



y Lle Celf

Noddwyr Balch Medal Aur am Bensaernïaeth Eisteddfod Genedlaethol Cymru



Cymru...wedi'i dylunio'n well

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Fotograff / Photograph : Geoff Charles (1956)

Clown, Ysbyty Orthopedig Gobowen / Clown, Gobowen Orthopaedic Hospital

Llyfrgell Genedlaethol Cymru / National Library of Wales

Gair o'r Gadair

A Word from the Chair

Pleser o'r mwyaf yw ysgrifennu ychydig o eiriau i'ch croesawu chi i gyd i'r Lle Celf yn Eisteddfod Genedlaethol Cymru Wrecsam a'r Fro 2011. Bob blwyddyn mae'r pafiliwn yn croesawu miloedd o ymwelwyr drwy ei ddrysau ac yn cyflwyno rhai o esiamplau gorau celfyddydau gweledol Cymru iddynt. Â balchder mawr, a thipyn o bryder, ymgymerais â rôl Cadeirydd Is-bwyllgor Celfyddydau Gweledol Wrecsam a'r Fro 2011. Tasg oedd yn dipyn o her o gofio llwyddiant ysgubol arddangosfa'r llynedd ym myncar concred hen waith dur Glyn Ebwy. Eleni, rydym wedi dychwelyd i'n hadeilad arferol, ysywaeth, y cynnwys yw'r peth pwysicaf ac mae'r arddangosfa a'r rhaglen o ddigwyddiadau yn dangos bod y celfyddydau gweledol yng Nghymru yn fwy cyfoethog nag erioed.

Eleni, mae hi'n flwyddyn arbennig i'r Brifwyl gan ei bod yn dathlu 150 o flynyddoedd ers dechrau'r Eisteddfod fodern. Yr ymweliad cyntaf â Wrecsam oedd ym 1876, pryd y cydredai ag Arddangosfa Celf a Diwydiant Wrecsam a oedd am gystadlu ag arddangosfeydd mawr imperialaidd Llundain a Glasgow. Yn ôl y cynlluniau a'r adroddiadau yn y wasg roedd yr arddangosfa hon ddwywaith maint y Prif Bafiliwn ar faes yr Eisteddfod eleni ac roedd yn cynnwys 900 o weithiau celf a thros 2,300 o arddangosion eraill.

Mae'r cysylltiad rhwng celf a diwydiant, a fu wrth wraidd arddangosfa 1876, yn parhau i fod yn gryf, yn arbennig mewn ardal fel Wrecsam sydd â thraddodiad diwydiannol cadarn. Yn wir, fe fydd cyfraniad unigryw Y Bers at y Chwyldro Diwydiannol yn cael ei ddathlu drwy gyfrwng sesiwn toddi haearn ar y Maes.

Mae gan ardal Wrecsam le arbennig ym myd y Celfyddydau Gweledol, diolch yn rhannol i leoliad Ysgol Gelf a Dylunio Gogledd Cymru, sy'n rhan o Brifysgol Glyndŵr, ac sydd â thraddodiad hir o gynhyrchu artistiaid dawnus. Mae'n dda nodi felly y bydd Canolfan y Diwydiannau Creadigol, sydd newydd ei hagor, yn parhau â'r traddodiad. Mae'r ganolfan yn gartref i *Dawns*



"Pam fod mellt, brigau'r coed a gwythiennau mor debyg i'w gilydd?"/ "Why do lightning, tree branches, and veins resemble each other so closely?"

Bedwyr Williams

Bywyd, sef murluniau Elsi Eldridge, un o arlunwyr mwyaf addawol y 1930au. Troi ei chefn ar orielau Llundain a'r cyfandir a wnaeth hi gan symud i'r Waun a phriodi'r

offeiriad a'r bardd R. S. Thomas. Ond ym 1956 fe aeth yn ôl i fyd y celfyddydau ac mae'r campwaith pwysig bellach wedi ymgartrefu yn Wrecsam. Mae trafodaeth ynglŷn â'r murluniau yn un o ddigwyddiadau'r wythnos.

Ysbrydolwyd un o'r sesiynau a gynhelir eleni gan ddarlith a draddodwyd yn arddangosfa gelf Eisteddfod Genedlaethol Llangollen 1908. Yr angen am gofeb genedlaethol i Owain Glyndŵr oedd ar feddwl y siaradwr ddechrau'r ugeinfed ganrif a'r wythnos hon fe fydd Arwel Gwynn Jones yn adrodd ar ymateb Cymru yn ystod y 103 o flynyddoedd ers hynny.

Mae gan ardal Wrecsam ffynhonnell arall o ddawn leol yn Ysgol Morgan Llwyd ac mae'n briodol talu teyrnged i Dylan Gwyn Jones, athro celf yn yr ysgol am rai blynyddoedd ac wyneb cyfarwydd iawn ar faes yr Eisteddfod cyn ei farwolaeth anamserol yn 2005. Fel Is-bwyllgor rydyn ni'n falch iawn bod teulu Dylan Gwyn wedi noddî'r Ysgoloriaeth Artist Ifanc er cof amdano. Roedd yn ysbrydoliaeth i lawer o bobl ifainc na fuasai wedi cymryd diddordeb yn y celfyddydau gweledol oni bai am ei ddylanwad ef.

Mae atgofion o'r gorffennol yn ganolog i'r arddangosfa arbennig o waith Geoff Charles, brodor o Frymbo, a wnaeth ei enw yn tynnu lluniau o bob agwedd o fywyd Cymru o'r 30au hyd at 80au'r ganrif ddiwethaf. Peter Finnemore a Russell Roberts yw curaduron yr arddangosfa a gafodd ei gefnogi gan Gyngor Celfyddydau Cymru. Yn ogystal, drwy gydweithrediad Llyfrgell Genedlaethol Cymru, mae'r prosiect wedi caniatáu penodi artist preswyl yn Ysgol Clywedog, Wrecsam - gwaith mae Luned Rhys Parri, sydd â chysylltiadau teuluol â rhai o luniau Geoff Charles, wedi ymgymryd ag ef.

Wrth gwrs mae gan Wrecsam le arbennig yn hanes yr Eisteddfod - y Gadair Ddu gyntaf a'r dwbl dwbl, T.H. Parry-Williams yn ennill y Gadair a'r Goron ym 1912 a Donald Evans yn gwneud yr un peth ym 1977. Mae'n briodol wrth

gwrs fod rhagoriaeth ym maes llenyddiaeth yn cael ei gwobrwyo gan ragoriaeth ym maes y celfyddydau gweledol. Rydw i'n siŵr y byddech chi'n cytuno bod y gadair a'r goron eleni yn wobrau teilwng. Mae'n dda gweld hefyd, felly fod myfyrwyr o Wrecsam wedi cyfrannu at ddylunio'r gadair eleni.

Fel arfer mae llawer o waith ynghlwm wrth drefnu'r arddangosfa a rhaglen y digwyddiadau, ac felly mae yna nifer o bobl a mudiadau y hoffwn fynegi diolch iddynt.

Mae Sefydliad Celf Josef Herman wedi noddî Dewis y Bobl am rai blynyddoedd ac rydw'n ddiolchgar iddynt am barhau i wneud hynny eleni. Hoffwn hefyd ddiolch i Dr Rowan Williams, Archesgob Caergraint, am gytuno i gyflwyno'r wobwr ar ddiwrnod olaf yr Eisteddfod.

Rydyn ni'n ddiolchgar iawn i Gyngor Celfyddydau Cymru am ei gefnogaeth. Ni fuasai'r arddangosfa na'r rhaglen wedi bod yn bosibl hebddi.

Hoffwn hefyd fynegi fy nioch i aelodau'r Is-bwyllgor Celfyddydau Gweledol, y Panel Sefydlog ac yn arbennig i Swyddog Celfyddydau Gweledol yr Eisteddfod, Robyn Tomos, am eu cymorth a'u chefnogaeth yn ystod y paratodau ar gyfer yr Eisteddfod. Mae hi wedi bod yn bleser ac yn fraint gweithio gyda nhw ar brosiect mor bwysig i fywyd diwylliannol ein cenedl.

Yn olaf, gaf i ddiolch i ddetholwyr yr arddangosfa am eu gwaith caled yn paratoi'r wledd o gelf sy'n aros amdanom yn Y Lle Celf.

Mae'r gwaith paratoi drosodd, felly gobeithio y byddwch chi'n mwynhau eich ymweliad â'r Lle Celf.

Andrew Parry

Cadeirydd

Is-bwyllgor Celfyddydau Gweledol

6 Gair o'r Gadair

A Word from the Chair

It is a great pleasure for me to write a few words to welcome you to Y Lle Celf at the Wrexham and District National Eisteddfod 2011. Every year Y Lle Celf attracts thousands of visitors through its doors and presents them with some of the most exciting examples of the visual arts Wales has to offer. It was therefore great pride, and some fear, that I took on the role of Chair of the Visual Arts Subcommittee for the Wrexham Eisteddfod. The challenge was not made any easier by the outstanding success of last year's exhibition in the former Ebbw Vale Steel Works' concrete bunker. We may be back in our usual building but it is the content that is important and the exhibition and programme of activities for the week demonstrate that the visual arts in Wales are healthier than ever.

This is a special year for the Eisteddfod as it celebrates 150 years of the modern Eisteddfod. Its first visit to Wrexham was in 1876 when it coincided with the Wrexham Art and Industry Exhibition, which was intended to compete with the imperialist Great Exhibitions of London and Glasgow. According to the plans and newspaper reports, the exhibition covered twice the space occupied by the main Pavilion at this year's Eisteddfod, and included 900 works of art and over 2,300 other exhibits.

The link between the worlds of art and industry, which formed the basis of the 1876 exhibition, remain strong today, particularly in an area such as Wrexham with its vibrant industrial heritage. Indeed, Bersham's unique contribution to the Industrial Revolution will be celebrated by an iron smelting session held on the Maes.

The Wrexham area has a special place in the Visual Arts, thanks partly to the location of the North Wales School of Art and Design, part of Glyndŵr University, with its long tradition of producing talented artists. It's good to note therefore that the new Centre for the Creative Industries which has just opened will continue that tradition. The



Yr anrhegion (Vuvusela a phenglog aderyn)
/ The gifts (Vuvusela and bird skull)

Heather Eastes

Centre is also home to the *Dance of Life* murals by Elsi Eldridge, one of the most promising artists of the 1930s. She turned her back on the galleries of London and the continent to move to Chirk, where she married the priest and poet R S Thomas. In 1956 she was welcomed back into the art world with this extraordinary piece of work now housed in Wrexham. A talk on the murals is one of the events organised by Y Lle Celf this year.

A talk given in the art exhibition of the 1908 National Eisteddfod in Llangollen was the inspiration for one of this year's sessions. The need for a national monument to Owain Glyndŵr preoccupied the speaker at the start of the twentieth century and this week Arwel Gwynn Jones will report on how Wales responded in the intervening 103 years.

There are many sources of artistic talent in Wrexham, one of the most important of which is Ysgol Morgan Llwyd. It is appropriate therefore to pay tribute to Dylan Gwyn Jones, the school's art teacher for many years and a familiar face on the Eisteddfod Maes until his untimely death in 2005. We are very pleased that Dylan Gwyn's family has sponsored the Young Artist Scholarship at this year's Eisteddfod in his memory. He was an inspiration to many young people who, without his influence, would not have taken an interest in the visual arts.

Memories of the past are central to this year's special exhibition of the work of Geoff Charles, a son of Brymbo, who made his name photographing every aspect of Welsh life from the 1930s to the 1980s. Peter Finnemore and Russell Roberts are the curators of the exhibition, which has been supported by the National Library of Wales. The project also allowed an artist in residence to be appointed to Ysgol Clywedog, Wrexham, a post filled by Luned Rhys Parri, who has her own family connections to the Geoff Charles photographs.

Of course Wrexham has a special place in the history of the Eisteddfod. It was the site of the first Black Chair and the only place able to boast the double double – T.H. Parry-Williams having won the chair and the crown in the 1912 Wrexham Eisteddfod and Donald Evans doing the same in 1977. It is appropriate of course that excellence in literature is rewarded in excellence in the visual arts and I am sure you will agree that this year's Chair and the Crown are

worthy prizes. It was also rewarding to see that students from Wrexham were involved in the design of this year's Chair.

As usual a considerable amount of work has gone into preparing the exhibitions and the programme of events, and so there are a number of individuals and organisations I would like to thank.

The Josef Herman Art Foundation has for a number of years sponsored the People's Choice and I am grateful that they continue to do so this year. I would also like to thank Dr Rowan Williams, the Archbishop of Canterbury, for agreeing to present the prize on the last day of the Eisteddfod.

I am indebted to the Arts Council of Wales for their support, without which neither the exhibition or the programme would have been possible.

I would like to express my thanks to the other members of the Visual Arts Sub-committee, Standing Panel and in particular to the Eisteddfod's Visual Arts Officer, Robyn Tomos for their help and support in the preparations for the Eisteddfod. It has been a pleasure and a privilege to work with them on a project so important to the cultural life of our nation.

Finally, thanks to the selectors of the exhibition for their hard work in preparing the artistic feast which awaits us in Y Lle Celf.

All the preparation work is now over and so I hope you enjoy your visit to Y Lle Celf.

Andrew Parry

Chair

Visual Arts Sub-committee

Y Lle Celf 2011

Nôl i'r Dyfodol

1977 oedd y tro diwethaf i'r Eisteddfod Genedlaethol ymweld â Wrecsam. Y flwyddyn honno, ysgrifennodd Maelor Griffiths, Cadeirydd y Pwyllgor Celf a Chrefft ynglŷn â chydweithio gyda Chyngor Celfyddydau Cymru er mwyn cyflwyno "rhywbeth hollol newydd i'r Maes – y Celfyddydau Perfformio... rydyn ni'n disgwyl i hyn fod ymysg digwyddiadau mwyaf cyffrous ym maes diwylliannol Cymru mewn blynyddoedd diweddar."

Mae'n bur debyg na chafodd ei siomi yn hynny o beth. Yr hyn oedd dan sylw oedd cyfres o ymyraethau celfyddyd berfformio dros dro. Roeddent oll yn gysylltiedig, neu wedi eu sbarduno ar ryw lefel gan gred Joseph Beuys yn y Celtaidd fel ffynhonnell creadigrwydd amgen.

Ffrwydrodd celfyddyd berfformio wleidyddol, heriol, dramgwyddus, ryngddisgyblaethol er syfrdandod yr Eisteddfodwyr gydag artistiaid fel Mario Merz a Janis Kounellis, Nigel Rolfe ac yn nodedig yn y cyd-destun Cymreig, egin grŵp Beca gydag ymyraethau niferus o waith Paul Davies. Ar gyfer un o'r rhain, daliodd drawst rheilffordd anferth ar ffurf Welsh Not wedi ei gerfio'n fras uwch ei ben mewn gweithred o ddygnwch corfforol.

Rydyn ni, o ganlyniad i hyn, yn creu cysylltiad rhwng Y Lle Celf yn yr Eisteddfod eleni a'r Amgueddfa Gelf Genedlaethol newydd yng Nghaerdydd. Mae'r Welsh Not a greodd Paul Davies o drawst rheilffordd, ac a gerfiodd wedyn ar ffurf llwy garu eiconig enfawr, yn rhan greiddiol o arddangosfa agoriadol yr Amgueddfa Gelf newydd dan y thema "*Ni allaf ddianc rhag hon*". Mae'r ffotograff enwog – neu sy'n enwog ym myd celf Cymru o leiaf – yn dangos Davies mewn rhyw fath o ymryson â Mario Merz. Wrth gwrs, yr elfen goll o'r darn perfformiad hwn yw manylion y sgyrsiau a gafodd yr artist dan strâen – a'i wynt yn ei ddwrn, mae'n siŵr – gyda'r gwahanol bobl a ddaeth i'w ran wrth iddo ddal y trawst uwch ei ben.

Mewn ffordd, y drafodaeth hon ynghylch beth y mae Cymru'n ei olygu i artistiaid o ran cyd-destun a ffurfiant, a sut y mae hynny'n adleisio, ac yn cysylltu'n fras â'r byd "ehangach", yw sylfaen yr Amgueddfa Gelf Genedlaethol. Un mesur o'n taith rhwng 1977 a nawr, fodd bynnag, yw enillydd Y Fedal Aur am Gelfyddyd Gain eleni, Bedwyr Williams sy'n integreiddio perfformio, "cymeriadaeth" a defnydd o gomedi "un-dyn" yn llwyr i'w waith fel artist. Mae'n cyfuno gosodwaith, cerflunwaith, ffotograffiaeth, testun - holl gwmpas y dulliau a'r cyfryngau sydd ar gael i'r artist, sy'n amlach na heb yn amlddisgyblaethol yn y byd sydd ohoni, ac sy'n gweithio'n lleol ac yn gweithredu'n fyd-eang.

Roedd pendantrwydd pwrpas arddangosfa 1977 a'i effaith – dryswch neu ddifyrrwch – yn amlwg ar wynebau'r gynulleidfa. Ac roedd gennym ddiddordeb gweld beth yr oedd haf 1977 yn ei olygu iddyn nhw. Mae Heike Roms newydd gwblhau astudiaeth arobryn *Beth yw "performance" yn Gymraeg?* Aeth hi a'i thim ymchwil ati i lunio archif hynod o ddigwyddiadau sydd, i bob pwrpas, yn ddarfodedig sydd ar gael y we ar www.performance-wales.org. Gobeithiwn y bydd wythnos yr Eisteddfod yn ychwanegu rhagor o vox pop at y deunydd ymchwil!

I Gyngor y Celfyddydau, mae'r ciplun o greadigrwydd cyfoes y mae'r Lle Celf yn ei gynrychioli bob blwyddyn, ac yr ydym ni yn ei gefnogi, ac yn bwysicach na dim ei fewnlif o bobl – o'r rhai sy'n gweld celf am y tro cyntaf i gefnogwyr oes – a'r trafodaethau lleol y mae'r cynulleidfa oedd amrywiol hynny yn esgor arnynt, yn dystiolaeth barhaus o gred flaengar Beuys bod creadigrwydd wrth galon ein goroesiad mewn ystyr byd-eang.

David Alston

Cyfarwyddwr y Celfyddydau
Cyngor Celfyddydau Cymru

Y Lle Celf 2011

Back to the Future

The National Eisteddfod was last in Wrexham in 1977. Maelor Griffiths, Chairman of the Art and Craft Committee wrote of co-operation with the then Welsh Arts Council to present "something completely new to the Eisteddfod field – Performing Arts...we expect this to be one of the most exciting events in the cultural field in Wales during the last few years."

Given that sentiment, he cannot have been disappointed. But what took place was a succession of temporary performance art interventions connected and stimulated at some level by German artist Joseph Beuys' belief in the Celtic as a source of alternative creativity.

Political, contestatory, transgressive, interdisciplinary performance art burst upon the unsuspecting Eisteddfod public with the likes of Mario Merz and Janis Kounellis, Nigel Rolfe and famously in the Welsh context, the seeds of the Beca group with Paul Davies' several interventions. In one piece, he held aloft, in an act of physical endurance, a monumental Welsh Not in the form of a crudely carved railway sleeper.

We are, as a result, making a link from this year's Eisteddfod's Y Lle Celf back to the newly inaugurated National Museum of Art in the National Museum in Cardiff, where in its opening display, Paul Davies' railway sleeper Welsh Not, subsequently hacked into a gigantic and ironic Welsh love spoon, is a fulcrum work in the exhibition "*Ni allaf ddianc rhag hon*" – "*I cannot escape this place*". The famous photograph – famous in art circles in Wales that is – shows Davies in something of a face-off with Mario Merz – and of course part of the lost element of this performance piece is the strained - probably breathless - conversations the artist had with his various interlocutors as he held up the sleeper.

In a way that discourse between what Wales means for artists as context and formation and how that resonates and connects more broadly with and in the "wider" world, is part of underpinning of the new National Museum of Art.

A measure of the journey travelled however between 1977 and now is in the work of this year's winner of the Gold Medal for Fine Art, Bedwyr Williams, for whom performance work, is fully integrated into his work as an artist, encompassing variously installation, sculpture, photography, text – a whole gamut of ways and means available to the (almost always now) multidisciplinary contemporary artist, working locally acting globally.

How the 1977 exhibition's seriousness of purpose and its engagement – bemused or amused, can be read in the faces of bystanders and onlookers. And we were interested in a reflection of that summer of 1977 for them. Heike Roms of Aberystwyth University has just completed an award winning study on performance art in Wales. She and her research team have compiled an extraordinary archive of essentially transient events – available on the web at www.performance-wales.org. We hope this Eisteddfod week might throw up some more vox pop to add to the research material!

For the Arts Council, the snapshot of current creativity that the Y Lle Celf annually represents and which we support, and most importantly the influx of people to the exhibition – first time viewers of art through to long time supporters - and the changing debates those varied artists and audiences' voice, is continuing testimony to Beuys' prescient belief in creativity's centrality to human survival.

David Alston

Arts Director

Arts Council of Wales

Sylwadau'r Detholwyr

Selectors' Statements

Steffan Jones-Hughes

Bu'r broses o ddethol gwaith ar gyfer arddangosfa Y Lle Celf eleni yn anodd eithriadol ac yn llawn her. Gyda phob arddangosfa agored nid ydych fyth yn gwybod yn hollol beth sy'n mynd i gael ei gyflwyno. Wrth i'r broses ddechrau mae gennych chi fel detholwr syniad sut arddangosfa fyddech chi'n dymuno ei gweld. Mae, yn anochel, yn golygu bod gwaith da yn cael ei wrthod ar hyd y ffordd er mwyn creu ciplun deallus o waith celf weledol Gymreig. Hoffwn ddiolch i'r holl artistiaid a gyflwynodd waith ar gyfer arddangosfa eleni a gobeithio, fel minnau yn y gorffennol, os na chawsoch eich dewis y tro hwn y dewch i weld yr arddangosfa ac, o gofio'r heriau a wynebwyd gennym fel detholwyr, y byddwch yn cynnig eto'r flwyddyn nesaf.

Datblygodd nifer o themâu yn ystod y broses ddethol:

- artistiaid yn gweithio mewn cyfres, weithiau'n disgrifio syniad o stori
- ymchwiliad o unigrwydd neu wacter
- cysyniadau o gartref

Mwynheais ddod o hyd i'r ddeialog rhwng artistiaid sydd wedi eu tynnu ynghyd ar hap, y ddolen gyswllt yw eu bod wedi penderfynu ymgeisio eleni.

Yr wyf wedi bod yn edmygwyr gwaith Bedwyr Williams ers peth amser. Mae Cymru yn ffodus dros ben fod artist rhyngwladol o'i safon wedi penderfynu ymgartrefu yma. Nid yw gweithio fel artist yng ngogledd Cymru yn hawdd. Nid oes gennym rwydwaith o orielau celf cyfoes, gwerthwyr neu gyfryngau celf sy'n creu diddordeb ehangach yn ein gwaith. Ychydig o gyfle sydd i artistiaid ddod o hyd i ffynonellau ariannu eraill i'w galluogi i barhau â'u harfer. Llai fyth yw'r cyfleoedd i artist sy'n

dymuno dilyn llwybr nodedig yn ei ymdrechion artistig. Mae Bedwyr Williams yn gweithio o leoliad yng ngogledd-orllewin Cymru. Mae ei synnwyr digrifwch anghyfforddus, sych ac weithiau lletchwith yn myfyrio ar wahaniaethau diwylliannol drwy enghreifftiau a phrofiadau penodol. Mae'n ein cynorthwyo i ymchwilio'r cyffredinol drwy'r personol. Crëwyd argraff arbennig arnaf pan welais *Nimrod* am y tro cyntaf yn y Ceri Hand Gallery, Lerpwl yn 2009, ac a arddangosir yn Oriel Davies yn Y Drenewydd yr haf hwn. Roedd y gwaith hwn yn hudol a chyffrous, yn hygyrch a heriol i'r un graddau. Mae natur anghyfforddus i'w waith yr wyf i'n hoff ohono; sef troi'r cyffredin yn rhywbeth sy'n ein gorfodi i gwestiynu'r hyn a wyddom. Mae ei welingtons ar un llaw yn un o'r pethau mwyaf sylfaenol; mae un peth yn siŵr... mae gan bob cartref yng Nghymru bâr. Mae Bedwyr Williams yn gwyrddo'i rhain ac yn eu gwneud yn dorlun leino, yr arwyneb wedi ei gerfio â symbolau bywyd gwledig. Mae gan Bedwyr Williams ddawn i gymysgu'r traddodiadol a'r cyfoes mewn modd nad oes angen gwybodaeth rhagblaen am hanes celf na gwag siarad cyd-destunol gormodol. Mae'n briodol bod artist o'i statws ef, sydd wedi gwneud cymaint i gyflwyno Cymru ar y llwyfan rhyngwladol ac enw o bwys mewn celf gyfoes ym Mhrydain, yn cael ei gydnabod gan Eisteddfod Genedlaethol Cymru ar yr adeg hon. Dyma artist o Gymro sy'n byw yng Nghymru yn gwneud gwaith sydd yn ymwneud â Chymreictod, dieithrwch ac arwahanrwydd. Yr wyf mor falch ein bod wedi gallu dyfarnu'r Fedal Aur am Gelfyddyd Gain i Bedwyr Williams ar yr adeg hon yn ei yrfa. Mae'n artist gweledol deallus a heriol y mae ei waith yn annog ymgysylltiad ac yn parhau i ddatblygu a symud ymlaen.



Mae un peth yn siŵr (gwayw traed dynion) fersiwn 1 / As sure as eggs is eggs (aching men's feet) version 1

Bedwyr Williams

O fewn yr arddangosfa dewisodd nifer o artistiaid gyflwyno gwaith a gynhyrchwyd fel rhan o gyfres: Mae David Rees Davies, Helen Sear, Jonathan Anderson, Heather Eastes, Georgia Jones, Peter Bodenham, Roger Lougher, Zoe Preece, Kenneth Price, Andreas Rütli i gyd yn cyfeiriadu aml ddelweddu.

Mae arwyddion ffordd hollbresennol Roger Lougher yn dangos nodweddiad potensial sy'n annatod yn y seice Cymreig. Mae'n ddi-ddorol sut y diflanna iaith ac y bydd rhyfeddod geiriau yn dechrau ymddangos o flaen eich llygaid yn y ffurfiau mwyaf sylfaenol, gan ganiatáu i ni weld y geiriau eu hunain fel petai am y tro cyntaf.

Mwynheais yn fawr weld gwaith Helen Sear yn Crescent Arts a Duckett & Jeffrey's yn Swydd Efrog eleni. Mae rhywbeth tawel a myfyrgar am ei gwaith. Mae agosatrwydd ar waith. Ei bwriad yw dadlennu beth sydd yng nghudd neu wedi ei anwybyddu ac i wneud y cyffredin yn anghyffredin. Mae'r rhain yn ffotograffau hardd sydd â theimlad arlunyddol iddynt, sy'n llachar fel gem, sy'n gyferbyniad clir â harddwch lleiafysmiol ei gwaith *Pond* a ddangoswyd eleni yn Scarborough. Yn y gwaith hwn archwilir syniad syml yn eang gan wneud cyswllt rhwng pobl, masgiau, y naturiol a'r gwneuthuredig, yr allanol a'r mewnol. Mae pobl yn dechrau meddiannu nodweddiad anifeiliaid, rhywbeth a archwilir mewn man arall yng ngwaith storiol Penny Hallas a Heather Eastes, fel y gwna braich goch a llun bleiddgi Stephen West.

Mae paentiadau Andreas Rütli hefyd yn amlweithiau; pob un yn dyfalu adnabod a gwybod, tra ar yr un pryd yn astudiaeth arsylwadol hyfryd. Mae'r rhain yn weithiau bywyd llonydd y gellid eu gosod mewn unrhyw gartref teuluol. Dengys y paentiadau weithiau gan artistiaid



Set gwpan 'glaw ar dywod' / 'Rain on sand' cup set
Carys Davies



Dawnsywyr wrth y bar ymarfer a phomgranad /
Dancers at the practice bar and pomegranate
Andreas Rüthi

enwog mewn llyfrau ochr yn ochr â gwrthrychau ac yn parhau thema a welais gyntaf yn ei waith yn arddangosfa John Moores yn 2006. Mae gwaith Jonathan Anderson hefyd yn dwyn i gof y syniad o 'gartref'. Cyfunir siapiau ffurfiol gyda gweddillion pob dydd i awgrymu agwedd ar drefn ac anrhefn pob dydd. Mewn gwrthgyferbyniad i hyn, mae gwaith Antonia Dewhurst yn cyfeirio at y gwleidyddol ond yn gweithio ar sail delweddau hardd cytiau real a dychmygol. Maent yn creu deialog diddorol â phebyll Gareth Griffith a ffotograffau mewnol siopau gwag Alan Whitfield.

Mae'r grefft sydd i'w gweld eleni yn llai nag a fyddwn wedi ei ddymuno. Nid ydym yn bell o ganolfan genedlaethol y celfyddydau cymhwysol yng Nghanolfan Grefft Rhuthun. Roedd y cynigion gan wneuthurwyr yn siomedig iawn. Serch hynny, derbyniodd waith animeiddio a gwaith cerameg celf gain Sean Vicary a Carys Davies wobrau ariannol tra dyfernir Y Fedal Aur am Grefft a Dylunio i Peter Bodenham.

Mae gwaith Peter Bodenham yn archwilio'r syniad o gartref. Mae ei waith yn ddengar ac wedi ei wneud yn dda. Wrth wraidd ei waith y mae proses gwneud - mae'n ymateb i ddeunyddiau. Mae ei waith yn denu sylw yng nghyd-destun crefft oherwydd ei fod yn gweithio'n feirniadol. Dylai bod modd gweld ei waith yn amlach ac mae'n haeddu cynulleidfa llawer ehangach.

Gobeithiaf y gwnewch fwynhau'r arddangosfa a chanfod eich stori eich hun wrth fynd drwy'r gofod. Dewch o hyd i'ch hoff ddarn; ystyriwch brynu rhywfaint o'r gwaith a dechrau eich casgliad eich hun o gelf gyfoes o Gymru. Mae casglu yn ffordd ardderchog o gefnogi egni creadigol ein cenedl, bod â rhan yng ngyrfa artist a mynd i fyd cyffrous a llawn ysgogiad lle caiff

canfyddiadau eu herio ac y bydd deialog gweledol yn digwydd.

Alessandro Vincentelli

Gyda'r wybodaeth sylfaenol eich bod yn edrych ar giplun cyflym o ddarlun llawer mwy a chymhleth o artistiaid a dulliau cynhyrchu ar draws Cymru, bydd dethol arddangosfa agored wastad yn broses anghyflawn. Mae'n ddull lle caiff 400 o gyflwyniadau eu distyllu yn arddangosfa o tua 40 artist. Hwyluswyd y rôl hon yn fawr gan lygad profiadol Robyn Tomos, a dywysodd ein trafodaethau, dros sawl mis ac aml ymweliadau â Wrecsam. Hoffwn ddiolch hefyd i'm cyddetholwyr, Lois Williams a Steffan Jones-Hughes, am eu brwdfrydedd yn ein holl gyfarfodydd a'u gwybodaeth eang o gelf yng Nghymru.

Gall arddangosfa wneud sawl peth - cyfleu stori, datblygiad neu hyrwyddo crefft person unigol. Gall hefyd adlewyrchu ymdeimlad o'r sefyllfa bresennol; pa gelf sy'n cael ei chreu nawr? Mae'r hyn a adlewyrchir yn dystiolaeth i egni, ymrwymiad a theimlad o uchelgais artistiaid sy'n gweithio yng Nghymru heddiw.

Roedd gweithiau mewn gridiau ac astudiaethau a gyflwynwyd mewn cyfres yn rhywbeth yr oeddem yn teimlo y dylid caniatáu iddynt ddatblygu. Maent yn creu synnwyr o arbrofi a dyfnder gan ganiatáu i ragor o waith unigolyn gael ei arddangos yn yr arddangosfa derfynol.

Apeliodd *Orffiw*s Penny Hallas at y detholwyr. Daliodd y gyfres herfeiddiol hon o weithiau ar bapur o ffurfiau dynol ac anifeiliaid ein sylw, a buom yn darllen â diddordeb am yr ysbrydoliaeth a gafodd gan chwedl *Orffiw*s. Mae natur prosiect Penny Hallas o weithio ar y

cyd gydag awduron a beirdd yn dangos sut y gwnaeth yr artist elwa o waith yr awdur o Ffrancwr, Maurice Blanchot, ymhlith eraill. Cyfansoddodd David Rees Davies waith mewn rhannau hefyd. Mae ei frasluniau yn debyg i astudiaethau gwerin ac maent yn pwysu ar gyfeiriadaeth aml at dirwedd ddiwylliannol Cymru, at gymuned a lle a hanes. Fe'u tanlinellir gan eiriau cartwnaidd, megis 'Cwtch', wedi eu sgriblo a lleoliadau fel 'Tiger Bay'. Roedd y cryfder a'r cysyniad sy'n gefndir i *Llinell welediad*, gwaith Helen Sear, yn denu sylw arbennig ac mae ei gwaith yn deilwng i dderbyn gwobr Celfyddyd Gain. Mae portreadau Helen Sear o bobl gydag adar addurnol o blastr wedi eu paentio yn union o'u blaen yn set o deipolegau a graffwyd arnynt yn hyfryd. Caiff *Llinell welediad* hefyd ei gyflwyno fel cyfres ac fel grid. Cuddir y bobl sy'n destun y gwaith wrth i'r titw tomos las, y ji-binc a'r robin ddod i'r blaen. Sut y dosbarthwn y bobl o'n cwmpas? A yw un person yn fwy fel robin na, dyweder, person arall?

Cwestiwn a'n poenodd wrth edrych ar y cyflwyniadau mewn ffilm, animeiddio a gwaith fideo oedd a ydoedd yn gorffwys yn gadarn o fewn celfyddyd gain? Mae rhai gweithiau ffilm a fideo cryf ac enghreifftiau trawiadol o animeiddio wedi cyrraedd yr arddangosfa. Roedd ffilm fer anghyffredin Sean Vicary, gyda sylwebaeth Eddie Ladd, yn enghraifft berffaith o'r penbleth hwn. Mae wedi ei gweithio'n rhyfeddol o grefftus, yn gyfoethog ac yn hynod. Mae'n ffilm sydd efallai'n fwy cyfarwydd i fynychwyr gwyliau animeiddio a ffilm nag arddangosfeydd celf weledol. Mae gwaith ffilm arall gan Jessica Balla hefyd yn cynrychioli'r talent sy'n dod i'r amlwg yng Nghymru, gyda'i phortreadau ffilm a cherddoriaeth yn cyfleu môr o nodau aflonydd ar draws nodweddion wyneb.



Plât a llwy / Plate and spoon
Buddug Wyn Humphreys

Artist sydd â chelf drawiadol gysyniadol, mewn cerflunwaith a pherfformans, sy'n derbyn cydnabyddiaeth ryngwladol gynyddol am ei waith yw Bedwyr Williams. Mae'r artist yn cloddio ei hunaniaeth Gymreig, gan atgyfodi cof personol a'r profiad o dyfu fyny yma, a chyfuno ei wybodaeth o'r wlad yn ymarfer celf sy'n fyfyrionol a hunan fychanol, a gall ochrgamu'n gyflym i mewn ac allan o stereoteipiau a gwawdluniau. Mae'n bleser gennym ddyfarnu'r Fedal Aur am Gelfyddyd Gain i Bedwyr Williams.

Nid yw Bedwyr Williams yn ddieithr i'r Eisteddfod, yn wir mae dau achlysur cynharach yn yr Eisteddfod yn berthnasol. Cyfleodd *Albatros*, 2005, wrthdaro pobl yn chwarae golff a'i atgofion a'i sylwadau crafog ar y Delyn Gymreig. Yn 2001 yn Ninbych gyda *Talwrn y Beirdd* llwyfannodd waith cymhleth â'r artist yn chwarae rôl dyfarnwr wrth i ddau fardd ymryson i seiniau recordiad o ieir yn clwcian islaw.

Mae'r ymagwedd nodweddiadol o ddoniol hon tuag at ddiberfeddu rôl ganolog yr iaith Gymraeg yn yr Eisteddfod, a'r balchder cyfiawn yn y traddodiad adrodd barddoniaeth yn un gyfarwydd. Eleni mae Bedwyr Williams yn arddangos clwstwr o weithiau sy'n ymwneud â'i ddiddordeb ffurfiol a'i chwarae cysyniadol; hunan bortread mawr o'r artist fel ffermwr yn edrych dros olygfeydd mynyddig dramatig, yr ail-weithio i glawr cylchgrawn *Fferm a Thyddyn* a'i gyflwyniad hynod o bâr o wellingtons gwyrdd cerfiedig. Mae'r golygfeydd toreithiog cerfiedig hyn yn darlunio adeiladau fferm a ffurfiau eraill megis tŵr seilo amaethyddol sy'n codi o sawdl yr esgid fel nendwr.

Mae Ysgoloriaeth Artist Ifanc yr Eisteddfod yn wobwr unigryw a gwerthfawr. Mae'n ymwneud yn gyfan gwbl â meithrin talent. Dyfernir ysgoloriaeth eleni i Osian Rhys Roberts sy'n gwneud cerflunwaith sydd ag agwedd. Yn sicr mae gan ei weithiau rhyw fygythiad iddynt ac mae gan y ddau ddarn a ddangosir yma deimlad adeiledig a diwydiannol. Mae'r wobwr yn rhoi cydnabyddiaeth i bractis sy'n amlygu sy'n ymddangos fel petai'n byrlymu â syniadau. Caiff Osian Rhys Roberts ei ddilyn â chrym ddiddordeb.

Pynciau trafod eraill sy'n ailgodi yn y detholiad yw'r syniad o gartref, tŷ a chysgod. Roedd sawl gwaith celf yn cyfleu naill ai manau lloches, megis y pebyll cyfnas a baentiwyd gan Gareth Griffiths, neu debygrwydd preswylfeydd o dai go iawn a dychmygol gan Antonia Dewhurst. Mae cyfres lem o ffotograffau siopau gwag gan Alan Whitfield yn ymagwedd wahanol tuag at bensaerniaeth drefol a lle, gan ddangos sgerbwd archfarchnad Aldi wag a siop Woolworths wedi cau yn nhref gyfagos Bae Colwyn. Mae'r gofodau gwag hyn a gannwyd, eiconau'r stryd fawr, yn atgoffa rhywun o'r

caledi economaidd a chynnydd araf yr adferiad sy'n effeithio cymunedau yng Nghymru a lleoedd eraill yn Mhrydain. Caiff cartref hefyd ei archwilio'n gynnes ar ffurfiau cerameg cyfres Peter Bodenham o blatiau paentiedig ac mae'n braf dros ben gweld yr artist hwn yn derbyn Y Fedal Aur am Grefft a Dylunio.

Mae gweithiau ffotograffig a greodd ennyd o fyfyrto yn cynnwys gwaith Toril Brancher o wraig droednoeth unig enigmatig mewn gwisg flodeuog ysgafn, yn sefyll ar laswellt yn edrych draw dros y bryniau. Mae'r ffotograff yn dal sylw ac yn ddelwedd sy'n ymddangos fel petai'n amhosibl treiddio i'w ddyfnderoedd.

Mae hiwmor arbrofol tywyll yn rhedeg drwy ffotograffau Michal Iwanowski gan bortreadu yn llythrennol *Beth ar grafwr* a ffotograffwyd ar y fferm, gyda thractor a sguor fel y lleoliad. Dyma unigolyn hanner noeth mewn welingtons yn gorwedd wyneb i lawr yn y beudy, gan roi thema oedolion ddyrys i'r gyfres; naws a gwyll arbrofi a gwaith byrfyfyr.

Roedd bywiogrwydd llawen i rai o'r gweithiau print a darluniadol a ddetholwyd gennym gydag agosatrwydd at stori a chwedl a oedd fel petaent yn clystyru fel breuddwydion a hanner gofiwyd. Maréga Palser a Heather Eastes oedd dwy o'r mwyaf nodedig. Yng ngwaith Heather Eastes gwelir sioe anifeiliaid chwareus o ffurfiau lled-werinol, hanner ceffyl sy'n dawnsio a merch siâp wy â choesau. Mae'r ddau artist yn dangos gweledigaeth anghyffredin a dychmygol tu hwnt.

Yn olaf dylai'r artistiaid hyn gael eu llongyfarch am eu parodrwydd i ymwneud â'r arddangosfa ac am rannu eu gwaith â ni. O ganlyniad i'w hymdrechion cawn ein hatgoffa gymaint o bleser yw hi i weld y byd ychydig yn



Rho i mi loches / Gimme shelter
Antonia Dewhurst

wahanol i sut y'i gwelsom phan ddaethom i mewn i'r ystafell am y tro cyntaf.

Lois Williams

Mae'r arddangosfa hon, gobeithio, yn un y gall pawb ei mwynhau o bob math o safbwyntiau a bydd ymwelwyr yn adnabod rhywbeth yn y gweithiau sy'n berthnasol iddynt hwy a'r byd yr ydym yn byw ynddo. Allan o'r 396 cynnig (yn cynnwys y ceisiadau am yr Ysgoloriaeth Artist Ifanc) dewiswyd gwaith 40 artist. Yma mae gennym gasgliad amrywiol o ddelweddau a gwrthrychau, datganiadau tawel, datganiadau mawr, darnau eiconig, storiâu personol, bydoedd dychmygol hynod a gweithiau'n ymwneud â syniadau sy'n perthyn i'r lleol a'r byd-eang. Mewn geiriau eraill, mae gennym arddangosfa sy'n bwerus a chyffrous, sy'n procio'r meddwl ac yn ysbrydoli ac sy'n gynrychioliadol o'r celfyddydau cyfoes yng Nghymru heddiw.

Roedd y broses dethol yn un hir a llafurus ond cafwyd cryn gytundeb wrth ddehol ac ar y dechrau gwnaethom ystyried y posibilrwydd o ddangos nifer o weithiau gan lawer o artistiaid. Serch hynny, yn ddiweddarach teimlem yr angen i leihau'r detholiad hwnnw er mwyn creu arddangosfa derfynol fwy ystyrion wrth i gysylltiadau ddod yn fwy amlwg rhwng cysyniadau a delweddau. Gobeithio bod yr arddangosfa hon yn un y gall pawb ei mwynhau o bob math o safbwyntiau, ac y bydd ymwelwyr yn gweld rhywbeth yn y gweithiau sy'n berthnasol iddynt hwy ac i'r byd yr ydym yn bwy ynddo.

Un o nodweddion pennaf yr arddangosfa yw'r defnydd o aml ddelweddaeth a'r defnydd o gridiau neu flociau gwaith fel dull i gyflwyno syniadau. Mae *Orffiw*s Penny Hallas yn gasgliad cymhleth ac obsesiynol o frasluniau sy'n cyfuno byd mewnol yr anymwybodol a'r byd y tu allan. Mae'n waith anodd ac anghyfforddus sy'n hawlio archwiliad manwl. Mae David Rhys Davies yn defnyddio aml ddelweddau a darnau a ddaw o'r cof yn fynych wedi'u cyfuno i wneud gwrthosodiadau anghyffredin a chyfoethog. Hoffais y syniad a anfonodd mewn boc a lanwyd â haenau ar ben haenau o ddarluniau i gyd i'w rhoi ar y wal. Mae gwaith Elaine Flannery yn wahanol iawn; mae hi'n defnyddio'r grid, ond cawn ein cyflwyno â blotiau syml o inc wedi eu hailadrodd ar bapur a phrintiau monocromaidd bregus ar borslen sy'n awgrymu cyffyrddiad ysgafn a diddordeb yn ansawdd y defnyddiau.

Mae paentiadau bach, minimalaidd Kenneth Price yn weithiau tawel, cynnil sy'n gyflawn ynddynt eu hunain, y gwnaethom i gyd ymateb iddynt o'r dechrau. Mae ganddynt bresenoldeb grymus sydd eto'n agos a ymestynnir rywfodd gan eu teitlau, *Y pren ceirios*, *Tad*,



Beth ar grafwr / Beth on a scraper

Michal Iwanowski

Llannerch, Hafod. Mae'r teitlau cyforiog o ystyr hyn yn dal ansawdd llawn emosiwn y gweithiau. Mae'r ymdeimlad hwn o agosatrywydd hefyd yn bresennol yng ngwaith Heather Eastes, y mae ei defnydd o'r monocromatig yn creu byd ymgysylltiol a dychmygol delweddau toredig, ac sy'n parhau i dyfu mewn modd y teimlwch y gallent barhau am byth, yn adrodd storïau, dal breuddwydion, a chynnal atgofion. Mae *Duckzilla* Gethin Wavell hefyd yn ein tynnu i mewn i fyd personol iawn a dychmygol, sy'n hynod, yn drist ac yn ecentrig.

Mae Alan Whitfield wedi gafael mewn gofodau cyhoeddus prin eu hadeiladwaith, gwag a ffurfiol sydd ddim yn gweithredu bellach - Aldi ac Woolworths, Bae Colwyn - a'u cyflwyno mewn golau awgrymog hynod mewn gwrthgyferbyniad llwyr ag unrhyw ddelwedd a allai fod gennym fel defnyddwyr. Gwnânt chi'n

ymwybodol yn sydyn o'r gofod a arferent fod ynddo a sut yn ei wacter y mae'n gwneud sylw o'r colli byd presennol fel rydym yn ei adnabod. Yn yr un modd mae gan *Y wisg wen o law i law* Toril Brancher ymdeimlad anghyfforddus - beth mae'r fenyw yn ei wneud yn y dirwedd, pam mae hi wedi troi i ffwrdd, ar beth mae hi'n edrych? Lle mae'r dirwedd honno? Beth am y ffrog wen?

Mae gweithiau pabell Gareth Griffiths yn atgof o hanes hir teulu ac yn archwilio'r syniad o gysgod, adeilad ac ymdopi. Yn yr un modd mae *Rho i mi loches* Antonia Dewhurst yn dwyn i gof syniadau am ddiogelwch cartref a noddfa, tra ar yr un pryd yn cyfeirio at berchnogaeth bersonol ac ymyrraeth.

Fel merch fferm mae gennyf ddiddordeb mawr yng ngwaith Michal Iwanowski. Mae gan ei senarios adeiledig yn y gofodau tywyll na wyddir fawr amdanynt ar fuarth fferm - wrth y tanc dŵr, wrth y llwythwr - gyfuniad o hiwmor ac ochr dywyll. Caiff eu rhinweddau dramatig eu dyrchafu gan yr ystyriaeth ofalus a roddwyd i sut y cawsant eu gosod, ac mae eu lliw dwfn yn rhoi golwg eironig ar fywyd y fferm, nid mwyach y tir bugeiliol delfrydol ym meddiant un ffermwr yn unig, ond man lle gall trawsnewidiadau rhyfedd ddigwydd.

Caiff y myfyrio ar y bugeiliol ei archwilio ymhellach yng ngwaith Bedwyr Williams, lle cyflwynir ni â delweddau delfrydol a llonydd o'r ffermwr mynydd yng Nghymru, ar ei ffordd i lawr y lôn, ei welingtons yn cael eu cyflwyno fel gwrthrychau celf wedi eu torri ag offer leino. Caiff ein sylw ei dynnu at y tyddynwyr a anfarwolir ar glawr cylchgrawn; yn sicr mae'n cynnwys atgofion diddiwedd sy'n ein hatgoffa am ein syniadau delfrydol am arferion gwledig a phobl cefn gwlad. Mae Bedwyr Williams yn cyfuno celfyddyd a bywyd mewn ffordd gyfoethog a

ffraeth, gan gwestiynu ein perthynas â phopeth sydd o'n cwmpas, a'n gwneud yn ymwybodol o'n storïau ein hunain.

Mae gwaith Helen Sear yn weledol brydferth ond ar yr un pryd yn rhyfedd o anghyfforddus, y dynol yn erbyn natur neu efallai y dynol wedi ei gaethiwo â rhyw fath o natur, ail-greu natur drwy'r aderyn porslen. Mae'n anodd edrych ar rywun pan fo eu llygaid ynghau, fel siarad â rhywun sy'n yn gwisgo sbectol haul. Rydych eisiau tynnu'r aderyn i ffwrdd i weld beth sydd y tu ôl iddo. Mae'r bloc o ffotograffau yn rhoi presenoldeb gweledol cryf ac yn gwneud cyfuniad o'r cyffredin yn rhywbeth go anghyffredin.

Mae llawer o weithiau sydd wedi ein cyffroi ni fel detholwyr, paentiadau Andreas Rùthi, ffilmiau Helen Grove-White a Jessica Balla, gweithiau cerameg Peter Bodenham â'u delweddau o'r amgylchedd gwledig/trefol, gweithiau porslen Carys Davies, printiau ffigur caseg *March ferch* Maréga Palser. Roedd gennym ddiddordeb arbennig yn y ffilm fer *Retolled* gan Sean Vicary. Roeddem fodd bynnag yn siomedig â nifer y cynigion yn yr adran Crefft a Dylunio a gobeithiwn y bydd hyn yn newid gan fod cymaint o wneuthurwyr diddorol yn gweithio yng Nghymru, neu o darddiad Cymreig. Byddai'n dda gweld y gwaith hwn yn yr Eisteddfod Genedlaethol.

Wedi cryn drafod roeddem yn unfryd unfarn i roi'r Fedal Aur am Gelfyddyd Gain i Bedwyr Williams ac yn dewis rhannu'r wobwr ariannol rhyngddo ef a Helen Sear am eu gweithiau hynod bersonol a heriol. Penderfynom hefyd i roi gwobrau ariannol i Sean Vicary a Carys Davies a'r Fedal Aur am Grefft a Dylunio i Peter Bodenham. Rhoddir yr Ysgoloriaeth Artist Ifanc i Osian Rhys Roberts.

Sylwadau'r Detholwyr

Selectors' Statements

Steffan Jones-Hughes

The process of selecting work for this year's exhibition at Y Lle Celf has been extremely difficult and challenging. With all open exhibitions you never quite know what is going to be submitted. As the process begins you have in mind what you, as a selector, would like the exhibition to look like. It has inevitably meant that good work has been rejected along the way in order to create a coherent snapshot of contemporary Welsh visual art. I would like to thank all of the artists who submitted work for this year's exhibition and hope that if, like me in the past, you were not selected this time you will view the exhibition and, taking into account the challenges we faced as selectors, apply again next year.

A number of themes formed during the selection process:

- artists working in series, sometimes describing a notion of narrative
- an exploration of isolation, or emptiness
- concepts of home

I enjoyed discovering the dialogue between artists who have been pulled together in a fairly random fashion, the common link being that they decided to apply this year.

I have been a fan of Bedwyr Williams' work for some time now. Wales is so fortunate to have an international artist of his calibre choosing to make his home here. Working as an artist in north Wales is not easy. We do not have a network of contemporary art galleries, dealers, or an arts media generating wider interest in our work. There are few opportunities for artists to find alternative funding sources to enable them to continue with their practice. Fewer still for an artist who wishes to forge a very distinctive route in his creative endeavours. Bedwyr Williams operates from a base in north-west Wales. His uncomfortable, wry, sometimes awkward sense of



Cantre'r Gwaelod
Bedwyr Williams

humour reflects on cultural differences through specific examples and experiences. He helps us to explore the universal through the personal. I was particularly impressed when I first saw *Nimrod* at Ceri Hand Gallery, Liverpool in 2009, which is being shown at Oriel Davies in Newtown this summer. This piece was mesmeric and exciting, accessible and challenging in equal measure. There's an unsettling nature to his work which I like; taking the ordinary and turning it into something that forces us to question what we know. His wellington boots are, on the one hand, that most basic of things; every Welsh home has a pair, that's one thing for sure... as sure as eggs is eggs. Bedwyr Williams subverts these and



Portreadau (manylyn) / Portraits (detail)

David Rees Davies

makes them into a linocut, the surface carved with symbols of rural life. At once Bedwyr Williams is mixing the traditional and contemporary in way that needs no prior knowledge of art history or over contextualised clap-trap. It is right that an artist of his stature, who has done so much to show Wales on the international stage and is a major player in contemporary British art, being recognised by the National Eisteddfod of Wales at this time. Here's a Welsh artist, based in Wales, making work that is about Welshness, otherness, difference. I am so pleased that we were able to award The Gold Medal for Fine Art to Bedwyr Williams at this point in his career. He shows himself to be an intelligent and challenging visual artist whose work encourages engagement and continues to develop and move forward.

Within the exhibition a number of artists chose to submit work produced as part of a series: David Rees Davies, Helen Sear, Jonathan Anderson, Heather Eastes, Georgia Jones, Peter Bodenham, Roger Lougher, Zoe Preece,

Kenneth Price, Andreas R uthi all reference multiple images.

Roger Lougher's ubiquitous road signs indicate potential characteristics inherent in the Welsh psyche. It is interesting the way that language disappears and the wonder of words starts to appear before your very eyes in the most basic of forms, allowing us to view the words themselves as if for the first time.

I really enjoyed seeing Helen Sear's work at Crescent Arts and Duckett & Jeffrey's in Yorkshire this year. There is something quiet and contemplative about her work. There is an intimacy at play. She intends to expose what is hidden or overlooked and to make the ordinary extraordinary. These are beautiful photographs that have a painterly feel to them, a jewel-like brightness, a stark contrast to the paired down minimal beauty of her work *Pond* shown this year in Scarborough. Here a simple idea is explored extensively making a connection between people, masks, the natural and manufactured, the exterior and interior. People start to take on the characteristics of animals, something which is explored elsewhere in the narrative work of Penny Hallas and Heather Eastes, as does Stephen West's red arm and drawing of a dog-wolf.

Andreas R uthi's paintings are also multiples; each one a play on the knowing and known, while at the same time a delightful observational study. These are still lives that could be set up in any family home. The paintings show work by famous artists in books alongside objects and continue a theme I first saw in his work at the John Moores' exhibition in 2006. Jonathan Anderson's work also recalls the idea of 'home'. Formal shapes are combined with the remnants of day to day to imply an aspect of the order and disorder of the everyday. In contrast to this Antonia Dewhurst's work references the political but



Pabell 2A / Tent 2A
Gareth Griffiths

works on the basis of beautiful images of real and imagined huts, they form an interesting dialogue with Gareth Griffith's tents and Alan Whitfield's interior photographs of empty shops.

The craft on show this year is less than I would have liked. We are not far from the national centre for the applied arts at Ruthin Craft Centre. The submission from makers was very disappointing. However, Sean Vicary and Carys Davies' animation and fine art ceramics have been acknowledged with monetary prizes whilst Peter Bodenham is awarded The Gold Medal for Craft and Design.

Peter Bodenham's work explores the notion of home. His work is both engaging and well made. At the heart of his

work is the making process, he responds to materials. His work stands out in a craft context because it is critically engaged. His work should be seen more often and deserves a much wider audience.

I hope you will enjoy the exhibition and find your own narrative when navigating the space. Find your favourite piece; consider purchasing some work and starting your own collection of contemporary art from Wales. Collecting is a great way of supporting the creative energy of our nation, getting involved with the career of an artist and entering into an exciting and stimulating world where perceptions are challenged and visual dialogue takes place.

Alessandro Vincentelli

Underlined with the knowledge that you are viewing a fleeting snapshot of far larger and complex picture of artists and methods of production right across Wales, selecting an open exhibition will always be a partial process. It is a method where by up to 400 submissions are reduced to become an exhibition of some 40 artists. This role was greatly enabled by the experienced eye of Robyn Tomos, who facilitated our deliberations, over several months and numerous visits to Wrexham. My thanks also go to fellow selectors Lois Williams and Steffan Jones-Hughes for their spirited engagement at all our meetings and extensive knowledge of art in Wales.

An exhibition can do many things - convey a story, a development or champion a single person's practice. It can also reflect a sense of a state of play; what art is being made now? What is reflected here is a testament to the dynamism, commitment and sense of ambition of artists working in Wales today.

Works in grids and studies presented in series were something that we felt an affinity for allowing to develop.



Llinell welediad / Sightline

Helen Sear

They creates a greater sense of experimentation and depth and allowed more of an individual's work to be shown in final exhibition.

Penny Hallas's *Orpheus* series struck a chord with the selectors. This bold series of works on paper of both human and animal forms engaged our attention and we read with interest her inspiration from the myth of Orpheus. The collaborative nature of Penny Hallas' project with writers and poets sees the artist draw from the French writer Maurice Blanchot amongst others.

David Rees Davies also composed work in parts. His sketches are like folk studies and draw from multiple

references to the Welsh cultural landscape, community and to place and history. Underlined by scrawled cartoon-like words such as 'Cwtch' and locations like 'Tiger Bay'.

The strength and concept behind Helen Sear's work *Sightline* was a standout and her work is a worthy recipient of a Fine Art award. Helen Sear's portraits of people with ornamental painted plaster birds directly in front of them are a beautifully observed set of typologies. *Sightline* is also presented as a series and as a grid. The sitters faces are obscured as blue-tits, chaffinches and robins come to the fore. How do we 'pigeonhole' the people around us? Is one person more like a robin than say another?

A question that vexed us when viewing the film, animation and video submissions was whether they sat squarely within fine art? Some really strong film and video works and striking examples of animation have made it into the exhibition. Sean Vicary's unusual short film, narrated by Eddie Ladd, was a perfect example of this quandary. Remarkably crafted, rich and strange. It is a film perhaps more familiar to visitors to animation and film festivals than a visual arts exhibition.

Another film work by Jessica Balla would also seem to represent a rising talent in Wales, with her film portraits and music depicting a writhing sea of notes across the features of a face.

An artist with an incisive conceptual, sculpture and performance practice receiving increased international recognition for his work is Bedwyr Williams. This artist mines his Welsh identity, recovering personal memory and the experience of growing up here, fusing his knowledge of the country into an art practice that is both reflective and self depreciating, and that can quickly side-step into and out of stereotypes and caricatures.



Orffwiws (manylyn) / Orpheus (detail)

Penny Hallas

We are delighted therefore to award Bedwyr Williams with the Gold Medal for Fine Art.

Bedwyr Williams is no stranger to the Eisteddfod, indeed, two earlier presences at the Eisteddfod are pertinent. *Albatros*, 2005, conjured a clash of people playing golf and his memories and wry observations on the Welsh Harp. Back in 2001 at Denbigh with *Talwrn y Beirdd* (Art Cockpit) a bardic poetry slam, staged an elaborate installation with the artist in the role of referee as two poets clashed, to the recorded sound of clucking birds below.

This typically humorous approach to unpicking the central role of the Welsh language at the Eisteddfod, and the just pride in tradition of the recited verse is a familiar approach. Inversions and reversals, and linguistic conundrums are central to his practice. This year Bedwyr Williams is exhibiting a cluster of works that play with his formal concerns and conceptual gaming; a large self portrait of the artist as a farmer looking out on dramatic mountain scenery, a reworking of the cover of *Fferm a Thyddyn* magazine and his similarly strange display of pair of carved green wellington boots. These etched sylvan scenes, depict farm buildings and other forms like agricultural silos, which loom out of the heel of the boot like a skyscraper.

The National Eisteddfod's Young Artist Scholarship is a unique and valuable award. It is profoundly about nurturing talent. This year's scholarship is awarded to Osian Rhys Roberts who makes sculpture with attitude. His works have a certain menace to them and the two pieces shown here, both possess a constructed, industrial feel. The award gives recognition to an emerging practice that seems to be fizzing with ideas. Osian Rhys Roberts will be followed with great interest.

Other concerns that recur in the selection were the ideas of home, house and shelter. Several artworks either depicted places of refuge, like the canvas tents painted by Gareth Griffiths, or real estate approximations of both real and imagined houses by Antonia Dewhurst. Taking a different approach to urban architecture and place are the stark series of photographs of empty shops by Alan Whitfield showing the skeleton of an empty Aldi store and a dormant Woolworths, in nearby Colwyn Bay. These bleached, empty spaces, these icons of the high street are a reminder of the economic hardship and slow pace of recovery affecting communities both in Wales as elsewhere in the country. Home though is also warmly explored in the ceramic forms of Peter Bodenham's series of painted plates and it is great to see this artist receive the Gold Medal for Craft and Design.

Photographic works that created a moment of reflection include Toril Brancher's enigmatic lone barefoot woman in a light floral dress, standing on green grass looking out over the hills. The photograph is arresting and a seemingly unknowable image.

A dark, experimental humour plays through the photographs of Michel Iwanowski depicting quite literally *Beth on a scraper* photographed on the farm, with tractor, and barn as the setting. A half nude in wellingtons lying face down in the cow shed, lending the series a perplexing adult theme; a darkness and atmosphere of experimentation and improvisation.

There was a joyful vitality to some of the print and illustration work that we selected with an affinity to narrative and myth that seemed to cluster like half remembered dreams. Maréga Palser and Heather Eastes being two of the most distinctive. In Heather Eastes' works a playful menagerie of folk like forms, a dancing half-horse, and an egg girl with legs can be seen. Both artists reveal an unusual and highly imaginative vision.



Fferm a Thyddyn
Bedwyr Williams

Finally all these artists should be congratulated for their willingness to engage with the exhibition and for sharing their work with us. As a result of their endeavours we are reminded just how much of a pleasure it is to see the world a little differently than when we first came into the room.

Lois Williams

This exhibition, hopefully, is one that everyone can enjoy from all kinds of perspectives and visitors will recognise something in the works which relates to them and the world in which we live. Out of the 396 submissions (including the Young Artist Scholarship applications) the work of 40 artists has been selected. Here we have a diverse collection of images and objects, quiet statements, big statements, ironic pieces, intimate narratives, strange imaginative worlds and works dealing with ideas to do with the local and the global. In other words we have an exhibition which is dynamic and exciting, thought provoking and inspiring and representative of contemporary art in Wales today.

The process of selecting was a long and painstaking one but there was considerable agreement in the selection and we initially began to look at the possibility of showing a number of works by several of the artists. Later we felt the need to pare down that selection in order to make a more meaningful final exhibition as connections became more apparent between concepts and images. Hopefully this exhibition is one that everyone can enjoy from all kinds of perspectives and visitors will recognise something in the works which relates to them and the world in which we live.

One of the dominant features of the exhibition is the use of multiple imagery and the use of grids or blocks of work as a means of presenting ideas. Penny Hallas's *Orpheus* is a complex and obsessive collection of drawings combining the inner world of the unconscious and the world outside. It is an uneasy and unsettling work which demands careful examination. David Rhys Davies uses multiple images and fragments often taken from memory, combined to form unusual and rich juxtapositions. I liked the idea that he sent in a box filled with layers and layers

of drawings all to be hung on the wall. Elaine Flannery's work is very different; she uses the grid but we are presented with simple pools of ink repeated on paper and delicate monochromatic prints on porcelain which imply a lightness of touch and an interest in the qualities of the materials.

Kenneth Price's small, minimalist paintings are quiet subtle self-contained works which we all responded to from the outset. They have a powerful yet intimate presence which is somehow extended by their titles, *The cherry tree, Father, Clearing, Hafod*. These richly-loaded titles capture the emotive qualities of the works. This sense of intimacy is also present in the work of Heather Eastes whose uses of the monochromatic produces an engaging and imaginative world of fragmented and ever-growing images which you feel could go on forever, telling stories, capturing dreams, catching memories. Gethin Wavell's *Duckzilla* also engages us in a deeply personal and imaginative world, curious, soulful and eccentric.

Alan Whitfield has taken the sparsely-built, formal empty spaces of no-longer functioning public spaces – Aldi and Woolworths, Colwyn Bay - and presented them in a curiously evocative light in sharp contrast with any image we might have had as a consumer. They make you suddenly aware of the space that was once occupied and how in its emptiness it comments on the current sense of loss in life as we know it. Likewise Toril Brancher's *Hand me down the white dress* has an unsettling quality - what is the woman doing in the landscape, why is she turned away, what is she looking at? Where is that landscape? What about the white dress?

The tent works of Gareth Griffiths evoke a long family history and explore ideas of shelter, construction and making do. Similarly Antonia Dewhurst in *Gimme Shelter*



Beth ydyn ni'n gartrefol ag e / What we are at home with
Peter Bodenham

evokes ideas of the security of home and refuge while at the same time alluding to personal ownership and encroachment.

As the daughter of a farmer I am more than intrigued by the works of Michal Iwanovski. His constructed scenarios in the dark and little-known spaces in the hidden areas of farm yards – by the water tank, by the loader - have a humorous and dark side combined. Their dramatic qualities are heightened by their carefully considered and posed compositions and their deep colour provides an ironic view of life on the farm, no longer the idealised pastoral occupied solely by the solitary farmer, but one where strange transformations might happen.

These reflections on the pastoral are explored further in the work of Bedwyr Williams where we are presented with idealized and frozen images of the Welsh hill farmer, on his way down the lane, his wellingtons presented as art objects cut with lino tools. Our attention is drawn to the smallholders immortalized on the front page of a

magazine cover; no doubt it contains never ending reminiscences reminding us of our idealized notions of country customs and country folk. Williams combines art and life in a rich and witty way questioning our relationship to all that is around us and makes us aware of our own autobiographies.

The work of Helen Sear is visually beautiful but at the same time strangely unsettling, human versus nature or maybe human bound with a kind of nature, a reconstruction of nature through the porcelain bird. It is hard to look at someone when their eyes are covered, like talking to someone when they are wearing sunglasses. You want to peel away the bird to see what is behind. The block of photographs forms a strong visual presence and makes the combination of the ordinary into something quite extraordinary.

There have been many works that we as selectors have been excited by, the paintings of Andreas Rütli, the films of Helen Grove-White and Jessica Balla, the ceramic works of Peter Bodenham with their images of the rural/urban environment, the porcelain works of Carys Davies, the female horse figure *Horse Gal* prints of Maréga Palser. We were especially interested in the Sean Vicary short film *Retolled*. We were however disappointed with the number of entries for the Craft and Design section and hope that this will change as there are so many interesting makers working in Wales or of Welsh origin. It would be great to see this work at the National Eisteddfod.

After much discussion we were unanimous in our decision to award Bedwyr Williams the Gold Medal for Fine Art and we chose to divide the prize money between him and Helen Sear for their highly personal and challenging works. We also chose to award Sean Vicary and Carys Davies monetary prizes and the Gold Medal for Craft and Design to Peter Bodenham. The Young Artist Scholarship will be given to Osian Rhys Roberts.

26 **Y Fedal Aur am Gelfyddyd Gain**
The Gold Medal for Fine Art



Y ffermwr mynydd / The hill farmer
Bedwyr Williams



Llinell welediad / Sightline
Helen Sear

Gwobr

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

Detholwyr

Steffan Jones-Hughes, Alessandro Vincentelli,
Lois Williams

Dyfarnwyd y gwobrau canlynol:

Bedwyr Williams Y Fedal Aur am
Gelfyddyd Gain a £2,500

Helen Sear £2,500

ENILLWYR Y GWOBRAU CELFYDDYD GAIN**Bedwyr Williams**

Rhostryfan, Caernarfon

Mae un peth yn siŵr (gwayw traed dynion) fersiwn 1
Mae un peth yn siŵr (gwayw traed dynion) fersiwn 2
Fferm a Thyddyn
Y ffermwr mynydd
"Pam fod mellt, brigau'r coed a gwythiennau
mor debyg i'w gilydd?"
Cantre'r Gwaelod

Helen Sear

Rhisga

Llinell welediad 1 - 21

Prize

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

Selectors

Steffan Jones-Hughes, Alessandro Vincentelli,
Lois Williams

The following prizes were awarded

Bedwyr Williams The Gold Medal for
Fine Art and £2,500

Helen Sear £2,500

WINNERS OF THE FINE ART AWARDS**Bedwyr Williams**

Rhostryfan, Caernarfon

As sure as eggs is eggs (aching men's feet) version 1
As sure as eggs is eggs (aching men's feet) version 2
Fferm a Thyddyn
The hill farmer
"Why do lightning, tree branches, and veins
resemble each other so closely?"
Cantre'r Gwaelod

Helen Sear

Risca

Sightline 1 - 21

Y Fedal Aur am Grefft a Dylunio

The Gold Medal for Craft and Design



Beth ydyn ni'n gartrefol ag e / What we are at home with

Peter Bodenham

Gwobr

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

Detholwyr

Steffan Jones-Hughes, Alessandro Vincentelli,
Lois Williams

Dyfarwyd y gwobrau canlynol:

Peter Bodenham	Y Fedal Aur am Grefft a Dylunio a £2,000
Carys Davies	£1,500
Sean Vicary	£1,500

ENILLWYR Y GWOBRAU CREFFT A DYLUNIO**Peter Bodenham**

Llandudoch

Beth ydyn ni'n gartrefol ag e

Carys Davies

Llundain

Llestri R.S.

Set gwpan 'glaw ar dywod'

Sean Vicary

Aberteifi

Retolled

Prize

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

Selectors

Steffan Jones-Hughes, Alessandro Vincentelli,
Lois Williams

The following prizes were awarded:

Peter Bodenham	The Gold Medal for Craft and Design and £2,000
Carys Davies	£1,500
Sean Vicary	£1,500

WINNERS OF THE CRAFT AND DESIGN AWARDS**Peter Bodenham**

St Dogmaels

What we are at home with

Carys Davies

London

Llestri R.S.

'Rain on sand' cup set

Sean Vicary

Cardigan

Retolled

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, Bro Morgannwg 2012

Ysgoloriaeth:

£1,500 (rhoddedig er cof am Dylan Gwyn Jones, gan y teulu, cydnabod, a staff Ysgol Morgan Llwyd)

Detholwyr:

Steffan Hughes-Jones, Alessandro Vincentelli,
Lois Williams

Dyfarnwyd yr Ysgoloriaeth Artist Ifanc i
Osian Rhys Roberts

Osian Rhys Roberts

Llanystumdwy

Hunan bortread 1

Hunan bortread 2

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, Vale of Glamorgan 2012.

Scholarship:

£1,500 (donated in memory of Dylan Gwyn Jones by family, friends, and staff of Ysgol Morgan Llwyd)

Selectors:

Steffan Hughes-Jones, Alessandro Vincentelli,
Lois Williams

The Young Artist Scholarship is awarded to
Osian Rhys Roberts

Osian Rhys Roberts

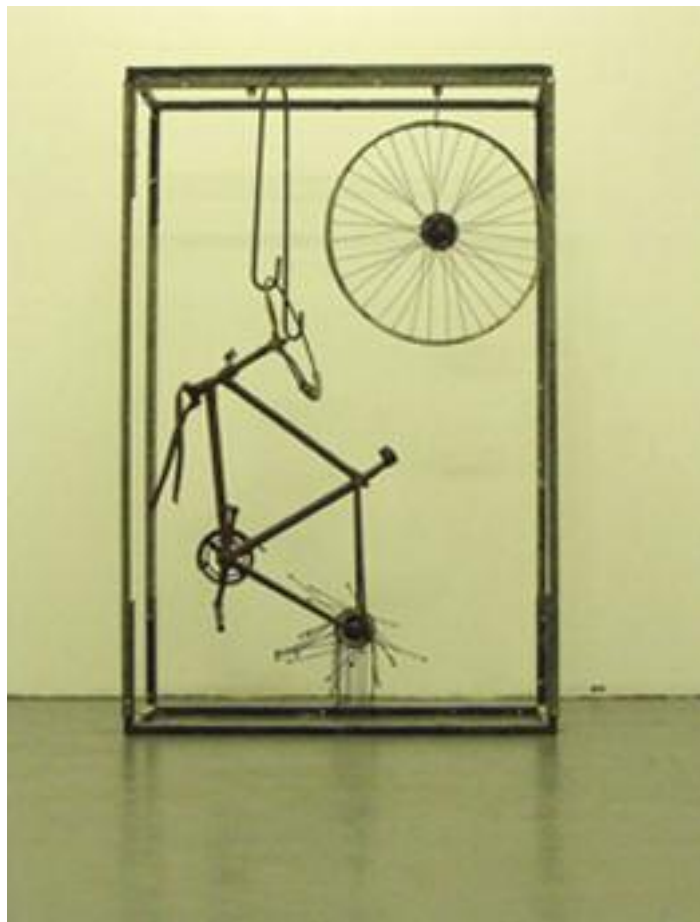
Llanystumdwy

Self portrait 1

Self portrait 2



Hunan bortread 2 / Self portrait 2
Osian Rhys Roberts



Hunan bortread 1 / Self portrait 1
Osian Rhys Roberts

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

Gwahoddwn 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 Wener, 5 Awst er mwyn cael amser i gyfrif y pleidleisiau a chysylltu â'r enillydd.

Cyhoeddir enw'r enillydd gan Archesgob Caergaint, Dr Rowan Williams yn Y Lle Celf am 3.00pm, ddydd Sadwrn, 6 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Blaenau Gwent a Blaenau'r Cymoedd 2010

Iwan Bala Caerdydd

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, 1 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Blaenau Gwent a Blaenau'r Cymoedd 2011

Elen Bonner Tregaron

Ymddiriedolaeth Derek Williams ac Angueddfa Cymru

Ers 1996, mae Ymddiriedolwyr Derek Williams, mewn cydweithrediad ag Angueddfa 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.

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, Friday, 5 August in order to allow for counting the votes and contacting the winner.

The winner's name will be announced by the Archbishop of Canterbury, Dr Rowan Williams in Y Lle Celf at 3.00pm, Saturday, 6 August.

Winner at the National Eisteddfod of Wales Blaenau Gwent & Heads of the Valleys 2010

Iwan Bala Cardiff

Ivor Davies Award

Prize

£600 Awarded for the work in the Open Exhibition that conveys the spirit of activism in the struggle for language, culture and politics in Wales. The name of the winner will be announced at 3.00pm, Monday, 1 August.

Winner at the National Eisteddfod of Wales Blaenau Gwent & Heads of the Valleys 2011

Elen Bonner Tregaron

The Derek Williams Trust and National Museum Wales

Since 1996 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.

Arddangoswyr

Exhibitors

Susan Adams

Llanddew

Siaradwch â mi / Speak to me

£1,270



Siaradwch â mi / Speak to me

Susan Adams



Mandala llwch glo / Coal dust mandala

Jonathan Anderson

Jonathan Anderson

Abertawe

Mandala llwch glo / Coal dust mandala

£195 yr un /
each

Tai / Houses

Jessica Balla

Dinbych

Crio nodau

Ymdeimlad o sain

Peter Bodenham

Llandudoch

Beth ydyn ni'n gartrefol ag e /

What we are at home with

£60 yr un /
each



Crio nodau (llun llonydd / still image)
Jessica Balla



Beth ydyn ni'n gartrefol ag e / What we are at home with
Peter Bodenham

Toril Brancher

Y Fenni

Y wisg wen o law i law /
 Hand me down the white dress

£2,250

Inga Burrows

Penarth

Panopticpan

Katy Connor

Bryste

Llif data / Data flow



Y wisg wen o law i law / Hand me down the white dress

Toril Brancher



Llif data / Data flow

Katy Connor

David Rees Davies

Hove

Portreadau / Portraits

£2,800

Astudiaethau natur / Nature studies

£400 yr un /
each

Carys Davies

Llundain

Llestri R.S.

£300

Set gwpan 'glaw ar dywod' /

'Rain on sand' cup set

£120

Antonia Dewhurst

Llanfairfechan

Rho i mi loches / Gimme shelter

Darluniau / Drawings

DAW / NFS

Manylion gwerthwr tai /

Estate agent details

DAW / NFS

Cytiau / Huts

DAW / NFS



Panoptician (llun llonydd / still image)

Inga Burrows



Astudiaethau natur (manylyn) / Nature studies (detail)

David Rees Davies



Llestri R.S.
Carys Davies



Cwt / Hut

Antonia Dewhurst

Heather Eastes

Goginan

Sgwarnog Pasg / Easter hare £640

Wy-eneth a phortread brân / £640

Egg girl and crow portrait

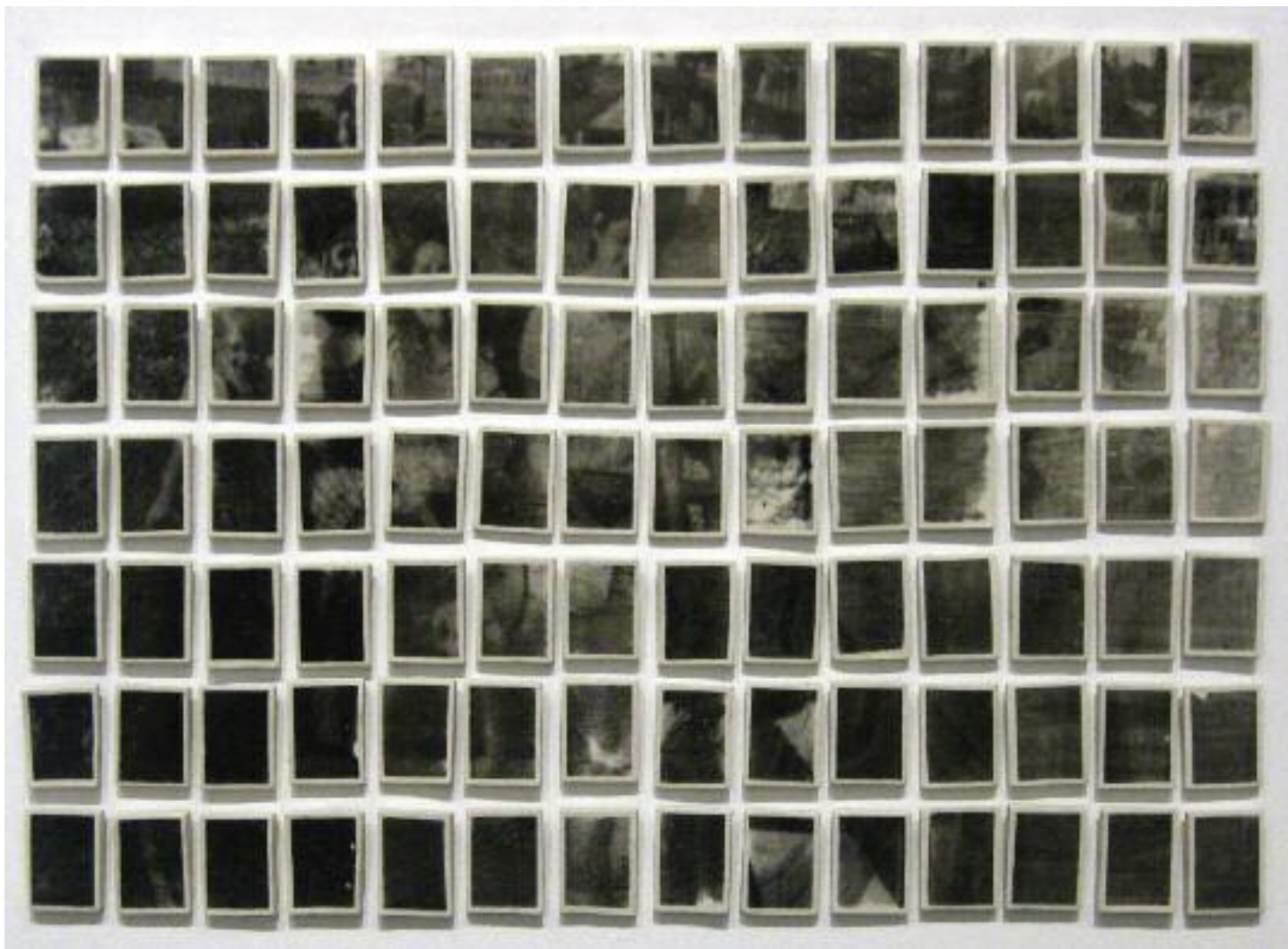
Yr anrhegion (Vuvusela a phenglog aderyn) £640

/ The gifts (Vuvusela and bird skull)

Cerddoriaeth y goedwig / Woodland music £640

Dawnsyr y goedwig / Woodland dancers £640

Cerddoriaeth siambr / Chamber music £640



Print di-deitl / Untitled print
Elaine Flannery



Dawnsywyr y goedwig / Woodland dancers

Heather Eastes

Elaine Flannery

Caerdydd

Darlun di-deitl / Untitled drawing

DAW / NFS

Darlun di-deitl / Untitled drawing

DAW / NFS

Print di-deitl / Untitled print

£750

Print di-deitl / Untitled print

£750

David Garner

Argoed

Yr holl lyfrau y gallaswn fod wedi'u darllen, ond oedd y tu hwnt i'm cyrraedd (yn ysbryd Paul Davies) / All the books I could have read, but were out of reach (in the spirit of Paul Davies)

Morgan Rhys Griffith

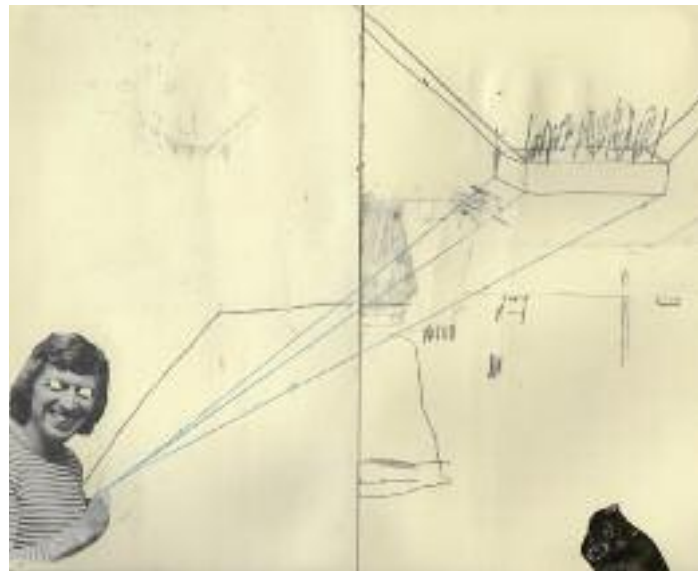
Llundain

R.S. Thomas

DAW / NFS

Tommy Steele

£400



Tommy Steele

Morgan Rhys Griffith



Yr holl lyfrau y gallaswn fod wedi'u darllen, ond oedd y tu hwnt i'm cyrraedd (yn ysbryd Paul Davies) / All the books I could have read, but were out of reach (in the spirit of Paul Davies)

David Garner



Melyn am loches / Yellow for shelter

Gareth Griffith

Gareth Griffith

Mynydd Llandygai

Pabell / Tent £850

Pabell / Tent £850

Lloches felen / Yellow shelter £1,100

Lloches felen 1B / Yellow shelter 1B £1,100

Lloches felen 1D / Yellow shelter 1D £1,100

Pabell 3B / Tent 3B £1,100

Pabell 3A / Tent 3A £1,200

Melyn am loches / Yellow for shelter £1,500

Pabell 2A / Tent 2A £2,300

Pabell 2B / Tent 2B DAW / NFS



Orffiw (manylyn) / Orpheus (detail)
Penny Hallas



Yr ysgafnder anhygoel o fodoli (llun llonydd) /
 The incredible lightness of being (still image)
Helen Grove-White

Helen Grove-White

Llanfechell

Golau trawsffurfiol / Transforming light

Yr ysgafnder anhygoel o fodoli / The incredible lightness
 of being

Penny Hallas

Llangatwg, Crug Hywel

Orffiw / Orpheus

£9,000

Virginia Head

Caerdydd

Y Dymhestl / The Tempest



Y Dymhestl (delwedd lonydd) / The Tempest (still image)

Virginia Head

Neale Howells

Castell-nedd

Mama â dryll / Mama with a gun

£13,400



Mama â dryll / Mama with a gun

Neale Howells

Buddug Wyn Humphreys

Llundain

Llwyau caru enamel fflat /

Flat enamel love spoons

£45 yr un /
each

Llwyau caru wedi'u gwnïo /

Stitched love spoons

£75 yr un /
each

Platiau bach / Small plates

£85 yr un /
each

Platiau mawr / Large plates

£110 yr un /
each

Cwpan a soser / Cup and saucer

£130



Cwpan a soser / Cup and saucer
Buddug Wyn Humphreys

Michal Iwanowski

Caerdydd

Beth ar grafwr / Beth on a scraper £350

Caleb o dan ddail enfawr / £350

Caleb under giant leaves

Coesau Paul mewn esgidiau glaw / £350

Paul's legs in wellingtons £350

Georgia Jones

Llandeilo Ferwallt

Damcaniaeth Newton / Newton's theory £800

Disgyrchiant sero / Zero gravity £800

Eleri Jones

Trofarth

Titw Tomos Las £1,500



Disgyrchiant sero / Zero gravity
Georgia Jones

Roger Lougher

Penarth

Arwyddion addurnol / Signs of the sublime £3,500

John McClenaghan

Wrecsam

Shifflo 4 / Shuffle 4

DAW / NFS



Caleb o dan ddail enfawr / Caleb under giant leaves

Michal Iwanowski



Titw Tomos Las
Eleri Jones

Chris Nurse

Llanddew

Cymeriadau cardfwrdd / Cardboard characters

Maréga Palser

Casnewydd

March ferch / Horse gal £65

Beelzeebub £65

Dawnsio â chlêr / Dancing with flies £65

Ceffyl ar garlam / Running horse £140

Zoe Preece

Penarth

Gorchwylion / Tasks DAW / NFS



Arwyddion addurnol / Signs of the sublime
Roger Lougher

Kenneth Price

Llundain

Cefnfor / Ocean £495

Llannerch / Clearing £525

Tad / Father £525

Y pren ceirios / The cherry tree £525

Hafod £575



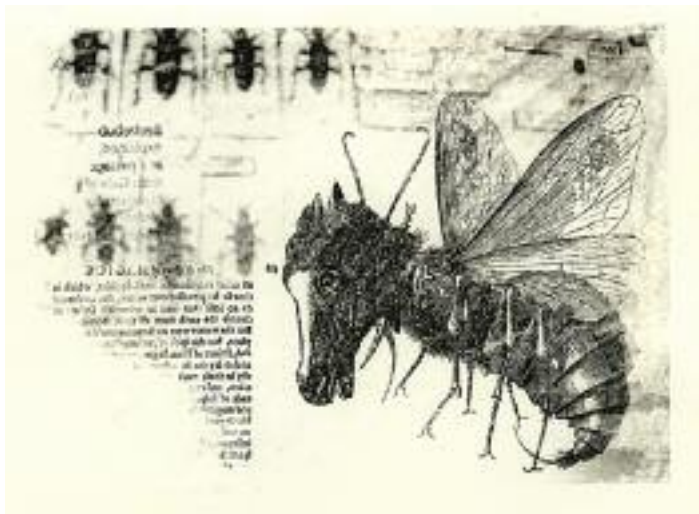
Shifflo 4 / Shuffle 4
John McClenaghan



Cymeriad cardfwrdd / Cardboard character
Chris Nurse



Gorchwylion / Tasks
Zoe Preece



Beelzeebub
Maréga Palser

Andreas Rüthi

Rhaglan

Afalau, bisgedi a Mici / £1,500

Apples, biscuits and Micky

Dawnsyr wrth y bar ymarfer £1,500

a phomgranad / Dancers at the practice
bar and pomegranate

Seurat a Mercedes / Seurat and Mercedes £1,800

Peren, Monet / Pear, Monet £1,800

Cath a llygoden / Katz and mouse £2,400

Diwrnod llwm ac eirinen / £2,400

Grey day and plum

Helen Sear

Rhisga

Llinell welediad 1 - 21 / Sightline 1 - 21 £900 yr un /
each



Afalau, bisgedi a Mici / Apples, biscuits and Micky
Andreas Rüthi



Y pren ceirios / The cherry tree
Kenneth Price

André Stitt

Caerdydd

I grombil hunangyflyriad a'i unigedd
 diarlliw / Into the traceless solitude of
 autosuggestion £2,800

Peth pwysedd atmosfferig isel /
 A slight atmospheric depression £2,850



Llinell welediad / Sightline
Helen Sear

Stephanie Tuckwell

Caerdydd

Chwyth / Blow £480

Cwyp / Fall £480

Sean Vicary

Aberteifi

Retolled



I grombil hunangyflyriad a'i unigedd diarlliw /
Into the traceless solitude of autosuggestion

André Stitt

Gethin Wavell

Llanrug

Duckzilla £5,000

Methiannau mecanyddol y cnawd dynol £5,000

/ Mechanical failings of the human flesh

Stephen West

Llangadfan

Ci / Blaidd £550

Braich goch £1,900



Cwmp / Fall

Stephanie Tuckwell



Retolled (llun llonydd / still image)

Sean Vicary

Woolworths, Bae Colwyn / Woolworths, Colwyn Bay

Alan Whitfield**Alan Whitfield**

Mochdre, Bae Colwyn

Gofodau gweigion / Empty spaces

Woolworths, Bae Colwyn / £220

Woolworths, Colwyn Bay

Woolworths, Bae Colwyn / £220

Woolworths, Colwyn Bay

Aldi, Bae Colwyn / Aldi, Colwyn Bay £220

Bedwyr Williams

Rhostryfan, Caernarfon

Mae un peth yn siŵr (gwayw traed £1,500

dynion) fersiwn 1 / As sure as eggs is eggs
(aching men's feet) version 1

Mae un peth yn siŵr (gwayw traed £1,500

dynion) fersiwn 2 / As sure as eggs is eggs
(aching men's feet) version 2

Fferm a Thyddyn £2,000

Y ffermwr mynydd / The hill farmer £3,500

"Pam fod mellit, brigau'r coed a £3,500

gwythiennau mor debyg i'w gilydd?"
/ "Why do lightning, tree branches, and
veins resemble each other so closely?"

Cantre'r Gwaelod £7,500



Methiannau mecanyddol y cawd dynol /
Mechanical failings of the human flesh
Gethin Wavell



Mae un peth yn siŵr (gwayw traed dynion) fersiwn 2 /
As sure as eggs is eggs (aching men's feet) version 2
Bedwyr Williams



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 2008 a 2011 yn gynwysedig.

Detholwyr Mhairi McVicar, Simon Venables

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 diweddar Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaernïaeth yn niwylliant y genedl ac anrhydeddu penseiri sy'n cyrraedd y safonau dylunio uchaf. Rhoddir y wobwr i'r pensaer neu benseiri sydd yn gyfrifol am adeilad neu grŵp o adeiladau, a gwblhawyd yng Nghymru rhwng 2008 a 2011 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

Ellis Williams Architects Warrington

Oriel Mostyn Llandudno

Cymeradwyaeth Uchel

Pat Borer a David Lea Penseiri Pen-y-bont Fawr

WISE Canolfan y Dechnoleg Amgen, Machynlleth

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 brosiectau newydd neu brosiectau adnewyddu a oedd yn diwallu'r meini prawf canlynol:

- a. fe'u codwyd yng Nghymru
- b. y cyfrif terfynol ddim uwch na £750,000
- c. cwblhawyd rhwng 2008 a 2011
- ch. yn cyfoethogi'r amgylchedd

Uned Ymchwil Dylunio Cymru Caerdydd
Canolfan Adnoddau Amgylcheddol, Glyn Ebwy

Austin Smith : Lord Caerdydd
Ysgol Reoli Caerdydd, UWIC

BDP Ltd Caerdydd
Campws Canol y Ddinas, Prifysgol Cymru, Casnewydd

Featherstone Young Llundain
Tŷ Hedfan, Pont-faen, Aberhonddu

Gillard Associates Caerdydd
H²Office, Caerdydd

Hall & Bednarczyk Architects Cas-gwent
Blue Door, Llanisien, Sir Fynwy

Loyn & Co. Penarth
ACE² (Canolfan Ynni ac Amgylchedd Aberddawan)

Nightingale Associates Caerdydd
Ysbyty Aneurin Bevan, Glyn Ebwy

Stride Treglown Caerdydd
Treglown Court, Caerdydd

54 **Pensaernïaeth yng Nghymru** Architecture in Wales

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2008 to 2011 inclusive.

Selectors Mhairi McVicar, Simon Venables

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 2008 and 2011 and recommended to the Eisteddfod as being of greatest merit.

Ellis Williams Architects Warrington

Mostyn Gallery Llandudno

Highly Commended

Pat Borer and David Lea Architects Pen-y-bont Fawr

WISE Centre for Alternative Technology, Machynlleth

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:

- a. constructed in Wales
- b. final account did not exceed £750,000
- c. completed between 2008 and 2011
- d. enhances the environment

Design Research Unit Cymru Cardiff

Environmental Resource Centre Ebbw Vale

Austin Smith : Lord Cardiff

Cardiff School of Management, UWIC

BDP Ltd Cardiff

City Centre Campus, University of Wales, Newport

Featherstone Young London

Tŷ Hedfan, Pont-faen, Brecon

Gillard Associates Cardiff

H²Office, Cardiff

Hall & Bednarczyk Architects Chepstow

Blue Door, Llanisien, Monmouthshire

Loyn & Co. Architects Penarth

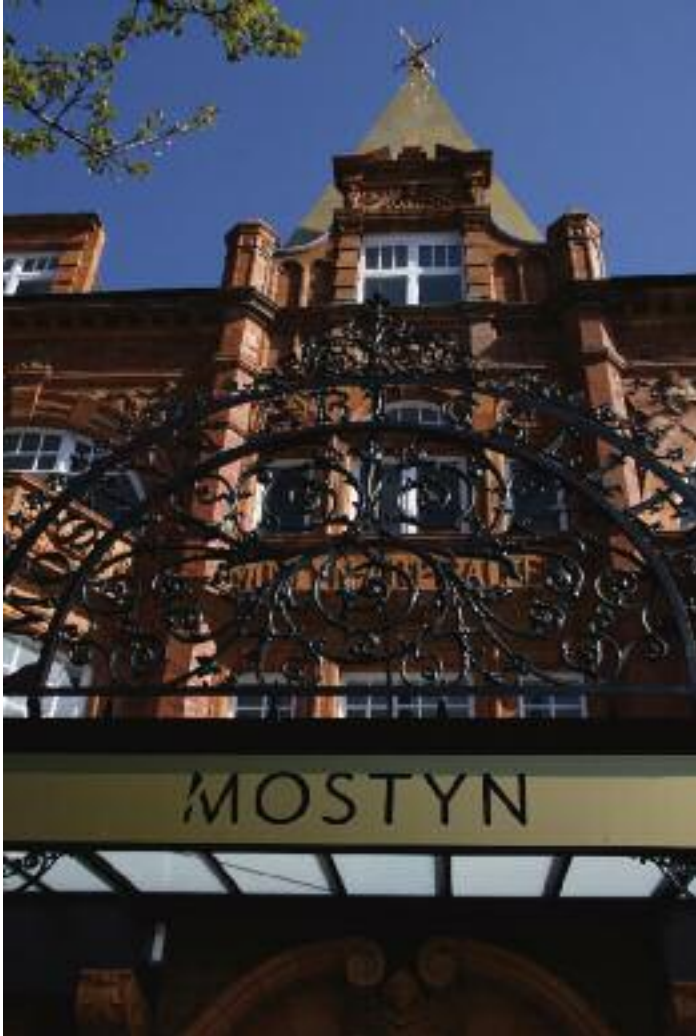
ACE² (Aberthaw Centre for Energy and Environment)

Nightingale Associates Cardiff

Ysbyty Aneurin Bevan, Ebbw Vale

Stride Treglown Cardiff

Treglown Court, Cardiff



Oriel Mostyn Llandudno / Mostyn Gallery Llandudno



Oriel Mostyn Llandudno / Mostyn Gallery Llandudno



Oriel Mostyn Llandudno / Mostyn Gallery Llandudno



WISE, Canolfan y Dechnoleg Amgen, Machynlleth /
WISE, Centre for Alternative Technology, Machynlleth



WISE, Canolfan y Dechnoleg Amgen, Machynlleth /
WISE, Centre for Alternative Technology, Machynlleth



Canolfan Ymchwil Amgylcheddol, Glyn Ebwy /
Environmental Resource Centre, Ebbw Vale



Canolfan Ymchwil Amgylcheddol, Glyn Ebwy /
Environmental Resource Centre, Ebbw Vale



Ysgol Reoli Caerdydd, UWIC / Cardiff School of Management, UWIC



Campws Canol y Ddinas, Prifysgol Cymru, Casnewydd /
City Centre Campus, University of Wales, Newport



Tŷ Hedfan, Pont-faen, Aberhonddu / Tŷ Hedfan, Pont-faen, Brecon



H²Office, Caerdydd / H²Office, Cardiff



Blue Door, Llanisien, Sir Fynwy /
Blue Door, Llanisien, Monmouthshire



ACE² (Canolfan dros Ynni ac Amgylchedd Aberddawan) /
ACE² (Aberthaw Centre for Energy and Environment)



Ysbyty Aneurin Bevan, Glyn Ebwy /
Ysbyty Aneurin Bevan, Ebbw Vale



Treglown Court, Caerdydd / Treglown Court, Cardiff

Datganiad y Detholwyr Pensaernïaeth

Architecture Selectors' Statement

"Yet exhilarated by my vision and still not fully awake to harsh reality, I wander on imagining so many citizens having my sort of dreams that one day they resolve to see them actually realised and do."

Os yw pensaernïaeth yn ymwneud yn rhannol â 'breuddwydio' neu ddyheu i greu gwell adeiladau a lleoedd i'n dinasyddion yng Nghymru, dylai'r geiriau barddonol hynny gan Clough Williams-Ellis ym 1971 annog pawb ohonom i gredu bod hapusrwydd a phwrpas mewn dylunio da, a dylid dathlu hyn. Gan fytyrio ar fywyd llawn a phrysur yn dod i'w anterth ym Mhortmeirion, mae Clough Williams-Ellis yn atgoffa pawb ohonom fod lle ar gyfer dylunio llawn dychymyg, ac weithiau y gall y llafurio ac ymdrech arwain at greu lleoedd arbennig o ansawdd dyrchafol. Wrth feirniadu'r cynigion a dderbyniwyd ar gyfer gwobrau ac arddangosfa Pensaernïaeth yng Nghymru eleni, edrychom yn arbennig ar y prosiectau hynny a ddangosodd ddyhead clir i wneud rhagor na dim ond bodloni'r briff, drwy ymgorffori ethos ehangach, profi system, neu ymestyn y briff, i roi llawenydd drwy ddylunio pensaernïol.

Roedd y 28 cynnig a gafwyd eleni yn cynrychioli ystod eang o fathau o adeiladau ar draws ardal ddaearyddol eang. Cyflwynodd 23 practis brosiectau ac roedd 17 cwmni wedi eu lleoli yng Nghymru. Er bod rhai o'r cynlluniau mwy wedi eu lleoli mewn canolfannau trefol mawr, roedd tua hanner wedi eu lleoli mewn trefi marchnad neu leoliadau gwledig. Adeiladau newydd neu estyniadau i adeiladau oedd yn bodoli'n barod oedd mwyafrif y cynigion, gyda'r amrywiaeth o'r ansawdd yn codi disgwyliadau bod dylunio uchelgeisiol a chynaliadwy yn ffynnu ar draws yr ystod o wahanol bractisau amrywiol eu maint. Dewiswyd 11 prosiect ar gyfer yr arddangosfa. O'r rhain, rhoddwyd chwech ohonynt ar restr fer i'w hystyried ar gyfer Y Fedal



Tŷ Hedfan, Pont-faen, Aberhonddu

Aur am Bensaernïaeth neu'r Plac Teilyngdod. Ymwelwyd â'r rhain er mwyn cyfarfod â'r cleient a defnyddwyr yr adeilad i weld a oedd y dyluniad wedi bodloni, neu wedi mynd y tu hwnt i friff y cleient. Roeddem yn falch i glywed bod pob un o'r prosiectau ar y rhestr fer wedi cynnwys y penseiri nid yn unig yn y gwaith dylunio ond drwy gydol y gwaith adeiladu ac wrth ei roi ar waith, ac roedd y cydweithio hwn wedi cyfrannu at lwyddiant y prosiectau a gwblhawyd.

Mae dau brosiect domestig rhagorol yn dangos sut y gall aneddiadau newydd ryngweithio gyda safleoedd gwledig sensitif mewn tirweddau sydd wedi eu gwarchod. Nodir bod Blue Door gan Hall a Bednarczyk yn Sir Fynwy wedi ei ysbrydoli gan siapiau coden hadau'r sycamorwydden a thopograffeg y safle i greu dyluniad unigryw mewn ardal o harddwch naturiol eithriadol ar gyfer pâr wedi ymddeol. Ar y rhestr fer am y Plac Teilyngdod yr oedd Tŷ Hedfan gan Featherstone Young ym Mhont-faen, Aberhonddu.



Treglown Court, Caerdydd

Tŷ pwrpasol ydyw wedi ei ddylunio ar eu cyfer hwy eu hunain a rhagorodd y penseiri mewn trin safle anodd iawn ar lednant afonig, gan nid yn unig fynegi'n urddasol y newid lefel ond hefyd gadw'r coed y mae'r cynllun yn ymwithio iddynt. Mae ei ddefnydd clyfar o ofod, defnyddiau a chyfeiriadau at yr ardal frodorol wedi ei drin yn sensitif, ac felly er bod y prosiect yn uchelgeisiol iawn, mae ei ffurf bragmatig yn gorwedd yn esmwyth yn y dirwedd.

Dim ond un prosiect iechyd a ddaliodd lygaid y detholwyr eleni. Ysbyty Aneurin Bevan gan Nightingale Associates yw'r ysbyty a ariennir yn gyhoeddus cyntaf i ddarparu llety un ystafell wely 100% ac fe'i gyflenwir drwy 'Cynllun Oes:

Fframwaith Adeiladu ar gyfer Cymru', Llywodraeth Cymru. Mae ei ffurf igam-ogam anarferol yn rhoi'r olygfâ orau bosibl ar gyfer pob un o ystafelloedd y cleifion, ac mae'n osgoi'n greadigol ffurf 'cnewyllyn safonol' ysbyty ac wedi ei godi ar ran o safle'r hen waith dur. Mae ei ffurf ailadroddus uniongyrchol yn gweithio'n dda gyda chyfuchliniau'r safle ac yn darparu adeilad ynni isel sy'n batrwm.

Roedd harnesio gwybodaeth y cleient am dechnoleg forol yn ysbrydoliaeth i H²Office gan Gillard Associates yng Nghaerdydd - adeilad arall a gyrhaeddodd y rhestr fer. Yma dewisodd y datblygwr esblygu cynllun cragen a wnaed yn barod, gan weithio'n agos gyda'r pensaer i ddatblygu prototeip y gellir ei leoli yn unrhyw le bron' a'i gludo ar lwythwr isel. Mae'r dyluniad a ddeilliodd yn un cadarn a hyblyg â nifer o ddibenion posibl. Mewn cymhariaeth, mae swyddfeydd arloesol newydd Stride Treglown yn Treglown Court, Caerdydd, yn defnyddio ystod o dechnolegau i greu adeilad dim-carbon gan gyflawni'r lefel amgylcheddol uchaf, sef 'Eithriadol' fel y cydnabyddir gan Sefydliad Ymchwil Prydain. Cydnabu'r detholwyr bod y dylunwyr wedi ymdrechu i greu amgylchedd swyddfa ynni isel o safon uchel, sy'n gweithio'n dda ar gyfer defnyddwyr yr adeilad. Mae'r penseiri wedi cyflawni hyn i gyd gydag elfen o ddawn a dychymyg.

Roedd y grŵp mwyaf o gynigion yn ganolfannau adnoddau a sefydliadau addysg, gydag 11 prosiect wedi eu cyflwyno, ac o'r rheini dewiswyd pum cynllun i'w harddangos. Mae dau o'r rhain yn enghreifftiau o ddatblygiad trefol ar raddfa fawr, ac wedi ennill gradd 'Ardderchog' gan BREEAM. Mae Campws Canol y Ddinas Prifysgol Cymru, Casnewydd yn gynllun beiddgar gan BDP, sy'n defnyddio safle tir llwyd yng nghanol Casnewydd.



ACE² (Canolfan Ynni ac Amgylchedd Aberddawan)

Caiff darlithfeydd a stiwdios celfyddydau perfformio eu cysylltu gan ofod arddangos gwydrog 'passeggiata' sy'n edrych dros Afon Wysg. Mae Ysgol Reoli newydd Austin Smith Lord yn UWIC, Caerdydd, yn darparu adeilad nodedig gan fabwysiadu ffurf gyfoes uniongyrchol. Mae gofod atriwm celfydd yn cysylltu ystafelloedd dosbarth, darlithfeydd a gweithdai gyda chryn hunanhyder.

Gwnaed argraff arbennig ar y detholwyr gan dri phrosiect, pob un yn wahanol ond yn rhannu gwerthoedd cynaliadwyedd tebyg gan ddefnyddio defnyddiau a chreffftwaith sydd i'w cael yn lleol. Y cyntaf, a'r lleiaf o'r rhain yw enillydd y Plac Teilyngdod - Canolfan Adnoddau Amgylcheddol yng Nglyn Ebwy gan Uned Ymchwil Dylunio Cymru. Yma, gyda chyllideb fechan iawn, darperir cyfleusterau ar gyfer plant ysgolion lleol a'r gymuned i archwilio treftadaeth ac ecoleg yr hen waith dur yng Nglyn Ebwy. Mae system strwythurol sy'n defnyddio toreth o byrwydd Sitca yn creu prosiect cynnil a chadarn sy'n nythu ddestlus yn y safle maes llwyd. Yn ogystal â hyrwyddo modd systematig o fanteisio ar ddefnyddiau o'r ardal, mae'r cynllun yn aildefnyddio gweddillion y gwaith dur, gan addasu sylfeini concriid gwreiddiol y pyllau oeri i gynnal amrywiaeth o fywyd gwylt, ac arddangos ethos o gynaliadwyedd diwylliannol yn ogystal ag amgylcheddol.

Mae un o'r cynlluniau eraill ar y rhestr fer, ACE² (Canolfan Ynni ac Amgylchedd Aberddawan) gan Loyn & Co., yn creu prosiect carbon niwtral mewn gorsaf bŵer ar safle arfordirol o ddiddordeb gwyddonol arbennig. Anogwyd Npower gan y penseiri i leoli'r adeilad ar frigiad amlwg yn edrych allan dros y môr a'r oerwyr dŵr, yn hytrach na dewis y safle llai heriol wrth y fynedfa i'r orsaf bŵer. Mae'r penderfyniad hwn wedi talu ar ei ganfed ac mae'r adeilad newydd nid yn unig yn darparu canolfan ddysgu newydd ar gyfer ysgolion a cholegau, ond hefyd ganolfan hyfforddi staff ddeniadol. Mae'r adeilad newydd yn syml a chadarn â'r 'muriâu esgyl' trawiadol wedi eu hadeiladu mewn dur galfanedig a rhwyll dellt, gan arddangos nodweddion ynni adnewyddadwyr adeilad. Mae ffenest furiog ar oledd fawr yn wynebu'r de wedi ei gosod ar ongl i atal disgleirdeb yr haul ac mae holl rannau'r adeilad wedi eu dewis fel ymateb ymarferol i'r safle.

Wedi ei gynnwys ar y rhestr fer ar gyfer Y Fedal Aur, gyda Chanmoliaeth Uchel fel ail agos iawn, mae adeilad WISE, a gynlluniwyd gan Pat Borer a David Lea, yng Nghanolfan y Dechnoleg Amgen, Machynlleth. Defnyddir hwn yn bennaf ar gyfer addysg, gan ddarparu cyrsiau mewn pensaerniaeth, yr amgylchedd ac ynni adnewyddadwy, yn ogystal â chynadleddau a chyrsiau byr i'r cyhoedd. Mae sesiynau 'Planning for Real' yn cynnwys defnyddwyr yr adeilad a dewis gofalus o ddeunyddiau a dulliau adeiladu gydag ynni ymgorfforedig isel, wedi creu adeilad i'w efelychu. Mae CAT wedi bod yn lle ar gyfer treialu technoleg newydd ers cryn amser, felly mae'n addas bod yr adeilad newydd yn defnyddio ystod o dechnolegau adnewyddadwy ac egwyddorion dylunio i ddangos sut y gellir cyflawni dylunio da mewn ffordd amgylcheddol gyfrifol. Er bod y ganolfan newydd wedi ei gwasgu i ofod cymharol fychan gerllaw tomen lechi, drwy ddefnyddio cyfres o gyrtiau gwneir y defnydd gorau posibl o olau naturiol ac mae i'r adeilad naws agored ac awyrog. Gwnaed argraff arbennig ar y detholwyr gan y ddarlithfa, sy'n gylchol yn ei chynllun ac sydd wedi ei goleuo oddi uchod drwy ddysgl dro y gellir ei symud i gymedroli lefelau golau. Mae hon, ynghyd â mur golau symudol a thechnoleg hyrddio pridd yn gwneud yr adeilad hwn yn unigryw. Mae WISE yn dyst i ddegawdau o ddatblygu pwrpasol mewn arfer cynaliadwy, a theimlai'r detholwyr y dylai'r prosiect hwn gael ei gydnabod am ei ansawdd anghyffredin o uchel.

Enillydd Y Fedal Aur am Bensaerniaeth 2011 yw Oriell Mostyn yn Llandudno. Dyma gartref oriel gelf gyfoes ac mae'n adeilad rhestredig Gradd II. Cyflogwyd Penseiri Ellis Williams i ychwanegu dwy oriel newydd at y rhai presennol, wedi eu cysylltu gan ofod concrid beiddgar a adwaenir fel 'Y Tiwb'. Gweithiodd y cerflunydd Lois



Campws Canol y Ddinas, Prifysgol Cymru, Casnewydd

Williams fel artist ymgynghorol ar gyfer y prosiect gan argymhell y dylai'r ychwanegiadau newydd gael ... "symlwrwydd, cynildeb a soffistigeiddrwydd - yn ogystal ag un neu ddau syrpreis." Gwelsom y rhinweddau hyn dro ar ôl tro a gwnaed argraff arnom gan y ffordd yr oedd golau naturiol wedi ei dynnu i mewn i'r adeilad, a sut yr oedd y gofodau oriel yn cysylltu â'i gilydd yn ddi-dor, gan nid dim ond darparu'r amgylchedd delfrydol ar gyfer arddangosiadau. Mae'n amlwg yn ofod dyrchafol y gellir ei fwynhau'n fawr gan ymwelwyr. Dewiswyd Oriell Mostyn fel enillydd teilwng Y Fedal Aur am Bensaerniaeth am ei hymateb bensaerniol hynod uchelgeisiol a hardd, a hefyd am y cynildeb a ddangoswyd mewn gweithio gydag adeilad rhestredig, a haelioni'r ymateb trefol wrth amlygu'r oriel i fod yn dirmod dinesig o bwysigrwydd cenedlaethol i Gymru.

Mhairi McVicar, Simon Venables

Datganiad y Detholwyr Pensaernïaeth

Architecture Selectors' Statement

"Yet exhilarated by my vision and still not fully awake to harsh reality, I wander on imagining so many citizens having my sort of dreams that one day they resolve to see them actually realised and do."

If architecture is partly about 'dreaming' or aspiring to create better buildings and places for our citizens in Wales, these poetic words from Clough Williams-Ellis in 1971 should encourage us all to believe there is a joy and purpose in good design and this should be celebrated. Reflecting on a full and active life culminating in Portmeirion, Clough Williams-Ellis reminds us all that there is a place for imaginative design and sometimes the toil and effort can lead to the creation of special places of uplifting quality. In judging the entries received for this year's Architecture in Wales awards and exhibition, we looked, in particular, for those projects which demonstrated a clear ambition to do more than simply meet the brief, by embodying a wider ethos, testing a system, or extending the brief, to bring joy through architectural design.

This year's 28 entries represented a wide range of building types spread across a large geographic area. 23 practices submitted projects with 17 firms based in Wales. While some of the larger schemes were located in major urban centres, about half were situated in market towns or rural locations. The majority of entries were new buildings or extensions to existing structures, the variety and quality of which raises expectations that ambitious and sustainable design is flourishing across the range of practice sizes. 11 projects were selected for the exhibition. Of these, six were shortlisted for consideration for the Gold Medal for Architecture or Plaque of Merit. All these were visited to meet the client and building users to see whether the design had fulfilled – or exceeded - the client's brief. We were pleased to learn that all of the six shortlisted projects



Blue Door, Llanisien, Monmouthshire

had involved the architects not only in design but through construction and implementation, and this involvement had contributed to the success of the completed projects.

Two outstanding domestic projects demonstrate how new dwellings can interact with sensitive rural sites in protected landscapes. Blue Door in Monmouthshire by Hall and Bednarczyk is noted as being inspired by the shapes of sycamore seed pods and the topography of the site to create a bespoke design for a retired couple in an area of outstanding natural beauty. Shortlisted for the Plaque of Merit was Featherstone Young's Tŷ Hedfan in Pont-faen, Brecon. A bespoke house designed for themselves, the architects excelled in handling a very difficult site at the tributary of a small river, not only gracefully articulating the change of level but also retaining the woodland into which the scheme projects. Its clever use of space, materials and references to local vernacular have been handled sensitively, so while the project is highly ambitious, its pragmatic form sits comfortably in the landscape.



Ysbyty Aneurin Bevan, Ebbw Vale

Only one health project caught the eye of the selectors this year. Nightingale Associates' Ysbyty Aneurin Bevan, is the first publically funded hospital to provide 100% single bedroom accommodation and is delivered via the Welsh Government's 'Designed for Life : Building for Wales Framework'. Its unusual zig-zag form provides optimum orientation for each of the patient rooms and creatively moves away from the 'standard nucleus' hospital form and is built on part of the former steelworks' site. Its direct repetitive form works well with the site contours and provides an exemplary low energy building.

Harnessing your client's knowledge of marine technology proved an inspiration for Gillard Associates' shortlisted H²Office, in Cardiff. Here the developer chose to evolve a

prefabricated shell design, working closely with their architect, to develop a prototype that could be located 'just about anywhere' and transported on a low loader. The resulting design is robust and flexible with numerous possible applications. By comparison, Stride Treglown's innovative new offices in at Treglown Court, Cardiff uses a range of technologies to create a zero carbon building achieving the highest environmental level of 'Outstanding' as recognised by the British Research Establishment. The selectors recognised the designers had aspired to create a high quality, low energy office environment, which works well for its building users. The architects have achieved all this with a degree of flair and imagination.

Resource centres and educational establishments formed the largest group of entries with 11 projects submitted and of those, five schemes were chosen for exhibition. Two of these are examples of large scale urban development and BREEAM 'Excellent' rated. The City Centre Campus for University Wales in Newport is a bold design by BDP, which utilises a brownfield site in the heart of Newport. Lecture rooms and performing arts studios are linked by a 'passeggiata' glazed exhibition space looking over the River Usk. Austin Smith Lord's new School of Management at UWIC in Cardiff provides a signature building adopting a direct contemporary form. A skilful atrium space, links classrooms, lecture theatres and workshops with great aplomb.

The selectors were particularly impressed with three projects, all different but sharing similar values of sustainability using locally sourced materials and craftsmanship. The first and smallest of these is the Plaque of Merit winner, the Environmental Resource Centre in Ebbw Vale by Design Research Unit Wales. Here, on a very modest budget, facilities are provided for local school



Environmental Resource Centre Ebbw Vale

children and the community to explore the heritage and ecology of the former steelworks at Ebbw Vale. A structural system utilising abundant sitka spruce, creates a modest and robust project which nestles into the brownfield site. As well as promoting a systematic means of making use of regional materials, the design re-uses remnants of the steelworks, adapting the original concrete bases of the cooling ponds to support an abundant array of wildlife, demonstrating an ethos of cultural as well as environmental sustainability.

The shortlisted ACE² (Aberthaw Centre for Energy and Environment) by Loyn & Co. creates a carbon neutral project at a power station on a coastal site of special scientific interest. The architects encouraged NPower to locate the building on a prominent outcrop looking out over the sea and the water coolers, rather than choosing the less challenging site next to the power station entrance. This decision has paid dividends and the new building not only provides a learning centre for schools and colleges but an appealing staff training centre. The new building is simple and robust with striking 'fin walls' constructed in galvanised steel and lattice mesh, showcasing the building's renewable energy features. A large sloping window wall facing due south is angled to cut out glare and all the building components have been chosen as a practical response to the site.

Shortlisted for the Gold Medal, and Highly Commended as a very close runner up, is the WISE building, designed by Pat Borer and David Lea, at the Centre for Alternative Technology, Machynlleth. This is used primarily for education, providing courses in architecture, environment and renewable energy, as well conferences and short public courses. 'Planning for real' sessions involving the building users and the careful choice of materials and

constructive methods with low embodied energy, has created an exemplar building. CAT has long been a place trialling new technology, so it seems fitting the new building employs a range of renewable technologies and design principles to demonstrate how good design can be achieved in an environmentally responsible way. Although the new centre is packed into a relatively small space adjacent to a slate tip, by using a series of courtyards, natural light is maximised and the building has a spacious and airy feel. The selectors were particularly impressed by the lecture theatre, which is circular in plan and top lit via a rotating dish that can be adjusted to moderate light levels. This combined with a moving light wall and earth rammed technology makes this building somewhat unique. WISE represents decades of dedicated development in sustainable practice, and the selectors felt that this project should be recognised for its extraordinarily high quality.

The 2011 Gold Medal for Architecture winner, Mostyn Gallery in Llandudno is the home of a contemporary art gallery and is a Grade II listed building. Ellis Williams Architects were employed to add two new galleries to the existing ones, linked by a bold concrete space known as 'The Tube'. Sculptor Lois Williams acted as consultant artist for the project recommending that the new additions should have ... "simplicity, subtlety and sophistication – plus one or two surprises." We found these qualities in abundance and were impressed by the way natural light had been brought into the building and the gallery spaces link together seamlessly, not only providing the ideal environment for exhibits, but clearly a highly enjoyable and uplifting space for visitors. Mostyn Gallery was selected as worthy of the Gold Medal for Architecture both for its highly ambitious and beautifully executed architectural



ACE² (Aberthaw Centre for Energy and Environment

response, but also for the subtlety demonstrated in working with a listed building, and the generosity of the urban response in highlighting the gallery as a civic landmark of national importance to Wales.

Mhairi McVicar, Simon Venables

68 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: Jonathan Adams, Chris Bird-Jones

Dyfernir yr Ysgoloriaeth Bensaerniaeth i:

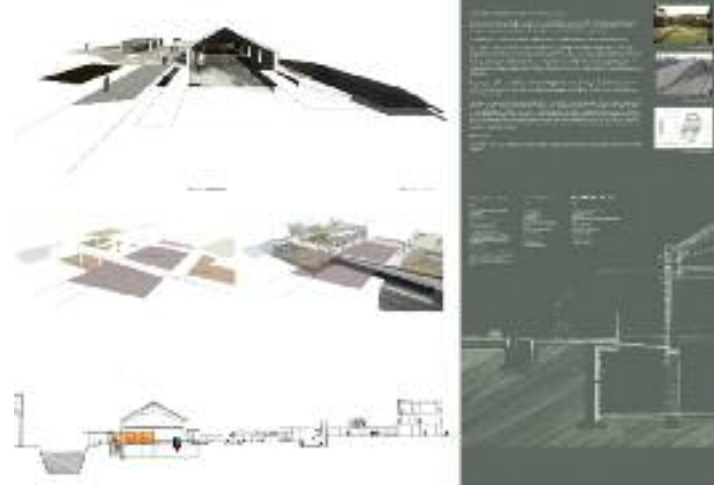
Rhys Nicholas Abertawe.

Eleni cafwyd detholiad da o gynigion o bob rhan o'r Deyrnas Unedig. Gwnaethom edrych ar ystod amrywiol o bortffolios gan ymgeiswyr mewn deg prifysgol wahanol a gan rai wedi eu lleoli mewn cwmnïau pensaernïol.

Roedd amrywiaeth eang o waith, peth ar gamau cynnar eu cyrsiau dylunio ac yn dangos ymrwymiad, gallu ac addewid, tra bod eraill yn dangos datblygiad manwl helaeth ac agweddau aeddfed a wireddwyd yn ddatganiadau deallus. Roedd yn galonogol i weld lluniadaeth unigol a modelau 'â llaw' ochr yn ochr â defnydd digidol crefftus a chyflwyniadau wedi'u prosesu. Roedd safon y rhan fwyaf o'r gwaith ar y cyfan yn dda iawn, yn uchelgeisiol ac yn greadigol.

Roedd maes diddordeb y prosiectau a gyflwynwyd yn amrywio o effaith seilwaith ar y ddinas i ailadeiladu cymdeithasol, bioamrywiaeth a photensial ffermio yng nghanol y ddinas, i drafnidiaeth ecogyfeillgar ac adeiladu hybrid, dylunio tai sy'n ateb y diben ac adfywio trefol. Ceisiodd pob prosiect gofleidio dulliau adeiladu cynaliadwy, technoleg a deunyddiau sy'n dod i'r amlwg wrth ystyried heriau amgylcheddol, cymdeithasol ac economaidd.

Rhododd y portffolios cryfaf gryn sylw i gyfansoddiad aesthetig harddwych, integreiddio gofod mewnol ac

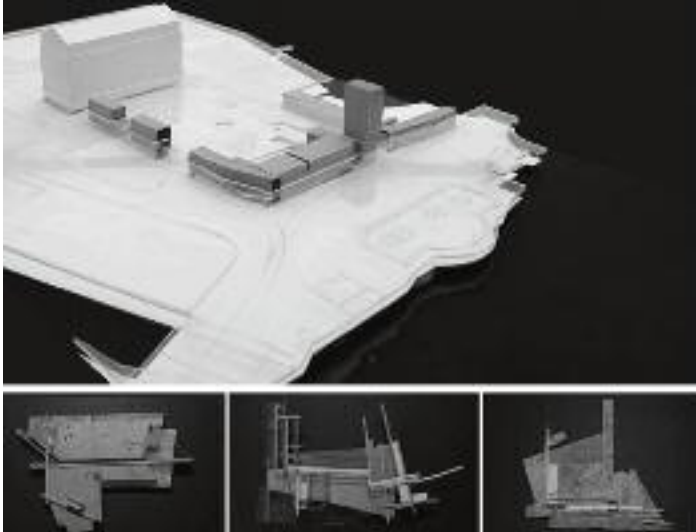


Masterplanning Birmingham Rhys Nicholas.

allanol yn ofalus, ymateb sensitif i olau dydd wedi ei gyfuno â'r defnydd o ddeunyddiau o ansawdd. Roedd datblygiad sensitif syniadau newydd yn integreiddio nodweddion oedd yn procio'r meddwl ac yn cydnabod y rôl y gall pensaerniaeth ei chwarae mewn cydio'r presennol wrth y dyfodol, lle mae creadigedd ac arloesedd yn elfennau hollbwysig.

Roedd pedwar ymgeisydd yn teilyngu sylw arbennig - Thomas Cardew, Llinos Glyn, Charlie Kentish a Richard Winter. Cyflwynodd pob un ohonynt bortffolios aeddfed, gorffenedig a phroffesiynol o waith wedi ei egluro'n dda ac yn dangos deunydd datblygu ymarferol a chreadigol a manylder strwythurol ar gyfer cynlluniau deallus.

Er ein bod yn cydnabod y rheidrwydd i lawer o'r ymgeiswyr ddatgan y byddent yn defnyddio'r Ysgoloriaeth Bensaerniaeth i dalu eu ffioedd ar gyfer astudiaethau pellach, teimlem nad oedd y defnydd hwn yn unol ag ysbryd manteisio ar gyfle arbennig y wobr. Gan ganolbwyntio ar yr ystyriaeth hon roedd un portffolio yn



Institute of Communications Rhys Nicholas.

amlwg ar y blaen, sef un Rhys Nicholas. Cefnogwyd ei gyflwyniad trawiadol gan ddatganiad ystyrion o fwriad i ddefnyddio'r wobwr i hyrwyddo ymhellach ei ddealltwriaeth o bensaerniaeth greadigol, drwy dreulio "mis yn archwilio Japan - gwlad y mae ei hamgylchoedd trefol dwys wedi eu croesi a'u cysylltu drwy un o rwydweithiau seilwaith mwyaf eang y byd. Yma mae gofod yn brin, lle mae pob metr sgwâr yn gorfod bod yn destun meddwl a'i ddefnyddio i bwrpas, uwchben ac o dan y tir".

Dyfernir yr Ysgoloriaeth Bensaerniaeth i Rhys Nicholas.

Mae creadigrwydd, arloesedd a dylunio yn hollbwysig i Gymru, y DU a'r tu hwnt, ac mae angen i'n doniau ifanc ganolbwyntio ar yr uchelgais hon ar gyfer dyfodol cynaliadwy. Gyda'r dyfarniad hwn gallwn gydnabod a chefnogi doniau Cymru wrth iddynt ddatblygu eu creadigrwydd unigol er mwyn siapio'r dyfodol gwell hwn.

Jonathan Adams, Chris Bird-Jones

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: Jonathan Adams, Chris Bird-Jones

The Architecture Scholarship is awarded to:
Rhys Nicholas Swansea

This year there was a healthy application of submissions from across the United Kingdom. We viewed a diverse range of portfolios from applicants at ten different universities and from those placed in architectural practices.

There was a wide variety of work, some at the early stages of their design courses showing commitment, competency and promise, whilst others showed extensive detailed



Masterplanning Birmingham Rhys Nicholas.

70 Ysgoloriaeth Bensaerniaeth Architecture Scholarship



Pleasure Town Putney Rhys Nicholas.

development and mature approaches, culminating in intelligent statements. It was encouraging to see individual craftsmanship and handmade models alongside skilled digital manipulations and processed presentations. The standard of the majority of the work was generally very good, ambitious and creative.

Concerns within the presented projects ranged from, the impact of infrastructure on the city, to social reconstruction, biodiversity and the potential for inner city farming, to eco friendly transport and hybrid building, bespoke house design and urban regeneration. All projects attempted to embrace sustainable building methods, advancing technology and materiality whilst considering environmental, social and economic challenges.

The strongest portfolios showed considered attention for elegant aesthetic composition, careful integration of

interior and exterior space, sensitive response to daylight combined with the use of quality materials. The successful development of new ideas integrated thought provoking qualities and recognised the role that architecture can play in binding the present with the future, where creativity and innovation are vital elements.

There were four applicants that merit special mention - Thomas Cardew, Llinos Glyn, Charlie Kentish and Richard Winter. They all presented mature, polished, professional portfolios of well articulated project work that show practical, creative development material and structural detailing for intelligent schemes.

While we fully acknowledged the necessity for many of the applicants to state that they would use the Architecture Scholarship to pay their fees for further study, we felt that this use was not in the special, opportunistic spirit of the award. With this focused consideration one portfolio stood out, that of Rhys Nicholas. His impressive submission was supported by a considered statement of intent, to use the award to further his understanding of creative architecture by spending "a month exploring in Japan – a country whose dense urban environments are intersected and connected through one of the world's most extensive infrastructural networks. Here, space is a commodity whereby every square metre has been thought about and put to use, above and below ground."

The Architecture Scholarship is awarded to Rhys Nicholas.

Creativity, innovation and design are vital to Wales, the UK and beyond, and we need our young talent to focus on this ambition for a sustainable future. With this award we can acknowledge and support our Welsh talent in pursuit of their individual creativity towards shaping this better future.

Jonathan Adams, Chris Bird-Jones

Heb Eiriau : Ffotograffau Geoff Charles

Peter Fennemore a Russell Roberts

Pan wahoddwyd ni rai misoedd yn ôl i gasglu arddangosfa o ffotograffau gan Geoff Charles, ni wnaethon betruso cyn derbyn y cynnig. Gyda'n diddordeb cyffredin mewn archifau, cof cenedlaethol, hanes a gwleidyddiaeth ddiwylliannol, roeddem am ymchwilio fframiau cyfeiriadaeth amgen ar gyfer ymgysylltu â'r casgliad enfawr hwn o dros 120,000 delwedd. Mae'r rhan fwyaf o'r cynnyrch hwn wedi ei gysylltu'n anochel â gwaith Geoff Charles fel ffotograffydd y wasg i amryw o bapurau rhanbarthol a chenedlaethol dros gyfnod o 40 mlynedd.

Or cychwyn cyntaf gwelsom fod llawer o'r ffotograffau yn meddu ar ansawdd oedd yn awgrymu ffyrdd eraill i fyfyrio ar y bobl, y digwyddiadau a'r lleoedd a ddarlunnir. Roedd nodweddion gweledol ei luniau hefyd yn rhoi cyfle i fyfyrio ar gyfrwng ffotograffiaeth ei hun sy'n benodol i yrfa Geoff Charles a chwmpas ehangach diwylliant gweledol.

Roedd dod o hyd i ffurf i gyfleu ein hystod o ddiddordebau wedi deillio ar ddefnyddio amryw gyfryngau, hen a newydd. Mae *Heb Eiriau* yn symud rhwng fformatau printiau, tafluniadau, ffilm a phapurau newydd, sy'n awgrymu nid yn unig bosibiliadau diwylliannol ffotograffau ond hyblygrwydd cynyddol delweddau a gynhyrchir drwy'r cyfrwng digidol. Er mwyn edrych ar y casgliad hwn mewn modd gwahanol, gwnaethom drosi ffotograffau Geoff Charles yn brintiau modern, trosiadau a



Salem, Cefnycymerau (1954)
Llyfrgell Genedlaethol Cymru / National Library of Wales

olygodd wneud printiau yn aml lle nad oedd rhai wedi bodoli o'r blaen. Hefyd gwnaethom greu tafluniad sleidiau o'r casgliad yn seiliedig ar gategorïau sy'n bodoli eisoes a rhai dychmygol, ffilm yn cyfuno ei ffotograffau â phrosiect bachgen ysgol yn dogfennu boddi Cwm Tryweryn, a phapur newydd a baratowyd at y diben sy'n dychwelyd ei luniau i'r dudalen brintiedig. Wrth greu cyd-destunau newydd ar gyfer ei luniau rydym yn ymwybodol beth all trosiadau o'r fath olygu i'r rhai hynny sy'n gweld lluniau Geoff Charles mewn goleuni arbennig, ond rydym wedi troedio'n ofalus, yn chwareus mewn manau, ac wrth

wneud hynny wedi cyflwyno dimensiynau eraill i ffotograffydd poblogaidd a gwaith ei fywyd.

Yn *Heb Eiriau* rydym hefyd wedi cadw'r ffotograffau hynny sy'n hawlio lle blaenllaw yn nychymygy hanesyddol Cymru, megis y portread o Carneddog a'i wraig (1945). Gan gofio bod lluniau o'r fath sy'n cyfleu synnwyr dwfn o genedligrwydd mae'n ddadleuol beth fu'r prif ysgogiad wrth wneud detholiadau o waith Geoff Charles ar gyfer llyfrau ac arddangosfeydd hyd yma. Tra'n cydnabod hyn, ein bwriad oedd mentro ymhellach, a gwahodd dehongliadau eraill o'i ffotograffau a'i gyfnod, i ganfod delweddau nad ydynt yn hawdd i'w datrys fel mynegiadau clir o hunaniaeth Gymreig ac i ddod o hyd i rai sy'n siarad yn wanhaol am Gymru a gwerthoedd eraill sydd y tu hwnt i dudalennau papurau lleol a chasgliadau cenedlaethol.

Fel ffotograffydd y wasg ni newidiodd profesiwn Geoff Charles fawr ddim o ran ei broses a'i fformat am y rhan fwyaf o'i fywyd gweithio. Roedd ffotograffau ar y cyfan yn bethau materol oedd angen eu gwneud drwy ddefnyddio cemeg, ffilm a phapur, ond mae'r hyblygrwydd a chyflymder sydd nawr yn nodweddu'r cyfrwng digidol yn cyflwyno rhyngwyneb lle mae gan ffotograffau y potensial i fod yn fwy ysbeidiol, defnyddiadawy a hydrin. Yn eu hanfod, mae papurau newydd yn fyrhoedlog. Yn aml cânt eu darllen ac yna eu bwrw o'r neilltu, eu gadael ar drenau a bysiau, eu defnyddio at ddibenion eraill, eu tafllu, eu hanghofio. Anaml y caiff ffotograffau a welir ar eu tudalennau eu cofio heblaw am y rhai sy'n gysylltiedig â digwyddiadau hanesyddol neu llawn sgandal, mae'r gweddill yn perthyn i draffig storïau cyfarwydd. Mae'r rhan fwyaf o'r delweddau a gyflwynir yn *Heb Eiriau* yn cynnig myfyrdod



John a Mabel Evans, Capel Celyn (1961)
Llyfrgell Genedlaethol Cymru / National Library of Wales

mwy pwylllog o ddarluniau yr oedd eu bywyd gwreiddiol efallai yn fyr fel delweddau tôn golau y gellid eu hepgor.

Wedi ei eni i deulu dosbarth gweithiol ym Mrymbo ym 1909, roedd bywyd Geoff Charles i'r dyfodol i ryw raddau wedi ei dynghedu i droi o amgylch y diwydiannau glo a dur a arferai ddominyddu'r ardal hon. Fodd bynnag, meddai ar allu i ysgrifennu a anogwyd yn ei ddyddiau ysgol, ac yn ddiweddarach enillodd ysgoloriaeth i astudio Newyddiaduraeth ym Mhrifysgol Llundain. Ar ôl graddio ym 1928 gweithiodd am gyfnod byr fel newyddiadurwr i'r *Western Mail*, ac wedyn i'r *Mountain Ash and Aberdare*



Arddangosfa o hen fapiau Cymru, ger Conwy /
Exhibition of old Welsh maps, near Conwy (1964)
Llyfrgell Genedlaethol Cymru / National Library of Wales

Express, cyn cael cyfnod o waith mwy penodol yn Guildford gyda'r *Surrey Advertiser*. Ym 1934, dychwelodd adref i weithio i'r *Wrexham Star*. Yn fuan wedi ymuno, riportiodd ar Drychineb Glofa Gresfordd lle y llwyddodd, ar ôl cael mynediad i'r 'lamprwm', i sylweddoli bod y ffigur swyddogol o 100 o bobl o dan ddaear yn gamarweiniol iawn.

Dechreuodd Geoff Charles weithio gyda ffotograffiaeth yn y *Wrexham Star*. Ym mis Mawrth 1936 cyfunwyd y papur â'r *Wrexham Advertiser* lle y cynigiodd Rowland Thomas,

y rheolwr gyfarwyddwr, swydd rheolwr adran ffotograffiaeth Woodalls Newspapers i Geoff Charles. Yna symudodd i'r Drenewydd i fod yn gyfrifol am y *Montgomeryshire Express* lle cyfarfu â'r newyddiadurwr rhyfeddol John Roberts Williams y bu'n darlunio storïau ar gyfer *Y Cymro* iddo. Wrth i'r Ail Ryfel Byd ddechrau defnyddiwyd ffotograffiaeth Geoff Charles i gefnogi Pwyllgor Gweithredol Amaethyddol Rhyfel i gynorthwyo i weithredu arfer ffermio gwell. Yn anffodus, dinistriwyd llawer o'r deunydd ffotograffig o'r cyfnod hwn gan dân.

Yn dilyn y rhyfel dychwelodd i weithio i'r *Cymro*, lle'r oedd John Roberts Williams erbyn hyn yn olygydd. Am weddill ei yrfa hir parhaodd Geoff Charles i weithio i amrywiaeth o bapurau lleol a rhanbarthol yn cynnwys y *Farmers Weekly* hyd at y 1970au. Bu farw yn y fflyddyn 2002.

Roedd adolygu bywyd gwaith y ffotograffydd nodedig hwn drwy ddalennau cyswllt a'r gronfa ddata a leolir yn Llyfrgell Genedlaethol Cymru yn dasg a oedd yn peri sawl her. Roedd rhai ohonynt yn rhai y gallem eu hwynebu yn gadarn, eraill i'w gadael ar gyfer prosiectau i'r dyfodol. Yr hyn sy'n amlwg yw bod ei ddewis o ddeunydd pwnc a'i luniau mwyaf oesol yn tanlinellu dolen gref a grëwyd rhwng y ffotograffydd a phobl yn y dinasoedd, y trefi a'r pentrefi lle bu'n gweithio. Cyfraniad mawr Geoff Charles yw'r map gweledol helaeth o draddodiadau dwfn a moderneiddiad Cymru.

Fel teitl, mae *Heb Eiriau* yn awgrymu'r berthynas bwysig oedd rhwng lluniau Geoff Charles yn ystod ei yrfa â phenawdau a storïau o gymharu â'r modd y cânt eu cyflwyno yn yr arddangosfa hon. Ni fwriadwyd i'r cyfryw luniau gael eu dangos yng nghyd-destun oriel, na hyd yn oed i gael eu hystyried fel gwaith celf. Fodd bynnag, mae ffotograffwyr y wasg yn datblygu diddordeb aesthetig yn eu crefft creu lluniau, a siaradodd Geoff Charles gydag edmygedd am waith newyddiadurwyr lluniau mewn cylchgronau megis y *Picture Post*. Ceir hefyd diddordeb cynyddol mewn ffotograffiaeth a ddiffinnir yn aml fel iaith y werin. Gwelwn elfen o hyn yn ffotograffau Geoff Charles, ond hefyd gwelir dylanwadau eraill a diddordebau ehangach y tu hwnt i'r lleol.

Fel cofnod cymdeithasol a hanesyddol, mae Casgliad Geoff Charles yn amhrisiadwy. Mae ei newyddiadura ar ddigwyddiadau yn ymwneud â Thryweryn a Chapel Celyn yn gyfres o bortreadau a thirluniau a drafodir yn ofalus sy'n tystio i'r tarfu, y gost bersonol a'r dichter gwleidyddol a ddilynodd. O'i weld fel llun llonydd o fewn ffilm a wnaed gan fechgyn Ysgol Friars, Bangor, yn nechrau'r 1960au, mae gwaith llawn empathi Geoff Charles i'w weld yng nghyd-destun ehangach yr angen cymdeithasol ac economaidd a oedd yn sail i'r penderfyniad i foddi Cwm Tryweryn. Mae'r cyfarfyddiad hwn rhwng delweddau llonydd a symudol yn tanategu tensiynau sy'n bodoli ac yn dangos rhai gwahaniaethau diwylliannol pwysig rhwng cyfryngau fel ffurfiau ar adrodd stori. Yn yr un modd, yn y tafluniadau o ddelweddau i gategoriâu amrywiol rydym yn symud rhwng ei sylw helaeth i'r economi wledig, y car modur a thechnoleg fodern, a chategoriâu mwy rhyfedd megis 'Y Fenyw Fwyaf Ffasiynol yng Nghroesoswallt', 'Trychinebau' a 'Gorsafoedd Petrol'.

Er bod Geoff Charles yn perthyn i oes cyfrwng newyddion gwahanol, mae ei ffotograffau fel cyfyrddiad gweledol â'r gorffennol hefyd yn cyd-daro â'r presennol. Mae'r porthiant ffotograffau oedd ei bapurau newyddion eu hangen yn parhau; mae lluniau ysgol, lleoliadau troseddau, damweiniau, seremonïau sifil a gwyliau yn hanfodol i greu cysylltiadau rhwng pobl yn lleol, rhanbarthol a chenedlaethol.

Drwy'r arddangosfa hon gwahoddwn archwiliad manylach o luniau'r wasg byrhoedlog gan Geoff Charles i ystyried sut y gall delweddau o'r fath ar ôl eu tynnu o'u cyd-destun gwreiddiol, barhau i fod yn berthnasol iawn am y byd o'n cwmpas, ond hefyd yn ddarnau dirgel ohono nad sydd ar unwaith yn gwneud synnwyr. Mae *Heb Eiriau* yn ymchwiliad penagored ar Gasgliad Geoff Charles, a chwiliwn am yr elfennau hynny ohoni sydd eto i ddod i'r golwg yn ogystal ag ail-framio agweddau mwy cyfarwydd ohoni. Ein bwriad yw annog myfyrio pellach na'r cyfarwydd sydd amgen na phapurau newydd, fel y daw yn adnodd mwy allweddol a gwahanol ar gyfer meddwl am le a dylanwad ffotograffiaeth.

Yn y pen draw, mae *Heb Eiriau* yn cynnig persbectif newydd drwy ganolbwyntio ar y ffotograffau eu hunain a'u hail gyflwyno, nid dim ond fel cyfeiriadaeth hanesyddol, ond fel trosiadau amgen sy'n cynnwys cyfrwng newydd, papurau newyddion, ffilm a thafllunio. Mae'n ddatiliad gwahanol i wneud cyfoeth a lled archif Geoff Charles yn fwy adnabyddus ac yn un a ddeallir yn well.

Gwiredir *Heb Eiriau* : *Ffotograffau Geoff Charles* gyda chefnogaeth Llyfrgell Genedlaethol Cymru, Prifysgol Cymru, Casnewydd a Phrifysgol Fetropolitan Abertawe. Cefnogir yr arddangosfa gyda grant gan Gyngor Celfyddydau Cymru.

Without Words : The Photographs of Geoff Charles

Peter Finnemore and Russell Roberts

When we were invited some months back to put together a modest exhibition of photographs by Geoff Charles, there was no hesitation in accepting the offer. With our shared interests in archives, national memory, history and cultural politics, we wanted to explore alternative frames of reference for engaging with this vast collection of over 120,000 images. Most of this output is inextricably linked with Geoff Charles' work as a press photographer for various regional and national newspapers spanning 40 years.

From the outset, we saw many photographs as possessing qualities that suggested other ways to reflect on the people, events and the places depicted. The visual characteristics of his pictures also presented an opportunity to reflect on the medium of photography itself that is both specific to Geoff Charles' career and to the wider sphere of visual culture.

Finding a form to convey our range of interests resulted in using various media both old and new. *Without Words* moves between prints, projections, film and newspaper formats, a gesture that speaks not only to the cultural possibilities of photographs but to the increasing fluidity of images brought into being through digital media. To approach this collection in a different light, we made new translations of Geoff Charles' photographs as modern prints, translations that often involved making prints where previously none had existed. We also created slide projections from the collection based on existing and



T.G. Mitchell (1942)
Llyfrgell Genedlaethol Cymru / National Library of Wales

imagined categories, a film combining his photographs with a schoolboy project documenting the flooding of the Tryweryn valley, and a bespoke newspaper that returns his pictures to the printed page. In creating new contexts for his pictures we are mindful what such translations might mean for those who see Geoff Charles' pictures in a certain light but, we have trod carefully, playfully in parts, and in doing so have introduced other dimensions to a much cherished photographer and his life's work.

In *Without Words* we have also retained those photographs that occupy a dominant place in the Welsh historical imagination such as the portrait of Carneddog and his wife (1945). Mindful that such pictures that convey a deep sense of nationhood it is arguably what has been the main driving force in selections of Geoff Charles' work for both



Dawns, West Felton / West Felton Dance (1948)
Llyfrgell Genedlaethol Cymru / National Library of Wales

books and exhibitions to date. While acknowledging this, our intention has been to speculate further, to invite other readings of his photographs and his time, to find images that are not easily resolved as explicit expressions of Welsh identity and to find ones that speak differently about Wales and other values beyond the pages of local newspapers and national collections.

As a press photographer, Geoff Charles' profession changed little in both process and format for most of his working life. Photographs were primarily material things that needed to be made using chemistry, film and papers, but the fluidity and speed that now characterise digital media presents an interface where photographs have the potential to be more fleeting, consumable and malleable. Newspapers are

essentially ephemeral. They are often read then discarded, left on trains and buses, re-purposed, thrown away, forgotten. Such photographs found within their pages are rarely remembered beyond those associated with major historical or scandalous events, the rest belong to the traffic of familiar stories. Most of the images presented in *Without Words* offers a slower contemplation of pictures whose initial life may have been short-lived as dispensable, small half-tone illustrations.

Born into a working class family in Brymbo in 1909, Geoff Charles' future life was to some extent destined to revolve around the coal and steel industries that once dominated the region. However, he possessed an ability to write that was encouraged during his school years and he later secured a scholarship to study Journalism at the University of London. After graduating in 1928, he worked for a short period as a reporter for the *Western Mail* and subsequently for the *Mountain Ash and Aberdare Express* before a more concentrated period of work in Guildford with the *Surrey Advertiser*. In 1934, he returned home to work on the *Wrexham Star*. Shortly after joining he reported on the Gresford Colliery Disaster where gaining access to the lamp room, he ascertained that the official figure of 100 men underground was grossly misleading.

It was at the *Wrexham Star* that Geoff Charles began to work with photography. In March 1936 the paper was amalgamated with the *Wrexham Advertiser* where the managing director, Rowland Thomas, who offered Geoff Charles management of the photographic section of Woodalls Newspapers. He then moved to Newtown to run the *Montgomeryshire Express* where he encountered the brilliant reporter John Roberts Williams for whom he was to illustrate stories for *Y Cymro*. With the outbreak of the



Gwrthdrawiad bws ger Llanymynech /
Bus crash near Llanymynech (1955)
Llyfrgell Genedlaethol Cymru / National Library of Wales

Second World War, Geoff Charles' photography was used to support the War Agricultural Executive Committee to help implement improved farming practices. Much of the photographic material from this era was sadly destroyed by fire.

Following the war he returned to *Y Cymro* where John Roberts Williams was now editor. For the remainder of Charles long career continued to work for a variety local and regional newspapers including *Farmers Weekly* up to the 1970s. He died in 2002.

Reviewing the working life of this distinctive photographer through contact sheets and the image database held at the National Library of Wales, presented many challenges. Some which we are able to face head on, others to be left to future projects. What is evident is that his choice of subject matter and most enduring pictures underlines the strong

bonds forged between photographer and the people in the cities, the towns and villages where he worked. Geoff Charles' major contribution is an extensive visual map of strongly held traditions and the modernisation of Wales.

As a title, *Without Words* points to the important relationship that Geoff Charles' pictures once had to captions and stories in comparison to how they are presented here in the exhibition. Such pictures were never destined to be shown in a gallery context or even to be considered as art. However, press photographers develop an aesthetic interest in their picture making and Geoff Charles spoke with admiration for the work of photojournalists in illustrated magazines such as *Picture Post*. There is also the increasing interest in photography that is often defined as vernacular, we see elements of this within Geoff Charles' photographs but also other influences and wider interests beyond the local.

As a social and historical record, the Geoff Charles Collection is invaluable. His reportage of the events surrounding Tryweryn and Capel Celyn are a series of carefully handled portraits and landscapes that attest to the disruption, the private cost and the political anger that ensued. Seen as still within a film made by the boys of Friars School, Bangor, in the early 1960s, Geoff Charles' empathetic depiction is seen in the wider context of social and economic need that underpinned the decision to flood the Tryweryn Valley. This encounter between still and moving images underpins existing tensions and identifies some important cultural distinctions between media as forms of storytelling. Similarly, in the projections of pictures assembled into diverse categories, we move between his extensive coverage of the rural economy, Eisteddfodau, the motor car and modern technology, and more curious

categories such as 'The Most Fashionable Woman in Oswestry', 'Disasters' and 'Petrol Stations'.

Though Geoff Charles belongs to a different era of news media, his photographs as a visual touchstone to the past also resonate with the present. The diet photographs that his newspapers required remains; school portraits, scenes of crime, accidents, civic ceremonies and festivals are essential in connecting people locally, regionally and nationally.

Through this exhibition we invite a closer inspection of the fleeting press photographs of Geoff Charles to consider how such images removed from their original context, can still be incredibly direct about the world around us, but also mysterious fragments of it that do not immediately make sense. *Without Words* is an open-ended investigation of the Geoff Charles Collection, and we look to those elements of it that have yet to surface as well as reframing more familiar aspects of it. Our intention is to encourage reflection beyond the more familiar that transcends newspapers, to become a more vital and alternative resource for thinking about place and the power of photography.

Ultimately, *Without Words*, offers a fresh perspective by concentrating on the photographs themselves and re-presenting them not only as historical reference points, but as alternative translations involving new media, newspaper, film and projections. It is an alternative celebration to make the richness and extent of the Geoff Charles archive better known and understood.

Without Words : The Photographs of Geoff Charles is realised with the assistance of the National Library of Wales, University of Wales, Newport and Swansea Metropolitan University. The exhibition is supported by a grant from Arts Council of Wales.

Cenedlaeth newydd yn dathlu Geoff Charles

A new generation celebrates Geoff Charles

Yn ystod y cyfnod yn arwain at y Brifwyl, treuliodd yr artist Luned Rhys Parri, naw diwrnod yn cynnal gweithdai celf yn Ysgol Uwchradd Clywedog, Wrecsam. Amcan y preswiliad, a drefnwyd ar y cyd gan y Llyfrgell Genedlaethol ac Eisteddfod Genedlaethol Cymru oedd dathlu bywyd a gwaith y ffotograffydd o Frymbo, Geoff Charles (1909 - 2002). Saif yr ysgol a maes y Brifwyl eleni o fewn tafliad carreg i'w fan geni ac mae'r cynnyrch i'w weld yn Y Lle Celf.

Mae'r murluniau terfynol, yn ôl yr artist, yn gymysgedd o bob math o bortreadau dau-ddimensiwn a ffigurau tri-dimensiwn - yn eu plith mae un bocsiwr, sawl ffermwr, un gweinidog a nifer o ferched gyda'u handbags. Ac mae'r hiwmor, sy'n amlwg yn y ffigurau, meddai, yn adlewyrchu'r hwyf a gafodd yr hanner cant o gyfranogwyr wrth eu creu.

Dechreuwyd ar y gwaith, drwy annog y myfyrwyr i fynd ati i astudio a braslunio ffotograffau Geoff Charles. Er mai brodor o'r ardal oedd y ffotograffydd papur newydd, nid oedd y cyfranogwyr yn gyfarwydd â'i waith o gwbl. Felly, dyma benderfynu cyflwyno rhai o'i weithiau mwyaf adnabyddus iddynt, megis y ddelwedd o Carneddog a'i wraig, Catrin, a lluniau trigolion Capel Celyn yn ymadael â'u cartrefi. Creodd y ffotograff hwnnw o John a Mabel Evans yn cau drws Y Garnedd Lwyd am y tro olaf, argraff ddofn ar y myfyrwyr.

Ond er bod y cyfranogwyr, 15 oed, yn ymateb yn ddigon chwilfrydig i'r ffotograffau a'r hanesion y tu ôl iddynt, roedd yn well ganddynt ymgymryd â'r gwaith ymarferol. Aeth Luned Rhys Parri ati i gynnig amrywiaeth o orchwylion i'r myfyrwyr gan roi cyfle iddynt arbroti gyda sawl cyfrwng arlunio. Dechreuodd y criw fagu cryn hyder wrth gopio'r ffotograffau wrth ddefnyddio golosg, paent du a gwyn, ac

inc du yn enwedig. Roeddent yn arbennig o hoff o ddefnyddio inc yr India ar bapur brown, er eu bod yn ddiwyd hefyd yn gweithio ar gefndiroedd eraill megis cynfas, papur gwyn a chardfwrdd. Yn frown neu sepia, llwyd, du a gwyn, y nod, meddai'r artist, oedd efelychu lliwiau'r hen ffotograffau, sef yr union liwiau a welid yn gyffredin ar frethyn siwtiau, gwasgodau a gwisgoedd eraill pobl cefn gwlad yn ystod cyfnod Geoff Charles. Serch hynny, roedd nifer o'r ffotograffau'n dangos merched mewn ffedogau a ffrogiau blodeuog gydag ambell i brotestiwr o'r 1960au a'r 1970au yn gwisgo crysau a theis patrymog. Er mwyn atgynhyrchu gwead ac effaith arbennig y dillad, llungopiwyd llawer o frethyn Cymreig a samplau o ffabrig Laura Ashley o'r cyfnod. Dyma gludo'r copïau papur hynny wedyn ar y ffigurau tri-dimensiwn.

Y delweddau trawiadol oedd yn denu sylw'r myfyrwyr yn bennaf. Dotiodd Luned Rhys Parri at y ffordd y buont yn ail-



Cenhedlaeth newydd yn dathlu Geoff Charles

A new generation celebrates Geoff Charles



greu portreadau o Miss Griffith, Siop Penrallt, Nanhoron a'r crwydryn, Harry Killick. Dewisodd nifer o ferched ganolbwyntio ar gopïo'r portreadau o blant yng ngwaith Geoff Charles, fel y llun o Rhian Wyn Jones mewn pasiant Nadolig yn Rhiwlas yn 1962, neu'r ffotograff o Wyn Griffith a'i ffrindiau yn Sioe Nefyn yn 1959. A dangoswyd diddordeb mawr yn gyffredinol yn y ffotograffau o anifeiliaid, yn enwedig ceffylau. Yn ystod cyfnod y preswyliaid, roedd y papurau newydd lleol yn



llawn o hanes y gŵr a'r ferlen wen a geisiodd fynd ar y trê ac i mewn i sawl tafarn leol yn Wrecsam. Felly, meddai'r artist, roedd yr awydd i dynnu llun merlen wen wedi gafael ym mhob un, bron, o fyfyrwyr ifainc Ysgol Clywedog. O ganlyniad, roedd portread Geoff Charles o'i hewythr Victor Parry a Mari'r ferlen yn eu denu bob tro.

Yn ôl Luned Rhys Parri, mawredd y ffotograffydd o Brymbo, oedd y modd yr oedd yn manylu ar y pethau bychain yn ogystal â'r pethau mawr. Mae ei ffotograffau, meddai, yn dyst o'r berthynas dda oedd ganddo gyda phobol. A dyna'n union pam ei bod hi yn defnyddio lluniau Geoff Charles fel rhan o'i gwaith ei hun.

During the period leading up to the National Eisteddfod, the artist Luned Rhys Parri spent nine days conducting art workshops at Ysgol Clywedog, Wrexham. The purpose of the residency, organised jointly by the National Library and the National Eisteddfod of Wales, was to celebrate the life and work of Geoff Charles (1909 - 2002) the photographer from Brymbo. The school and the National Eisteddfod site is a stone's throw away from his birthplace and the resulting work is to be seen in Y Lle Celf.

The final murals, according to the artist, is a mixture of two-dimensional portraits and three-dimensional figures - amongst which there is a boxer, several farmers, one minister and a number of girls carrying handbags. The humour she notes, which is obvious in the figures, reflects the fun which the fifty contributors had creating them.

The work commenced with the students being encouraged to study and sketch Geoff Charles' photographs. Although the newspaper photographer was a native of the area, participants were not conversant with his work at all.



Therefore it was decided to introduce them to some of his most well known works, such as the image of Carneddog and his wife Catrin, and the photographs of the inhabitants of Capel Celyn leaving their homes. The photograph of John and Mabel Evans shutting the door of Y Garnedd Lwyd for the last time made a deep impression on the students.

But although the participants, who were 15 years of age, responded inquisitively enough to the photographs and the history surrounding them, they preferred to undertake the practical work itself. Luned Rhys Parri set about giving the students an array of tasks affording them an opportunity to experiment with several art mediums. The group began to gain much confidence by copying the photographs using charcoal, black and white paint and black ink especially. They particularly enjoyed using Indian ink on brown paper, although they also busied themselves working on other materials such as canvas, white paper and cardboard. Whether brown or sepia, grey, black and white the aim according to the artist was to simulate the colours of the old photographs, the exact colours that were to be seen from day to day on the cloth of suits, waistcoats and other clothes worn by rural people during Geoff Charles' time. Nevertheless a number of photographs showed girls in aprons and flowery frocks along with a number of protesters from the 1960s and the 1970s wearing patterned shirts and ties. In order to recreate the special texture and effect of the clothes, several examples of Welsh cloth and samples of Laura Ashley fabric from the period were photocopied. Those paper copies were then glued on to the three-dimensional figures.

In the main, it was the striking images that attracted the students' attention. Luned Rhys Parri was impressed with the way the students recreated the portraits of Miss Griffith,

Penrallt Shop, Nanhoron and the tramp, Harry Killick. Many of the girls chose to focus on copying portraits of children in Geoff Charles' work, such as the photograph of Wyn Griffith and his friends in Nefyn Show in 1959. Much interest was shown generally in the photographs of animals, especially horses. During the residency the local papers were full of the story of the man with the white pony who attempted to board a train and enter several pubs in Wrexham. Therefore, according to the artist, the desire to draw a picture of a white pony had gripped almost all of the young pupils of Ysgol Clywedog. As a result the portrait by Geoff Charles of her uncle Victor Parry and Mari the pony attracted them every time.

According to Luned Rhys Parri, the great feat of the photographer from Brymbo was the way his attention was drawn to the smaller things in life as well as to greater subjects. His photographs are a testimony to the great affinity which he had for people. And that is why she uses the photographs of Geoff Charles in her own work.



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Dymuna Is-bwyllgor Celfyddydau Gweledol Wrecsam
a'r Fro ddiolch:

The Wrexham & District Visual Arts Sub-committee wish
to thank:

Pete Goodridge, Artworks
Canolfan Grefft Rhuthun / Ruthin Craft Centre
Cyngor Bwrdeistref Sirol Wrecsam /
Wrexham County Borough Council
Prifysgol Glyndŵr / Glyndŵr University

Andrew Sutton
Liz Walder
Cymdeithas Frenhinol Penseiri yng Nghymru /
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Comisiwn Dylunio Cymru /
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Swansea Metropolitan University
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Derbyniwyd y cyfraniadau canlynol:
The following contributions were received:

- £500 Marc a Rhian, er cof am Nerys ac Alan Victor
Jones, Yr Wyddgrug / Marc and Rhian, in memory
of Nerys and Alan Victor Jones, Mold
- £100 Parc Carafanau Pen-y-Glol, Treffynnon /
Pen-y-Glol Caravan Park, Holywell
- £80 Gwobr Cyngor Tref Caerffili /
Caerffili Town Council Award
- £40 Gwobr Goffa Eluned Williams /
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- £40 Gwobr Goffa Olwen Hughes, Rhymni /
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Supported by a grant from Arts Council of Wales

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