



EISTEDDFOD
Wrecsam
2-9 Awst 2025

Y LLE CELF

Proses Ddethol Y Lle Celf 2025

Detholwyr: **Angela Davies, Anya Paintsil & Bedwyr Williams**

Ar draws yr holl gategorïau eleni, gadawodd ansawdd ac ystyr y gwaith gryn argraff ar y detholwyr. Cafodd crefft a gonestrwydd yr artistiaid ei hamlygu drwy eu defnydd medrus a gofalus o ddeunyddiau. Dangosodd nifer o'r ymgeiswyr lefel uchel o sensitifrwydd yn eu gwaith. Yn arbennig, tynnodd Wobr Dewi Bowen sylw at botensial cyffrous artistiaid ifanc Cymru.

Fel detholwyr, datblygodd ein proses mewn ffordd naturiol, heb i ni gychwyn gydag unrhyw gyfeiriad penodol i'r arddangosfa. Caniataodd hyn i'r gwaith ffurfio ein proses, a thros amser daeth rhai themâu i'r amlwg, rhai oedd yn teimlo'n unigryw i ogledd Cymru: darnau cadarn, dirmygus a doniol gyda ffocws ar gryfder deunyddiau.

Wrth i'r broses ddatblygu, heb drafod dewisiadau yn benodol, gwelsom bod ein hymatebion i'r gwaith yn cyd-fynd. Arweiniodd hyn at gasgliad cydlynol wedi'i ffurfio gan sgwrs a phrofiad yn hytrach na fframweithiau academiaidd neu agendâu curadurol.

Roedd gennym werthfawrogiad mawr o'r ffyrdd ystyriol aeth yr artistiaid i'r afael â'u deunyddiau a'u prosesau. Yn aml iawn wrth drafod y darnau, sbardunwyd atgofion a myfyrdodau personol ymhlith y panel, gyda'r gwaith yn taro tant ar lefel ddyfnach na diddordeb artistig. Ychwanegodd hyn elfen storiol gynnil i'r detholiad a'r myfyrdod personol yr ysbrydolwyd.

Cawsom ein denu at ddarnau oedd yn cyfleu hiwmor a gonestrwydd emosiynol. Roedd llawer ohonynt yn defnyddio deunyddiau a phrosesau yn ddiymhongar ond yn ofalus. Pwysig oedd y cydbwysedd hwn rhwng y chwareus a'r difrifol, ysgafnder a sylwedd sy'n taro tant yn ddiwylliannol â Chymru lle mae ysgafnhau'r hyn sy'n ddwys yn gynhenid i'n celf.

Yn y pen draw, gweithredom fel artistiaid yn hytrach na churaduron, gan ffafrio sgwrs dros feirniadaeth a greddf dros ddamcaniaeth. Y canlyniad yw arddangosfa sy'n teimlo'n bersonol a chydlynol, wedi'i ffurfio gan werthoedd a rennir a gwerthfawrogiad o naratif, lleoliad a gwirionedd materol.

Y Lle Celf 2025 Selection Process

Selectors: **Angela Davies, Anya Paintsil & Bedwyr Williams**

The selectors for Y Lle Celf 2025 were collectively impressed by the overall quality and depth of submissions across all categories. The craft, knowledge, and honesty evident in the artists use of materials has resulted in a body of work that feels skilful and deeply considered. Many of the entries demonstrated a clear sensibility and integrity that resonated with the panel. The Dewi Bowen Award in particular highlighted the exciting potential of emerging talent that deserves to be supported and nurtured.

As selectors, our process unfolded intuitively and organically. There was no predetermined vision for the exhibition, we approached each work individually allowing the selection process to shape itself. Over time, a shared sensibility emerged – one that felt distinctly North Walian: grounded, irreverent, humorous, and deeply rooted in material integrity.

As the process developed, without explicitly discussing preferences, we often found ourselves aligned in our responses to the work leading to a cohesive final selection shaped by conversation and experience rather than academic frameworks or curatorial agendas.

There was a mutual appreciation for the direct and sensitive ways in which artists handled their materials and processes. The collective experience of reviewing the submissions often sparked anecdotal memories and personal reflections among the panel suggesting that the selected works resonated on an emotional and experiential level. This has added an unconscious, underlying sense of storytelling in the selection of work and the connections they provoke.

We were drawn to pieces that conveyed humour, directness, and emotional honesty. Many of them employed materials and processes with great sensitivity without pretension. This balance of playfulness and seriousness, wit and substance felt culturally resonant with Wales – a place where plain speaking and humour are deeply embedded. This humour and playfulness was something the panel recognised and valued throughout selection.

Ultimately, we approached the process as artists rather than curators, favouring conversation over critique, intuition over theory, and authenticity over artifice. The result is an exhibition that feels both personal and collective, shaped by shared values and an appreciation for narrative, place, and material truth.

Alice Forward

Gweddillion Remnant

RWBER LATECS A SIARCOL GYDA DARNAU O WAL CAPEL,
YSGOL, PROPIAU STIWDIO AMRYWIOL

LATEX RUBBER, CHARCOAL, CHAPEL WALL FRAGMENTS,
LADDER, MISCELLANEOUS STUDIO PROPS

Dimensiynau amrywiol | Dimensions variable

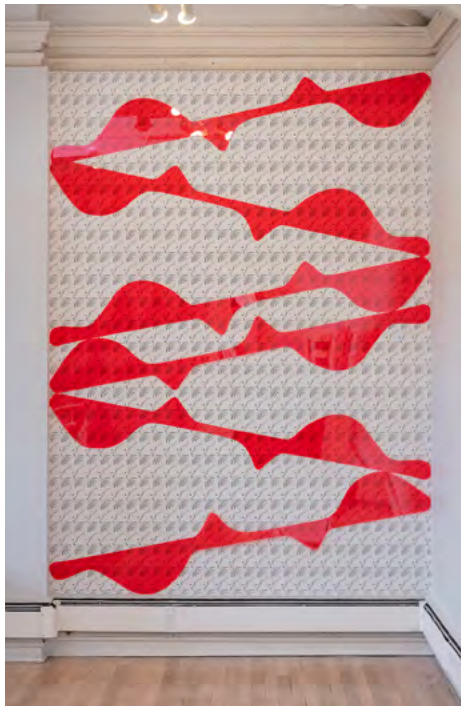


Amber Mottram

Lletem Wedge

PERSBECS ACRYLIG A PHAPUR WAL
ACRYLIC PERSPEX AND WALLPAPER

244cm x 200cm



Andy Trimby

Llestr 2 Vessel2

LLESTR CERAMIG, WEDI'I GREU Â LLAW
GAN DDEFNYDDIO CLAI TERRACOTTA GROG,
GYDA SLIP GWYN A PIGMENT EFYDD MANGANÍS
CERAMIC VESSEL, ENTIRELY HAND BUILT USING
GROGGED TERRACOTTA CLAY, WITH WHITE SLIP
AND MANGANESE BRONZE PIGMENT

10cm x 12cm





Anna Falcini

Dulliau i Siarad Methods to Speak

PERFORMIAD YN Y MUSÉE RODIN, MEUDON, PARIS

PERFORMANCE AT THE MUSÉE RODIN, MEUDON, PARIS

42cm × 59.4cm

Arawn Bryn

Gwyllo Ffilm Watching a film

ANIMEIDDIAD, 2:29 MUNUD

ANIMATION, 2:29 MINUTES

Barnaby Prendergast

Frâm cylchdro

CERFLUN CINETIG (DEUNYDDIAU AMRYWIOL)

KINETIC SCULPTURE (VARIOUS MATERIALS)

10cm × 7cm × 7cm

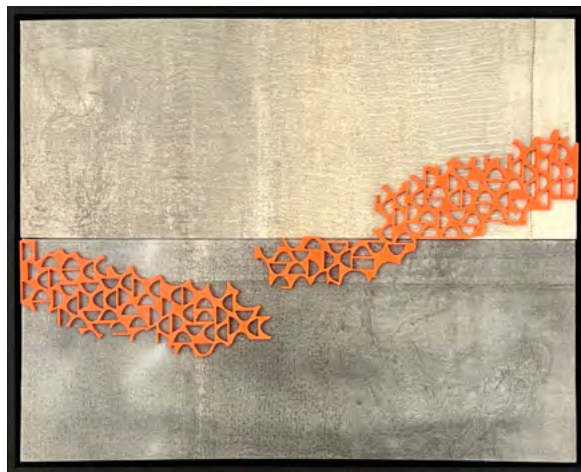




Barney Murray
Cerrig Oerion

WAL GERRIG
STONE WALL

200cm × 100cm × 30cm



Bronwen Gwillim
Ostia

DEUNYDDIAU WEDI'U HAILGYLCHU –
PLASTIG, LLAIN, PRIDD
RECLAIMED MATERIALS –
PLASTIC, LINEN, EARTH

51cm × 63.2cm × 3cm

Christine Mills
Y Deuawd The Duet

SIARCOL AR BAPUR
CHARCOAL ON PAPER

150cm × 340cm





David Binns
Ffurf Fawr Ikebana
 Large Ikebana Form

CORFF CROCHENWAITH CHAMOTTE / GWYDREDD DWYN COPR,
 COBALT A TITANIWM / TANIO OCSIDIAD CŌN 10
 CHAMOTTE STONEWARE BODY / COPPER, COBALT & TITANIUM
 BEARING GLAZE / CONE 10 OXIDATION FIRING

43cm × 26cm × 7cm

David Rees Davies
Thinking, Listening, Walking, Remembering (2)
Meddwl, Gwrandio, Cerddeu, Cofio (2)

WATERCOLOUR
 DYFRLLIW

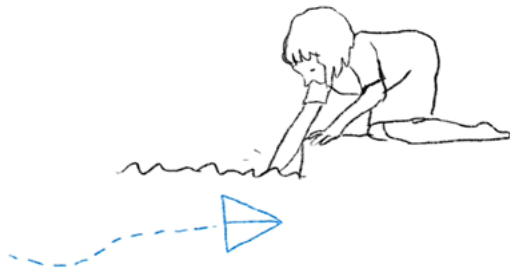
60cm × 80cm

David W J Lloyd
Gwneud Annwn yn Wych Unwaith Eto
MAGA - Make Annwn Great Again

MONTAGE DIGIDOL
 DIGITAL MONTAGE

63cm × 45cm





Eleanor Strigner

Perthyn, i ni Belonging, to us

ANIMEIDDIAD, 1:35 MUNUD

ANIMATION, 1:35 MINUTE

Elena Grace

Yn ddiweddar Recently

OLEW AR GERDYN X5, FFRÂM ALWMINIWM

OIL ON CARD X5, ALUMINIUM FRAME

23cm x 121cm



Eleri Jones

Rhif 12 Number 12

MONOBRINT

MONOPRINT

37cm x 26cm

Ellie Young

Offrymau Offerings

ACRYLIG AR GLAI AER-SYCH

ACRYLIC ON AIR-DRY CLAY

61cm x 45cm





ennesse

Crât esgus Crate pretender

CEWYLL PLASTIG, STRAP CLICIED
PLASTIC CRATES, RATCHET STRAP

131cm × 131cm × 35cm



Erin Williams

*Fasys Porslen
Porcelain Vases*

CERAMIG
CERAMIC

FÂS FAWR
LARGE VASE

22.5cm × 7.5cm × 7.5cm

FÂS BACH
SMALL VASE

13cm × 6cm × 6cm



Esyllt Angharad Lewis

*Cofia fi at dy fam
Remember me to your
Mother*

YSGYTHRIAD AR BAPUR
ETCHING ON PAPER

21cm × 14.8cm

Flora McLachlan
Breuddwyd A Dream
 LITHOGRAFF
 LITHOGRAPH
 76cm × 56cm



Ffion Evans
Ryg Llawn Tyllau a'r Llwyau
 TECSTILIAU
 TEXTILES
 195cm × 82cm × 15cm

Gareth Griffith
Taith ola Battista
 OLEW AR FWRDD A CYFRWNG CYMYSG
 OIL ON BOARD AND MIXED MEDIA
 54cm × 64cm





Gethin Wyn Jones
Y Fedal Aur The Gold Medal

AUR, DUR GWRTH-STAEN
GOLD, STAINLESS STEEL
21.5cm × 34.8cm × 16cm

Glyn Roberts
Bryniau Clwyd
The Clwydian Range
211–554Hz

FIDEIO HD 1920 × 1080
STEREO, 2:29 MINUD
HD VIDEO 1929 × 1080
STEREO, 2:29 MINUTES



Guto Morgan
Gwyngalch Whitewash

OLEW AR GYNFAS
OIL ON CANVAS
30.1cm × 40.1cm





Jen Taylor
Y Crochan

CERFLUN GYDA PHERFFORMIAD BYW
SCULPTURE WITH LIVE PERFORMANCE

130cm Diametr



Kirsti Hannah Brown
Celc Caergwrle Caergwrle Hoard

CERAMIG CERRIG
STONEWARE CERAMIC

60cm x 125cm

Lesley James
*Darn bach o'r Cefn. Swyddfeydd J.C.Edwards,
Trefynant, Cefn Mawr, Wrecsam*
*A little piece of the Cefn. J.C.Edwards offices,
Trefynant, Cefn Mawr, Wrexham*

PAPUR, GRAFFIT, PAENT ACRYLIG, BOCS GOLEUADAU LED
PAPER, GRAPHITE, ACRYLIC PAINT, LED LIGHTBOX

150cm x 50cm x 5cm





Louise Short

Lonydd Gwyrdd Greenlaning

DELWEDDAU WEDI EU DARGANFOD, GRAFFIT, DYFRLLIW A GLUD AR BAPUR
FOUND IMAGES, GRAPHITE, WATERCOLOUR AND GLUE ON PAPER

150cm × 240cm



Lucia Jones

Gwarant Estynedig Extended Warranty

OLEW AC ACRYLIG AR FWRDD
OIL AND ACRYLIC ON BOARD

17.cm × 12.7 cm

Llio James

Rhythm

100% GWLÂN PRYDEINIG
100% BRITISH WOOL

195cm × 130cm

Lliwen Williams

Tim yn y Bath Tim in the bath

BRODWAITH LLAW AR DDEFNYDD COTWM
HAND EMBROIDERY ON COTTON MATERIAL

85cm × 43cm



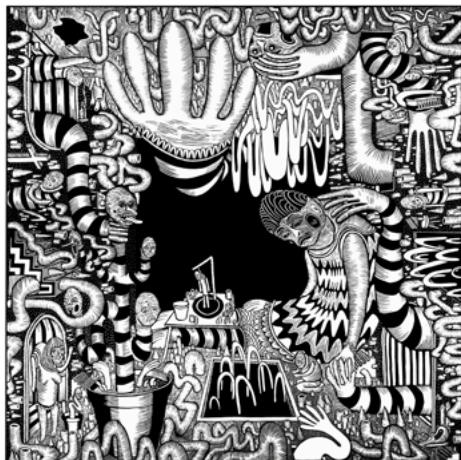
Mez Kerr Jones

Rownd a Rownd Round and Round

ARGRAFFIAD RISO
RISO PRINT

42cm × 29.7cm





Mia Roberts

Gadawodd hi i mi chwarae'r organ
She let me play the organ

CERFIO BLOC COED
 WOODBLOCK CARVING

180cm x 180cm



Nick Davies

Hunanbortread o'r Artist fel y Myfyriwr Celf
yr oedd ar un adeg
Self Portrait of the Artist as the Art Student
He Once Was

SET DUVET DWBL
 DOUBLE DUVET SET

200cm x 200cm



Osian Efnisien

Pŵer tywyll crisialau vs golau disglair paracetamol
Dark power of crystals vs bright light of paracetamol

CYFRYNGAU CYMYSG
 MIXED MEDIA

9cm o led | width



Peter Finnemore

A B C C H D D D E F F F G N G H I J L L L M N O P P H R R H S T H U W Y

CELF FIDEO, 3.09 MUNUD

VIDEO ART, 3.09 MINUTES



Rachel Evans

Cydod Assembled

CYFRWNG CYMYSG A PHECYNNAU
WEDI'U HAILGYLCHU

MIXED MEDIA AND RECYCLED PACKAGING

14cm x 14cm

Rhodri Davies

Hedfan To Fly

FFOTOGRAFF
PHOTOGRAPH

60cm x 70cm

Robert Brian Statham

Hen Gorlan Mochyn Old Pigpen

CYFRYNGAU CYMYSG, CARREG,
GWYDR, TUN, PREN
MIXED MEDIA, ROCK, GLASS, TIN, WOOD

10cm x 15cm x 10cm



Robert Lawton

Llyfrau Books

OLEW AR BREN
OIL ON WOOD

16cm x 18cm x 11cm



Robin Mason

*Ar y llwybr i Fryn-Myrddin
On the Path to Bryn-Myrddin*

OLEW AC ACRYLIG AR GYNFAS
OIL & ACRYLIC ON CANVAS

152cm x 182cm



Ruth Jên Evans

Bade Bach

CROCHENWAITH
POTTERY

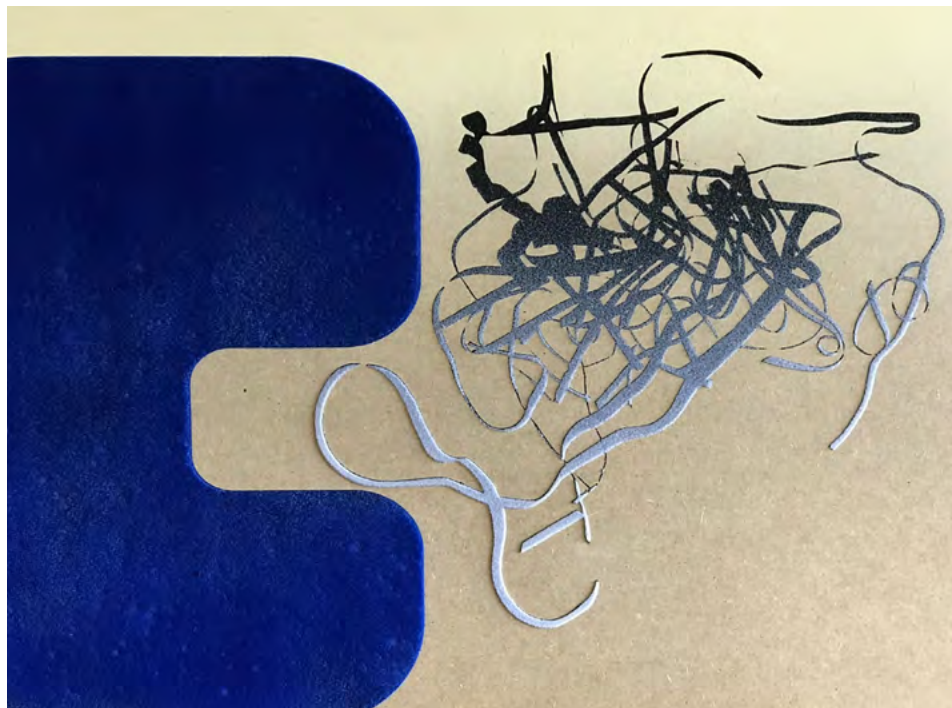
Dimensiynau amrywiol | Dimensions variable

Shaun James

Alla'ni fod yn Ffrindiau? Can we be friends?

ARGRAFFIAD SGRIN AR FWRDD MDF
SCREENPRINT ON MDF BOARD

56.6cm × 780cm × 1cm





Sian Hughes

Myfyrdodau ar Mortaria 01

Meditations on Mortaria 01

PORSLEN A TERRACOTTA:
LLESTR PORSLEN WEDI EI ARGRAFFU GYDA HAIDD;
PESTL TERRACOTTA

PORCELAIN AND TERRACOTTA:
PORCELAIN VESSEL WITH IMPRESSED BARLEY;
TERRACOTTA PESTLE

11cm x 12cm

Siwan Gillick

Tirlun Cofio Remembered Landscape

OLEW AR BANEL
OIL ON PANEL

56cm x 74cm



Stephen Green

Porth Annwn 210

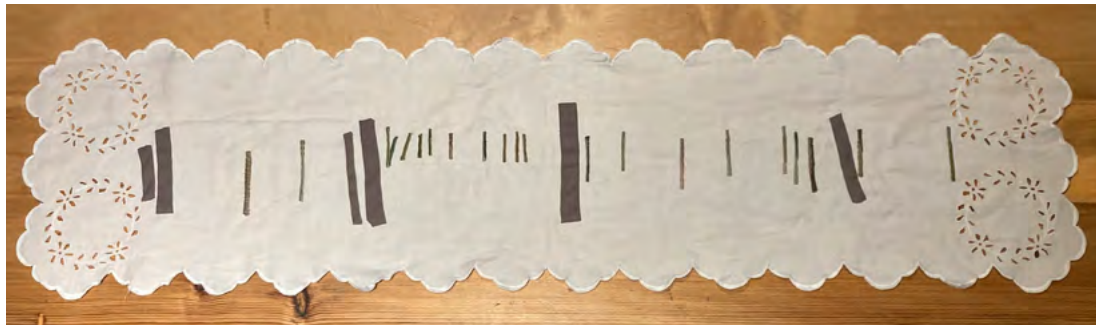
SIARCOL, SIALC A PHASTEL AR BAPUR
CHARCOAL, CHALK AND PASTEL ON PAPER

59cm x 42cm

Tim Foxon
Baboinged

ESGIDIAU CLOWN A SBRINGIAU METEL
CLOWN SHOES AND METAL SPRINGS

50cm × 35cm × 40cm



Tomos Williams

*Meithrinfa (Polion Ffensio,
Troedrhwisebon)*
Nursery (Fence Posts, Troedrhwisebon)

APPLIQUÉ A BRODWAITH AR LIAIN HYNAFOL
APPLIQUÉ & EMBROIDERY ON ANTIQUE LINEN

24.5cm × 94cm



Tony Hall

Jar Du Black Jar

SERAMEG CROCHENWAITH CALED,
GWYDREDD MAT ONNEN DU
GYDA'R TU MEWN MWYAF COETH
MEWN GWYN
STONEWARE CERAMICS,
BLACK ASH MAT GLAZE
WITH THE MOST EXQUISITE INTERIOR
IN WHITE

21cm × 25cm



Toria Collins
Gwawr Dawn

TECSTIL
TEXTILE

115cm x 110cm



Verity Pulford
Penglog adar Bird skull

GWYDR BWRW, DAIL AUR
CAST GLASS, GOLD LEAF

15cm o hyd | long

Pensaernïaeth

Plac Teilyngdod a Medal Aur Norah Dunphy am Bensaernïaeth

Y detholwyr: **Sarah Fetherstone** a **Gavin Harris**

Mae prosiectau pensaernïol ac amgylchedd adeiledig ar draws ein cenedl fach yn aml yn profi amrywiadau o ran y nifer sy'n cael eu cwblhau ac, o ganlyniad, nifer y ceisiadau am wobrau cenedlaethol. Er bod llai o geisiadau ar gyfer y gwobrau hyn yn 2025 o'i gymharu â blynyddoedd blaenorol, gellid esbonio hyn gyda llai yn cael eu cwblhau neu newid mewn barn am y gwobrau hyn o fewn y sector. Serch hynny, mae'r detholwyr yn falch iawn o fod wedi dyfarnu pob gwobr i brosiectau haeddiannol sy'n dangos dyluniad pensaernïol eithriadol, uchelgais, ymrwymiad i'w cymuned, a chyfraniad cadarnhaol i amgylchedd adeiledig Cymru.



Llun Photo © Kristina Banholzer

Medal Aur Norah Dunphy am Bensaernïaeth

Cyflwynwyd er cof am Norah Dunphy, y fenyw gyntaf ym Mhrydain i ennill gradd Baglor mewn Pensaernïaeth. Mae'r fedal yn coffáu Thomas Alwyn Lloyd, pensaer ac un o sylfaenwyr y Sefydliad Cynllunio Trefol. Mae'r wobwr yn cael ei chyflwyno i brosiect pensaernïol o ansawdd a safon dylunio uchel, sy'n cyfleu rhagoriaeth o ran dylunio a safon bensaernïol, yn ogystal â dangos ymrwymiad i gynaliadwyedd amgylcheddol wrth ystyried deunyddiau, perfformiad adeiladu, datgarboneiddio, ac ailgylchu diwedd oes.

NYTH – Bangor

Mae NYTH yn ofod celf a pherfformio hyblyg i Frân Wen, cwmni theatr proffesiynol sy'n cynnig darpariaeth benodol i bobl ifanc. Cyflwyno'r prosiect aildychmygiad meddylgar o hen eglwys restredig Gradd II. Dengys barch at gymeriad hanesyddol yr adeilad yn ogystal â dealltwriaeth glir o sensitifrwydd diwylliannol cyfoes. Mae'r dyluniad yn cael gwared ar arlliwiau crefyddol amlwg heb golli hunaniaeth yr adeilad. Mae cyfeiriadau cynnil – fel gwydr ysgythredig sy'n cyfeirio at wydr lliw mewn ffurf haniaethol

– yn ennyn traddodiad tra'n gwahodd ailddehongli.

Mae'r defnydd o ddeunyddiau naturiol fel OSB, brisbloc, a dec metel agored yn cyferbynnu gydag addurniad gwreiddiol yr eglwys, gan greu gofod anffurfiol sy'n siarad â chynulleidfaoedd iau. Nid yw'r gwaith yn teimlo fel rhywbeth dros dro. Mae crefftwaith yn parhau i fod o safon uchel, gyda manylu gofalus ac ymrwymiad i ansawdd ar draws pob defnydd a gorffeniad. Mae ailddefnyddio elfennau gwreiddiol – seddi, trimiau pren, a chydrrannau eraill wedi'u hachub – yn dangos



dull moesegol a chreadigol o gynaliadwyedd. Mae'r prosiect yn llawn manylion hyfryd, yn enwedig yr hen organ, gyda'i phibellau wedi'u hail-gosod, sydd bellach yn ffurfio gosodiad sain rhyngweithiol mewn cydweithrediad ag artistiaid lleol.

Yn ofodol, mae'r cynllun yn hyblyg, yn cynnig amrywiaeth o raddfeydd – o ardaloedd cymunedol eang i gorneli bach, tywyllwch sy'n cynnig gofod fwy clyd er mwyn cynnal ymarferion grwpiau llai neu i unigolyn. Mae'r meintiau amrywiol hyn yn hybu arbrofi mewn amrywiaeth o weithgareddau gan gynnwys gweithdai, adeiladu setiau, ymarferion, a pherfformiad cymunedol.

Mae trafodaethau gyda swyddogion treftadaeth wedi'u cynnal gyda deallusrwydd a gofal, gan gynnwys ymyriadau sensitif fel ehangu'r brif fynedfa i wella mynediad a gwelededd, a gosod y sylfaen ar gyfer gosodiadau ffotofoltäig yn y dyfodol. Mae'r prosiect yn ymateb nid yn unig i le a chof, ond hefyd i anghenion newidiol cymdeithas ôl-COVID gan ddarparu mannau wedi'u hawyru'n dda ac y gellir eu haddasu, sy'n cefnogi cadernid cymunedol, trawsnewidiad barddol, ymarferol a blaengar.



Llanau Photos © Gareth Jenkins

Plac Teilyngdod

Mae'r wobwr hon yn dathlu adnewyddu neu brosiectau newydd sy'n dangos dyluniad eithriadol gan lynu at egwyddorion creu lleoedd, fel yr amlinellir yn siarter a chanllawiau creu lleoedd Cymru. Wrth werthuso ceisiadau eleni, daeth yn amlwg, er bod prif ffocws y cais buddugol ar ei ymyrraeth bensaernïol ac artistig mewn cafffi, roedd ei gymwysterau creu lle nid yn unig yn amlwg yn ansawdd yr adeilad diweddaraf wn ond hefyd yn null strategol y sefydliad i'w ddatblygiad ffisegol a'i irdymor.

Oriel Plas Glyn-y-Weddw – Llanbedrog

Gan adeiladu ar ei rôl hanesyddol fel canolfan gelfyddydol sy'n gwasanaethu cymuned Llŷn, mae'r ymddiriedolwyr dros mlynedd diwethaf wedi datblygu dull strategol o sefydlu canolfan gelfyddydau gynaliadwy a bywiog. Mae'r dull hwn yn seiliedig ar leoliad, asedau a chymuned, sef defnyddwyr y ganolfan. Mae'n ymateb i bwysau gan ymwelwyr tymhorol trwy greu apêl a chyrchfan trwy gydol y flwyddyn i drigolion lleol ac ymwelwyr o ardaloedd pellach i ffwrdd.

Mae'r gwelliannau ar draws yr ystâd wedi cynnwys creu teithiau cerdded a llwybrau coetir, seilwaith sy'n cynhyrchu reffeniw



fel parcio a manwerthu, a chaffi eiconig sy'n gwasanaethu ymwelwyr i'r ganolfan, y gymuned leol, ac maent wedi cyflwyno datganiad pensaernïol ac artistig beiddgar ac arloesol fel gwrthbwynt i'r prif blasty Fictoraidd. Mae ffurf caffi Sea Urchin yr artist, wedi'i grefftio'n gain i greu strwythur ysgafn ond gyda delwedd allanol trawiadol. Mae hyn, ynglwm â'r cynllun pensaernïol pragmatig, adeiladau, a gofod ategol wedi arwain at adeilad newydd cynaliadwy ac effeithlon. Mae'n ymateb i gyd-destun, ymdeimlad o le, ac anghenion defnyddwyr ac ymwelwyr, tra'n cynnig marciwr gweledol newydd ar gyfer y ganolfan.

Yng nghyd-destun creu lleoedd, mae ymrwymiad y ganolfan i bobl a chymuned yn amlwg yn ei gwreiddiau fel cysyniad artistig ac ym mharodrwydd Bwrdd yr Ymddiriedolwyr i'w archwilio trwy ymgysylltu a chydweithio. Roedd hyn yn meithrin cefnogaeth ei ddefnyddwyr a't thrigolion lleol, gan alluogi creu gofod unigryw. Mae'r ganolfan a'r adeilad newydd yn dathlu eu lleoliad, gan ymgorffori delweddau a ffurfiau bywyd môr tra'n cyferbynnu a chysylltu â'r safle mewn ffordd sensitif.

Mae'r adeilad newydd yn adeiladu ar brosiectau'r gorffennol i wella symudiad a mynediad ar draws y safle ac o fewn yr adeilad.



Llin Photo © Gareth Jenkins

Mae'r caffi, a'i gysylltiadau â'r oriel a'r mannau manwerthu o fudd i bob defnydd trwy ffyrdd gweledol a ffisegol, ac felly'n gwella'r profiad ac annog amser i fyfrio am fwy o amser (a gwario). Mae'r gofod cyhoeddus o amgylch yr adeilad newydd wedi'i wella, ond mae'r detholwyr yn credu y byddai ymdrechion pellach i liniaru effaith negyddol cerbydau ar

draws blaen y safle yn ymbellhau'r uchelgeisiau strategol o greu lleoedd.

Yn bennaf oll, mae'r ganolfan wedi cryfhau ei hunaniaeth a'i phresenoldeb yn y sîn gelfyddydol yng Nghymru, fel y gwelir wrth iddi gael ei dewis fel un o'r lleoliadau ategol fel oriel gelf gyfoes genedlaethol Cymru, Celf ar y Cyd.

Architecture

Norah Dunphy Gold Medal for Architecture & The Plaque of Merit

Selectors: **Sarah Fetherstone** and **Gavin Harris**

Architectural and built environment projects across our small nation often experience fluctuations in the number of completions and, consequently, the number of entries for national awards. While there have been fewer entries for these prizes in 2025 compared to previous years, this could be attributed to reduced completions or evolving perceptions of awards within the sector. Nevertheless, the selectors are delighted to have awarded each prize to deserving projects that demonstrate exceptional architectural design, ambition, commitment to their community, and positive contribution to the built environment of Wales.

Norah Dunphy Gold Medal for Architecture

Presented in honour of Norah Dunphy, the first woman in Britain to gain a Bachelor's degree in Architecture. The medal commemorates Thomas Alwyn Lloyd, architect and one of the founders of the Urban Planning Institute. The award is given to an architectural project of high design quality and standard that conveys excellence in terms of design and architectural standard and demonstrates a commitment to environmental sustainability when considering materials, building performance, decarbonisation, and end-of-life recycling



Llun Photo © Kristina Banholzer



NYTH – Bangor

NYTH is flexible art and performance space for Frân Wen a professional theatre company specifically providing provision for young people. The project presents a thoughtful and imaginative reworking of a former Grade II listed church, balancing reverence for the building's historic character with a clear-eyed understanding of contemporary cultural sensibilities. The design deftly removes overt religious overtones without stripping the building of its identity. Subtle gestures – such

as etched glass referencing stained glass in abstract form – evoke tradition while inviting reinterpretation.

The use of raw, utilitarian materials like OSB, breeze block, and exposed metal decking offers a grounded contrast to the church's original finishes, introducing a tactility and informality that speaks to younger, more diverse audiences. Yet, importantly, the execution never feels makeshift. Craftsmanship remains high, with careful

detailing and a commitment to quality across all materials and finishes. The reuse of components – demonstrates an ethical and creative approach to sustainability. The project is full of moments of delight, not least the reimagined organ, whose redistributed pipes now form an interactive sound installation in collaboration with local artists.

Spatially, the scheme is flexible, with a successful range of scales – from generous communal zones to the imaginative reuse of small, darker nooks that have proven to be popular providing a more intimate space for smaller groups or individual practice. These varied volumes allow for experimentation and evolving use, accommodating a variety of activities including workshops, set building, rehearsals, and community performance.

Negotiations with heritage officers have been handled with intelligence and care, including potentially sensitive interventions like enlarging the main entrance to improve access and visibility, and laying the groundwork for future PV installation. The project responds not only to place and memory, but also to the changing needs of post-COVID society – delivering wellventilated, adaptable spaces that support community resilience. A poetic, practical and progressive transformation.



Llun Photo © Gareth Jenkins

Plaque of Merit

This award is dedicated to celebrating renovation or new projects that demonstrate exceptional design and adherence to the principles of placemaking, as outlined in Wales's placemaking charter and guidelines. In evaluating this year's entries (which entered under both categories), it became evident that while the winning entry's primary focus was on its distinctive architectural and artistic built cafe intervention, its placemaking credentials were not only evident in the quality of this most recent building but also in the organisation's and stakeholders' strategic approach to its physical development and long-term offer over the years.

Oriel Plas Glyn-y-Weddw – Llanbedrog

Building on its historical role as an arts centre serving the Llyn community, the trustees have over the past 15 years developed a strategic approach to establishing a sustainable and vibrant destination arts centre. This approach is based on the centre's location, assets, and user community. It responds to seasonal visitor pressures by creating a year-round appeal and destination for local residents and visitors from further afield.

Improvements across the estate have included the creation of woodland walks and trails, revenue-generating infrastructure such as parking and retail, and an iconic destination cafe that serves visitors to the centre, the local community, and has introduced a bold and innovative architectural and artistic statement as a counterpoint to the main Victorian mansion. The collaboration between the artist-created Sea Urchin cafe form, finely crafted to create a delicate and elegant structure but with an impactful exterior, and the pragmatic architectural layout and ancillary buildings and spaces has resulted in a sustainable and efficient new building that responds to context, sense of place, and the needs of users and visitors, while offering a new visual marker for the centre.

Llyn Photo © Gareth Jenkins



In the context of placemaking, the centre's commitment to people and community is evident in its origins as an artistic concept and the willingness of a trustee board to explore it through engagement and collaboration. This fostered the support of its users and local residents, enabling the creation of a unique space. The centre and new building celebrate their location, incorporating sea-life imagery and forms while sensitively juxtaposing and connecting with the site.

The new building builds upon past projects to enhance movement and access across the site and within the building. The enhanced cafe and its connections with the

gallery and retail spaces benefit each use through visual and physical connections, thereby enhancing the visit and encouraging dwell time and increased length of stay (and spending). Public space has been enhanced around the new building, however, the selectors believe that further efforts to mitigate the negative impact of vehicles across the front of the site would continue the strategic placemaking ambition.

Ultimately, the centre has strengthened its identity and presence in the arts scene in Wales, as evidenced by its selection as one of the satellite locations for Wales' dispersed national contemporary art gallery, Celf ar y Cyd.

Pafiliwn Gwyneuthurwyr



Ar gyfer Y Lle Celf 2025, mae curaduron Tŷ Pawb yn cyflwyno prosiect arbennig Pafiliwn Gwyneuthurwyr, gofod creadigol a chwareus lle gall plant a'u rhieni archwilio creu gydag ystod o ddefnyddiau bywiog. Mae'r prosiect yn cynnwys comisiwn cerfluniol newydd gan yr artistiaid o Wrecsam, Rhi Moxon a John Merrill; mae hyn ar ffurf set enfawr o flociau adeiladu plant, wedi'u trefnu mewn mynedfa eiconig i'r Pafiliwn Gwyneuthurwyr. Cafodd ffurf a chysyniad y cerflun ei gychwyn gan John, gyda phaled lliw a manylion wedi'u cynllunio gan Rhi.

Cafodd prosiect Pafiliwn y Gwyneuthurwyr ei guradu gan Tŷ Pawb yn unol ag ymrwymiad parhaus y sefydliad i hyrwyddo chwarae fel ymarfer creadigol.

Cyflwyno'r artistiaid:

John Merrill : Cerflunydd

Wedi'i leoli yng ngogledd Cymru, astudiodd John Merrill gerflunwaith celfyddyd gain yn John Moores yn Lerpwl.

“Mae hwn wedi bod yn brosiect cyffrous i weithio arno gan ei fod yn ymadawiad o fy arddull arferol. Mae'r rhan fwyaf o fy ngwaith wedi'i wneud o dderw, gan ddefnyddio naill ai coed wedi eu chwythu gan y gwynt neu'r cromliniau a'r migyrnau sydd fel arall wedi'u tyngedu i fod yn goed tân, wedi'u hachub o'r diwydiant coed. Mae fy nealltwriaeth a'm gywbodaeth am bren yn tyfu, datblygu a newid yn gyson.

Mae coed derw yn eu ffurf naturiol yn wych, maent eisoes yn gerfluniau perffaith ac yn enghraifft o un o wir gyflawniadau peirianeg natur. Yn syml rwy'n ailgylchu'r cerflun hwnnw ar ôl iddo gael ei ddatgomisiynu, gan ei ail-ddehongli fel gwrthrych i ysgogi sgysiau newydd. Rwyf wedi fy ysbrydoli'n fawr gan tirwedd Cymru ac wedi dod o hyd i ddeunyddiau o'i choetiroedd sy'n newid yn gyson.

Rwy'n defnyddio technegau a dulliau dylunio cyfoes yn ogystal â thynnu ar gannoedd o flynyddoedd o hanes, crefftwaith a dulliau profedig.”

Rhi Moxon : Printiwr, darlunydd ac archwiliwr

“Mae fy nghelf yn dapestri wedi'i blethu ag edafedd, chwant, crwydro, a chwilfrydedd.

Rwy'n dod o hyd i ysbrydoliaeth o'r diwylliannau bywiog'rydw i wedi dod ar eu traws ar fy nheithiau, swyn oesol llyfrau plant hen ffasiwn, a dyluniad beiddgar estheteg oes y Sofietaid.

Gyda gradd mewn Darlunio o Ysgol Gelf Gogledd Cymru a Diploma Ôl-raddedig mewn Printio Rhyngddisgyblaethol o ASP Wrocław, Gwlad Pwyl, mae fy nhaith greadigol wedi bod yn gorwynt o ddylanwadau diwylliannol. Gan fyw yng Ngwlad Pwyl ac yn ddiweddarach, Shenzhen, Tsieina, crewyd fy arddull – gan dynnu o waith atyniadol arloesol Celf Posterï Pwylaidd a chyferbyniadau deinamig tirweddau trefol Tsieineaidd yn erbyn traddodiadau hynafol cyfoethog. Rydw i ar daith liwgar o inc a dychymyg.”

Pafiliwn Gwyneuthurwyr

For Y Lle Celf 2025, curators Tŷ Pawb present special project *Pafiliwn Gwyneuthurwyr*, a create and playful space where children and their adults can explore making with a range of vibrant materials. The project includes a new sculptural commission by Wrexham based artists Rhi Moxon and John Merrill; this takes the form of a giant set of children's building blocks, arranged into an iconic entrance way into the Maker's Pavilion. The form and concept of the sculpture was initiated by John, with colour pallet and detailing designed by Rhi.

The *Pafiliwn Gwyneuthurwyr* project was curated by Tŷ Pawb in line with the organisation's ongoing commitment to championing play as a creative practice.



Introducing the artists:

John Merrill : Sculptor

Based in North Wales, John Merrill studied fine art sculpture at John Moore's Liverpool.

"This has been an exciting project to work on as it is a departure from my usual style. The majority of my work is made from oak, using either windblown trees or the curves and knuckles that are otherwise destined to be firewood, salvaged from the timber industry.

My understanding and knowledge of wood is constantly growing, developing and ever-changing.

Oak Trees in their natural form are magnificent, they are already perfect sculptures and an example of one of nature's true engineering achievements.

I am simply recycling that sculpture once it's been decommissioned, re-interpreting it as an object to stimulate new conversations. I have found great inspiration from the Welsh landscape and sourced materials from its ever changing woodlands.

I use contemporary design techniques and approaches as well as drawing on hundreds of years of history, craftsmanship and tried and tested methods."

Rhi Moxon : Printmaker, illustrator and explorer

"My art is a tapestry woven with the threads of wanderlust and curiosity.

I find inspiration in the vibrant cultures I've encountered on my travels, the timeless charm of vintage children's books, and the bold design of Soviet-era aesthetics.

With a degree in Illustration from the North Wales School of Art and a Postgraduate Diploma in Inter-Disciplinary Printmaking from ASP Wroclaw, Poland, my creative journey has been a whirlwind of cultural influences. Living in Poland and later, Shenzhen, China, shaped my style – drawing from the avant-garde allure of Polish Poster Art and the dynamic contrasts of Chinese urban landscapes against rich ancient traditions. I'm on a colourful journey of ink and imagination."