



y Lle Celf

# Noddwyr Balch Medal Aur am Bensaernïaeth Eisteddfod Genedlaethol Cymru



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# Cynnwys

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# O'r Gadair

## From the Chair

Pan wnaed y datganiad bod yr Eisteddfod Genedlaethol yn dod i'm tref i am y tro cyntaf ers dros hanner can mlynedd (ac am y tro cyntaf i Flaenau'r Cymoedd ers pedair blynedd ar bymtheg), yr oedd y newyddion hynny'n ddigon cyffrous ynddo'i hun. Nid oeddwn wedi dychmygu taw fi fyddai'n cael yr anrhydedd o gadeirio'r Is-bwyllgor sy'n gyfrifol am yr arddangosfa gelf symudol sydd gyda'r bwysicaf yng ngwledydd Prydain. Ond yn rhinwedd y swydd honno yr wyf yn cael y pleser mawr o'ch croesawu i'r Lle Celf. Ac rwyf yn hyderus ein bod ni wedi llwyddo yn ein hymdrechion i baratoi gwledd aml-gyfyngol o luniadau, paentiadau, ffotograffiaeth, delweddau symudol a chelfyddyd gymhwysol, sydd yn deilwng o'r Brifwyl hon a fydd, ar yr un pryd, yn ennyn cryn dipyn o ddaclau adeiladol.



Dan y coed, tu hwnt i'r mynydd III /  
Beneath the trees, beyond the mountain III

**Alex Chappell**

Mae natur y safle, sef lleoliad un o'r gweithfeydd haearn a dur mwyaf Cymru am dros ddwy ganrif, wedi rhoi'r cyfle i'r Is-bwyllgor Celfyddydau Gweledol i ddefnyddio gofod tra gwahanol. Eleni dyma leoli'r Lle Celf mewn is-adeilad concrid enfawr a arferai cynnwys y *stack annealer*, lle'r oedd y dur wedi ei rollo yn cael ei galedu a'i gryfhau. Felly nid dim ond arbrawf beiddgar yw gofod yr oriel, mae e hefyd yn ddatiliad o gyfraniad diwydiannol mawr. Yma, yn y rhan hon o Gymru, llwyddodd George Parry i gynhyrchu dur cyntaf y byd, gan fraenaru'r tir ar gyfer datblygu proses chwyldroadol Henry Bessemer. O fewn cof, cyflogwyd cynifer â 20,000 o bobl yn y gweithfeydd ac yr wyf yn adnabod pobl a weithiai yn y *stack annealer* ei hun. Maen nhw wedi synnu gan y syniad bod eu hen 'fyncar' mawr nhw bellach yn oriel gelf. Mae'n achos codi gwên.

Er yn y lle cyntaf, y bydd pob dim y byddwch yn ei brofi yn Y Lle Celf yn deillio o ymdrechion creadigol yr artistiaid eu hunain, oni bai am ymdrechion ac ymroddiad pobl eraill hefyd, ni fyddai dim byd i'w werthfawrogi. Er enghraifft, cymwynas fawr Chris Coppock, Pamela Rawnsley a John Selway oedd dethol y darnau ar gyfer yr Arddangosfa Agored - a derbyniwyd nifer go barchus o geisiadau eleni.

Mae aelodau'r Is-bwyllgor i'w llongyfarch am y syniad ysbrydoledig o wahodd Roger Cecil i fod yn destun yr Arddangosfa Arbennig. Fel artist o Flaenau Gwent, ers hanner canrif mae Roger Cecil wedi tynnu ysbrydoliaeth yn gyson o themâu lleol. Ond yn anaml iawn y mae'n arddangos ei waith yn gyhoeddus, er gwaethaf y galw am hynny. Felly, mae'n briodol dros ben taw'r Eisteddfod Genedlaethol ym Mlaenau Gwent sy' rhoi'r cyfle prin hwn iddo. Curadur yr Arddangosfa Arbennig hon yw'r artist Mary Lloyd Jones.

Eleni hefyd, denodd adrannau Pensaerniaeth yng Nghymru a'r Ysgoloriaeth Bensaerniaeth, y nifer fwyaf o geisiadau erioed.

Yn ôl yr arfer, mae nifer o ddigwyddiadau cyffrous wedi'u trefnu yn rhan o weithgareddau'r Lle Celf. Yn eu plith, bydd y bardd lleol Frank Olding yn cyfansoddi cerddi wedi'u hysbrydoli gan rai o'r darnau yn yr arddangosfa. Yn ogystal, bydd yr artist ifanc o Lyn Ebwy, Nathan Wyburn a achosodd rywfaint o gyffro yn y cyfryngau yn ddiweddar gyda'i bortreadau o bobl enwog wedi'u gwneud allan o Marmite, yn creu gwaith yn y pryd a'r lle.

Oddi ar y Maes, mae arddangosfa ymylol yng Nghanolfan Dysgu Gweithredol, Glyn Ebwy wedi ei threfnu gan Margaret Willcock.

Hoffwn ddiolch i aelodau'r Is-bwyllgor Celfyddydau Gweledol am eu syniadau, eu brwdfrydedd a'u hymchwil ac am y ffordd gyfeillgar a hapus y mae wedi bod yn bosib cynnal ein cyfarfodydd. Fodd bynnag, ni fyddai'r Lle Celf yn digwydd o gwbl heb waith caled Robyn Tomos, Swyddog Celfyddydau Gweledol yr Eisteddfod Genedlaethol, wrth iddo drosi'r syniadau'n realiti. Hoffwn ddiolch hefyd i bawb arall sydd wedi chwarae rhan hanfodol yn y paratoadau: i ddetholwyr yr Arddangosfa Agored, i Mari Lloyd Jones, i gyngor Blaenau Gwent, i'n noddwyr, stiwardiaid a thywyswyr yr arddangosfa ac i chi i gyd sydd wedi helpu mewn rhyw ffordd neu'i gilydd. A diolch nid yn unig i'r artistiaid hynny sy'n cyfranogi ond i bawb a gyflwynodd eu gwaith.

O'm tŷ i ar y bryn, mae gennyf olygfa fendigedig o safle'r wyl a dros y blynyddoedd yr wyf wedi gwyllo trawsnewidiad y tirlun o waith dur i gwm gwag, llychlyd ac yn awr i bafilynnau'r Eisteddfod Genedlaethol. Wrth ddathlu



Awyr lân / Clean air

**Iris Williams**

diwylliant Cymru, mae'r Brifwyl yn edrych i'r ddau gyfeiriad - i'r gorffennol ac i'r dyfodol, felly mae'n bur addas ei bod wedi dod i ardal Blaenau Gwent a Blaenau'r Cymoedd ar drobwynt mor arwyddocaol yn ei hanes. Mae'n siŵr bod pawb sydd yn gysylltiedig, ym mha bynnag ffordd, â'r celfyddydau gweledol yn yr ardal yn edrych ymlaen at yr hwb y dylai'r Lle Celf ei roi i'r hyder a'r ymdrechion celfyddydol lleol dros y degawdau i ddod.

### **Vic Coughtrey**

Cadeirydd

Is-bwyllgor Celfyddydau Gweledol

# O'r Gadair

## From the Chair

When it was first announced that the National Eisteddfod of Wales would be coming to my town for the first time in 52 years (and for the first time to the Heads of the Valleys since 19 years), the news was exciting enough in itself. It never occurred to me for a moment that I would have the honour of chairing the local Sub-committee of one of the most important peripatetic visual art exhibitions in Britain. But it is in that capacity that I now have the pleasure of welcoming you to Y Lle Celf. And I am confident that we have succeeded in putting together a multimedia feast of drawing, painting, photography, the moving image and applied art that is not only worthy of this great national

festival, but also capable of stimulating plenty of constructive debate.

The nature of the site, which for over 200 years was the location of one of the great iron and steel works of Wales, has provided the Visual Arts Sub-committee with the opportunity to make use of a very different kind of exhibition space. This year Y Lle Celf is accommodated in the vast concrete basement which used to house the stack annealer, where rolled steel was strengthened and hardened. Thus the gallery itself is not only a bold experiment, it is also a celebration of the great industrial contribution. Here in this part of Wales, George Parry made the world's first steel, paving the way for the development for Henry Bessemer's revolutionary process. Within living memory, as many as 20,000 people were employed at the works and I know people who worked in the annealing department itself. They are amused and fascinated by the thought of their great 'bunker' becoming an art gallery.

Though everything you will experience in Y Lle Celf is first and foremost the result of the creative output of the artists themselves, there are others without whose hard work and dedication there would have been nothing to enjoy. For example, the selection of the artwork for the Open Exhibition from among a very respectable number of entries this year was the unenviable task of Chris Coppock, Pamela Rawnsley and John Selway.

The members of the Sub-committee are to be congratulated for the inspired idea of inviting Roger Cecil to be the subject of the Special Exhibition. As a Blaenau Gwent artist, for over half a century Roger Cecil has drawn inspiration from local themes. But he very seldom exhibits his work publicly, despite considerable demand over the decades for him to do so. It is therefore very fitting that the National Eisteddfod in Blaenau Gwent should provide him



Dideitl / Untitled  
**Patricia Davies**



with this opportunity. The curator of this Special Exhibition is the artist Mary Lloyd Jones.

This year also, the Architecture in Wales and Architecture Scholarship sections attracted a record number of entries.

There is, as always, a number of exciting events woven into the two main exhibitions. The local poet Frank Olding is writing verses inspired by some of the artworks in the exhibition. Also, the young Ebbw Vale artist, Nathan Wyburn, who caused something of a media sensation earlier in the year with his portraits of celebrities executed in Marmite on toast, is giving a live demonstration of his work.

Off site a substantial fringe exhibition in the Learning Action Centre, Ebbw Vale, has been organised by Margaret Willcock.

I would like to thank the members of the local Visual Arts Sub-committee for their ideas, enthusiasm and research and for the friendly and happy way in which it has been possible to conduct our meetings. However, Y Lle Celf would not happen at all without the hard work of Robyn Tomos, Visual Arts Officer of the National Eisteddfod, in converting ideas into reality.

I would also like to express my gratitude to all those who have played an essential part: the selectors of the various exhibitions; Mary Lloyd Jones, Blaenau Gwent County Borough Council, our sponsors, our stewards and interpretive guides in the exhibition and all those who have smoothed our way. And thank you not only to our participating artists but to all of you who submitted work.

I have a panoramic view of the site from my house on the hillside opposite and over the years I have watched the scenery change from vast steel works to huge open space



Powlen gydbwyso (triploid) / Balancing bowl (triploid)

**Robert Harding**

and now to the pavilions of the National Eisteddfod. It seems so apt that the National Eisteddfod, which is very much concerned with looking both ways into the culture of Wales – into the past and the future - should be here at this pivotal moment in the history of Blaenau Gwent and the Heads of the Valleys. Certainly, everyone concerned with the visual arts in the locality is looking forward to the boost that Y Lle Celf should give to artistic confidence and endeavour in our area for the next few decades.

**Vic Coughtrey**

Chair

Visual Arts Sub-committee

# Y Lle Celf Eisteddfod 2010

## Croeso

Rai blynyddoedd yn ôl cefais gyfle i guradu arddangosfa am L.S. Lowry yng Nghymru. Yn hwyr yn ei fywyd gwnaeth yr artist, mynegiadwr bywyd mewnol ac allanol gogledd Lloegr ddiwydiannol, ailgynnuau ei weledigaeth artistig yng nghymoedd diwydiannol de Cymru. Paentiodd rai o'i ddarluniau mwyaf eu maint ar sail ei brofiad yn y Cymoedd - Abertyleri, Bargoed, Glyn Ebwy oedd ei destunau. Roeddwn yn chwilio am yr hyn a ysgogodd ei deithiau olynol a'i arosiadau yn y cyffiniau hyn. Mae'n ymddangos mai ei brif noddwr ar y pryd, Monty Bloom, yw'r allwedd. Roedd y teulu Bloom yn byw uwchben y siop ar Sgwâr y Farchnad, Glyn Ebwy, a gwnaeth Lowry gymwynas ddyladwy â llun mewn pensil. Ond cefais y gwir allwedd i ddeall ei ymweliad cyntaf ym 1958 gan Robyn Tomos, Swyddog Celfyddydau Gweledol yr Eisteddfod Genedlaethol. Roedd Lowry yn feirniad yn Eisteddfod Glyn Ebwy ym 1958.

Dros 50 mlynedd yn ddiweddarach mae'r dirwedd a oedd yn drwch o fwg a llwch dan gymylau trwm a gynhyrchodd fersiwn ddi-wynder mwrllwch diwydiannol Lowry wedi mynd, ond ni ddiflannodd y creithiau i gyd. Mae pobl ardal Abertyleri a Six Bells wedi nodi hyn mewn datganiad anferth o deyrngarwch a chofleidiol eleni. Creodd Shimon Attie, yr artist o America, waith cofiadwy o wytnwch a dynoliaeth yn dwyn y teitl *The Attraction of Onlookers* gyda phobl Aberfan, ac sydd i'w weld bellach yn Amgueddfa Cymru. Hefyd, mae'n briodol bod yr Eisteddfod yn dathlu gwaith Roger Cecil eleni, artist y mae ei weledigaeth wedi'i hangori yn ddwfn mewn synhwyro ac mewn gweld y dirwedd hon o lethrau serth, ehangder ac ansawdd gyfyng ar yr un pryd - ac i hyn gael ei ddangos i ni yn yr hen ofodau diwydiannol mwyaf dramatig a'i ddatguddio i ni yn y catalog hwn drwy un o artistiaid mwyaf ei bri Cymru,

Mary Lloyd Jones, sydd hefyd yn tynnu yn drwm oddi ar y tir yn artistig.

Daeth Roger Cecil i amlygrwydd mewn blynyddoedd diweddar ond mae ei baentiadau wedi eu hangori yma ac mae'n sefyll ymhlith carfan o baentwyr, ffotograffwyr ac artistiaid eraill sy'n gweld eu ffynonellau a'u hysgogiad i wneud gwaith o'u hymdeimlad o'r Cwm - Ernest Zobole, Charles Burton, Kevin Sinnott, David Garner, rhai o weithiau Anthony Shapland - celf a all fod yn lleol ac yn fyd-eang, ac sy'n dod o hyd i'w themâu ar ei charreg drws. Os ydych chi yn y Cymoedd ar gyfer yr Eisteddfod anogaf chi i ymweld ag Eglwys Mihangel Sant yn Abertyleri, lle mae John Selway, un o banel detholwyr Arddangosfa'r Eisteddfod eleni wedi gosod detholiad o weithiau pwerus ac epig, ei *Safleoedd y Groes* i fyd pechadurus.

Mae artistiaid a chreu'r amgylchiadau sy'n gymorth iddynt sefydlu gyrfaoedd wedi'u gwreiddio yng Nghymru, yn fwriad allweddol Cyngor Celfyddydau Cymru, ac mae o bwysigrwydd canolog bod yr Eisteddfod yng Nglyn Ebwy eleni yn fan aros creadigol mewn adfywiad ffisegol a chymunedol a newid yn yr ardal. Serch hynny, mae un o'r paneli fyddwn i'n dychmygu sy'n un o'r paneli mwyaf cadarn, ac yn un o'r rhai mwyaf craff yn y blynyddoedd diweddar, wedi dewis arddangosfa sydd wedi chwyddo nifer yr artistiaid a ddewiswyd i dros 70, gyda llawer sy'n newydd i'r Arddangosfa, ac yn adlewyrchu Cymru gynyddol amrywiol a chreadigol. Mae'n bleser gan Gyngor Celfyddydau Cymru unwaith eto gefnogi Y Lle Celf.

### David Alston

Cyfarwyddwr y Celfyddydau  
Cyngor Celfyddydau Cymru



Some years ago I curated an exhibition about L.S Lowry in Wales. Late in life the painter, an expressionist of the inner and outer life of the industrial north of England, rekindled his artistic vision in the industrial valleys of south Wales. He painted the largest pictures of his career based on his experience of the Valleys - Abertillery, Bargoed, Ebbw Vale were his subjects. I was looking for what prompted successive trips and stays hereabouts. His major patron at the time, Monty Bloom seemed to be the key. The Blooms hailed from living over the shop on Market Square, Ebbw Vale, and Lowry duly obliged with a pencil drawing. But the real key to a first visit in 1958 was supplied to me by Robyn Tomos, the National Eisteddfod's Visual Arts Officer. Lowry was an Eisteddfod judge in Ebbw Vale in 1958.

Over 50 years on and the landscape veiled in smoke and dust under heavy skies which produced Lowry's white out version of industrial gloom, has gone but not all its scars. The people around Abertillery and Six Bells have marked this in a monumental statement of solidarity and embrace this year. The American artist Shimon Attie made a moving work of resilience and humanity entitled *The Attraction of Onlookers*, with the people of Aberfan now in Amgueddfa Cymru - National Museum Wales. And it is fitting that the Eisteddfod celebrates in Roger Cecil this year an artist whose vision is profoundly anchored in the sensing and viewing of this landscape of steep inclines, an expansiveness and hemmed in quality at one and the same time - and for this to be shown in the most dramatic of old industrial spaces and revealed to us in this catalogue through one of Wales's celebrated artistic extractors from the land, Mary Lloyd Jones.

Roger Cecil has emerged in recent years but his painting has long been anchored here and he stands in a cohort of painters, photographers, and other artists who see their sources and stimulus to make work from their sense of the Valley – Ernest Zobole, Charles Burton, Kevin Sinnott, David Garner, certain works of Anthony Shapland - art that can be local and global and find its themes on its doorstep. If you are in the Valleys for the Eisteddfod you owe yourself a visit to St Michael's Church in Abertillery, where John Selway one of this year's panel judging the Eisteddfod Exhibition has installed a powerful and epic suite of works, his *Stations of the Cross* for a fallen world.

Artists and creating the circumstances conducive for them to forge careers rooted in Wales, are key concerns of Arts Council of Wales, and it is of central importance that the Eisteddfod in Ebbw Vale this year is a creative staging post in physical and community regeneration and change in the area. What I would imagine to be one of the most rigorous and attuned selection panels of recent years has nonetheless chosen a show which sees an expansion of the number of selected artists to over 70 with many new to the Exhibition and reflecting an increasingly diverse and creative Wales. Arts Council of Wales is once again delighted to be supporting Y Lle Celf.

**David Alston**

Arts Director

Arts Council of Wales

# Sylwadau'r Detholwyr

## Selectors' Statements

### Chris Coppock

Wrth ail-ddarllen drwy rai o destunau'r detholwyr yng nghatalogau blaenorol Y Lle Celf, mae'n glir bod y dasg o geisio creu arddangosfa gydlynol, o blith cyflwyniadau gan hyd at 400 o artistiaid a gwneuthurwyr amrywiol, yn parhau i fod yn nodwedd sylfaenol ddrwslyd a diffiniol o'r fenter eithaf hynod hon.

Serch hynny, y pleser i mi yw bod arsylwi ar y cacoffoni didostur o weithiau digyswllt - yn esthetaid, yn gysyniadol, yn ffurfiol ac nid yn lleiaf yn wleidyddol - yn trethu'r meddwl mwyaf dargyfeiriol. Mae'r union ffaith bod yn rhaid i ni, fel detholwyr, edrych ar ddelweddau dros 2,400 o weithiau dau a thri dimensiwn ar y cyd â rhai oriau o weithiau seiliedig ar amser, heb unrhyw gyfeiriad at enwau'r gwneuthurwyr, yn creu gofod ar gyfer myfyrio sydd - yn y lle cyntaf - heb ei lygru gan syniad o enw, statws na tharddiad. Mae hyn felly yn agor posibiliadau dilyffethair, mae rhywun yn gobethio, i wneud penderfyniadau am gynnwys gweithiau neu beidio ar sail profiad empeiraidd, nid barn seiliedig ar ragdybiaeth.

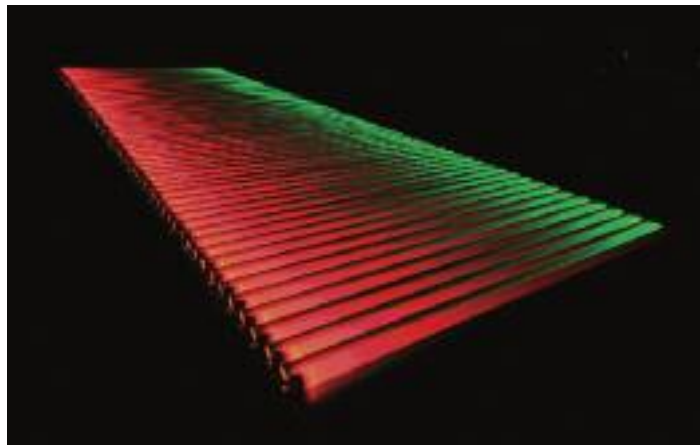
Mae'r egwyddor arweiniol hon yn ymddangos yn gwbl briodol ar gyfer arddangosfa flynyddol, sydd yn draddodiadol wedi bod yn barod i daenu rhwyd mor eang â phosibl dros arfer celf weledol greadigol yng Nghymru, gan gynnig llwyfan egalitaraidd i artistiaid a gwneuthurwyr lle dyfernir bod y gwahaniaethau rhwng agweddau semantaidd sicr Celf a Chrefft yn fwy tryledol ac yn llai dadleuol. Wedi dweud hynny, bydd awduraeth gwaith rhai artistiaid arbennig yn anochel yn datgelu ei hun i unrhyw detholwr sy'n dilyn arfer celf gyfoes yng Nghymru, ac felly nid yw'r broses yn gwbl

'ddemocrataidd' yn yr ystyr hwnnw, ond o leiaf y mae'n cynnig fframwaith sy'n ymestyn y dychymyg ac yn sianelu ac yn llywio rhagfarn.

Er gwaethaf hyn, rwyf yn dal i ymgiprys â rhai gwerthoedd traddodiadol sydd ymhlyg â'r term 'crefft', nid yn lleiaf oherwydd bod natur iwtilitaraidd llawer o wrthrychau yn cynnal model o ryngweithio sy'n ymddangos ei fod yn rhedeg yn groes i egwyddor pennaf gwrthrych neu syniad 'celf gain'. Mewn gwirionedd, ail ymwelodd y tri detholwr - paentiwr, curadur a gof arian a gemydd - â'r ddadl hon a allai o bosibl greu rhaniad ar sawl adeg yn ein trafodaethau eang. Mae gan bob un ohonom farn wahanol ynglŷn â chysylltedd a modus operandi meysydd celf a chrefft, yn yr ysbryd o agoredrwydd creadigol a gynrychiolir gan Y Lle Celf. Ond daethom yn driawd effeithiol a pharchus o'n gilydd, lle'r oedd ein diddordebau cyffredin mewn set o werthoedd a syniadau yn gallu blodeuo a gwau patrwm curadurol y teimlai pob un ohonom oedd â rhywfaint o barhad a phwrpas, heb gyfrif teitl na ffiniau. Roedd y gwerthoedd cyffredin hyn yn troi o amgylch nifer o ystyriaethau rhyng-gysylltiedig yr oeddem yn dymuno eu gweld yn cael eu hamlygu yn y gwaith fyddai'n cael ei ddewis gennym, beth bynnag fo'r cyfrwng neu'r ddisgyblaeth: darbodusrwydd moddau, eglurder ffurfiol; ymwybyddiaeth ofodol a darluniadol; dealltwriaeth graff o elfennau materol; ac yn bwysicaf oll bod yr hyn beth yr oeddem yn ei ganfod i fod yn awduraeth artistig wedi'i diffinio'n glir. Mae'n fater dadleuol a wnaethom gyflawni cyfodiad ar y cyd yn ein dewis terfynol ac mae llwyddiant neu fethiant yn nwylo'r berw o ymwelwyr sy'n mynychu'r digwyddiad teithiol blynyddol unigryw hwn.

Mae hefyd yn werth myfyrio ar y ffaith ein bod yn gwneud penderfyniadau ar restr fer gychwynnol am briodoleddau gwaith artistiaid heb fod wedi gweld y gweithiau eu hunain. Mewn cyferbyniad â modelau fel sioe haf yr Academi Frenhinol, lle bydd detholwyr yn gweld pob darn o waith unigol - er ond am ychydig amser - roeddem ni'n dibynnu bron yn llwyr ar bwerau lleihaol Microsoft PowerPoint a lens taflunydd fideo i lywio ein dewis. Proses chwilio cyfaddawd a chyfyngiad a amlygwyd yn gadarn i ni pan fuom yn ddigon ffodus i weld nifer o weithiau yn uniongyrchol i'n galluogi ni i gytuno'n unfrydol ar enillwyr haeddiannol Medal Aur ac Ysgoloriaeth.

Yn erbyn y cefndir hwn, mae'n rhesymol tybio y byddai'r gweithiau seiliedig ar amser a ffotograffeg yn cael eu cynrychioli'n fwyaf cywir drwy lens taflunydd, ac y byddem yn gallu gwneud dewisiadau deallus ar sail *tebyg at ei debyg*. Nid felly yr oedd hi o gwbl. Fel arfer gyda, dyweder, darlunio a phaentio, gall materion maint, gwrthrychedd a dulliau cyflwyno ffurfiol fod yn ysgogwyr allweddol mewn 'cwbllhau' y daith artistig a chysyniadol i'r gwaith celf ffotograffig; gyda fideo a gwaith seiliedig ar amser, mae'r penderfyniad i gyflwyno'r gwaith drwy fonitor teledu neu daflunio'r ddelwedd mewn lleoliad gosodedig neu sinematig yn allweddol ar gyfer craffu arno. Yn fy nghyfnod i fel curadur yr wyf wedi bod yn dyst i waith celf ffotograffig a seiliedig ar amser yn cael ei gyfaddawdu'n sylweddol gan 'ail-ddehongliad' ansensitif o'r ffynhonnell wreiddiol i gonsuriad atgofus yng nghyd-destun y cyflwyniad yn y diwedd.



Sêm iachar / Vivid seam

**Simon Fenoulhet**

O leiaf gyda gwaith ffotograffig, mae'r ffotograffydd - fel y paentiwr - yn parhau i reoli i raddau helaeth, lawer o'r ffactorau diffiniol a phendant sy'n cynorthwyo derbyniad ar dalcen caled yr arddangosfa gyhoeddus, ond mewn arddangosfa agored o'r natur yma, gyda chyfyngiad o ran amser ac adnoddau, yr her fwyaf efallai yw deall 'ysgogiad allweddol' yr artist a rhoi cyd-destunau amgylcheddol amlwg i ddarparu ar gyfer anghenion gwaith fideo neu waith amgylchynol penodol .

Daw hyn â fi yn derfynol, a thrwy esiampl, at ystyried gwaith Simon Fenoulhet, enillydd teilwng Y Fedal Aur am Gelfyddyd Gain. Mae goleuni, gyda'i holl briodoleddau hudol a chyfareddol yn nodwedd sylfaenol sydd wrth wraidd crefft yr artist hwn. Mae Fenoulhet wrth ei fodd yn goleuo ac yn ail-gyflwyno gwrthrychau a deunyddiau cyffredin pob dydd, wedi'u gosod mewn cyd-destunau newydd ac anfaterol - yn symudiad paradeim sy'n rhoi

nerth i natur eu materolrwydd rhyddieithol ac yn awgrymu posibiliadau lluosog a thrawsffurfiol. Fel gyda chymaint o waith gosodiadol yn y gorffennol diweddar, mae'r amodau amgylcheddol y caiff y gwyliwr eu trwytho ynddynt er mwyn myfyrio ar weithiau goleuni Fenoulhet yn hollbwysig i'r broses gyrraedd cyfaddawd.

I'r detholwyr, roedd dewis arddangos gwaith yr artist hwn, a phopeth y mae'n ei ymgorffori yn esthetaidd ac yn gysyniadol, yn gymharol hawdd. Yr hyn sy'n anodd yw sicrhau y bydd gwaith Fenoulhet - ynghyd â'i gyd-arddangoswyr - yn 'taro tant' ar y Maes. Eleni caiff y broses honno ei chymhlethu ymhellach drwy gyflwyno lleoliad annisgwyl ond ysbrydoledig: amgylcheddau anrhagweladwy a chadarn y cyn is-adeilad anelio (adeilad dan ddaear a ddefnyddiwyd yn y broses gynhyrchu) Gwaith Dur Glyn Ebwy gynt.

Bydd y lleoliad dan ddaear unigryw hwn, gyda'i briodoleddau ffisegol unigryw a'i etifeddiaeth ddiwydiannol, yn rhoi prawf ar fwriad a dycnwch Robyn Tomos a'r tîm cynhyrchu sy'n gyfrifol am Y Lle Celf, fel na wnaed erioed o'r blaen. Ond i unrhyw un sydd wedi dilyn hynt a helynt Pafiliwn Celfyddydau Gweledol yr Eisteddfod dros y blynyddoedd ac wedi bod yn dystion i dwf cynyddol enw da a dyhead - a pharodrwydd i fynd yr ail filltir ar ran y sector celfyddyd gain cydnabyddedig yng Nghymru - gallwn fod yn siŵr o'r canlyniadau. Wrth i ddangosiadau celfyddyd gyfoes drawsnewid a datblygu, mae'n dda gwybod bod Y Lle Celf yn llwyr gofleidio'r newid hwn a'i fod wedi datblygu model deithiol ac eang sy'n darparu llwyfan i weithgarwch celf a chreffft mwy traddodiadol ac sydd yr un mor ymatebol i, ac yn gyfarwydd â, y galwadau

cynyddol gymhleth arfer celfyddyd blaengar yng Nghymru.

### **Pamela Rawnsley**

Mae'n rhaid i mi gyfaddef fy mod yn teimlo'n bryderus pan ofynnwyd i mi gyntaf i fod yn detholwr ar gyfer arddangosfa Celfyddydau Gweledol yr Eisteddfod Genedlaethol eleni. Rwy'n rhy gyfarwydd a bod 'ar yr ochr arall' gyda fy ngwaith fy hun ac roedd y cyfrifoldeb yn bygwth pwysu'n drwm arnaf. Ond rwyf wrth fy modd bod fy chwilyfrydedd wedi cario'r dydd. Roedd y cyfle i gael cipolwg ar yr amrywiaeth eang o waith sy'n cael ei gynhyrchu ar hyn o bryd yng Nghymru, a gan y Cymry alltud, yn anrhydedd ac yn rhy ddiddorol i'w gollu.

Roedd y cyfarfod cyntaf yn dipyn o achlysur, tri detholwr, y gallaf ddweud sy'n eiriolwyr cryf dros eu priod feysydd, yn gorfod ystyried ceisiadau gan dros 400 o artistiaid, ac ar y pryd hwnnw ystyried lleoliad cyffrous posibl, ond heb ei gadarnhau, ar gyfer cartref i'r dewis terfynol.

Yng nghamau cyntaf y dewis roedd pob un o'r ymgeiswyr yn anhysbys, ac er bod peth o'r gwaith yn bosibl i'w adnabod roedd llawer nad oedd. Roedd ein trafodaethau yn fywiog ac yn ddemocrataidd, pob un ohonom yn dibynnu ar arbenigedd ein gilydd ar adegau tyngedfennol, a threuliwyd cryn dipyn o amser yn trafod beth yn union oeddem yn ceisio'i gyflawni. Yn ystod y dangosiadau mynych o gannoedd o ddelweddau jpg a llawer o fideos, daeth pwysigrwydd y synnwyr o gydlynid o fewn cynnig gan unigolyn yn glir iawn. Cytunodd pob un ohonom ein bod yn anelu am arddangosfa gydlynol a deinamig, ac, fel bob amser,



Llaw ar Feibl / Hand on Bible  
**Avi Allen**

rwyn siŵr y bydd rhai o'n dewisiadau yn ddadleuol, neu o leiaf yn ysgogi trafodaeth.

Yn araf, ac ar ôl sawl cyfarfod, dechreuodd y rhestr ffurfio ac yn awr y dechreuodd y rhan gwirioneddol anodd. Roedd yr arddangosfa yn dal yn rhy fawr, ac roedd angen rownd derfynol o ddedol a greodd lawer o drafod, a oedd yn gadarn ond eto mewn ysbryd da. Ar y pwynt hwn hefyd roedd angen ystyried addasrwydd y lleoliad a ninnau i gyd newydd ymweld â'r twll rhyfeddol hwn yn y ddaear a oedd i gynnal ein detholiad.

O'r diwrnod cyntaf un roedd rhai gweithiau a oedd yn sefyll allan tra roedd eraill yn dawel yn datgelu eu hunain fwyfwy mewn cyfarfodydd diweddarach. Roeddwn wrth fy modd i weld y fath amrywiaeth o weithiau tri dimensiwn, gyda mwy o gerfluniaeth yn

bresennol, ond hefyd yn siomedig â'r diffyg ceisiadau gan gymaint o blith y celfyddydau cymhwysol. Ac yn y flwyddyn y bydd Cymru yn gartref i Chweched Cynhadledd Ryngwladol Celf Gyfoes Haearn Bwrw, rwyn falch bod haearn yn cael ei gynrychioli yn yr arddangosfa hon, ac yn arbennig yn y lleoliad hwn.

Roedd nifer o uchafbwyntiau, ac roeddent yn cynnwys lluniad hyfryd gan Avi Allen, *Llaw ar Feibl*, un o'r ychydig geisiadau yn y cyfrwng hwn, ac egni a rhychwant llawer o'r ceisiadau paentiadau, ond sut oedd dewis o blith amrywiaeth mor eang? Roedd y cynigion fideo yn gryf, ac yma mae mantais fideo yn amlwg. Roeddem yn gweld y gwaith gwirioneddol, profiad gwahanol iawn i weld ansawdd amrywiol iawn delweddau digidol sy'n cwmpasu cyfryngau eraill. Ysgydwodd darn dideitl Nerea Martinez de Lecea bawb ohonom, ac arhosodd gyda mi mewn modd y byddai dim ond ychydig o ddarnau eraill yn gallu gwneud, ac wrth ei weld gyda'i chasgliad o brintiadau digidol gyda'u harallfydedd ysgubol roedd yn glir ei bod yn ymgeisydd cryf, a bydd yn derbyn gwobr o £2,000. Rydym wedi dyfarnu'r Fedal Aur am Gelfyddyd Gain a £3,000 i Simon Fenoulhet am ei ddarnau trawsffurfiol yn cynnwys golau a gwrthrychau pob dydd. Eto, roedd ei gynnig yntau yn gorff o waith a arhosodd gyda ni i gyd o'r dechrau.

Ar draws yr amrywiaeth eang o'r gwaith tri dimensiwn mae'n dda gweld cynifer o ddeunyddiau, yn cynnwys metelau, rwber a phorslen, llechi a phopeth tecstiliol. O fewn yr arddangosfa Celfyddydau Gweledol un o gryfderau'r Eisteddfod Genedlaethol yw'r cyfle i arddangos graddedigion diweddar ochr yn ochr ag artistiaid sydd wedi hen ennill eu plwyf gan annog pob



Comed Hale-Bopp ar noson rewlyd /  
Hale-Bopp comet on a frosty night

**Paul Preston**

math o ddeialog yn y dyfodol. Mae eleni yn cynnwys y gof arian Becca Williams, ac enillydd yr Ysgoloriaeth Artist Ifanc, Angela Speight, gyda'i gwaith cain mewn porslen.

Ymhlith yr artistiaid sydd wedi hen sefydlu, ymatebodd pawb ohonom i ddarnau gan Rozanne Hawkesley gyda'u hatseiniau aml-haenog yn creu argraff ddofn, wedi'u gweithio'n harddwych ac yn anodd eu categorio. Mae gwneuthurwr enwog arall (efallai sy'n fwy adnabyddus yn rhyngwladol nag yng Nghymru?), y gemydd Paul Preston, yn cyfuno crefftwaith beiddgar iawn mewn metelau cain gyda chyffyrddiad ysgafn a hiwmor, na welir yn aml, ac fe ddyfarnwyd £2,000 iddo.

Dyfarnwyd y Fedal Aur am Grefft a Dylunio, a £3,000, i Natalia Dias am ei chasgliad o weithiau cerameg alegoriaidd. Ac unwaith eto, creodd ei darnau argraff ar

bawb ohonom o'r camau cyntaf. Mae ei gwaith yn cyfleu ei gweledigaeth naratif mewn modd ffres a hyfryd, tra'n mynd a chi ar fordaith dywyllach.

Hoffwn ddiolch i bawb o'r artistiaid am eu cyfranogaeth, ac i'm cyd ddewiswyr am eu cwmni da, eu ffraethineb miniog ac am wneud yr holl brofiad yn llai brawychus. Diolch hefyd i Robyn Tomos a'n trefnodd ni yn y modd mwyaf amyneddgar ac anymwithiol, ac i bawb yng Nghanolfan y Celfyddydau Llantarnam Grange am ofalu amdonom.

Ac felly rydym wedi dewis arddangosfa sy'n ddathliad o'r ystod anhygoel o eang o waith a welsom yn yr holl gyfarfodydd hynny yn ystod y Gwanwyn eleni. Yn ddiffiniol, efallai ddim, ond rwy'n gobeithio'n fawr yn un a fydd yn procio'r meddwl.

### **John Selway**

Nid oes llawer o bethau'n cymharu â'r pleser y bydd gwaith o greadigrwydd gweledol yn ei roi i rywun pan fydd yn cyflawni bwriadau'r artist. Mae'r problemau'n codi pan na fydd rhywun yn siŵr a yw dealltwriaeth rhywun o'r gwaith yn un â'r un fwriadwyd, neu a yw rhywun yn cael ei hudo gyda'i ddehongliad ef ei hun.

Wrth ddethol arddangosfa megis un yr Eisteddfod, gyda channoedd yn llythrennol o weithiau i edrych arnynt, gall hyn droi'n hunllef. Felly, wrth lunio barn am unrhyw ddarn arbennig, y flaenoriaeth i mi yw gallu y gwaith i argyhoeddi ac fy mod yn ei weld yn y modd y'i bwriadwyd. Wrth lunio barn ar gyflwyniadau eleni, teimlais fod lleihad clir ar ddyfanwad, yn niffyg disgrifiad gwell, estheteg ryngwladol a chysyniadaeth ffug.



Roeddwn yn falch i weld, yn enwedig yn y cyfrwng seiliedig ar lens, yn fideo, ffilm a ffotograffiaeth, ymddiddori mewn testun. Rhoddodd yr ymgysylltu â chyfyng-gyngor y gwleidyddol a Chymreictod o ran hunaniaeth a llywodraethiad foddhad arbennig i mi. Roedd tair enghraifft o hyn sy'n deilwng i'w nodi. Mae *Wälschen* gan Paul Jones yn enghraifft berffaith o fwriad a gwirediad ac mae hefyd yn dadlennu hiliaeth gynhenid y term 'Welsh'. Gyda gwaith Elen Bonner, a ysbrydolwyd gan Frad y Llyfrau Gleision, caiff y defnydd o'r iaith a'i gwleidyddoli ei archwilio eto. Mae *Baner goch* gan Sally Cohen yn ddarn syml mwyaf anhygoel sydd yn rymus dros ben. Dyfalaf pa ddiwylliannau eraill y mae'n pwysu arnynt i lywio ei gwaith. A wyf yn iawn, a barnu wrth ei henw, efallai bod gan Israel rôl yn hyn a phopeth mae hyn yn ei gyfleu yn hanesyddol i Gymru, gyda'r dylanwad Iddewig sy'n britho Anghydfurfiaeth Gristnogol?

Gan symud at enillwyr y gwobrau - mae'r ddau enillydd wedi gwneud defnydd mawr o gyfryngau a mudiadau artistig diwedd yr ugeinfed ganrif a dechrau'r unfed ganrif ar hugain.

Yng ngwaith Lluniadol Simon Fenoulhet a'r defnydd o oleuadau LED, mae'n ddiddorol wedi datblygu a manteisio ar fudiadau a esgeuluswyd braidd, sef Op Art a Lluniadaeth De America, fel y'i harferwyd gan y De Soto, ac yn ein gwlad ni gan Jeffrey Steele, Chris Shurrock a'r diweddar Keith Richardson Jones.

Parhawn y dylanwad rhyngwladol gyda'r artist a anwyd ym Mhortiwal, Natalia Dias. Mae'n debyg mai ei gwaith cerameg yw'r darnau o waith mwyaf angerddol a harddwych a welais yn y cyfrwng hwn ers amser maith.



Dideitl / Untitled  
**Nerea Martinez de Lecea**

Mae Nerea Martinez de Lecea, hefyd yn dod â naws rhyngwladol i'r dewis. Mae yn ei fideo bŵer anhygoel, boed yn fwriadol neu beidio, ac mae'r cyfeiriad at yr Holocaust fel petai'n amhosibl dianc rhagddo. Gan gyfeirio at fy natganiad blaenorol am ddehongli, teimlaf fod y fideo yn mynd uwchlaw'r broblem gan fod iddo ryw gyffredinolrwydd.

I ddiweddu, hoffwn ddweud pa mor hapus wyf â safon y paentio eleni. Mae *Atgyfodiad 2009* Robert Alwyn Hughes a'i gyfeiriadaeth at ddelweddau digidol a phaentiadau crefyddol Barnett Newman yn eithaf mentrus. Ceir enghreifftiau nodedig eraill gan yr artistiaid ifanc Sarah Ball a Richard Monahan y mae eu gwaith yn parhau i ddatblygu.

# Sylwadau'r Detholwyr

## Selectors' Statements

### Chris Coppock

Re-reading some of the selector's texts from previous Y Lle Celf catalogues, it is clear that the task of trying to create a coherent exhibition, from a submission of anything up to 400 diverse artists and makers, remains a fundamentally bewildering and defining characteristic of this rather remarkable enterprise.

The pleasure for me though is that surveying the relentless cacophony of unrelated works – aesthetically, conceptually, formally and, not least, politically – taxes the most lateral of minds. The very fact that we, as selectors, have to view images of over 2,400 two and three dimensional works alongside a few hours of time-based work, without any reference to the maker's names, creates a space for contemplation which – in the first instance – is not corrupted by notions of reputation, status or provenance. Thus opening up unfettered possibilities, one hopes, for making decisions about inclusion or otherwise on the basis of empirical experience, not preconceived value judgement.

This guiding principle seems wholly appropriate for an annual exhibition that has traditionally exercised a willingness to cast as wide a net as possible over creative visual arts practice in Wales, offering an egalitarian platform to artists and makers where distinctions between the semantic certainties of Art and Craft are deemed to be more porous and less contested. That said, the authorship of certain artists' work will inevitably reveal itself to any selector who follows contemporary art practice in Wales and so the process is not wholly 'democratic' in that sense, but at least it offers a framework that stretches the



Hedyn / Germ  
**Natalia Dias**

imagination and channels and informs prejudice.

Notwithstanding this, I still struggle with some of the traditional values embodied in the term 'craft', not least because the utilitarian nature of many objects offers a model of interaction that seems to run counter to the overriding principles of the 'fine art' object or idea. In fact, the three selectors – a painter, a curator and a silversmith and jeweller – revisited this potentially divisive debate at many junctures in our extensive deliberations. We all share differing views about the connectivity and modus operandi of the fields of craft and art, in the spirit of creative openness that Y Lle Celf represents. But we forged a very effective and mutually respectful triumvirate, where our common interests in a set of values and ideas were able to flourish and weave a curatorial pattern, thus we all felt had a degree of continuity and purpose,

irrespective of designations or boundaries. These common values revolved around a number of interlinked considerations that we wished to see manifest in the work we chose, whatever the medium or discipline: an economy of means; formal clarity; spatial and pictorial awareness; an acute understanding of material properties; and, most importantly, what we perceived to be a clearly defined artistic authorship. Whether we collectively achieved a synthesis in our final selection is a mute point and success or failure is in the gift of the throng of visitors who attend this unique peripatetic annual event.

It is also worth reflecting on the fact that we were making initial short-listing decisions about the attributes of artists' work without having seen the actual works themselves. In contrast to models like the Royal Academy summer show, where selectors actually view each individual work – albeit fleetingly – we relied almost entirely on the reductive powers of Microsoft PowerPoint and the lens of a video projector to inform our selection. A mediating process and constraint that was forcibly exposed when we were fortunate enough to view at first hand a number of works to enable us to agree our unanimous and deserving Gold Medal and Scholarship winners.

Against this backdrop, it is reasonable to assume that the time-based and photographic works would be subject to the most accurate representation through the lens of the projector, and that we could make informed choices on a *like-for-like* basis. This actually couldn't be further from the truth. In common with, say, drawing and painting, issues of scale, objecthood and methods of formal presentation can be key drivers in 'completing' the artistic and

conceptual journey for the photographic artwork; with video and time-based work, the decision to present the work via a television monitor or project the image within an installational or cinematic setting is critical to its reading. In my time as a curator I have witnessed great photographic and time-based artwork being significantly compromised by insensitive 'reinterpretation' from original source to an evocation in the eventual presentation context.

At least with photographic work, the photographer – like the painter – remains in control, to a great extent, of many of the defining and determining factors that aid consumption at the sharp end of the public exhibition, but in an open submission exhibition of this nature, with limited time and resources the challenge to understand the artist's 'key drivers' and provide salient environmental contexts to cater for the needs of the video or ambient-specific work is perhaps most pressing.

Which brings me finally, and by way of example, to the consideration of the work of Simon Fenoulhet, the worthy winner of The Gold Medal for Fine Art. Light, with all its enchanting and beguiling properties, is an underlying characteristic at the root of this artist's practice. Fenoulhet delights in literally illuminating and re-presenting banal every day objects and materials, set in new and unworldly contexts – a paradigm shift which gives potency to the nature of their prosaic materiality and suggest multiple and transformative possibilities. As with so much installation work of the recent past, the environmental conditions in which the spectator is immersed in to contemplate Fenoulhet's lightworks are paramount to the mediating process.

For the selectors, choosing to exhibit this artist's work and all that it embodies aesthetically and conceptually is relatively easy, what becomes difficult is ensuring that Fenoulhet's work – along with all his co-exhibitors – 'sings' on the Maes. This year that process is further complicated by the introduction of an unlikely but inspired venue: the unpredictable and imposing surroundings of the former stack annealer basement (an underground building where the steel was finished) of the now defunct Ebbw Vale Steelworks.

This sunken venue with its unique physical attributes and industrial legacy will test the resolve of Robyn Tomos and the production team behind Y Lle Celf, as never before. But for anyone who has followed the fortunes of the Eisteddfod's Visual Arts Pavilion over the years, and witnessed its exponential growth in reputation and



Dideitl / Untitled  
Nerea Martinez de Lecea

ambition – and willingness to go the extra mile on behalf of a fully signed up visual arts sector in Wales – we can be assured about the outcomes. As the manifestations of contemporary art invariably transmute and evolve, it is gratifying to know that Y Lle Celf fully embraces this change and has evolved a peripatetic and catholic model that provides a platform for more traditional workings of art and craft and is equally responsive to, and conversant with, the increasingly complex demands of vanguard art practice in Wales.

### **Pamela Rawnsley**

I have to admit to feeling apprehensive when I was first asked to be a selector for this year's National Eisteddfod Visual Arts Exhibition. I'm too used to being 'on the other side' with my own work and the responsibility threatened to weigh heavily. But I'm delighted my curiosity won. The chance to view a snapshot of the wide variety of work currently being produced in Wales and its diaspora was both an honour and too intriguing to miss.

The first meeting was quite an occasion, three selectors, who I think I can say are all strong advocates for their particular fields, faced with an overall entry of more than 400 artists, and an as then unproven but potentially exciting venue for the final selection's destination.

At the first stages of selection all the applicants are anonymous, and although some work was recognisable much was not. Our discussions were lively and democratic, all of us relying on each other's expertise at crucial moments, and some considerable time was spent deliberating exactly what we were trying to achieve.

During the repeated viewing of hundreds of jpg images and many videos the importance of a sense of coherence within an individual's application became very clear. We could have gone down an alternative route showing just one work from many more artists, but decided against. We all agreed we were aiming for a cohesive and dynamic exhibition, and, as always, I am sure that some of our choices will be controversial, or at the very least generate debate.

Slowly, and after several meetings, the list began to take shape and now came the really difficult part. The exhibition was still too big, and a final round of elimination was needed eliciting much discussion, firm but also good-humoured. And at this point we also needed to consider the appropriateness for the site, having all just visited the extraordinary hole in the ground that was to hold our selection.

From the first day, there was work that shone out, whilst others quietly revealed themselves more and more in subsequent meetings. I was delighted to see such a variety of three-dimensional works, with more sculpture present, but also disappointed by the lack of entries from so many within the applied arts. And in the year in which Wales is hosting the 6th International Conference on Contemporary Cast Iron Art, I am pleased iron is represented within this exhibition, and especially in this location.

High points were many, and included the exquisite drawing by Avi Allen, *Hand on Bible*, one of very few entries in this medium. And the vitality and breadth of many of the painting entries, but how to select from so



Baner goch / Red flag  
**Sally Cohen**

much variation. The video entries were strong, and here the advantage of video is evident. We were seeing the actual work, a very different experience from viewing the hugely variable quality of digital images covering other media. The untitled piece from Nerea Martinez de Lecea stunned us all, and stayed with me in a way few other pieces could achieve. And seen together with her suite of digital prints with their breath-taking otherworldliness it was clear she was a strong contender, and will receive an award of £2,000. We have awarded The Gold Medal for Fine Art and £3,000 to Simon Fenoulhet for his transformative pieces involving light and everyday objects. Again his entry was a body of work that stayed with us all from the beginning.

Across the wide variety of three-dimensional work it is good to see so many materials, including metals, rubber



and porcelain, slate, and all things textile. Within the Visual Arts exhibition, one of the National Eisteddfod's strengths is the opportunity to exhibit recent graduates side by side with well established artists encouraging all sorts of future dialogue. This year includes silversmith Becca Williams, and the Young Artist Scholarship winner, Angela Speight with her delicate works in porcelain.

Amongst the established artists, we all responded to the pieces by Rozanne Hawkesley with their multi-layered resonances, deeply moving, beautifully realised and hard to categorise. Another well-known maker, (perhaps better known internationally than in Wales?) jeweller Paul Preston combines craftsmanship of great daring in fine metals with a lightness of touch, and humour, not often seen, and he has been awarded £2,000.

The Gold Medal for Craft and Design, and £3,000, has been awarded to Natalia Dias for her collection of allegorical ceramic works. Yet again, her pieces sung out to all of us from the early stages. Her work conveys her narrative vision in a fresh and delightful way, while taking you on a darker voyage.

I would like to thank all the artists for their participation, and my co-selectors for their good company, sharp wit and making the whole experience less daunting! Thank you too to Robyn Tomos who organised us in the most patient and unobtrusive manner, and to all at Llantarnam Grange Arts Centre for looking after us.

And so we have selected an exhibition, a celebration of the extraordinarily wide-ranging work we saw in all those meetings this Spring. Definitive, probably not, but thought provoking. I do hope so.



Wälschen  
**Paul Jones**

### **John Selway**

There are few things to compare with the pleasure that a work of visual creativity gives one when it fulfils the intentions of the artist. The problems arise when one is not sure whether one's reading of the work is that which is intended or whether one is getting carried away with one's own interpretation.

In selecting an exhibition such as the Eisteddfod show, with literally hundreds of works to be viewed, this can become a nightmare. So, in forming a judgement about any particular piece, the priority for me is the ability of the work to convince and one is reading it the way it was intended. When forming a judgement on this year's submissions, I felt that there was a distinct dropping off of



the influence, for the want of a better description, of an international aesthetic and cod conceptualism.

I was pleased to see, especially in the lens based media of video, film and photography, a concern with subject. Particularly pleasing was the engagement with the political / Welsh predicament of identity and governance. There were three examples of this worthy of note. *Wälschen* by Paul Jones, is a perfect example of intention and realisation as it also exposes the inherent racism of the term 'Welsh'. With Elen Bonner's work, inspired by the Treachery of the Blue Books, the use of the language and its politicisation is explored again. *Red flag* by Sally Cohen is a most extraordinary simple piece which carries much power. I wonder what other cultures she is drawing on to inform her work. Would I be right, judging by her name, that Israel may have a role in this and all that this implies historically for Wales, with the Judaic influence through Christian Nonconformity?

Moving to the award winners - both recipients have made great use of late 20th and early 21st century media and artistic movements.

In Simon Fenoulhet's Constructivist work and use of LED lights, he has interestingly developed and exploited the rather neglected movements of Op Art and South American Constructivism as practised by the De Soto, and in our own country, by Jeffrey Steele, Chris Shurrock and the late Keith Richardson Jones.

We continue the international influence with the Portuguese born artist, Natalia Dias. Her ceramics are probably the most visceral and beautiful pieces of work that I have seen in this medium in a long time.



Atgyfodiad 2009 / Resurrection 2009

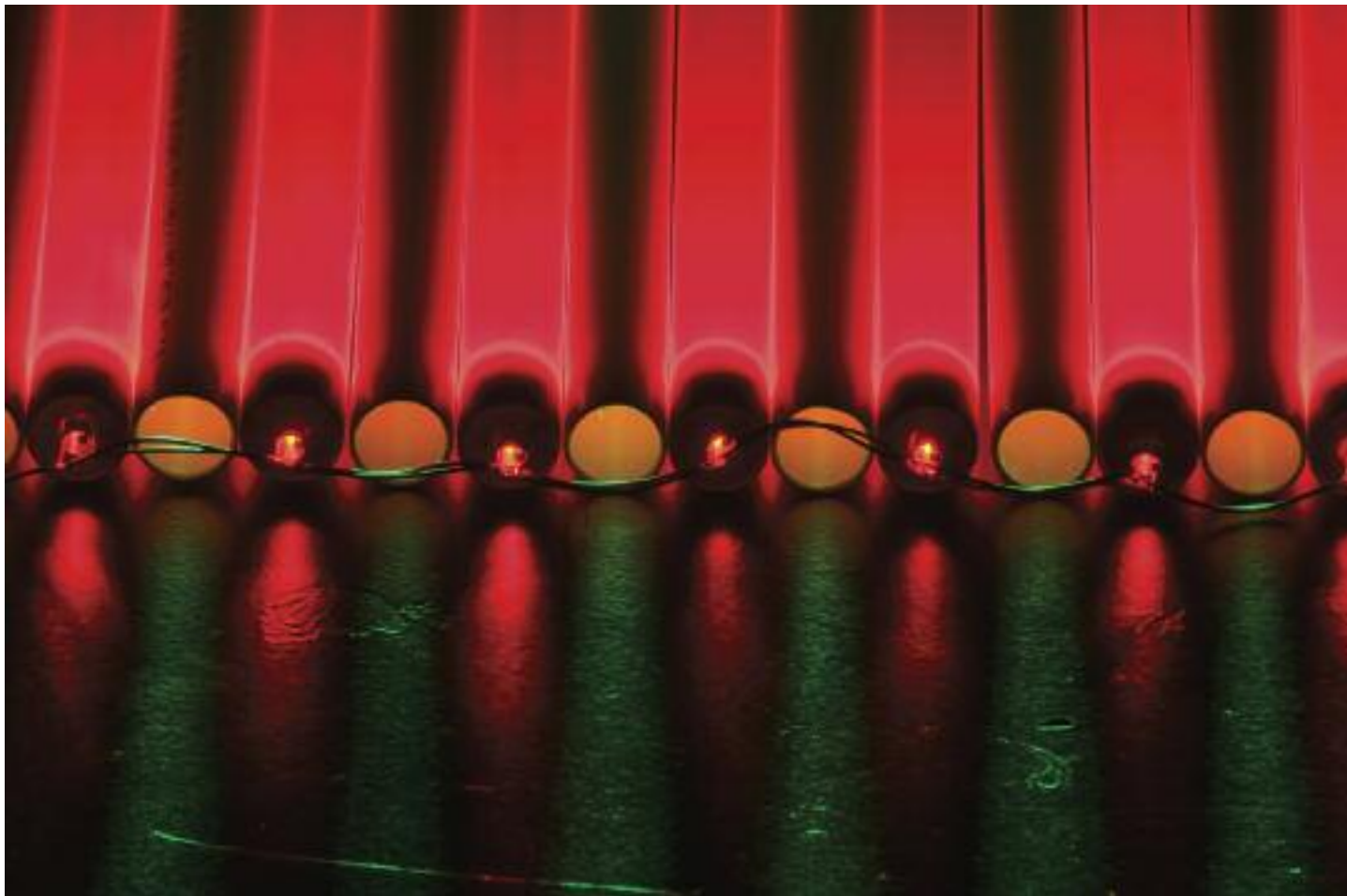
**Robert Alwyn Hughes**

Nerea Martinez de Lecea, also brings an international flavour to the mix. Her video has such power, whether with intent or not, the reference to the Holocaust seems to me inescapable. With reference to my previous statement about interpretation I feel this video transcends the problem as it has a universality about it.

In conclusion, I would like to say how pleased I was with the standard of painting this year. Robert Alwyn Hughes' *Resurrection 2009* with its references to both digital imagery and the religious paintings of Barnett Newman is quite daring. There are other notable examples by the young artists Sarah Ball and Richard Monahan whose work continues to develop.

# Y Fedal Aur am Gelfyddyd Gain

## The Gold Medal for Fine Art



Sêm lachar / Vivid seam

**Simon Fenoulhet**

**Gwobr**

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

**Detholwyr**

Chris Coppock, Pamela Rawnsley, John Selway

**Dyfarnwyd y gwobrau canlynol:**

**Simon Fenoulhet** Y Fedal Aur am  
Gelfyddyd Gain a £3,000

**Nerea Martinez de Lecea** £2,000

**ENILLWYR Y GWOBRAU CELFYDDYD GAIN****Simon Fenoulhet**

Caerdydd

Sêm lachar  
Llinell ar linell

**Nerea Martinez de Lecea**

Treorci, Y Rhondda

Dideitl

Dideitl

Dideitl

Dideitl

Dideitl

Dideitl

Dideitl

**Prize**

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

**Selectors**

Chris Coppock, Pamela Rawnsley, John Selway

**The following prizes were awarded**

**Simon Fenoulhet** The Gold Medal for  
Fine Art and £3,000

**Nerea Martinez de Lecea** £2,000

**WINNERS OF THE FINE ART AWARDS****Simon Fenoulhet**

Cardiff

Vivid seam  
Line upon line

**Nerea Martinez de Lecea**

Treorci, Rhondda

Untitled

Untitled

Untitled

Untitled

Untitled

Untitled

Untitled

# Y Fedal Aur am Grefft a Dylunio

## The Gold Medal for Craft and Design



Pan  
**Natalia Dias**

**Gwobr**

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

**Detholwyr**

Chris Coppock, Pamela Rawnsley, John Selway

**Dyfarwyd y gwobrau canlynol:**

**Natalia Dias** Y Fedal Aur am  
Grefft a Dylunio a £3,000

**Paul Preston** £2,000

**ENILLWYR Y GWOBRAU CREFFT A DYLUNIO****Natalia Dias**

Caerdydd

Hedyn

Calonnau serch

Pan

Ymwybyddiaeth dorfol

**Paul Preston**

Hwlfordd

Rhithfod

Rhodd dyn

Comed Hale-Bopp ar noson rewlyd

Comed Hale-Bopp ar noson rewlyd

Comed Hale-Bopp ar noson rewlyd

Comed Hale-Bopp ar noson rewlyd

**Prize**

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

**Selectors**

Chris Coppock, Pamela Rawnsley, John Selway

**The following prizes were awarded:**

**Natalia Dias** The Gold Medal for Craft  
and Design and £3,000

**Paul Preston** £2,000

**WINNERS OF THE CRAFT AND DESIGN AWARDS****Natalia Dias**

Cardiff

Germ

Sweet hearts

Pan

Collective consciousness

**Paul Preston**

Haverfordwest

Cyberspace

Man's gift

Hale-Bopp comet on a frosty night

Hale-Bopp comet on a frosty night

Hale-Bopp comet on a frosty night

Hale-Bopp comet on a frosty night

# Gwobrau Eraill

## Other Awards

### Dewis y Bobl

#### Gwobr

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

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

Cyflwynir y wobr yn Y Lle Celf am 3.00pm ddydd Sadwrn, 7 Awst.

#### Enillydd Eisteddfod Genedlaethol Cymru Meirion a'r Cyffiniau 2009

**Lowri Davies** Caerdydd

#### Gwobr Ifor Davies

#### Gwobr

**£600.** Dyfennir am y gwaith yn yr Arddangosfa Agored sy'n cyfleu ysbryd y frwydr dros iaith, diwylliant a gwleidyddiaeth Cymru. Cyhoeddir enw'r enillydd am 3.00pm ddydd Llun, 2 Awst.

#### Enillydd Eisteddfod Genedlaethol Cymru Meirion a'r Cyffiniau 2009

**Osi Rhys Osmond** Llansteffan

### Gwobr Bwrcasu Flynyddol

#### Cymdeithas Gelfyddyd Gyfoes Cymru

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

Y llynedd, prynwyd cyfres gerameg *Cofiwch Dryweryn* gan **Emily Jenkins**, Caerdydd, *Bach-y-saint* gan **Elfyn Lewis**, Caerdydd a *Ci Tanerdy* gan **Stephen West**, Llangadfan, ar gyfer casgliad MOMA Cymru (Y Tabernacl), Machynlleth.

#### Ymddiriedolaeth Derek Williams ac Amgueddfa Cymru

Ers 1996, mae Ymddiriedolwyr Derek Williams, mewn cydweithrediad ag Amgueddfa Cymru ac Eisteddfod Genedlaethol Cymru, wedi prynu gweithiau celf yn dilyn ymweliadau â stiwdios artistiaid a welwyd yn yr Eisteddfod. Ychwanegwyd y rhain at y casgliad cynyddol o gelfyddyd gyfoes Gymreig o eiddo'r Ymddiriedolaeth sydd i'w chanfod yn y Casgliad Cenedlaethol yng Nghaerdydd.



## **The People's Choice**

### **Prize**

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

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

The prize will be presented in Y Lle Celf at 3.00pm on Saturday, 7 August.

### **Winner at the National Eisteddfod of Wales Meirion and District 2009**

**Lowri Davies** Cardiff

### **Ivor Davies Award**

#### **Prize**

**£600.** Awarded for the work in the Open Exhibition that conveys the spirit of activism in the struggle for language, culture and politics in Wales. The name of the winner will be announced at 3.00pm on Monday, 2 August.

### **Winner at the National Eisteddfod of Wales Meirion and District 2009**

**Osi Rhys Osmond** Llansteffan

## **Contemporary Art Society For Wales Annual Purchase Prize**

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

Last year, the ceramic series *Cofiwch Dryweryn* by **Emily Jenkins**, Cardiff, *Bach-y-saint* by **Elfyn Lewis**, Cardiff and *Ci Tanerdy* by **Stephen West**, Llangadfan, were purchased for MOMA Cymru's collection in Machynlleth.

## **The Derek Williams Trust and National Museum Wales**

Since 1996 the Derek Williams Trustees, working with Amgueddfa Cymru - National Museum Wales and the National Eisteddfod of Wales, have acquired artworks following studio visits to artists seen at the Eisteddfod. These have been added to the Trust's growing collection of Welsh contemporary art, which is seen in the context of the National Collection in Cardiff.

# Arddangoswyr

## Exhibitors

### Susan Adams

Llanddew, Aberhonddu

Drych I / Mirror I	£900
Drych II / Mirror II	£900
Stiltiau / Stilts	£3,000



Drych I / Mirror I  
Susan Adams



Llaw ar Feibl / Hand on Bible

Avi Allen

### Avi Allen

Ffwrnais, Machynlleth

Llaw ar Feibl / Hand on Bible	£650
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### Manon Awst a Benjamin Walther

Pencarnisiog, Ynys Môn

Adlewyrcha / Shine for me

pris i'w drafod / price on application

Crediniaeth / Something to believe in

pris i'w drafod / price on application

Ar drywydd hanes / On the way to history

pris i'w drafod / price on application

### Sam Bakewell

Caerdydd

Tristwch - Galargan - Mawlgan /	£800
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Rue - Elegy - Paeon



Ar drywydd hanes / On the way to history  
**Manon Awst & Benjamin Walther**



Tristwch - Galargan - Mawlgan / Rue - Elegy - Paeon  
**Sam Bakewell**

**Iwan Bala**

Caerdydd

Mabinogi dir

£2,400

Mapostân

£2,800

Nodiadau maes / Field notes

Ddim ar werth  
 / Not for sale

**Robin Baldwin**

Pont Senni

Pabiau'r meddwl / Mental poppies

£320

Hen fwthyn, Capel Isaf / Old cottage,  
 Lower Chapel

£320



Mabinogi dir  
**Iwan Bala**



Hen fwthyn, Capel Isaf / Old cottage, Lower Chapel  
**Robin Baldwin**

### **Sarah Ball**

Bryn Buga

Portread 1 / Portrait 1 £495

Portread 2 / Portrait 2 £495

Portread 3 / Portrait 3 £495

### **Jo Berry**

Caerdydd

Dideitl 1 / Untitled 1 £1,200

Dideitl 2 / Untitled 2 £1,000

### **Louise Bird**

Caerfyrddin

Iota



Dideitl 1 / Untitled 1  
**Jo Berry**



Portread 2 / Portrait 2  
**Sarah Ball**

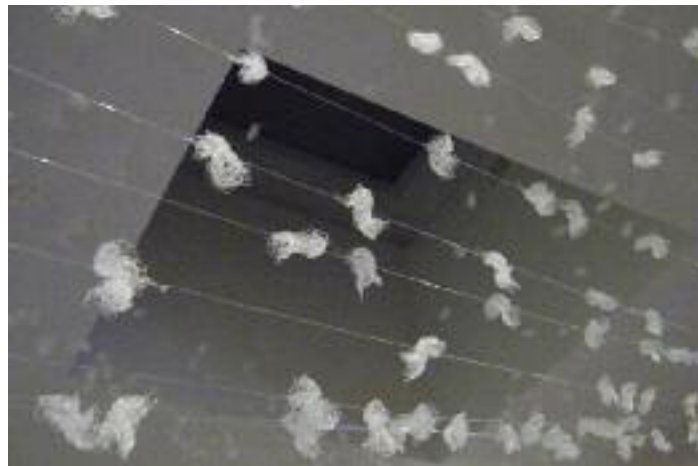
**Elen Bonner**

Tregaron

Wild Wales

'Fe wnaeth yr ymosodiad ddirfawr niwed, i Gymru, er y cwbl, yr wyf yn tybied?'

Brad y Llyfrau Gleision, R.J.Derfel 1854



Iota  
**Louise Bird**

**Philippa Brown**

Caerdydd

Dideitl 1 / Untitled 1 £220

Dideitl 2 / Untitled 2 £220

Dideitl 3 / Untitled 3 £220

**Brendan Stuart Burns**

Caerdydd

Cyfgord / Harmony £8,500

Ymchwydd / Swell £8,500

Llewyrch / Gleam £8,500

**Paul Cabuts**

Pontypridd

Craig Ogwr £750

Llys Nant £750



Brad y Llyfrau Gleision  
Elen Bonner



Ymchwydd / Swell  
Brendan Stuart Burns



Dideitl 2 / Untitled 2  
Philippa Brown





Llys Nant  
Paul Cabuts

### Ruth Carter a Tom Gilhespy

Llanfyllin

Caets stêm / Steam cage

Côr tegell Dyffryn Cain / Cain Valley Kettle choir

Olion / Traces

### Alex Chappell

Llanelly Hill, Y Fenni

Dan y coed, tu hwnt i'r mynydd II / £750

Beneath the trees, beyond the mountain II

Dan y coed, tu hwnt i'r mynydd III / £1,650

Beneath the trees, beyond the mountain III

Dan y coed, tu hwnt i'r mynydd IV / £1,650

Beneath the trees, beyond the mountain IV



Côr tegell Dyffryn Cain / Cain Valley Kettle choir  
Ruth Carter a Tom Gilhespy



Dan y coed, tu hwnt i'r mynydd IV /  
Beneath the trees, beyond the mountain IV

**Alex Chappell**

**Jackie Chettur**

Pontypridd

Dideitl / Untitled £850

Dideitl / Untitled £850

Dideitl / Untitled £950

**Sally Cohen**

Caerdydd

Baner goch / Red flag

**Daniel Crawshaw**

Llanfair Llythynwg

There is No Death £1,600

Lifelessness is Only a Disguise £1,600

Closing Day £1,800

Overlook Hotel, July 4th Ball, 1921 £2,000



Baner goch / Red flag  
**Sally Cohen**



Dideitl / Untitled  
**Jackie Chettur**



Closing Day  
Daniel Crawshaw

**Hannah Davies**

Pendein

Dim ond breuddwydio / Only dreaming £1,800

**Ifor Davies**

Penarth

Tŷ gwrthryfelgar / Rebellious house £2,500



Dim ond breuddwydio / Only dreaming  
Hannah Davies



Tŷ gwrthryfelgar / Rebellious house  
**Ifor Davies**



Dideitl / Untitled  
**Patricia Davies**

**Patricia Davies**

Glyn Ebwy

Dideitl / Untitled

£1,500

Dideitl / Untitled

£1,500



gobaith (Esgeuluso) / hope (Neglect)

**Mike Davies**

**Mike Davies**

Maenorbŷr

gobaith (Esgeuluso) / hope (Neglect)

Pris i'w drafod  
/ Price on  
application

**Nerea Martinez de Lecea**

Treorci

Dideitl / Untitled

Dideitl / Untitled

Dideitl / Untitled

Dideitl / Untitled

Dideitl / Untitled

Dideitl / Untitled



Dideitl / Untitled

**Nerea Martinez de Lecea**

**Natalia Dias**

Caerdydd

Hedyn / Germ

£600

Calonnau serch / Sweet hearts

£180 yr un/ each  
£650 y set / the set

Pan

£650

Ymwybyddiaeth dorfol /  
Collective consciousness

£2,700

**Heather Eastes**

Goginan

Dathliad / Celebration

£480

Eden 1

£480

Eden 2

£480





Calonnau serch / Sweet hearts

**Natalia Dias**

Pen plentyn, dyn-aderyn a tharw /  
Child's head, birdman and bull

£480

Marwolaeth yn Arcadia /  
Mortality in Arcadia

£480

**Rosemary Edwards**

Caerdydd

Tŷ gwyn

Tŷ coch

Teras / Terrace



Marwolaeth yn Arcadia / Mortality in Arcadia

**Heather Eastes****Elinor Evans**

Cricieth

Marwolaeth Gelert / Gelert's death

Ddim ar werth  
/ Not for sale

Golygfa hela gyda Gelert /  
Hunting scene with Gelert

£6,000

Tywysog Llywelyn ar ei geffyl mawr /  
Prince Llywelyn on his mighty steed

£6,000





Teras / Terrace  
**Rosemary Edwards**

**Erica Evans**

Resolfen

Mam

**Geraint Evans**

Croydon

It's Grrreat Fun £3,750

Castle Dracula £3,750

Atig a mynyddoedd / Attic and mountains £10,000

Y byd coll / The lost world £10,000

**Marian Evans**

Llanrhaeadr, Dinbych

Trobwynt 1 / Turning point 1 Ddim ar werth  
 / Not for sale

Trobwynt 2 / Turning point 2 Ddim ar werth  
 / Not for sale

Trobwynt 3 / Turning point 3 Ddim ar werth  
 / Not for sale



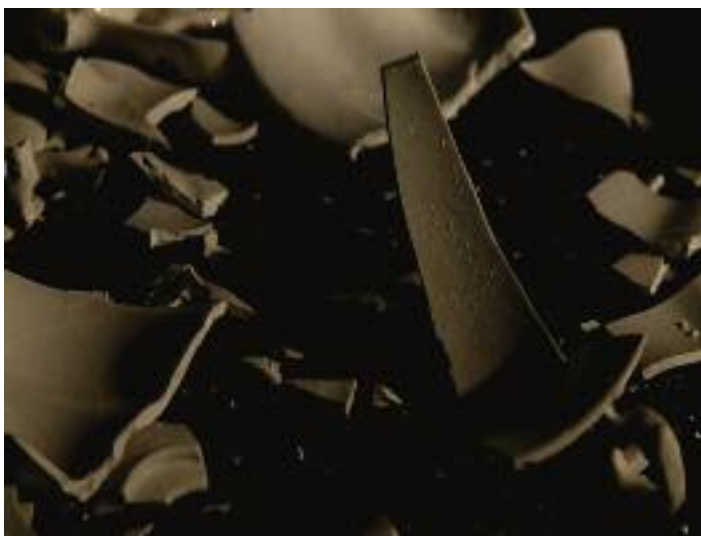
Marwolaeth Gelert / Gelert's death  
**Elinor Evans**



Llinell ar linell / Line upon line  
**Simon Fenoulhet**



Trobwynt 1 / Turning point 1  
**Marian Evans**



Mam  
**Erica Evans**

**Simon Fenoulhet**

Caerdydd

Sêm lachar / Vivid seam

Ddim ar werth  
 / Not for sale

Llinell ar linell / Line upon line

Ddim ar werth  
 / Not for sale

**David Fitzjohn**

Cilgeti

Cowboi (Ymladdwr y jyngl) /

£1,850

Cowboy (Jungle fighter)

Y ceirw'n pasio / The reindeer pass

£3,100



Y byd coll / The lost world  
**Geraint Evans**

**Anne Gibbs**

Caerdydd

Crib a botymau / Comb and buttons £600

Rhuban coch / Red ribbon £600

Llinell ddu / Black line £600

**Tom Gilhespy**

Llanfyllin

Ailgreu'r arwr / Hero under reconstruction



Cowboi (Ymladdwr y jungl) / Cowboy (Jungle fighter)  
**David Fitzjohn**

**Andrew Griffiths**

Cydweli

Mihangel Fendigaid y Faneg / £900  
 Blessed Michael of the Glove



Crib a botymau / Comb and buttons

**Anne Gibbs**

Morwyn y Creigiau / Madonna of the Rocks	£1,000
Dewi Sant Llŵch y Sêr / St David of the Stardust	£2,000

**Ashraf Hanna**

Hwlfordd

Llestr wedi'i gerfio / Carved vessel	£1,400
Llestr wedi'i gerfio / Carved vessel	£1,400
Llestr wedi'i newid / Altered vessel	£1,495
Llestr mawr wedi'i gerfio / Large carved vessel	£2,400

**Robert Harding**

Llantrisant

Llestr (hoelen) / Vessel (nail)	£600
Llestr (nyttiau caled) / Vessel (hard nuts)	£650



Ailgreu'r arwr / Hero under reconstruction

**Tom Gilhespy**

Powlen gydbwysu (triploid) / Balancing bowl (triploid)	£700
Powlen a stand (Manaw) / Bowl and stand (Isle of Man)	£700
Powlen droelli (cusan) / Spinning bowl (kiss)	£750
Powlen gribo (Y Wahanfa Fawr) / Raking bowl (The Great Divide)	£750

**David Hastie**

Llandeilo Ferwallt

Model o oleudy gwag Rhif 2 / Model of an abandoned lighthouse No. 2	
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Morwyn y Creigiau / Madonna of the Rocks  
**Andrew Griffiths**



Llestr wedi'i newid / Altered vessel  
**Ashraf Hanna**



Llestr (hoelen) / Vessel (nail)

**Robert Harding**

**Rozanne Hawksley**

Trefdraeth

Roedd e wastad wedi eisiau bod yn filwr / £3,500

He always wanted to be a soldier

**Nichola Hope**

Caerdydd

Mwnci / Monkey

£400

Dawnswyr / Dancers

£400

Dyluniad silwét / Silhouette drawing



Model o oleudy gwag Rhif 2 /  
Model of an abandoned lighthouse No. 2

**David Hastie**





Roedd e wastad wedi eisiau bod yn filwr /  
He always wanted to be a soldier

**Rozanne Hawksley**

**Robert Alwyn Hughes**

Cheltenham

Atgyfodiad 2009 / Resurrection 2009

Pris i'w drafod  
/ Price on  
application

**Dilys Jackson**

Caerdydd

Tyfiant tri phigyn / Three point growth

£580

Tyfiant deg pigyn / Ten point growth

£580

Tyfiant serenog / Starry growth

£580

Coden hadau / Seed pod

£580



Mwnci / Monkey  
**Nichola Hope**



Atgyfodiad 2009 / Resurrection 2009

**Robert Alwyn Hughes**

Tyfiant tri phigyn / Three point growth

**Dilys Jackson****Maggie James**

Caerdydd

Llwybr / Path £850

Coed a grisiau / Trees and steps £850

Coed a phwll / Trees and pool £850

Llwybr / Path

**Mary Lloyd Jones**

Aberystwyth

Dal dy dir £7,000

**Christine Jones**

Abertawe

Llestr gwyrdd golau / Pale green vessel £1,400

Llestr gwyn / White vessel £1,600

Llestr glas / Blue vessel £1,600

**Paul Jones**

Wrecsam

Wälschen

**Elfyn Lewis**

Caerdydd

Pentre Poeth £730

Carno £980

Allt Salem £1,020

Bryn Awelon £1,250

**Victoria Malcolm**

Llanfihangel-ar-Arth

Albwm wedi'i baentio / A painted album



Coed a grisiau / Trees and steps  
**Maggie James**

**Wendy Mayer**

Bangor

Doliau cadwyn papur - The Welsh version / £3,000

Paper chain dolls – Y fersiwn Gymraeg



Dal dy dir  
**Mary Lloyd Jones**



Llestr glas / Blue vessel  
**Christine Jones**



Wälschen  
Paul Jones

**Richard Monahan**

Abertawe

Cyfansoddiad papur wal mewn glas, £8,000

du a choch /

Wallpaper composition in blue,  
black and red

Cyfansoddiad papur wal mewn £9,000

pinc a llwyd /

Wallpaper composition in pink and grey

**Sara Moorhouse**

Caerdydd

Coch 1 / Red 1 £470

Coch 2 / Red 2 £470

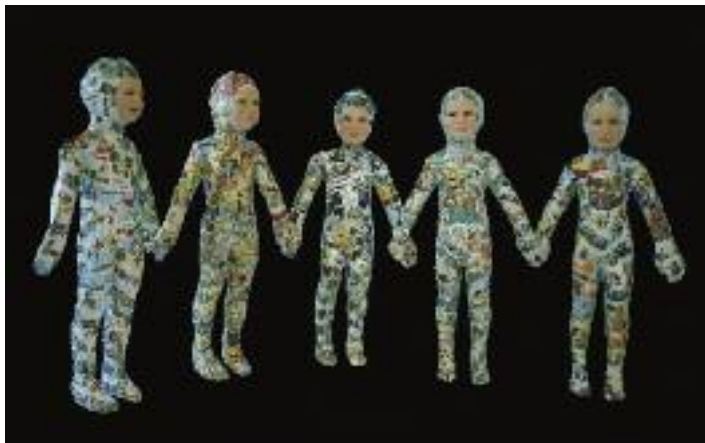


Bryn Awelon  
Elfyn Lewis



Albwm wedi'i baentio / A painted album  
Victoria Malcolm





Doliau cadwyn papur - The Welsh version /  
Paper chain dolls – Y fersiwn Gymraeg

**Wendy Mayer**

Ffurf ansefydlog: Gwyrdd 1 / £490

Unstable Form: Green 1

Ffurf ansefydlog: Gwyrdd 2 / £490

Unstable Form: Green 2

Ffurf ansefydlog: Melyn 1 / £520

Unstable Form: Yellow 1

Ffurf ansefydlog: Melyn 2 / £520

Unstable Form: Yellow 2

**Chris Nurse**

Llanddew, Aberhonddu

Stac teledu papur / Paper TV stack £400

Cathod teledu du a gwyn / £900

Black and white cat TV

tvrama teledu 4 / tvrama tv 4 £950



Cyfansoddiad papur wal mewn pinc a llwyd /  
Wallpaper composition in pink and grey

**Richard Monahan**



Ffurf ansefydlog: Melyn 1 / Unstable Form: Yellow 1  
**Sara Moorhouse**



Stac teledu papur / Paper TV stack  
**Chris Nurse**



Trawst-I / I-beam  
**Angharad Pearce Jones**

**Angharad Pearce Jones**

Rhydaman

Trawst-I / I-beam

£5,000



**Cherry Pickles**

Trefin

Y ffotoneuwyddiadurwr o Haiti,  
Daniel Morel yn didoli ei ddelweddau,  
Port au Prince, Haiti /  
Haitian photojournalist Daniel Morel  
sorting his images, Port au Prince, Haiti

£12,000

**Paul Preston**

Hwlfordd

Rhithfod / Cyberspace

Rhodd dyn / Man's gift

Comed Hale-Bopp ar noson rewlyd /  
Hale-Bopp comet on a frosty night

Comed Hale-Bopp ar noson rewlyd /  
Hale-Bopp comet on a frosty night

Comed Hale-Bopp ar noson rewlyd /  
Hale-Bopp comet on a frosty night

Comed Hale-Bopp ar noson rewlyd /  
Hale-Bopp comet on a frosty night

**Chris Reynolds**

Abertawe

Cilmeri 1

Ddim ar werth /  
Not for sale

Cilmeri 2

Ddim ar werth /  
Not for sale

Cilmeri 3

Ddim ar werth /  
Not for sale



Comed Hale-Bopp ar noson rewlyd /  
Hale-Bopp comet on a frosty night

**Paul Preston****Kathryn Roberts**

Aberhonddu

Ffiolau iâ / Ice vessels

£65 - £120

**Tim Rossiter**

Crug Hywel

Ceridwen a Gwion Bach Rhif 1 /  
Ceridwen and Gwion Bach No. 1



Cilmeri 3  
**Chris Reynolds**



Cadair groen (du) / Skin chair (black)  
**John Rowley**



Ffiolau iâ / Ice vessels  
**Kathryn Roberts**

**John Rowley**

Caerdydd

Cadair groen (cnawd) / Skin chair (flesh) £800

Cadair groen (du) / Skin chair (black) £800

Cadair groen (gwyrdd) / £800

Cadair groen (gwyrdd)

Bord groen / Skin table £800

**Allison Rudd-Mumford**

Peniel, Caerfyrddin

Coeden a deilen / Tree and leaf £750

Breuddwydio am natur / Dreams of nature

**André Stitt**

Caerdydd

Llainstormydd + Estynnwrcroen = £3,335

Sylwedd / Sgaffo / Sbachwr = Llu + /

Stormbreaker + Skinstretcher =

Reality / Snatch / Snatcher = Host +

Haciwr Brimat + Pla Hylifol = £3,335

Bylchu + Mynegai + Pwyth /

Hacker Primate + Fluid Plague =

Breach + Index + Suture



Ceridwen a Gwion Bach Rhif 1 / Ceridwen and Gwion Bach No. 1  
**Tim Rossiter**

**Boris Tietze**

Wreccsam

Castiau hwyliog / Jolly japes £850

Y lladrad / The hold-up £950

Y cytundeb / The contract £1,200

**Stephanie Tuckwell**

Caerdydd

Hofran / Hover £650

Cyfnos / Gloaming £650



Coeden a deilen / Tree and leaf  
**Allison Rudd-Mumford**



Hofran / Hover  
**Stephanie Tuckwell**



Llainstormydd / Stormbreaker  
**André Stitt**

### **James a Tilla Waters**

Llanwrda

Powlenni bach dwfn / Small deep bowls £40 yr un /  
each

Ffiolau blaen oren / Orange-tipped vases £25 - £55

Blend llinell ficer / Beaker line blend £150

### **Herbert Westacott**

Tredegar

Ecsodus blynyddol o drên y glowyr yn £800

Nant-y-bwch /

Colliers' train yearly exodus at Nant-y-bwch



Castiau hwyliog / Jolly japes  
**Boris Tietze**

### **Becca Williams**

Birmingham

Jwg hufen aderyn / Avian cream jug £700

Jwg hufen aderyn / Avian cream jug £730

Jwg dŵr aderyn / Avian water jug £1,460

Dysgl aderyn / Avian dish £900



**Iris Williams**

Glyn Ebwy

Awyr lân / Clean air £350

Awyr ffres / Fresh air £350

Glyn Ebwy Newydd / New Ebbw Vale £350



Ffiolau blaen oren / Orange-tipped vases

**James a Tilla Waters**

Dysgl aderyn / Avian dish

**Becca Williams**Ecsodus blynyddol o drên y glowyr yn Nant-y-bwch /  
Colliers' train yearly exodus at Nant-y-bwch**Herbert Westacott**

Awyr ffres / Fresh air

**Iris Williams**



Y ffotonewyddiadurwr o Haiti, Daniel Morel yn didoli ei ddelweddau, Port au Prince, Haiti / Haitian photojournalist Daniel Morel sorting his images, Port au Prince, Haiti **Cherry Pickles**



# Pensaernïaeth yng Nghymru

## Architecture in Wales

Gwahoddwyd ceisiadau gan benseiri neu grwpiau penseiri i arddangos adeiladau y mae eu dyddiad cwblhau ymarferol yn y cyfnod 2007 a 2010 yn gynwysedig.

**Detholwyr** Bill Davies, Malcolm Parry

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

### **Y Fedal Aur am Bensaernïaeth**

(noddir gan Gomisiwn Dylunio Cymru)

### **Medal Goffa Alwyn Lloyd**

Rhoddir replica golch-arian o'r fedal aur, ar y cyd â Chymdeithas Frenhinol Penseiri yng Nghymru, er cof am y diweddard Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaernïaeth yn niwylant y genedl ac anrhydeddu penseiri sy'n cyrraedd y safonau dylunio uchaf. Rhoddir y wobwr i'r pensaer neu benseiri sydd yn gyfrifol am adeilad neu grŵp o adeiladau, a gwblhawyd yng Nghymru rhwng 2007 a 2010 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

### **Atal y wobwr**

### **Plac Teilyngdod**

Nod y wobwr hon yw sbarduno ceisiadau a chynnig llwyfan i brosiectau llai o safon ac ansawdd dylunio uchel. Gwahoddwyd penseiri i gyflwyno naill ai prosiectau newydd neu brosiectau adnewyddu a oedd yn diwallu'r meini prawf canlynol:

- a. fe'u codwyd yng Nghymru
- b. y cyfrif terfynol ddim uwch na £750,000
- c. cwblhawyd rhwng 2007 a 2010
- ch. yn cyfoethogi'r amgylchedd

**Hyde + Hyde** Abertawe

**Pennard House** Bro Gŵyrr

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2007 to 2010 inclusive.

**Selectors** Bill Davies, Malcolm Parry

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

### **The Gold Medal in Architecture**

(sponsored by the Design Commission for Wales)

### **Alwyn Lloyd Memorial Medal**

The silver-gilt replica of the gold medal is given, in conjunction with the Royal Society of Architects in Wales, in memory of the late Dr T Alwyn Lloyd. The aim of this award is to draw attention to the importance of architecture in the nation's culture and to honour architects achieving the highest design standards. The award is given to the architect or architects responsible for the building or group of buildings, completed between 2007 and 2010 and recommended to the Eisteddfod as being of greatest merit.

### **Award withheld**

### **Plaque of Merit**

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

- a. constructed in Wales
- b. final account did not exceed £750,000
- c. completed between 2007 and 2010
- d. enhances the environment

**Hyde + Hyde** Swansea

**Pennard House** Gower

# Pensaernïaeth yng Nghymru

## Architecture in Wales

**Ash Sakula Architects** Llundain  
Ailddyluniad Chapter, Caerdydd

**BDP Ltd** Manceinion  
Llyfrgell Ganolog Caerdydd

**Buttress Fuller Allsop Williams** Manceinion  
Y Pafiliwn, Ysgol Trefynwy

**Clash Associates** Llundain  
Gwesty Sleeperz, Caerdydd

**Dobson : Owen Penseiri** Pwllheli  
Canolfan Cywain, Y Bala

**Heatherwick Studio** Llundain  
Unedau Creadigol, Canolfan y Celfyddydau, Aberystwyth

**Holder Mathias Penseiri** Caerdydd  
Canolfan Adnoddau Gofal Sylfaenol, Port Talbot

**Hyde + Hyde** Abertawe  
Idle Rocks, Abertawe

**James Jenkins Thomas** Aberystwyth  
Ystafell Ddarllen y Gogledd, Llyfrgell Genedlaethol Cymru, Aberystwyth

**Nightingale Associates** Caerdydd  
Ysbyty Cwm Rhondda, Llwyn-y-pia, Y Rhondda

**ORMS** Llundain  
Skypad – Uned Ymddiriedolaeth Canser yr Ardegau  
Ysbyty'r Brifysgol, Caerdydd

**Penseiri David Harvey** Llanandras  
Hall House, Rhyd-y-carw, Trefeglwys

**Ash Sakula Architects** London  
Chapter redevelopment, Cardiff

**BDP Ltd** Manchester  
Cardiff Central Library

**Buttress Fuller Allsop Williams** Manchester  
The Pavilion, Monmouth School

**Clash Associates** London  
Sleeperz Hotel, Cardiff

**Dobson : Owen Architects** Pwllheli  
Canolfan Cywain, Bala

**Heatherwick Studio** London  
Creative Units, Aberystwyth Arts Centre, Aberystwyth

**Holder Mathias Architects** Cardiff  
Primary Care Resource Centre, Port Talbot

**Hyde + Hyde** Swansea  
Idle Rocks, Swansea

**James Jenkins Thomas** Aberystwyth  
North Reading Room, National Library of Wales, Aberystwyth

**Nightingale Associates** Cardiff  
Ysbyty Cwm Rhondda, Llwyn-y-pia, Y Rhondda

**ORMS** London  
Skypad – Teenage Cancer Trust Unit, University Hospital, Cardiff

**David Harvey Architects** Presteigne  
The Hall House, Rhyd-y-carw Barns, Trefeglwys



Aiddyluniad Chapter, Caerdydd / Chapter redevelopment, Cardiff



Llyfrgell Ganolog Caerdydd / Cardiff Central Library



Y Pafiliwn, Ysgol Trefynwy / The Pavilion, Monmouth School



Gwesty Sleeperz, Caerdydd / Sleeperz Hotel, Cardiff



Canolfan Cywain, Y Bala



Unedau Creadigol, Canolfan y Celfyddydau, Aberystwyth /  
Creative Units, Aberystwyth Arts Centre



Canolfan Adnoddau Gofal Sylfaenol, Port Talbot /  
Primary Care Resource Centre



Idle Rocks, Abertawe / Idle Rocks, Swansea





Ystafell Ddarllen y Gogledd, Llyfrgell Genedlaethol Cymru, Aberystwyth /  
North Reading Room, National Library of Wales, Aberystwyth



Ysbyty Cwm Rhondda, Llwyn-y-pia



Skypad, Ysbyty'r Brifysgol, Caerdydd /  
Skypad, University Hospital, Cardiff



Hall House, Rhyd-y-carw, Trefeglwys



# Datganiad y Detholwyr Pensaernïaeth

## Architecture Selectors' Statement

Honnodd W.J. Gruffydd ym 1926 na fu gennym ddim pensaernïaeth, bron dim paentiadau, ychydig iawn o gerddoriaeth tan y cyfnod diweddarach ac y bu diwylliant Cymru ar hyd yr amser yn ddiwylliant llenyddol a'i fod yn dibynnu ar yr iaith Gymraeg a'r defnydd a wneir ohoni.

Fel bardd ac Athro y Gymraeg byddai disgwyl iddo fod yn gefnogol i draddodiadau llenyddol Cymru, ond gellir dadlau, er gwaethaf rhai eithriadau nodedig, bod ei sylwadau am ddiffyg pensaernïaeth yng Nghymru yn ddilys am y rhan fwyaf o'r ganrif ddiwethaf. Felly, tybed faint o syndod a fyddai iddo weld, fel y gwnaethom ni'r detholwyr, nifer ac ansawdd cynigion eleni ar gyfer Y Fedal Aur am Bensaernïaeth yr Eisteddfod Genedlaethol.

Derbyniwyd 45 cais, sy'n uwch nag erioed o'r blaen. Roedd nifer fawr ohonynt o ardaloedd trefol ond cafwyd hefyd geisiadau o leoliadau gwledig a chymunedau bach ledled Cymru. Yn y gorffennol, cyfyngwyd unrhyw bensaernïaeth o ansawdd yng Nghymru yn bennaf i adeiladau cyhoeddus mawr a gynlluniwyd gan gwmnïau o Loegr. Cyn gyrfa Syr Percy Thomas, ni fu gan bensaer o Gymro ran mewn dylunio adeiladau modern o fri yng Nghymru. Roedd yn arwydd calonogol bod pensaernïaeth fodern o ansawdd o'r diwedd yn blodeuo yma a bod hanner y ceisiadau eleni gan gwmnïau Cymreig. Roedd hefyd yn galonogol i weld yr amrediad o bensaernïaeth dda ar draws amrywiaeth o fathau o adeiladau. Efallai mai'r rheswm dros y gwelliant hwn yw disgwyliadau ac ymrwymiad i ddylunio da gan gleientiaid a defnyddwyr adeiladau newydd a rhai sy'n bodoli.

Mae'r rhan fwyaf o'r gwaith a wneir gan gwmnïau pensaernïol yn ymwneud ag adeiladau sy'n bodoli'n

barod. Weithiau mae'r adeiladau hyn yn rhai 'rhestredig', fel rhai o bwysigrwydd pensaernïol neu hanesyddol. Roedd dau o geisiadau eleni yn enghreifftiau o'r rhain. Mae James Jenkins Thomas wedi diweddarau rhan fewnol Ystafell Ddarllen y Gogledd yn y Llyfrgell Genedlaethol, Aberystwyth, lle mae manylwaith modern cynnil ar ffryntiau balconi, llwybrau cerdded, cownter derbynfâ, silffoedd a dodrefn wedi adfer ansawdd pensaernïol i'r rhan fewnol sydd o fri teilwng. Yn Hall House, Rhyd-y-carw, Trefeglwys, Powys, mae'r pensaer lleol David Harvey wedi adfer ffermdy ffrâm nenfforch o'r unfed ganrif ar bymtheg â thynnerwch. Mae estyniad bach llawn cydymdeimlad ac addasiadau cynaliadwy teilwng drwyddo'i gyd wedi creu dyfodol sicr i adeilad hanesyddol fel cartref deniadol.

Efallai bod adeiladau domestig eraill a gynigwyd yn llai nodedig yn hanesyddol, ond mae'r sgiliau dylunio a ddefnyddiwyd wrth eu diweddarau yr un mor drwyadl a llwyddiannus. Roedd hi'n bleser cael ein cyflwyno i waith y penseiri Hyde + Hyde, nad oeddem yn gwybod amdanynt yn flaenorol. Maent wedi datblygu eu hymagwedd fodern arbennig eu hunain at bensaernïaeth ddomestig, yn bennaf mewn adnewyddiadau ac estyniadau i dai yn ardal Abertawe. Roedd 'Idle Rocks', adeilad clasurol modern o'r 1960au, wedi dirywio ond mewn lleoliad dramatig ar y llethr uwchben Bae Langland. Mae'r penseiri wedi darparu to newydd twyllodrus o syml sy'n gorestin dros falconi ehangach ac yn lapio o amgylch y drychiad ochr. Mae ffenestri newydd a sgriniau gwyrdr llithro â manylder gofalus, sy'n nodweddiadol o'r penseiri, wedi cynorthwyo i greu tŷ traeth trawiadol iawn. Gyda Pennard House, cafodd Hyde + Hyde y cyfle i adeiladau tŷ cyfan newydd mewn lleoliad sensitif ym Mro Gŵyr.

Yma, gan weithio gyda chyfarwyddyd awdurdod cynllunio llawn cydymdeimlad ac o fewn y cyd-destun lleol, maent hwy a'u cleientiaid cwbl ymroddgar wedi cynhyrchu tŷ cwrt sy'n ddigyfaddawd o fodern. Gyda'i fanylder gwych mae'n cynnwys pob un o elfennau arddull bersonol y penseiri; cyfansoddiad esthetig gosgeiddig, manylwaith cynnil cryno, integreiddiad gofalus gofod mewnol ac allanol ac ymateb sensitif i olau dydd a deunyddiau o ansawdd.

Mewn lleoliad gwledig hardd ar ymyl Afon Gwy mae'r penseiri Buttress Fuller Allsop Williams wedi codi Pafiliwn Chwaraeon newydd ar gyfer Ysgol Trefynwy. Mae'r adeilad hyperbolig parabolig â tho wedi ei gynllunio i gydnabod y materion ymarferol cysylltiedig â'i leoliad ar orlifdir. Mae'n ymarferol, ond hefyd mae'n eang ac wedi'i gyflunio'n osgeiddig ac yn llawn manylwaith. Mae Caerdydd wedi mynd i'r afael â datblygiad masnachol newydd mawr yng nghanol y ddinas. Fel rhan o hyn mae Llyfrgell Ganolog newydd gan y penseiri BDP yn cynorthwyo i greu ffocws newydd ar gyfer bywyd trefol yn y ddinas. Mae ei lawr gwaelod yn cyfuno dibenion masnachol newydd drwy ymgorffori tai bwyta, cysylltiadau gwasanaethau trafndiaeth a dinas gyda dim ond rhan fechan wedi'i neilltuo ar gyfer y swyddogaethau llyfrgell, megis derbynfa, benthycy dewis cyflym a phori cyfrifiadurol. O ganlyniad, daw diwylliant yn rhan o'r profiad siopa. Drwy atriwm mewnol a oleuir yn naturiol gyda'i risiau symudol a'i bontydd ceir hyd i'r cyfleusterau llyfrgell mwy traddodiadol mewn cyfres o ofodau llawn ysgogiad ar gyfer pori neu astudio dwys gyda golygfâ eang o fywyd dinas. Mewn mannau eraill yn y ddinas mae canolfan gelfyddydau hynod lwyddiannus Chapter wedi



**Pennard House** Bro Gŵyr / Gower

gweld cam cyntaf ailddatblygiad mawr gan y penseiri Ash Sakula. Mae'r ardaloedd cyhoeddus sydd wedi'u hailgynllunio, eu ehangu a'u gwella, a'r wyneb allanol sydd wedi'i ailwampio'n helaeth ac sy'n adlewyrchu gwaith y ganolfan, wedi trawsffurfio'r adeilad ysgol Edwardaidd diflas sydd wedi bod yn gartref i'r ganolfan am y 40 mlynedd diwethaf.

Gwnaed argraff dda arnom gan y nifer o geisiadau adeiladau iechyd. Yn Ysbyty Cwm Rhondda, Llwyn-y-pia, mae Nightingale Associates wedi codi ysbyty cymunedol 108 gwely newydd, sydd, er yn ymateb i gyd-destun ei leoliad yn y cwm, yn llyfn, modern a chyfoes o ran arddull ac estheteg. Gyda Chanolfan Adnoddau Gofal Sylfaenol Port Talbot, mae'r penseiri Holder Mathias wedi cwblhau un o'r cynlluniau cyntaf o dan gyfarwyddiadau Llywodraeth Cynulliad Cymru i ddatblygu strategaeth ystâd gofal sylfaenol integredig. Yn yn yr adeilad mae



**Pennard House** Bro Gŵyr / Gower

strwythurau crwm trawiadol yr adeilad, sy'n gartref i'r cyfleusterau iechyd, yn eistedd o bobtu 'stryd' liwgar o olau dydd sy'n hwyluso awyrgylch hamddenol a chroesawgar ar gyfer defnyddwyr.

Ar safle llawn Ysbyty'r Brifysgol, Caerdydd, mae'r penseiri ORMS wedi adeiladu Skypad: Uned Ymddiriedolaeth Canser yr Ardegau fel canolfan gofal i bobl ifainc sydd â chanser. Y canlyniad yw adeilad deniadol golau sy'n ceisio bod yn debycach i westy bwfig na chyfleuster iechyd. Mae'n llwyddo fel enghraifft wych o sut y gail pensaerniaeth helpu'r broses wella drwy gynhyrchu amgylchedd soffistigedig a hamddenol. Yng nghanol Caerdydd ceir enghraifft o'r math o westy y mae Skypad yn ymdebygu iddo. Sleeperz gan Clash Associates yw'r cyntaf mewn cadwyn o westai pris rhesymol a gynllunnir ar gyfer safleoedd tir llwyd amlwg, ond lletchwith, yn agos at orsafoedd rheilffordd dinasoedd mawr. Wedi'i gynllunio â dychymyg, ar batrwm syml gyda'i uchder llawn, a'i ffenest drwynbwl, y canlyniad yw adeilad nodedig. Yn hynod a

chynnil mae'n gwella ac yn ychwanegu urddas i natur lled anniben Sgwâr yr Orsaf lle mae wedi'i leoli.

Ar gyfer nifer o geisiadau, daeth y dirwedd bron yn bwysicach na'r bensaerniaeth ei hun. Fodd bynnag, llwyddodd y penseiri Dobson : Owen a'r cydweithwyr yng nghanolfan Cywain yn Y Bala i gael y cydbwysedd yn gywir. Yma mae ysgubor a sied wair adfeiliedig wedi rhoi sail i osodiad cylchol, geometrig i adeiladau newydd a rhai a ailwampwyd, cerfluniaeth a thirweddau i ddarparu canolfan bywyd gwledig sy'n cyfleu synnwyr lle llawn dirgelwch ac ysgogol. Mae Canolfan y Celfyddydau ym Mhrifysgol Aberystwyth yn parhau i gomisiynu cwmnïau pensaernïol cyffrous i gynllunio ei hadeiladau newydd. Mae Unedau Creadigol Heatherwick Studio, sydd wedi ennill gwobr gyda'i haenau rhyfeddol o ddur di-staen cywasgedig, nid yn unig yn gweithio fel cyfres o stiwdios artist llawn golau pwrpasol ond hefyd yn gyda'u grwpio ar eu safle tir glas maent yn ymddangos i bob pwrpas fel aneddiad adlewyrchol, symudliw ar gyfer goresgynwyr cyfeillgar o blaned arall.

Cawsom ein hysbrydoli a'n calonogi gan wir ansawdd y cynlluniau a ddangosir yn y ceisiadau a dderbyniwyd gennym ar gyfer Y Fedal Aur am Bensaerniaeth a'r Plac Teilyngdod eleni, yn arbennig y rhai hynny yr ydym wedi'u hamlygu ar gyfer sylw neilltuol. Fodd bynnag, daethom i'r penderfyniad nad oedd un cais, o blith safon uchel cyffredinol y cyfranogwyr, yn ddigon rhagorol i deilyngu gwobr Y Fedal Aur ei hun. Serch hynny, rydym yn ystyried bod gwaith penseiri Hyde + Hyde yn Pennard House, Bro Gŵyr, yn llawn deilwng o'r Plac Teilyngdod.

**Bill Davies • Malcolm Parry**

# Datganiad y Detholwyr Pensaernïaeth

## Architecture Selectors' Statement

"We have had no architecture, hardly any painting, and very little music until quite recently; the culture of Wales has always been a literary culture and it depends on the Welsh language and the use that is made of it."

Those were the words of W.J. Gruffydd in 1926. As a poet and a Professor of Welsh he could be expected to be partial to the literary traditions of Wales, but it is arguable that, despite a few notable exceptions, his comments about the absence of architecture in Wales did indeed apply for the majority of the last century. So how surprised he would have been to have seen, as we selectors did, the quantity and quality of this year's entries for the National Eisteddfod Gold Medal for Architecture.

A record 45 entries were received, a large number of which were from the urban areas of the country but there were also entries from rural locations and small communities throughout Wales. In the past any quality architecture in Wales was mainly confined to major public buildings and designed by English practices. Prior to Sir Percy Thomas' career, no Welsh architect had been involved in designing prestige modern buildings in Wales. It was an encouraging sign that quality modern architecture is at last flourishing here and that half this year's entries were from Welsh practices. It was also heartening to see the spread of good architecture over a variety of building types. Perhaps the reason for this improvement is something to do with the expectation of, and the commitment to, good design by both the clients and users of new and existing buildings.

The majority of work undertaken by architectural practices is to do with existing buildings. Sometimes these buildings are 'listed', as of architectural or historical importance.



**Pennard House** Bro Gŵyr / Gower

Two of this year's entries were examples of these. James Jenkins Thomas have updated the interior of the North Reading Room of the National Library, Aberystwyth, where restrained modern detailing of balcony fronts, walkways, reception counter, shelving and furniture has restored architectural quality to this deservedly highly regarded interior. At Hall House, Rhyd-y-carw Barns, Trefeglwys, Powys, local architect David Harvey has lovingly restored a 16th century, cruck-framed farmhouse. A small sympathetic extension and exemplary sustainable adaptations throughout have created an assured future for an historic building an an attractive home.

Other domestic buildings entered may have been less distinguished historically, but the design skills employed in their updating was equally thorough and successful. It was a pleasure to be introduced to the work of the architects Hyde + Hyde, who were previously unknown to us. They have developed their own distinctive modern approach to domestic architecture mainly in renovations and

extensions to houses in the Swansea area. 'Idle Rocks', a classic 1960's modern building was rundown but in a dramatic location on a steep site overlooking Langland Bay. The architects have provided a deceptively simple new roof which cantilevers over a more spacious balcony and wraps around the side elevation. New windows and the architects' typical carefully detailed sliding glass screens have helped to create a stunning beach house. With Pennard House, Hyde + Hyde have had the opportunity to build a completely new house in a sensitive setting on the Gower Peninsula. Here working with the guidance of a sympathetic planning authority and within the local context, they and their totally involved clients have produced an uncompromisingly modern, courtyard house. Beautifully detailed it contains all the elements of the architects' personal style; elegant aesthetic composition, spare subtle detail, careful integration of interior and exterior space and sensitive response to daylight and quality materials.

In a beautiful rural location alongside the River Wye, architects Buttress Fuller Allsop Williams have built a new Sports Pavilion for Monmouth School. The classic hyperbolic parabolic roofed structure is planned to acknowledge the practicalities associated with its flood plain setting. It is functional yet spacious, elegantly proportioned and scrupulously detailed. Cardiff has undertaken a major new commercial development in the city centre. As part of this a new Central Library by architects BDP helps create a new focus for urban life in the city. Its ground floor integrates with the new commercial functions by incorporating restaurants, transport and city service links with only a small part set aside for library functions of reception, quick-



**Pennard House** Bro Gŵyr / Gower

pick borrowing and computer browsing. As a result culture becomes an integral part of the shopping experience. Through a day lit atrium interior with its escalators and bridges the more traditional library facilities are found in a series of stimulating spaces for browsing or intensive study with bird's eye views of city life. Elsewhere in the city the highly successful Chapter Arts Centre has undergone the first phase of a major redevelopment by the architects Ash



Sakula. Replanned, enlarged and improved public areas and an extensive facelift which reflects the work of the centre has transformed the dour Edwardian school building which has housed the centre for the past 40 years.

We were impressed with the number of health building entries. At Ysbyty Cwm Rhondda, Llwyn-y-pia, Nightingale Associates have built a new 108 bed community hospital which, while responding to the context of its valley setting, is nonetheless sleek, modern and contemporary in style and aesthetic. With Port Talbot's Primary Care Resource Centre, architects Holder Mathias have completed one of the first schemes under the Welsh Assembly Government directions to develop an integrated primary care estate strategy. In the building striking curved structures, which house the health facilities, flank a colourful, daylight filled 'street' which facilitates a relaxed welcoming atmosphere for users.

On a challenging site at the Unversity Hospital, Cardiff, architects ORMS have built Skypad: Teenage Cancer Trust Unit as a centre for care of young people with cancer. The result is a bright attractive building, which attempts to resemble a boutique hotel rather than a health facility. It succeeds as wonderful example of how architecture can help the healing process by producing a relaxed sophisticated environment. In the centre of Cardiff is an example of the kind of hotel that Skypad has likened itself to. Sleeperz by Clash Associates is the first in a chain of budget hotels planned for prominent, but awkward, brownfield sites near major city railway stations. Imaginatively planned, simply shaped with its full height, bull nosed window, the result is a striking building.

Distinctive and restrained, it enhances and adds dignity to the somewhat ramshackle nature of Station Square in which it is sited.

For a number of entries, landscape became almost more important than the architecture itself. The architects Dobson : Owen and their collaborators at Canolfan Cywain in Bala, however struck the right balance. Here an existing ruined barn and hayshed have formed the genesis for a circular, geometric layout of new and refurbished buildings, sculpture and landscaping to provide a rural life centre which conveys an intriguing and stimulating sense of place. The Arts Centre at Aberystwyth University continues to commission exciting architectural practices to design their new buildings. Heatherwick Studio's competition winning Creative Units with their extraordinary skins of crumpled stainless steel, not only act as a series of functional daylight filled artists studios, but, in their grouping on their green site, appear, it seems, as a shimmering, reflective settlement for friendly invaders from another planet.

We were encouraged and heartened by the real quality of design shown in the entries that we received for The Gold Medal for Architecture and Plaque of Merit this year, in particular those that we have highlighted for special mention. However, we felt that within the overall high standard of the participants that there was no one entry that was sufficiently outstanding to merit the award of the Gold Medal itself. Nonetheless we considered that the work of architects Hyde + Hyde at Pennard House, Gower was fully deserving of the award of the Plaque of Merit.

**Bill Davies • Malcolm Parry**

# Ysgoloriaeth Artist Ifanc

## Young Artist Scholarship

Sefydlwyd yr ysgoloriaeth hon er mwyn hybu celf a chrefft yng Nghymru. Dyfernir yr ysgoloriaeth i'r ymgeisydd mwyaf addawol er mwyn ei alluogi i ddilyn cwrs mewn ysgol neu goleg celf a dylunio cydnabyddedig neu fynychu dosbarthiadau meistr. Mae'r ysgoloriaeth yn agored i'r sawl dan 25 oed.

Yn ogystal, cynigir gofod i enillydd yr ysgoloriaeth yn Y Lle Celf yn Eisteddfod Genedlaethol Cymru, Wrecsam a'r Fro 2011

### **Ysgoloriaeth:**

£1,500 (Des Hillman, Arweinydd Cyngor Bwrdeistref Sirol Blaenau Gwent)

### **Detholwyr:**

Chris Coppock, Pamela Rawnsley, John Selway

Dyfarnwyd yr Ysgoloriaeth Artist Ifanc i Angela Speight

### **Angela Speight**

Caerdydd

Drifft

Hadau blodau

Coeden 1

Coeden 2

Gwreiddiau

Dyfernir Ysgoloriaeth Artist Ifanc i'r ymgeisydd mwyaf addawol gyda'r bwriad o gynorthwyo ei addysg ef neu hi ymhellach, boed o fewn cwrs celf a dylunio cydnabyddedig neu mewn cyfres o ddosbarthiadau meistr.

Edrychodd y panel dethol ar bob un o'r ceisiadau, a amrywiai'n fawr, ac roeddent ar y cyfan o safon uchel. Roedd eu gwaith yn archwilio llawer o ddisgyblaethau a chyfryngau, yn cynnwys darluniadau, tecstilau a wehyddwyd, paentiadau a cerameg. Roedd darllen cynigion yr ymgeiswyr ynghylch eu dyfodol yn ffactor bwysig yn ein gwaith penderfynu, ac yn anffodus roedd rhai wedi anwybyddu gofynion y cynllun ac felly'n dileu eu hunain ar unwaith.

Eleni caiff yr Ysgoloriaeth Artist Ifanc ei dyfarnu i Angela Speight. Mae ei chasgliad o weithiau bychain a chain mewn porslen yn dangos ei sgil mewn modelu'n fanwl iawn yr eiliadau olynol diflannol hynny, fel pan fydd hadau'n gwasgaru ar y gwynt a phopeth yn newid. Mae ei llyfrau brasluniau yn llawn o fraslunio seiliedig ar arsylwi agos sy'n hyfrydwch ynddynt eu hunain, sydd hefyd yn llywio ei gwaith tri dimensiwn. Gwelsom bob un ohonom gyfeiriad a chydlynad cryf y gwaith a gyflwynodd.

Ar ôl graddio eleni o Athrofa Prifysgol Cymru Caerdydd, bydd Angela yn dechrau ar gyfnod preswyl yn Stiwdios Clai Fireworks, Caerdydd, cyn astudio am MA mewn gemwaith y flwyddyn nesaf.

**Pamela Rawnsley**



Hadau blodau / Flower seeds  
**Angela Speight**



Drift / Drift  
**Angela Speight**

# Ysgoloriaeth Artist Ifanc

## 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, Wrexham and District 2011.

### Scholarship:

£1,500 (Des Hillman, Leader of Blaenau Gwent County Borough Council)

### Selectors:

Chris Coppock, Pamela Rawnsley, John Selway

The Young Artist Scholarship is awarded to Angela Speight

### Angela Speight

Cardiff

Drift

Flower seeds

Tree 1

Tree 2

Roots

The Young Artist Scholarship is awarded to the most promising entrant with a view to help further his or her education whether within a recognised art and design course, or a series of masterclasses.

The selection panel looked at all the entries, which varied enormously, and were generally of a high standard. Their work explored many disciplines and media, including illustration, woven textiles, painting, and ceramics. Reading the applicants proposals concerning their future ambitions played a decisive factor in our decision making, and sadly we discovered that a few had ignored the scheme's requirements, thus promptly eliminating themselves.

This year the Young Artist Scholarship will be awarded to Angela Speight. Her collection of small and delicate works in porcelain demonstrate her skill in modelling in very fine detail those fleeting consecutive moments, as when seeds disperse on the wind and all changes. Her sketchbooks are full of closely observed drawings which are a delight in themselves, as well as informing her three-dimensional work. We all recognised the strong direction and coherence of the work she submitted.

Having graduated this year from UWIC, Angela will be undertaking a residency at Fireworks Clay Studios in Cardiff, before studying for an MA in Jewellery next year.

### Pamela Rawnsley

# Ysgoloriaeth Bensaerniaeth

## Architecture Scholarship

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

**Ysgoloriaeth:** £1,500

**Detholwyr:** Jonathan Adams, Howard Bowcott

Dyfernir yr Ysgoloriaeth Bensaerniaeth i:

**Alice Brownfield** Caerdydd

Denodd yr ysgoloriaeth geisiadau o bob rhan o wledydd Prydain, yn cynnwys portffolios o ysgolion pensaerniaeth Prifysgolion Nottingham, Manceinion ac Oxford Brooks. Mae enw da Ysgol Bensaerniaeth Cymru wedi codi i uchelfannau newydd ers penodiad yr Athro Phil Jones fel Pennaeth yr Ysgol, a chaiff nawr ei chydnabod - gan y Times Higher Education Supplement, ymhlith eraill - fel un o'r goreuon ym Mhrydain. Daeth tua hanner y ceisiadau am yr ysgoloriaeth a dderbyniwyd eleni gan fyfyrwyr Ysgol Bensaerniaeth Cymru, ac, fel y byddai rhywun yn ei ddisgwyl, ganddynt hwy y cawsom y gwaith mwyaf rhagorol a welsom.

Mae'n amlwg o ehangder y gwaith o Ysgol Bensaerniaeth Cymru bod deunyddiau naturiol, gweadau cymhleth a sensitifrwydd i'r naratifau gwreiddiedig sy'n rhan o'r safle a ddewiswyd i gyd wedi dod yn ddi-ddordeb mawr i'r staff a'r myfyrwyr. Mae'r rhain yn flaenoriaethau iach, ac mae iddynt berthnasedd arbennig i Gymru, gan mai hwy yw elfennau sylfaenol unrhyw idiom ranbarthol nodedig. Mae'n ymddangos, heb ddweud hynny mor agored, bod cymuned Ysgol Bensaerniaeth Cymru yn gweithio'n ddiwyd a chynhyrchiol ar y cwestiwn o sut y gall pensaerniaeth Gymreig gyfoes nodedig edrych, a gwneud hynny'n fwy effeithiol fyth drwy gynnal persbectif rhyngwladol cryf.

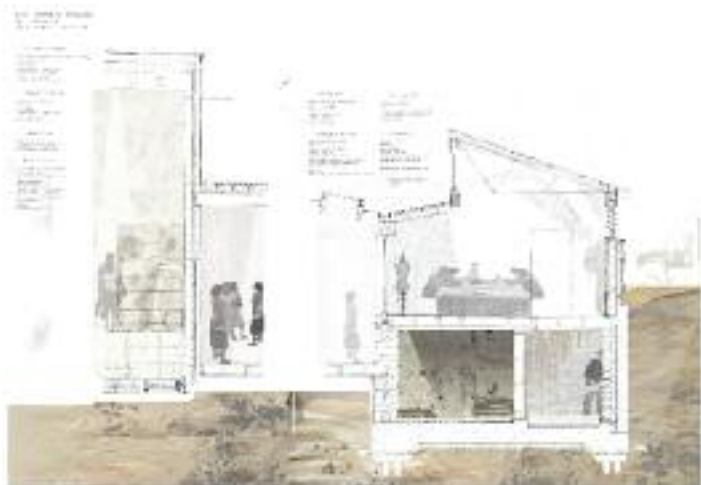


Ton-y-pandy **Alice Brownfield**

Dangosodd gwaith Tomos Owen ddealltwriaeth o werth cyfoeth cyffredin cymdogaethau trefol aeddfed. Gall y brithedd o liw a gwead sydd fel arfer yn esblygu'n naturiol dros genedlaethau yn wir gael ei greu, o'r dechrau un, mewn adeilad newydd, a gall roi amgylchedd mwy gwâr a chyfforddus i'w breswylwyr. Dangosodd Joanne Edmonds ac Angharad Palmer sgiliau arlunio trawiadol a diddordeb dwfn mewn cydosodiadau technegol gymhleth sydd nawr angen ei gyfatebu â chanolbwyntio ar fodelu gofod. Cyflwynodd Cerianne Thorneycroft draethawd a oedd yn archwilio mewn manylder syfrdanol ddichonoldeb sefydlu fferm algae i greu biodanwydd ar safle ar arfordir dwyreiniol Lloegr. Roedd gwaith graffig darluniadol hyfryd a manylder technegol obsesiynol yn mynd gryn dipyn o'r ffordd i wneud yn iawn am brinder anffodus y cynnwys pensaerniol. Roedd y detholwyr yn amau ai ffermio algae fyddai gwir alwedigaeth Cerianne...

Cafwyd y cyflwyniad buddugol gan Alice Brownfield, sydd newydd gwblhau ei gradd gyntaf yn Ysgol Bensaerniaeth Cymru, y cyntaf o dri cham tuag at gymhwyster proffesiynol. Gwna hyn hi'n yn ymgeisydd gweddol ifanc -



Ton-y-pandy **Alice Brownfield**

pwynt gwerth ei nodi, yn yr achos hwn, o ystyried aeddfedrwydd syfrdanol ei gwaith. Roedd ei chyflwyniad ar gyfer yr Ysgoloriaeth yn gryno - un o'r lleiaf a dweud y gwir - ond wedi ei osod at ei gilydd yn ofalus i amlygu ei diddordeb gwirioneddol ac i ddangos hyfedredd ei thechneg dylunio. Mae cynllun tai ar gyfer safle yn Birmingham yn dangos cydbwysedd perffaith o ddarbodusrwydd ac amrywiad. Caiff gofodau rhwng adeiladau eu dylunio â'r un gofal a chynildeb â'r tai eu hunain. Mae'r trawslun manwl yn dangos sensitifrwydd i raddau o breifatrwydd, gyda gwerthyd wedi eu gosod ar falconiau yn hidlo golygfeydd a golau, ac yn rhoi ffrwythau a blodau. Mae golwg ar y wedd fewnol chiaroscuro yn dweud wrthym fod y pensaer yn deall beth y mae pobl go iawn angen gan eu cartrefi - nid 'peiriant ar gyfer byw ynddo' o gwbl, ond lle y gall pobl, a'u teuluoedd, fod eu hunain yn unigryw ac yn ddiogel. Mae adeilad celfyddydau perfformio ar gyfer safle yn Nhon-y-pandy

wedi ei gynllunio i annog y gymuned i fynegi ei hun drwy ddysgu sgiliau crefft newydd a'u cymhwyso i greu cynyrchiadau theatrig. Mae haenu sgiliau creadigol cymhwysol fel petai'n crynhoi ymagwedd y pensaer i'w gwaith ei hun. Mae ei gwaith arlunio yn gain, yn delynegol ac yn hyfryd o gyfareddol, ac mae ei defnydd o dechnegau crefft - yn arbennig ei thecstilau wedi eu gwehyddu a'u brodweithio - yn dangos awydd pob pensaer greddfol i ddisgrifio a datblygu ei syniadau drwy ystod eang o gyfryngau, er mwyn bod yn fwy agos at brofiad pensaerniaeth ei hun.

Bydd Alice Brownfield yn defnyddio'r ysgoloriaeth i deithio naill ai i ogledd ddwyrain India, neu i arfordir dwyreiniol De America er mwyn "dysgu am y ffordd o fyw a gwerth cymdeithasol a diwylliannol pensaerniaeth yn y rhan honno o'r byd".

**Jonathan Adams • Howard Bowcott**

Zurich **Alice Brownfield**

# Ysgoloriaeth Bensaerniaeth

## Architecture Scholarship

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

**Scholarship:** £1,500

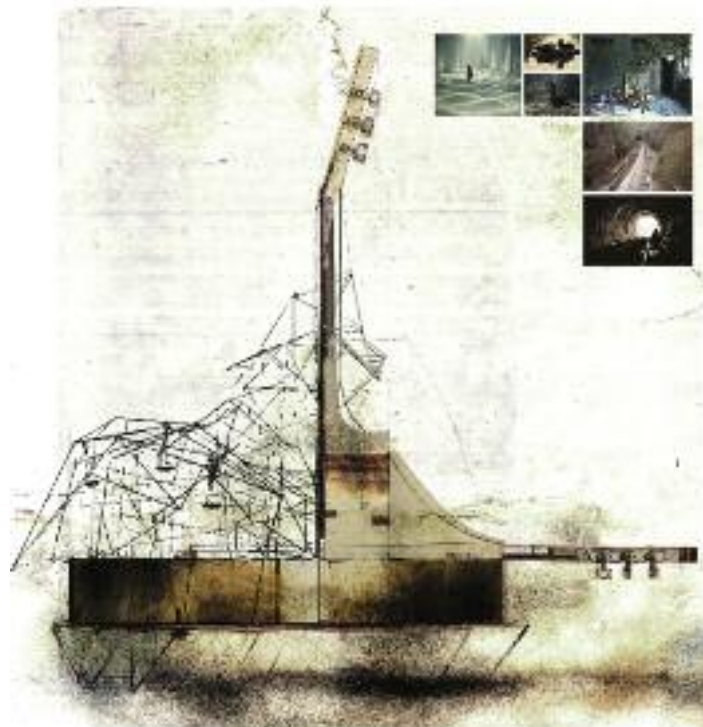
**Selectors:** Jonathan Adams, Howard Bowcott

The Architecture Scholarship is awarded to:

**Alice Brownfield** Cardiff

The scholarship attracted submissions from across Britain, including portfolios from the highly rated architecture schools of Nottingham, Manchester and Oxford Brooks Universities. The reputation of the Welsh School of Architecture has risen to new heights since the appointment of Professor Phil Jones as Head of School, and it is now recognised – by the Times Higher Education Supplement, among others – as one of Britain's best. Approximately half of the scholarship submissions received this year came from students of the Welsh School, and, as one would expect, they provided most of the outstanding work that we saw.

It is clear from the breadth of the work from the Welsh School that natural materials, complex textures and sensitivity to the embedded narratives of the chosen site have all become preoccupations for staff and students. These are healthy priorities, and they have particular relevance to Wales, as they are the basic components of any distinctive regional idiom. It seems that, without saying so overtly, the community of the Welsh School is working away productively at the question of what a distinctive contemporary Welsh architecture might look like, and doing so all the more effectively by maintaining a clear international perspective.



Gwaith grŵp / Group work **Alice Brownfield**

Tomos Owen's work showed an understanding of the value of the ordinary richness of mature urban neighbourhoods. The variegation of colour and texture that usually evolves naturally over generations can indeed be created, from scratch, in a new building, and can provide a more humane and more comfortable environment for its occupants. Joanne Edmonds and Angharad Palmer both showed impressive drawing skills and a fascination for technically complex assemblies which now needs to be matched by a focus on the modelling of space. Cerianne Thorneycroft submitted a thesis that explored in

Birmingham **Alice Brownfield**

brehtaking detail the feasibility of establishing an algae farm to create bio-fuel, on a site on the east coast of England. Gorgeous illustrative graphics and obsessive technical detail went a long way to compensate for the unfortunately limited architectural content. The selectors wondered whether the farming of algae might be Cerianne's true vocation...

The winning submission came from Alice Brownfield, who has just completed her first degree at the Welsh School, the first of the three steps towards professional qualification. This makes her a relatively junior candidate – a noteworthy point, in this instance, given the astonishing maturity of her work. Her submission for the Scholarship was concise – one of the smallest in fact – but carefully assembled to highlight her real interests and to demonstrate the virtuosity of her design technique. A housing scheme for a site in Birmingham shows a perfect balance of economy and variation. Spaces between buildings are designed with as much care and subtlety as the houses themselves. The detailed cross section shows sensitivity to gradations of privacy, with balcony-mounted arbors filtering light and views, and yielding fruit and flowers. The glimpse of a chiaroscuro interior tells us that the architect understands what real people need from their homes – not a 'machine for living in' at all, but a place in which people, and their families, can be uniquely and securely themselves. A performing arts building for a site in Ton-y-pandy is designed to encourage the community to express itself

through learning new craft skills and applying them to create theatrical productions. The layering of applied creative skills seems to sum up the architect's own approach to her work. Her drawing is elegant, lyrical and delightfully engaging, and her use of craft techniques – in particular her woven and embroidered textiles – shows the eagerness of all instinctive architects to describe and to develop their ideas through a wide range of media, to more closely approximate the experience of architecture itself.

Alice Brownfield will be using the scholarship to travel either to north east India, or the eastern coast of South America in order to "learn about the way of life and the social and cultural value of architecture in those parts of the world".

#### **Jonathan Adams • Howard Bowcott**

Zurich **Alice Brownfield**

# Cynghanedd Roger Cecil

Mary Lloyd Jones

Profiad arbennig iawn yw ymweld â chartref Roger Cecil yn Abertyleri. Dyma dŷ teras, bychan a chul sydd yn llawn lliw a thrysorau. Hwn yw'r tŷ lle cafodd Roger ei eni. Heblaw'r gegin, y stiwdio yw pob ystafell yn y tŷ, a hyd yn oed yn y gegin mae cerfluniau bychain mewn carreg a chyfansoddiadau annisgwyl ar y waliau - amgueddfa i'w mwynhau dros gwpaned o de. Mae'r ystafelloedd eraill yn llawn hyd y nenfwd o gynfasau mawr a chynfasau llai, llyfrau a chylchgronau a chasgliad enfawr o frwshys wedi eu gosod mewn rhesi trefnus. Yn gyntaf oll crefftwr heb ei ail yw Roger, sydd wedi defnyddio ei sgiliau fel adeiladydd i gyfoethogi ei waith celf.

Ardal lofaol oedd Abertyleri a glöwr oedd tad Roger. Pan oedd yn ddyn ifanc, roedd disgwyl i bob bachgen ddilyn ei dad i lawr i'r pwll. Wrth benderfynu fod yn artist roedd Roger yn gorfod wynebu gwrthwynebiad a sefyllfa unig wrth geisio dilyn gyrfa annisgwyl, heb na chefnogaeth na dealltwriaeth yn niwylliant ei gefndir. Mae llwyddiant Roger i gadw at y llwybr a ddewisodd yn ifanc wedi dwyn ffrwyth ac i'w weld yn awr yn y paentiadau gwych sydd yn yr arddangosfa arbennig hon yn yr Eisteddfod.

Heddiw, nid yw'r gelfyddyd o baentio mor ffasiynol ymhlith y doreth o ffotograffiaeth, fideo a gwaith gosod, sydd i'w gweld yn y mwyafrif o arddangosfeydd. O ganlyniad, mae casgliad o baentiadau o'r safon hwn yn rhywbeth i'w ddathlu.

Os oes modd gosod pob unigolyn sy'n gweithio yn y celfyddydau yn ei le o ran rhagoriaeth, rhaid rhoi Roger Cecil yn y dosbarth cyntaf ochr yn ochr â meistri mwyaf y byd paentio. Mae ei ddawn arbennig i drosglwyddo ei profiad o'i amgylchfyd - patrymau'r strydoedd, bryniau,



**Roger Cecil**

Ffoto: Bernard Mitchell

mawndir a llynnoedd, creithiau ac olion gweithfaol ardal Abertyleri yn gampweithiau o liw, llun, mesur a gwrthgyferbyniad. Dyma wnaiff roi pleser ac ysbrydoliaeth i genhedloedd i ddod. Pleser arbennig felly yw bod gwaith Roger yn cael cynulleidfa deilwng trwy arddangos ei waith yn ei gynefin yn Eisteddfod Genedlaethol Cymru Blaenau Gwent 2010. Hyd yn hyn yng Nghymru dim ond yn achlysurol iawn y gwelwyd ei waith yn gyhoeddus. Felly, mae arddangos y gwaith hwn, sydd prin wedi'i weld erioed o'r blaen, yn gyffrous iawn.



Mae'r mwyafrif o artistiaid gweledol yn anelu at gael cymaint o gyhoeddusrwydd ag sydd yn bosib. Mae gwneud enw yn bwysig er mwyn sicrhau gwerthiant a bywoliaeth. Ond mae Roger yn wahanol, osgoi cyhoeddusrwydd yw ei nod ef, a does ganddo ddim diddordeb mewn gwerthu ei waith chwaith. Pan oedd yn iau arferai ennill bywoliaeth drwy weithio fel adeiladydd. Plastro oedd ei arbenigedd ac y mae yn parhau i ddefnyddio'r sgiliau yma yn ei waith hyd heddiw. Rhaid edmygu person sydd yn torri ei gŵys ei hun er mwyn gwireddu ei freuddwyd mewn paent.

Mae paentiadau Roger yn haniaethol - nid ydynt yn dilyn arddull y tirluniau cyfarwydd â welir ar hyd a lled Cymru. Ond er bod y lluniau yn haniaethol maent wedi ei seilio ar yr argraffiadau a geir o amgylchfyd Abertyleri. Patrymau caeau, adeiladau, llwybrau, glaswellt, cymylau, creithiau diwydiant a gwastraff - mae'r elfennau hyn yn cael eu trawsnewid ganddo i greu cyfansoddiadau rhyfeddol. Er mwyn deall ei waith yn well gellir ei gymharu â chynghanedd - cynghanedd o batrymau, lliwiau, rhythm, odl ac ailadrodd. Neu gellir ei gymharu â cherddoriaeth, discord a chytgord, newid lliw a newid cywair. Heb os, mae cyfansoddiadau Roger yn dangos meistrolaeth eithriadol o wrthgyferbyniad ffurfiau, mesuriadau a pherthynas lliwiau sy'n gynnil a chraff.

Mae sgwrsio gyda Roger ynglŷn â'i ddulliau o weithio yn eithriadol o ddifyr. Sonia am bwysigrwydd chwarae gyda defnyddiau a manteisio ar ddamweiniau. Ystyr 'abstract' yw tynnu allan, symleiddio. Ceisia greu haenau drwy orchuddio rhai manau, drwy redeg rhacs drwy'r paent. Dywed ei bod yn bwysig i dorri rheolau os am gyffwrdd â'r isymwybod. Mae arbrofi yn rhan o'i broses - fel suddo llyfr



Dideitl / Untitled **Roger Cecil**

Foto: Graham Matthews

braslunio mewn drwm o olew gwastraff er mwyn nodi'r canlyniad. Mae'n hoffi defnyddio pethau fel 'black lead' at lanhau llefydd tân i orchuddio rhannau o'i gyfansoddiadau, neu osod plaster adeiladu i greu ansawdd arbennig mewn llun.

Er ei fod yn ddyslecsig mae'n casglu gwybodaeth ysgolheigaidd o feysydd athroniaeth a seicoleg er mwyn deall y broses o greu yn well. Un ffynhonnell bwysig yw





Prydferthwch Angharad / Angharad's beauty **Roger Cecil**

Ffoto: Graham Matthews

athroniaethau'r Dwyrain megis Bwdistiaeth Zen. Gwelais ganddo lyfr D.T. Suzuki 'Zen Mind, Beginners' Mind'. O amgylch ei stiwdio mae wedi gosod dyfyniadau pwrpasol o weithiau C.G. Jung, er enghraifft. Dywed mai un peth pwysig yw anelu at amherffeithrwydd. Er nad yw Roger wedi symud yn bell o Abertyleri mae'n ymwybodol iawn o syniadau a datblygiadau byd-eang fydd yn atgyfnerthu ei uchelgais mewn mynegiant gweledol

Pan ddeuthum ar draws gwaith Roger mwy nag ugain mlynedd yn ôl, pan welais garden o'i waith mewn oriel yn Llundain, oherwydd yr enw Cecil, credais mai Sais oedd ef. Yn ei stiwdio, yng nghanol y dyfyniadau, mae wedi

ysgrifennu'r enw Seisyll. Gofynnais paham? Seisyll oedd enw llwyth yn ne Cymru cyn dyfodiad y Normaniaid, oedd yr ateb. Felly trosiad i'r Saesneg o'r enw Cymraeg Seisyll yw Cecil. Mae cofnod am Llywelyn ap Seisyll, brenin Seisyllwg, (Ystrad Tywi a Cheredigion) a fu farw yn 1023. Fel llawer o'i genhedlaeth yn y Cymoedd, nid yw Roger yn siarad Cymraeg, ond eto mae'n amlwg ei fod yn dewis cysylltu ei hun â hen draddodiad yr uchelwyr yn nhywysogaeth Seisyllwg.

Ardal ddifreintiedig, yr un fath ag ardaloedd diwydiannol eraill de Cymru yw Abertyleri. Yma mae Roger wedi gweithio i ddathlu harddwch a chymeriad bythgofiadwy ei filltir sgwâr. Mae cadw cysylltiad â'i wreiddiau wedi bod yn hanfodol i'w alluogi i ddarganfod ei lais personol.

Mae hanner can mlynedd wedi mynd heibio ers ffrwydrad trychinebus yng nglofa Six Bells yn 1960. Yn ddiweddar codwyd cofeb i'r 45 glöwr a fu farw yn y ddamwain erchyll hon. Mae llawer o sôn am greu gobaiith ar gyfer y dyfodol a chreu posibiliadau newydd ar gyfer gwaith ac adloniant. Bydd y gofeb yn sefyll fel symbol o ddyfodol gwell a chadarnhaol ar gyfer Blaenau Gwent. Yn yr un modd, byddai arddangosfa barhaol o waith Roger Cecil yn sicrhau dyfodol gobeithiol wrth osod gwerth ar waith creadigol fel ffynhonnell ysbrydoliaeth i genedlaethau'r dyfodol. Mewn gwledydd ar y cyfandir, lle mae gan y celfyddydau gweledol well statws nag sydd yng Nghymru ceir amgueddfeydd yn dathlu gwaith y meistri, megis Matisse, Miró, Antoni Tapies a Picasso - cyrchfannau ymwelwyr sy'n creu cyfraniad sylweddol at yr economi. Wrth barchu dymuniad Roger i gadw at fywyd tawel, byddai cyfle i weld detholiad o'i waith yn barhaol o fudd mawr i gymuned gelfyddydau gweledol Cymru.

# Cynghanedd Roger Cecil

Mary Lloyd Jones

The experience of driving up towards the Heads of the Valleys road, following my first visit to Roger Cecil's house one winter afternoon, has stayed in my memory. The drama of the changing light on the distant western hills, the flashes of pink and orange over towards Bannau Sir Gâr - the lit quarry on my right set against rolling violet and indigo clouds echoed precisely the experience of looking at Roger Cecil's work.

Visiting the artist's house and studio seemed like entering a Tardis, a magical treasure house, a labyrinth of small rooms with interconnecting corridors stretching and seemingly without end. This was the workplace of a committed artist, an inventive and skilled craftsman who has maintained a playful and adventurous attitude to the nevertheless serious business of making art. I was surprised to discover the extent of his involvement in other media. His jewellery, which displays the same invention and playfulness as his painting, is eminently covetable. I saw oak posts carved with texts, and along the windowsill in his kitchen is a row of small brass shapes and woodcarvings utilising found scraps of discarded materials.

On the walls of his studio certain texts have been placed as aides to the creative process. They read:

Remember

"The Chinese consider it a compliment to describe a painting as "chuo" or awkward. They do not admire paintings that are dexterous or clever, but lack feeling".

"Without this playing with fantasy no creative work has yet ever come to birth. The debt we owe to the play of the imagination is incalculable". Carl Gustav Jung: Psychological Types 1923.



Gaeaf yn Abertylleri / Winter in Abertillery **Roger Cecil**  
Foto: Graham Matthews

Whilst acknowledging the existence of the European tradition, Roger collects ideas globally and like many artists in the last half of the twentieth century he has explored eastern philosophies. The influence of the art of Zen is clear when he explains his creative process. He speaks of emptying in preparation for work, of his mind going on a journey, and the importance of respecting the balance of

Yin and Yang. The Tao's principle is spontaneity, for it operates according to spontaneity, not according to plan. He succeeds in balancing and maintaining the energy and spontaneity of a child's eye with the highly developed understanding required to make an enduring and meaningful piece of art.

In an earlier Wales, Welsh bards referred to themselves as 'carpenters of song'. And in 'Autobiographical Talk', the artist and poet David Jones says "Carpentry suggests a fitting together," he goes on to note that the word artist means at root, someone concerned with a "fitting of some sort". This describes well the extraordinary skill that Roger Cecil shows in fitting together the elements used in his compositions. These works orchestrate a vast range of marks, forms, and contrasts of scale, large and small; dark and light; delicate, tentative: loud and strong. They are astonishing in their range of expression. Each work is fresh, seen anew, a surprise and unpredictable. The subtlety and range of nuances of colour, and the handling of fugitive relationships put him in the ranks of master colourists.

Roger Cecil's achievement is remarkable. The world of the professional painter was alien to a family in a mining community scarred by recent and long-running hardships. Until fairly recently only members of the middle classes could venture into the world of fine art. This lack of role model from a similar background, and the prevailing cultural hostility to the choice of vocation could only be overcome with great determination. Roger Cecil has performed the alchemist's trick of transforming negative factors into pure gold. He is happy and fulfilled and considers himself fortunate in being able to continue to take risks and to pursue the work he loves.



Cariad **Roger Cecil**

Ffoto: Graham Matthews

Here is an artist who has sustained more than forty years of bonding with the scarred moorlands and valley of his birthplace and has maintained an undiminished flow of creativity that has enabled him to channel and articulate his expression of this place. In his paintings we find the voice of the valley. In the geology we can see the marks of prehistory, the Iron Age and more recent man made marks

left by mining and farming. In the colour we see the hidden wealth of minerals with the blood of miners echoed in the Red Oxide. For millennia the hidden treasure in the valley was coal. This exhibition uncovers a different kind of treasure.

I first encountered the work of Roger Cecil perhaps 20 years ago when I saw a postcard of his painting in a London gallery. I thought of him as an English artist, because of the name Cecil. In Roger's studio on the wall is written the name Seisyll. Roger explains that Seisyll was the name of a tribe living in south Wales before the arrival of the Normans. On the web I discover that Llywelyn ap Seisyll was king of Seisyllwg, which covered Ystrad Tywi and Ceredigion, and that he died in 1023. Cecil is in fact the Anglicised version of the Welsh name Seisyll. Roger like many of his generation living in the valleys was not encouraged to speak Welsh. However it is clear that he identifies himself with an historic family from the time of the Welsh princes.

Recently the mining history of Abertillery has been in the news when a memorial to the miners who lost their lives in the disastrous explosion at the Six Bells Colliery in 1960 was unveiled. Around this event there was much talk of reviving the fortunes of the valley, creating new jobs and developing tourism in what is spectacular countryside despite or perhaps including the scars of industry. The memorial will be a symbol for a positive future for Abertillery. No better expression of the special qualities of life in the valley can be found than that to be seen in the magnificent paintings of Roger Cecil. On the continent, in countries that give the visual arts a higher status than they enjoy in Wales, museums and galleries are created to



Dideitl / Untitled **Roger Cecil**

Foto: Graham Matthews

celebrate the work of significant artists, which in turn generate a substantial contribution to the economy. I refer here to Matisse, Miró, Antoni Tapies and Picasso in France and Spain. If a selection of paintings by Roger Cecil could find a home where they could be viewed permanently this would be of enormous value to the visual arts community in Wales.

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

**Cadeirydd / Chair**

Angharad Pearce Jones

Elen Bonner

Sian Melangell Dafydd

Lowri Davies

Owen Griffiths

Ann F Jones

Gwenno Eleri Jones

Nia Roberts

Peter Telfer

Dafydd Tomos

Mererid Velios

Catrin Williams

Elinor Grey Williams

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Robyn Tomos

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David Smith

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Jo Thomas

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Visual Arts Selectors**

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**Detholwyr Pensaerniaeth / Architecture Selectors**

Bill Davies, Malcolm Parry

**Detholwyr Ysgoloriaeth Bensaerniaeth /  
Architecture Scholarship Selectors**

Jonathan Adams, Howard Bowcott

**Cuaradur arddangosfa Roger Cecil /  
Curator of Roger Cecil exhibition**

Mary Lloyd Jones

**Dylunydd yr Arddangosfa / Exhibition Designer**

Sean Harris

**Cynorthwy-ydd gosod / Installation assistant**

Carwyn Evans

**Ymgynghorydd dylunio / Design consultant**

Philip Hughes

**Prif dechnegydd / Chief technician**

John Walker

**Cynorthwy-ydd / Assistant**

Ceridwen Lewis

**Bardd / Bard**

Frank Oldfield

**Dylunydd rhaglen Pensaerniaeth yng Nghymru a'r  
Ysgoloriaeth Bensaerniaeth / Architecture in Wales  
and Architecture Scholarship programme designer**

Mike Barnes

**Dylunio'r catalog / Catalogue design**

Peter Marks



Dymuna Is-bwyllgor Celfyddydau Gweledol  
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Olwen Hughes, Rhymney, Memorial Award

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Tywysog Llywelyn ar ei geffyl mawr / Prince Llywelyn on his mighty steed  
**Elinor Evans**

mewn partneriaeth â Chyngor Celfyddydau Cymru  
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