



EISTEDDFOD
Rhonda Cynon Taf
2024

Y LLE CELF



Laura Thomas

Rhaeadr Cascade

LLIAIN, POLYESTER METALAIDD LINEN, METALLIC POLYESTER
53cm x 83cm

Llun Photo © Dewi Tannatt Lloyd

Celfyddyd gain, crefft a dylunio

Sgwrs rhwng **Ffion Rhys**, **Jin Eui Kim** a **Cecile Johnson Soliz** –
detholwyr yr Arddangosfa Agored

Cecile: Rwy'n cael fy nharo gan yr amrywiaeth o agweddau sydd at fod yn artist sy'n gweithio yng Nghymru heddiw. A wnaethoch chi sylwi ar hyn yn ystod y broses feirniadu?

Jin: Do, mi wnes i sylwi ar yr amrywiaeth yma yn ystod y broses feirniadu. Dwi wedi gweld llawer o weithiau ar thema diwylliant, hanes a natur Cymru. Gan fod gan Korea hanes trist o ryfel hefyd, roedd hanes poenus gormes Cymru yn taro deuddeg gyda mi yn ddyfnach fyth drwy'r gweithiau hyn. Ymhlith yr artistiaid sy'n canolbwyntio ar natur, mae sawl un wedi ymdrwytho'n llwyr yn llecynnau naturiol hardd Cymru – ei mynyddoedd, ei moroedd a'i hafonydd – gan greu eu celfyddyd mewn cytgord â natur. Roedd y

dyfnder a'r angerdd yn eu gwaith yn wfreiddiol i mi. Roedd fel petai natur yn anadlu bywyd i'w creadigaethau, yn uniongyrchol ac anuniongyrchol gysylltiedig â'u bywydau. Yn union fel y mae man geni rhywun yn dylanwadu'n sylweddol ar ei fywyd, sylweddolais y gall yr amgylchedd rydyn ni'n gweithio ynddo gael effaith dyngedfennol ar ein proses greadigol hefyd. Yn hyn o beth, mae Cymru fel trysorfa a stiwdio fawr sy'n rhoi ysbrydoliaeth ddiddiwedd i artistiaid o'r fath.

Cecile: Rwy'n rhyfeddu at pa mor ofalus a manwl y mae pob un o'r artistiaid yn edrych ar ac yn meddwl am y byd heddiw. Maen nhw i gyd yn bobl frwdfrydig a gweithgar iawn. Mae gan bob un ohonyn nhw leisiau unigol,

Llun clawr *Cover photo:*

Angharad Pearce Jones

Ar ba ochr o'r ffens wyt ti? On which side of the fence are you?

DUR A SGRIN CCTV STEEL AND CCTV SCREEN
700cm x 300cm x 1000cm

Llun Photo © Rolant Dafis

ond fel criw maen nhw'n dangos pa mor ddifrifol, dyfeisgar ac uchelgeisiol yw artistiaid sy'n gweithio yng Nghymru. Rhaid i ni barhau i adeiladu seilwaith yng Nghymru i gefnogi artistiaid o bob cenhedlaeth ac adeiladu pontydd y tu allan i Gymru.

Rydym wedi gweld cymaint o waith diddorol yn ystod y broses o ddethol. A oedd unrhyw waith yn sefyll allan i chi?

Jin: Mi wnaeth llawer o weithiau ddal fy llygad, ond o'u plith, gwaith metel Angharad *Ar ba ochr o'r ffens ydych chi?*, a *Poteli Casgliad Môr* gan Verity oedd yn sefyll allan fwyaf i mi. Roedd datganiad artist Angharad yn cyfleu ei bwriad a'i meddyliau yn glir. Mae rhannu a gwahanu yn ddull y mae llywodraethwyr neu wleidyddion yn ei ddefnyddio er eu budd gwleidyddol, ac er ei fod yn dal i fod yn ddull cyffredin heddiw, mae'n aml wedi'i guddio'n glyfar. Ffensys anweledig sy'n rhannu'r cyfoethog a'r tlawd, menywod a dynion, mewnfudwyr a brodorion, hen ac ifanc, yn creu cynnen. Mae'r pwnic llosg hwn yn realiti difrifol nid yn unig ym Mhrydain ond dros y byd. Fe werthfawrogais yn fawr y modd y mae ffens Angharad yn caniatáu i bobl brofi'r broblem hon yn uniongyrchol, gan eu procio i fyfyrion ar faterion byd-eang cyffredol. Trwy ddefnyddio bwrdd – darn cyffredin o ddodrefn – mae'n dangos bod rhaniadau o'r fath yn rhan o'n bywydau bob dydd. Mae'r bwrdd anghymesur

a rhanedig yn awgrymu nad yw rhaniadau'n gyfartal. Mae'r ddwy fynedfa unfath fel petaen nhw'n awgrymu ein bod yn cael ein gorfodi i ddewis heb wybod beth sy'n wir, sy'n awgrymu ein bod ni'n cael ein rhannu yn erbyn ein hewyllys. Mae'r gwaith yma'n gwneud i mi feddwl o hyd ac mae'n rhywbeth rwy'n edrych ymlaen i'w brofi yn Y Lle Celf.

Nesaf, roedd gwaith Verity yn teimlo fel rhan o'i bywyd, fel pe bai hi'n ystyried ei hun yn rhan o natur. Mae'n ymddangos bod cysylltiad annatod rhwng ei bywyd, ei gwaith a'i hysbryd. Mae'r cyfuniad o boteli ac eitemau naturiol a ganfuwyd ar y traeth fel petai'n cyfleu'r cyfodolaeth rhwng bodau dynol a natur. Er eu bod wedi'u trefnu yn yr un ffurf, gyda meintiau a bylchau tebyg, mae pob lliw a darganfyddiad gwahanol yn uno'n gytûn i ffurfio un darn. Mae lliwiau hardd y poteli'n rhoi darllun llawn o swyn celfyddyd wydr. Mae'r ffaith fod pethau cyffredin, a gaiff eu hesgeuluso a'u diystyru gennym fel arfer, yn gallu bod yn sail i greadigaethau mor hynod yn rheswm arall pam y mae ei gwaith yn arbennig.

Cecile: Ymhlith yr artistiaid niferus wnaeth sefyll allan go iawn i mi mae Louise Short a Laura Thomas, yn bennaf am yr ymdeimlad o ryfeddod sy'n pefrio drwy eu gwaith. Mae model a ffotograffau Louise Short wedi'u gwreiddio'n ddwfn yng Nghwm Rheidol ac tarddu o bobl, hanes,

fforestydd a thrychfilod y cwm. Un elfen o'i gwaith yw tynnu sylw at y gymuned anghysbell y mae'n byw ynddi, ac effaith cynhesu byd-eang arni. Mae'n waith gwych iawn – dwi wrth fy modd gyda'r camerau twll pin mae hi'n eu gwneud a sut mae hi'n cipio eiliadau gyda nhw. Mae'r ffotograffau twll pin mor enigmatig ac yn ennyn ymdeimlad o chwilfrydedd ynof i gymryd rhan yn y broses o edrych a rhyfeddu: ai

chwilfen go iawn yw honna? Beth mae'n ei wneud yn reidio coets fawr? Ai bywyd go iawn 'ta ffuglen ydi hyn... neu ychydig o'r ddau?! I Louise Short, mae siediau lleol, chwilog, madarch, bocsys matsys a phopeth yn ei stiwdio yn dod yn rhywbeth i'w ystyried mewn ffordd farddonol.

Mae tecstilau Laura Thomas yn wrthrychau syfrdanol o hardd a dwi wrth fy modd â'r ffordd mae



Verity Pulford
Poteli Casgliad Môr
Sea Collection Bottles
GWYDR, GWRTHRYCHAU
A DDARGANFUWYD
GLASS, FOUND OBJECTS
60cm × 19cm × 15cm

Llun Photo © Stephen Heaton

hi'n siarad amdany'n nhw: mae'r 'edefyn' ei hun yn rhywbeth mor bwysig iddi hi nes ei bod hi'n fy hudo i ailfeddwl am sut rwy'n gweld y pethau symlaf. Mae'r amrywiaeth o ddeunyddiau, o ffibrau naturiol i synthetig, a'i gwybodaeth amdany'n nhw, yn aruthrol. Mae golau, natur ac amser wedi'u plethu i'w gweithiau, rhai ohonyn nhw'n cymryd misoedd i'w creu. Mae 'na ddeallusrwydd go iawn yng



ngwaith Laura ac ymdeimlad dwfn iawn o ymgysylltu â phrosesau gwehyddu. I mi maen nhw'n debyg i luniadau, ond gydag edau ac amser – yn synhwyrol ac organig iawn. Rwy'n credu bod ei gwaith yn hyfryd ac rwy'n dwlu ar pa mor gymhleth ydyw ac eto mor syml. Yn debyg i waith Louise Short, rwy'n cael fy hun yn edrych ar greadigaethau Laura ac yn ymateb gyda'm holl synhwyrâu i farddoniaeth y gwaith. Mae hi'n enillydd haeddiannol o'r Fedal Aur am Grefft a Dylunio.

Ffion: Mae enillydd y Fedal Aur am Gelfyddyd Gain, Angharad Pearce Jones, wedi creu gwaith trawiadol. Ar yr wyneb mae'n ymddangos yn syml ac yn hawdd cael mynediad

Louise Short

*Model ar gyfer ffotograffau twll pin
Ceffyl Y Coetsman Cythreuliaid
Model for Devil's Coach Horse
Pinhole Photographs
CYFRYNGAU CYMYSG MIXED MEDIA
100cm x 38cm x 45cm*

Dde Right:

Elena Grace

*Siân yn gwneud ei gwaith cartref
Siân doing her homework
OLEW AR GYNEFAS OIL ON CANVAS
155cm x 125cm*

iddo – mae'n eich hudo i mewn gyda chrefft, medruswydd, 'setiau' sydd wedi'u creu i chi gael ymgolli a chwarae eich rhan ynddynt, a chymysgedd annisgwyl o ddeunyddiau. Mae'r gwaith yn hael a bob amser yn ystyried y gwyliwr, mae'n rhoi 'ffordd i mewn' i chi cyn graddol ddatgelu ei iaith weledol a chysyniadol hynod soffistigedig a haenau lawer o ymholi. Fy mhrofiad i o'i gwaith yw bod pobl bob amser yn sefyll o'i flaen ac yn siarad – a hynny am y pynciau cymhleth y mae hi'n eu cyflwyno, fel gwleidyddiaeth, diwylliant poblogaidd, mamolaeth, ffeministiaeth, chwant, systemau grym a hunaniaeth y Cymry.

Mae'r darn hwn yn benodol yn gofyn cymaint o gwestiynau ynghylch 'dewis' – y dewisiadau

a wnawn, y rhai a roddir inni a'r effaith y maen nhw'n ei chael. Dangoswyd y gwaith am y tro cyntaf yng Nghanolfan y Celfyddydau Aberystwyth lle rwy'n guradur ar y rhaglen arddangos, ac rwy'n edrych ymlaen yn fawr at weld ei ail ymddangosiad yma ar faes yr Eisteddfod.

Fe wnaeth gwaith Elena Grace, enillydd yr Ysgoloriaeth i Artist Newydd, argraff arna i hefyd. Mae ei phaentiadau'n bortreadau sensitif hardd o olygfeydd domestig tawel, a'i dewis o balet o liwiau llwyd cynnes distaw yn creu llonyddwch synfyfyriol a lle i feddwl. Mae hi'n darlunio corneli ystafelloedd, cyrtiau tennis gwag, sincipiau ymolchi, byrddau a chadeiriau yn yr ardd, mwg, a llyfr agored ar fwrdd, fel petai



rhywun newydd ymadael. Mae'r pethau bob-dydd hyn yn adrodd stori y tu hwnt i ffrâm y llun, ac yn ei datganiad artist mae'n sôn am yr adeg pan symudodd i mewn i dŷ ei Nain wedi i honno farw, a sut y bu i'r pethau a adawodd ar ei hôl fagu arwyddocâd. Mae yma draethiad barddonol diddorol, am absenoldeb a phresenoldeb, am ymlyniad at le a datgysylltiad oddi wrtho.

Yn ystod y broses ddethol, wnaethoch chi feddwl sut y byddai'r gweithiau'n cyd-fynd fel arddangosfa? A wnaeth hyn ddylanwadu ar eich penderfyniad, neu a wnaethoch chi ystyried y gweithiau'n unigol?

Cecile: Edrychom ar waith pob artist a phenderfynu pa waith a faint i'w dderbyn ar gyfer y sioe. Rwy'n credu y dylai'r arddangosfa gael ei harwain gan waith yr artist a derbyn siâp iddi gan y Curadur, Mererid Velios.

Jin: Yn y cam cyntaf, aeth pob detholydd ati i farnu pob cais yn unigol. Yn ystod y cam hwn, mi wnes i ystyried sut y gallai rhai gweithiau ategu ei gilydd, a meddwl y gallai fod yn well arddangos dim ond un darn gan artist penodol, ond wnes i ddim gadael i'r ystyriaethau hyn ddylanwadu ar fy meini prawf dethol. Cyfarfodydd gyda'r detholwyr eraill i drafod yr agweddau hyn oedd y cam nesaf. Yn y broses hon, buom yn trafod dulliau arddangos, maint

y gweithiau, a'r cysylltiadau neu wahaniaethau rhwng gwahanol weithiau, ac fe gafodd hynny ei adlewyrchu weithiau yn y broses ddethol.

Ffion: I ddechrau, ystyriais y gweithiau yn ôl eu rhinwedd eu hunain. Mi fydda i bob amser yn chwilio am beth mae'r artist yn ceisio'i gyfleu, ac a ydyw wedi gwneud hynny'n llwyddiannus gyda'i hiaith weledol unigryw ei hun. Mi fydda i hefyd yn meddwl am y gynulleidfa – sut y byddan nhw'n ei gweld hi a sut mae'r gwaith yn berthnasol i'n bywydau heddiw. Bydd gwaith artistiaid yn aml yn myfyrio ar fywyd cyfoes cyfredol ac yn mynd i'r afael â phryderon sydd gennym i gyd nawr, ac fe wnaeth llawer o artistiaid yn yr arddangosfa hon gyflwyno syniadau ar wleidyddiaeth, rhyfel, syniadau am le a hunaniaeth a'r argyfwng amgylcheddol. Rwy'n credu ei bod yn bwysig creu gofod lle gall gwahanol safbwyntiau a theimladau – boed ddiwylliannol, moesegol, gwleidyddol neu bersonol – ddod at ei gilydd i greu trafodaeth, ac am y rheswm hwnnw fe wnes i ystyried sut y byddai rhai gweithiau penodol yn eistedd gyda'i gilydd. Rwyf bob amser yn ei chael hi'n ddiddorol camu'n ôl ac edrych ar y cyfanwaith. Efallai mai ar ei ben ei hun mewn stiwdio y mae darn o waith yn cychwyn, ond pan ddaw gweithiau at ei gilydd mewn sioe grŵp fel hon caiff sgwrs newydd ei chreu rhyngddynt.

Fine art, craft and design

A conversation between Ffion Rhys, Jin Eui Kim and Cecile Johnson Soliz – selectors of the Open Exhibition

Cecile: I am struck by the variety of approaches to being an artist today working in Wales. Did you notice this during the judging process?

Jin: Yes, I did notice this variety during the judging process. I have seen many works themed around the culture, history, and nature of Wales. Since Korea also has a sorrowful history of war, the painful history of Wales's oppression resonated with me even more deeply through these works. Among the artists focusing on nature, several have fully immersed themselves in the beautiful natural settings of Wales – such as its mountains, seas, and rivers – creating their art in harmony with nature. I was deeply moved by the depth and passion in their works. It seemed as though nature was breathing life into their creations, directly and indirectly connected to their lives. Just as the place of one's birth significantly influences their life, I realised that the environment

in which we work can also have a crucial impact on our creative process. In this sense, Wales is like a treasure trove and a grand studio that provides endless inspiration to such artists.

Cecile: I am impressed by how carefully and closely all the artists look at and think about the world today. They are all very engaged and hard-working. They have individual voices, yet as a whole they show just how serious, inventive and ambitious artists working in Wales are. We need to continue to build an infrastructure in Wales to support artists of all generations and build bridges outside Wales.

We've seen so much interesting work during the judging process. Did any works stand out for you?

Jin: Many works caught my eye, but among them, Angharad's metal work *Ar ba ochr o'r ffens ydych chi?* and Verity's *Sea Collection Bottles* stood out the

most to me. Angharad's artist statement clearly conveyed her intent and thoughts. Division is a method that rulers or politicians use for their political gain, and though it is still commonly used today, it is often cleverly disguised. Invisible fences divide the rich and the poor, women and men, immigrants and natives, young and old, causing conflicts. This serious issue is a grim reality not only in the UK but worldwide. I highly valued how Angharad's fence allows people to directly experience this problem, prompting them to reflect on current global issues. By using a common piece of furniture like a table, it makes us aware that such divisions are part of our everyday lives. The asymmetrically shaped and divided table suggests that divisions are not equal. The

two identical entrances seem to imply that we are forced to choose without knowing what is true, indicating that we are divided against our will. This work continuously makes me think and is something I would like to experience at Y Lle Celf.

Next, Verity's work felt like a part of her life, as if she considered herself a part of nature. Her life, work, and spirit seemed to be integrally connected. By combining human-made bottles with beach finds from nature, it seemed to speak of the coexistence between humans and nature. Though arranged in the same form, with similar sizes and intervals, each colour and beach find harmoniously come together to form a single piece. The beautiful colours of the bottles

Verity Pulford

Poteli Cydfuddiannol Mutualism Bottles

GWYDR GLASS

10cm x 10cm x 15cm

Llun Photo © Stephen Heaton



Louise Short

Y Daith The Journey

FFOTOGRAFFAU TWLL-PIN

PINHOLE PHOTOGRAPHS

40cm x 30cm



fully showcase the charm of glass art. The fact that things we usually neglect and consider insignificant can become such remarkable works is another reason why her work is special.

Cecile: A few of the many artists that really stuck out for me are Louise Short and Laura Thomas, mainly for the sense of wonder that each artist imbues in their work. Louise Short's model and photographs are deeply embedded in the Cwmrheidol Valley and entwined with its people, history, forests and insect life. One element of her work is to call attention to the remote community she lives in and the effect of global warming on it. It's really great work – I love the pinhole cameras she makes and how she captures moments with them. The pinhole photographs are so enigmatic and draw out a sense of curiosity in me to engage in the process of looking and wondering: is that a real beetle? What's it doing riding

a stagecoach? Is this real life or fiction... or a bit of both?! For Louise Short, local sheds, beetles, mushrooms, match boxes and everything in her studio become something to be contemplated in a poetic way.

Laura Thomas's textiles are breathtakingly beautiful objects and I love how she talks about them: 'the thread' itself is something so important to her that she lures me into rethinking how I see the simplest of things. The variety of materials, from natural to synthetic fibres and her knowledge of them is vast. Light, nature and time are woven into her work, some of them taking months to make. There's a real intelligence in Laura's work and a very deep sense of engagement with the processes of weaving. They are for me akin to drawings, yet with thread and time – very sensual and organic. I think her work is exquisite and I love how complex it is and yet so simple. Similar to Louise Short's work,

I find myself looking at Laura's weavings and responding with all my senses to its poetry. She is a deserving winner of the Gold Medal for Craft and Design.

Ffion: The winner of the Gold Medal for Fine Art, Angharad Pearce Jones, has created a striking work. On the surface it seems simple and easy to access – it entices you in with skill, craftsmanship, immersive artificial 'sets' ready for you to play your part in and a surprising marriage of materials. The work is generous and always considers the viewer, it gives you 'a way in' before slowly revealing its highly sophisticated visual and conceptual language and many layers of enquiry. My experience of her work is that people always end up talking in front of it – and about the complex topics that she presents such as politics, popular culture, motherhood, feminism, desire, power systems and Welsh identity.

This piece in particular poses so many questions around 'choice' – the ones we make, the ones we are given and the impact they have. The installation was first shown in Aberystwyth Arts Centre where I curate the exhibition programme, and I am very much looking forward to seeing its second iteration here on the maes of the Eisteddfod.

Elena Grace's work, the winner of the New Artist Scholarship also

stood out to me. Her paintings are beautiful sensitive portraits of quiet domestic interiors, with her choice of warm monotone muted palette of greys creating a meditative stillness and a space for reflection. She depicts corners of rooms, empty tennis courts, sinks in bathrooms, tables and chairs in the garden, a mug, and an open book on a table, as if somebody as just left. These everyday objects tell a story beyond the frame of the picture, and in her accompanying statement she talks of when she moved into her Nain's house after she passed, and how the objects that she had left became significant. There is a poetic narrative here of absence and presence and an attachment and detachment of place which is intriguing.

During the selection process, did you think of how the works would work together as an exhibition? Did this influence your decision, or did you think of works in isolation?

Cecile: We looked at each artist's work and decided which work and how many to accept for the show. I think the exhibition should be led by the artist's works and given shape by the Curator, Mererid Velios.

Jin: In the first stage, each selector individually evaluated all the applicants' applications. During this stage, I did think about how certain works might complement



each other, or that it might be better to display just one piece from a particular artist, but I did not let these considerations influence my selection criteria. The next stage involved meetings with other selectors to discuss these aspects. In this process, we discussed exhibition methods, the size of the works, and the

connections or differences between various works, which were sometimes reflected in the selection process.

Ffion: I considered works on their own merit to begin with. I always look for what the artist is trying to communicate and if they have done this successfully with their own unique visual language. I also think of the audience – how they will view it and how the work is relevant to our lives today. Artists work will often reflect on current contemporary life and address concerns that we all have now, with many artists in this exhibition presenting ideas on politics, conflict, notions of place and identity and the environmental crisis. I think it is important to create a space where different perspectives and sensibilities – be that cultural, ethical, political or personal can come together to create a discussion, and for this reason I did consider how certain works would sit together. I always find it interesting to step back and look at the whole, works might begin in isolation in a studio, but when they come together in a group show like this a new discourse is created between them.

Laura Thomas

Totemig Totemic

PAPUR, COTWMM, POLYESTER METALAIIDD PAPER, COTTON, METALLIC POLYESTER
52cm x 88cm

Llun Photo © Dewi Tannatt Lloyd

Angharad Pearce Jones

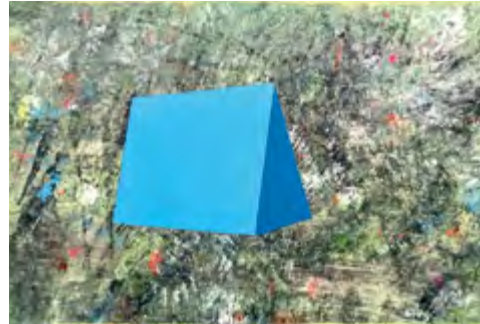
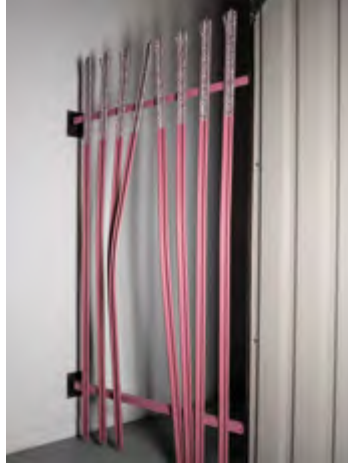
*Ardrawiad rhif 9:
Canolfan Chwaraeon Pure Football,
Abertawe.*
*Y bwlch cudd i osgoi talu i fynd mewn
Impact no 9:
Pure Football Sports Complex, Swansea.
The secret gap to avoid paying to get in*

DUR WEDI EI BRINTIO A DYFRGRAFFEG
STEEL PRINTED WITH AQUAGRAPHICS
136cm x 300cm

*Ar ba ochr o'r ffens wyt ti?
On which side of the fence are you?*

DUR A SGRIN CCTV
STEEL AND CCTV SCREEN
700cm x 300cm x 1000cm

Lluniau Photos © Rolant Dafis



Andre Stitt

*Gwanwyn yn Mariupol
Springtime in Mariupol*

ACRYLIG A BLK 3.0 AR MDF
ACRYLIC AND BLK 3.0 ON MDF
41cm x 28cm

Ann Catrin Evans

*Modrwyau Botanegol
Botanical rings*

**HAEARN, AUR, ARIAN,
PRÈS GYDA GEMAU RHUDEM
DIAMWNT**
IRON, GOLD, SILVER, BRASS,
RUBY & DIAMOND GEMSTONES



Annette Marie Townsend

Paradwys Goll Paradise Lost

**CWYR GWENYN MÊL O FERLLAN "B",
GWEDDILLION PLALADDWYR YN Y CWYR
GWENYN MÊL, WIREN COPR, PAPUR TISW,
LLIWIAU ARTIST SYCH, ACRYLIG, FARNAIS
HONEY BEE WAX FROM ORCHARD "B",
PESTICIDE RESIDUES IN THE HONEY BEE WAX,
TINNED COPPER WIRE, TISSUE PAPER,
DRY GROUND ARTISTS' PIGMENTS,
ACRYLIC PAINT, VARNISH**
7.5cm x 8.5cm x 7.5cm



Anthony Evans

Y Cymoedd The Valleys

ACRYLIG AR GYNEFAS
ACRYLIC ON CANVAS
127cm x 127cm

Heol Sardis

ACRYLIG AR GYNEFAS
ACRYLIC ON CANVAS
97cm x 97cm

Pontypridd (o'r Graig)

ACRYLIG AR GYNEFAS
ACRYLIC ON CANVAS
128cm x 70cm

Anthony Stokes

Sied wedi torri, gyda carafan, Nantymoel Broken shed, with caravan, Nantymoel

PRINT GICLEE FFOTOGRAFFIG AR BAPUR ARCHIFOL PHOTOGRAPHIC GICLEE PRINT ON ARCHIVAL PAPER
76cm x 67cm

*Sied wedi torri, Nantymoel
Broken shed, Nantymoel*

PRINT GICLEE FFOTOGRAFFIG AR BAPUR ARCHIFOL
PHOTOGRAPHIC GICLEE PRINT ON ARCHIVAL PAPER
76cm x 64cm

*Sied wedi torri, Wyndham
Broken shed, Wyndham*

PRINT GICLEE FFOTOGRAFFIG AR BAPUR ARCHIFOL
PHOTOGRAPHIC GICLEE PRINT ON ARCHIVAL PAPER
76cm x 64cm





Aurora Trinity
Collective
Baneri cyfeillgarwch
Friendship banners
 TECSTIL, PRINT A BRODWAITH
 TEXTILE, PRINTED
 AND EMBROIDERED
180cm x 150cm

Beth Leahy

Paid â meiddio paentio
fi yn un o'r hetiau hynny
Don't you dare paint me
in one of those hats

ACRYLIG AR GYNFAS
 ACRYLIC ON CANVAS

101cm x 151cm



Bonnie Grace

Unig Alone

CERAMEG CERAMIC
21cm x 25cm x 4cm

Cryf Strong

CERAMEG CERAMIC
18cm x 21cm x 6cm

Diwerth? Worthless?

CERAMEG CERAMIC
20cm x 23cm x 4.5cm



Caitlin Jenkins

Plat Perspectif
Perspective Dish
 CERAMEG CERAMIC
34cm x 4cm

Plat Coeden Wedi Torri

Broken Tree Dish
 CERAMEG CERAMIC
35cm x 4cm

Cyntaf a'r Olaf

First and Last
 CERAMEG CERAMIC
26cm x 35cm

Cae Ladi Gwyn

CERAMEG CERAMIC
20cm x 36cm



Carl Chapple

Amy Groves a Kasia Sambrook difyfyrrwaith 19
Amy Groves and Kasia Sambrook improvisation 19
 OLEW AR BANEL OIL ON PANEL
29cm x 23cm

Amy Groves a Kasia Sambrook difyfyrrwaith 14
Amy Groves and Kasia Sambrook improvisation 14
 OLEW AR BANEL OIL ON PANEL
29cm x 23cm

Amy Groves a Kasia Sambrook difyfyrrwaith 17
Amy Groves and Kasia Sambrook improvisation 17
 OLEW AR BANEL OIL ON PANEL
26cm x 23cm

Catrin Jones

*Mynd am dro yn Llanfoist
(manylyn)*

A walk at Llanfoist (detail)

GWYDR WEDI EI BRINTIO
A'I LAMINEIDDIO
PRINTED AND
LAMINATED GLASS
120cm x 160cm



Chelsea Reilly

*Trawsgrifiad Anghofiedig
Forgotten Transcript*

EFYDD BRONZE
19.5cm x 11.5cm x 0.5cm



Christopher Holloway

*Astudiaeth tri rhosyn melyn
Study of three yellow roses*

OLEW AR BAPUR AR FWRDD
OIL ON PAPER MOUNTED ON BOARD
21cm x 29.7cm

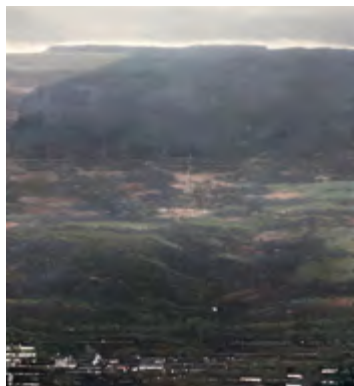
Daniel Crawshaw

Cwm Merthyr 2 Merthyr Vale 2

OLEW AR GYNFAS OIL ON CANVAS
103cm x 123cm

Cwm Merthyr 1 Merthyr Vale 1

OLEW AR GYNFAS OIL ON CANVAS
103cm x 123cm



David Robinson

Nofwyr y Wawr Dawn Swimmers

OLEW AR GYNFAS OIL ON CANVAS
81.5cm x 81.5cm



Dorry Spikes

Ystwyth

OLEW AR GYNFAS OIL ON CANVAS
86cm x 116cm

Dottie-May Aston

*Tarw, yn ddall
i'r Faner Goch
Bull, Blind to the Red Flag*

OLEW AR GYNFAS
OIL ON CANVAS
30cm x 30cm

*Teimlo'n 'sheepish'
Feeling sheepish*

OLEW AR GYNFAS
OIL ON CANVAS
30cm x 30cm



Elena Grace

Gardd Paradwys Paradise Garden

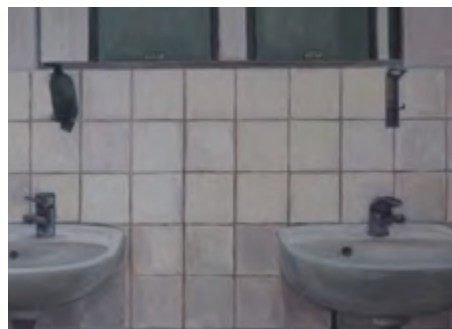
OLEW AR BANEL PREN OIL ON WOOD PANEL
31cm x 23cm

*Cyfarfod a gwahanu (triptych)
Meet and separate (triptych)*

OLEW AR BANEL PREN OIL ON WOOD PANEL
83cm x 29cm

*Siân yn gwneud ei gwaith cartref
Siân doing her homework*

OLEW AR GYNFAS OIL ON CANVAS
155cm x 125cm





Eloise Govier

Y Wal Goch The Red Wall

DYERLLIW WATERCOLOUR
76cm × 56cm

Erin Donnelly

Tu fewn a thu fas ar unwaith
Internal and external at once

EMYLSION, PENSIL, PAPUR REIS
EMULSION, PENCIL, RICE PAPER
480cm × 280cm

Esyllt Lewis

Pydrwch y pethe pert
Decay of beautiful things

PLASTR, CWYR PLASTER, WAX
12cm × 12cm

Blodyn Haul Sunflower

PERFFORMIAD A GOSODWAITH
PERFORMANCE AND
INSTALLATION

Francesca Hughes Neal

Nid aur yw popeth melyn
All that glitters is not gold

OLEW AR GYNFAS
OIL ON CANVAS
30cm × 42cm



George Chambers

Yr Un Gwyn The White One

ACRYLIG, STIC OLEW ACRYLIC, OIL STICK
182cm × 182cm



Gerda Roper

Cysgu arian
Silver Sleeping

OLEW AR LIAIN OIL ON LINEN
70cm × 70cm

Ychydig o anhrefn
A Little Chaos

OLEW AR LIAIN OIL ON LINEN
70cm × 70cm

Rhwng y cloc a choffi
Twixt Clock and Coffee

OLEW AR LIAIN OIL ON LINEN
70cm × 70cm

Gethin Evans

Dwy lwy yn Capodimonte
Two Spoons
At Capodimonte

OLEW AR LIAIN OIL ON LINEN
146cm × 90cm

Guto Llŷr Davies

Stôl PT PT chair

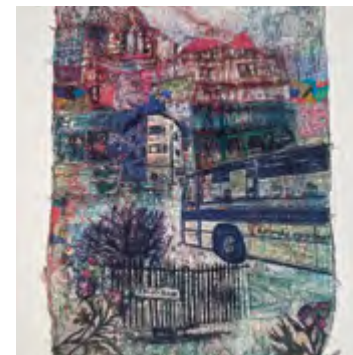
DUR STEEL
47cm × 68cm × 42.5cm



Gwyn Williams

Reumon

BRWSH, CERAMEG
BRUSH, CERAMIC
30cm × 120cm



Haf Weighton

Siarabanc Charabanc

TECSTIL, PRINT, PAINT, PWYTHO
TEXTILE, PRINT, PAINT, STITCH
40cm × 60cm

Harriett Chapman

*“Mae'r dŵr hwn
yn aros am neb”
“This water aint waiting
for no man”*

OLEW AR GYNFAS
OIL ON CANVAS
162cm × 115cm



Ieuan Lewis

Tafod bregus y Ddraig The Dragon's delicate tongue
ACRYLIG AR BANEL ACRYLIC ON PANEL
32cm × 42cm

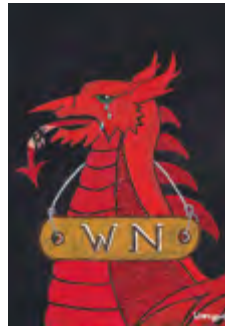
Y “Welsh Not”

ACRYLIG AR BANEL ACRYLIC ON PANEL
35cm × 45cm

Haydn Denman

*Pwll Glo'r Pandy
neu Naval No.1, Pengraig,
Tonypandy, Cymru.
10 Rhagfyr 1880,
101 o farwolaethau
Pandy Colliery
or Naval No.1, Pengraig,
Tonypandy, Wales.
10 December 1880,
101 deaths*

FFOTOGRAFF PHOTOGRAPH
48.3cm × 32.9cm



James Moore

Ffenest Fferi Ferry Window
OLEW AR GYNFAS OIL ON CANVAS
42cm × 30cm

Ffenest Bws Bus Window
OLEW AR GYNFAS OIL ON CANVAS
42cm × 30cm

Ffenest Drên Train Window
OLEW AR GYNFAS OIL ON CANVAS
42cm × 30cm



Jo Berry

*Di-deitl 2023
Untitled 2023*
ACRYLIG AR GYNFAS
ACRYLIC ON CANVAS
90cm × 90cm

*Di-deitl 2024 (Siopleidr)
Untitled 2024 (Shoplifter)*

ACRYLIG AR GYNFAS
ACRYLIC ON CANVAS
90cm × 120cm



John Abell

Efeilliaid Twins
TORLUN LEINO LINOCUT
120cm × 120cm



**Jon Pountney,
The Patternistas,
Lindsay Bonaccorsi**

Ysbryd Lle Spirit of Place
TECSTIL TEXTILE
100cm × 170cm × 100cm



Jonathan Retallick

Llonyddwch Calm

OLEW AR BANEL
OIL ON PANEL
13cm x 18cm

Cryptig Cryptic

OLEW AR BANEL
OIL ON PANEL
25cm x 25cm

Wedi plethu Entwined

OLEW AR BANEL
OIL ON PANEL
25cm x 25cm

Mwmian Hum

OLEW AR BANEL
OIL ON PANEL
35cm x 25cm

Perl Pearl

OLEW AR BANEL
OIL ON PANEL
18cm x 13cm

Teilchion Shards

OLEW AR BANEL
OIL ON PANEL
18cm x 13cm

Karen Birkin

Yr Ymwelydd The Visitor

OLEW AR BANEL
OIL ON PANEL
40cm x 40cm



Laura Thomas

Cipolwg (Niwtral)
Glimpse (Neutral)

LLIAIN LINEN
90cm x 180cm

Llun Photo © Dewi Tannatt Lloyd

Totemig Totemic

PAPUR, COTWM,
POLYESTER METALAIDD
PAPER, COTTON,
METALLIC POLYESTER
52cm x 88cm

Cwlwm Knot

LLIAIN, CYWARCH, RAFFIA
LINEN, HEMP, RAFFIA
62.5cm x 87cm

Dolen Loop

LLIAIN, CYWARCH, JIWT
LINEN, HEMP, JUTE
62.5cm x 87cm

Grid Grid

LLIAIN, CYWARCH
LINEN, HEMP
62.5cm x 87cm

Maeslun (Du I)
Fieldscape (Black I)

SIDAN SILK
28cm x 28cm

Maeslun (Du II)
Fieldscape (Black II)

SIDAN SILK
28cm x 28cm

Cipolwg (Noir III)
Glimpse (Noir III)

COTWM, JIWT COTTON, JUTE
62cm x 116cm

Rhaeadr Cascade

LLIAIN, POLYESTER
METALAIDD
LINEN, METALLIC POLYESTER
53cm x 83cm

Sglein Lustre

LLIAIN, POLYESTER
METALAIDD
LINEN, METALLIC POLYESTER
62.5cm x 87cm

Linda Norris

Llwy 3 (Cyfres Paned) Spoon 3 (Paned Series)

GWYDR WEDI'I AILBWRPASU, HEN LWY BREN
REPURPOSED GLASS, FOUND WOODEN SPOON
30cm x 17cm x 2cm



Llwy 4 (Cyfres Paned)
Spoon 4 (Paned Series)

GWYDR WEDI'I AILBWRPASU,
HEN LWY BREN
REPURPOSED GLASS,
FOUND WOODEN SPOON
30cm x 17cm x 2cm

Llwy 5 (Cyfres Paned)
Spoon 5 (Paned Series)

GWYDR WEDI'I AILBWRPASU,
HEN LWY BREN
REPURPOSED GLASS,
FOUND WOODEN SPOON
30cm x 17cm x 2cm

Lisa Carter Grist

Di-deitl (rhan o driptych)
Untitled (part of triptych)
CYFRYNGAU CYMYSG AR BANEL
MIXED MEDIA ON PANEL
80cm x 30cm



Llio James

Glas Blue
GWLÂN WOOL
135cm x 210cm

Llyr Evans

Billy, Patagonia
FFOTOGRAFF PHOTOGRAPH
81cm x 113cm

Dafydd

FFOTOGRAFF PHOTOGRAPH
40cm x 30cm

Yiling

FFOTOGRAFF PHOTOGRAPH
40cm x 30cm



Llywelyn Tudur

Cariad yn Blodeuo Love Blossoming
PREN WOOD
23cm x 33cm x 4cm

Lois Hopwood

Y Pwll II The Pool II
OLEW AR GYNFAS OIL ON CANVAS
122cm x 91cm



Louise Short

Y Daith The Journey
FFOTOGRAFFAU TWLL-PIN
PINHOLE PHOTOGRAPHS
40cm x 30cm

Model ar gyfer ffotograffau twll pin
Ceffyl Y Coetsman Cythreuliaid
Model for Devil's Coach Horse
Pinhole Photographs
CYFRYNGAU CYMYSG MIXED MEDIA
100cm x 38cm x 45cm

Cwprdd Cynhyrchiant ac Ymchwil Cabinet of Productivity and Research
CAMERÂU TWLL PIN, PRYFED, LLYFRAU, A GWAHANOL EFFEMERA
PINHOLE CAMERAS, INSECTS, BOOKS, AND VARIOUS EPHEMERA
94cm x 200cm x 85cm



Meinir Mathias

Dwylo Gleision
OLEW AR LIAIN
OIL ON LINEN
200cm x 130cm



Morgan Griffith

*Mewn i'r twll glas
Into the blue hole*

**CYFRWNG CYMYSG
MIXED MEDIA
60cm x 60cm**

*Disgyniad i'r Trobwl
A Descent into
the Maelström*

**CYFRWNG CYMYSG
MIXED MEDIA
41cm x 51cm**

*Y ffordd ni'n gweld e, yw
The way we see it, is*

**CYFRWNG CYMYSG
MIXED MEDIA
70cm x 50cm**

Natalie Chapman

*Y 'Stafell Aros
The Waiting Room*

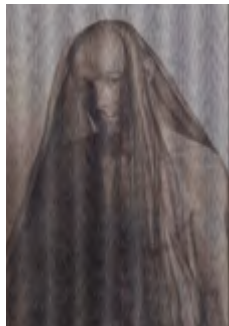
**ACRYLIG AR GYNFAS
ACRYLIC ON CANVAS
80cm x 103cm**



Nigel Hurlstone

*Y Torrwy Ysbryd (rhan o diptych)
The Ghostbreakers (part of diptych)*

**BRODWAITH PEIRIANT AR SIDAN ORGANSA
WED'I ARGRAFFU YN DDIGIDOL
MACHINE EMBROIDERY ON DIGITALLY PRINTED SILK ORGANSA
168cm x 131cm**



Paul Green

*Stiwdio Danddwr
Underwater Studio*
**OLEW AR RHWYD PLASTIG OIL
ON PLASTIC NETTING
36cm x 46cm**

Albert Einstein

**ACRYLIG AR GYNFAS JIWT
ACRYLIC ON JUTE CANVAS
77cm x 60cm**

Philip Watkins

Gwobrau Arbennig Quality Prizes
**OLEW AR GYNFAS OIL ON CANVAS
84cm x 104cm**



Rebecca F Hardy

*Dathliad Dargyfeiriol Cylch Mawr
Great Circle Diversionsary Celebration*
**SGRIN-BRINT AR BREN PLYWOOD
SCREENPRINT ON PLYWOOD
50cm x 50cm**



Rhys Aneurin

51.47698, -3.18031
**EMYLSION, OLEW, ACRYLIG, MDF, TRAC SAIN
EMULSION, OIL, ACRYLIC, MDF, SOUNDTRACK
74cm x 74cm**

Richard Bevan a Neave Bevan

Darlun o frawddeg mawr (siwmpwr)
Drawing of a big sentence (sweater)

SGRIN-BRINT AR SIWMPWR
SCREEN PRINT ON SWEATER
45cm x 75cm



Richard Bevan

Dim teitl 'tywysoges stiwdio'
No title 'studio princess'

PRINT MATH-C
O FFOTOGRAFF I-FFÔN
C-TYPE PRINT
OF IPHONE PHOTOGRAPH
50cm x 70cm

Dim teitl (Modrwyon)
No title (Rings)

AUR GOLD
2cm x 1cm x 2cm

Ruth Harries

Annedd (manylyn)
Dwelling (detail)

CONCRID / GWIFREN /
PINNAU / EWINEDD / GWAU /
PWYTH / GWEHYDDU /
CYFRYNGAU CYMYSG
CONCRETE / WIRE / PINS /
NAILS / KNIT / STITCH /
WEAVE / MIXED MEDIA
45cm x 10cm x 90cm



Ruth Shelley

Slefren Fôr Jellyfish
GWYDR GLASS
35cm x 18cm x 23cm



Ruth Thomas

Gwennol II Swallow II
COLLAGRAPH AR BAPUR FABRIANO TIEPOLO
COLLAGRAPH ON FABRIANO TIEPOLO PAPER
38cm x 43cm



Stephanie Tuckwell

Nefeli #14
INC ACRYLIG AR BAPUR
ACRYLIC INK ON PAPER
38cm x 48cm



Stephen Page

Maharen Tup
EFYDD BRONZE
53cm x 34cm x 22cm

Ych Gwyllt Bison
EFYDD BRONZE
42cm x 25cm x 16cm

Merlyn Pony
EFYDD BRONZE
48cm x 46cm x 15cm

Susan Adams

Cynllun ar gyfer y Lloches
Plan for the Asylum

HELYG, PREN,
BLANCED WLÂN, PAENT OLEW,
MONITOR
WILLOW, WOOD,
WOOL BLANKET, OIL PAINT,
MONITOR
255cm x 166cm x 90cm
129 eiliad / 129 seconds





Tessa Gray

Sgidie Parti Party Shoes

OLEW A COLLAGE
AR BANEL PREN
OIL AND COLLAGE
ON WOOD PANEL
20cm x 26cm

Ofn Llwyfan Stage Fright

OLEW AR GYNFAS
OIL ON CANVAS
50cm x 70cm

Tilla Waters

17.03.24

PEN AR BAPUR
PEN ON PAPER
37cm x 43cm

29.03.24

PEN AR BAPUR
PEN ON PAPER
13cm x 13cm



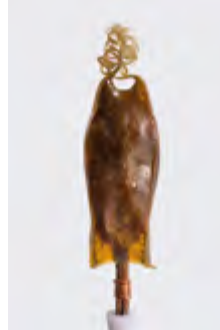
Tony Hall

*Potel mawr a'i ochrau wedi torri,
gwydredd talc gwyn*
Large Cut sided Bottle Stoneware,
white talc glaze

CROCHENWAITH CALED STONWARE
25cm x 52cm x 25cm

Poteli a'i ochrau wedi torri
Cut sided bottles

CROCHENWAITH CALED STONWARE



Verity Pulford

Poteli Casgliad Môr (manylyn)
Sea Collection Bottles (detail)

GWYDR, GWRTHRYCHAU A DDARGANFUWYD
GLASS, FOUND OBJECTS
60cm x 19cm x 15cm

Poteli Cydfuddiannol Mutualism Bottles

GWYDR GLASS
10cm x 10cm x 15cm

Llun Photo © Stephen Heaton



Will Barrett Soliz

*Casgliad o fygiau a
cwpnau a soser*
Collection of mugs and
cups & saucers

CERAMEG CERAMIC
62cm x 195cm x 12cm



Zena Blackwell

Dydd Sadwrn Saturday

OLEW AR GYNFAS OIL ON CANVAS
60cm x 45cm

Zillah Bowes

Di-deitl o'r cyfres
'The Unasking of Trees'
Untitled from the series
'The Unasking of Trees'

PRINT FFOTOGRAFFEG MATH-C (1 O 5)
C-TYPE PHOTOGRAPHIC PRINT (1 OF 5)
72cm x 100cm





Pensaernïaeth

Medal Aur Norah Dunphy am Bensaernïaeth

Detholwyr: **Eurig Wyn Williams** a **James Lingard**

Eleni, cyflwynwyd prosiectau ar draws ystod eang o arddulliau pensaernïol, o gynlluniau ailfodelu mewnol arloesol ar adeiladau presennol i lunio adeileddau trefol amlweddog mawr, gyda chostau'n amrywio o dan £100,000 i £43 miliwn.

Maes llawn amrywiaeth yw pensaernïaeth, sy'n ei gwneud hi'n anodd cymharu prosiectau bach, manwl ag adeiladau corfforaethol mawr, cymhleth. Yn ogystal, mae'n fater o farn oddrychol yn y bôn, a gall llwyddiant a rhagoriaeth amlygu'i hunain mewn sawl ffurf, o arloesedd y cysyniad i ogoniant y modd y'i gwiredwyd. Beth bynnag am hynny, yn y gofod rhwng y damcaniaethol a'r ymarferol y triga hyfrydwch pensaernïaeth.

Ymhlith y cyflwyniadau, roedd llawer o brosiectau o ansawdd eithriadol o uchel. Mae'r meini

prawf ar gyfer y categori pensaernïaeth yn dra hysbys, a bodlonwyd y safonau hyn gan gyfran uchel o'r prosiectau. Pwysleisiodd y detholwyr eleni y dylai gwobr yr Eisteddfod sefyll ar wahân i gystadlaethau pensaernïol eraill, gan wobrwyo prosiectau sy'n gynhenid Gymreig ac yn dathlu diwylliant unigryw Cymru.

Dyma brosiectau oedd yn arbennig o nodedig:

- **Edge House** gan Hyde & Hyde Architects
- **Porth y Brenin** gan Buttress Architects
- **Spark** gan Hawkins\Brown
- **Bloc Stablau Plas Hendy** gan Studio Brassica Architects

O'r rhain, roedd dau brosiect yn sefyll allan am eu bod o safon eithriadol a'u bod hefyd yn gwneud cyfraniadau unigryw i Drefnadaeth a Diwylliant Cymru.

Studio Brassica Architects

Bloc Stablau Plas Hendy Plas Hendy Stable Block

Porth y Brenin, Castell Caernarfon – *Buttress Architects*

Nid cyflwyniad nodweddiadol ar gyfer cystadleuaeth bensaernïol mo'r prosiect hwn, sy'n ailddehongli rhannau o Gastell Caernarfon ac yn eu hagog am y tro cyntaf i'r cyhoedd, tra ar yr un pryd yn darparu gofod ymarferol hanfodol o fewn ased treftadaeth hynod sensitif. Mae'r prosiect yn cynnwys ymyriadau modern ar Borth y Brenin, sydd wedi'u cynllunio mewn modd fydd yn caniatáu i genedlaethau'r dyfodol eu dad-wneud pe baent yn dymuno hynny. Mae liff t o wydr yn sicrhau ei fod yn hygyrch – ymyrraeth feiddgar a gododd sawl her, wrth reswm, ond eto teimlwyd ei fod yn llwyddiannus, a'i gymeriad yn adleisio ysbryd hen fecanweithiau agored y

pyrth a'r magnelau tra'n hollol gyfoes ar yr un pryd.

Mae'r terasau to yn cynnig golygfeydd na chafodd eu gweld ers oesoedd i ymwelwyr â'r castell, gan adrodd hanes yr adeilad hwn mewn ffordd newydd. Mae to/llawr gwydr mawr, argraffedig yn amgáu'r hen gapel, gan greu gofod hardd heb amharu dim ar ei arwyddocâd hanesyddol.

Mae estyniad di-dor y grisiau troellog cyfansawdd yn esiampl o gyfuno dyluniad cadwraethol deallus a chrefftwaith. Drwyddi draw, mae'r prosiect wedi'i seilio ar egwyddorion cadwraeth cadarn gyda dyluniad unigryw a meddylgar sy'n creu profiad cynnil, ond llawen, i ymwelwyr.

Bloc Stablau Plas Hendy – *Studio Brassica Architects*

Ar lefel sylfaenol gellid categoreiddio Plas Hendy fel trosi hen floc stablau rhestredig Gradd II yn arddull Celf a Chrefft, ond mae'n gymaint mwy na hynny. Mae'r adeilad gwreiddiol yn eistedd yn gyfforddus yn ei dirwedd ac er clod i'r Penseiri ni pheryglwyd hyn gan yr estyniadau a'r addasiadau cyfoes ond cytbwys.

Mae'r estyniad amlwg fodern yn y cefn yn gartref i fannau tramwyo a gwasanaethau, gan gadw cymeriad yr hen adeilad tra'n cydweddu â'r ffabrig gwreiddiol. Mae'r deunyddiau syml a ddefnyddiwyd mewn ffordd feiddgar, ond cynnil, yn edrych yn ddiymdrech, heb ddatgelu'r holl feddwl ac ymdrech a olygodd y gwaith i'r Penseiri.

Mae'r gofal a'r sylw amlwg i fanylion i'w weld drwyddi draw, yn y modd y mae problemau anodd wedi'u datrys mor gain. Mae'r defnydd o waith brics danheddog cyferbyniol ar wyneb yr estyniad cefn yn ychwanegu diddordeb ac ansawdd cerfluniol i ymyrraeth mor ddi-nod, tra ar y tu blaen mae eu defnydd yn adleisio tywyllwch y rhodfa ganolog agored gynt.

Mae'r lwferi troi fertigol yn chwareus ac ymarferol ar yr un pryd, gan adleisio cymeriad ac ymddangosiad yr hen ddrysau pren tra'n rhoi modd i reoli golau a phreifatrwydd. Mae'r ymyriadau beiddgar, anarferol hyn wedi'u trin â sensitifrwydd a gofal, heb ymddangos yn wamal nac yn gimigaidd.

Rhaid canmol yn fawr y modd y mae'r Penseiri wedi mynd ati i geisio adfer ac ailddefnyddio drwy gydol y prosiect, gan atgyweirio neu ailbwrpasu elfennau yn ystyriol yn hytrach na'u disodli. Trwy'r dull cynaliadwy hwn mae'r adeilad wedi cadw ei wreiddiau hanesyddol, ond eto mae'n amlwg yn gyfoes ei natur.

Mae'r cysylltiadau teuluol rhwng y pensaer a'r cleient yn ychwanegu dimensiwn unigryw i'r prosiect ac mae'r penseiri yn amlwg wedi croesawu'r cyfleon a'r heriau a wynebwyd yn sgil hyn i gyflawni prosiect godidog.

Pleser o'r mwyaf yw dyfarnu Medal Aur Norah Dunphy am Bensaerniaeth 2024 i Benseiri Studio Brassica am Floc Stablau Plas Hendy.

Ni ddyfarnwyd y Plac Teilyngdod eleni.

Buttress Architects

*Llawr/to gwydr ym Mhorth y Brenin, Castell Caernarfon
Glass floor/roof at King's Gate, Castell Caernarfon*

Llun Photo © Daniel Hopkinson





Architecture

Norah Dunphy Gold Medal for Architecture

Selectors: **Eurig Wyn Williams** and **James Lingard**

This year, the Eisteddfod saw projects submitted across a wide range of architectural styles, from the innovative internal remodelling of existing buildings to the construction of large, multifaceted urban structures, with costs ranging from under £100,000 to £43 million.

Architecture is a diverse practice, making it challenging to compare small, meticulously designed projects with large, complex corporate buildings. Alongside this it is also inherently subjective, with success and excellence manifesting in various forms, from innovative concepts to exemplary execution. However, it is in the space between the theoretical and the practical where the delight of architecture lies.

Amongst the submissions, many projects were of exceptionally high quality. The criteria for

the architecture category are well-defined, and a high proportion of the projects met these standards. This year's selectors emphasised that the Eisteddfod prize should be distinct from other architectural competitions, rewarding projects that are intrinsically Welsh and celebrate the unique culture of Wales.

Projects of particular note were:

- **Edge House**
by Hyde & Hyde Architects
- **King's Gate**
by Buttress Architects
- **Spark**
by Hawkins\Brown
- **Plas Henny Stable Block**
by Studio Brassica Architects

Among these, two projects stood out for being both of exceptional quality and making unique contributions to Welsh heritage and culture.

Studio Brassica Architects

Bloc Stablau Plas Henny Plas Henny Stable Block

**King's Gate,
Castell Caernarfon –
Buttress Architects**

Not a typical submission for an architectural competition, this project reinterprets previously inaccessible parts of Castell Caernarfon for the wider public while providing essential practical space within an extremely sensitive heritage asset. The project consists of modern, reversible interventions on the King's Gate, designed to allow future generations to reverse them if desired. Accessibility is provided via a glass lift – a bold intervention which clearly provided a host of challenges yet was felt to be successful with its character evoking the spirit of exposed workings of gate mechanisms and siege engines whilst being distinctly contemporary.

The roof terraces offer castle visitors views long unseen, telling the story of this building in a new way. A large, printed glass roof/ floor encapsulates the old chapel, creating a beautiful space that retains its historical significance.

The seamless extension of the composite spiral staircase exemplifies a fusion of intelligent conservation design and craftsmanship. Throughout, the project is grounded in sound conservation principles with unique, thoughtful design that creates a subtle, yet joyful experience for visitors.

**Plas Hendy Stable Block –
Studio Brassica Architects**

On a basic level Plas Hendy could be categorised as the conversion of an old Grade II listed Arts & Crafts styled stable block, yet it is so much more. The original building sits comfortably in its landscape and it is to the credit of the Architects that the contemporary yet balanced extensions and modifications have not compromised this.

The overtly modern rear extension houses circulation and service spaces, preserving the integrity of the original structure whilst harmonising with the original fabric. Simple materials used in bold, yet understated ways look effortless and belie the level of thought and effort required by the Architects.

The obvious care and attention to detail is apparent throughout, resulting in elegant solutions to difficult problems. The use of contrasting sawtooth face brickwork to the rear extension adds interest and a sculptural quality to such a modest intervention, whilst on the front their use invokes the darkness of the previously open central passage.

The rotating vertical louvres are both playful and practical, reflecting the character and appearance of former timber doors whilst providing a means to control light and privacy. These bold, quirky interventions handled



with sensitivity and care, avoid seeming whimsical or gimmicky.

The Architects' approach to restoration and reuse throughout the project is to be highly commended, with elements considerably repaired or repurposed rather than replaced. This sustainable approach has produced a building that remains historically grounded, yet clearly contemporary in nature.

The familial links between Architect and client add a unique dimension to the project and the architects have clearly embraced the opportunities and challenges this brings to deliver an exquisite project.

We are pleased to award the 2024 Norah Dunphy Gold Medal for Architecture to Studio Brassica Architects for Plas Hendy Stable Block.

The Plaque of Merit was not awarded this year.

Comisiwn Arbennig

Yr Afon yn Dyst, gan Geraint Ross Evans

Dr Sarah Pace,
Cadeirydd, Eisteddfod RhCT 2024 Is-bwyllgor Celfyddydau Gweledol

Mae pob Eisteddfod yn cynnwys prosiect neu gomisiwn celf arbennig a drefnir gan Is-bwyllgor y Celfyddydau Gweledol. Eleni, gwnaeth Is-bwyllgor Celfyddydau Gweledol Eisteddfod Rhondda Cynon Taf 2024 alwad agored ar artistiaid o Gymru a rhai sy'n gweithio yng Nghymru i gynnig gwaith celf newydd ar thema 'ein perthynas â natur', gan ymgorffori pynciau amgylcheddol, hanes, a materion perthnasol i Bontypridd a Rhondda Cynon Taf. Nod y comisiwn yw rhoi cyfle i ymwelwyr ymgysylltu â chelfyddyd gyfoes *en plein air*, ochr yn ochr â phrif arddangosfa'r Lle Celf, gan roi llwyfan i'r celfyddydau gweledol ar draws y Maes.

Pleser digamsyniol oedd dyfarnu'r comisiwn i'r artist o Gymru, Geraint Ross Evans. Darlun enfawr yw ei waith celf newydd, *Yr Afon yn Dyst*, sy'n cydnabod dylanwad ffurfiannol Afon Taf a'i llednentydd ar gymoedd Cynon, Rhondda Fawr a Fach. Mae'r darn yn amlgu'r rôl ganolog y mae'r

afon wedi'i chwarae ym mywydau beunyddiol pobl yn Rhondda Cynon Taf, a thrwy hynny'n tanlinellu ein cyfrifoldeb ni olli i ddiogelu ei dyfodol.

Hoffai'r pwyllgor ddiolch i Lywodraeth Cymru am y cyllid a ddarperir drwy Oriol Gelf Gyfoes Genedlaethol Cymru i alluogi'r cam pellach hwn i arddangos y gorau o waith celf gyfoes yng Nghymru ar lwyfan cenedlaethol pwysig Maes y Brifwyl.

Dyma ddywed *Ceri Jones, Pennaeth Celf Amgueddfa Cymru* am waith Geraint Ross Evans: "Sgwrsio â phobl, sylwi ar gymdeithas, treulio amser yn y dirwedd naturiol. Mae'r pethau hyn i gyd yn bwydo ymarfer creadigol Geraint Ross Evans ac yn dod i'r amlwg yn ei luniau epig. Mae'n creu gweithiau ffigurol sy'n gosod pobl mewn lleoliadau penodol ac eto'n caniatáu iddynt deithio trwy amser a lle gyda rhyw naws freuddwydiol. Rwy'n edrych



ymlaen i weld sut mae Ross Evans yn darlunio straeon ac amgylchedd newidiol Cynon Taf.

Cafodd corff diweddar o'i waith ei ysbrydoli gan ddyfroedd oer rhaeadrau'r De ac aeth ati i ymchwilio i luniau o rhaeadrau gan artistiaid eraill yn y casgliad cenedlaethol. Mae galluogi mwy o bobl i gael mynediad at y casgliad cenedlaethol yn ganolog i waith *oriol gelf gyfoes cenedlaethol Cymru* –

menter ar y cyd sy'n ceisio codi ymwybyddiaeth o'r casgliad a sicrhau bod mwy o bobl yn cael ei brofi. Mae sicrhau cyfle i artistiaid ddatblygu gwaith newydd yn mynd law yn llaw â pharhau i dyfu a rhannu ein casgliad cenedlaethol."

Geraint Ross Evans

Yr Afon yn Dyst, ffoto stiwdio o'r gwaith ar y gweill The River as Witness, studio photo of work in progress

Special Commission

The River as Witness, by Geraint Ross Evans

Dr Sarah Pace,
Chair, RCT Eisteddfod 2024 Visual Arts & Crafts Sub-committee

Each Eisteddfod features a special art project or commission organised by the Visual Arts & Crafts subcommittee. This year, the RCT Eisteddfod 2024 Visual Arts & Crafts Sub-committee held an open call for Welsh and Wales-based artists to propose a new artwork centred around the theme of 'our relationship with nature', incorporating environmental issues, history, and concerns pertaining to Pontypridd and RCT. The commission aims to provide visitors with the opportunity to engage with contemporary art *en plein air*, alongside the main Y Lle Celf exhibition, embedding the visual arts across the Maes.

We are delighted to have awarded the commission to Welsh artist Geraint Ross Evans. His new artwork, *River as Witness*, is a large-scale drawing that acknowledges the formative influence of the River Taff and its tributaries on the Cynon, Rhondda Fawr, and Fach valleys.

The piece highlights the pivotal role the river has played in the daily lives of people in Rhondda Cynon Taff, thereby underlining our collective responsibility to safeguard its future.

The committee is grateful for Welsh Government funding from the National Contemporary Art Gallery Wales, which has enabled us to showcase further the best of contemporary art practice in Wales on the prestigious national platform of the Maes.

Ceri Jones, Head of Art, *Amgueddfa Cymru* writes of Geraint Ross Evans' practice: "Chatting to people, observing society, spending time in the natural landscape. All of these things feed Geraint Ross Evans' creative practice and play out in his epic drawings. He creates figurative works that place people in specific locations and yet allows them to travel through time and place with something of a dreamlike quality. I am excited

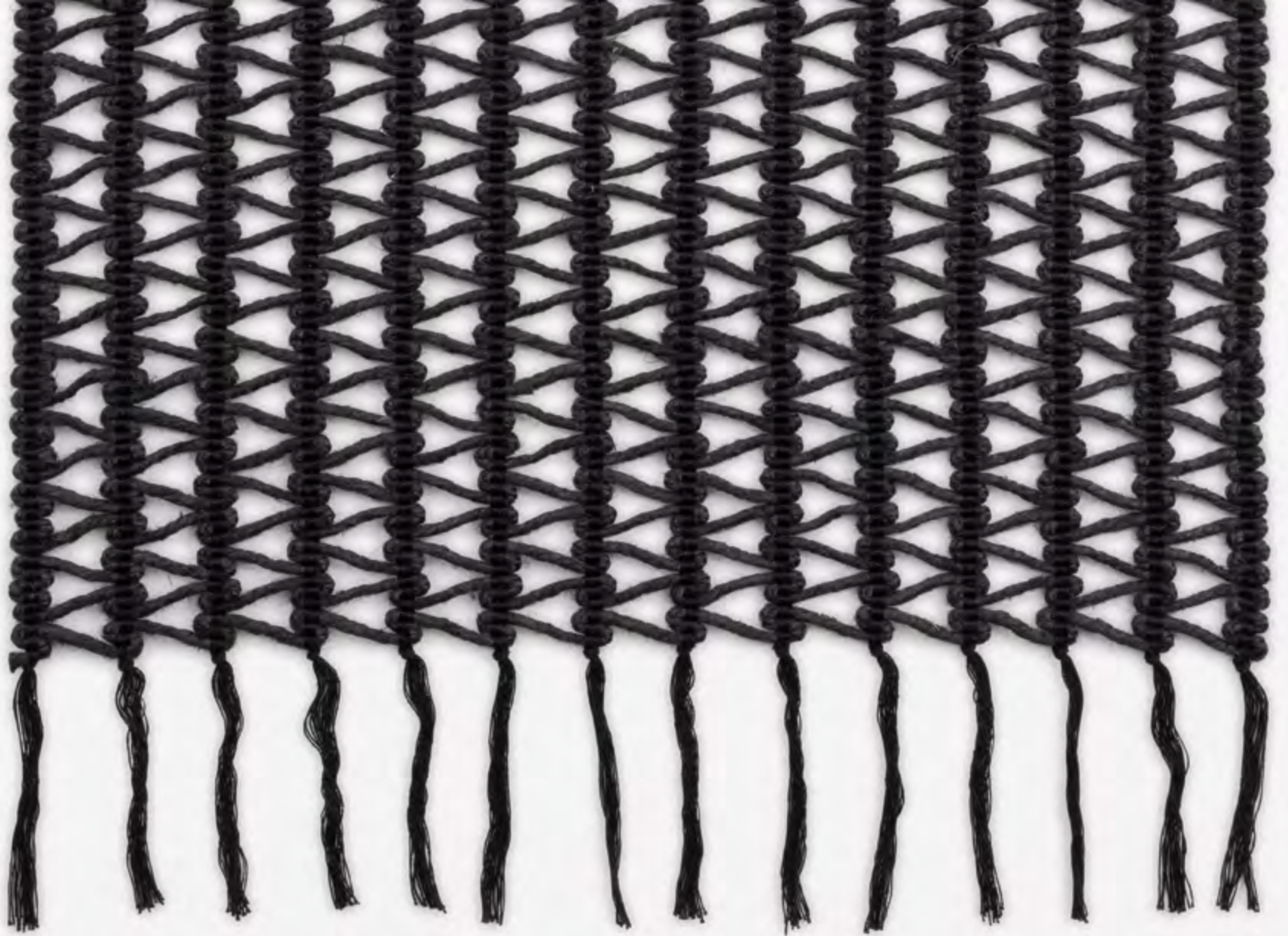
to see how Ross Evans depicts the stories and shifting environment of Cynon Taf.

A recent body of his work was inspired by the cold waters of South Wales waterfalls and led him to research other artists' depictions of waterfalls in the national collection. Enabling wider

access to the national collection is at the heart of the *national contemporary art gallery Wales* – a partnership initiative that aims to build awareness of and engagement with the collection. Enabling opportunities for artists to develop new work goes hand in hand with continuing to grow and activate our national collection."



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Laura Thomas
Cipolwg (Noir III) Glimpse (Noir III)
COTW, JIWT COTTON, JUTE
62cm x 116cm

