

Eisteddfod Genedlaethol Cymru Sir Fynwy a'r Cyffiniau 2016

Y Lle Celf

Cynnwys

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Noddwyr Balch Medal Aur am Bensaerniaeth Eisteddfod Genedlaethol Cymru

Cymru...wedi'i dylunio'n well



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Ym Mharlwr y Maer, lle buom yn cwrdd bob mis er mwyn cynllunio ein cyfraniad lleol i'r Lle Celf eleni, roedd print trawiadol o rifyn 25 Hydref 1845 yr *Illustrated London News* yn crogi ar y mur a byddai'n dal ein llygaid yn gyson. Ynddo gwelir gorymdaith garlamus yn rhuthro i fyny Stryd y Groes, Y Fenni, ac yn llifo heibio Gwesty'r Angel. Eisteddfod yr Arglwyddes Llanofar a Charnhuanawc oedd hon, un o'r deg eisteddfod a sefydlwyd ganddi.

A ninnau ar y ffin yma, gall ymddangos yn rhyfedd i rai y dylai'r adfywiad diwylliannol enfawr hwn o bopeth Cymreig, a ysgogwyd gan yr Arglwyddes Llanofar a Charnhuanawc (a adwaenir hefyd fel y Parchedig Thomas Price), godi'n llawn angerdd o ymylon y wlad yn hytrach nag o'i chanol. Fodd bynnag, bu'n fwrriad gan y ddau ohonynt erioed i'r Eisteddfod bob amser edrych i mewn ac edrych allan, yn Gymreig ac yn Ewropeaidd - diwylliannau wedi'u cysylltu. Sut arall y gallai fod o gofio gwastgariad y Celtiaid?

O'r dechrau bu ein pwyllgor lleol yn trafod sut i wneud cyfiawnder â'r cyfraniad rhyfeddol hwn i Gymru, heb fod yn or-deimladwy, yn

sentimental nac yn annidwyll. Bu sôn am hetiau anferth ar batrwm hetiau Llanofar yn hedfan uwchben mynydd y Blorens, neu hyd yn oed arddangosiadau mwy egsoftig gyda pharagleidwyr yn glanio ar y Maes i gwrdd â'r Orsedd, gyda delweddau o'r Arglwyddes a Charnhuanawc yn addurno'r adenydd. Fodd bynnag, yn y diwedd penderfynwyd mai gwell fyddai rhoi cyfle i bobl gael eu hatgoffa am y stori ryfeddol hon drwy arteffactau a thestun yn arddangosfa wych *Yr Arglwyddes Llanofar a'i Chylch*, sydd i'w gweld ar hyn o bryd yn Amgueddfa'r Fenni, a leolir yn y castell sy'n edrych dros y Maes. Ewch i'w gweld.

Roedd angen canfod lle i arwyr diwylliannol eraill Sir Fynwy, sy'n aml yn anhysbys i drigolion lleol, ar y llwyfan naturiol gwych hwn, sydd wedi'i leoli rhwng mynyddoedd yr Ysgyryd Fawr, y Blorens a Phen-y-fâl. Wedi'r cyfan, roedd hwn yn un cyfle mewn can mlynedd. Dyma'r cyfle i roi sylw iddynt hwy. O ganlyniad crëwyd ein Harddangosfa Arbennig - *Ffiniau*.

Sut gallai un o awduron diwylliannol mwyaf yr ugeinfed ganrif Raymond Williams, a aeth i'r ysgol leol, gyda'i rieni'n byw yn Y Pandy, gael

gyn lleied o sylw gan ein cymuned? Yn dilyn yr arddangosfa drawiadol *Rhamantiaeth a Thirwedd Cymru* a guradwyd gan Peter Wakelin ym Machynlleth, estynnem wahoddiad iddo guradu arddangosfa gan artistiaid a oedd yn gyfoedion i Raymond Williams a oedd wedi cael eu cyfwrdd a'u hysgogi i ymgysylltu, drwy eu celf, â'r pynciau croes sy'n dod i'r amlwg yn nofel ffuglennol fwyaf Raymond Williams *Border Country*.

Cawsom ein cyffroi wrth sylweddoli y gallem gyrraedd tri nod, drwy anrhydeddu un o arwyr eraill diwylliant Cymru, sydd yn aml wedi'i anghofio - y pensaer hynod yr Athro Dewi-Prys Thomas, a ddatblygodd Ysgol Bensaerniaeth Cymru. Eleni mae'n ganmlwyddiant ei eni. Cyflwynodd y cwmni penseiri lleol Hall + Bednarczyk gynnig ar gyfer pafiliwn bychan, coeth y gellid ei aildddefnyddio, wedi'i enwi ar ôl Dewi-Prys Thomas. Gallai fod wedi cynnal arddangosfa o enillwyr Y Fedal Aur am Bensaerniaeth dros y 25 mlynedd diwethaf. Er i'r heriau cyllido chwahu'r syniad hwnnw, mae Dewi-Prys Thomas yn dal i fod yn bresennol gyda ni ar y Maes. Cofiwch fynd i Babell y Cymdeithasau 1 am 12.00pm ar ddydd Mawrth, 2 Awst ar gyfer dathliad haeddiannol.

Buom yn trafod yn ddwys a hir y gwersi sydd i'w dysgu o'r Arddangosfa Agored a guradwyd gan Michael Nixon ym Meifod llynedd. Roeddem eisiau i'r 'dehongli' gael ei gynnal a'i gryfhau, i ganiatáu i chi symud y tu hwnt i'ch edmygedd emosïynol i unrhyw ddarn. Mae Angharad Pearce Jones a'r gwneuthurwr ffilmiau Pete Telfer wedi gweithio mor galed i wneud hyn.

Roeddem yn ffodus bod Alan Francis, Cadeirydd Comisiwn Dylunio Cymru ac un o drigolion bro'r Eisteddfod, yn gadael ei swydd ychydig cyn dechrau'r broses ddehol ar gyfer Y Fedal Aur am Bensaerniaeth. Caniataodd hyn iddo, ynghyd â'r pensaer a'r beirniad Jonathan Vining, i fynd ar daith i weld yr adeiladau a gyflwynwyd ar gyfer y fedal, llunio rhestr fer a gwneud y detholiad terfynol. Yn dilyn blynyddoedd lle bu'r tŷ preifat yn hawlio'r sylw roeddem yn falch i weld nifer o adeiladau cyhoeddus gwych yn dod i'r amlwg unwaith eto.



James Morris

Hall + Bednarczyk

The Chickenshed, Trefynwy / Monmouth

Roeddem hefyd yn gobeithio y gallai ymateb ffotograffig ardderchog James Morris i'r prosiectau a gyrhaeddodd y rhestr fer llynedd, chwarae rhan yn Y Lle Celf yn Y Fenni unwaith eto eleni. A dyna ddigwyddodd.

Yn gyflym iawn, sydd efallai'n syndod o gofio amgylchedd cysglyd Parlwr y Maer, daeth y pwyllgor i gytundeb drwy drafodaeth frwd ynglŷn â chynnig enwau ar gyfer curadur a dau ddeholwr arall i brif arddangosfa Y Lle Celf. Diolchwn i Anthony Shapland, Rachel Conroy a Helen Sear am eu gwaith caled rhagorol. Mae'r ffaith bod dros 50% o'r gwaith a ddetholwyd yn waith artistiaid sydd erioed wedi arddangos yn yr Eisteddfod o'r blaen yn arwydd hynod gadarnhaol ar gyfer y dyfodol - pennod newydd o ymgysylltu â'r gymuned celf a chreffft yng Nghymru.

Mae'n amlwg y dylanwadodd egni gorymdaith garlamus 1845 ar ein cyfarfodydd pwyllgor Celfyddydau Gweledol misol prysur, a rhai a fynychwyd yn ffyddlon gan yr aelodau. Diolch i bawb a ddaeth fis ar ôl mis.

Bu'n broses gynhyrfus i gael popeth i'r Maes yn Nolydd y Castell, yn debyg iawn i'r orymdaith gyffrous honno heibio Gwesty'r Angel. Ond bu'n werth yr ymdrech. Gobeithiwn y bydd hi'n eich cyffroi.

Patrick Hannay

Cadeirydd

Is-bwyllgor Celfyddydau Gweledol



Gwenllian Llwyd

Dirywiad a dadfeiliad (delwedd lonydd / still image)

From the Mayor's Parlour

In the Mayor's Parlour in which we met every month, planning our local contribution to this year's Lle Celf, we kept noticing high up on the wall, a remarkable print from the October 25th, 1845 issue of the *Illustrated London News*. A riotous procession is illustrated, surging up Cross Street, Abergavenny, flowing past the Angel Hotel. This was Lady Llanover's and Carnhuanawc's Eisteddfod, one of ten she instigated.

Being Border Country here, it might seem strange to some that this massive cultural regeneration of all things Welsh, driven by Lady Llanover and Carnhuanawc (aka Rev Thomas Price), should spring effusively from its edge, rather than the country's heart. But for both of them it was always the intention that the Eisteddfod should always be facing inward and outward – Welsh and European, connected cultures. How could it be otherwise given the Celtic diaspora?

From early days our local committee wrestled with how to do justice to this magnificent local contribution to Wales, without it becoming maudling, sentimental and ersatz. There was talk of giant inflatable hats Llanover-style, floating off the Bloreng, of even more exotic displays of para-gliders descending on the Maes to meet the Gorsedd, adorning their wings with images of Llanover and Price. But in the end it was best that we simply gave people the chance to be reminded of this remarkable story through artefacts and text in the excellent exhibition *Lady Llanover and her Circle*, currently held at the Abergavenny Museum, housed in the castle overlooking the Maes. Go and see it.

Other Monmouthshire cultural heroes, too often invisible to local residents, needed to be found a place on this magnificent natural stage, set between the three mountains of Skirrid, Bloreng and Sugar Loaf. After all this was a once-in-a-hundred-year chance. It was their moment for the limelight, for the spotlight. So was born our Special Exhibition - *Ffiniau*.

How could one of the greatest cultural writers of the 20th century Raymond Williams, a local



Richard Bevan
rf#

schoolboy, born of parents living at Pandy, be so uncelebrated by our community? Following the spectacular show, *Romanticism in the Welsh Landscape* curated by Peter Wakelin at Machynlleth, we invited him to curate a show of Raymond Williams' artistic contemporaries who found themselves touched and moved to engage through their art with the conflicting issues brought to the surface in William's greatest fictional novel *Border Country*.

We did get very excited that we could score a triple, by honouring another often forgotten hero of Welsh culture, the remarkable architect and Professor Dewi-Prys Thomas who built up the Welsh School of Architecture. This year is the centenary of his birth. Local Monmouthshire architecture practice Hall + Bednarczyk came forward with a proposal for an elegant small re-usable pavilion to be given Dewi-Prys' name, which might have housed an exhibition of the Gold Medal for Architecture winners of the last 25 years. While funding challenges defeated that idea, Dewi-Prys is still very present with us on the Maes. Do go to the Societies 1 pavilion at 12.00pm, Tuesday, 2 August for a worthy celebration.

We debated long and hard about the lessons to be learnt from the Open Exhibition curated by Michael Nixon at Meifod last year. We wanted 'interpretation' maintained and improved, to allow you to move beyond your emotional admiration of any piece. Angharad Pearce



James Morris

Hall + Bednarczyk

Canolfan Ymwelwyr a Chwaraeon Dŵr Llandegfedd, Pont-y-pŵl / Llandegfedd Visitor & Watersports Centre, Pontypool

Jones and the film maker Pete Telfer have worked so hard at this.

We were fortunate that the Chair of the Design Commission for Wales and local resident, Alan Francis, was stepping down just before the selection process for the Gold Medal for Architecture began. This allowed him along with architect and critic Jonathan Vining to tour the buildings submitted and to make a shortlist and final selection. After years dominated by private house we were gratified to see many fine public buildings coming to the fore again.

We also hoped that the fantastic photographic response of James Morris to the shortlisted architecture projects last year, might yet again find a place in Y Lle Celf at Abergavenny. It did.

The committee very swiftly, and maybe surprisingly, (given the potentially soporific atmosphere of the Mayor's Parlour) through intense debate came to a consensus on putting forward names for a curator and two other

selectors for the main show in Y Lle Celf. We thank Anthony Shapland, Rachel Conroy and Helen Sear for their excellent hard work. The fact that over 50% of the work selected are from artists who have never before exhibited at an Eisteddfod, is an enormously positive sign for the future - a whole new chapter of engagement with the art and crafts community in Wales.

Some of the riotous energy of that 1845 procession clearly infected our busy and well attended monthly Visual Arts committee meetings. A special thanks to all those who came, month after month.

It's been a roller coaster process getting all this to the Maes on Castle Meadows, much like that rumbustuous procession past the Angel Hotel. But it's been worth it. We hope it moves you.

Patrick Hannay

Chair
Visual Arts Sub-committee

Creu Cysylltiadau

Maer Lle Celf, oriel arddangos Celfyddydau Gweledol a Chymhwysol yr Eisteddfod, gyda chefnogaeth barhaus Cyngor Celfyddydau Cymru, yn cynnig cyfleoedd i greu cysylltiadau.

Mae'n grwydrol ac felly gellir mapio pob ymrithiad ohono'n gyfres o deithiau a phrofiadau ar hyd a lled Cymru. Efallai bod mapio teithiau'r artistiaid, y detholwyr a'r bobl a brofodd Y Lle Celf yn fwy cymhleth. Ond mae'n bwysig deall y daith i ddeall arwyddocâd yr arddangosfa a gyflwynir ar y Maes a dangos sut y gall y celfyddydau gweledol gyfoethogi bywyd y genedl gan adleisio gweledigaeth Cyngor Celfyddydau Cymru ar gyfer y celfyddydau yng Nghymru.

A finnau'n Rheolwr Portffolio Celfyddydau Gweledol a Chymhwysol Cyngor Celfyddydau Cymru, gellir mapio fy nghysylltiad personol â'r Lle Celf drwy ein rhaglenni ariannu. Grantiau Cymru Greadigol yw'r grantiau i artistiaid sydd uchaf eu bri. Anogant arbrofi a mentro ar adeg dyngedfennol a chryfhânt ymarfer a chynhaliant yrfa artistiaid Cymru. Mae nifer o gyn-enillwyr yma yn Y Fenni eleni: André Stitt, Gordon Dalton, Paul Emmanuel, yn ogystal â'r detholwyr Helen Sear ac Anthony Shapland i enwi ychydig.

Gyda rhaglenni arloesol mewn ysgolion, hyderaf y bydd athrawon, pobl ifainc a theuluoedd yn ymweld â'r arddangosfa gydag egni a dealltwriaeth newydd. Mae Dysgu Creadigol drwy'r Celfyddydau, ein rhaglen gyda Llywodraeth Cymru, sydd erbyn hyn yn ei hail flwyddyn, yn ategu ein cred bod creadigrwydd yn hanfodol i lwyddiant a chyflawniad pobl ifainc. Hyd yn hyn mae 276 ysgolion yn rhan o'r rhaglen a thros 300 o athrawon yn cael budd o'r cyfleoedd hyfforddi.

Cafodd Criw Celf, ein rhaglen ddatblygu talent arloesol a ddyfeisiwyd yn wreiddiol yng Ngwynedd, sylw cenedlaethol a hynny bron yn syth bin. Mae Criw Celf ar waith yn Sir Fynwy a'i tharged yw plant oed ysgol sydd wedi arddangos talent neu bosibiliadau neilltuol yn y celfyddydau gweledol a chymhwysol. Bydd yn



Gordon Dalton
Ta ta

datblygu a meithrin y genhedlaeth nesaf o artistiaid a gaiff, o bosibl, eu harddangos un dydd yn Y Lle Celf.

O ran yr artistiaid sydd yn Y Lle Celf, nodar dewis hwn drobwynt yn eu gyrfa gyda chyfle i gael hygyrchedd i gynulleidfaoedd a chyfleoedd newydd yn ogystal â sbarduno sgyrsiau a dealltwriaeth newydd am eu gwaith. Dyma un o'r prif gyfleoedd arddangos talent yng nghalendr y celfyddydau gweledol a chrea foment i'r gymuned ymgysylltu â'r gwaith mewn trafodaeth feirniadol o gyfeillgar gyda chyd-artistiaid a'r cyhoedd er mwyn cael golwg o'r newydd a sail i eiriolaeth dros waith a gynhyrchir yng Nghymru.

Cyfle i bawb ddathlu'r celfyddydau gweledol a chymhwysol yw'r Lle Celf. Cymerwch eich amser i fyfyrion ar y gwaith, hyd yn oed ar y darnau nad ydynt yn apelio'n syth. Bydd y tywyswyr a'r deunyddiau dehongli ar gael i'ch arwain ar hyd y daith ac ysgogi eich dychymyg er mwyn ichi ymgysylltu'n bersonol â'r arddangosfa.

Louise Wright
Cyngor Celfyddydau Cymru

Making Connections

Y Lle Celf, the exhibition gallery for the Visual and Applied Arts on the Eisteddfod Maes, with continued support from Arts Council of Wales, provides an opportunity to make connections.

Peripatetic in form, one could map each manifestation of Y Lle Celf, as a series of journeys and experiences across Wales. The artists and selectors direction of travel, and the journeys of people who have experienced Y Lle Celf are perhaps a little more complex to chart. Nonetheless it is important to do so in order to understand the significance of the exhibition presented on the Maes and to demonstrate how the visual arts enrich the life of the nation – echoing the Arts Council's vision for the arts in Wales.

From my personal perspective, as the Portfolio Manager at Arts Council of Wales for the Visual and Applied Arts, my connection to Y Lle Celf may be charted through our funding and programmes. Creative Wales Awards are one of our most well regarded grants to artists. Encouraging experimentation and risk taking at a critical stage, they strengthen practice and sustain careers of artists in Wales. A number of past awardees are featured this year at Abergavenny: including André Stitt, Gordon Dalton, Paul Emmanuel, as well as the selectors Helen Sear and Anthony Shapland.

With ground breaking programmes now being established in schools, I suspect some teachers, young people and their families visiting the exhibition, will be doing so with new vigour and understanding. Creative Learning through the Arts, our programme with Welsh Government, now in its second year, is rolling out our shared belief that creativity is essential to the success and fulfilment of young people. To date 276 schools are participating in the programme and over 300 teachers are benefiting from training opportunities.

Criw Celf, a ground-breaking talent development programme originally conceived in Gwynedd, has quickly gained national coverage. Active in Monmouthshire, Criw Celf



Paul Emmanuel,
Paentiad grid oren / Orange grid painting

is aimed at school aged children who have demonstrated a particular talent or potential in the visual and applied arts. This is set to develop and nurture the next generation of artists that one day we will perhaps see featured in Y Lle Celf.

Turning to the artists exhibiting in Y Lle Celf, the selection registers a point in career, provides a means to access new audiences and opportunities as well as generating new conversations and understanding around their work alongside that of other artists in the exhibition. As one of the key showcases in the visual arts calendar, the exhibition creates a moment for the community to engage with the work and in healthy critical debate with peers and public to gain a fresh perspective and build advocacy for work made in Wales.

Y Lle Celf is a moment for us all to celebrate the visual and applied arts. Allow yourself time to take in the work, even the things you find difficult to understand at first. The live guides and enhanced interpretation materials are available to assist you in your journey, to help your imagination along the way to make your own connections with the exhibition.

Louise Wright
Arts Council of Wales

Sylwadau'r Detholwyr Selectors' Statements

Ar beth ydyn ni'n edrych?

Sgwrs rhwng Helen Sear, Rachel Conroy ac Anthony Shapland.

Anthony Shapland: Rwy'n meddwl bod pawb ohonom yn gytùn y bu dethol Arddangosfa Agored yr Eisteddfod yn waith na chafodd yr un ohonom brofiad tebyg iddo o'r blaen. Efallai mai hon yw'r broses fwyaf democrataidd, i'r graddau y gall unrhyw broses fod. Caiff pob cyflwyniad rif, a roddir iddo pan fydd yn cyrraedd swyddfa'r Eisteddfod, a'r cyfan a ddywed y rhifau hyn wrthym yw'r drefn y cyflwynodd yr artistiaid y gweithiau. Artist rhif X, delwedd un, delwedd dau, delwedd tri, pedwar, pump, chwech. Rhif yr artist nesaf X+un, ac yn y blaen. Roeddwn wedi sylwi bod fy ngheisiadau i yn y gorffennol bob amser wedi bod â rhifau uchel – y munud diwethaf fydd hi bob tro gen i. Llywiodd Robyn Tomos ni trwy'r gwaith. Felly, ar gyfer y rownd gyntaf edrychom ar bopeth a oedd wedi'i gyflwyno.

Popeth.

Cymaint o stwff, cymaint o waith, cymaint o drafod. Pethau yr ydym, ac nad ydym, yn eu hadnabod. Pethau yr ydym, ac nad ydym, yn eu hoffi. Mae'n ddrwg gennyf nid "pethau" ond "celf" – celf wedi'i wahanu oddi wrth ei awdur, yn sefyll ar ei ben ei hun.

Helen Sear: Mae'r her o ddethol hyd at 30 o artistiaid - neu 26 yn yr achos hwn - ar gyfer yr arddangosfa allan o 243 darn a gyflwynwyd yn dasg gyffrous a hefyd yn her, yn enwedig pan fo safon y cyflwyniadau yn uchel a bod y rhestrau le ac Efallai mor anodd i'w cwtogi.

Roedd y gweithiau a oedd yn dod i'r amlwg i ni yn dangos bwriad clir, nid o ran ystyr, hunaniaeth neu gyfrwng sefydlog, ond gwaith a oedd yn dangos hyder a phresenoldeb, a wnaeth i ni edrych arno eilwaith a'n dai i gyfrif. Roedd y gweithiau hyn i'w gweld ar draws pob ffurf a chyfrwng; gweithiau a oedd yn arbennig o fewn eu ffiniau eu hunain, ond a oedd hefyd yn cysylltu ac yn cyfathrebu â gweithiau eraill a gyflwynwyd. Mae hyn, wrth gwrs, yn rhywbeth na ellir ei benderfynu ymlaen llaw ond yn hytrach mae'n rhywbeth sy'n digwydd yn a



Kate Haywood
Volta (manyl yn / detail)

thrwy gydol y broses o edrych, darganfod a thrafod. Fel tîm, roeddem yn edrych nid yn unig ar ansawdd y gweithiau unigol, ond hefyd ar ffurf a hunaniaeth bosibl yr arddangosfa.

Rachel Conroy: 243 cynnig, ond un arddangosfa. Fel curadur sy'n gweithio gyda chasgliadau cyhoeddus, roedd proses guradu'r Arddangosfa Agored yn wahanol iawn i'r un yr wyf yn fwyaf cyfforddus a chyfarwydd â hi. Trodd y broses honno wyneb i waered. Drwy gydol y dasg sylfaenol a brawychus – nid oes ots gennyf gyfaddef hynny - o ddewis gweithiau unigol, roedd yr arddangosfa yn yr un modd ar flaen fy meddwl. Nid dim ond dewis ar sail ansawdd, cryfder ac effaith oedd y dasg ond hefyd ystyried yr angen i ddatblygu naratifau ehangach. Dros y dyddiau y gwnaethom ni'r detholwyr eu treulio gyda'n gilydd, daeth hyn hyd yn oed yn fwy pwysig wrth i'n rhestr hir gael ei chwtdogi. Y dasg heriol oedd siapio ffrwd o wahanol leisiau yn sgwrs rwyf i'n gobeithio fydd



Morag Colquhoun
Pedair marwolaeth fach Rhif 4 /
Four small deaths: No. 4

yn un sy'n ddealladwy a chyfoethog; un y gobeithiaf y bydd yr artistiaid yn teimlo sy'n gwneud cyfiawnder â'u gwaith ac un y bydd ymwelwyr â'r Lle Celf yn cael eu hysgogi ganddi. Ar nodyn symlach, mae'n syndod na wnaethom anghytuno'n amlach...

AS: Oedd, roedd cymaint o gyfuniadau posibl fel y gallai fod wedi bod yn hawdd anghytuno. Rwy'n credu fod pob un ohonom yn ceisio dewis y gwaith gorau, y stwff mwyaf diddorol, tra'n ceisio ei ddychmygu mewn pabell yn Y Fenni. Unwaith eto, rwy'n hoff iawn o ddemocratiaeth y broses - gall unrhyw un gynnig, artist amatur neu broffesiynol, enwau cyfarwydd sydd eisoes yn rhan o'r byd celf yng Nghymru, yn ogystal â wynebau newydd o'r pentref lleiaf. Ar un adeg gosodom ddau artist, wedi eu hadnabod yn ôl eu rhifau yn unig, ochr yn ochr a thrafod pa un ddylai fynd trwodd. Dim ond yn ddiweddarach, ar ôl dewis y ddau, y gwnaethom ddarganfod mai tad a mab oedden nhw... Gall unrhyw un gynnig a gall unrhyw un gael ei ddewis, ond - fel y mae llawer o artistiaid yn dysgu - gall unrhyw un gael ei wrthod hefyd, ac yn aml cânt

eu gwrthod a gall sawl ego clwyfedig barhau am ychydig. Mae'r arddangosfa'n ail-greu ei hun flwyddyn ar ôl blwyddyn wrth i'r detholwyr newid ac wrth i'r stori fynd rhagddi.

HS: Roedd cyflwyniad cryf o'r cyfryngau seiliedig ar lens eleni, yn cynnwys ffilm, fideo a ffotograffiaeth, ac roedd rhai ffefrynnau amlwg. Roedd *Byd Dau* gan James Moore, paniad sinematig araf ar draws cyfres o ddioramâu dystopaidd heb eu poblogi, yn atgoffa rhywun o David Lynch y gwneuthurwr ffilmiau a'r artist David Thorpe. Wedi ei greu o'i baentiadau ei hun a setiau amgueddfa wedi'u llwyfannu, mae realiti a naratif ffuglennol yn cydfodoli mewn byd sydd wedi'i guddio tu ôl i furiau, cabinetau gwyr ac adeileddau pensaernïol, a animeiddir o bryd i'w gilydd gan sgriniau bychan o sŵn gwyn. Mae hyd yn oed y delweddau paentiedig o fyd natur yn cael eu cyflwyno fel pe baent yn aerglos ar gyfer ein mwynhad dynol ni. Cryfder y gwaith, sy'n ei wahanu oddi wrth y gweddill, yw ei gynhyrchiad technegol isel di-ffws, sydd er hynny yn parhau i gynnal ein dyfalu a gwneud i ni rythu ar y gyfres ddi-ben-draw o olygfeydd a gyflwynir. Mae'r gwaith hwn yn ddatblygiad cyffrous ac yn estyniad ar arfer paentio blaenorol yr artist ac yn cyfuno cyfryngau mewn ffordd atgofus ryfeddol. Mae grym diollwng lleoliad trosedd yn ffotograffau Richard Lloyd Lewis o goed marw yn yr hwyr, ac mae'r golau llachar a deflir fel mellten ar ei wrthrychau yn rhoi'r argraff o fod yn weithred o ailwefru'r coed â bywyd. Yn y portreadau hardd ac ysgytwol hyn, mae ffotograffiaeth fel petai'n gweithredu fel potensial ar gyfer ail-animeiddio, yn hytrach na'u ffosilio hwy mewn amser.

Mae Tania Coates yn archwilio tirwedd Dyffryn Maesyfed gyda lens llai gothig, y camera'n llawer agosach i'r llawr, fel pe bai'n pori neu'n anwesu'r tARTH a'r gwellt, y drain clwm a'r eithin, sy'n gorchuddio'r dirwedd eang a syfrdanol hon. Drwy'r broses arsylwi tawel, mae'r lluniau'n effeithio ar y gwyliwr â theimlad o dreigl amser a'r profiad o fod ar eich pen eich hun ym mhresenoldeb amser dwfn mewn natur. Er yn cynnwys rhinweddau aruchel, mae'r lluniau'n ymwrthod â'r driniaeth or-ddramatig sy'n cael ei harfer weithiau gan y mudiad Rhamantaidd.

Sylwadau'r Detholwyr

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Am nifer o flynyddoedd bu Bryony Dalefield yn creu cyfres o weithiau'n cynnwys ffigurau a delwau a ddarlunnir yn llythrennol drwy ddefnyddio amlinelliad ei chorff ei hun a chorff ei phartner. Wedi'u gweithio ar lleiniau a chotwm lliw gwyn a hufen, mae'r llinellau teneuaf a dynnir gan ewin bys ar ffabrig yn dod yn wellt y dolydd wedi'u brodio'n gywrain. Mae breuder a chynilrwydd palet yr edafedd weithiau'n gwneud siâp y ffigur yn annelwig, yn codi o, ac yn dychwelyd i'r ffabrig sy'n ei gynnal. Yn wahanol i Amwisg Turin, mae'r lleiniau crog hyn yn dangos cylch bywyd a gysylltir yn fwy â thraddodiadau paganau natur a'r cynhaeaf, y corff dynol yn cael ei fynegi fel nodweddion cae.

RC: Corff o waith newydd gan Lisa Krigel yw *Deunaw Llaur* a ddisgrifir fel ymateb i "harddwch dadleuol pensaernïaeth frwtalaidd" ac a ddylanwadir gan ddull teipolegol Bernd a Hilla Becher ar gyfer dogfennu adeiladau diwydiannol. Mae Lisa Krigel yn gweithio o Stiwdio Glai Fireworks yn ardal Glanrafon, Caerdydd, a tybed faint y mae'r amgylchedd gweithio trefol hwn hefyd wedi dylanwadu. Mae'r llestri a wnaed â llaw - powlenni mezze a brechwast, potiau te a choffi, cwpanau a phlatiau - ac wedi'u pentyrru, yn drawiadol a hardd o'r dechrau. Ar yr edrychiad cyntaf, efallai yr awgrymir swyddogaeth - dolen neu big - ond gwrthrychau cerfluniol yw'r rhain; tyrau crochenwaith pensaernïol. O'u grwpio â'i gilydd ar fyrddau derw tebyg i drawstiau rheilffordd, maent yn creu dinaslun pen bwrdd. Mae'r gwyleddau'n symud drwy lwydion pŵl a gleision duraidd i liwiau melynllwyd cynhesach, sy'n adlewyrchu'r strwythurau concriid a'u hysbrydolodd. Pan gânt eu datgymalu, ddarn wrth ddarn, i'w cydrannau unigol, yn araf datgelir eu dibenion ymarferol. Gwrthrychau ydynt sy'n gwahodd cyffyrddiad a rhyngweithio. Fe fyddwn wrth fy modd yn eu defnyddio.

Un o breswylwyr eraill Fireworks, y detholwyd ei waith ar gyfer yr Arddangosfa Agored, yw Jin Eui Kim. Mae ei wrthrychau a luniwyd yn dwyllodrus syml yn gweithredu'n bennaf fel canfasau ar gyfer bandiau tonaid hynod fanwl sydd wedi'u hymchwilio'n ofalus. Mae'r



Jack Burton
Gwesty / Hotel

cylchoedd perffaith o slip lliw pŵl, arlliwiau llwyd y torrir arnynt weithiau gan linell goch neu binc, yn bywhau a newid arwyneb y gwrthrych. Yr effaith ar gyfer y gwylwyr yw teimlad o ddatseindedd a rhith gweledol, gan achosi, fel y disgrifiwyd gan yr artist, "ddrysych ffisegol". Yn hudol bron, gall ffurf ceugrwm ymddangos yn amgrwm, neu'n wastad. Mae gwaith Kate Haywood yn defnyddio lliw i greu effaith yr un mor feiddgar. Mae *Volta a Pommel* yn cyfuno porslen anwydrog gyda chotwm a gwlan wedi'i wehyddu. Mae'r gwaith yn fwriadol amwys. Mae'n gwneud cyfeiriadau at draddodiadau defodol ac addurniad y corff, ac mae'n dangos cefndir Kate Haywood mewn gemwaith a serameg. Efallai mai'r berthynas uniongyrchol hon â'r corff dynol, yn ogystal â'u cyfeiriadaeth hanesyddol, sy'n gwneud i ddarnau Kate Haywood deimlo mor werthfawr ond eto'n gyfarwydd yn eu hanfod.

AS: Roedd y gweithiau nad oedd yn hawdd eu rhoi mewn categori yn rhai cyffrous. Cyfres o ddioramâu ffotograffaidd gwydr yw *Pedair ennyd semenaidd* gan Morag Colquhoun, pob un yn dal planhigyn a grefftiwyd yn gywrain,



Beth Elen Roberts
Tudalennau 102 - 105 / Pages 102 - 105

wedi'u gwneud o sidan, cwrw a gwifren. Bu'n gweithio gydag Amgueddfa Cymru i ddysgu'r grefft hon, a chaiff cyfnod amser ei wneuthuriad ei reoli gan oes naturiol y planhigyn - gwneir copi artiffisial cyn y bydd y model naturiol yn marw. Yn yr un modd, ond gan ddefnyddio dull cwbl wahanol, caiff ffotograffau Jack Burton o dableaux wedi'u llunio'n amrwd eu harddangos ar ddarn o silff, wal ffrâm pared sy'n dynwared golygfeydd.

Ers ennill yr Ysgoloriaeth Artist Ifanc yn 2003, mae Richard Bevan, sy'n enedigol o Faesteg, wedi ennill ei blwyf. Mae'r Maes, pa bynnag faes ydyw, wedi bod yn gefnlen i'w yrfa. Mae delwedd symudol ar ffilm yn gofyn am ffynhonnell goleuni ar ddwy foment bendant: yn gyntaf er mwyn dal y delweddau ar y ffilm, ac yn ail er mwyn eu rhyddhau ar y sgrin. I Richard Bevan mae'r un pwysigrwydd i'r ddwy foment hon ac mae materoldeb ffilm, o gymharu â gweithiau delwedd ddigidol symudol, yn gwneud y darnau hyn yr un mor gerfluniol ag ydynt o ffilmol.

Mae gweithiau Liam O'Connor, hefyd o Faesteg, sy'n cyfuno portreadaeth hynod greffus mewn olew ar sinc gyda gorchuddion neu ddefnydd paentiedig, yn baentiad a cherflun. Felly hefyd weithiau Kelly Best a Mark Houghton, dau artist sydd wedi gweithio, ar y cyd ac ar wahân, i greu darnau cerfluniol hynod sydd â lluniadu yn graidd iddynt. Mae'r offer llaethdy a ailgynhyrchwyd yn rhagorol gan Beth Elen Roberts yn mynd ag elfen fywgraffiadol gam ymhellach, ac mae swyddogaethau a tharddiadau'r cerfluniau cynnil hyn yn ychwanegu naratif arall sy'n deillio o fywyd cefn gwlad Cymru.

Gwneuthuriad a gŵyl symudol yw traddodiad ac, i ryw raddau, hanes, sy'n datblygu a newid gydag amser. Arwydd o ddiwylliant cryf yw ei fod yn caniatáu ar gyfer ail-ddyfeisio a chwestiynu popeth ynddo'i hun. Rwyf wedi bod o'r farn erioed mai'r hyn sy'n gwneud y celfyddydau yng Nghymru yn ddiddorol yw tynnu'n ôl y traddodiad a thynnu ymlaen y cyfoes, ac mae ei hartistiaid yn adlewyrchu hyn ac yn ffynnu yn y posibiladau a gynigir ganddo.

HS: Mae cymaint o ddarnau yn yr arddangosfa sy'n cwestiynu eu hunain a'u gwneuthuriad drwy fabwysiadu nifer o ddulliau, sydd rywsut yn cuddweddau rhai agweddau o'u cyfrwng ac yn arddangos elfennau eraill. Gofynnwyd y cwestiwn "Ar beth ydyn ni'n edrych?" yn aml. Ar y cyfan roedd gan y gweithiau a ddechreuodd amlygu, o'r cyflwyniadau Celfyddyd Gain a Chrefft a Dylunio, ddeialog gyda'i gilydd ar draws disgyblaethau, gan ddangos nid yn unig gryfder celf a chrefft yng Nghymru ond hefyd ddulliau i wneud hynny i gydseinio o fewn cyddestun cyfoes rhyngwladol.

AS: Mae Arddangosfa Agored yr Eisteddfod, mewn nifer o ffyrdd, yn addasiad i Gymru tebyg i New Contemporaries, neu The British Art Show; mae'n unigryw yn y DU. Nid oes unman arall lle mae celf gyfoes - a feirniadir yn aml am fod yn weithgaredd elitaid neu sydd o ddiddordeb lleiafrifol - wedi cael ei ddostrannu mor ddemocratiaidd. Caiff ei chasglu, o wahanol leoliadau ledled Cymru a thu hwnt, a'i symud i safle a allai fod cyn hynny yn fferm, gwaith dur,

Sylwadau'r Detholwyr

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Gwennllian Llwyd

Dirywiad a dadfeiliad (delwedd lonydd / still image)

neu chwarel. Trefnir y gwaith yn y babell, daw degau o filoedd o bobl i edrych arno ac yna caiff ei gludo'n ôl i'r man lle cafodd ei gasglu'n wreiddiol. Yn y blynyddoedd eilrif bydd yn y De; Yn y blynyddoedd odrif bydd yn y Gogledd. Mae'r holl beth, gyda'i hynodrwydd a'i gymhlethdodau a'i hurtrwydd gwych yn nodweddiadol Gymreig. Mae wedi'i gysylltu i'r tir y mae ynddo, i'r lle y mae ynddo, y caeau, y brynau a'r 'lleol' yn fwy nag y mae i unrhyw adeilad neu sefydliad blaengar. Mae'n egalitaraid.

AS: Yn y canllawiau i'r testun hwn, nododd y pwyllgor y bydd pobl eisiau gwybod ar ba sail y gwnaethom ddyfarnu'r Fedal Aur, sut a pham y dewisom y rhai a ddewiswyd gennym. Beth ydych chi'ch dau'n feddwl?

RC: Tybed a fydd gan bobl ddiddordeb neu a fyddant yn cael eu synnu i wybod fod pawb ohonom wedi cytuno'n llwyr o'r dechrau. I mi, roedd y ddau enillydd medal yn sefyll allan am wreiddioldeb eu cyflwyniadau. Yn syml, fe wnaeth y gwaith fy nghyffroi. Roedd gwaith

serameg Lisa Krigel yn syfrdanol - mor wahanol i gyrrif blaenorol o waith gan yr artist gyda gweledigaeth artistig, medr technegol a dylunio rhagorol mewn cytgor.

HS: Mae gwaith Lisa Krigel yn wledd i'r llygad. Mae ffurf a swyddogaeth yn cyfuno'n berffaith, drwy ei chrefftu â chlai a gwydredd, wrth i lestri cegin harddwych bentyrro fel cerflun domestig. Mae ei ffurfweddau'n herio'r siwgraidd a'r addurniadol, wedi'i seilio ar bensaerniaeth frwtalaidd a ffotograffau Becher. Cyfuniad y strwythurau enfawr sy'n llywio'i darnau, ac mae eu maint domestig yn gwneud y gwaith yn ddatganiad mor gyhyrog. Mae fel petai ei holl ddylanwadau o'r gorffennol wedi dod ynghyd i greu'r gweithiau unigryw hyn sydd â mwynhad chwarae a bwyd yn greiddiol iddynt. Hoffwn gael un yn fy nghartref.

AS: Roedd hi'n ddiddorol ein bod ni gyd, ar wahân ac yn annibynnol, wedi dewis yr un bobl. Roedd Richard Bevan yn ddewis ar unwaith i mi - roedd y ffilmiau cain a syml hyn, a oedd yn ymylu ar fod yn fyfyrddodau di-naratif,



Richard Bevan
RW2

yn rhagorol. Maent yn fedrus ac mor agos i gerflunio a barddoniaeth ag ydynt i ddelwedd symudol. Roedd gallu technegol a chymhlethdod ffilm Gwennllian Llwyd, a enillodd yr Ysgoloriaeth Artist Ifanc, hefyd yn arbennig. Roedd ei ffilm *Dirywiad a dadfeiliad* yn gosod golygfeydd ac elfennau acwstig yn haenau a dangosodd y cysylltiad clir rhyngddi hi fel gwneuthurwr ffilm a'r bobl a'r lleoedd y mae'n eu dogfennu, artist sydd â llygad gwneuthurwr rhaglen ddogfen. Bydd diddordeb gennyf i weld beth ddaw i'r brig o ran Gwobr Josef Herman - Dewis y Bobl...

HS: Roedd gwaith Richard Bevan yn nodedig oherwydd ei fod yn ymddangos mor syml. Gwnad yw hyn yn hawdd i'w gyflawni. Drwy awgrym cynnil ac ambell i ddolennu delweddau, daw byd du a gwyn dieithr i'r amlwg; amser yn dal ei hun mewn gofod ffisegol, rhywbeth i'ch hoelio dan gyfaredd o'i flaen, yn hytrach na gwylio naratif yn datblygu. Mewn byd lle gall pawb saethu a golygu ei ffilm ei hun ar ddyfeisiau cludadwy, mae wedi gwneud y penderfyniad i weithio gyda ffilm 16mm a chynnwys y taflunydd ffilmiau yn rhan ganolog i'r gwaith pan gaiff ei arddangos. Daw'r traddodiad hwn o ffilm fel defnydd gan wneuthurwyr ffilmiau adeileddol y 1960au a'r '70au a byddaf yn meddwl am berfformiad ffilm 16mm Annabel Nicholson, *Reel Time* (1973), yn dolennu'n raddol o gysgod i binâu o oleuni wrth

iddo basio dro ar ôl tro drwy beiriant gwnio. Mae ffilmiau hardd a grymus Jayne Parker hefyd yn amlwg yn ddylanwadol. Fel artistiaid rydym dan bwysau cynyddol i egluro pwnc, cynnwys ac ystyr drwy gyfrwng iaith, ac yn aml caiff profiad gweledol ei gysgodi gan ddehongliad. Nid oes angen i ni bob amser ddeall er mwyn cael profiad, a daeth gwaith Richard Bevan â mi i fan lle roeddwn yn meddwl beth allai fod yn fy wynebu. Dyma a'i gwnaeth yn enillydd amlwg i mi, y ffaith i'r gwaith, yn dawel a heb dynnu sylw, fy hudo i'w fyd.

AS: Dros y blynyddoedd, drwy wahanol brosiectau curadurol yng Nghymru, rwyf wedi gofyn i mi fy hun: "Os oes byd celf yng Nghymru, ble mae'n digwydd, ble ydym ni'n croesi llwybrau? Beth yw'r meini prawf diwylliannol sydd gennym? A yw'n wahanol, er enghraifft, i fyd celf gweddill y DU ac, os ydyw, beth sy'n ei wneud yn wahanol?" Efallai ein bod yn teimlo ein bod yn gwybod, efallai ein bod yn darllen y traethodau ar gelf yng Nghymru, gan Iwan Bala, Peter Lord neu Tony Curtis. Ond er bod y safbwyntiau hyn yn gywir yn eu cyfnod eu hunain - mae pethau'n symud genhedlaeth ymlaen ac mae'r ongl yn symud, y ffocws yn newid ac mae'r pethau a fyddai efallai wedi nodweddu celf yng Nghymru yn wahanol.

Wrth feddwl am y cwestiynau hyn, ar ôl y dyddiau dethol, sylweddolais fy mod yn chwilio am leisiau newydd, neu leisiau a oedd yn canu'n wahanol. Os nad yw'n ymestyn y gyfatebiaeth yn ormodol, mae'r gân yn hen ond mae'n parhau. Dychwelwn i'r un hen gytgan o bryd i'w gilydd - yr un byrdwn - mae pawb yn gwybod y cytgan ac mae'n ein huno. Gwyddom y geiriau, felly gwyddom beth sy'n dod nesaf, mae pawb ohonom yn cytuno ac yn deall. Ond wrth i'r gân fynd rhagddi, bydd penillion newydd bob amser. Mae pobl am wybod pam ein bod yn dewis rhywun ar gyfer Y Fedal Aur? Efallai mai dyna ydyw, yn yr amser hwn eleni mae leisiau sy'n sefyll allan, sy'n cludo'r gân i rywle arall.

Sylwadau'r Detholwyr Selectors' Statements

What Are We Looking At?

A conversation between Helen Sear (HS), Rachel Conroy (RC) and Anthony Shapland (AS)

Anthony Shapland: I think all of us agree that selecting the Eisteddfod Open Exhibition has been like no other we've been involved with. It is perhaps the most democratic of processes, as much as any can be. Each submission has a number, allocated as it arrives at the Eisteddfod office, and all these numbers tell us is how prompt or late people were in submitting. Artist number X, image one, image two, image three, four, five, six. Next artist number X+one, and so on. I made a mental note that my submissions in the past have always had high numbers – I'm always last minute. Robyn Tomos took us through the work. So for the first round, we looked at everything that had been submitted.

Everything.

So much stuff, so much work, so much debate. Things we recognise, things we don't. Things we like, things we don't. "Art", sorry, not "things" – art separated from its author, standing alone.

Helen Sear: The challenge of selecting up to 30 artists – or 26 in this case - for the exhibition out of a submission of 243 is a simultaneously exciting and a daunting prospect, especially when the quality of submissions was high and the Yes and Maybe lists were so difficult to reduce.

The work that stood out for us showed clarity of intention, not in terms of a fixed meaning, identity, or medium, but work that displayed a confidence and a presence, that made us look again and held us to account. These works appeared across all forms and media; works that stood out within their own boundaries, but also made connections and conversations with other submitted works. This is, of course, something that cannot be predetermined but happens in and throughout the process of looking, discovering and discussing. As a team, we were looking not only at the quality of the individual works, but also at the potential identity and form of the exhibition.



Richard Lloyd Lewis
Digwyddiad 05 / Event 05

Rachel Conroy: 243 submissions, but one exhibition. As a curator working with public collections, to me the Open Exhibition was a very different curatorial process to the one that I am most comfortable and familiar with. It turned that process on its head. Throughout the fundamental and – I don't mind admitting it – intimidating task of selecting individual works, the exhibition was likewise at the forefront of my mind. The question was not only of choosing on the basis of quality, strength and impact, but of also being mindful of the need to develop broader narratives. Over the days we selectors spent together, this became evermore important as our long list was whittled to an increasingly short one. The challenging task of shaping a stream of diverse voices into, what I hope will be, a coherent and enriching conversation; one I hope the artists feel does their work justice and that visitors to Y Lle Celf will find stimulating. On a more prosaic note, I'm surprised that we didn't disagree more often...

AS: Yes, there were so many possible combinations that it would have been easy to disagree. I think we were all trying to select the best work, the most interesting stuff, while picturing it in a tent in Abergavenny. Again, I love the democracy of the process – anyone can enter, amateur or professional, established



James Moore

Byd Dau (delwedd lonydd) / World Two (still image)

names that are already part of the canon of art in Wales, as well as a new face from the smallest village. There was a point when we put two painters, identified by their numbers only, side-by-side and discussed which should go through. It was only later, after selecting both, that we discovered they were father and son... Anyone can enter and anyone can be selected, but – as a lot of artists learn – anyone can be rejected too and often they are and the bruised egos get carried around for a while. The show re-invents itself year after year as the selectors change and the story goes on.

HS: There was a strong lens-based media submission this year, including film, video and photography, and some particular favourites really stood out. James Moore's *World Two*, a slow cinematic pan across a series of unpopulated dystopian dioramas, was reminiscent of David Lynch the filmmaker and the artist David Thorpe. Fabricated from his own paintings and staged museum sets, reality and fictional narrative coexist in a world hidden behind walls, glass cabinets and architectural constructions, occasionally animated by small screens of white noise. Even the painted images

of the natural world are presented as hermetically sealed for our human consumption. The strength of the work, which sets it apart, is in its low-tech and unflashy production, which nevertheless continues to suspend our disbelief and fix our gaze to the conveyor belt of scenes presented. This work is an exciting development and extension of the artist's previous painting practice and synthesises media in a brilliantly evocative way. Richard Lloyd Lewis's photographs of dead trees at night have the haunting power of a crime scene and the stark light, like a bolt of lightning, shone upon his subjects, feels like an act of re-charging the trees with life. In these beautiful and moving portraits, photography appears to act as a potential for reanimation, rather than fossilising them in time.

Tania Coates explores the landscape of the Radnor Valley with a less gothic lens, the camera much closer to the ground, as if grazing or caressing the mists and grasses, the twisted hawthorns and gorse, that make up this vast and awe-inspiring terrain. Through the process of quiet observation, the pictures affect the viewer with a sense of time passing and the

Sylwadau'r Detholwyr Selectors' Statements



Tania Coates

Llosgi dan reolaeth / Controlled burning

experience of being alone in the presence of deep time in nature and, whilst acknowledging sublime qualities, the pictures resist an overdramatic treatment sometimes employed by the Romantic movement.

For several years, Bryony Dalefield has been making a series of works of both figures and effigies literally drawn from the outline of her own body and that of her partner. Worked on white and cream coloured linens and cottons, the thinnest lines traced with a fingernail on fabric become intricately embroidered meadow grasses. The delicacy and restrained palette of the threads sometimes renders the shape of the figure elusive, both emerging from, and returning to, the fabric that supports them. Unlike the Turin Shroud, these hanging cloths speak of a cycle of life associated more with pagan traditions of nature and the harvest, the human body expressed as the anatomy of a field.

RC: *Eighteen storeys* is a new body of work by Lisa Krigel, described as a response to the "contested beauty of brutalist architecture" and influenced by Bernd and Hilla Becher's typological approach to documenting industrial buildings. Lisa Krigel is based at the Fireworks Clay Studio in the Riverside area of Cardiff and I wonder how much this urban working environment might also have played its part. The stacked, hand-thrown vessels – mezze and



Bryony Dalefield

Arddelwau / Effigies

breakfast bowls, tea and coffee pots, cups and plates – are at once stark and strikingly beautiful. At first glance, suggestions of function – a handle or spout – might present themselves, but these are sculptural objects; architectural stoneware towers. Grouped together on sleeper-like oak boards, they create a tabletop cityscape. Glazes move through flat greys and steely blues to warmer buff colours, reflecting the concrete structures that inspired them. When disassembled, piece-by-piece, into their individual component parts, their practical purposes are slowly revealed. They are objects that invite touch and interaction. I would love to use them.

Another Fireworks resident, selected for the Open Exhibition, is Jin Eui Kim. His deceptively simple thrown forms serve principally as canvases for incredibly precise and meticulously researched tonal bands. These perfect rings of matt coloured slip, tones of grey sometimes punctuated by a line of red or pink, activate and alter the surface of the object. The effect for the viewer is a sensation of optical reverberation and illusion, causing, as the artist has described it, "physical confusions". A concave form might, quite magically, seem convex, or flat. Kate Haywood's work uses colour to a similarly bold effect. *Volta and Pommel* both combine unglazed porcelain with woven cotton and wool. The work is deliberately ambiguous. It references ritual traditions and the adornment of the body, and reflects Kate



Jin Eui Kim

Gwrthroad III / Inversion III

Haywood's background in both jewellery and ceramics. Perhaps it is this direct relationship to the human body, as well as their historical references, which makes Kate Haywood's pieces feel so precious yet inherently familiar.

AS: The works that resisted categorisation were exciting. Four seminal moments by Morag Colquhoun is a series of glass photographic dioramas, each holding an intricately crafted plant specimen, made from silk, wax and wire. She worked with National Museum Wales to learn this craft, and the period of its making is dictated by the natural lifespan of the specimen – an artificial facsimile is made before the natural model dies. In a similar vein, but with a very different approach, Jack Burton's photographs of crudely constructed tableaux are displayed on a piece of shelving, a stud wall that mimics scenery.

Since winning the Young Artist Scholarship in 2003, Maesteg born artist, Richard Bevan, now has an established track record. The Maes, whichever maes it has been, has been a backdrop to his career. Moving image on film requires a light source at two definite moments: firstly in the capturing of the images onto the film, and secondly in their release onto the screen. Both these moments hold equal significance to Richard Bevan and the physicality of film, as opposed to digital moving image works, make these pieces sculptural as much as they are filmic.

Also from Maesteg, Liam O'Connor's works, combining highly skilled portraiture in oil on



Liam O'Connor

Dan (manylyn / detail)

zinc with painted drapes or fabric, are both painting and sculpture. So too are the works of Kelly Best and Mark Houghton, two artists who have worked, both collaboratively and apart, to produce remarkable sculptural pieces that have drawing at their core. Beth Elen Roberts' exquisitely reproduced dairy implements take a biographical element a step further, and the functions and origins of these minimal sculptures add another narrative born out of the rural life of Wales.

Tradition and, to some extent, history is a fabrication and a moveable feast, growing and changing with time. A sign of a strong culture is that it allows for re-invention and a questioning of everything within itself. I have always thought that what makes the arts in Wales interesting is the pull back of tradition and the pull forward of the contemporary, and its artists reflect this and thrive in the possibilities it opens up.

HS: So many pieces in the exhibition question themselves and their making through adopting multiple approaches, which are somehow both

Sylwadau'r Detholwyr Selectors' Statements

camouflaging some aspects of their medium and displaying others. So often the question, "What are we looking at?" was asked. In general terms the works that began to emerge, from both the Fine Art and Craft and Design submissions, had a dialogue with one another across disciplines, reflecting not only the strength of art and crafts in Wales but also approaches to making that resonate within an international contemporary context.

AS: The Eisteddfod Open Exhibition is, in many ways, a skewed Wales equivalent of New Contemporaries, or The British Art Show; it is unique in the UK. Nowhere else has contemporary art – often criticised for being an elitist, or minority interest, pursuit – been so democratically distributed. It gets gathered up, from various locations across Wales and further afield, and gets moved to a site where, previously, there may have been cows, or a steelworks, or a quarry. The work is arranged in the tent, tens of thousands of people come and look at the work and then it gets delivered back to where it came from. In even years, it's in the South; In odd years, it's in the North. The whole thing, with its idiosyncrasies and complications and brilliant ridiculousness is typically Welsh. It is connected to the land that it is in, to the place it is in, the fields, the hills and the 'local' more than it is to any building or flagship institution. It is egalitarian.

AS: In the guidance for this text, the committee stipulated that people will want to know on what basis we awarded the Gold Medal, how and why we choose who we chose. What do you both think?

RC: I wonder if people will be interested or surprised to know that we were all in absolute and immediate agreement. For me, both medal winners stood out for the originality of their submissions. Simply put, the work excited me. Lisa Krigel's ceramics were a revelation – so different to previous bodies of work by the artist and a harmony of artistic vision, technical skill and exemplary design.

HS: Lisa Krigel's work is a visual delight. Form and function synthesise perfectly, through her



Richard Bevan
RW2

crafting of clay and glaze, as beautiful kitchenware stacks up as domestic sculpture. Her configurations defy the saccharin and decorative, based both on brutalist architecture and the Becher's photographs. It is the synthesis of the monumental structures that inform her pieces, and their domestic scale make the work such a strong statement. It appears that all her past influences have collided into these unique works that have the enjoyment of both play and food at their centre. I want one in my house.

AS: It was interesting that we all separately and independently selected the same people. Richard Bevan was an immediate choice for me – these simple elegant films, verging on narrative-less contemplations, were exceptional. They are accomplished and sit as close to sculpture or poetry as they do to moving image. The technical ability and complexity of Gwenllian Llwyd's film, which won her the Young Artist Scholarship, also stood out. Her film *Dirywiad a dadfeiliad* layered scenes and acoustic elements, and the clear connection between her as a filmmaker and the places and people she is documenting showed an artist with a documentary maker's eye. I will be curious what the Josef Herman Award - The People's Choice will highlight...

HS: Richard Bevan's work stood out for its apparent simplicity. I know this is not easy to achieve. Through minimal gestures and the occasional coupling of images, a strange black and white world emerges; time holding itself

Sylwadau'r Detholwyr Selectors' Statements



Gwenllian Llwyd

Dirywiad a dadfeiliad (delwedd lonydd / still image)

within a physical space, something to be held fascinated in front of, rather than watching a narrative unfold. In a world where everyone can shoot and edit their own movie on portable devices, he has made the decision to work with 16mm film and include the film projector as a central part of the work when exhibited. This tradition of film as material draws from the structuralist film makers of the 1960s and '70s and I think of Annabel Nicholson's 16mm film performance, *Reel Time* (1973), gradually looping from shadow to pricks of light as it passes time and time again through a sewing machine. The elegant and powerful films of Jayne Parker are also clearly influential. As artists we are increasingly under pressure to explain subject, content and meaning through the medium of language, and many times visual experience is overshadowed by interpretation. We do not always need to understand in order to experience, and Richard Bevan's work brought me to the point of thinking about what it might be that I am confronted with. This was what made it a clear winner for me, the fact that the works quietly and without distraction, drew me into their world.

AS: Over the years, through different curatorial projects within Wales, I have asked myself: "If there is an art scene in Wales, where does it happen, where do we cross paths? What are the cultural touchstones that we all have? Is it distinct, for example, from the art scene of the rest of the UK and, if so, what makes it different?" We may think we know, we may read the essays on art in Wales, by Iwan Bala, Peter Lord, or Tony Curtis. But these viewpoints are accurate in



Lisa Krigel

Deunaw llawr / Eighteen storeys

their own time – things move on a generation and the angle shifts, the focus moves, and the things that might have characterised art in Wales change.

Thinking about these questions, after the selection days, I realised that I was looking for new voices, or voices that were singing differently. If it is not stretching the analogy too far, the song is old but it goes on. We return to the same old chorus from time to time – the same refrain – everybody knows the chorus and it joins us together. We know the words, so we know what's next, we all agree and understand. But, as the song goes on, there are always new verses. People want to know why we pick someone for the Gold Medal? Maybe it's that, in this time, this year, there are voices that stand out, that take the song somewhere else.

Y Fedal Aur am Gelfyddyd Gain

The Gold Medal for Fine Art



Richard Bevan
Z LP DR BK PL PF ST NN

Gwobr

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

Detholwyr

Rachel Conroy, Helen Sear, Anthony Shapland

Dyfarnwyd y wobr ganlynol:

Richard Bevan Y Fedal Aur am Gelfyddyd Gain a £5,000

ENILLYDD Y WOBR CELFYDDYD GAIN

Richard Bevan

Llundain

rf#

RW2

Z LP DR BK PL PF ST NN

Clwb gwyddbwyll

Prize

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

Selectors

Rachel Conroy, Helen Sear, Anthony Shapland

The following prize was awarded:

Richard Bevan The Gold Medal for Fine Art and £5,000

WINNER OF THE FINE ART AWARD

Richard Bevan

London

rf#

RW2

Z LP DR BK PL PF ST NN

Chess club

Y Fedal Aur am Grefft a Dylunio

The Gold Medal for Craft and Design



Lisa Krigel

Deunaw llawr / Eighteen storeys



Gwobr

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

Detholwyr

Rachel Conroy, Helen Sear, Anthony Shapland

Dyfarwyd y wobr ganlynol:

Lisa Krigel Y Fedal Aur am Grefft a Dylunio a £5,000

ENILLYDD Y WOBR CREFFT A DYLUNIO

Lisa Krigel
Caerdydd

Deunaw llawr £225 - £650

Prize

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

Selectors

Rachel Conroy, Helen Sear, Anthony Shapland

The following prize was awarded:

Lisa Krigel The Gold Medal for Craft and Design and £5,000

WINNER OF THE CRAFT AND DESIGN AWARD

Lisa Krigel
Cardiff

Eighteen storeys £225 - £650

Ysgoloriaeth Artist Ifanc Young Artist Scholarship



Gwenllian Llwyd

Dirywiad a dadfeiliad (delwedd lonydd / still image)

Ysgoloriaeth Artist Ifanc

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 Ynys Môn 2017.

Ysgoloriaeth:

£1,500 (Alun Griffiths (Contractors) Ltd.)

Detholwyr:

Rachel Conroy, Helen Sear, Anthony Shapland

Dyfarnwyd yr Ysgoloriaeth Artist Ifanc i

Gwenllian Llwyd

Talgarreg, Llandysul

Young Artist Scholarship

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, Anglesey 2017.

Scholarship:

£1,500 (Alun Griffiths (Contractors) Ltd.)

Selectors:

Rachel Conroy, Helen Sear, Anthony Shapland

The Young Artist Scholarship is awarded to

Gwenllian Llwyd

Talgarreg, Llandysul

Gwobrau Eraill Other Awards

Gwobr Josef Herman - Dewis y Bobl

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

Gwahoddwn ni chi i edrych yn fanwl ar y gwaith i gyd cyn penderfynu beth yw eich ffefryn. Rhowch enw'r artist ar y papur pleidleisio. Bydd y bleidlais yn cau am 6.00pm, nos Wener, 5 Awst er mwyn cael amser i gyfrif y pleidleisiau a chysylltu â'r enillydd.

Cyhoeddir enw'r enillydd yn Y Lle Celf am 3.00pm, ddydd Sadwrn, 6 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Maldwyn a'r Gororau 2015

Menna Angharad Felinfach, Aberhonddu

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 2.00pm, ddydd Llun, 1 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Maldwyn a'r Gororau 2015

Aled Rhys Hughes Rhydaman
Christine Mills Y Foel
Seán Vicary Aberteifi

Gwobr Tony Goble

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

Enillydd Eisteddfod Genedlaethol Cymru Maldwyn a'r Gororau 2015

David Dawson Llundain a'r Foel

Gwobr Bwrcasu

Cymdeithas Gelfyddyd Gyfoes Cymru

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

Enillydd Eisteddfod Genedlaethol Cymru Maldwyn a'r Gororau 2015

Menna Angharad Felinfach, Aberhonddu
Jason Chart Davies Blaenau Ffestiniog
Dewi Glyn Jones Pontllyfni
Sophie Southgate Penarth

Josef Herman Award - The People's Choice

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

We invite you to take a careful look at all the work before coming to a decision concerning your favourite work. Write the name of the artist on the voting slip. Voting will close at 6.00pm, Friday, 5 August in order to allow for counting the votes and contacting the winner.

The winner's name will be announced at 3.00pm, Saturday, 6 August.

Winner at the National Eisteddfod of Wales Montgomeryshire and the Marches 2015

Menna Angharad Felinfach, Brecon

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 2.00pm, Monday, 1 August.

Winners at the National Eisteddfod of Wales Montgomeryshire and the Marches 2015

Aled Rhys Hughes Ammanford
Christine Mills Foel
Seán Vicary Cardigan

Tony Goble Award

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

Winner at the National Eisteddfod of Wales Montgomeryshire and the Marches 2015

David Dawson London and Foel

Contemporary Art Society for Wales Purchase Prize

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

Winners at the National Eisteddfod of Wales Montgomeryshire and the Marches 2015

Menna Angharad Felinfach, Aberhonddu
Jason Chart Davies Blaenau Ffestiniog
Dewi Glyn Jones Pontllyfni
Sophie Southgate Penarth

Arddangoswyr

Exhibitors



Kelly Best
Memrwm / Vellum

Kelly Best

Caerdydd

Memrwm / Vellum

DAW / NFS

Richard Bevan

Llundain

rf#

RW2

Z LP DR BK PL PF ST NN

Clwb gwyddbwyll / Chess club

Jack Burton

Llundain

Coeden oren / Orange tree £700

Seinydd gitâr (wedi torri) /
Guitar speaker (broken) £700

Siart lliw / Colour chart £700

Gwesty / Hotel £700

Gormod / Too much £700

Mae'r llyn wedi rhewi / The lake has frozen £700

Fel pe bai'n ymddangos o unlle/
As if from nowhere £700

Chalet £700

Tania Coates

Pencraig, Llanandras

Tir comin / Common land £1,050

Tir prysg / Scrubland £1,050

Llosgi dan reolaeth / Controlled burning £1,050



Richard Bevan
Clwb gwyddbwyll / Chess club



Tania Coates
Tir prysg / Scrubland



Morag Colquhoun
Pedair ennyd semenaid: Rhif 2 /
Four seminal moments: No. 2



Jack Burton
Gormod / Too much

Morag Colquhoun

Penpont, Aberhonddu

Pedair ennyd semenaid: Rhif 1 Maon /
Pris i'w drafod / Price on application

Four seminal moments:
No.1 Raspberries

Pedair ennyd semenaid: Rhif 2 PID / POA

Herwfilwyr yn dawnsio /
Four seminal moments:
No.2 Dancing guerrillas

Pedair ennyd semenaid: Rhif 3 Glaswellt o'r Andes /
PID / POA

Four seminal moments:
No.3 Andes mountain grass

Pedair ennyd semenaid: Rhif 4 Gwragedd Fela /
PID / POA

Four seminal moments:
No.4 Felas's wives

Pedair marwolaeth fach: Rhif 1 (16 Ebrill 2009) /
PID / POA

Hotel Las Americas
Four small deaths:
No. 1 (16 April 2009)
Hotel Las Americas

Pedair marwolaeth fach: Rhif 4 (31 Rhagfyr 2010) /
PID / POA

Carlos Arguedas Mora
Four small deaths:
No. 4 (31 December 2010)
Carlos Arguedas Mora



Gordon Dalton
Ymhell o adref / Far from home

Bryony Dalefield

Cas-gwent

Arddelwau / Effigies

DAW / NFS

Gordon Dalton

Caerdydd

Ta ta £1,000

Tanfor / Submarine £1,000

Ymhell o adref / Far from home £1,000

Nofio gyda'r nos / Night swimming £1,000

Sasgwats / Sasquatch £1,200



Simon Gaiger
Bwrdd isel onnen losg / Scorched ash low table



Bryony Dalefield
Arddelw / Effigy

Robert Davies
Tre Taliesin

Hwrdd / Ram £7,000

Mamog / Ewe £7,000



Paul Emmanuel

Paentiad cnu am yn ôl, llorweddol oren /
Backward fleece painting, orange horizontal

Paul Emmanuel

Abercraf

Paentiad cnu am yn ôl, grid gwyrdd / £1,100
Backward fleece painting, green grid

Paentiad grid oren / £1,500
Orange grid painting

Paentiad cnu am yn ôl, grid du / £1,500
Backward fleece painting, black grid

Paentiad gwyrdd fertigol am yn ôl / £1,700
Green vertical backward painting

Paentiad cnu am yn ôl, llorweddol oren / £1,800
Backward fleece painting,
orange horizontal

Simon Fenoulhet

Caerdydd

Danddaear / Underground £196 yr un / each

Danddaear / Underground £196 yr un / each

Simon Gaiger

Llanybydder

Bwrdd isel onnen losg / £4,100
Scorched ash low table



Robert Davies

Hwrdd / Ram



Simon Fenoulhet

Danddaear / Underground

Arddangoswyr Exhibitors



Bob Gelsthorpe
Naid / Leap

Bob Gelsthorpe
Caerdydd
Naid / Leap DAW / NFS

Annie Grove-White
Caerdydd
Lleisiau o'r tir I
Lleisiau o'r tir II
Lleisiau o'r tir III



Kate Haywood
Pommel



Mark Houghton
Dawnsiwn / Let's dance



Annie Grove-White
Lleisiau o'r tir (delwedd lonydd / still image)



Jin Eui Kim
Gwrthdroad III / Inversion III

Kate Haywood
Caerdydd
Pommel £500
Volta £1,200
Mark Houghton
Y Gelli Gandryll
Dawnsiwn / Let's dance £2,300
Llipa / Droopy £2,800
Jin Eui Kim
Caerdydd
Gwrthdroad III / Inversion III £4,000
Lisa Krigel
Caerdydd
Deunaw llawr / Eighteen storeys £225 - £650



Lisa Krigel
Deunaw llawr / Eighteen storeys



Neil McNally
Bys drwg / Bad finger

Richard Lloyd Lewis
Bournemouth
Digwyddiad 01 / Event 01 £250
Digwyddiad 02 / Event 02 £250
Digwyddiad 03 / Event 03 £250
Digwyddiad 04 / Event 04 £250
Digwyddiad 05 / Event 05 £250
Digwyddiad 06 / Event 06 £250

Arddangoswyr Exhibitors



James Moore

Byd Dau (delwedd lonydd) / World Two (still image)

Neil McNally

- Pont-y-pŵl
Marwolaeth fy nhadcu £1,800
(ganed Trimsaran 1922 –
bu farw Pont-y-pŵl 2013) /
Death of my grandfather
(born Trimsaran 1922 – died Pontypool 2013)
- Bys drwg / Bad finger £2,500
- Allen Ginsberg ar y Twmpa / £2,600
Allen Ginsberg on Lord Hereford's Knob
- Gwerthu tâp Sherlock Holmes £2,700
i'r beirniad celf Brian Sewell
yn Waterstones, Y Fenni, 2007 /
Selling a Sherlock Holmes tape to the art critic
Brian Sewell in Waterstones, Abergavenny, 2007
- Dymchwel murlun y Siartwyr gan £4,900
Gyngor Llafur Casnewydd ar
Hydref 3ydd, 2013 /
Demolition of the Chartist mural by the Labour-
run Newport Council on October 3rd, 2013

James Moore

- Caerdydd
- Byd Dau / World Two £400
Cyhoeddiad o 10 / Edition of 10

Liam O'Connor

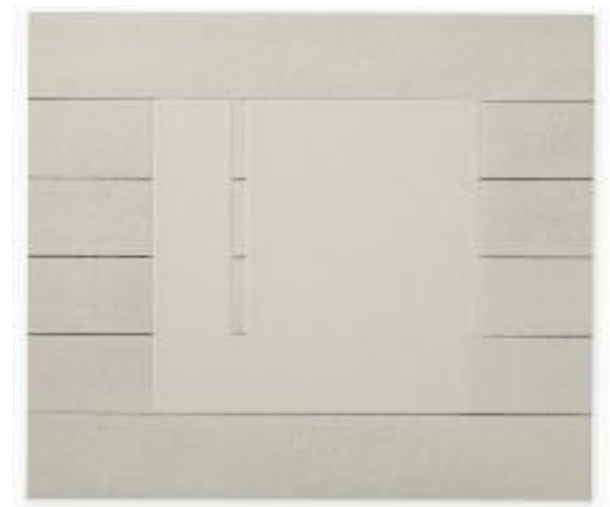
- Caerdydd
- Lara £400
- Eira £900
- Dan £900



Richard Lloyd Lewis
Digwyddiad 03 / Event 03



Liam O'Connor
Dan

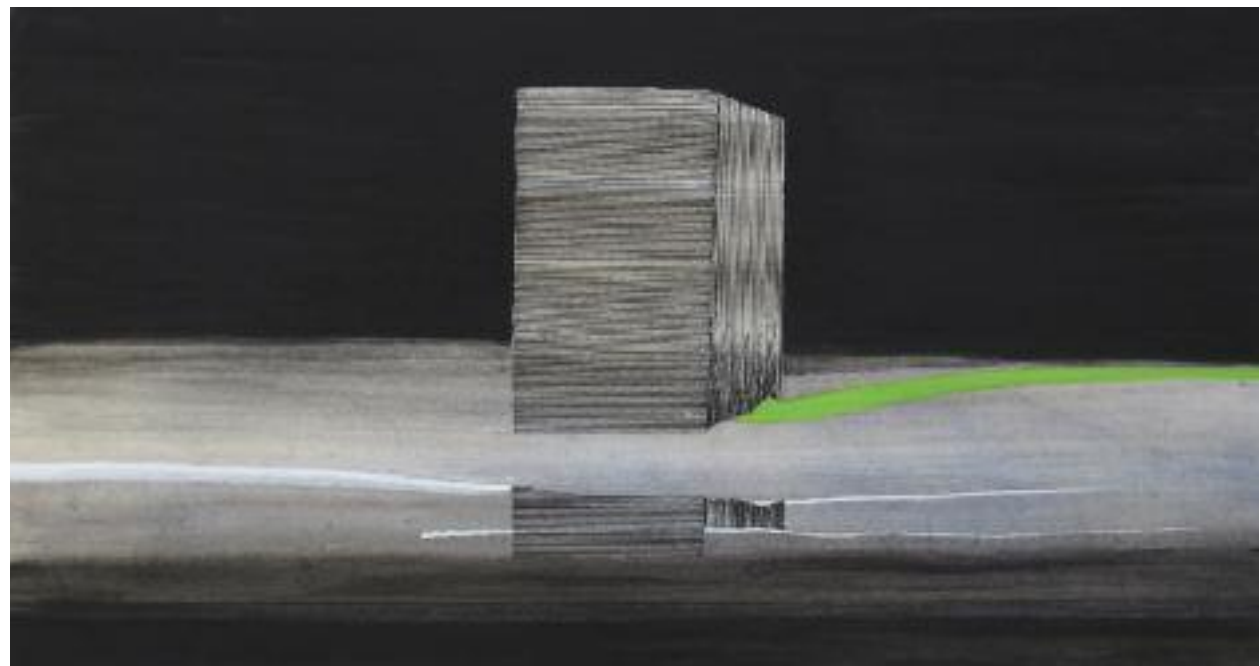


Susan Phillips

Di-deitl Rhif 9 / Untitled No. 9

Susan Phillips

- Brulhai, Whitney on Wye
- Di-deitl Rhif 7 / Untitled No. 7 £600
- Di-deitl Rhif 9 / Untitled No. 9 £600
- Di-deitl Rhif 10 / Untitled No.10 £600
- Di-deitl Rhif 11 / Untitled No.11 £600
- Di-deitl Rhif 12 / Untitled No.12 £600
- Rhif 44 / No. 44 £2,200



Guy Pitt
Gweithio / Working

Y Fedal Aur am Bensaerniaeth

The Gold Medal for Architecture

Gwobr

Y Fedal Aur am Bensaerniaeth
(cefnogir gan Gomisiwn Dylunio Cymru)

Medal Goffa Alwyn Lloyd

Rhoddir replica golch-arian o'r fedal aur, gyda chefnogaeth Comisiwn Dylunio Cymru, er cof am y diweddar Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaerniaeth 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 2013 a 2016 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

Detholwyr

Alan Francis, Jonathan Vining

Dyfarnwyd y wobwr ganlynol:

Hall + Bednarczyk Y Fedal Aur am Bensaerniaeth

ENILLYDD

Hall + Bednarczyk Cas-gwent
Canolfan Ymwelwyr a Chwaraeon Dŵr
Llandegfedd, Pont-y-pŵl



James Morris

Canolfan Ymwelwyr a Chwaraeon Dŵr Llandegfedd, Pont-y-pŵl



André Stitt

Gosodwaith wal bwrdeistrefol mewn ardal breswyl mewn bydysawd cyfochrog (manyllyn) /
Municipal wall installation in a residential complex in a parallel universe (detail)

Guy Pitt

Y Barri

Morlin / Coastline	£180
Echni / Steep Holm	£180
Gweithio / Working	£180
Atgof / Memory	£220



Tom Pitt

Sied/Pen / Shed/Head

Tom Pitt

Y Barri

Hunan ddwbl / Double self	£180
Ynys ag aeliau (Echni) / Island with eyebrows (Steep Holm)	£180
Sied/Pen / Shed/Head	£180
Cwt Nissen / Nissen hut	£180
Cwt Nissen / Nissen hut	£180
Cwt Nissen / Nissen hut	£180

Beth Elen Roberts

Llundain

Tudalennau 102 - 105 /	£140 - £840
Pages 102 - 105	

André Stitt

Caerdydd

Gosodwaith wal bwrdeistrefol mewn ardal breswyl mewn bydysawd cyfochrog / Municipal wall installation in a residential complex in a parallel universe	£25,000
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Beth Elen Roberts

Tudalennau 102 - 105 / Pages 102 - 105

Y Fedal Aur am Bensaerniaeth

The Gold Medal for Architecture

Prize

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

Alwyn Lloyd Memorial Medal

The silver-gilt replica of the gold medal is given, with the support of the Design Commission for Wales, in memory of the late Dr T Alwyn Lloyd. The aim of this award is to draw attention to the importance of architecture in the nation's culture and to honour architects achieving the highest design standards. The award is given to the architect or architects responsible for the building or group of buildings, completed between 2013 and 2016 and recommended to the Eisteddfod as being of greatest merit.

Selectors

Alan Francis, Jonathan Vining

The following prize was awarded:

Hall + Bednarczyk The Gold Medal
for Architecture

WINNER

Hall + Bednarczyk Chepstow
Llandegfedd Visitor & Watersports Centre,
Pontypool

Plaque of Merit

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

- constructed in Wales
- final account did not exceed £750,000
- completed between 2013 and 2016
- enhances the environment

Selectors

Alan Francis, Jonathan Vining

AWARD WITHHELD

Pensaerniaeth

Architecture

Gwahoddwyd ceisiadau gan benseiri neu grwpiau penseiri i arddangos adeiladau y mae eu dyddiad cwblhau ymarferol yn y cyfnod 2013 a 2016 yn gynwysedig.

Gwireddwyd mewn partneriaeth â Chomisiwn Dylunio Cymru a Chymdeithas Frenhinol Penseiri yng Nghymru.

Detholwyr

Alan Francis, Jonathan Vining

Architype

Henffordd
Ysgol Gynradd Gymunedol Porth Tywyn

BDP.

Llundain
Coleg Caerdydd a'r Fro, Caerdydd

Donald Insall Associates

Conwy
Pafiliwn Mynedfa Castell Caernarfon

Grimshaw

Llundain
Pontio, Canolfan Celfyddydau ac Arloesi,
Bangor

Hall + Bednarczyk

Cas-gwent
Canolfan Ymwelwyr a Chwaraeon Dŵr
Llandegfedd, Pont-y-pŵl

Hall + Bednarczyk

Cas-gwent
The Chickenshed, Trefynwy

Purcell

Caerdydd
Castell Aberteifi

Comisiynwyd y ffotograffydd James Morris a'r bardd Elis Dafydd i ymweld â'r adeiladau a rhestrwyd. Eu hymateb sy'n ffurfio'r Arddangosfa Bensaerniaeth yn Y Lle Celf.

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2013 to 2016 inclusive.

Realised in partnership with the Design Commission for Wales and the Royal Society of Architects in Wales.

Selectors

Alan Francis, Jonathan Vining

Architype

Hereford
Burry Port Community Primary School

BDP.

London
Cardiff & Vale College, Cardiff

Donald Insall Associates

Conwy
Entrance Pavilion, Caernarfon Castle

Grimshaw

London
Pontio, Arts and Innovation Centre,
Bangor

Hall + Bednarczyk

Chepstow
Llandegfedd Visitor & Watersports Centre,
Pontypool

Hall + Bednarczyk

Chepstow
The Chickenshed, Monmouth

Purcell

Cardiff
Cardigan Castle

Photographers James Morris and poet Elis Dafydd were commissioned to visit and respond to the buildings listed. Their response forms the Architecture Exhibition in Y Lle Celf.



Llandegfedd Visitor & Watersports Centre, Pontypool



James Morris

Canolfan Ymwelwyr a Chwaraeon Dŵr Llandegfedd, Pont-y-pŵl / Llandegfedd Visitor & Watersports Centre, Pontypool



James Morris

Canolfan Ymwelwyr a Chwaraeon Dŵr Llandegfedd, Pont-y-pŵl / Llandegfedd Visitor & Watersports Centre, Pontypool



James Morris

Ysgol Gynradd Gymunedol Porth Tywyn / Burry Port Community Primary School



James Morris

Ysgol Gynradd Gymunedol Porth Tywyn / Burry Port Community Primary School



BDF



BDF

Coleg Caerdydd a'r Fro, Caerdydd / Cardiff & Vale College, Cardiff



BDF

Coleg Caerdydd a'r Fro, Caerdydd / Cardiff & Vale College, Cardiff



James Morris

Pafiliwn Mynedfa Castell Caernarfon / Entrance Pavilion, Caernarfon Castle



Andy Marshall



Andy Marshall

Pafiliwn Mynedfa Castell Caernarfon / Entrance Pavilion, Caernarfon Castle



Pontio, Canolfan Celfyddydau ac Arloesi, Bangor / Pontio, Arts and Innovation Centre, Bangor

James Morris



The Chickenshed, Trefynwy / The Chickenshed, Monmouth

Michael Sinclair



Castell Aberteifi / Cardigan Castle

James Morris

Datganiad y Detholwyr Pensaerniaeth

Architecture Selectors' Statement



Coleg Caerdydd a'r Fro, Caerdydd

Nid dim ond yn anrhydeddu cof T Alwyn Lloyd (1881-1960) - un o'r cymeriadau mwyaf arwyddocaol ym maes pensaerniaeth a chynllunio trefol yn yr ugeinfed ganrif yng Nghymru - a wna'r Fedal Aur am Bensaerniaeth, mae hi hefyd yn cydnabod yn gyhoeddus bwysigrwydd pensaerniaeth i ddiwylliant Cymru ac mae'n dathlu gwaith gorau penseiri sy'n ymarfer yn ein gwlad heddiw.

Dyfarnwyd Medal Goffa T Alwyn Lloyd gyntaf ym 1960 a chaiff llawer o'r prosiectau sydd wedi ennill y wobwr ers hynny eu hystyried erbyn hyn yn rhai oedd ar flaen y gad o ran cyflawniad pensaerniol yng Nghymru yn yr hanner canrif ddiwethaf, er enghraifft: tŷ yn Llandaf gan Graham Brooks (1968); tai Little Orchard, Dinas Powys gan T G Jones a J R Evans (1972); tai Hafan Elan, Llanrug (1982) a Chanolfan Chwaraeon Dŵr Plas Menai, Llanfair-is-gaer (1985) gan Bartneriaeth Bowen Dann Davies; Y Tŷ Gwydr Mawr, Gardd Fotaneg Genedlaethol Cymru gan Foster a'i Bartneriaid (2000); ac adeilad y Senedd gan Bartneriaeth Richard Rogers (2006). Felly, mae bod yn deilwng o gael eich prosiect buddugol wedi'i gysylltu mewn hanes gyda'r penseiri a'r prosiectau



The Chickenshed, Trefynwy

arwyddocaol hyn yn uchelgais yn wir, ac fel detholwyr roeddem yn benderfynol y byddai teilyngu'r wobwr bensaerniol uchaf yng Nghymru yn galw am ddangos rhagoriaeth dylunio cyson yn codi o uchelgais ddeallusol y cysyniad, gwreiddioldeb a dawn yn natblygiad y dyluniad, arloesedd technegol a chadernid yn y defnydd a'r cyfodod ar ddeunyddiau, ac ansawdd a safon yn y gwaith adeiladu.

Derbyniwyd un ar bymtheg o geisiadau, oedd efallai ychydig yn siomedig, ond roeddem yn faich ein bod wedi gallu ystyried cymysgedd iach o brosiectau da iawn a, diolch byth, nid dim ond cyfres o dai preifat ar gyfer cleientiaid cyfoethog neu nifer o ysgolion safonedig. Gwnaethom ymweld â phrosiectau o ansawdd uchel ledled Cymru a gomisiynwyd gan gleientiaid yn y sector cyhoeddus a'r sector preifat, ac ystod eang o fathau adeiladau ac o'u plith rydym wedi dewis saith prosiect ar gyfer yr arddangosfa.

Mae campws canol y ddinas newydd **Coleg Caerdydd a'r Fro** yn brosiect addysg uchelgeisiol sydd â'r nod o ddarparu cyfleusterau dysgu llawn ysbrydoliaeth ar gyfer unigolion, cymunedau a chyflogwyr - ac rydym



Castell Aberteifi

yn canmol y cleient am gomisiynu dyluniad heriol ac nid dim ond caffael rhywbeth a oedd yn ticio'r blychau i gyd. Mae'r cymysgedd o ddibenion sydd i'r adeilad yn rhoi iddo fywyd gwirioneddol ac mae'n amlwg bod myfyrwyr yn hoffi bod ynddo. Mae dyluniad penseiri BDP wedi'i ddyfeisio'n dda ac mae'n amlwg gam ar y blaen i'r blwch addysg safonol. Mae'r ffurf allanol yn ddeinamig ac yn cysylltu'n dda i'w leoliad ymyl y ffordd, tra bod y gofod mawr canolog yn olau, lliwgar ac yn rhoi eglurder - sy'n arbennig o bwysig o gofio bod gan rai defnyddwyr anghenion arbennig. Mae'r ffaith bod ôl defnydd trwm eisoes ar du fewn yr adeilad yn dangos ei fod yn un â chalon - gofod gwaith i'r ifanc ydyw wedi'r cyfan.

Tŷ haf mewn lleoliad gogoneddus yn Sir Fynwy wledig yw **The Chickenshed**. Oherwydd cyfres anodd o gyfyngiadau cynllunio mabwysiadodd y cleient a phenseiri Hall + Bednarczyk gysyniad anarferol - sef aildefnyddio rhan o ffrâm bren sgubor dofednod adfeilliedig a chreu ffurf bensaerniol sy'n ail-ddehongli hunaniaeth amaethyddol defnyddioleb yr adeilad blaenorol mewn modd cyfoes. Crëwyd eiddo pedair ystafell wely mewn modd llawen sy'n ei wneud yn wahanol i'r llety gwyliau safonol a

welir mewn mannau eraill yng Nghymru. Nid yw'n adeilad sy'n tynnu sylw ond mae ganddo ofodau mewnol sydd wedi'u creu'n hyderus a rhoddir sylw craff i fanylder gan ddefnyddio palet cyfyngedig o ddeunyddiau: haenau rhychog du, byrddau pren a choncrid wedi'i lathru.

Mae gorchest cadwraeth adeilad hanesyddol gan y pensaer Purcell wedi rhoi bywyd newydd i **Gastell Aberteifi**, a gallai wneud hynny hefyd i'r dref gyfan. Mae'r sylw i fanylder wrth adfer ac addasu'r adeiladau a oedd yn bodoli yn ofodau dehongli, arddangos ac addysgol, swyddfeydd a llety gwyliau yn batrwm i'w ddilyn. Mae'r bwyty newydd, sy'n ymestyn dros adran o fur y castell a ailadeiladwyd, yn wrthbwynt effeithiol modern sy'n pontio'n dda i afon Teifi a'r dref. Gallai hwn yn hawdd fod yn adeilad anymwithiol, syml; felly rhown bob clod i'r tîm dylunio a'r cleient, Ymddiriedolaeth Cadwraeth Adeiladau Cadwgan, am fabwysiadu dull cyfoes a dewr - er y gallai'r manylwaith fod wedi bod yn fwy cain.

Wedi ei wireddu gan Architype a'r cleient-bensaer Cyngor Sir Gaerfyrddin mae'r cynllun i greu **Ysgol Gynradd Gymunedol Porth Tywyn**

Datganiad y Detholwyr Pensaerniaeth

Architecture Selectors' Statement



Leigh Simpson

Ysgol Gynradd Gymunedol Porth Tywyn

yn cynnwys tair elfen: adeilad ysgol fabanod o'r 1980au sydd wedi'i ailwampio, adeilad blynyddoedd iau newydd ar ffurf linellol i safon Passivhaus; a neuadd aml-ddefnydd ar gynllun eliptigol ac a adeiladwyd gan ddefnyddio dull Brettstapel. Mae'r pensaer, Architype, yn adnabyddus fel arweinydd ym maes cynllunio adeiladau cynaliadwy ac yn hynny o beth nid yw'n ein siomi. Gallwch bron ag arogl'r pren llarwydd Cymreig wrth iddo lwydo'n araf, ac mae'r manylwaith wedi ei wneud â hyder practis sydd wedi ymchwilio'r cynnyrch yn fforensig. Mae'r neuadd eliptigol yn ofod hardd sydd, gyda'i golofnres amgylchynnol yn cysylltu'r adeilad gwreiddiol â'r adeilad blynyddoedd iau newydd, yn creu gwir galon i'r adeilad. Yn anffodus, gwnaed y gwaith gan ddefnyddio dull adeiladu o ddyluniad ac felly, heb y crefftwyr penigamp wrth y llyw drwy gydol yr amser, mae rhai o fanylion y gorffeniad yn ein siomi.

Mae'r **Pafiliwn Mynedfa** newydd yng **Nghastell Caernarfon** gan Cadw yn ymyriad modern gogoneddus gan Gymdeithion Donald Insall wedi'i leoli mewn safle sensitif heneb restredig bwysig. Gan nad oedd llawer o gyfile i ddefnyddio manau cysylltu nac i gloddio,



Dewi Jones

Pafiliwn Mynedfa Castell Caernarfon

mae'r pensaer wedi gweithio'n galed i ddyfeisio ateb cynnil, tryloyw sy'n sefyll ar ei draed ei hun ar gyfer gwella mynediad a gwerthu tocynnau - a gyda chryn hyfedredd mewn gwau stori ddiddorol i mewn i'r gwaith. Ar yr olwg gyntaf nid yw'n edrych yn fawr o gamp, ond dyna ei gryfder. Mae'n adeilad bach sydd â llawer o wasanaethau ynddo - mae'r gwresogi, y goleuo a'r draenio i gyd wedi'u cuddio'n glyfar - ac mae'n amlwg bod pawb wedi gweithio'n galed i wneud yn siŵr bod y canlyniad terfynol yn gul, cain ac yn ategu ei gyd-destun Safle Treftadaeth Byd.

Mae **Pontio** - canolfan y celfyddydau ac arloesi newydd Prifysgol Bangor - yn brosiect cymhleth ac uchelgeisiol mewn cyd-destun heriol eithriadol: safle ymyl clogwyn wedi ei ffryntio gan borthdy tref hanesyddol ar un gornel, Ffordd Deiniol brysur ar y llall, a'r cyfan yng nghysgod prif adeilad rhestredig gradd 1 Henry T Hare. Trefnir y cynllun o amgylch gofod mynd a dod mewnol sy'n codi chwe llawr i gysylltu tref a dysg, sy'n egluro'r enw Pontio. Mae'r pensaer, Grimshaw, wedi llunio'r llwybr hwn yn eglur gyda manau i hamddena, golygfeydd o dŵr adeilad Hare, yn ogystal ag awyrgylch a defnydd gwahanol ar bob llawr a defnyddir



James Morris

Pontio, Canolfan Celfyddydau ac Arloesi, Bangor

golau naturiol yn glyfar - ac mae'n wledd i'r llygad. Mae adeiladwaith allanol yr adeilad yn feiddgar, wedi'i weithio'n hardd a'i drefnu'n dda gan ddangos parch i'r adeilad rhestredig drwy ei ffurf a'i berthnasedd. Mae'n anochel, fe dybiwn, bod rhai manylion heb eu datrys a hefyd bod gwrthdrawiadau geometrig mewn adeilad mor fawr a chymhleth, ond dylai'r drychiad cefn sy'n wynebu stryd fechan hyfryd fod wedi'i drin yn fwy sensitif ac mae'r ganolfan ynni - sydd ar ffrynt y safle ac sydd i'w gweld yn glir mewn golygfâ bwysig wrth edrych i fyny o Ffordd Deiniol - yn haeddu triniaeth fwy addas.

Mae **Canolfan Ymwelwyr a Chwaraeon Dŵr Llandegfedd** gan benseiri Hall + Bednarczyk wedi trawsnewid mynediad y cyhoedd i safle cronfa ddŵr Dŵr Cymru a'u mwynhad ohoni. Prif nodwedd y fynedfa yw ei tho cladin sinc anghymesur crwm sydd fel petai'n arnofio dros y caffi ar y llawr cyntaf tra'n adlewyrchu'n ddelweddol y bryniau toreithiog sy'n amgylchynu'r gronfa ddŵr - wedi'i hamlygu'n hardd o'r llwybr troed sy'n arwain o'r maes parcio. Mae'r caffi ei hun yn agor allan i falconi cantilifer sy'n rhoi golygfeydd panoramig ar draws y dŵr. Mae'r ganolfan chwaraeon dŵr yn fater gwahanol gan fod ei waliau a'i tho serth



James Morris

Canolfan Ymwelwyr a Chwaraeon Dŵr Llandegfedd, Pont-y-pŵl

wedi'u gorchuddio â chladin pren, ac os archwilir ef yn fanwl gwelir safon uchel y manylder a'r creffftwaith. O'r holl brosiectau y gwnaethom ymweld â hwy, hwn yn bensaernïol oedd yr un mwyaf cyflawn o'r syniad cychwynnol o leoli dau adeilad ar lan y gronfa ddŵr hyd at safon uchel yr adeiladu a gyflawnwyd drwy ddefnyddio dull caffael traddodiadol.

Mae'r Plac Teilyngdod yn ategol i'r Fedal Aur am Bensaerniaeth ac mae wedi'i dyfarnu ers 1990 i brosiectau eithriadol llai. Eleni teimlwyd gennym nad oedd unrhyw un o'r ymgeiswyr am y wobr hon o safon ddigonol i deilyngu ei dyfarnu iddynt. Fodd bynnag, roeddem yn ystyried bod gwaith penseiri Hall + Bednarczyk yng Nghronfa Ddŵr Llandegfedd yn llawn deilyngu Medal Goffa T Alwyn Lloyd. Mae'r adeiladau rhagorol hyn wedi gwreiddio yn eu hamgylchoedd a phrofi eu hunain wrth gael eu defnyddio. Disgwylw'n iddynt barhau'n weithiau pensaerniaeth gwych gydol eu bywyd gweithio a'u cydnabod felly gan genedlaethau'r dyfodol.

Alan Francis, Jonathan Vining



Llandegfedd Visitor & Watersports Centre, Pontypool

The Gold Medal for Architecture not only honours the memory of T Alwyn Lloyd (1881-1960) – one of the most significant figures in twentieth-century architecture and town planning in Wales – but also publicly recognises the importance of architecture to the culture of Wales and celebrates the best work of architects practising in our nation today.

The T Alwyn Lloyd Memorial Medal was first awarded in 1960 and many projects that have won the prize since then are regarded now as being in the vanguard of architectural achievement in Wales in the last half century, for example: house in Llandaf by Graham Brooks (1968); Little Orchard housing, Dinas Powys by T G Jones and J R Evans (1972); Hafan Elan housing, Llanrug (1982) and Plas Menai Watersports Centre, Llanfair-is-gaer (1985) by Bowen Dann Davies Partnership; The Great Glasshouse, National Botanic Garden of Wales by Foster and Partners (2000); and The Senedd by Richard Rogers Partnership (2006). So, to be worthy of having one's winning project linked in history with these significant architects and projects is ambition indeed and, as judges, we were resolved that to merit the highest

architectural award in Wales would require the demonstration of consistent design excellence from the intellectual ambition of the concept, originality and virtuosity in the development of the design, technical innovation and rigour in the use and assembly of materials, and quality in the execution of the construction.

Sixteen entries were received, which was perhaps a little disappointing, but we were pleased that we were able to consider a genuinely healthy mix of very good projects and, thankfully, not just a string of private houses for wealthy clients or a succession of standardised schools. We visited high-quality projects across the whole of Wales commissioned by both public- and private-sector clients, and a wide range of building types, from which we have chosen seven projects for the exhibition.

The new city centre campus of **Cardiff & Vale College** is an ambitious education project aimed at providing inspirational learning facilities for individuals, communities and employers – and we applaud the client for commissioning a design with an edge and



Cardiff & Vale College, Cardiff

for not just procuring something that ticked all the boxes. The mixture of uses in the building gives it a real vibrancy and it's evident that students like being there. BDP Architects' design is well put together and is clearly a step above the standard educational box. The external form is dynamic and relates well to its roadside setting while the large central space is light, colourful and provides legibility – especially important given that some users have special needs. The fact that the building is already a bit knocked about internally only helps its case as a building with a heart – this is a workspace for the young after all.

The Chickenshed is a holiday home in a beautiful location in rural Monmouthshire. A difficult set of planning constraints led the client and Hall + Bednarczyk Architects to adopt an unusual concept – reusing part of the timber frame of a derelict poultry barn and creating an architectural form that reinterprets the utilitarian, agricultural identity of the former building in a contemporary manner. A four-bedroom property has been crafted in a joyous way that sets it apart from the standard of holiday accommodation that can be found



The Chickenshed, Monmouth

elsewhere in Wales. It's a quite self-effacing building but with confidently composed internal spaces and a rigorous attention to detail using a limited palette of materials: black corrugated sheeting, timber boarding and polished concrete.

A tour-de-force of historic building conservation by architect Purcell has given **Cardigan Castle** a new lease of life, and may also do so for the town as a whole. The attention to detail in the restoration and conversion of the existing buildings for interpretation, exhibition and education spaces, offices and holiday lets is exemplary. The new restaurant, which oversails a section of rebuilt castle wall, is an effective, modern counterpoint that announces itself well to the River Teifi and the town. This could so easily have been a watered-down, shy new building, so it's full marks to the design team and the client, Cadwgan Building Preservation Trust, for adopting a bold, contemporary approach – although it could have been more exquisitely detailed.

Conceived by Architype and architect-client Carmarthenshire County Council, the scheme to

Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement



Cardigan Castle

create **Burry Port Community Primary School** comprises three elements: an infant school building from the 1980s that was refurbished; a new linear-form junior years' building to Passivhaus standard; and an elliptical-plan, Brettstapel-constructed, multi-use hall. The architect, Architype, is renowned as a leader in the design of sustainable buildings and on that front it doesn't disappoint. You can almost smell the Welsh larch as it gently greys away, and the detailing is carried out with the confidence of a practice that has researched the product forensically. The elliptical hall is a beautiful space that, with its surrounding colonnade linking the original building with the new junior years' building, creates a real heart for the school. Regrettably, the delivery was through a design-build route and consequently, without the master craftsmen at the helm throughout, some finishing details disappoint.

Cadw's new **Entrance Pavilion at Caernarfon Castle** is a delightful, modern intervention by Donald Insall Associates in the sensitive setting of an important scheduled monument. Faced with little scope for fixings or excavation, the architect has worked hard to engineer a



Burry Port Community Primary School

minimal, freestanding and transparent solution to improving access and ticketing – and with no little skill in weaving an interesting narrative into the result. At first glance there's not a lot to it, but that's its strength. It's a heavily serviced little building too – heating, lighting and drainage are all ingeniously concealed – and everyone has evidently worked hard to make sure that the final outcome is slender, elegant and complementary to its World Heritage Site context.

Pontio – Bangor University's new arts and innovation centre – is a complex and ambitious project in a hugely challenging context: a cliff-edge of a site fronted by the historic town gatehouse on one corner, the busy Deiniol Road on the other, and all overlooked by Henry T Hare's grade I-listed main building. The design is organised around an internal circulation space that climbs six storeys to link 'town' with 'gown', hence the name Pontio. The architect, Grimshaw, has fashioned this route legibly, with places to dwell, views of the tower of Hare's building, a different atmosphere and use at each level, and clever use of natural light – and it's visually enthralling. The building's external



Entrance Pavilion, Caernarfon Castle

form is bold, beautifully engineered and well mannered, deferring to the listed building through its form and materiality. It is inevitable, we suppose, that in a building of such size and complexity there are some unresolved details and clashes of geometry, but the rear elevation facing on to a charming little street should have been handled more sensitively and the energy centre – perched at the front of the site and sitting squarely in a key view of the building looking up from Deiniol Road – deserved a more fitting treatment.

The **Llandegfedd Visitor & Watersports Centre** by Hall + Bednarczyk Architects have transformed the public's access to and enjoyment of Dŵr Cymru Welsh Water's reservoir site. The former is primarily about its asymmetrically-curved, zinc-clad roof that appears to float over the first floor café while poetically mirroring the rolling hills that enclose the reservoir – beautifully highlighted on the pedestrian approach down from the car park. The café itself opens on to a cantilevered balcony that provides panoramic views across the water. The watersports centre is a somewhat different proposition in that its walls and pitched



Pontio Arts and Innovation Centre, Bangor

roof are clad in timber, close inspection of which reveals a high standard of detailing and craftsmanship. Of all the projects we visited, this was the most fully resolved architecturally from the initial idea of siting two buildings on the shore of the reservoir through to the high standard of construction that was achieved using a traditional method of procurement.

The Plaque of Merit is complementary to the Architecture Gold Medal and has been awarded since 1990 to outstanding smaller projects. This year we felt that none of the contenders for this prize was of sufficient quality to merit its award. However, we considered that the work of Hall + Bednarczyk Architects at Llandegfedd Reservoir was fully deserving of winning the T Alwyn Lloyd Memorial Medal. These exceptional buildings have settled into their surroundings and proved themselves in use. We expect them to remain fine works of architecture throughout their working life, and to be recognized as such by future generations.

Alan Francis, Jonathan Vining

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

Cefnogir gan Gomisiwn Dylunio Cymru

Deholwyr: Trevor Skempton, Jacqui Walmsley

Dyfernir yr Ysgoloriaeth Bensaerniaeth i **Efa Lois Thomas** Aberystwyth

Wrth ystyried ceisiadau ar gyfer yr ysgoloriaeth, mae'n rhaid cadw mewn cof nifer o elfennau amrywiol. Mae ymgeisydd ar wahanol gamau yn eu cyrsiau, mae rhai'n arddangos gwaith graffeg rhagorol, rhai'n arddangos agwedd soffistigedig ar gyfer atebion pensaernïol, eraill yn cofleidio rhaglen gymdeithasol flaengar, bydd gan rai weledigaeth ar gyfer dyfodol Pensaerniaeth yng Nghymru ac mae rhai'n rhan o brosiectau cymunedol. Weithiau, ceir un syniad cymhellol.

Roedd sgiliau graffeg rhagorol yn y portffolios a gyflwynwyd gan Daniel Krajnik a William Thomas. Fel llynedd, ceir tystiolaeth sydd i'w chroesawu o adfywiad lluniadu â llaw fel rhan hanfodol o ddelweddu a chyfathrebu pensaernïol.

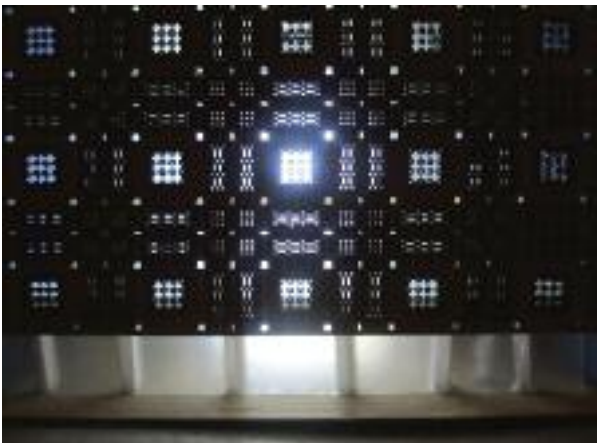
Cynrychiolwyd bywyd trefol newydd blaengar dwysedd uchel, defnydd cymysg a cherddedadwyedd yn argyhoeddiadol ym mhorthfolios Daniel Krajnik a Gethin Hughes. Aed i'r afael â materion trefol graddfa fawr eraill gan Elizabeth New yn ei chynigion trawiadol ar gyfer Porth Casnewydd a Connor

Waters ar gyfer ei syniad 'Technoleg Dinas Algâu' diddorol o fewn y gofod sydd heb ei ddatblygu'n llwyr rhwng Canol Dinas Caerdydd a'r Bae.

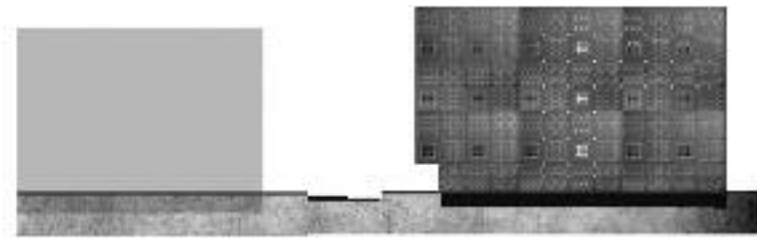
Cynigiodd Connor Waters hefyd i ddwyn ei brofiad o ymglymiad cymunedol o weithio yn El Poblenou, Barcelona, i brosiect 'pop-up' tebyg yng Nghaerdydd. Ynghyd â sawl ymgeisydd arall, dangosodd fantais profiad uniongyrchol o raglenni cymdeithasol.

Dangosodd Yasmin Eva ddatblygiad cyson syniadau ac ymwybyddiaeth ofodol, yn enwedig ei ffurfiadu hyderus o leoedd mewnol cyflawn o wahanol faint, o'i gwaith ymarferol yn adeiladu strwythurau dros dro i'w chynnig trawiadol ar gyfer amlogfa.

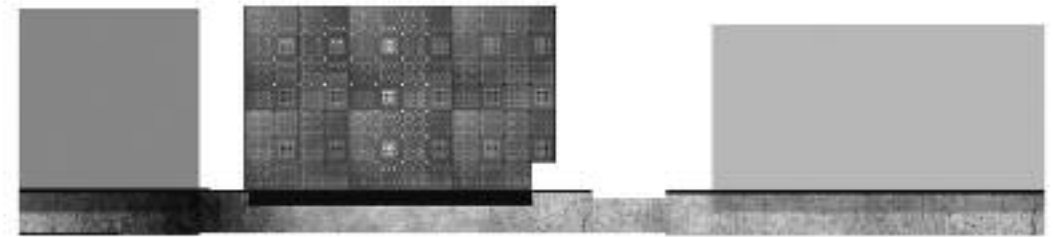
Roedd cyfuniad o aeddfedrwydd pensaernïol ac ymwybyddiaeth o bosibiliadau deunyddiau adeiladu traddodiadol Gymreig yn amlwg yng ngwaith Aneura Philips. Yn yr un modd dangosodd Ryan Gormley broffesiynoldeb amlwg wrth fynd i'r afael â phrosiectau proffil uchel newydd a'r aildefnydd dychmygus o



Efa Lois Thomas
Patrwm y garthen



West Elevation 1:200



East Elevation 1:200

Efa Lois Thomas

Canolfan Ddiwylliannol Gymreig, Lerpwl

adeiladau hŷn, a all wneud cyfraniad hollbwysig i'n hangen am deimlad o barhad a chof cyfunol.

Mae Efa Lois Thomas yn ifanc ac yn dal yn fyfyrwr gradd. Aeth i'r afael â mater cyndyn ac weithiau lletchwith yr alltudiaeth Gymreig yn Lerpwl, gyda'i chynnig am Ganolfan Ddiwylliannol Gymreig mewn adeilad newydd yn Maryland Street. Er bod ganddi ddiddordeb mewn cadwraeth a 'retro-ffitio' hen adeiladau, mae wedi gwrthsefyll y demtasiwn i adfer un o gapeli Cymraeg mawr Lerpwl sydd erbyn hyn yn segur (mae'r adeilad gwych ar Chatham Street gyfagos eisoes wedi'i addasu ar gyfer Ysgol Rheolaeth Prifysgol Lerpwl, ond mae'r 'Gadeirlan Gymreig' restredig sydd hyd yn oed yn fwy mawreddog ar Princes Boulevard yn adfail di-do sy'n aros i gael ei achub).

Yn ei datganiad dywed: "Rwy'n angerddol ynglŷn â hanes a chwedlau Cymru, a byddaf yn aml yn dylunio pethau sy'n tarddu o'm profiadau personol o fod yn Gymraes. Ers i mi ddechrau astudio Pensaerniaeth yn Lerpwl, rwyf eisoes wedi dylunio nifer o brosiectau sy'n ymwneud â hanes Cymru a hanes Cymry Lerpwl, yn ogystal â hanes Iwerddon. Y tymor diwethaf cefais brofiad diddorol iawn yn cymhwysu ac addasu patrwm carthen Gymreig draddodiadol yn ffasad adeilad gan

ddefnyddio concrit a metel. Credaf fod gwneud hyn yn ffordd o ddathlu ein diwylliant mewn modd gwahanol a modern arall ynghyd â bod yn fodd i gyflwyno hen syniadau a thraddodiadau mewn ffurf newydd. Byddai lledu'r defnydd o batrymau cartheni Cymreig traddodiadol mewn deunyddiau gwahanol yn ffordd i dynnu sylw at arbenigrwydd diwylliant Cymru."

Fel rhan o'i chais, cyfeiriodd Efa Lois Thomas at 'Gadair Ddu' enwog Eisteddfod Genedlaethol Penbedw 1917, man geni Saunders Lewis yn Wallasey a boddi Capel Celyn ym 1965. Dewisodd symbolaeth addurniadol o Gymru - nid un o ddreigiau neu'r Mabinogi - ond dyluniadau cwiltiau a gludwyd gan fudwyr, yn cynnwys y rhai a hwyliodd ar y 'Mimosa' o Lerpwl i Batagonia. Felly dyma, eleni, yw ein un syniad cymhellol - eglurder pensaernïol syml ei gweledigaeth o ganolfan ddiwylliant, gyda symbolaeth berthnasol yn hytrach na dawn neu soffistigeiddrwydd technegol (disgwylw'n i hynny ddatblygu'n ddiweddarach). Ynghyd â syniad ar gyfer arddangosfa fechan o gadeiriau seremonïol, wedi'u gosod yng nghornel sgwâr o gyfnod Sioraidd, perswadiwyd ni gan ei chysyniad i ddyfarnu'r ysgoloriaeth eleni iddi hi.

Trevor Skempton, Jacqui Walmsley

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

Scholarship: £1,500

Supported by the Design Commission for Wales

Selectors: Trevor Skempton, Jacqui Walmsley

The Architecture Scholarship is awarded to **Efa Lois Thomas** Aberystwyth

When considering submissions for the award, there are a number of variables to be taken into account. Candidates are at different levels in their courses, some exhibit superb graphics, some show sophisticated approaches to architectural problem-solving, some embrace a progressive social programme, some have a vision for the future of Architecture in Wales, some are involved in community projects. Occasionally, there is a single compelling idea.

There were superb graphic skills in the portfolios submitted by Daniel Krajnik and William Thomas. As last year, there is welcome evidence of a revival of hand-drawing as an essential part of architectural visualisation and communication.

The new progressive urbanism of high density, mixed-use and walkability was represented convincingly in the portfolios of Daniel Krajnik and Gethin Hughes. Other large-scale urban issues were addressed by Elizabeth New in her impressive proposals for Newport Gateway and Connor Waters for his intriguing 'City of Algae Technology' within the under-developed space between Cardiff City Centre and the Bay.

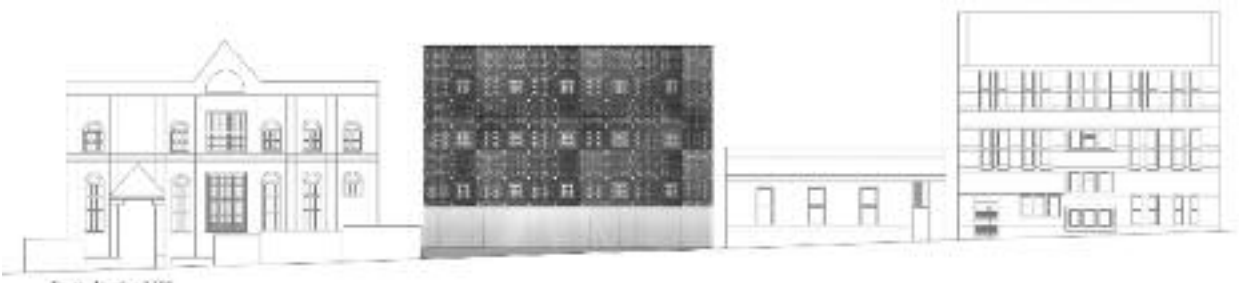
Connor Waters also proposed bringing his community involvement experience of working

in El Poblenou, Barcelona, to a comparable 'pop-up' project in Cardiff. Along with several of the other applicants, he showed the benefit of hands-on experience of social programmes.

Yasmin Eva showed a consistent development of spatial ideas and awareness, particularly her assured forming of rounded interior enclosures at different scales, from her hands-on work constructing temporary structures to her impressive proposal for a crematorium.

A combination of architectural maturity and an awareness of the potential of traditional Welsh building materials was apparent in the work of Aneura Philips. Similarly, Ryan Gormley showed evident professionalism in tackling both high-profile new projects and the imaginative re-use of older buildings, which can make a vital contribution to our need for a sense of continuity and collective memory.

Efa Lois Thomas is young, still an undergraduate. She has tackled the long-standing and sometimes awkward issue of the Welsh diaspora in Liverpool, with her proposed Welsh Cultural Centre in a new building on Maryland Street. Although she has an interest in conservation and 'retro-fitting' old buildings, she has resisted the temptation of restoring one of



Efa Lois Thomas
Welsh Cultural Centre, Liverpool



Efa Lois Thomas
Welsh Cultural Centre, Liverpool

Liverpool's many large disused Welsh chapels (the magnificent building on nearby Chatham Street has already been converted for the University of Liverpool's Management School, but the even grander listed 'Welsh Cathedral' on Princes Boulevard is a roofless ruin awaiting rescue).

In her statement, she writes, "I am passionate about Welsh history and myth, and I often design things that are derived from my own experiences of being Welsh. Since I started studying Architecture in Liverpool, I have already designed several projects that are involved with Welsh history and the history of the Liverpool Welsh, as well as Irish history. Last term I had a very interesting experience applying and adjusting a traditional Welsh blanket pattern into a building façade with the use of concrete and metal. I believe that doing this is a way of celebrating our culture in another different and modern form as well as being a way to present old ideas and traditions in a new way. Broadening the use of traditional

Welsh blanket patterns in different materials would be a way to draw attention to the independence of Welsh culture."

As part of her proposal, Efa Lois Thomas made reference to the famous 'Black Chair' of the 1917 National Eisteddfod in Birkenhead, the birthplace of Saunders Lewis in Wallasey and the drowning of Capel Celyn in 1965. She has chosen a decorative symbolism of Wales – not of dragons or the Mabinogi – but designs of quilts that were carried by emigrants, including those who sailed to Patagonia from Liverpool on 'The Mimosa'. So here, this year, is our single compelling idea - the simple architectural clarity of her vision of a cultural centre, with relevant symbolism rather than technical virtuosity or sophistication (we expect that to come later). Together with an idea for a small exhibition of ceremonial chairs, tucked into the corner of a Georgian square, her concept persuaded us to award her this year's scholarship.

Trevor Skempton, Jacqui Walmsley

Roedd Is-bwyllgor Celfyddydau Gweledol Sir Fynwy a'r Cyffiniau 2016 yn awyddus i godi ymwybyddiaeth o'r llenor a'r beirniad o'r Pandý, Raymond Williams. I'r perwyl comisiynwyd yr hanesydd celf Peter Wakelin i guradu Ffiniau:

Ysbrydolir yr arddangosfa hon gan *Border Country*, nofel hunangofiannol Raymond Williams a gyhoeddwyd ym 1960, sy'n portreadu bywydau sy'n newid yn Y Fenni ffuglennol rhwng y 1920au a'r 1950au. Roedd y pedwar artist - Joan Baker, Charles Burton, Bert Isaac a John Elwyn - yn gyfoedion i Raymond Williams ac fel yntau wedi portreadu bywyd yn ne Cymru cyn 1960.

Y ffin yn nheiti y nofel yw'r un rhwng Cymru a Lloegr ond mae'r llyfr yn archwilio pob math o ffiniau a'r cysylltiadau a wneir ar eu traws - rhwng cenedlaethau, dynion a menywod, gweithwyr a chyflogwyr, y maes glo a'r fro amaethyddol, y dref a'r wlad. Mae'r paentiadau hyn yn archwilio'n weledol y ffiniau hynny drigain mlynedd yn ôl. Maent hefyd yn dangos y bwch amser sy'n gwahanu'r cyfnod hwnnw a heddiw.

Wedi'i eni yn Y Pandý, chwe milltir i'r gogledd o'r Fenni, caiff Raymond Williams (1921-1988) ei gydnabod ledled y byd fel beirniad a hanesydd diwylliannol dylanwadol. Mynychodd Ysgol Ramadeg Y Fenni ac yna Brifysgol Caergrawnt, lle y daeth yn Athro Drama. Archwiliodd newidiadau cymdeithasol ac economaidd a'u heffaith ar ddiwylliant yn ei weithiau academaidd mawr a nofelau sydd wedi'u lleoli yn ei fro enedigol.

Roedd pob un o'r pedwar artist yn yr arddangosfa hon yn gyfoedion i Raymond Williams ac, fel yntau, wedi tyfu fyny yn ne Cymru ac wedi addysgu ym maes addysg uwch.

Ganed Joan Baker ym 1922 yng Nghaerdydd lle mae'n dal i fyw heddiw. Astudiodd yn ysgol gelf Caerdydd. Fel dynes ifanc paentiodd yn benodol bersonoliaethau ei theulu a'i chymuned. Bu'n addysgu yng Nghaerdydd am bron i ddeugain mlynedd a chafodd ddyllanwad mawr ar lawer o artistiaid Cymru.

Am gyfnod hir bu Charles Burton yn paentio tirweddau'r Rhondda, lle cafodd ei eni ym 1929.



Raymond Williams

Pan oedd ond yn 24 oed enillodd Y Fedal Aur am Gelfyddyd Gain yn yr Eisteddfod Genedlaethol. Ar ôl astudio yng ngholeg celf Caerdydd a'r Royal College bu'n bennaeth ar adrannau yn Lerpwl a Choleg Politechneg Cymru. Mae'n byw ym Mhenarth.

Daeth John Elwyn, a enillodd Y Fedal Aur am Gelfyddyd Gain yn Eisteddfod Genedlaethol 1956, o hyd i destunau yn ffermydd, lonydd

a chapeli ei blentyndod gwledig ger Castellnewydd Emlyn. Fe'i ganed ym 1916 ac astudiodd gelf yng Nghaerfyrddin, Bryste a'r Coleg Brenhinol cyn dod yn athro yn Ysgol Gelf Caer-wynt. Bu farw ym 1997.

Ganed Bert Isaac ym 1923 a thyfodd i fyny ger Pontypridd. Fe'i cyfareddwyd gan ddychweliad natur i ofodau a esgeuluswyd. Ar ôl astudio yng ngholeg celf Caerdydd aeth i Brifysgol Llundain a bu'n addysgu yn y Sefydliad Addysg. Ymddeolodd i'r Fenni ac yno bu'n paentio hyd ddiwedd ei oes yn 2006.

Yn *Border Country* mae'r gwahaniaethau rhwng amryw leoliadau lle caiff y stori ei lleoli hyd yn oed yn fwy arwyddocaol na'r ffin rhwng Cymru a Lloegr. Mae'r cymeriadau yn ymwybodol o groesi rhwng amgylchoedd gwahanol iawn bob tro y symudant rhwng treflan Glynmawr (wedi ei seilio ar Pandý, man geni Raymond Williams) a thref farchnad Gwenton (Y Fenni). Hefyd cerddant i fyd diarffordd y ffermydd yn y brynau a chroesi ffin anferth y grib i'r maes glo.

Daliodd pob un o'r artistiaid ragoriaethau'r manau yr oeddent yn eu hadnabod yn dda, manau sydd wedi newid yn syfrdanol yn y trigain mlynedd diwethaf. Fel gŵr ifanc yn y Rhondda paentiodd Charles Burton y tai teras, y strydoedd trefol a llethrau'r maes glo pan oedd y pyllau'n dal i weithio a chymunedau'n ffynnu. Rhoddodd canol Caerdydd a'i maestrefi ddeunydd ar gyfer testunau cyfoethog a thoreithiog i Joan Baker. Mynegodd John Elwyn yn orchestol gymhlethdodau ffermydd, pentrefi a chapeli cystadleuol yn y cyfnod cyn ysguboriau ffrâm dur, byngalos a chynulleidfaoedd yn edwino. Mae'r lleoedd ym mhaentiadau Bert Isaac wedi eu newid ers hynny gan ailddatblygu - mae corneli tref



Charles Burton

Di-deitl / Untitled (1948-9)

enedigol ei wraig yn Y Fenni a'r tir o amgylch Pentre'r Eglwys, lle tyfodd ef i fyny, yn wahanol iawn erbyn hyn.

Gall llenyddiaeth gyfleu'r gwahaniaethau rhwng pobl drwy storiâu, ond mae gwneud hyn yn fwy heriol i artistiaid gweledol. Er hynny, mae delweddau gan bob un o'r artistiaid hyn yn caniatáu i'r gwylwr feddwl am wahaniadau personol a sut maent wedi newid.

Tra bod nofel yn caniatáu i ddarllenwyr dreiddio i feddyliau ei phrif gymeriadau, mae delwedd statig yn galw ar y gwylwr i ddehongli ac ystyried. Ni all Joan Baker ddiffinio yn hollol berthynas y patriarch sy'n eistedd wrth y tân a'i merch sydd wrthi'n gwneud gwaith tŷ, ond mae ei darlun yn ein cymell i ddyfalu. Hi yw'r unig artist ar yr adeg hon sy'n nodi gwahaniaethau hil. Drwy wrthgyferbynnu ei *Y Lladron Ieir* lladradaidd gyda ffermdy talgrŷf, mae Bert Isaac yn ein harwain i ddyfalu a ydynt yn croesi ffiniau dosbarth yn bryfoclyd neu dan reidrwydd i fwydo eu teuluoedd. Gall John Elwyn ein hatgoffa am y gwahaniad rhwng y gwŷr a'r gwragedd a fynychai'r capel yn ei gyfnod.

Yn y nofel mae gwaith shifft cyflogedig Harry Price a'i ofidiau yn ystod y Streic Gyffredinol yn gwrthgyferbynnu'n drawiadol a'r amser y mae'n ei dreulio yn gweithio'i ddarn o dir ei hun yn tyfu cynnyrch i fwydo'i deulu ac ennill ychydig o arian ychwanegol. Roedd y patrwm gwahanedig hwn yn gyffredin yn y blynnyddoedd rhwng y ddau ryfel byd wrth i bobl ymlafnio i gael dau ben llinyn ynghyd a chanfu'r artistiaid erddi llysiâu a thyddynnod



John Elwyn

Yr Wy / The Egg (1952)

bach ymhlith eu testunau. Roedd gwaith y fenyw yn y cartref yn sylfaenol er mwyn i deuluoedd dynnu trwyddi ac mae adlais o waith caled Ellen, gwraig Harry yn y nofel, i'w ganfod ym mhaentiadau Joan Baker.

Pan fo Morgan ffrind Harry yn dechrau gwerthu nwyddau groser yn y maes glo, mae'r nofel yn cyflwyno bywyd nodedig y cymunedau glofaol yn ystod y streiciau yn y 1920au ac yn y cyfnod yn dilyn y rhyfel lle caed cyflogau uwch a chyflogaeth lawn. Dyma'r cyfnod y gwnaeth Charles Burton ei baentiadau o'r Rhondda. Hyd yn oed yma, fodd bynnag, croeswyd ffiniau gwaith diwydiannol a gwaith cefn gwlad yn hawdd ac roedd tai teras, ffermydd a llethrau'r mynyddoedd yn cyd-orwedd.

Roedd gwaith ar y ffermydd yn y cyfnod rhwng y rhyfeloedd fel petai'n croesi i ffordd o fyw oesol a mwy annibynnol a dyna sy'n cael ei gyfleu ym mhaentiadau John Elwyn. Yn aml yn ei atgofion am ei ieuencid yn y 1930au roedd gwaith y dynion a'r menywod fel ei gilydd yn codi o rythmau'r tir.

Mae *Border Country* Raymond Williams a'r paentiadau hyn yn ein hysbrydoli i gymharu'r presennol â rhythmau gwahanol iawn y gorffennol ac i ymgysylltu'n ddychmygus ar draws y ffiniau sy'n ein gwahanu heddiw. Fel y mae'r nofel yn cloi, 'By measuring the distance, we come home.'

Gwireddwyd Ffiniau gyda chymorth Cyngor Celfyddydau Cymru ac Ymddiriedolaeth Morel.

'By measuring the distance, we come home'

The Monmouthshire and District 2016 Visual Arts Sub-committee wished to raise awareness of Pandy writer and critic Raymond Williams. To this end art historian Peter Wakelin was commissioned to curate Ffiniau:

This exhibition is inspired by *Border Country*, the autobiographical novel of 1960 by Raymond Williams, which follows changing lives around a fictionalised Abergavenny from the 1920s to the 1950s. The four artists – Joan Baker, Charles Burton, Bert Isaac and John Elwyn – were contemporaries of Williams and, like him, portrayed life in south Wales before 1960.

The border of the novel's title is between Wales and England but the book explores all kinds of boundaries and the connections made across them – between generations, men and women, workers and employers, coalfield and vale, town and country. These paintings explore visually the nature of those borders sixty years ago. They also express the gulf of time that separates then and now.

Born at Pandy, six miles north of Abergavenny, Raymond Williams (1921-1988) is known worldwide as an influential critic and cultural historian. He attended Abergavenny Grammar School and then Cambridge University, where he eventually became Professor of Drama. He examined social and economic changes and their effects on culture in major academic works and novels set in his homeland.

All four artists in this exhibition were contemporaries of Raymond Williams and, like him, grew up in south Wales and taught in higher education.

Joan Baker was born in 1922 in Cardiff, where she still lives. She studied at Cardiff school of art. As a young woman she painted particularly the personalities of her family and community. She taught at Cardiff for nearly forty years and was an important influence on many Welsh artists.

Charles Burton has long painted the landscapes of the Rhondda, where he was born in 1929. Aged just 24 he won the National Eisteddfod Gold Medal for Fine Art. After studying at Cardiff



Bert Isaac

Y Lladron Ieir / Chicken Stealers (1951)

college of art and the Royal College he ran departments at Liverpool and the Polytechnic of Wales. He lives in Penarth.

John Elwyn, who won the National Eisteddfod Gold Medal for Fine Art in 1956, found subjects in the farms, lanes and chapels of his rural childhood near Newcastle Emlyn. He was born in 1916 and studied art at Carmarthen, Bristol and the Royal College before teaching at Winchester school of art. He died in 1997.

Bert Isaac was born in 1923 and grew up near Pontypridd. He was fascinated by nature's return to untended spaces. After studying at Cardiff college of art he went to London University and taught at the Institute of Education. He retired to Abergavenny, where he painted until his death in 2006.

In *Border Country* the distinctions between the various locations where the story is set are even more significant than the boundary between Wales and England. The characters are conscious of crossing between very different environments each time they move between the hamlet of Glynmawr (based on Williams' birthplace of Pandy) and the market town of Gwenton (Abergavenny). They also walk up into the isolated world of the hill farms and cross the great boundary of the escarpment to the coalfield.

Each of the painters captured the qualities of places they knew intimately, many of which have changed radically in the past sixty years. As a young man in the Rhondda, Charles Burton painted the terraced houses, urban streets and



Joan Baker

Noson o Wanwyn / Spring Evening (1950)

mountainsides of the coalfield when the pits were still at work and communities were thriving. For Joan Baker, Cardiff's centre and suburbs offered rich and teeming subject matter. John Elwyn expressed supremely the intricacies of long-established farmsteads, villages and competing chapels in a time before steel-framed barns, bungalows and declining congregations. The places in Bert Isaac's paintings have since been changed by redevelopment – corners of his wife's home town of Abergavenny and land around Church Village, where he grew up, look very different now.

Literature can represent the differences between people through narratives, but this is more challenging for visual artists. Nevertheless, images by each of these painters allow the viewer to reflect on personal divides and how they have changed.

While a novel can let readers into the thoughts of its protagonists, a static image requires viewers to interpret and reflect. Joan Baker cannot define exactly the relationship of an elderly matriarch sitting by the fire and her daughter working at the chores but her painting prompts us to wonder. She is the only artist at this time who notes difference of race. By contrasting his furtive *Chicken Stealers* with an upright farmhouse, Bert Isaac leads us to speculate whether they are mischievously striking across class boundaries or desperate to feed their

families. John Elwyn can remind us of the segregation of male and female chapel-goers in his day.

In the novel, Harry Price's waged shift-work on the railway and his agonies during the General Strike contrast sharply with the time he spends toiling over his own plot of land, getting produce to feed his family and earn extra cash. This divided pattern was common in the interwar years as people struggled to make ends meet

and the artists found vegetable gardens and smallholdings among their subjects. Women's work in the home was fundamental for families to get by and the labour of Harry's wife Ellen in the novel is paralleled in paintings by Joan Baker.

When Harry's friend Morgan begins trading groceries to the coalfield the novel introduces the distinctive life of mining communities, both during the strikes in the 1920s and in the post-war era of higher wages and full employment, when Charles Burton made his paintings of the Rhondda. Even here, however, the boundaries from industrial to rural work were crossed easily and terraced houses, farms and mountainsides lay cheek-by-jowl.

Work on farms in the inter-war period seemed to cross to a timeless and more independent way of life evoked by John Elwyn's paintings, often memories of his youth in the 1930s, where both men's and women's work is structured around the rhythms of the land.

Raymond Williams' *Border Country* and these paintings inspire us to compare the present with the very different rhythms of the past and to engage imaginatively across the borders that separate us today. As the novel concludes, 'By measuring the distance, we come home.'

Ffiniau is realised with the support of the Arts Council of Wales and the Morel Trust.

**Panel Sefydlog Celfyddydau Gweledol /
Visual Arts Standing Panel**

Cadeirydd / Chair
Mererid Velios

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Rhys Llwyd Davies
Aled Wyn Davies
Peter Dutton
Carwyn Evans
Lisa Gwilym
Rhian Hâf
Ann Fiona Jones
Mair Jones
Catrin Llwyd
Eleri Mills
Sian Owen
Ffion Rhys
Wil Rowlands
Jamie Yeoman

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Trevor Skempton
Jacqui Walmsley

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Exhibition Designer**

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Curadur Ffiniau / Ffiniau Curator

Peter Wakelin

Cynorthwy-ydd / Assistant

Sera Wyn Walker

Bardd / Bard

Aneirin Karadog

Bardd Pensaernïaeth / Architecture Bard

Elis Dafydd

Dylunio'r catalog / Catalogue design

Peter Marks

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Monmouthshire County Council
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Comisiwn Dylunio Cymru /
Design Commission for Wales
Cymdeithas Frenhinol Penseiri yng Nghymru /
Royal Society of Architects in Wales
The Art Shop and Chapel,
Y Fenni / Abergavenny

Llenyddiaeth Cymru / Literature Wales

Joan Baker
Charles a Rosemary Burton
Jonathan Burton
Morwenna a Hywel Ceri Jones
Frances a Nicolas McDowall
Ceri Thomas
Peter Wakelin a Clive Hicks-Jenkins
Amgueddfa Brycheiniog / Brecknock Museum
Llyfrgell Genedlaethol Gymru /
National Library of Wales
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Ysgol Gelf Prifysgol Aberystwyth /
School of Art, Aberystwyth University

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Loveday Street Church, Birmingham
£80 Gwobr Cyngor Tref Caerffili /
Caerffili Town Council Award
£40 Gwobr Goffa Eluned Williams /
Eluned Williams Memorial Award
£40 Gwobr Goffa Olwen Hughes, Rhymni /
Olwen Hughes, Rhymney, Memorial Award
£10 Gwobr Thomas Daniel Varney, Trefdraeth /
Thomas Daniel Varney, Newport, Award

Cefnogwyd gan grant oddi wrth Gyngor Celfyddydau Cymru
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