art and music, the participants have created visual impressions, live post cards,

sounds and echoes – capturing the ephemeral, the impromptu, the art of constant change and movement.

### The Artwork

#### Marconica

Sonic postcards in the spirit of Marconi representing the sound worlds of the Vale of Glamorgan's natural, historic, technological and cultural heritage. Created by Sonic Artists Wales: David Bird, Hugh Fowler, Michael Johnson, Gethin Jones, Simon Kilshaw, Deri Roberts, Stephen Wheel and Gareth Whittock.

#### Soundmural

Benjamin Talbott and sound and music technology students from the Royal Welsh College of Music and Drama were inspired by the recently discovered murals in St Cadoc's Church, Llanccarfan, which are extremely rare examples of fifteenth century murals in Wales. They depict the story of St George and also the Seven Deadly Sins. Working with director Pete Telfer, music and sound were combined with these beautiful images to create a striking interpretation of the murals.



**ban<sup>1</sup>** [Llyd. *ban*, Gwydd. C. *bend*, *benn*, 'corn, pigyn' o'r gwr. \**bend-* 'pigyn blaenllym'] *eg.b.* ll. *bannau*, *-iau*, *-edd*.

### still life / still live

Fleeting snatches of key sites in the cultural history of the Vale of Glamorgan as seen through the lens of a cctv camera - it peers and surveys the landscape, using contemporary technology to spy on today's 'vale of my fathers'. Presentation by good cop bad cop.

### Moth-man

The restless shaman suit of lost parts, *Moth-man*, orbits the site. An incomplete lepidopterist's catalogue of fragments, yet without order or narrative, never reaching within the site, other than a projected illusion. An image sheltering unexplained and without certainty or apprehension in a temporary dark. Unknown other for in that instance, momentarily, it is the uninvited that, which fills the us of our lives, with its own self. Film fragments by Richard Powell.

### fan hyn

A mobile art pavilion located on the Eisteddfod Caravan site which presents a mirror image of the Eisteddfod experience. Artists and poets will be invited to respond daily to the Eisteddfod experience and it will be streamed live to the BAN space at Y Lle Celf so that Eisteddfod goers can see the lively events held in the Awning and the alternative caravan culture. The activities are curated by Roger Lougher.

### Laptopsell

Self portraits in time, experiments in discovering a direct and responsive way to express atmosphere and experience. Drama in a void, emotion without context. Cathy Boyce uses her laptop to view herself against backdrops which often present their own drama indirectly.

**ban<sup>1</sup>** [Llyd. *ban*, Gwydd. C. *bend*, *benn*, 'corn, pigyn' o'r gwr. \**bend-* 'pigyn blaenllym'] *eg.b.* ll. *bannau*, *-iau*, *-edd*, *-oedd*, a hefyd fel *a*.

1. Pen, blaen, pwynt, brig, copa, crib, ffig. am hennaeth; pigyn, mynydd, moel, begwn, uchelfan: *top, tip, point, summit, crest, fig. for lord, chief; peak, mountain, bare hill, beacon, height.*

12-13g. C 106. 11, Diaspad vererid y ar eann caer. 13g. A 26.3, tutwlich kyvwlch a oreu vwlich ar eann caereu. 14g. R 1034. 41-2, Yny eann od ywch lloan dar, yde[n]deweis i leis adar. 14g. B v. 218, Hu yn rodi govunet y Duw y ar eann y twr. 15g. H 82b. 12. 16g. B i. 320, bann i. moel o fynydd. 1592 S. D. Rhys: *Iust* [xxi]. c. 1600 Cy xxvii. 124, mynydd neu fann neu foel fawr uchel.

Digwydd mewn enwau mynyddoedd, yn enw. yn y De, fel *Bannau Brycheiniog, Ban Arthur, Tal-y-fan, &c.*

Cfn.: *ban caer*: rampart of fort. 12-13g. C 106. 11. 13g. WM 489. 15. 14-15g. SDR 47-8. 1527 B ii. 206.

2. Corn anifail; corn yfed, buelin; corn canu: *horn of animal; drinking horn; sounding horn, bugle.*

13g. T 48. 19-20, bum bann bum bannhwch. 14g. R 1397. 12-13. 15g. H 12a. 25, Gweleis hael yn hellyaw bann llawn. 1d. 46b. 5-6. 1588 B i. 320, bann: corn anivall.

Cfn.: *ban eidion*: horn of ox. c. 1300 LIB 96. *ban hydd*: hart's horn or antler. *ibid.* Hefyd mewn enwau lleoedd, e.e.† *Bancarw* yn sir Gaern. a Chered.

3. (a) Cornel, congl, pedryfan, rhan, parth, ardal, lle: *corner, angle, quarter, part, region, place.*

13g. T 34. 11, ac am y bannu firydyeu gweilgi. 14g. B v. 210, [p]edeir bann y gadeir. 14-15g. IGE<sup>2</sup> 230, Y radd a'r ban, seithran sathr, / Y bo'r haul ar wybr hylathr. 15-16g. LLAWDDEN: Gw 193, Bid ar y byd bedwar ban. 1567 TN 303b, ym-pop ban [-lle, rrandir]. 16g. (1763) W. SALESBURY: LIM 37. 1595 Egl Ph 43, pob bann o'r byd. 1604-7 TW (Pen 228) d.g. locus.

Cfn.: *bannau(r) hyd*: corners, quarters, regions of the world. 14g. R 1290. 34. 1455-85 LGC 71. 16g. HG 108. *ban haul* (term Gorseddol): equinox, solstice. *Diw.* 18g. (cf. Pen 49, 165). b. *lleuad* (term Gorseddol): one of the four quadratures or quarters of the moon. *Diw.* 18g.

Gw. hefyd *pedeirban y byd, pedair bannoedd y byd, pedeirfannoedd, pedryfan, pedwar ban, teirban, tri ban, &c.*

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