



Eisteddfod
GENEDLAETHOL CYMRU

Eisteddfod Genedlaethol Cymru
Meirion a'r Cyffiniau 2009

Y Lle Celf

Noddwyr Balch Medal Aur am Bensaernïaeth Eisteddfod Genedlaethol Cymru

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Cynnwys

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Gair o'r Gadair

From the Chair

Pleser o'r mwyaf yw cael cyflwyno ychydig eiriau o'r Gadair i'ch croesawu i gyd i'r Lle Celf yn Eisteddfod Genedlaethol Meirion a'r Cyffiniau 2009. Dod adre' mae'r Brifwyl eleni i feysydd fu yn gartref iddi ddwywaith o'r blaen yn '67 a '97. Mawr hyderaf fod yr Is-bwyllgor Celfyddydau Gweledol Lleol, gyda chefnogaeth y Panel Sefydlog ac arweiniad gwerthfawr Swyddog Celfyddydau Gweledol yr Eisteddfod, Robyn Tomos wedi llwyddo i ddarparu arlwy gelfyddydol ddiddorol fydd yn tanio'r pum synnwyr - yn fodd i weld rhyfeddod, i deimlo balchder, i flasau dawn, i aroglu lliw a ffurf ac i 'glywed llun' chwedl un o'n Prifeirdd Lleol.

Dod, mae'r Brifwyl, i fro sydd wedi rhoi cryn bwysigrwydd i'r celfyddydau gweledol ar hyd y blynyddoedd. Mae yma, a bu yma, nythaid o artistiaid llwyddiannus iawn. Rhaid cydnabod pwysigrwydd Ysgol y Berwyn i'r byd celf ac yn arbennig ysgogiad a dyfalbarhad unigryw Glyn Baines i genedlaethau o ddisgyblion yr ysgol honno. Er na fyn unrhyw gydnabyddiaeth gyhoeddus rhaid dweud "Diolch Glyn." Bu Canolfan Treffadaeth Y Bala yn Cantref hefyd yn fangre i roi sylw a chydabyddiaeth i'r byd celf ers blynyddoedd bellach. Mae ein diolch yn fawr i Iwan Bryn Williams a fu'n trefnu a sicrhau llwyfan i waith celf yn yr oriel fach hyfryd honno.

Hon yn y Brifwyl, wrth gwrs, yw'r arddangosfa bwysicaf yn ein gwlad yn flynyddol. Mae'r Lle Celf yn dangos dawn a dychymyg artistiaid a hefyd meddylfryd y detholwyr wrth fynd ati i ddewis ar gyfer yr Arddangosfa Agored. Rydym yn falch o gyhoeddi fod y niferoedd a gyflwynodd weithiau eleni yn uchel ac mae hyn yn galonddid mawr inni yn lleol. Rhaid llongyfarch y crefftwyr a'r artistiaid sydd yn dangos eu gwaith eleni. Hyderaf y bydd cyfle i fwynhau a rhyfeddu a hefyd cyfle i ennyn trafodaeth ymysg pobl celf a hefyd y werin gyffredin. Braint fawr arall oedd cael gwahodd un o artistiaid mwyaf amryddawn Cymru i agor Y Lle Celf, neb llai na John Meirion Morris, gŵr sydd a'i wreiddiau'n ddwfn yn naear Penllyn a Llanuwchllyn.

Balchder mawr i'r Is-bwyllgor Lleol oedd bod un arall o bobl Meirion, y bardd Nesta Wyn Jones wedi cytuno i gyflwyno cerddi a ysbrydolwyd gan yr arddangosfa. Mae dawn dweud Nesta Wyn yn llenyddiaeth dda sy'n apelio at ystod eang o bobl. Edrychwn ymlaen yn eiddgar at ddarllen ei cherddi.

Teimlwn ni hi'n faint aruthrol cael cynnal arddangosfa arbennig o waith y cerflunydd David Nash - un arall o bobl Meirionnydd. Yn sicr fe fydd y ffurfiau yn rhai bythgofiadwy a bydd y gofod yn ymestyn allan o'r Lle Celf. Noddwyr yr arddangosfa hon yw Cyngor Celfyddydau Cymru ac Ymddiriedolaeth Elusennol Chapman. Diolchwn iddynt ac yn arbennig i'n partneriaid Cyngor Celfyddydau Cymru, gan eu bod hwythau yn noddi un arall o atyniadau'r Lle Celf ynghyd â Safle, Cymdeithas Cerdd Dant Cymru, Sefydliad y Gymdeithas Hawliau Perfformio, Academi ac Ymddiriedolaeth Ralph Vaughan Williams. Gan fod Cymdeithas Cerdd Dant Cymru yn dathlu ei phen-blwydd yn 75 oed eleni, gweddus ydoedd fod gofod y cael ei neilltuo i waith celf wedi ei gyplysu gyda cherdoriaeth. Gwahoddwyd un o'n cyfansoddwyr ifanc, Guto Puw, sydd o linach cerdd dantwyr Y Parc, i gyfansoddi darn o gerddoriaeth i gyd fynd â gwaith celfyddydol gan Christine Mills ar y thema **Hadau**. Edrychwn ymlaen at y perfformiadau a'r arddangosfa yn ystod yr wythnos.

Hyderwn y bydd Y Lle Celf yn ysgogiad i drafodaethau lu a threfnwyd sesiynau megis **Y Pethe Celf - Penllyn magwle artistiaid Cymru?** dan arweiniad Gareth Owen, a **Gwranddo efo'r Llygaid: Creu Celf o'r Iaith Weledol** gan yr artist Marti Wenham. Bydd cyfle hefyd i **Gloriannu Celfyddyd Meirion 2009** drwy gael trafodaeth ynglŷn ag uchafbwyntiau'r Lle Celf.

Torrir tir newydd eleni drwy wahodd ffdlwr i gerdded o gwmpas yr arddangosfeydd. Mae llawer wedi rhyfeddu at ddawn y gŵr lleol Billy Thompson a mawr yw'r gobaith y bydd clywed cerddoriaeth yn rhoi dimensiwn arall i'r gwaith celf.

Rydym yn hynod ddiolchgar i'r noddwyr canlynol: Comisiwn Dylunio Cymru, Cwmni Ifor Williams, yr Is-bwyllgor Celfyddydau Gweledol am eu cefnogaeth ac i Sefydliad Celf Josef Herman sydd wedi noddi gwobr **Dewis y Bobl**. Diolch hefyd i Iwan Bala am ei garedigrwydd drwy roi printiadau o lun a grëwyd yn arbennig ganddo ar gyfer yr Eisteddfod hon, fel bod yr elw o'u gwerthiant yn mynd i'r coffrau lleol.

Teimlad yr Is-bwyllgor Celfyddydau Gweledol oedd y dylai artistiaid dalgylch yr eisteddfod gael gofod i ddangos eu gwaith a'u dawn. Felly trefnwyd arddangosfa **Ffiniau** ar eu cyfer yng nghanolfan Cywain, nid nepell o faes yr Eisteddfod. Felly cofiwch alw yno ar y ffordd i'r maes neu wrth ymadael.

Wrth gloi hoffwn ddiolch i bawb sydd wedi bod yn rhan o'r paratodau ac i bawb fydd yn rhoi o'u hamser yn ystod yr Eisteddfod. Diolch arbennig i aelodau'r Is-bwyllgor Celfyddydau Gweledol hynod weithgar am eu llafur, eu brwdfrydedd a'u gweledigaeth. Diolch i'r artistiaid am gyflwyno eu gwaith i'w hystyried ar gyfer yr arddangosfa.

Diolch arbennig i Robyn Tomos, Swyddog Celfyddydau Gweledol yr Eisteddfod am ei gefnogaeth a'i arweiniad cyson.

Mae'r paratodau wedi eu gwneud a does dim ar ôl ond erfyn arnoch i fwynhau'r arlwy a gobeithio y bydd yn un gofiadwy iawn.

Ian Lloyd Hughes

Cadeirydd
Is-bwyllgor Celfyddydau Gweledol



Cofiwch Dryweryn
Emily Jenkins



Mae Duw yn byw mewn manylder X / God lives in detail X
Jools Johnson

Gair o'r Gadair From the Chair

It is with great pleasure that I write these few words from the Chair to welcome you all to Y Lle Celf at the Meirion and District 2009 National Eisteddfod. The national festival is coming home to fields that have been its home twice in the past, first in '67 and again in '97. I have every confidence that the Visual Arts Sub-committee - with the support of its Standing Panel and the invaluable guidance of the Eisteddfod's Visual Arts Officer, Robyn Tomos - will have succeeded in putting together an interesting exhibition that will ignite all five senses and provide an opportunity for seeing wonderful things, feeling a sense of pride, having a taste of the skills that have gone into creating these works, smelling their exciting colour and form, and 'hearing a picture', as so aptly put by one of our local chaired poets.

The festival has come to a part of Wales that has placed great importance on the visual arts throughout the years. We have here today, as we have always had, a group of very successful artists. The importance of Ysgol y Berwyn to the world of the arts must be recognised, as must the unique stimulus (not to say perseverance) that Glyn Baines has provided for generations of pupils attending that school. Even though he himself has never sought any public acknowledgement, we really do need to say "Diolch, Glyn". For several years now, the Bala Heritage Centre at Cantref has also provided a venue in which the arts can be seen and appreciated. Our thanks also to Iwan Bryn Williams who has organised and ensured a stage for works of art in that lovely small gallery.

Being the national festival, this is, of course, the most important exhibition held in our country every year. The works on display in Y Lle Celf demonstrate the great flair and imagination of the artists exhibiting there, as well as the thought processes of the selectors as they set about the difficult task of deciding which works would be selected for inclusion in the Open Exhibition. We are pleased to announce that the number of artists submitting works this year was reassuringly high. We would like to congratulate all those crafts people and artists who are exhibiting their work this year. I hope that there will be an opportunity not only for enjoying and marvelling at the talent on display, but also for stimulating discussion amongst art lovers and the public alike. It was also a great privilege to be able to

invite one of Wales's most versatile artists to open Y Lle Celf this year, none other than John Meirion Morris, a man whose roots tap deep into the soil of Penllyn and Llanuwchllyn.

The local Sub-committee was also proud that another of Meirionnydd's people, the poet Nesta Wyn Jones, agreed to write a series of poems inspired by the exhibition. Nesta Wyn Jones's exciting way with words makes for good literature that appeals to a wide range of readers. We look forward to reading her poems.

It is a huge privilege to be staging a special exhibition of work by the sculptor David Nash - another of the people of Meirionnydd. His creations are bound to be unforgettable and the display space will extend beyond Y Lle Celf. This exhibition is being sponsored by the Arts Council of Wales and the Chapman Charitable Trust. We would like to thank them both.

In fact, our partner, the Arts Council of Wales, is also sponsoring another of the attractions within Y Lle Celf in conjunction with Saffle, the Cerdd Dant Society of Wales, the Performing Rights Society Foundation, Academi and the Ralph Vaughan Williams Trust. As the Cerdd Dant Society of Wales is celebrating its 75th Anniversary this year, it was fitting that space should be dedicated to art forms coupled with music. Guto Puw, one of our young composers, who himself hails from an illustrious Parc cerdd dant lineage, has been invited to compose a piece of music to complement a work specially created by the artist Christine Mills on the theme of seeds. We shall look forward with eager anticipation to the performances and exhibition during the week.

We trust that Y Lle Celf will in addition provide a stimulating forum for wide-ranging discussions. Sessions include **Y Pethe Celf - Penllyn magwle artistiaid Cymru?** (The Arty Types - Penllyn, a breeding ground for Welsh Artists?), organised under the guidance of Gareth Owen, and **Gwranddo efo'r Llygaid: Creu Celf o'r Iaith Weledol** (Listening with the Eyes: Creating Art from Visual Language), organised by the artist Martin Wenham. There will also be an opportunity to evaluate this year's exhibition through a discussion on the highlights of Y Lle Celf. New ground will be broken this year in the form of a fiddler, Billy Thompson, a local man, who has been

invited to stroll his way around the exhibition. Many have already marvelled at his talent and it is hoped that viewing the works of art to the sound of music will give them another dimension.

We are extremely grateful to the following sponsors: Design Commission for Wales, the Ifor Williams Company, the Visual Arts Sub-committee and the Josef Herman Art Foundation, which has sponsored the **People's Choice** prize. Our thanks also go to Iwan Bala for his generosity in donating prints of a painting that he produced especially for this Eisteddfod. Profits from the sale of these prints will be used to swell our local coffers.

This year, the Visual Arts Sub-committee felt that artists from within the Eisteddfod's catchment area should be given a space in which to display their works and their talents. An exhibition venue has therefore been arranged for them in the Cywain centre, not far from the Eisteddfod field. Be sure to drop in on your way to the Eisteddfod or on your way home.

Finally, I would like to thank everyone who has helped with the preparations for the Eisteddfod and who will be giving up their time to make it the great success I'm sure it will be. Thank you in particular to the members of the Visual Arts Sub-committee for all their hard work, enthusiasm and vision. Thank you, too, to those artists who submitted works for consideration for inclusion in the exhibition.

And our particular thanks go to Robyn Tomos, the Eisteddfod's Visual Arts Officer for his continuous support and guidance.

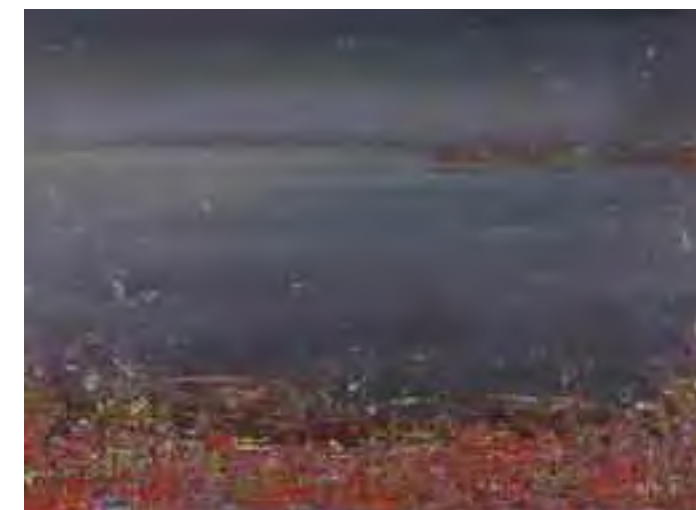
With all the preparations now completed, it only remains for me to say that I hope you all enjoy the exhibition, which we hope and trust will be a memorable one.

Ian Lloyd Hughes

Chair
Visual Arts Sub-committee



Ymlacio / Chilling out
Ann Bridges



Golwg glaw
Elin Huws

Eisteddfod 2009

Croeso

Mae Cyngor Celfyddydau Cymru yn hapus iawn i fod yn rhan o'r Lle Celf unwaith eto a'r berthynas arbennig hwnnw rhwng yr arddangosfa ei hun a chynulleidfara'r Eisteddfod. Mae'r rhyngwyneb rhwng cynulleidfara sylweddol wythnos yr Eisteddfod a'r arddangosfa yn unigryw. I ddilynwyr selog celf, mae'r arddangosfa'n gipolwg o'r hinsawdd bresennol ym myd celf, i eraill mae'n gyflwyniad cychwynnol i gelf gyfoes yng Nghymru. I'r ymwelydd cyson a'r newydd-ddyfodiaid mae'n hanfodol ysgogi ymateb a chwestiynu yn ogystal â diddanu'r ymwelydd. Yn flynyddol ceir arddangosfa gyffrous sy'n codi'r cwestiwn beth yw hi i fod yn Gymreig neu i fyw yng Nghymru, ond hefyd sut mae'r artist yn uniaethu gyda phryderon byd eang a ddaw yn benodol o leoliad. Mae John Cale, er enghraifft, wedi creu gwaith ar gyfer Biennale Fenis 2009 a fyddai'r un mor gartrefol yn Y Lle Celf.

Mae arddangosfa ganolog eleni gan David Nash, artist nodedig, yn rhoi'r cyfle i ddangos corff o waith sylweddol sy'n hanu o'r ardal hon. Mae'n waith sy'n fyfyrddod ar ddealltwriaethau celf a'r amgylchfyd â blas lleol iddo. Ond mae ei gelf wedi rhoi David ar lwyfan rhyngwladol.

Mae'n arwyddocaol fod cymaint o'n hartistiaid cyfoes wedi'u magu yn ardal yr Eisteddfod - mae'n amlwg yn draddodiad poblogaidd yn y Bala! Wrth gydweithio gydag Amgueddfa Cymru tynnwyd ein sylw at helmed unigryw o gyfnod yr oes haearn a ddarganfuwyd nid nepell o faes yr Eisteddfod. Dyma un o'r arteffactau cynharaf ddaethpwyd o hyd iddo yng Nghymru sy'n brawf o'n sgiliau celfyddydol cynhenid. Mae'n wrthrych i weu straeon o'i gwmpas ac yn sbardun i gyffroi ymwelwyr ifainc Y Lle Celf.

Rhaid cofio bod traean o'r artistiaid a welir yn Y Lle Celf yma am y tro cyntaf eleni. Mae'r arddangosfa'n adlewyrchu gwythien gyfoethog gelf weledol a chymhwysol sy'n bodoli yng Nghymru a thu hwnt. Llwydda'r Eisteddfod i ddod ag artistiaid newydd a chyffrous i'n sylw. Mae'n ogystal yn darparu llwyfan i'n hatgoffa o gamp ein hartistiaid a phwysigrwydd dathlu a chefnogi eu talentau a'u gyrfaoedd yma yng Nghymru. Unwaith eto, rwy'n

edrych ymlaen at bostio'r catalog hwn i'r rhestr hirfaith sydd gennyf erbyn hyn o galerïau, curaduron ac artistiaid o bob cwr o'r byd, sydd yn frwd i wybod mwy am beth sy'n digwydd yma yng Nghymru.

David Alston

Cyfarwyddwr y Celfyddydau
Cyngor Celfyddydau Cymru

The Arts Council of Wales is again delighted to be a part of Y Lle Celf, and the way the exhibition engages with the Eisteddfod audience. The exhibition and its make-up will always be important to the Arts Council by and of itself, but what is totally special about the Eisteddfod is the interface of art with a large audience over the exhibition's focal week on the Maes. Annually for those who follow art closely, this has become a time to take the temperature of current art in Wales, for others it is a first encounter. That is the nature of the Eisteddfod public. For both the seasoned visitor and those coming new or afresh to art and the idea of an exhibition, the show has to engage, trigger responses and questions as well as delight. It has to and generally does prove stimulating and opens up, perhaps particularly this year, what it is to be Welsh or Wales based, heirs to rich formative influences and a particular perspective, but equally able to relate to universal concerns out of locality. John Cale has created a work for the 2009 Venice Biennale which would be no less at home in Y Lle Celf.

A focus exhibition from somebody like David Nash this year provides an opportunity to point up the patient and exciting elaboration of a major artistic life and body of work springing from in this very area. It is work whose meditations and working through of notions and understandings of art and the environment have taken shape here and hereabouts, but which in turn have led David to be an artist in demand globally. He often makes pieces whose in-built properties are to change and be prey to environmental effects both inherent or imposed.

Significantly, there are a number of leading contemporary artists who hail from these parts and producing artists and crafts people is clearly a long standing trait of the Bala area! We are working with colleagues from the Amgueddfa Cymru-National Museum Wales who are drawing our attention to a skilfully fabricated and decorated early Celt helmet or crown and one of the artefacts displaying perhaps the earliest evidence of prized art skills on Welsh soil, the fragments of which were excavated close by. It is an object to weave stories around and a focus to engage our younger visitors to Y Lle Celf.

At the same time, a third of the artists are in this exhibition for the first time. The exhibition reflects the diverse and rich seam of visual and applied art talent that exists in Wales and further afield by Welsh artists. The Eisteddfod manages to bring new and exciting artists to our attention as well as providing a platform to remind us just how good some of our artists are, and how important it is for us to celebrate and support their talents and careers here in Wales. Once again I look forward to posting off the catalogue of the exhibition to my ever-growing mailing list of galleries, curators, other artists all over the world now, who are intrigued and engaged with what is happening here in Wales.

David Alston

Arts Director
Arts Council of Wales

Sylwadau'r Detholwyr Selectors' Statements

Iwan Bala

Mae'r broses o ddeithol arddangosfa ar gyfer yr Eisteddfod Genedlaethol wedi newid dros yr ugain mlynedd diwethaf. Mae'r meini prawf ar gyfer dethol yn gymhleth, yn cynnwys gwaith celf sy'n amrywio'n fawr o ran ffurf a chysyniad yn ogystal â deunydd. Mae'n angenrheidiol i ddeitholwyr fod yn ymwybodol o'r ffordd y mae arddangosfa'n gweithio yn ei chyfanrwydd, sut y mae gwahanol weithiau celf yn cyfathrebu â'i gilydd a pha gyfathrebiad cyffredinol a wneir gyda'r gynulleidfa.

Mae deinameg y fîm detholwyr hefyd yn arwyddocaol. Roedd tri ohonom eleni ac mae'n dda gennyf ddatgan bod y broses wedi bod yn llyfn. Cafwyd cryn drafod iach ond dim anghytundeb barn na dadlau. Yn y diwedd ymddangosai ein bod wedi cyrraedd rhyw fath ar ddealltwriaeth delepathig.

Gyda dros dri chant o gynigion i'w didoli i tua hanner cant, roedd yn rhaid rhoi ystyriaeth i weithiau gosod mawr yn ogystal â darnau i'w hongian ar y mur a thafuniadau fideo. Mae dyraniad gofod sy'n gymesur ag ansawdd y gwaith yn faen prawf pwysig i ddeitholwyr. Y cwestiwn gwaelodol yn aml yw a yw'r gwaith celf yn teilyngu gofod mawr a allai fel arall gael ei roi i waith dau neu dri o artistiaid eraill? Mae celf fideo hefyd yn peri her. Mae sawl tafuniad sy'n rhedeg ar yr un pryd angen dyraniad anferth o ofodau sydd wedi'u tywyllu, sydd ddim yn hawdd mewn pafiliwn dros dro. Fodd bynnag, roedd llawer o'r cynigion celf fideo a gyflwynwyd eleni yn siomedig, gyda llawer ohonynt yn ymddangos yn fwy addas i gyflwyniadau You Tube ar y rhyngwryd nag i ofod dynodedig mewn sefyllfa oriel gelf. Mae yna'n sicr duedd at ddemocrateiddio cyflwyno celf yn y dull hwn. Yn ddiddadl gellir gwerthfawrogi peth gwaith ffilm orau fel tafuniadau mur mawr, a daw rhai yn elfen ymhlith eraill o fewn gweithiau gosod. Wrth edrych ar y gweithiau fideo a gyflwynwyd, 'mi wnaff y tro' efallai oedd y safon ond mae'n rhaid bod angen rhywbeth mwy na dim ond gosod camera ar dripod a gadael iddo redeg. Ni ddangoswyd fawr ddim ffraethineb yn y senarios a gyflwynwyd. Gwelsom eisiau ymagwedd debyg i un Peter

Finnemore neu Bedwyr Williams. Fodd bynnag, perwyd cryn chwilfrydedd ynom gan hiwmor a thristwch y fideo a ffilmwyd ar un noson wyllt yn Wind Street, Abertawe.

Roedd naill ai safon y gwaith ffotograffig yn wael neu roedd y manylion yn ymwneud â'r gwaith yn anghyflawn neu'n ddigyswllt mewn nifer fawr o'r cyflwyniadau. Mae'n siomedig, er gwaethaf y dechnoleg ddigidol sy'n gwneud archifo'r deunydd yn llawer haws, bod problemau o hyd gyda chyflwyno gwaith yn y cyfrwng hwn. Ac er bod llawer o artistiaid yn absennol o restr yr ymgeiswyr, roedd rhai newydd wedi'u disodli ynghyd â rhai sydd bellach yn ffyddloniaid. Mae rheolaeth guradurrol yn aml yn hollbwysig mewn arddangosfeydd grŵp, a 'llai yn fwy' yn aml yw hi. Eleni rydym wedi anelu at roi cyfle i ragor o artistiaid, yn hytrach na chael llai o artistiaid, ac er yn amlygu gwahanol ymagweddau, rydym yn gobeithio ein bod wedi creu arddangosfa unol.



Nant y Gwragedd
Elwyn Lewis



Arkadiusz Jablonski
Carwyn Evans

Ar ddiwedd y broses, a barodd am chwe diwrnod, wynebwyd ni â phenderfynu rhwng dau artist ar gyfer Y Fedal Aur am Gelfyddyd Gain. Mae'r ddau yn ymhél â materion hunaniaeth, ond dangosant y pryderon hynny mewn dwy ffordd gwbl wahanol. Mae Carwyn Evans yn artist y mae ei waith yn gysyniadol a

cherfluniol ac, yn yr arddangosfa hon, yn ffotograffig. Mae'n delio â materion mudo mewnl yng Nghymru, gydag yntau ei hun wedi gadael ei wreiddiau gwledig i fyw yn y brifddinas. Fodd bynnag, mae'r gwaith a ddeitholwyd ar gyfer yr arddangosfa yn ymdrin â'r llu o weithwyr mudol o Ewrop sydd nawr yn byw yng nghefn gwlad Cymru. Mae ei ffotograffau mawr o weithwyr o Wlad Pwyl mewn lladd-dy yn Llanybydder, *Meddwl am adref*, yn deyrnged ddiwyll i'r gweithwyr mudol hynny. Mae sgil mawr mewn gwneuthur a meddwl drwy wahanol gyfryngau yn amlwg yn ei waith, a'i neges graidd yw dirywiad diwylliannol yng nghadarnleoedd gwledig yr iaith Gymraeg.

Mae Elfyn Lewis, sydd bron ar y pegwn arall o ran ymarfer celf, wedi dewis canolbwyntio ei sylw ar ddatblygu cyfrwng paentio. O fewn y cyfrwng hwnnw mae'n darganfod perthnasedd cyfoes ac ymagwedd 'proses' gyda ffocws dwfn i gynhyrchu gwrthrychau hardd, er yn haniaethol a ffurfiol, sy'n gallu ennyn elfennau o dirwedd a chof. Mae'r gyfres o baentiadau a gyflwynwyd eleni yn ei ddangos yn anterth ei grefft, gyda'i waith wedi esblygu yn raddol dros nifer o flynyddoedd. Yn gysyniadol, mae'r gweithiau bach hyn yn ennyn y syniad o baentiadau fel gwrthrychau yn hytrach na golygfeydd drwy ffenestr. Waeth faint bynnag y mae ei waith yn awgrymu tirwedd, yn dibynnu ar ddefnydd o liw a bandiau sy'n awgrymu gorwelion a bryniau yn y pellter, yn ei hanfod mae'n ymwneud â phaent a'i daeniad ar arwyneb. Mae'r rhain yn ystyriaethau ffurfiol pur. Mae'r paent yn cronni a chasglu, blendio a gwrthsefyll fel organeb fyw. Mae paentiadau Elfyn ar fan diddorol, lle mae'r ffin rhwng y paentiad fel rhiith a'r paentiad fel gwrthrych wedi'i chymylu, ond yn dal yn weithiol. Arteffactau hardd a gwreiddiol yw canlyniad ei ymgysylltiad cyson â'r elfennau hyn, a gyda deunydd paent ac arwyneb. Gellir gweld y canlyniad fel ffurf ar dirwedd, neu yn wrthrych sydd o ddiddordeb cerfluniol, neu archwiliad cyfoethog a dwys o feysydd a ffurfiau lliw. Caniatâ'r gyfres o waith hwn ymgasgliad o weddillion y tu allan i derfynau arwyneb y darlun gan awgrymu lledaeniad y tyfiant y tu hwnt i derfynau disymud y gerddi a gaewyd gan ffens; grymoedd natur yn meddiannu. Ond cawn ein dychwelyd at yr

arwyneb, effaith hufen iā yn toddi i'r paent - y damweiniol a'r bwriadol. Ac eto pan ddarllenwn y teitlau a rydd i'w waith, gwelwn ddatgan diddordeb arall. Fel Carwyn Evans caiff ymylu diwylliannol ei awgrymu yn y gwaith hwn hefyd, daw Elfyn o gilcyn o'r Gymru Gymraeg sy'n cael ei herydu gan Seisnigo, (ac fel Carwyn, mae Elfyn hefyd yn fudwr mewnol i Gaerdydd) collir enwau ffermydd megis *Nant y Gwragedd a Mynydd Llysiau* (a ddefnyddir ganddo yn deitlau i'w baentiadau) wrth iddynt ddod yn 'Dun Roamin' arall.

Jane Gerrard

I'r rhai hynny ohonoch sydd wedi gweld arddangosfa eleni a nawr yn darllen catalog yr arddangosfa, ynghyd â sylwadau'r detholwyr, mae rhai pwyntiau yr hoffwn eu codi. Gwnaed rhai o'r pwyntiau hyn gan ddetholwyr blynyddoedd blaenorol ond nid oes dim drwg mewn eu hailadrodd hwy yma eto.

Bob blwyddyn gellir dim ond dewis arddangosfa o'r gwaith a gyflwynir - a gallaf ddweud fy mod i ryw raddau yn siomedig gyda'r nifer o wneuthurwyr oedd yn amlwg heb gyflwyno gwaith eleni. Dylai'r cyfle i ennill Medal Aur am Grefft a Dylunio ac un arall am Gelfyddyd Gain, yn ogystal â gwobr ariannol sylweddol ar gyfer y ddwy, annog pob gwneuthurwr cymwys i gyflwyno gwaith bob blwyddyn. Er gwaethaf unrhyw farn a all fod ganddynt ynghylch y broses ddethol a'r panelau a all fod wedi gwneud dyfarniadau yn y gorffennol, gallaf ddweud yn onest bod gwaith o ddethol yr arddangosfa a gwneud y dyfarniadau eleni wedi'u seilio ar safon a theilyngdod y cyflwyniadau a dderbyniwyd.

Pwynt arall i'w nodi yw'r ffaith nad oes dim i rwystro enillydd Medal Aur rhag cael ei ddyfarnu a'r clod eto mewn blynyddoedd yn y dyfodol - cyhyd a'i fod yn cyflwyno gwaith. Hefyd, mae Crefft a Dylunio yn derm sy'n cwmpasu ystod eang o gyfryngau ac mae'n siom nad oes ystod ehangach o wrthrychau safonol a gweithiau celf gymhwysol yn cael eu cynrychioli - ond unwaith eto, mae'n rhaid i waith gael ei gyflwyno yn y lle cyntaf.

Mae'n rhaid i'r dethol gael ei seilio yn llwyr ar y delweddau (ac unrhyw gynigion) a gyflwynir, a dyna a wneir - ac edrychir ar lawer

iawn o ddelweddau i ddechrau gan y panel dethol, cannoedd a dweud y gwir. Mae'r diwrnodau dethol cyntaf yn golygu eistedd mewn ystafell dywyll ac edrych ar yr holl gyflwyniadau - proses a all gymryd pump neu chwe awr neu ragor. Fel y gallwch ddychmygu mae'n siŵr, y delweddau hynny a ystyrir fel rhai sydd wedi eu cyflwyno'n dda, ac sydd yn rhoi teimlad gwirioneddol am y gwaith a gynrychiolant a fydd yn gwneud argraff a sefyll allan o'r cannoedd o ddelweddau eraill a gyflwynir i'r panel. Y delweddau a welir sy'n 'cynrychioli' y gwaith ac ni ddylai cyflwyniadau ddibynnu ar unrhyw wybodaeth arall am y gwaith gan aelodau'r panel yn y gwaith dethol cynnar hwn. I fod yn deg, mae'r cyflwyniadau'n ddiennw ac mae aelodau panel a fydd wrth gwrs heb unrhyw wybodaeth bellach mewn meysydd y tu allan i'w harbenigeddau eu hunain ac felly maent yn dethol yn unig ar yr hyn a gyflwynir iddynt yn y chwe delwedd hynny a gynigir.

Wrth gyflwyno gwaith sy'n seiliedig ar waith gosod, neu'n benodol i safle, dylid rhoi ystyriaeth i natur yr arddangosfa yn Y Lle Celf - cyflwynir yr arddangosfa yn wych, ond gyda chyfyngiadau, i'r gynulleidfa yn yr hyn sydd i bob pwrpas yn babell. Lle mae gwaith yn ddibynnol iawn ar ei amgylchedd a'i ryngweithio gyda'r cyfryw i wneud datganiad - mae angen i wneuthurwyr ystyried, fel y gwna'r detholwyr - a fydd y cyfryw effaith yn parhau i gael ei wneud yn yr amgylchedd oriel hollol wahanol hon. Wrth gwrs gall pethau gael eu haddasu a bydd fîm gosod yr arddangosfa bob amser yn gwneud yr ymdrech orau i gynnwys gofynion gosod penodol ond mae'n rhaid i'r detholwyr ystyried a fydd y cyfryw weithiau mor effeithiol y tu allan i amgylchedd penodol y tynnwyd llun y gwaith, neu y cyflwynwyd y gwaith, yn flaenorol.

Enillydd Y Fedal Aur am Grefft a Dylunio eleni yw Lowri Davies. Cafodd ei chais ei gyflwyno'n dda, mae'r delweddau'n gryf a chlr ac roedd ansawdd a chreffft y gwaith yn taro tant gyda phob un o'r detholwyr. Mae gwaith Lowri wedi dangos datblygiad ystyrion a naturiol o'i gwobr flaenorol, sef yr Ysgoloriaeth Artist Ifanc yn 2001, i'r gwaith a ddangosir yma, yn dilyn cwblhau gradd MA yn ddiweddar mewn Dylunio Cerameg ym Mhrifysgol Swydd Stafford. Mae neges ddomestig a defnyddiol y gwaith cerameg yno o hyd

ond mae'r gwaith wedi datblygu i'r syniad o weld y llestri gorau yn cael eu tynnu allan ar gyfer achlysuron arbennig a'u cadw mewn cwpwrdd ac nid eu harddangos ar y dresel - efallai yn cael eu cadw fel llestri gorau yn unig. Mae'r cwpanau a thebotau mwy amrwd a luniwyd â llaw a welwyd yn y gweithiau blaenorol wedi newid nawr i fod yn llestri mwy soffistigedig a tsieni esgyrn cain a ffurfiau porslen - yn dal wedi'u haddurno â chyfuniadau o luniau darluniadol Lowri ei hun ochr yn ochr â throsluniau enamel, trosluniau digidol a gloywedd aur ac arian. Ysbrydolwyd delweddau a dyluniadau newydd cyfres 'Yr Adar' gan waith tacsidermi teulu Hutchings o Aberystwyth o'r 1860au hyd at 1942 ac mae'r thema'n parhau drwy liwiau plisgyn wy gwyn, glas gwelw, gwyrdd a melyn. Mae'r gyfres casgliad 'Cerameg' yn gyfeiriadol o borslen Abertawe a Nantgarw a gynhyrchwyd yn y



Cân i'r arwerthwr / Song for the auction caller
Stefan Gant

bedwaredd ganrif ar bymtheg ac a arddangosir yn Amgueddfa Cymru. Fodd bynnag, nid ydynt wedi colli eu tanselliad o'r syniad o orau wrth iddynt gadw'r ymylon a gafodd eu garwhau'n fwriadol mewn manau, er eu bod yn hollol ddefnyddiol ac y gallant gael eu defnyddio'n berffaith ar gyfer te prynhawn a chacen.

Mae fy ymwneud i yn y gwaith dethol eleni ar gyfer Y Lle Celf wedi bod yn bleser ac yn brofiad fu'n fwynhad pur. Hoffwn ddiolch i fy nghyd-ddetholwyr (llai o ran nifer eleni - tri nid pump) am eu gwaith yn pwyso a mesur a'u trafodaethau, ac rwy'n rhoi diolch hefyd i Robyn Tomos am yr ymroddiad a'r amynedd mae'n ei roi i'r holl broses ddethol. Rwy'n siŵr ei fod ef wedi bod yn dyst i fwy o banelau dethol nag y byddai am gyfaddef ond mae ei broffesiynoldeb wrth gadw cyfrinachedd y cyflwyniadau a chadw'r broses o dan reolaeth i'w ganmol.

Roedd fy nheithiau o Ruthun i Fachynlleth ar gyfer y diwrnodau dethol (mewn ystafell dywyll yn Y Tabernacl) yn fy atgoffa o'r golygfeydd hollol ysblennydd ac ysbrydoliaeth y dirwedd a'r amgylchedd sydd gan wneuthurwyr Cymru o'u cwmpas. Wrth fynd drwy'r Bala ar fy nhaith gallaf gofio'n glir yr olygfa un bore o'r llyn mor llonydd â drych; yr arwyddion cyntaf o'r gwanwyn gydag egin dail gwyrdd hyfw o bob lliw yn ymwthio o ganghennau gaeafol oer, ac islaw iddynt flanced o ddail hydrefol efydd yn dal i orwedd yno; yna carped o glychau'r gog yn dirwyn mor bell ag y gellid gweld ac yn ddiweddarach fyth bigau porffor bysedd y cŵn fel gemau wedi eu pwytho drwy'r cwrlid gwyrdd. Yma roedd clytwaith natur yn cael ei greu; y ffabrig yn cael ei wau ychydig yn fwy ar bob siwrne a wnaed gennyf. Roedd y darlun o natur yn brigo a'r tymhorau yn newid yn adlewyrchu mewn rhyw ffordd ryfedd y broses ddethol a wnaed yn yr ystafell dywyll honno - drwy ddelweddau gorlwythog bron; llwyth o liwiau a ffurfiau yn cael eu dethol yn grŵp o weithiau sy'n creu ffurf ac arena Y Lle Celf. Mae'n cyflwyno brodwaith cyfoethog o orau'r cyflwyniadau eleni - darlun o'r hyn sy'n digwydd ym maes Celf a Chreffft, maes sy'n amrywiol ac yn newid yn barhaus yma yng Nghymru yn 2009.

Adrian Plant

Anrhydedd i mi oedd cael fy ngwahodd i ymuno â'r panel fu'n dethol yr arddangosfa eleni, a hynny am y tro cyntaf. Bu'n brofiad hollol bleserus ac yn agoriad llygad. Diolch i fy nghyd-ddetholwyr a'r Swyddog Celfyddydau Gweledol, Robyn Tomos, cefais groeso mawr a chynnes.

Mae'r panel dethol bob amser yn dîm a ddewisir yn ofalus ac fe ddaeth fy nghyd-ddetholwyr â'u gwybodaeth fanwl, eu harbenigedd a'u profiad proffesiynol i'w canlyn i'r trafodaethau. Fy mhrofiad arbennig i, yr wyf yn gobeithio iddo fod yn gyfraniad defnyddiol, oedd fy mod wedi curadu nifer o arddangosfeydd agored rhyngwladol yn Yr Amwythig dros y blynyddoedd diwethaf. Roedd y digwyddiadau hyn o ddi-ddordeb arbennig i artistiaid sy'n defnyddio cyfrwng newydd - ffotograffiaeth, delweddu symudol, sain - a'r ystod gynyddol o dechnolegau newydd a'r ymarfer a'r cyfleoedd cymysgryw a gynigir gan y we fyd-eang. Hefyd, yn anffurfiol iawn, efallai y rhoddwyd y cyfrifoldeb i mi fod yn llygad ychydig yn fwy 'gwrthrychol' i'r cyd-destun Cymreig, fel rhywun y mae ei fywyd proffesiynol wedi bod yn bennaf yn Lloegr.

Mae'r broses o edrych ar gyflwyniadau yn cadw'r artistiaid yn ddiennw i'r detholwyr, ac un o gryfderau mawr arddangosfeydd agored yw bod gwaith artist yn cael ei weld yn y ffordd uniongyrchol a chyson hon. Mae'n caniatáu i artistiaid, ar ba bynnag gam yn eu gyrfa, i gael eu gwaith wedi ei ddwyn ynghyd a'u harddangos yn gyfochrog a'i gilydd. Mae'r panel dethol yn gweithio'n ofalus dros ben i sicrhau bod yr ystod o wahanol gyfryngau a gyflwynwyd yn cael eu cynnwys. Ond dim ond ar ôl i'r gweithiau gael eu dethol y caiff y panel wybodaeth am yr artistiaid a'r ystod eang (neu ddim) o ran oed, profiad a gwasgariad daearyddol y rhai a ddewiswyd.

Mae arddangosfa'r Eisteddfod yn cyflwyno cyd-destun cyfareddol a heriol i artistiaid. Y mae i bob pwrpas yn agored ond yn safle-benodol. Mae iddi ei nodweddion unigryw o ran math arbennig o ofod ffisegol, hyd y cyfnod a chyd-destun, ynghyd â gallu i gyrraedd cynulleidfa newydd luosog iawn ar gyfer y celfyddydau gweledol cyfoes. Mae'r ffactorau hyn yn rhoi digon i ddetholwyr yr



Wind Street
Naomi Leake

arddangosfa i bori uwch ei ben wrth iddyn nhw wneud eu penderfyniadau ac yn sicr cafodd ein dewisiadau eu dylanwadu gan y ffactorau. Roeddem yn arbennig o awyddus i ddethol gweithiau oedd yn heriol ond hefyd yn hygyrch i gynulleidfa eang, a gwnaed argraff arnom pan oedd cyflwyniadau'r artistiaid yn dangos rhyw ddealltwriaeth a sensitifrwydd tuag at yr amodau diwylliannol a ffisegol unigryw a ddarperir gan yr arddangosfa.

Yn ogystal â chryfderau mawr arddangosfa'r Eisteddfod mae cyfyngiadau anochel sy'n gyffredin i nifer helaeth o arddangosfeydd agored a gynhelir bob blwyddyn. Mae'n amlwg bod y prosiect cyfan yn dibynnu ar pa mor atyniadol ac ymarferol yw hi i artistiaid i gyflwyno eu gwaith yn y lle cyntaf, yn ogystal â pha mor effro ydynt i'r cyfle. Yn fwyfwy, fodd bynnag, mae arddangosfeydd agored yn wynebu heriau eraill sy'n ymwneud â'r ffyrdd y mae ymarfer celf wedi datblygu dros yr ychydig ddegawdau diwethaf. Mae gan arddangosfeydd agored hanes hir – un y cafodd eu patrwm ei sefydlu pan oedd y mwyafrif o artistiaid yn gweithio drwy ddisgyblaethau arlunio, gwneud printiadau, paentio, cerflunio a chrefft.

Mae artistiaid yn dal i gynhyrchu gwaith bendedig yn y cyfryngau hyn a byddant yn parhau i wneud hynny. Fodd bynnag, er mwyn i arddangosfa agored fod yn wirioneddol gynrychioliadol o ran hyd a lled ymarfer y celfyddydau gweledol cyfoes, bydd yn rhaid iddi gofleidio llawer o ffyrdd eraill o weithio. Er enghraifft, y defnydd o dechnolegau newydd cynyddol amrywiol, y defnydd o waith gosod cyfrwng cymysg a gwaith ar y cyd a gwaith seiliedig ar berfformiad. Mae cyflawni hyn, a gallu denu ac yna cyflwyno artistiaid sy'n gweithio yn y ffyrdd gwahanol hyn, y tu hwnt i adnoddau y rhan fwyaf o arddangosfeydd agored ar hyn o bryd,

ond serch hynny mae'n rhoi her na fydd yn edwino yn y blynyddoedd sydd i ddod.

Felly, nid oeddwn yn synnu o gwbl bod nifer y cyflwyniadau gan artistiaid yn gweithio o fewn yr ymarferion cyfrwng newydd hyn fel y'i gelwir yn gymharol fach. Byddwn, fodd bynnag am ddweud bod yr hyn a gynhwysir yn yr arddangosfa hon yn fy marn i o wir safon. Bydd y tri gwaith delweddu symudol, gobeithiwn, yn cyfareddu ac yn swyno ymwelwyr. Mae *Cân i'r arwerthwr* gan Stefan Gant yn rhoi cyfle i'r un sy'n edrych arno fyfyrio ar ddigwyddiad amaethyddol pob dydd mewn ffyrdd newydd, tra bod Llygad Victoria Stevenson yn myfyrio ar yr union weithred o edrych ei hun. Mae *Wind Street* gan Naomi Leake, a gafodd gymeradwyaeth uchel, yn cyflwyno perfformiad beiddgar ond twyllodrus o syml i ni gan yr artist ac mae'r ffilm ddilynol yn gweithio'n bwerus iawn i gyffroi'r emosiynau ar sawl lefel. Mae'r gweithiau ffotograffig yn yr arddangosfa yn rhoi rhai enghreifftiau hyfryd o ansawdd arbennig y cyfrwng hwnnw. Er enghraifft, mae cyfres Matthew Richardson *Dangoswch y ffordd i mi* yn archwilio sut y mae ffotograffiaeth (a ystyrir o hyd fel y cyfrwng gyda'r mwyafrif 'onest') yn gweithio'r gallu hwn i ansefydlogi ac ychwanegu at ein cysyniad o'r byd. Mae gwaith Dewi Glyn Jones yn enghraifft dda o bŵer ffotograffiaeth i gofnodi yn syml a ffyddlon fanylyn a welwyd yn hyfryd a drwy wneud hynny ymestyn ein syniadau, yn yr achos hwn am y dirwedd.

Yn olaf, ac ar nodyn mwy cyffredinol, rydym i gyd yn teimlo bod yr artistiaid a ddetholwyd yma (pa bynnag gyfrwng a ddefnyddiant) yn rhoi i'r ymwelydd y profiad pwysicaf hwnnw, sef gweld y byd mwn modd gwahanol i fel yr oeddent yn ei weld wrth gyrraedd.

Sylwadau'r Detholwyr Selectors' Statements

Iwan Bala

The process of selecting an exhibition for the National Eisteddfod has changed over the last twenty years. The criteria for selecting is complex, involving artwork that varies greatly in form and concept as well as material. Selectors need to be aware of the way the exhibition works as a whole, how the different artworks communicate with each other, and what overall communication is made with the audience.

The dynamics of the team of selectors is also significant. There were three of us this year and I am pleased to report that the process was smooth. There was much healthy debate but no clashes of opinion or arguments. By the end, we seemed to have reached a kind of telepathic understanding.

With well over three hundred entries needing to be whittled down to around fifty, consideration had to be given to large installation works as well as wall hung pieces and video projections. The allotment of space commensurate with the quality of the work is pressing criterion for selectors. The underlying question often being, does the artwork merit a large space that might otherwise be given to two or three other artists' work? Video art also presents a challenge. Several projections running at once need a huge allocation of darkened spaces, that isn't easy in a temporary pavilion. Much of the video art presented this year however was disappointing, many seemed more suited to a YouTube presentation on the web than for a dedicated space in an art gallery situation. There certainly seems to be a trend towards democratizing the presentation of art in this way. Undoubtedly, some film work is best appreciated as large wall projections, and some become one element amongst others within an installation. Looking at the video works presented, 'anything goes' might be the guiding spirit, but surely we need more than just setting a camera on a tripod and letting it run. There was very little wit displayed within the scenarios presented. We missed the Peter Finnemore or Bedwyr Williams approach. However, we were nonetheless intrigued by the comedy and pathos of the video filmed one wild night in Swansea's Wind Street.

A great many submissions were either poorly photographed, or the details relating to the work were incomplete or incoherent. It is disappointing that with digital technology making the archiving of images much easier, there are still problems with presenting work in this medium. And though many artists were missing from the roster of applicants, new ones have taken their place, along with some who are now regulars. Curatorial control is often paramount in group exhibitions, 'less is more' often being the case. This year we have aimed at giving more artists an opportunity, rather than having fewer artists, and whilst highlighting different approaches, we have, hopefully created an unified exhibition.



Y Cae Blysig
Elfyn Lewis

At the end of the process, which took six days, we were faced with a decision between two artists for the Gold Medal for Fine Art. Both are concerned with issues of identity, but manifest those concerns in two very different ways. Carwyn Evans is an artist, whose work is conceptual and sculptural and in this exhibition, photographic. He deals with issues of internal migration in Wales, he himself having left his rural roots to settle in the metropolis; Cardiff. The work selected for the exhibition however, deals with the many migrant workers from Europe who now live in rural Wales. His large photographs of Polish workers from Llanybydder slaughterhouse, 'thinking of home', are a moving testimony to these itinerant workers. Great skill in manufacturing and thinking in different mediums is apparent in his work, and its core message is of cultural decline in the rural heartlands of the Welsh language.

Almost a polar opposite in terms of art practice, Elfyn Lewis has chosen to focus his attention on developing the medium of painting. Within that medium he discovers a contemporary relevance and a highly focused 'process' approach to produce beautiful objects that, whilst being abstract and formal, are also able to evoke elements of landscape and memory. The series of paintings submitted this year, show him at the height of his game, his work having evolved gradually over a period of years. Conceptually, these small works evoke the idea of paintings as objects rather than views through a window. However much his work might suggest landscape, depending on the use of colour and of bands that suggest horizons and distant hills, essentially it is about paint and its application to surface. These are purely formal concerns. The paint pools and gathers blends and resists like a living organism. Elfyn's paintings are poised at an interesting juncture, where the boundary between the painting as illusion and the painting as object is blurred, but still active. Beautiful and original artefacts are the result of his constant engagement with these elements, and with the material of paint and surface. The result could be seen as a form of landscape, or an object of sculptural interest, or a lush and often intense examination of colour fields and forms. This series of work allows the build up of



Aneta Majka
Carwyn Evans

residue outside the limits of the picture surface suggesting the spreading of undergrowth beyond the rigid limits of fenced-in gardens; forces of nature taking over. But we are returned to the surface, the melting ice cream effect of the paint - the accidental and the deliberate. And yet, when we read the titles that he gives

his work, we see another concern being voiced. Similarly to Carwyn Evans, cultural marginality is evoked in this work too, Elfyfyn comes from a corner of Welsh speaking Wales that is being eroded by anglicisation, (and like Carwyn, Elfyfyn is also an internal migrant to Cardiff) names of farmsteads like *Nant y Gwragedd* and *Mynydd Llaysiau* (which he uses to title his paintings) are lost as they become yet another 'Dun Roamin'.

Jane Gerrard

To those of you who have viewed this year's exhibition and are now reading this exhibition catalogue, along with the selectors' comments, there are a few points I would like to raise. Some of these points have been made before by previous years' selectors, but there is no harm in repeating them again.

Each year's exhibition can only be selected from the work that is submitted – and I can say that I was somewhat disappointed by the number of makers who had obviously not submitted anything this year. The opportunity to win a Gold Medal for Craft and Design and another for Fine Art, along with a sizeable monetary award for each, should encourage all eligible makers to submit each and every year. Despite any thoughts they may have concerning the selection process and the panels that might have made previous decisions, I can honestly say that the selection of the exhibition and the awards given this year were based on the quality and merit of the submissions received.

Another point to mention is the fact that there is nothing preventing a Gold Medal winner being awarded the accolade again in future years – provided they send in a submission. Also Craft and Design is a term that covers a wide range of media and it is a shame that a more diverse range of quality objects and applied artworks are not represented – but once again, there needs to be the submissions in the first place.

Selection has to be, and is made, based solely on the images (and any proposals) submitted – and there are a lot of images that are initially viewed by the selection panel, simply hundreds. The first

selection day or two involves sitting, in a darkened room and viewing all submissions – a process that can take 5 or 6 hours or more. As you may well imagine it is those images that are considered, well presented and which give a real feel for the work they represent that will make an impression and stand out from the hundreds of other images presented to the panel. The images seen are 'representing' the work and submissions should not rely on any other knowledge of the work by the panel members in these early selections. To be fair, the submissions are anonymous and there are panel members who will of course not have any further knowledge in fields outside their own specialism and so are selecting purely on what is presented to them in those six submitted images.

When presenting work that is installation based, or site specific, consideration should be given to the nature of display at Y Lle Celf – the exhibition is presented beautifully but with limitations to the audience in what is effectively a tent. Where work is strongly reliant on its environment and its interaction with such to make its statement – makers do need to consider, as the selectors do – whether such an impact will continue to be made in this quite different gallery environment. Of course things can be adapted and the exhibition installation team will always make the best effort to accommodate specific installation requirements but the selectors have to consider if such works will be as effective outside of a specific environment that work has been photographed or previously presented in.

This year's Gold Medal winner for Craft and Design is Lowri Davies. Her submission was well presented, the images strong and clear and the quality and craftsmanship of the work sang out to all of the selectors. Lowri's work has shown a considered and natural progression from her previous award of the Young Artist Scholarship in 2001 through to the work shown here, following the completion of a recent MA in Ceramic Design at Staffordshire University. The domestic and utilitarian message of the ceramics is still there but the work has developed into the idea of the best china brought out for special occasions and kept in the cupboard



Casgliad tacsidermi / Taxidermy collection
Lowri Davies

and not displayed out on the dresser – perhaps reserved for best. The hand formed more rough cups and teapots of earlier works have now changed into more sophisticated and fine bone china and porcelain forms – still decorated with combinations of Lowri's own illustrative drawings alongside enamel transfer, digital transfer and gold and silver lustre. The new imagery and designs of the 'Bird' series being inspired by the taxidermy work produced by the Hutchings family of Aberystwyth from the 1860s up until 1942 and the theme continues through to the eggshell colours of white, pale blue, green and yellow. The 'Ceramic' collection series references the Swansea and Nantgarw porcelain produced in the 19th century and is displayed in the National Museum Wales. However, they have still not lost their subversion of the idea of best as they retain deliberate roughened edges in places, even though they are entirely functional and can be perfectly used for afternoon tea and cake.

My involvement in this year's selection for Y Lle Celf has been a pleasure and a thoroughly enjoyable experience. I would like to thank my fellow selectors (fewer in number this year - three not five) for their considerations and deliberations; and my thanks too to Robyn Tomos for the dedication and patience that he puts into the whole selection process. I am sure he has been witness to more selection panels than he would care to mention but his professionalism in retaining the anonymity of the submissions and keeping the process in check is to be commended.

My journeys from Ruthin to Machynlleth for the selection days (in a darkened room in the Tabernacle) reminded me of the simply stunning scenery and inspiration from the landscape and environment that makers here in Wales have all around them. Passing through Bala on my journey I still vividly recall the sight early one morning of the lake as perfectly still as a mirror; the first signs of spring with vibrant green leaf buds of every hue emerging from stark winter branches, below which a blanket of bronze autumnal leaves still lay; then a carpet of bluebells threading away as far as the eye can see and later still the jewel-like mauve spikes of the foxgloves stitched through the quilt of green. Here the patchwork of nature was being created; the fabric woven a little more each journey that I made. The emerging picture of nature and the changing seasons in the landscape in a strange way mirroring the selection process being made in that darkened room – where by an almost overload of images; a mass of colours and forms are selected down and pared back to a group of works that create the form or vessel of Y Lle Celf. Presenting a rich tapestry of the best of this year's submissions – a picture of what is happening in the diverse and ever changing field of Art and Crafts here in Wales in 2009.

Adrian Plant

It was an honour to be invited for the first time to join the selection panel of this year's exhibition. It proved to be a thoroughly enjoyable and illuminating experience. Thanks to my fellow selectors and the Visual Arts Officer, Robyn Tomos, I was made to feel very welcome.

The selection panel is always a carefully chosen team and my fellow selectors brought with them their own distinctive knowledge, expertise and professional experience to the proceedings. My own particular experience, which I hope provided a useful contribution, was that of having curated a number of international open exhibitions in Shrewsbury in recent years. These events had a particular interest in artists who employ new media – photography, moving image, sound - and the increasing range of new technologies and hybrid practices and opportunities offered by the world-wide-web. I was also, very informally, charged with perhaps bringing a slightly more 'objective' eye to the Welsh context as someone whose professional life has been mostly based in England.

The process of looking at submissions keeps the artists anonymous to the selectors, and one of the great strengths of open exhibitions is that an artists' work is viewed in this very direct and equitable way. It allows for artists, at whatever stage in their career, to be brought together and shown alongside one another. The selection panel work extremely carefully in order to ensure that the range of different media submitted are included. But it is only when the works are selected that the panel are given information about the artists and the breadth (or not) of age, experience and the geographical spread of those selected.

The Eisteddfod exhibition presents a fascinating and challenging context for artists. It is, in effect, a site-specific open. It has its unique characteristics in relation to a certain kind of physical space, duration and context, along with the ability to reach a very large new audience for the contemporary visual arts. These factors give the exhibition selectors much food for thought in their decision



Dangoswch y ffordd i mi / Show me the way
Matthew Richardson

making and certainly our preferences were influenced by them. We were particularly keen to select works that were challenging but also accessible to a broad audience, and were impressed

when artists' submissions showed some understanding and sensitivity to the unique cultural and physical conditions provided by the exhibition.

As well as the great strengths of the Eisteddfod exhibition there are the inevitable limitations which it shares with the scores of other open exhibitions held each year. Obviously the whole project depends on how attractive and practical it is for artists to submit their work in the first place, as well as how alert they are to the opportunity. Increasingly, however, open exhibitions face other challenges which have to do with the ways in which art practices have developed over the past few decades. Open exhibitions have a long history - one their traditions established when a majority of artists were working within the disciplines of drawing, print-making, painting, sculpture and craft.

Artists are still producing wonderful work in these media and will continue to do so. However, for an open exhibition to truly reflect the breadth of contemporary visual arts practices, it will have to embrace many other ways of working. For example, the use of an increasing diversity of new technologies, the use of mixed-media installations and collaborative and performance-based work. To achieve this, and to be able to attract and then present artists who work in these divergent ways, it is beyond the resources of most open exhibition' at the moment, but nonetheless issues a challenge that will not lessen in future years.

So, I was not at all surprised that the volume of submissions by artists working within the so-called new media practices was relatively small. I would, however, like to say that what is included in the exhibition is in my opinion of real quality. The three moving image works will, we hope, intrigue and delight visitors. Stefan Gant's *Song for the auction caller* allows the viewer to reflect on an everyday agricultural event in new ways, whilst Victoria Stevenson's *Eye* reflects on the very act of looking itself. Naomi Leake's highly commended *Wind Street* presents us with a deceptively simple but daring performance by the artist, and the resulting film works very powerfully to stir the emotions on many

levels. The photographic works in the exhibition provide some lovely examples of the particular qualities of that medium. For example, Matthew Richardson's series *Show me the way* explores how photography (still thought of as the most 'truthful' of media) manipulates this ability to unsettle and add to our perception of the world. The work of Dewi Glyn Jones is a fine example of the power of photography to simply and faithfully record a detail beautifully seen and by doing so to extend our ideas, in this case about the landscape.

Finally, and on a more general note, we all feel that the artists selected here (whatever medium they work with) provide the visitor with that most important of experiences, that is to come away from an exhibition seeing the world in a different way to when one arrived.



Di-deitl / Untitled
Dewi Glyn Jones

Y Fedal Aur am Gelfyddyd Gain

The Gold Medal for Fine Art



Bachysaint
Eifyn Lewis

Gwobr:

Y Fedal Aur am Gelfyddyd Gain a £5,000 (Is-bwyllgor Celfyddydau Gweledol Meirion a'r Cyffiniau 2009) i'w rannu yn ôl doethineb y detholwyr.

Detholwyr:

Iwan Bala, Jane Gerrard, Adrian Plant

Dyfarnwyd y gwobrau canlynol:

Eifyn Lewis	Y Fedal Aur am Gelfyddyd Gain a £3,000
Carwyn Evans	£2,000
Naomi Leake	Canmoliaeth Uchel

ENILLWYR Y GWOBRAU CELFYDDYD GAIN

Eifyn Lewis Caerdydd	
Bachysaint	£880
Nant y Gwragedd	£930
Y Cae Blysig	£1,280
Y Beddau	£1,350
Tryfan	£1,480
Mynydd Llysiâu	£1,750
Carwyn Evans Caerdydd	
Meddwl am adref	Pris i'w drafod
Aneta, Dawid a Pawel Drozd	
Arkadiusz Jablonski	
Tomasz Kacprzak	
Aneta Majka	
Filip Subotowicz	
Urszula Szewcsak	

Naomi Leake Llundain	
Wind Street	Pris i'w drafod

Prize:

The Gold Medal for Fine Art and £5,000 (Meirion and District 2009 Visual Arts Sub-committee) to be awarded at the discretion of the selectors.

Selectors:

Iwan Bala, Jane Gerrard, Adrian Plant

The following prizes were awarded:

Eifyn Lewis	The Gold Medal for Fine Art and £3,000
Carwyn Evans	£2,000
Naomi Leake	Highly Commended

WINNERS OF THE FINE ART AWARDS

Eifyn Lewis Cardiff	
Bachysaint	£880
Nant y Gwragedd	£930
Y Cae Blysig	£1,280
Y Beddau	£1,350
Tryfan	£1,480
Mynydd Llysiâu	£1,750
Carwyn Evans Cardiff	
Think of home	Price on application
Aneta, Dawid a Pawel Drozd	
Arkadiusz Jablonski	
Tomasz Kacprzak	
Aneta Majka	
Filip Subotowicz	
Urszula Szewcsak	

Naomi Leake London	
Wind Street	Price on application

Y Fedal Aur am Grefft a Dylunio

The Gold Medal for Craft and Design



Gwobr:

Y Fedal Aur mewn Crefft a Dylunio a £5,000 (Ifor Williams Trailers, Corwen) i'w rannu yn ôl doethineb y detholwyr.

Detholwyr:

Iwan Bala, Jane Gerrard, Adrian Plant

Dyfarnwyd y wobr ganlynol:

Lowri Davies Y Fedal Aur am Grefft a Dylunio a £5,000

ENILLYDD Y FEDAL AUR AM GREFFT A DYLUNIO

Lowri Davies

Caerdydd

Llestri te Cerameg	£320
Llestri te Tacsidermi	£320
Casgliad powlenni melyn	£300
Casgliad powlenni gwyrdd	£300
Casgliad powlenni glas	£300
Fâs fawr felen	£130
Fâs fach felen	£98
Fâs fach werdd	£98
Fâs fach las	£98

Prize:

The Gold Medal for Craft and Design and £5,000 (Ifor Williams Trailers, Corwen) to be awarded at the discretion of the selectors.

Selectors:

Iwan Bala, Jane Gerrard, Adrian Plant

The following prize was awarded:

Lowri Davies The Gold Medal for Craft and Design and £5,000

WINNER OF THE GOLD MEDAL FOR CRAFT AND DESIGN

Lowri Davies

Caerdydd

Ceramic tea set	£320
Taxidermy tea set	£320
Yellow bowl collection	£300
Green bowl collection	£300
Blue bowl collection	£300
Large yellow vase	£130
Small yellow vase	£98
Small green vase	£98
Small blue vase	£98

Gwobrau Eraill

Other Awards

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

Gwahodddwn ni chi i edrych yn fanwl ar y gwaith i gyd cyn penderfynu beth yw eich ffefryn. Rhowch yr enw ar y papur pleidleisio. Bydd y bleidlais yn cau am 6.00pm nos Iau, 6 Awst er mwyn cael amser i gyfrif y pleidleisiau a chysylltu â'r enillydd.

Cyflwynir y wobr yn Y Lle Celf am 3.00 o'r gloch, ddydd Sadwrn 8 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Caerdydd a'r Cylch 2008

Aled Rhys Hughes Rhydaman

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, 3 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Caerdydd a'r Cylch 2008

David Garner Argoed, Y Coed Duon

Gwobr Bwrcasu Flynyddol Cymdeithas Gelfyddyd Gyfoes Cymru

Dyfernir gwobr bwrcasu gan Gymdeithas Gelfyddyd Gyfoes Cymru i waith yn yr Arddangosfa Celfyddydau Gweledol. Ychwanegir y gwaith at gasgliad CGGC i'w drosglwyddo maes o law i oriel gyhoeddus yng Nghymru.

Y llynedd, prynwyd cyfres *Pedwar Marchog y Datguddiad* gan **Manon Awst a Benjamin Walther** Caernarfon a *Lwylun* gan **Peter Bodenham** Llandudoch, Aberteifi ar gyfer casgliad y Senedd.

Ymddiriedolaeth Derek Williams ac Amgueddfa Cymru

Dros y deuddeg mlynedd ddiwethaf, mae Ymddiriedolwyr Derek Williams, mewn cydweithrediad ag Amgueddfa Cymru ac Eisteddfod Genedlaethol Cymru, wedi prynu gweithiau celf yn dilyn ymweliadau â stiwdios artistiaid a welwyd yn yr Eisteddfod. Ychwanegwyd y rhain at y casgliad cynyddol o gelfyddyd gyfoes Gymreig o eiddo'r Ymddiriedolaeth sydd i'w chanfod yn y Casgliad Cenedlaethol yng Nghaerdydd. Yn dilyn Eisteddfod Genedlaethol Cymru Caerdydd a'r Cylch 2008, gyda chefnogaeth Ymddiriedolaeth Derek Williams, prynodd yr Amgueddfa weithiau fideo *Cwpan Te 1* a *Cwpan Te 2* gan **David Cushway** Caerdydd.

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 on the voting slip. Voting will close at 6.00pm Thursday, 6 August in order to allow for counting the votes and contacting the winner.

The prize will be presented in Y Lle Celf at 3.00pm on Saturday, 8 August.

Winner at the National Eisteddfod of Wales Cardiff and District 2008

Aled Rhys Hughes Ammanford

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 on Monday, 3 August.

Winner at the National Eisteddfod of Wales Cardiff and District 2008

David Garner Argoed, Blackwood

Contemporary Art Society For Wales Annual Purchase Prize

The Contemporary Art Society for Wales will award a purchase prize to a work displayed at the Visual Arts Exhibition. The purchased work will enter the CASW collection for subsequent distribution to a public gallery in Wales.

Last year, the series *Four Horsemen of the Apocalypse* series by **Manon Awst and Benjamin Walther** Caernarfon and *Spoonscape* by **Peter Bodenham** St Dogmaels, Cardigan were purchased for the Senedd's collection.

The Derek Williams Trust and National Museum Wales

Over the past twelve years the Derek Williams Trustees, working with Amgueddfa Cymru - National Museum Wales and the National Eisteddfod of Wales, have acquired artworks following studio visits to artists seen at the Eisteddfod. These have been added to the Trust's growing collection of Welsh contemporary art, which is seen in the context of the National Collection in Cardiff. Following the Cardiff and District 2008 National Eisteddfod of Wales, with the support of the Derek Williams Trust, the Museum acquired video works *Teacup 1* and *Teacup 2* by **David Cushway** Cardiff.

Arddangoswyr Exhibitors

Becky Adams

Penarth

Gwisg bapur i blentyn / Paper dress for a child £190

Peiriant gwnïo / Sewing machine £270



Gwisg bapur i blentyn / Paper dress for a child
Becky Adams

Susan Adams

Llanddew, Aberhonddu

Tuning in £685

cyhoeddiad o 3 / edition of 3

I'm dead (surely I'm dead) £685

cyhoeddiad o 3 / edition of 3

Decide to live £685

cyhoeddiad o 3 / edition of 3



Decide to live
Susan Adams

Avi Allen

Ffwrnais, Machynlleth

Moch 2, 3, 4, 5 / Pigs 2, 3, 4, 5 £450



Moch 2, 3, 4, 5 / Pigs 2, 3, 4, 5
Avi Allen

Daniel Allen

Caerdydd

Cacen / Cake £1,400



Cacen / Cake
Daniel Allen

Sam Bardsley a Ben Absalom

Pen-y-bont ar Ogwr

Niwl II / Mist II £600

Niwl III / Mist III £600

Niwl V / Mist V £600

Bev Bell-Hughes

Cyfordd Llandudno £520

Powlen y llif / Drift bowl £595

Ton rasal / Razor wave £700

Stac fôr / Sea stack £700



Niwl III / Mist III
Sam Bardsley a Ben Absalom



Powlen y llif / Drift bowl
Bev Bell-Hughes



Wyt ti'n Geli?
Rhys Bevan Jones

Rhys Bevan Jones

Caerdydd

Clocio am byth £430
(£350 heb ffrâm / unframed)

Wyt ti'n Geli? £430
(£350 heb ffrâm / unframed)

Peter Bodenham

Llandudoch, Aberteifi

Ymrwymiad £395



Ymrwymiad
Peter Bodenham

Ann Bridges

Rhuthun

Lleoli'r golchdy / Locating the laundry £325

Ymlacio / Chilling out £325



Lleoli'r golchdy / Locating the laundry
Ann Bridges

Lisa Carter

Llanefydd

Adeiladau gwyntog, Llanefydd / £350
Windy buildings, Llanefydd

Coed, Llanefydd / Woods, Llanefydd £650



Adeiladau gwyntog, Llanefydd / Windy buildings, Llanefydd
Lisa Carter

Jason Chart-Davies

Blaenau Ffestiniog

Calcar £50

Hippopus £50

Carmaris £110

Lichas £120

Eucharis £130

Hormiphora £180

Maia Conran

Bryste

Di-deitl / Untitled £3,000

Daniel Crawshaw

Llanfair Llythynwg

Di-deitl – pen taith II / Untitled – destination II £2,800



Eucharis
Jason Chart-Davies



Di-deitl (manylyn) / Untitled (detail)
Maia Conran



Di-deitl – pen taith II / Untitled – destination II
Daniel Crawshaw



Rhyfelwr / Warrior
Kerry Darlington



Dadlaith / Thaw
Gareth Hugh Davies



Gwahaniaethol / Differentiated
Ifor Davies

Kerry Darlington
 Gronant
 Rhyfelwr / Warrior

DAW / NFS

Gareth Hugh Davies
 Gorslas, Cross Hands
 Dadlaith / Thaw

£2,995



Ar y diwrnod hwn / On this day
Gwenan Elisa Davies

Gwenan Elisa Davies

Llanelwy	
Yr Iseldirwyr / The Dutch	£120
Di-deitl / Untitled	£250
Di-deitl / Untitled	£300
Ar y diwrnod hwn / On this day	£350

Ifor Davies

Penarth	
Gwahaniaethol / Differentiated	£7,000

David Rees Davies

Hove	
O Frynna i Ferthyr Mawr (a straeon eraill) / From Brynna to Merthyr Mawr (and other stories)	£7,000
Lluniau unigol / Individual pictures	£295
Cerfluniau / Sculptres	£350

Lowri Davies

Caerdydd

Llestri te Cerameg / Ceramic tea set	£320
Llestri te Tacsidermi / Taxidermy tea set	£320
Casgliad powlenni melyn / Yellow bowl collection	£300
Casgliad powlenni gwyrdd / Green bowl collection	£300
Casgliad powlenni glas / Blue bowl collection	£300
Fâs fawr felen / Large yellow vase	£130
Fâs fach felen / Small yellow vase	£98
Fâs fach werdd / Small green vase	£98
Fâs fach las / Small blue vase	£98



Llestri te Cerameg / Ceramic tea set
Lowri Davies



O Frynna i Ferthyr Mawr (manylyn) / From Brynna to Merthyr Mawr (detail)
David Rees Davies

Marian Delyth

Blaenplwyf, Aberystwyth

Taffy	Pris i'w drafod / Price on application
Dal dy dir	Pris i'w drafod / Price on application
Cymru	Pris i'w drafod / Price on application

Ken Elias

Glyn-nedd

Rhaniadau cul I / Thin partitions I	DAW / NFS
Rhaniadau cul II / Thin partitions II	DAW / NFS

Marian Evans

Dinbych

Lloches ddirgel	Pris i'w drafod / Price on application
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Rhaniadau cul I / Thin partitions I
Ken Elias



Taffy
Marian Delyth

Carwyn Evans

Caerdydd

Meddwl am adref / Think of home

Pris i'w drafod /
Price on application

Aneta, Dawid a Pawel Drozd

Arkadiusz Jablonski

Tomasz Kacprzak

Aneta Majka

Filip Subotowicz

Urszula Szewcsak

Hamish Gane

Abertawe

200 Eiliad / 200 Seconds

DAW / NFS

200 Eiliad, Ffrainc, Haf 1979 /

£500

200 Seconds, France, Summer 1979

200 Eiliad, Amsterdam 1979 /

£500

200 Seconds, Amsterdam 1979

200 Eiliad, Kitwe, Haf 1967 /

£500

200 Seconds, Kitwe, Summer 1967



Lloches ddirgel
Marian Evans



Aneta, Dawid a Pawel Drozd
Carwyn Evans

Stefan Gant

Treffynnon

Cân i'r arwerthwr / Song for the auction caller
Pris i'w drafod /
Price on application



Cân i'r arwerthwr / Song for the auction caller
Stefan Gant



Poppycock
David Garner



200 Eiliad, Ffrainc, Haf 1979 / 200 Seconds, France, Summer 1979

Hamish Gane

David Garner

Argoed
Poppycock

Pris i'w drafod /
Price on application

Virginia Graham

Caerdydd
Llestri te casgen las / Blue barrel tea set £650
Wrn pinc gyda phlu / Pink urn with feathers £650
Wrn melyn a stand / Yellow urn with stand £600



Llestri te casgen las / Blue barrel tea set
Virginia Graham

Gareth Griffith

Mynydd Llandygai
Di-deitl / Untitled £1,200
Gorfoledd / Triumph £1,700

Owen Griffiths

Abertawe
Cenedlaethau anweledig / Invisable generations £220
Dyn yn tyfu (Dadcu) / Growing man (Dadcu) £420

Rebecca Hardy

Llundain
Iselder / Depression £200
Na-ad-fi'n-angof / Forget-me-not £250
Mae fy meddyliau yn fy meddiannu /
My thoughts consume me £250
Dyfn / Deep £300



Di-deitl / Untitled
Gareth Griffith

Ruth Harries

Caerdydd
Gwyddorau llechi / Slate alphabets DAW / NFS
Olion / Remains £495

Elin Huws

Llanbedrog
Gwreiddiau £1,250
Golwg glaw £1,350

Rosemarie Irvine

Saundersfoot
Tŷ gwydr / Glass house

Emily Jenkins

Caerdydd
Cofiwch Dryweryn £100
yr un / each
Morecombe Bay £475



Morecombe Bay
Emily Jenkins



Cenedlaethau anweledig / Invisible generations
Owen Griffiths



Gwyddorau llechi / Slate alphabets
Ruth Harries



Dyfn / Deep
Rebecca Hardy



Gwreiddiau
Elin Huws



Tŷ gwydr / Glass house
Rosemarie Irvine

Jools Johnson

New Malden

Mae Duw yn byw mewn manylder III /
God lives in detail III

£2,000

Mae Duw yn byw mewn manylder IX /
God lives in detail IX

£1,800

Mae Duw yn byw mewn manylder X /
God lives in detail X

£1,800



Mae Duw yn byw mewn manylder III / God lives in detail III
Jools Johnson

Martyn Jones

Caerdydd

Aeon - diferion Iau / Aeon - drops of Jupiter £1,500

Helen Jones

Llanfairfechan

Parallaxis Pris i'w drafod / Price on application

Dewi Glyn Jones

Pontllyfni, Caernarfon

Di-deitl 2 £750

Chwa £750

Jenny Jones

Caerdydd

Merch dramor / Foreign girl £300



Aeon - diferion Iau / Aeon - drops of Jupiter
Martyn Jones

Philippa Lawrence

Caerdydd

Di-deitl (atlas) / Untitled (atlas) Pris i'w drafod / Price on application

Di-deitl (dagrau) / Untitled (tears) Pris i'w drafod / Price on application

Naomi Leake

Llundain

Wind Street Pris i'w drafod / Price on application



Merch dramor / Foreign girl
Jenny Jones

Elfyn Lewis

Caerdydd

Bachysaint £880

Nant y Gwragedd £930

Y Cae Blysig £1,280

Y Beddau £1,350

Tryfan £1,480

Mynydd Llyisiau £1,750



Chwa
Dewi Glyn Jones



Parallaxis (manylyn / detail)
Helen Jones



Wind Street
Naomi Leake



Di-deitl (atlas) / Untitled (atlas)
Philippa Lawrence



Mynydd Llysiu
Elfyn Lewis



Ledi Gymreig / Welsh lady
Roger Lougher

Roger Lougher

Penarth

Y bardd olaf / The last bard

£420

Ledi Gymreig / Welsh lady

£420

Dr William Price

£420

Alison Mercer

Llanberis

Genod gorllyd / Broody girls

£300

y darn /
per piece

Chris Nurse

Llanddew, Aberhonddu

Ffatri bwyd cath / Cat food factory

£1,200

Ffatri baent / Paint factory

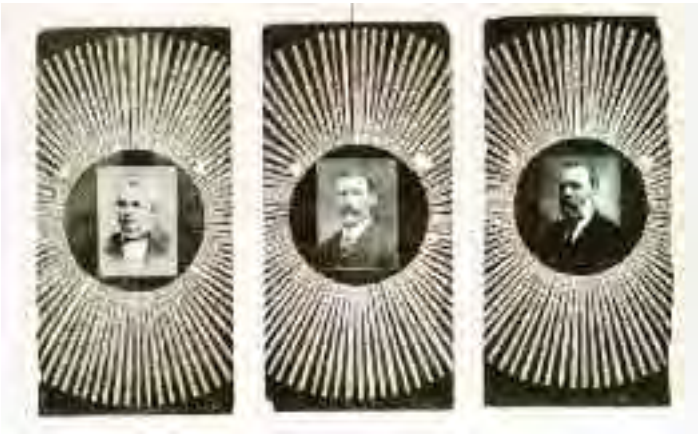
£1,200



Genod gorllyd / Broody girls
Alison Mercer



Ffatri bwyd cath / Cat food factory
Chris Nurse



Adeiladwyr Môn / Anglesey Builders
Timothy Pugh



Llanw (manylyn / detail)
Osi Rhys Osmond

Osi Rhys Osmond

Llansteffan

Llanw £1,500

Llwch y sêr £1,500

Shirley Anne Owen

Penarth

Dosbarth nos Cymraeg / Welsh evening class £1,600

Timothy Pugh

Mancot

Adeiladwyr Môn / Anglesey Builders £300



Matthew Richardson

Yr Amwythig

Dangoswch y ffordd i mi fynd, os ydych chi'n gwybod pa ffordd i fynd / Show me the way to go, if you know which way to go

£300 yr un / each

£1,200 y set / the set



Ffion Roberts

Aberystwyth

Casglu breuddwydion £150

Dofi'r ceffyl gwyn £150

Wrth yr ymyl £150

Yn llonyddwch yr ardd £150

Shirley Anne Owen



Dangoswch y ffordd i mi / Show me the way
Matthew Richardson



Casglu breuddwydion
Ffion Roberts



Ci Tanerdy
Stephen West

Victoria Stevenson

Norwich
Llygad / Eye

Pris i'w drafod /
Price on application

Stephen West

Llangadfan
Ci Tanerdy

£495

Boris Tietze

Wrecsam
Mam a phlentyn / Mother and child

£970



Llygad / Eye
Victoria Stevenson

Thomas Williams

Llundain

Ac eto £120

Sadrach Dan-yr-efail £125

Hiraeth £130

Hances Dewi Sant £140

Teilo ac Aeddau £145

Cyrraedd Enlli £170

Sadrach Dan-yr-efail
Thomas WilliamsMam a phlentyn / Mother and child
Boris Tietze

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 2006 a 2009 yn gynwysedig.

Detholwyr Dafydd Tomos, Huw Meredydd Owen

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

Y Fedal Aur am Bensaernïaeth
(noddir gan Gomisiwn Dylunio Cymru)

Medal Goffa Alwyn Lloyd

Rhoddir replica golch-arian o'r fedal aur, ar y cyd â Chymdeithas Frenhinol Penseiri yng Nghymru, er cof am y diweddwr Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaernïaeth yn niwylant 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 2006 a 2009 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

Penseiri Ray Hole, Croydon
Hafod Eryri, Yr Wyddfa

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
- gwblhawyd rhwng 2006 a 2009
- yn cyfoethogi'r amgylchedd

Jeff Kahane a Chymdeithion, Llundain
Estyniad i ffermdy, Llanfair-ym-Muallt

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2006 to 2008 inclusive.

Selectors Dafydd Tomos, Huw Meredydd Owen

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

The Gold Medal in Architecture
(sponsored by the Design Commission for Wales)

Alwyn Lloyd Memorial Medal

The silver-gilt replica of the gold medal is given, in conjunction with the Royal Society of Architects in 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 2006 and 2009 and recommended to the Eisteddfod as being of greatest merit.

Ray Hole Architects, Croydon
Hafod Eryri, Snowdon

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 2006 and 2009
- enhances the environment

Jeff Kahane & Associates, London
Farmhouse extension, Builth Wells

Pensaernïaeth yng Nghymru

Architecture in Wales

Cymdeithion Nightingale Caerdydd
Ysbyty Alltwen, Tremadog

Penseiri Loyn & Co Penarth
Nant Fawr Court, Cyncoed, Caerdydd

Penseiri Sergison Bates Llundain
Canolfan Grefft Rhuthun

Uned Ymchwil Dylunio Cymru Caerdydd
Ailddyluniad Llyfrgell Trevithick, Caerdydd

Uned Ymchwil Dylunio Cymru Caerdydd
a **Penseiri Loyn & Co** Penarth
Canolfan Ddarganfod Margam, Port Talbot

Yr Ymddiriedolaeth Genedlaethol Gogledd-orllewin Cymru
Betws-y-Coed
Adferiad Egryn, Tal-y-bont, Abermaw

Nightingale Associates Caerdydd
Ysbyty Alltwen, Tremadog

Loyn & Co Architects Penarth
Nant Fawr Court, Cyncoed, Cardiff

Sergison Bates Architects London
Ruthin Craft Centre

Design Research Unit Wales Cardiff
Trevithick Library remodelling, Cardiff

Design Research Unit Wales Cardiff
and **Loyn & Co Architects** Penarth
Margam Discovery Centre, Port Talbot

The National Trust North West Wales Betws-y-Coed
Egryn restoration, Tal-y-bont, Barmouth



Hafod Eryri



Farmhouse extension Builth Well
Jeff Kahane & Associates



Hafod Eryri

Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement

Celfyddyd a chrefft y pensaer yw creu lle, drwy ddefnyddio gwrthrych, gwagle ac arwynebau. Mae'r adeiladau mwyaf llwyddiannus yn cyflawni llawer mwy na dim ond cyfarfod â gofynion sylfaenol y defnyddwyr a'r briff. Maent yn creu, teimlad o le sy'n ymestyn y tu hwnt i ffiniau ffisegol yr adeilad ei hun ac yn gwella'r amgylchedd y tu fewn a thu hwnt i'r adeilad yn uniongyrchol.

Mae'r adeiladau a gyrhaeddodd y brig yn cyflawni'r nodwedd yma drwy wahanol ffyrdd yn ogystal â bod yn adeiladau llwyddiannus ar gyfer y defnyddwyr. Mae'r broses o greu adeilad yn faith ac yn gymhleth. Mae nifer o gyfyngiadau megis safle, briff, cyllid a hyd yn oed cleientiaid, sy'n medru amharu ar lwyddiant y canlyniad terfynol. Gellir cael ymwybyddiaeth o adeiladau drwy astudio cynlluniau, delweddau a disgrifiadau ond dim ond drwy ymweld a phrofi y gellir penderfynu llwyddiant yr adeilad.

Eleni derbyniwyd ystod eang o gynlluniau – 28 cais i gyd - ac roedd yn galonogol sylwi bod safonau uchel yn cael ei gwireddu gan gynifer ohonynt. Rhaid nodi mai sefydliadau cyhoeddus fu'n gyfrifol am gomisiynu nifer helaeth o'r adeiladau. Er bod y safon uchel, yr unig siom oedd mai ychydig iawn o'r adeiladau a lwyddodd i gyfuno'r grefft o greu lle gyda nodweddion adeiladau gwir gynaliadwy. Yn gyffredinol roedd y gordefnydd o olau trydanol a datrysiaid egni confensiynol yn siomedig. Dim ond llond llaw o'r cystadleuwyr aeth y tu hwnt i'r gofynion statudol yn yr agwedd hon. Her y dyfodol yw sicrhau nad yw cyfyngiadau technegol newydd o greu adeiladau cynaliadwy yn amharu ar lwyddiant pensaernïol adeilad.

Cafwyd enghreifftiau canmoladwy o awdurdodau lleol yn comisiynu adeiladau a fydd yn darparu adnoddau gwych ar gyfer darparu addysg yng Nghymru. Mae adeiladau megis Ysgol Gartholwg, Pontypridd ac Ysgol y Graig, Llangefni yn dangos sut y gall cynghorau fuddsoddi mewn adeiladau a fydd yn darparu adnoddau ac amgylchedd a fydd yn ysbrydoli cenedlaethau'r dyfodol.



Farmhouse extension Built Well
Jeff Kahane & Associates

Dangosodd prosiectau megis Tŷ Dyfed, Coleg yr Iwerydd, Sain Dunwyd; Canolfan y Wallich, Caerdydd ac ailddyluniad Llyfrgell Trevithick, Prifysgol Caerdydd yn enwedig, sut y gellir ail ddefnyddio a thrawsnewid adeiladau gydag adnoddau sy'n bodoli'n barod. Dyma elfen nad yw wedi cael sylw dyledus wrth ystyried cynladwyedd mewn blynyddoedd a fu.

Roedd yn galonogol hefyd i weld adeiladau cyhoeddus ar gyfer iechyd ymhlith y cynlluniau. Mae cyfuno gofynion technegol a meddygol â gofodau sy'n codi'r ysbryd yn gamp ynddo'i hun. I'r perwyl, mae prosiectau megis yr adeiladau newydd yn ysbysai Glangwili, Caerfyrddin ac Alltwen, Tremadog yn enghreifftiau da o sut y gellir cyplysu'r gofynion gwrthgyferbyniol yma. Roedd y penderfyniad i ddewis safle amlwg yn Nhremadog ar gyfer Ysbyty Alltwen i'w ganmol ac yn brawf bod tirwedd Cymru yn ddigon grymus i allu cofleidio adeiladau newydd. Er, hwyrach bod cyfle wedi ei golli drwy beidio â bod yn ddigon beiddgar â lleoli'r adeilad uwch law'r maes parcio ac nid ar y llethr o'i flaen.

Cafwyd dau gynllun tra gwahanol ar gyfer swyddfeydd - un ar gyfer defnydd masnachol a'r llall ar gyfer gweinyddiaeth llywodraeth leol. Er bod rhinweddau yn perthyn i'r ddau adeilad nid oeddnt yn llwyddo i ddatblygu'r nodweddion hynny ymhellach. Roedd yr enghreifftiau o adeiladau masnachol yn Llanbedr Pont Steffan hefyd i'w canmol ac yn dangos sut y gellir gwella ar ddatblygiadau o'r math yma a welir ar gyrion trefi Cymru.

Dangosodd Canolfan Ymwelwyr Distyllfa Penderyn sut y gellir ail wisgo'r math yma o adeilad i greu cragen nodedig sy'n ehangu

ymwybyddiaeth o'r cynnyrch. Yn ogystal, cafwyd estyniadau llwyddiannus i orielau celf yn Ynys Môn a Thyddewi ac arddangosodd penseiri Davies Sutton eu crefft o wau strwythur newydd o fewn hen olion yng Nghastell Rhaglan.

Cafwyd esiampl rymus o waith adfer a chadwraeth gydag adnewyddu hen adeilad Egryn, ger Abermaw a dangosodd Adain Gogarth, Plas Newydd, Ynys Môn sut y gellir cyfuno adeilad newydd yn llwyddiannus mewn safle hanesyddol.

Tra dangosodd PCKO yn Abertawe ddatblygiad preswyl llwyddiannus ar raddfa ddinesig, roedd Nant Fawr Court,



Cyncoed, Caerdydd yn rhagori o ran cyfansoddiad mewn cyd-destun trefol.

O'r adeiladau a ystyriwyd ar gyfer y Plac Teilyngdod, y ddau brosiect a gyrhaeddodd y brig oedd yr ail ddefnydd meistrolgar o wagle a welir yn Llyfrgell Trevithick, Caerdydd a'r estyniad bychan i ffermdy ger Llanfair-ym-Muallt. Llwyddodd estyniad yn y Canolbarth i greu gofod neilltuol ac unigryw gan nodi a datblygu ffurfiau a deunyddiau adeiladau cefn gwlad Cymru. Er bod amheuaeth ynglŷn â'r perfformiad amgylcheddol roedd y driniaeth grefftus o ddeunydd a ffurf yn llwyddo i greu lle a theimlad unigryw a chyfoes gan barchu'r cyd-destun yn y dirwedd.

Mae'r tri adeilad a gyrhaeddodd y safon ar gyfer eu hystyried am Y Fedal Aur am Bensaerniaeth yn dra gwahanol.

Gyda chynllun ail adeiladu Canolfan Grefft Rhuthun fe ddangosodd y pensaer sut y gellir mynegi syniad gwreiddiol o fynwesu ffurf a thirwedd o fewn adeilad. Ystyriwyd deunyddiau, arwynebau a gwagleoedd yn fanwl, yn grefftus ac yn drwyadl gan adlewyrchu pwrpas a defnydd y ganolfan yn deilwng. Er bod yr adeilad terfynol yn sefyll yn gyffyrddus yn ei filltir sgwâr y mae eto yn llwyddo i amlygu ei hun.

Mae Canolfan Ddarganfod Margam yn dangos sut y gellir gorfodi ffurf anhyblyg sgwâr ar dirwedd naturiol. Roedd y penderfyniad i godi'r adeiladau ar goesau uwch law llethr naturiol y dirwedd yn ychwanegu at lwyddiant y ganolfan. Mae'r cysylltiad naturiol a hwylus rhwng gwaith dyn a byd natur yn creu teimlad o antur i'r sawl sy'n defnyddio'r adeilad. Dangosodd y prosiect hwn sut y gellid datblygu nodweddion adeiladau addysg eraill, drwy yrru syniadau cychwynnol y pensaer fel eu bod yn ymddangos yn ddiwahân o'r adeilad terfynol. Roedd hwn hefyd yn adeilad a oedd yn arddangos sut y gellir cyfuno dyheadau a thechnegau adeiladau amgylcheddol yn llwyddiannus gydag amcanion pensaernïol, gan greu lle unigryw ar gyfer dysgu a darganfod.

Cafwyd cryn drafodaeth ynglŷn â'r egwyddor o adeiladu ar safle hynod Hafod Eryri ar gopa'r Wyddfa. Mae llwyddiant yr adeilad

terfynol yn dangos eto bod tirwedd Cymru yn hen ddigon grymus i allu derbyn strwythurau dynol wedi eu cynllunio yn gyfoes ac yn hyderus. Roedd hwn yn adeilad gyda gofynion technegol ac ymarferol penodol. Mae wedi ei gynllunio i wrthsefyll grymoedd eithafol natur a dyn yn ogystal, o ystyried y miloedd o ddefnyddwyr sy'n ymweld â'r safle unigryw hwn. Mae'r adeilad yn wrthgyferbyniad llwyr i'r ddau gynllun arall a oedd dan ystyriaeth ac mae rhai agweddau yn adlewyrchu'r traddodiad pensaernïol lle mae adeiladau yn cymryd nodweddion anifeilaidd. Dyma ddychmygu'r adeilad yn codi fel bwystfil o grombil y mynydd. Fodd bynnag, mae nodweddion crefftus, cynnil a chain yn perthyn i Hafod Eryri fel y ffordd y mae'r tu fewn yn trawsnewid o'r tu allan a'r modd y mae'r adeilad yn adlewyrchu nodweddion y mynydd, y copa a'r llwybrau o'i amgylch. Wrth i'r defnyddiwr grwydro o'i gwmpas, mae ei ganfyddiad o'r adeilad yn newid.

Mewn cystadleuaeth glos, sy'n arwydd o obaith at y dyfodol, dyma ddyfarnu Y Fedal Aur am Bensaerniaeth i Benseiri Ray Hole am gynllun Hafod Eryri a'r Plac Teilyngdod i Jeff Kahane a Chymdeithion am yr estyniad i'r ffermdy ger Llanfair-ym-Muallt.



Farmhouse extension Built Well
Jeff Kahane & Associates

The art and craft of the architect is to create place by using objects, space and surfaces. The most successful buildings go much further than merely meeting the basic requirements of the users and the brief they have been given. They create a sense of place that transcends the physical boundaries of the building itself and that enhances the environment, both within and beyond the immediate building.

The buildings that stood out this year all achieved this particular characteristic and did so by various means. They were also buildings that worked well for their users. The process of creating a building is a long and complicated one. There are a lot of constraints, such as its location, brief, funding and even the clients themselves, which can affect the success of the final outcome. While an understanding of a building can be gained by studying plans, images and descriptions, the degree to which the building is a success can only be gauged by visiting the building and experiencing it first hand.

This year a wide variety of schemes were submitted – 28 in all – and it was reassuring to see that so many of them had achieved such high standards. It should be pointed out that public bodies have been responsible for commissioning a great number of these buildings. But whilst the standard was high, the only disappointment was that very few of the buildings succeeded in combining truly creative architectural skills with truly sustainable design features. Overall, an over-reliance on electric lighting and conventional energy solutions was disappointing. Only a few of the competitors went beyond the statutory requirements in this aspect of their designs. The challenge for the future, then, is to ensure that the new technical restraints imposed by needing to create sustainable buildings do not have a detrimental impact on the architectural integrity of a building.

There were laudable examples of local authorities commissioning buildings that will provide excellent resources for the delivery of education in Wales. Buildings such as Ysgol Gartholwg near

Pontypridd and Ysgol y Graig in Llangefni show how councils can invest in buildings that will provide resources and help create an environment that will inspire future generations.

Projects such as Tŷ Dyfed, Atlantic College, St Donats; The Wallich Centre, Cardiff, and in particular the re-modelled Trevithick Library at Cardiff University, all show how buildings can be re-used and transformed using resources that already exist. From the point of view of sustainability, this is an element that to date has not been paid sufficient due attention.

It was also very reassuring to see public buildings in the health field amongst the designs. Combining technical and health requirements in spaces designed in such a way that they lift the spirits is a feat in itself. To this end, projects such as the new buildings erected in the grounds of Glangwili Hospital, Carmarthen and Alltwen Hospital, Tremadog are good examples of how these contrasting requirements can be linked. The decision to choose such a prominent site in Tremadog for Ysbyty Alltwen is to be praised and is proof that the landscape of Wales is powerful enough to embrace new buildings. But perhaps an opportunity has been lost by not being daring enough and siting the building above the car park and not on the slope in front of it.

Two very different designs were submitted for office buildings – one for commercial use and the other for local government administration. Each design has its merits, but neither succeeded in developing those features any further. The examples of commercial buildings in Lampeter also deserve praise and they show how such out of town developments in Wales can be improved.

The Penderyn Distillery Visitors' Centre showed how this type of building can be re-dressed to create a distinctive shell to increase an awareness of the product. Successful extensions were also created for art galleries on Anglesey and in St Davids, and the architects Davies Sutton demonstrated their skill of weaving a new structure into old remains at Raglan Castle.

A powerful example of renovation and conservation work was seen with the restoration of the old Egryn building near Barmouth, while the Gogarth Wing, Plas Newydd, Anglesey demonstrated how a new building can be successfully incorporated into an historical site.

Whilst at Swansea, PCKO Architects exhibited a successful residential development on a civic scale, Loyn & Co's design for Nant Fawr Court, Cyncoed, Cardiff demonstrated a successful composition in an urban context.

Of the buildings considered for the Plaque of Merit, the two projects that particularly stood out were the masterful re-use of space seen at Trevithick Library, Cardiff, and the small extension to a farmhouse near Builth Wells. The extension in mid Wales succeeded in creating a special and unique space identifying and developing the forms and materials to be found in buildings throughout rural Wales. Although there were some doubts about the building's environmental performance, the skilful handling of materials and form has managed to give it a unique and contemporary feeling and sense of place whilst at the same time respecting the immediate context and the landscape.

The three buildings that achieved the standard required to be in the running for the Gold Medal for Architecture were all very different.

With the re-building project of Ruthin Craft Centre, the architect demonstrated how an original idea for embracing form and landscape within a building might be conveyed. Careful consideration was given to materials, surfaces and open spaces, all of which skilfully and thoroughly reflected the purpose of the centre and the use to which it would be put. One of the merits of the finished building is that whilst it nestles comfortably in its setting, it also succeeds in making its presence felt.

The Margam Discovery Centre demonstrates how a rigid square shape can be imposed on a natural landscape. The decision to construct the buildings on stilts above the natural incline of the



Farmhouse extension Builth Well
Jeff Kahane & Associates

landscape only adds to the success of the centre. The natural and easy link between what has been made by man and what has been made by Nature creates a sense of adventure for those using the building. This project has shown how the features of other educational buildings could be developed by inspiring the architect's initial ideas such that they appear to be part and parcel of the final building. This was also a building that demonstrated how the aspirations for and techniques used in creating environmental buildings could be successfully combined with architectural objectives to provide a unique venue for learning and discovery.

Much discussion was had about the principle of building on the striking site of Hafod Eryri on the summit of Snowdon. The success of the final building shows once again that the landscape of Wales is more than powerful enough to cope with man-made structures designed in a contemporary and confident way. This was a building that had specific technical and practical demands. It has been designed to withstand not only the extreme forces of nature but also people, bearing in mind the thousands of visitors that visit this unique site. The Snowdon building is in complete contrast to the other two designs under consideration for the Gold Medal and some aspects reflect the more successful aspects of the modern brutalist architectural tradition. One could imagine the building rising like a beast from the bowels of the mountain. Hafod Eryri, however, possesses skilfully designed, delicate, even beautiful features, such as the way the interior is transformed from the exterior, or the way the building reflects the mountain's features, its summit and the paths that surround it. As the user walks around it, his perception of the building changes.

In what proved to be a close competition - a sign of hope for the future - the Gold Medal for Architecture is awarded to Ray Hole Architects for their design for Hafod Eryri. The Plaque of Merit is awarded to Jeff Kahane and Associates for their extension to the farmhouse near Builth Wells.



Hafod Eryri

Ysgoloriaeth Artist Ifanc Young Artist Scholarship

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, Blaenau Gwent 2010

Ysgoloriaeth:

£1,500 (£1,000 Eisteddfod Gadeiriol Llanuwchllyn, £1,000 (er cof am Ifor Owen) £250 Ian Lloyd Hughes, Y Bala, £250 Cantref)

Detholwyr:

Iwan Bala, Jane Gerrard, Adrian Plant

Dyfarwyd yr Ysgoloriaeth Artist Ifanc i Hywel Prytherch Roberts

Hywel Prytherch Roberts Penmon, Biwmares
Darluniau ac animeiddio

Mae'r wobwr hon ar gyfer artistiaid o dan 25 oed i'w galluogi i barhau â'u haddysg mewn rhyw ffordd neu'i gilydd, naill ai i'w helpu â ffioedd cyrsiau coleg, i dalu am fentora arbennig neu i ddatblygu rhyw agwedd o'u crefft gyda thiwtora neu drwy ddysgu sgiliau newydd.

Fel detholwyr, roeddem yn falch gyda nifer yr artistiaid a wnaeth gais am yr Ysgoloriaeth Artist Ifanc. Ar y cyfan roedd safon y gwaith yn uchel, ac allan o'r 22 ymgeisydd gwahoddwyd chwech gennym i anfon portffolio o waith i ni ei archwilio. Cawsom dasg ddiddorol ond anodd i ddewis un enillydd. Roedd amrywiaeth o waith o baentio i waith seiliedig ar decstilau, drwy waith seiliedig ar waith gosod i ffilm ac animeiddio. Rhoddwyd ystyriaeth i'w bwriadau; beth a fwriadent wneud â'r fwrsariaeth o £1,500 pe

baent yn ddigon ffodus i'w derbyn. Roedd gan rai o'r ymgeiswyr amcanion mwy clir yn eu meddwl nag eraill ac roeddem ni fel detholwyr yn teimlo bod angen i ymgeiswyr fod yn gliriach ynghylch eu cynigion, fel ein bod yn deall bod hon yn strategaeth sydd wedi'i chynllunio'n dda o'u rhan nhw.

Pan ddaethom i edrych ar waith Hywel Prytherch Roberts, gwnaed argraff arnom gan ei ffilmiau animeiddio byr, a gyda'i sgiliau arlunio cryf yn y gwaith paratoi a chefnidir. Mae hefyd yn arddangos dychymyg byw, gan greu byd tywyll a difyr ei hun. I fyfyrwr sydd ar gam mor gynnar yn ei addysg gelf - cawsom ein synnu o wybod hynny - roedd y gwaith hyd yn oed yn fwy trawiadol (cwblhaodd Gwrs Sylfaen Celf yng Ngholeg Menai eleni). Mae gweledigaeth dywyll y darluniau hyn a'r darnau ffilm yn arddangos aeddfedrwydd sgiliau a dychymyg, a hyd yn oed hiwmor. Nid oedd gennym amheuaeth wrth ddyfarnu bwrsariaeth eleni i Hywel Prytherch Roberts, a rhagwelwn ddyfodol disglair iawn iddo os bydd yn parhau i ddatblygu ei waith fel y mae wedi llwyddo i wneud hynny hyd yma.

Mae'r Ysgoloriaeth Artist Ifanc yn wobwr werthfawr i unrhyw artist neu wneuthurwr ifanc ei derbyn. Mae wedi ei sefydlu ers 1999 i hyrwyddo celf a chrefft yng Nghymru ac o gofio mai enillydd Y Fedal Aur am Grefft a Dylunio eleni oedd enillydd yr ysgoloriaeth yn 2001, mae'n amlwg yn fodd pwysig i amlygu a meithrin dawn sy'n amlygu.

Ynghyd â chael ei arddangos yn yr Eisteddfod eleni, caiff enillydd yr ysgoloriaeth hefyd gynnig gofod i arddangos yn yr Eisteddfod y flwyddyn nesaf. Hefyd, gall artistiaid ifanc sy'n gwneud cais am yr ysgoloriaeth gael eu dewis ar gyfer eu cynnwys yn yr Arddangosfa Agored. Felly, gwnaethom benderfynu cynnwys fideo Victoria Stevenson *Llygad* a ffotograffau Sam Bardsley a Ben Absalom *Niw* yn yr arddangosfa agored.



Brasluniau / Sketches
Hywel Prytherch Roberts

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, Blaenau Gwent 2010

Scholarship:

£1,500 (£1,000 Eisteddfod Gadeiriol Llanuwchllyn, £1,000 (in memory of Ior Owen) £250 Ian Lloyd Hughes, Bala, £250 Cantref)

Selectors:

Iwan Bala, Jane Gerrard, Adrian Plant

The Young Artist Scholarship is awarded to Hywel Prytherch Roberts

Hywel Prytherch Roberts Penmon, Biwmares
Drawings and animation

This award for artists under 25 is to enable them to further their education in one way or another, either to help with college course fees, or to pay for special mentoring or to develop some aspect of their practice with tuition or by learning new skills.

As selectors, we were pleased by the number of artists who had applied for the Young Artist Scholarship. The standard of work was high on the whole, and out of 22 candidates we invited six to send a portfolio of work for us to examine. Again, we were faced with an interesting but difficult task of choosing one winner. There was a variety of work, from painting to textile-based work, through installation based work to film and animation. Consideration was

given to their intentions; what they proposed to do with the bursary of £1,500 should they be the fortunate recipient. Some applicants had a clearer objective in mind than others and we, as selectors think that applicants need to be clearer about their proposal, so that we understand that this is a well thought out strategy on their part.

When we came to look at the work of Hywel Prytherch Roberts, we were impressed by both his short animation films, and by his strong drawing skills in the preparatory and background work. He also displays a vivid imagination, creating a darkly amusing world of his own. For a student who, we were astonished to learn, is at such an early stage of art education (he completed an Art Foundation Course at Coleg Menai this year) the work was even more impressive. The dark vision of these drawings and film pieces display a maturity of skill and imagination, and indeed humour. We had no hesitation in awarding this year's bursary to Hywel Prytherch Roberts, and foresee a dazzling future for him if he continues to develop his work as he has succeeded so far.

The Young Artist Scholarship is a valuable award for any young artist or maker to receive. It has been established since 1999 to promote art and crafts in Wales and considering that the winner of this year's Gold Medal for Craft and Design was the recipient of the scholarship award in 2001, it is evidently an important means of highlighting and nurturing emerging talent.

Along with being exhibited at this year's Eisteddfod, the winner of the scholarship is also offered space to exhibit at the following year's festival. Furthermore, young artists applying for the scholarship may also be selected for inclusion in the Open Exhibition. Thus, we decided to include Victoria Stevenson's video *Eye* and Sam Bardsley and Ben Absalom's *Mist* photographs in the open exhibition.

Ysgoloriaeth Bensaerniaeth Architecture Scholarship

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

Ysgoloriaeth: £1,500

Detholwyr: Howard Bowcott, Gwyn Lloyd Jones

Dyfernir yr Ysgoloriaeth Bensaerniaeth i
Sian Seys-Evans Southampton

Derbyniwyd nifer sylweddol o gynigion o ansawdd da i'w hystyried ar gyfer yr Ysgoloriaeth Bensaerniaeth eleni. Roedd yr ymgeiswyr yn amrywiol o ran eu profiad, wedi'u lleoli mewn Ysgolion Pensaerniaeth a lleoliadau ledled Cymru a thu hwnt. Gwnaethom adolygu'r holl gynigion ar sail y meini prawf canlynol: eu bwriadau a'u dyheadau ar gyfer defnyddio'r wobwr, eu cyflwyniadau portffolio a'u hyrwyddo ar bensaerniaeth yng Nghymru.

Dyfernir Sian Seys-Evans gennym yn enillydd Ysgoloriaeth Bensaerniaeth Meirion 2009 ar sail ei dyheadau clir a chyraeddadwy ar gyfer y wobwr, ynghyd â'i phortffolio ysgogol. Bwriad Sian ar gyfer yr ysgoloriaeth yw astudio yn y Virginia Tech, Washington DC yn yr Unol Daleithiau. Rhown ein cefnogaeth i uchelgais a brwdfrydedd Sian. Mae'r gwaith a gynhwysir yn ei phortffolio yn arddangos ei harchwiliadau unigryw ei hun o ffurfiau pensaernïol organig gan ddefnyddio amrywiaeth o gyfryngau, ac mae'n cynnig posibiliadau mawr ar gyfer datblygiad ei gwaith pensaernïol. Dangosodd ei darluniau ddyfeisgarwch a hefyd amlygu ei pharodrwydd i arbrofi a datblygu syniadau. Eu hansawdd sythweledol a'i rhoes ar y blaen i'r ymgeiswyr eraill yn y pen draw. Caiff datblygiad personol a phensaernïol Sian ei gyfoethogi drwy gyswllt agos â diwylliant America a thrwy astudiaeth bellach yn Virginia Tech, a gobeithiwn y bydd y profiad yn cael ei adlewyrchu yn ei phensaerniaeth pan fydd yn dychwelyd i Gymru. Mae ei nodau ar gyfer yr Ysgoloriaeth Bensaerniaeth yn deilwng o'n cefnogaeth ac edrychwn ymlaen at weld ei thraethawd gwledol yn Eisteddfod y flwyddyn nesaf.

Hefyd cawsom drafodaethau ar waith Eleanor Alexander, myfyrwraig pensaerniaeth ifanc a lwyddodd i gyfleu nod clir ar gyfer y wobwr ynghyd â chyflwyniad portffolio cynnil. Cefnogwyd ei bwriadau gan y detholwyr a byddem yn ei hargymell yn frwd i gyflwyno'r flwyddyn nesaf gyda phortffolio wedi ei gyfoethogi ymhellach.

Roedd nifer o ymgeiswyr iau a oedd wedi cyflwyno portffolios diddorol iawn ac amrywiol, ac eto byddem yn cefnogi cyflwyniadau pellach ar gyfer yr Ysgoloriaeth Bensaerniaeth y flwyddyn nesaf. Byddem yn ail-ddatgan yn ogystal â phortffolio da, mae'r detholwyr yn chwilio am fwriad clir a dyheadau uchelgeisiol, ond cyraeddadwy, a fydd yn gwella eu sgiliau dylunio nhw eu hunain ac yn y pen draw y dirwedd adeiledig yng Nghymru. Mae'r ysgoloriaeth hon yn rhoi cyfle unigryw i ddatblygu uchelgais unigol a phosibl i'w gwireddu a all newid bywyd yr unigolyn ac a all gyfoethogi pensaerniaeth yng Nghymru. Byddem yn annog pob ymgeisydd yn y dyfodol i gyflwyno syniadau trawiadol ar gyfer yr Ysgoloriaeth Bensaerniaeth.



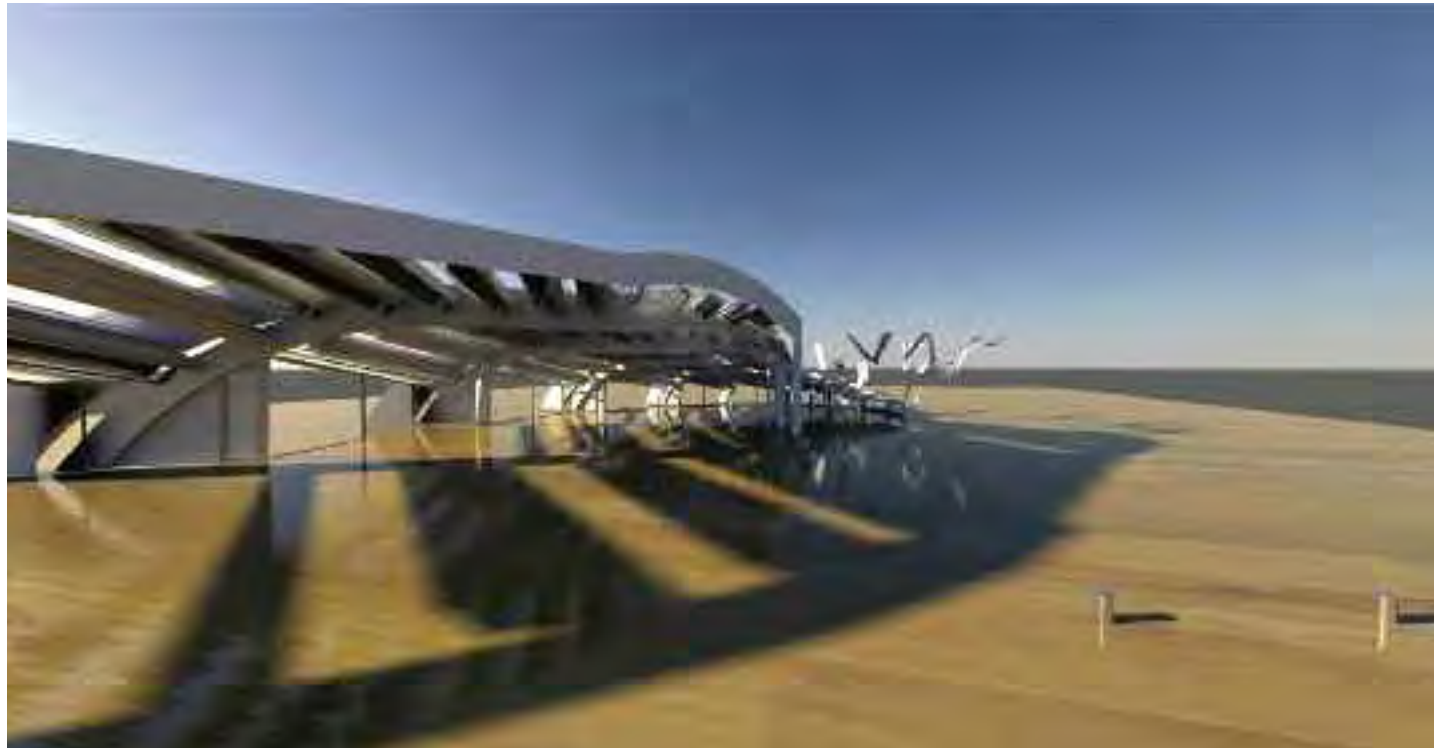
Sian Seys-Evans

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

Selectors: Howard Bowcott, Gwyn Lloyd Jones

The Architecture Scholarship is awarded to
Sian Seys-Evans Southampton



Sian Seys-Evans

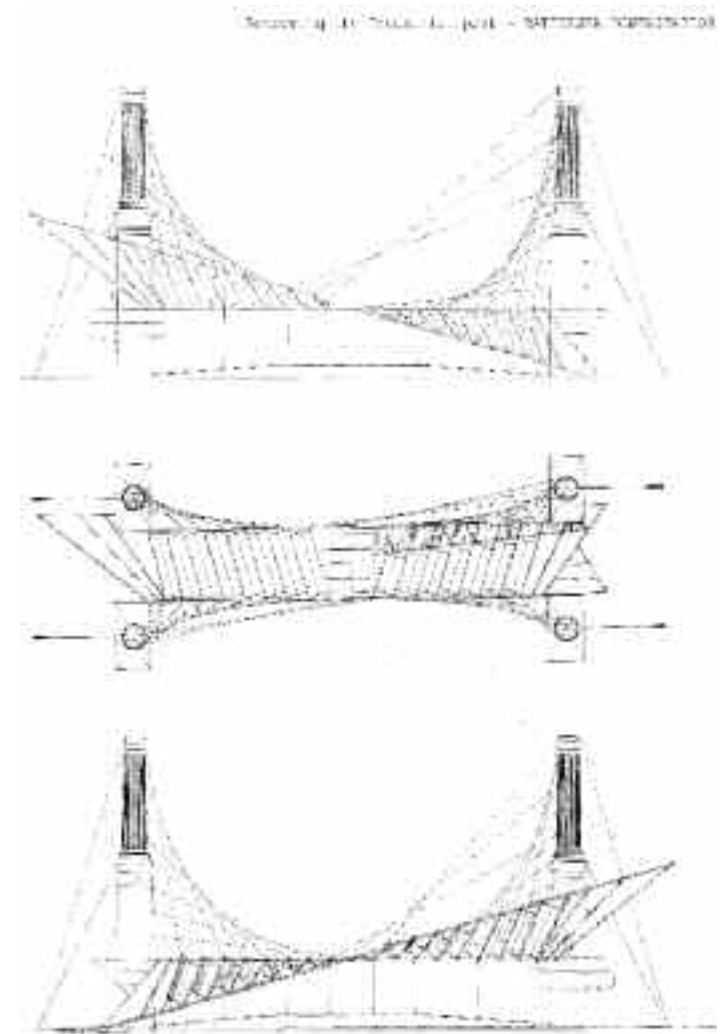
We received a high number of good quality submissions to be considered for this year's Architecture Scholarship. The candidates were of diverse experience, based in Schools of Architecture and placements throughout Wales and beyond. We reviewed all the entries on the following criteria: their plans and aspirations for using the award, their portfolio submission and their promotion of architecture in Wales.

We selected Sian Alana Seys-Evans as the winner of the Meirion 2009 Architecture Scholarship based on her clear and attainable aspirations for the award, coupled with a stimulating portfolio.

Sian's intention for the scholarship is to study in Washington DC, USA at the Virginia Tech. We supported Sian's ambition and enthusiasm. The work contained within her portfolio displayed her own unique investigations of organic architectural forms using a variety of media and offered great potential to the development of her architectural work. Her drawings demonstrated inventiveness and showed that she is willing to experiment and develop ideas. Their intuitive quality in the end gave her an edge over many of the other applicants. Sian's personal and architectural development will be enhanced by close contact with American culture and by further study at Virginia Tech, and we hope that the experience will be reflected in her architecture when she returns to Wales. Her aims for the Architecture Scholarship are worthy of our support and we look forward to her visual essay at next year's Eisteddfod.

We also deliberated over the work of Eleanor Alexander, a young architecture student who was able to articulate a clear aim for the award accompanied by a concise portfolio submission. Her intentions were supported by the selectors and we would strongly recommend that she submits next year with an enhanced portfolio.

There were a number of younger candidates who had submitted very interesting and diverse portfolios, and again we would support further submissions for next year's Architecture Scholarship. We would reiterate that as well as a good portfolio, the selectors are looking for a clear intention and ambitious, but attainable, aspirations that will advance their own design skills and ultimately, the built landscape in Wales. This scholarship presents a unique opportunity to develop a single and realisable ambition that may be life changing to the individual and that may enhance architecture in Wales. We would urge all future candidates to present great ideas for the Architecture Scholarship.



Sian Seys-Evans

David Nash, Capel Rhiw Dafydd Elis-Thomas

Pan adeiladwyd Capel Rhiw Blaenau Ffestiniog yn 1863, i ddarparu ar gyfer anghenion ysbrydol y boblogaeth newydd a lifai i mewn i weithio'r creigiau llechfaen yn y chwareli newydd, dyna'r adeilad mwyaf yn y dref. Siapiodd yr adeilad fywydau llawer ohonynt, gan gynnwys fy nheulu innau. Roedd y capel yn adeilad cymesur o waith cerrig trawiadol, fel y mae o hyd. Cyn y gwasanaeth agoriadol safai un o gymeriadau'r Blaenau o flaen yr adeilad ysblynydd gydag un o flaenoriaid yr achos yn edmygu'r gwneuthuriad. Ebe'r blaenor, "Yr unig beth sy angen bellach ydy'r Ysbryd Glân i'w fendithio'. Ac meddai'r wag o Dalweunydd, "Oes isio hynny dŵad efo'r cerrig o Sir Fôn".

Ers 1968 Capel Rhiw, y festri a'r tŷ capel, fu stiwdio a chartref siapiwr ffurfiau mwyaf nodedig Cymru a'r byd cerflunio cydwladol, David Nash. Arwydd bod yr Ysbryd Glân yno o hyd, er bod y seddau a'r dodrefn wedi mynd cyn iddo brynu'r lle am £210, wedi i'r achos ddod i ben, yw ei fod wedi cadw'r adnod uwchben y pulpud yn ei lle'r deugain mlynedd hyn. 'Sancteiddrwydd a weddai i'rh Dŷ'

Nid Capel Rhiw yw unig ofod gwaith David Nash, ond hefyd ei ffatri siapiau ar Stad Daiwydiannol Llwynyngell gerllaw, lle mae'r odyn sychu coed a'r gofod llifio a thorri a sesno gwaith coed yn nhywydd naturiol y lle. Yno hefyd mae'n bwrw ati gydag arfau trymion ei grefft, y fwyell finiog, y llif gadwyn, a'r lamp losgi. Oddi yno y cludir y gweithiau gorffenedig i'w gosod ar draws y cyfandiroedd. Eithr mae'r siapiau a gynhyrchir ganddo yn perthyn yn ddigamsyniol i'r lle y'i crewyd, yn gymaint o ran o gymeriad Blaenau Ffestiniog a'r chwareli llechi a'r Manod Mawr a'r Moelwynion eu hunain.

I olwg arwynebol dynodwyr ffiniau parciau cenedlaethol lle anwedus i'w gynnwys oedd Blaenau Ffestiniog, tra bo Blaenau Dolwyddelan a Dyffryn Maentwrog i'r gogledd a'r de yn dirweddau gweddus i'w troi'n dirluniau. Ond i'r rheini sy'n cael ei dal gan dirweddau cedyrn yn dirluniau yn eu pennau, sydd â'i golwg ar y byd yn solet a chaled, rydan ni'n deall bod siâp llefydd yn waith, yn greadigaeth ar ben creadigaeth a bod tyllau a thalpiau a thwmpiau a phantiau a phonciau yn rhan o'r greadigaeth yn ogystal ag yn waith dwylo dynol. Nid damwain yw tyllau chwareli ond canlyniad miloedd o flynyddoedd o ddaeaeg gymhleth. O edrych arnyn nhw



David Nash, Capel Rhiw 2008
Gautier Deblonde

o'r awyr nid tyllau hyll yn creithio wyneb daear yw mwyngloddiau a chwareli ond gweithgarwch rhesymegol ar ben y ddaeaeg a roddwyd pan seiliwyd y byd. Siapiau'r ddaeaeg a ffurfiodd y gymuned a weithiodd arni ac ynddi. Dyna pam nad tomennydd o rwbel a adawyd ar ôl y diwydiant llechi ond pyramidiau sy'n waith dwylo dynol yn ffurfiau Blaenau. Wedi gweld y ffurfiau angenrheidiol o weithgynhyrchu, neu drwyddynt, daw'r gelfyddyd, ystyr y siâp.

Dehongliad o'n bod yn y byd yn gymunedau dynol yw ein celfwaith, ein cerfwaith, yn gymaint o grefft a chynnyrch ag unrhyw ddiwydiant allodynol, a'r un mor abl i greu cymdeithas. Dyna pam bod yna gysylltiad dwfn iawn rhwng cymunedau allodynol a diwylliant, a pham bod y cymunedau hynny oherwydd eu natur a'i lleoliad yn lle cydnaws i gynhyrchu celfyddyd.

Os yw agorydd a cheudyllau a boncydd a phramidiau diwydiant chwarelyddol yn cyd-fod a chromen y Manod Mawr a chrib y Moelwynion yn siapiau cerfweithiau David Nash, felly hefyd siapiau a ffurfiau natur ei hun, y coed sy'n fyw. Mae dwy o'i brosiectau hirdymor yn herio ffiniau a diffiniad celf a natur, gofod ac amser, sef y 'Garreg Bren' a'r 'Gromen Ynn'. Mae'r ddwy yn ddeg ar hugain

oed erbyn hyn ac yn rhan annatod o amgylchedd Bro Ffestiniog. Croesi'r ffin rhwng celf a natur yw symudiad y ddwy, rhwng amser a lle, a chymysgu rhwng y bywiol a'r difywyd yw stori'r ddwy. Talp o dderwen a gwmpwyd ac a wthiwyd nes iddi gael ei chludo am flynyddoedd i lawr aber yr Afon Ddwyrdd i'r Traeth Bach yw un. Ar ei ffordd lawr y nentydd a'r afonydd bu'n oedi dro mewn trobyllau nes iddi gael ychydig o wthiad o ymyrraeth 'yr artist' nes i un lli mawr ei chludo ble mae'r afon yn cyffwrdd yn feunyddiol a'r môr. Wn i ddim yn iawn prun ai arnofio i ffwrdd neu suddo fu ei hanes diweddaraf. Ond aeth y celfwaith a wnaed o amgylchedd a natur yn ôl i natur gan oddef holl bwysau cynhesu byd-eang a gorlif fel y gweddill o'r greadigaeth. Nid gwaith celf i sylu arni yng ngofod antiseptig oriel oedd hon, ond digwyddiad mewn amser a lle, drama a stori a chwedl ynddi hi ei hun, mor addas i ardal lleoliad pedwaredd gainc y Mabinogi.

'Gwell yw ystafell os tyf,' meddai un o gywyddau Dafydd ap Gwilym. Beth gwell felly na chelfwaith yn tyfu? Wedi gweithio gyda deunyddiau marw, neu o leiaf hanner marw, yn goed wedi'i cwmpo, wedi'i gosod a'u trin, beth am wneud celf amgylcheddol o lwyn a choedlan fyw? Dyna'r her arall a wynebodd David Nash yn Nyffryn Maentwrog. Seiliwyd y celfwaith hwn eto ar y sgiliau coedwigaeth a ddysgodd wrth weithio i un o'r cwmnïau coedwigaeth fasnachol yn yr ardal ac wrth drafod gydag amaethwyr oedd yn arbenigwyr ar blygu gwrychoedd a thocio llwyni, heb son am hen grefft y seiri a'r adeiladwyr llongau pren harddaf erioed a hwyliai'r cefnfor o'r Traeth Mawr, seiri allai ganfod trawst to tŷ neu ddeunydd hwyllbren mewn boncyff ar ei dyfiant. Felly y plannodd David Nash ddwy onnen ar hugain gan eu trin a'i trafod yn gymen gelfydd nes creu coron o dwf cydnerth. Does dim tebyg i gerdded y llannerch hudol hon yn y pedwar tymor ac ymhob tywydd, pan fo'r dail ar yr ynn, neu pan fo'r barrug ar y rhisgl, pan fo'r gwllith ar y llawr, neu'r pelydryn annisgwyl o haul yn taro ar y boncyffion llwyd, neu'r glaw man yn ysgeintio'r goron ynn. Bryd hynny dan ddylanwad hudlath twca cadarn David Nash mae modd croesi'r ffin rhwng natur a chelfyddyd, rhwng mater ac ysbryd. Does ryfedd iddo fod mor gartrefol cyhyd yn byw a gweithio yn hen awrygylch sancteiddrwydd Capel Rhiw.



Wooden Boulder 2003
David Nash



Wooden Boulder 2003
David Nash

When Capel Rhiw, Blaenau Ffestiniog, was built in 1863 to provide for the spiritual needs of the new population flooding in to work the rock face in the new quarries, it was the biggest building in the town. This building was to shape the lives of many of them, including my own family. The chapel was a stonework building in perfect proportion, as indeed it still is. Before the opening ceremony, one of Blaenau's characters was standing in front of the splendid building with one of the elders of the chapel, admiring the craftsmanship. The elder remarked, "The only thing needed now is for the Holy Spirit to bless this building," to which the wag from Dalweunydd retorted, "Is that really necessary, seeing as the stones are from Anglesey?"

Since 1968 Capel Rhiw, with its vestry and chapel house, has been the studio and home of David Nash, the most notable sculptor of shapes, not only in Wales but also internationally. One sign that the Holy Spirit is still present in that place, even though all the pews and fittings had been removed by the time Nash purchased the buildings for £210, after the cause ceased, is that he retained the verse from the Scriptures above the pulpit for these 40 years: Sancteiddrwydd a weddai i'th Dŷ' ('Holiness befits your House').

But Capel Rhiw is not the only work space that David Nash uses. He also works from his shapes factory on the nearby Llwynygell Industrial Estate, which houses not only the wood-drying kiln, but which is also where Nash saws and cuts the wood he uses for his works and where he leaves it to weather naturally. It is from here that he energetically plies the heavy tools of his craft - the sharp axe, the chainsaw, the blowlamp, and it is from here that the finished works are transported to be installed across the globe. The shapes he produces, though, are without a shadow of doubt an integral part of the place in which they were created, as much a part of the character of Blaenau Ffestiniog and its slate quarries as Manod Mawr and the Moelwynion themselves.

To the superficial cursory glance of the powers that be who delineated national park boundaries, Blaenau Ffestiniog was an unseemly place to be included, whilst Blaenau Dolwyddelan to the north and the Maentwrog Valley to the south were deemed



David Nash, Capel Rhiw 1997

Dennis Toff

acceptable to be transformed into landscapes. But to those who are captivated by rigorous landscapes and who are able to see them in their mind's eye, and who's view of the world is solid and sterner, we can understand that the shape of places is a work, a creation on top of a creation and that holes and chunks and mounds and hollows and hummocks are not only part of the creation but the work of human hands too. The cavities of quarries are no accident but the result of thousands of years of complex geology. Viewed from the air, mines and quarries are not just huge holes scarring the face of the earth, but evidence of reasoned activity on the geology that was laid down when the world was created. It was the shapes of this geology that formed the community that worked on it and in it. That is why it was not just heaps of spoil that were left in the wake of the slate industry, but rather pyramids, that are the work of human hands in the shapes of Blaenau. After seeing the necessary shapes of manufacturing, or through these shapes, the art appears, which is the meaning of the shape.

The works of art and the sculptures we produce are a way of interpreting our being in the world as human communities. They are every bit as much of a craft and production as any industry that

relies on the extraction of minerals, and they are equally able to help in the creation of a community.

That is why there is such a very deep connection between mining and quarrying communities and culture and why those communities, as a result of their very nature and location, are congenial places in which to produce art.

While the chambers and caverns and the hummocks and pyramids left by the quarrying industry co-exist with the rough crust of Manod Mawr and the ridges of the Moelwynion in the shapes of David Nash's works of sculpture, so too do the shapes and forms of nature itself, the living trees. Two of his longer term projects, 'Wooden Boulder' and 'Ash Dome', have sought to challenge the boundaries and the definition of art and nature, space and time. Both are thirty years old now and have become an inseparable part of the Bro Ffestiniog environment. Both cross the boundaries of art and nature, of time and place, and both are a mix of the animate and the inanimate. One is a slab of oak that fell and was pushed until it was gradually swept over the course of the years down the estuary of the Dwyryd River to Traeth Bach. As it made its ponderous way along brooks and rivers it tarried in whirlpools until it was given a little further impetus by the intervention of 'the artist', until one last major thrust transported it to the point at which the river meets the sea each day. I do not know whether its most recent history was one of floating away or sinking. But the work of art that was created from the environment and nature returned to nature, bearing the full weight of global warming and flooding that the rest of creation is suffering. This was not art to be viewed in the clinical confines of a gallery, but a happening in time and space, a drama, a story, a tale in itself, so befitting of the locality which is the setting of the Fourth Branch of the Mabinogi.

'Gwell yw ystafell os tyf' – 'Better is a room if it grows' – states one of the poems of Dafydd ap Gwilym. What better, then, than a work of art that grows? After the experience of working with dead materials, or at least half-dead materials - trees that have been felled, set and treated, why not create environmental art out of a living bush, a living coppice? That is the other challenge that faced David Nash in

the Maentwrog Valley. This work too was based on the forestry skills he learned while working for one of the commercial forestry companies in the area and through discussions with farmers who were themselves experts in the art of hedging and lopping bushes, to say nothing of the time-honoured crafts of carpenters and builders of the most beautiful wooden ships that were ever built to sail the seas from Traeth Mawr, carpenters who were able to spot a potential roof beam or sailing mast in a living tree trunk. Thus it was that David Nash planted twenty-two ash trees, tending and nurturing them with artistic care and eventually creating a vigorous crown of greenery. Nothing can compare with strolling through this captivating glade, whatever the season of the year, whatever the weather, be the ash trees in full leaf or when the frost is on the bark, when the dew lies on the grass or an unexpected shaft of sunlight strikes their silvered trunks, or their crowns are bespattered with a light drizzle of rain. At such times, under the magic wand that is David Nash's strong billhook, we can transcend the boundary between nature and art, between matter and spirit. No wonder, then, that he has been so at ease for so many years living and working in the atmosphere of the sanctity of Capel Rhiw.



Wooden Boulder 2003
David Nash

Plannu Hadau Comisiwn Cerdd Dant Meirion a'r Cyffiniau 2009

Penderfynodd Is-bwyllgor Celfyddydau Gweledol Eisteddfod Genedlaethol Cymru Meirion a'r Cyffiniau 2009 gomisiynu darn o gerddoriaeth wrth ystyried gweithgareddau'r Lle Celf eleni. Roedd yr hedyn wedi ei blannu eisoes yn dilyn preswylad yr artist Christine Mills yn Ysgol y Parc, Y Bala bedair blynedd yn ôl. Bryd hynny mynegodd ddiddordeb mewn ymateb i gerdd dant mewn celf. A hiithau wedi ei thrwytho yn y traddodiad draw yn Nyffryn Banw, roedd yr artist yn awyddus hefyd i gydweithio gyda chyfansoddwr ar brosiect o'r fath.

Gyda'r tir wedi ei fraenaru, dyma fynd ar ofyn y cyfansoddwr o'r Parc, Guto Pryderi Puw i gyfranogi yn y cynllun arfaethedig. Wedi'r cyfan, roedd ei daid a'i nain, W. H. a Gwen Pugh ymhlith y rhai a sefydlodd Cymdeithas Cerdd Dant Cymru yn Y Bala nôl yn 1934. Yn ogystal, gydag ymweliad yr Eisteddfod Genedlaethol â Meirion eleni dyna gyfle heb ail i ddatlu carreg filltir bwysig arall yn hanes y gymdeithas honno. Dyma gytuno felly bod y ddau'n cydweithio, gyda'r artist yn creu darn o waith celf ar gyfer Y Lle Celf lle byddai darn cerddoriaeth newydd y cyfansoddwr yn cael ei berfformio yn ystod yr Eisteddfod.

Y man cychwyn i Christine Mills oedd cael gweld rhai o osodiadau cerdd dant W. H. Pugh, pan oedd hi yn Y Parc. Dangoswyd yr amlenni a ddefnyddiodd i nodi ei osodiadau arnynt. Wrth graffu ar y nodau sol ffa ar y cefn, sylwodd yr artist ar enw cwmni hadau ar y blaen. Dyna weledigaeth – hadau oedd y nodau, a rheiny bellach wedi'u gwasgaru a'u hau. Os ydi cerdd dant yn dibynnu ar gwllwm o gyfranogwyr - yn feirdd, gosodwyr, hyfforddwyr, telynorion ynghyd â'r perfformwyr eu hunain, 'ein garddwyr' yw'r rhain yn ôl Christine Mills – sef y bobol hynny sy'n cynnal diwylliant a gwerthoedd ein cymunedau gwledig. Y garddwyr hyn sy'n plannu'r llinell hadau, yn gofalu amdanynt, yn rhoi sylw iddynt gyda'u hymroddiad a'u dealltwriaeth yn sicrhau eu bod yn egino a'r planhigion yn llewyrchu.

Ac yntau wedi'i fagu yn y traddodiad cerdd dant, roedd y syniad o gyfansoddi darn a oedd yn cyfuno canu gwerin gyda ffurfiau newydd ar gerddoriaeth wedi bod yn cyniwa'r ym meddwl Guto Puw ers tro. Dyma achub y cyfle i uniaethu â dylanwadau bore oes. Ond, er mai'r un yw'r man cychwyn, yma mae'r cyfansoddwr wedi torri cwys newydd.

Wrth gyfansoddi, penderfynwyd mynd ar ofyn bardd lleol, Andrea Parry i gyfranogi yn y prosiect.

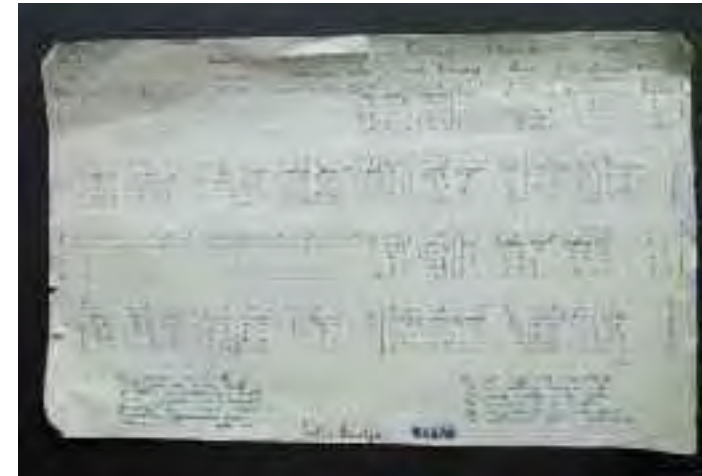
Roedd rhaid cael geiriau – wedi'r cyfan, egin pob darn cerdd dant yw'r farddoniaeth.

Bob yn dipyn, dyma'r darnau yn disgyn i'w lle, gyda'r hyn sy'n swnio fel ymarferion ar gyfer y llais yn newid yn osodiad cerdd dant. Ar ddechrau'r darn, dim ond llafariad sy'n cael eu canu, gan ddatblygu'n raddol i fod yn eiriau llawn. Yn ddiweddarach mae'r rhain yn datblygu'n frawddegau ac, yn y pendraw, yn farddoniaeth.

'Gwrandda! Mae 'ne gynnwrf nodau yn nhawelwch y pridd,
Lleisiau mud yn canu rhwng yr alaw
Hyd fiwsig tannau yr ardd.'

Perfformir *Hadau* yn Y Lle Celf yn Eisteddfod Genedlaethol Meirion a'r Cyffiniau 2009, gan Andrea Parry (adroddwr), Ann Atkinson (mezzo-soprano) ac Einir Wyn Hughes (telyn).

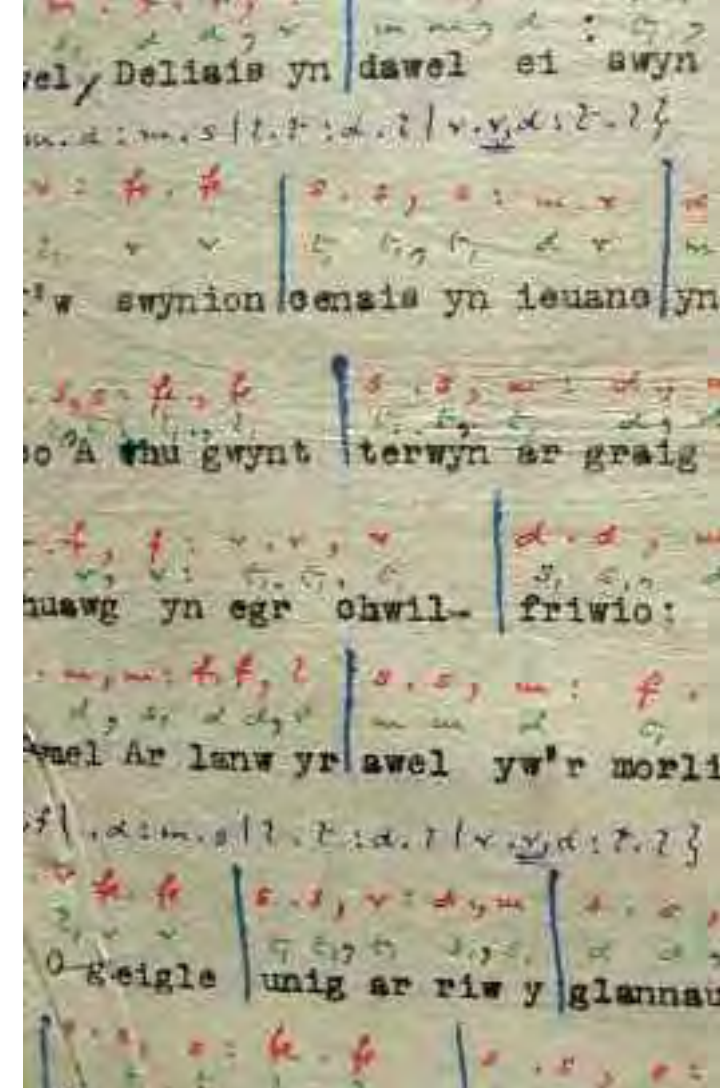
Gwireddwyd y cynllun gyda chefnogaeth Safle, Eisteddfod Genedlaethol Cymru, Cyngor Celfyddydau Cymru, Cymdeithas Cerdd Dant Cymru, Sefydliad y Gymdeithas Hawliau Perfformio, Ymddiriedolaeth Ralph Vaughan Williams ac Academi.



Plannu Hadau



Plannu Hadau



Plannu Hadau

Sowing Seeds Meirion and District 2009 Cerdd Dant Commission

The Visual Arts Sub-committee of the Meirion and District 2009 National Eisteddfod of Wales decided to commission a piece of music as part of the programme of activities to be held in Y Lle Celf this year. The seeds of this decision had been sown four years earlier, following the residency of the artist Christine Mills at Ysgol y Parc in Bala. At the time the artist had already expressed an interest in responding to cerdd dant through the medium of art. As someone steeped in the cerdd dant tradition in the Banw Valley, she was keen to work with a composer on such a project.

So with the groundwork thus completed, it was decided to invite the composer from Parc, Guto Pryderi Puw, to participate in the proposed project. His grandparents, W.H. and Gwen Pugh, were after all closely involved with establishing the Cerdd Dant Society of Wales in Bala back in 1934. And given that the National Eisteddfod was to visit Meirion this year, this was an opportunity to celebrate another important milestone in the history of the Society that was simply too good to miss. It was therefore agreed that both artist and composer should work together, with the artist to create artwork to be displayed in Y Lle Celf, where a new composition by the composer would also be performed during the Eisteddfod.

The starting point for Christine Mills was being given the chance to see some of W. H. Pugh's cerdd dant settings when she visited Y Parc. The artist was shown the envelopes on which the composer had jotted his counter melodies. Having looked at the tonic sol-fa notes jotted down on the back of the envelope, she flipped it over and noticed it had the name of a seed company on the front. And thus the vision was born - the notes were musical seeds, and those seeds would now be scattered, allowed to germinate and grow. After all, cerdd dant depends on a whole host of participants - poets, those who set the words to music, tutors, harpists - to say nothing of the performers themselves. These, according to Christine Mills, are 'our gardeners' - those people who uphold the culture and the values of our rural communities. It is these gardeners who plant the lines of seeds, who nurture them and tend them with commitment and understanding and thus help to ensure that they germinate and that the plants flourish.

Having been raised in the cerdd dant tradition, the idea of composing a piece that linked folk song with new musical forms had been simmering in Guto Puw's mind for some time, so he was delighted to be given the opportunity to revisit the influences of his upbringing. The starting point might be one and the same, but the composer was ploughing a new furrow with this project.

As the task of composing the piece developed, it was decided to ask a local poet, Andrea Parry, to also participate in the project. Words were required - after all, poetry constitutes the starting point of every piece written in cerdd dant.

Then the pieces gradually fell into place. What might sound like vocal exercises eventually evolve into the glory of a full cerdd dant setting. To begin with, only the vowels are sung, gradually developing into full words, then in turn developing into sentences until finally emerging as poetry.

'Gwrandda! Mae 'ne gynnwrf nodau yn nhawelwch y pridd,
Lleisiau mud yn canu rhwng yr alaw
Hyd fiwsig tannau yr ardd.'

Listen! Notes are stirring in the quiet of the soil,
Silent voices singing between the tune
Out to the music of the garden's strings

Hadau (Seeds) is performed in Y Lle Celf as part of the Meirion and District 2009 National Eisteddfod of Wales by Andrea Parry (words), Ann Atkinson (mezzo-soprano) and Einir Wyn Hughes (harp).

This project is realised with the support of Safle, the National Eisteddfod of Wales, Arts Council of Wales, Cerdd Dant Society of Wales, Performing Arts Society Foundation, Ralph Vaughan Williams Trust and Academi.

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Gwawr Wyn Roberts
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£100 John a Beti James, Y Bala

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£100 Mair Jones, Abermaw er cof am ei gŵr, Bryan /
Mair Jones, Barmouth in memory of her husband, Bryan

£100 C.F.H. Vickers, Dyffryn Ardudwy er cof am ei wraig, Jean /
C.F.H. Vickers, Dyffryn Ardudwy in memory of his wife, Jean

£100 Ceir Cymru – Glasfryn, Cerrigydrudion

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