



Y Lle Celf



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Noddwyr Balch Medal Aur am Bensaerniaeth Eisteddfod Genedlaethol Cymru

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Gair o'r Gadair

A Word from the Chair

Fel Cadeirydd Is-bwyllgor Celfyddydau Gweledol Sir Gâr hoffwn ddiolch i bob aelod sydd wedi rhoi'n hael o'u hamser i fynychu cyfarfodydd dros y deunaw mis yn arwain at Eisteddfod Genedlaethol Cymru 2014, eleni yn Llanelli. Bu eu cefnogaeth yn amhrisiadwy. Mae'r grŵp ymroddedig hwn yn rhoi cipolwg ar y dalent gelfyddydol, academaidd a diwylliannol sydd yma yn Sir Gâr. Mae eu hystod eang o wybodaeth a phrofiad ym maes celf a chrefft wedi bod yn werthfawr iawn wrth gyfrannu ystod o syniadau bywiog ymarferol a strategol. Drwy eu hymdrechion maent wedi gosod cynllun sylfaenol i wneud Y Lle Celf eleni, ynghyd â'i gyfres o ddigwyddiadau a gweithgareddau drwy gydol yr wythnos, yn un grymus a llwyddiannus.

Mae'r Eisteddfod Genedlaethol yn ddigwyddiad arwyddocaol a chofiadwy yng nghalendr y celfyddydau gweledol yng Nghymru. Mae'r rhestr o ddigwyddiadau a gweithgareddau a ddaw o dan ymbarél Y Lle Celf yn anferth, ac mae'n galw am weledigaeth, cynllunio a gwaith trefnu a wneir yn hynod drwyadl. Mae'n gartref i Arddangosfa Agored genedlaethol, ac Arddangosfa Arbennig a gomisiynir; bydd yn dyfarnu Medal Aur am Gelfyddyd Gain a Medal Aur am Grefft a Dylunio; Medal Aur am Bensaerniaeth a Phlac Teilyngdod am bensaerniaeth; mae'n trefnu Ysgoloriaeth Artist Ifanc ac Ysgoloriaeth Bensaerniaeth; Gwobr Ifor Davies, Gwobr Tony Goble, Gwobr Josef Herman - Dewis y Bobl a Gwobr Bwrcasu Cymdeithas Gelfyddyd Cyfoes Cymru. Mae'n comisiynu digwyddiadau, darlithoedd, seminarau a gweithdai gan ysgogi gwaith ar y cyd gyda llenorion, beirdd, haneswyr ac academyddion. Gydai'i gilydd, mae'r gweithgareddau hyn yn arwydd o sefydliad rhagweithiol a pherthnasol sy'n ceisio ysgogi sgwrs genedlaethol am y celfyddydau yng Nghymru. Mae'r Eisteddfod yn endid cenedlaethol symudol sy'n teithio i'r Gogledd a'r De bob yn ail flwyddyn gan ymagnio cymunedau ar draws Cymru ben baladr. Yn hynny o beth, mae'n sefydliad cenedlaethol sy'n gwasanaethu ac yn uno'r gymuned gelfyddydol ledled Cymru mewn



36 A - D, Rhodfa Tan-yr-Allt
Anthony Stokes

modd na all orielau ac amgueddfeydd traddodiadol ei wneud. Yn y sefyllfa hon daw iaith y Maes yn gyfrwng i iaith fyd-eang celf.

Yn yr Eisteddfod a gynhaliwyd yn Wrecsam yn 2011 gwahoddwyd fi, ynghyd â Russell Roberts, i guradu arddangosfa o waith y ffotograffydd Geoff Charles, y cedwir archif o'i negatiffau yn Llyfrgell Genedlaethol Cymru. Roedd gyrfa ffotograffig Geoff Charles yn rhychwantu hanner canrif a thrwy'r holl amser hwnnw mynychodd yr Eisteddfod Genedlaethol yn flynyddol a thynnu lluniau ynddi. Yn ystod y prosiect hwn gwneuthum chwilio'r ffotograffau yr oedd ef wedi eu tynnu mewn perthynas â'r Pafiliwn Celf a Chrefft (fel y'i adwaenwyd ar y pryd). Roeddwn am weld math ac arddull y gwaith celf a ddewiswyd, sut y cafodd ei gyflwyno a sut yr oedd cynulleidfau yn rhyngweithio ag ef. Gyda'i gilydd mae'r delweddau hyn a dynnwyd dros gyfnod o hanner can mlynedd yn mapio hanner canrif o foderneiddio celf yng Nghymru. Mae Pafiliwn Celf a Chrefft Eisteddfod Genedlaethol Y Barri yn 1968 yn teilyngu sylw. Ceir llu o eitemau cyfoethog yma - artistiaid yn gwisgo hetiau porc pei a chotiau Crombie yn arwyddo llofnodion; paentiadau haniaethol geometrig rhythmig ar waliau wedi eu rhoi at ei gilydd mewn modd hynod; coil mawr plastig a phobl yn edrych arno yn gwisgo cotiau glaw a chario ymbarelau o fathau gwahanol (mae'r pafiliwn bob amser yn llawn pan fo'n glawio...). Yna ceir amrywiaeth o gerfluniau efydd ar



Di-deitl / Untitled
Jonathan Phillips

blinthiau clonciog, a fforch gardd od iawn wedi ei haddurno â motiffau moderniaid a chyntefig, gyda phobl fursennaidd a hepcats y 1960au yn ymgasglu o amgylch y gwaith celf. Er mor idiosyncrataidd, hwn yw'n hetifeddiaeth a'r traddodiad cadarn y mae pob cenhedlaeth o artistiaid, eisteddfodwyr a threfnwyr yr Eisteddfod wedi ei addasu ac adeiladu arno yn gyson er mwyn gwneud Y Lle Celf cyfoes mor berthnasol a phroffesiynol â phosibl.

Eleni, derbyniwyd oddeutu 300 o geisiadau i'w hystyried. O'r rhain dewiswyd 44 artist ar gyfer yr Arddangosfa Agored, gyda 18 ohonynt yn arddangos yn yr Eisteddfod am y tro cyntaf. O'r cipolwg byr yr ydw i wedi'i gael o'r gwaith celf a ddewiswyd eleni ar gyfer yr Arddangosfa Agored mae'r safon, ystod y gwaith celf a'r cysyniadau yn ymddangos yn gryf iawn a bydd yn sefyll ei dir mewn cymhariaeth â blynyddoedd blaenorol. Ceir blas rhyngwladol eleni sy'n cyfoethogi'r dewis. Mae'n cynnwys gwaith a wnaed gan artistiaid Cymreig sy'n byw

dramor ac artistiaid rhyngwladol sydd wedi ymsefydlu yng Nghymru, a hefyd waith celf a ysbrydolwyd gan deithiau i Tseina a Tokyo.

Hoffwn ddiolch i'r detholwyr Lowri Davies, Eddie Ladd a Nicholas Thornton am ymateb i'r her o greu dewis hyddysg o'r gwaith gorau a gyflwynwyd ar gyfer yr Arddangosfa Agored. Yn yr un modd hoffwn ddiolch i detholwyr yr adran Bensaerniaeth, Elfed Roberts ac Ann-Marie Smale, Roger Connah ac Aled Wyn Davies.

Mae'r Arddangosfa Arbennig eleni yn dwyn y teitl *Dan y Wynneb* yn troi o amgylch gwrthrychau a'u storïau cysylltiedig ac mae'n waith ar y cyd rhwng yr artist Peter Bodenham a'r hanesydd lleol y Parchedig Towyn Jones. Mae'n wrthbwynt gwych i'r Arddangosfa Agored.

Hoffwn ddiolch hefyd i'r Swyddog Celfyddydau Gweledol, Robyn Tomos, am ei waith diflino yn rheoli a threfnu'r Arddangosfa Agored ynghyd â gweithgareddau cysylltiedig Y Lle Celf.

Mae ymddiriedaeth a chefnogaeth Cyngor Celfyddydau Cymru yn y celfyddydau gweledol yng nghefndir a gwerthoedd yr Eisteddfod Genedlaethol yn hanfodol ac rydym yn cydnabod ei gefnogaeth yn ddiolchgar. Mae Prifysgol Cymru Y Drindod Dewi Sant hefyd i'w llongyfarch, nid yn unig am ei chefnogaeth weithiol ac ymarferol i'r Eisteddfod Genedlaethol a'i gwerthoedd, ond hefyd am noddi'r wobwr Crefft a Dylunio a'r Ysgoloriaeth Artist Ifanc. Mae Prifysgol Cymru Y Drindod Dewi Sant yn sefydliad sy'n tyfu, ac mae ei chefnogaeth a'i hymwybyddiaeth o bwysigrwydd y celfyddydau i economïau lleol, yr iaith Gymraeg a chymunedau cyffiniol yn ganolog i'w chenhadaeth fel corff addysgol a diwylliannol.

Nid yw'r Eisteddfod Genedlaethol yn mynd i ddiflannu, mae'n unigryw. Cofleidiwch hi, mwynhewch hi, dathlwch hi.

Peter Finnemore

Cadeirydd
Is-bwyllgor Celfyddydau Gweledol

Gair o'r Gadair

A Word from the Chair

As Chair of the Carmarthenshire Visual Arts Sub-committee I would like to thank all the members who have generously given of their time to attend meetings throughout the eighteen months leading up to the 2014 National Eisteddfod of Wales at Llanelli. Their support has been invaluable. This dedicated group is a snapshot of the collective arts, academic and cultural talent that is here in Carmarthenshire. Their broad range of knowledge and experience within the art and crafts scene was invaluable in contributing a range of vibrant ideas that were both practical and strategic. Through their efforts, they have laid down a ground-plan to make this year's Lle Celf, along with its week long series of events and activities, a dynamic and successful one.

The National Eisteddfod is a significant and memorable event within the visual arts calendar in Wales. The list of events and activities under the umbrella of Y Lle Celf is vast and requires foresight, planning and organisation that is conducted almost with military precision. It houses a national Open Exhibition and a commissioned Special Exhibition; it awards a Gold Medal for Fine Art, a Gold Medal for Craft & Design and a Gold Medal for Architecture and Plaque of Merit for architecture; it organizes a Young Artist Scholarship and Architecture Scholarship; the Ivor Davies Award, Tony Goble Award, Josef Herman Award – The People's Choice and the Contemporary Arts Society of Wales Purchase Prize. It commissions events, lectures, seminars and workshops, instigating collaborative work with writers, poets, historians and academics. Collectively these activities point to a pro-active and relevant institution that seeks to drive a national conversation about the arts in Wales. The Eisteddfod is a roving cultural entity that moves North and South each other year energising communities throughout the length and breadth of Wales. As such, it is a national institution that serves and unites the arts community throughout Wales in a way that cannot be replicated by traditional galleries and museums. Within this setting, the language



Dim sain (manylyn) / No sound (detail)
Zoe Preece

of the Maes becomes a channel into the universal language of art.

At the Eisteddfod held in Wrexham in 2011, I was invited, along with Russell Roberts, to curate an exhibition of work by the photographer Geoff Charles, whose archives of negatives are held at the National Library of Wales. Charles' photographic career spanned 50 years and throughout that time he annually attended and photographed the National Eisteddfod. During this project I sought out the photographs that he had taken in relation to the Art & Crafts Pavilion (as it was known then). I wanted to see the type and style of artwork selected, how it was presented, and the interaction of the audience with it. Together, these images, taken over half a century chart the modernisation of art in Wales. The Art & Crafts Pavilion at the National Eisteddfod held at Barry in 1968 is noteworthy.



Tu fewn glas / Blue interior
Emrys Williams

There are many riches here - artists wearing pork pie hats and Crombie coats signing autographs; rhythmic geometric abstract paintings on oddly assembled walls; a large plastic coil viewed by people wearing a range of raincoat styles and umbrellas (the pavilion is always full when it rains...). Then there's the array of bronze sculptures on clunky plinths, and a weird garden fork decorated with modernist and primitive motifs. And 1960's socialites and hepcats gathered around the artwork. However idiosyncratic, this is our heritage, a solid tradition from which each generation of artists, eisteddfodwyr and Eisteddfod organisers have consistently adapted and built upon in order to make the contemporary Lle Celf as relevant and professional as possible.

This year, around 300 submissions were received for consideration. Of these, 44 artists have been selected for the Open Exhibition, with 18 of them exhibiting at the Eisteddfod for the first time. From the brief glimpse I have seen of the artwork chosen for this year's Open Exhibition, the quality, range of artwork and concepts looks very strong and will hold itself up in comparison to previous years. There is also an international

flavour that enhances this year's selection. It includes work made by Welsh artists living abroad and international artists who have settled in Wales and also artwork inspired from trips to China and Tokyo.

I would like to thank the selectors Lowri Davies, Eddie Ladd and Nicholas Thornton on rising to the challenge of creating an informed selection of the best work submitted for the Open Exhibition. Likewise, I also wish to thank the selectors of the Architecture section, Elfed Roberts and Ann-Marie Smale, Roger Connah and Aled Wyn Davies.

This year's Special Exhibition, entitled *Dan y Wyneb*, revolves around objects and their related stories and is a collaboration between artist Peter Bodenham and local historian the Rev. Twyn Jones and is a wonderful counterpoint to the Open Exhibition.

I would also like to thank the Visual Arts Officer, Robyn Tomos for his tireless work in managing and organising the Open Exhibition along with Y Lle Celf's related activities.

The Arts Council of Wales belief in and support of the visual arts within the setting and ideals of the National Eisteddfod is crucial and we acknowledge their support with gratitude. The University of Wales Trinity Saint David is also to be congratulated, not only in its practical active support to the National Eisteddfod and its values, but also in sponsoring both the Craft & Design award and the Young Artist Scholarship. The UWTSU is an expanding institution, its support and awareness of the importance of the arts to local economies, Welsh language and surrounding communities is central to its mission as an educational and cultural body.

The National Eisteddfod is not going away, it is unique. Embrace it, enjoy it, celebrate it.

Peter Finnemore

Chair

Visual Arts Sub-committee

Ar draws Maes yr Eisteddfod gellwch weld a chlywed ymwneud Cyngor Celfyddydau Cymru o ran cerddoriaeth, llenyddiaeth a drama ond yn enwedig y celfyddydau gweledol a chymhwysol oherwydd ein hymwneud blynyddol â'r Lle Celf. Rydym yn cefnogi'r arddangosfa a hefyd rydym yn defnyddio'r Lle Celf yn sail i'n gweithgareddau am yr wythnos. Wedi'r cyfan mae'r enw yn gweddu i'r dim i'n hamcanion a'n pwrpas sef sefydlu lle i gelfyddyd a chenhadu dros y celfyddydau a mynnu rhoi lle canolog iddynt ym mywyd y genedl.

Mae Cyngor Celfyddydau Cymru yn cymeradwyo ac arddangos yr holl syniad o gasglu eleni gyda'n prosiect, *Y Seld Gymreig*. Bu'r ymateb i'n galwad yn syfrdanol! Gallem wedi llenwi'r seld â gwrthrychau sawl gwaith drosodd. Ond mae'r arddangosfa yn Y Lle Celf ei hun yn annog casglu celfweithiau. Bu Cyngor Celfyddydau Cymru y tu ôl i sefydlu'r cynllun hwyaf ei barhad ym Mhrydain i hwyluso prynu celfweithiau a thalu mewn cyfrandaliadau heb orfod talu llog ar y benthyciad hwnnw sef ein Cynllun Casglu sydd ar waith mewn orielau ledled Cymru. Hefyd rydym yn cymeradwyo'n benodol y rhai sy'n gwneud yr ymdrech bob blwyddyn o ychwanegu at eu casgliadau personol o gelfyddyd a wnaed yng Nghymru drwy brynu celfweithiau o arddangosfa'r Eisteddfod. Da o beth yw penderfyniad Cymdeithas Celfyddydau Cyfoes Cymru i adfywio eu Gwobr Bwrcau eleni gan brynu campwaith a fydd, yn y pen draw, yn ei gael ei hun yn llygad y cyhoedd.

O'n safle yn Y Lle Celf, byddwn yn gallu gweld a chymeradwyo ymwneud cynyddol yr Eisteddfod Genedlaethol â rhacadr wyllt y celfyddydau. Mae yma lif cyson. Roedd y ffaith inni groesawu WOMEX y llynedd i Gaerdydd wedi symud ystyried Cymru i lwyfan mawr diwylliannau'r byd gan roi safle cryf i Gymru a chyfle i ddangos ei diwylliant bywiog, dwyieithog, rhyngwladol a chydweithiol. Ac mae cerddoriaeth pobl Cymru hefyd yn tyfu, y tu hwnt i lwyfannau cystadlu, ac yn ymledu ar draws y Maes gyda'r Tŷ Gwerin dan ofal trac.

Mae Theatr Genedlaethol Cymru yn dyfnhau ei pherthynas o gydweithio â'r Eisteddfod Genedlaethol dros y blynyddoedd diweddar gan ymbresenoli ar y Maes ac yn benthyc ychydig o naws deithiol yr Eisteddfod drwy feddu ar le perfformio hyblyg y gall ei ddefnyddio er mwyn teithio ei gwaith ar adegau eraill o'r flwyddyn. Ac mae Llenyddiaeth Cymru yn ychwanegu meysydd newydd i'r ffordd rydym yn cyflwyno ein llên.

Mae deunaw o newydd ddyfodiaid ymhlith y pum artist a deugain sy'n manteisio ar y cyfle i ddangos eu gwaith yn yr arddangosfa ac mae'r diddordeb yn y lleisiau newydd, er y bu'r agwedd honno'n ddigon dadleuol y llynedd, heb amheuaeth yn gynhwysyn ffres i'w groesawu. Yr unig beth o bosibl sy'n gwneud i ddyn deimlo'n annifyr yw sut mae Addysg Bellach yn ffurfio (neu beidio, gan ddibynnu ar eich safbwynt) artistiaid y dyfodol. Ond mae gwerth gwirioneddol yn y cymysgu sy'n digwydd rhwng yr artistiaid sydd wedi hen ennill eu plwyf a'r rhai sy'n codi i'r brig ymhlith y dorff y mae'r arddangosfa yn ei hatynnu i weld y celfweithiau newydd. Yn ddiweddar cyhoeddodd Cyngor Celfyddydau Cymru y bydd yn cydweithio ag Addysg yng Nghymru i osod creadigrwydd wrth wraidd addysg yn ein hysgolion. Bydd hyn yn gyfle anferth i feithrin talent a sgiliau yn ein pobl ifainc dros y pum mlynedd nesaf ac yn y dyfodol. Mae'r arddangosfa o'r celfyddydau gweledol a'r trafod y mae'n ei hennyn yn chwarae rhan bwysig yng ngolwg y cyhoedd. Mae Cyngor Celfyddydau Cymru yn dra ymwybodol o arfer cyson cynulleidfa Gymraeg i fynychu'r celfyddydau a chymryd rhan ynddynt.

Ar draws y Maes eleni mae theatr, cerddoriaeth, llenyddiaeth a'r celfyddydau gweledol a chymwys, yn arddangos gwyrddni twf newydd sy'n adleisio cyfeiriad Dylan Thomas ym mlwyddyn ei ganmlwyddiant at 'green fuses'

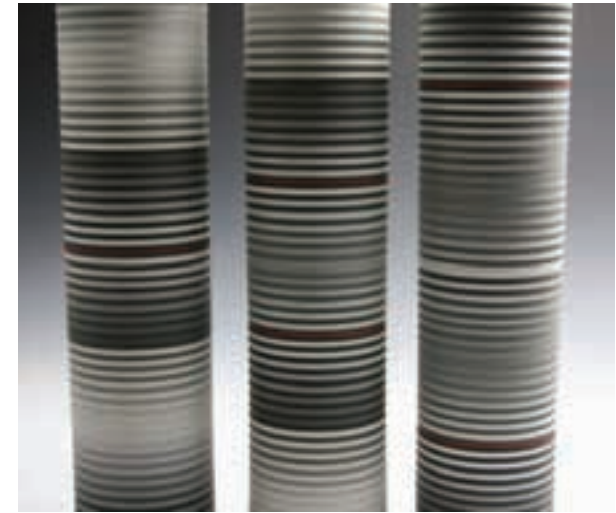
David Alston

Cyfarwyddwr y Celfyddydau
Cyngor Celfyddydau Cymru

Arts Council of Wales involvement across the Maes can be felt in music, literature, drama but especially in Visual and Applied Arts and our annual involvement with Y Lle Celf. We support the exhibition and also make Y Lle Celf our base for the week. The name after all fits our purpose, to be in "the place of Art" and proselytise our mission to see the arts as central to the life of the nation.

The Arts Council of Wales is applauding and showcasing the whole idea of collecting this year with our *Welsh Dresser* project. The response has quite literally been overwhelming! The dresser could have been crammed many times over. But the exhibition in Y Lle Celf itself encourages the collecting of art. Arts Council of Wales has been behind the UK's longest established idea to allow you to buy art in interest free instalments – our Collectorplan operates across the Galleries of Wales. And we particularly applaud those who have made a point from year to year of adding to their personal collection of art made in Wales by buying from the Eisteddfod exhibition. It is good that the Contemporary Art Society for Wales are re-invigorating their Purchase Prize this year, buying a work that will find its way into the public domain in the long term.

From this base in Y Lle Celf, we can survey and applaud a growing involvement of the National Eisteddfod with the lifeblood of the arts. There is momentum here. Our hosting of WOMEX last year in Cardiff shifted consideration of Wales into a big arena of world cultures and positioned it strongly as a vibrant bi-lingual, multicultural, internationally collaborative culture. And music of its people, beyond the competition stages, is growing in the content of the Maes with trac's hosting of Tŷ Gwerin. Theatr Genedlaethol Cymru is deepening a fertile collaboration with the National Eisteddfod over recent years, bringing its presence to the Maes but gaining some of the Eisteddfod's aspect of being a moveable feast by adding a flexible performance space it can use to tour in at other times in the year. And Literature Wales is adding strands of fresh presentation of our literature.



Gwrthdroad / Inversion
Jin Eui Kim

There are 18 newcomers out of 45 exhibiting artists in the platform provided by the Exhibition and this interest in new voices, whilst proving controversial last year, is undoubtedly a welcome leaven. Maybe the bugbear, if there is one, needs to be with how Higher Education is forming, or not, depending on your point of view, the artists of the future. But something of value to the throngs of people this exhibition encourages in the encounter with new art, is the mix of the well-established on the Welsh scene with the wannabes. Arts Council's newly announced collaboration with Education in Wales to put creativity at the heart of learning in our schools is also an enormous opportunity to foster talents and skills in our young people over the next five years and into the future. This visual art exhibition and the conversations it gives rise to, plays an important role with the public, and as an Arts Council we are particularly conscious of the proclivity of a Welsh speaking audience to attend and participate in the arts.

Across this Maes this year in theatre, music, literature and here in visual and applied arts, this field shows new growth, new "green fuses" to borrow Dylan Thomas's phrase in the year of his centenary.

David Alston

Arts Director
Arts Council of Wales.

Sylwadau'r Detholwyr

Selectors' Statements

Nicholas Thornton

Gall dethol ar gyfer arddangosfa agored fod yn waith brawychus. Fodd bynnag, lleddfodd y pryderon pan ddangoswyd y ceisiadau ar gyfer Y Lle Celf ar y sgrîn am y tro cyntaf. Daeth yn amlwg yn fuan fod gennym ddeunydd cyfoethog i gynrychioli'r cryfder a'r amrywiaeth o waith celf a gynhyrchir yng Nghymru a'r tu hwnt. Credaf ei bod yn deg dweud, fel detholwyr nad oedd gennym agenda na syniadau rhagnodedig ynglŷn â'r hyn ddylai'r arddangosfa ei gyfleu. Yn hytrach, yn ysbryd sioe agored, fe wnaethom ymateb i, ac yn y diwedd 'feirniadu' y gwaith yn bennaf ar sail amodau a bennwyd gan y gwaith ei hun.

Un peth yr oeddem yn awyddus i'w gyflawni eleni oedd rhoi cipdrem gynaledig ar waith artistiaid unigol. I'r perwyl hwn, lle bynnag bo hynny'n bosibl, fe wnaethom ddethol grwpiau bach o waith gan artist. Gwnaed hyn er mwyn rhoi cyfle i'r ymwelwyr archwilio arfer artist mewn ychydig mwy o fanylder ac i annog cysylltiadau gweledol a cyd-destunol i gael eu gwneud ar draws yr arddangosfa. Canlyniad anochel y canolbwyntio hwn oedd bod yn rhaid hepgor llawer o weithiau pwysig a chymhellol o'r detholiad terfynol.

Er bod y gwaith o ddethol yr artistiaid ar gyfer arddangosfa agored Y Lle Celf yn benderfyniad anodd, bu'r gwaith dilynol o ddewis enillwyr y Medalau Aur am Gelfyddyd Gain a Chrefft a Dylunio yn un lled gyflym a chlir. Yn y categori Celf Gain roedd y ffilm *Maelfa* yn waith a oedd yn sefyll allan, gan danlinellu ein penderfyniad i ddyfarnu'r Fedal Aur i Sean Edwards. Yn *Maelfa* mae Sean Edwards yn troi ei sylw at ganolfan siopa dan do yn agos i'r man y'i magwyd yn ardal Llanedern, Caerdydd. Agorwyd *Maelfa* yn nechrau'r 1970au ac roedd wedi ei chlustnodi ar gyfer ei dymchwel pan wnaeth Sean Edwards y ffilm yn 2009. Y rhodfa siopau oedd elfen olaf prosiect tai cymdeithasol oedd wedi methu â chreu optimistaeth iwtopaidd pensaernïaeth fodernaidd gynharach. Wrth i'r camera symud yn raddol i lawr y stryd gaeedig edrychwn drwy ffenestri'r siopau a'r drysau agored gan gael ambell



Di-deitl / Untitled
Sean Edwards

gipolwg i mewn iddynt a gweld yr arddangosfeydd.

Wrth i ddyfnder y maes dynnu arwynebau a gwrthrychau i mewn ac allan o ffocws cawn ein hannog i fyfyrio ar liw, ffurf a manylder achlysurol. Mae symudiad y camera yn creu caleidosgôp cyson o gyfansoddion haniaethol a 'ganfuwyd'. Mae'r elfen hon o'r ffilm yn ein harwain yn ôl at waith diweddar Sean Edwards mewn cerflunwaith a gwaith gosod a welir yn yr arddangosfa hon drwy gynnwys y print mewn ffrâm sengl *Di-deitl*.

Nid oes trac sain i *Maelfa* ac mae pobl yn ymddangos fel pe baent yn eilbeth i symudiad gwyllydd y camera; maent i'w gweld yn bennaf fel adlewyrchiadau rhithiol yn ffenestri'r siopau. Mae'r ffilm yn ymwrthod â chynnwys naratif ac er gwaethaf y pwnc mae'n osgoi unrhyw deimlad o raglen ddogfen gymdeithasol. Ond eto, mae *Maelfa* yn parhau'n waith eithriadol o ddynol. Yn y croestoriad hwn o fywyd bob dydd mae teimlad dirdynol o amser a lle yn diflannu.

Mae Sean Edwards yn enghraifft bwysig o artist sydd wedi arddangos yn llwyddiannus ledled Ewrop ond sydd wedi dewis sefydlu a datblygu ei yrfa yn byw ac yn gweithio yng Nghymru. Mae enghreifftiau o'r fath yn bwysig - maent yn rhoi gobaith i ni y bydd mwy o artistiaid yn y blynyddoedd i ddod yn dewis aros a symud i



Dibyniaeth / Addiction
Justin Davin Smith

Gymru. Rhaid iddynt gael eu sicrhau y bydd y seilwaith yng Nghymru yn rhoi pob cyfle iddynt i gyfranogi'n llawn yn y byd celf rhyngwladol sy'n fwyfwy cystadleuol. Mae'n rhaid i'r holl sefydliadau yng Nghymru - cyllidwyr, orielau, amgueddfeydd ac ysgolion celf - gydweithio i greu a chynnal yr amodau sydd eu hangen er mwyn i artistiaid ffynnu.

Un elfen bwysig o lwyddiant unrhyw seilwaith o'r fath yw cyfleoedd i artistiaid yn gynnar yn eu gyrfa. Mae'r ychydig flynyddoedd cyntaf ar ôl gadael ysgol gelf yn hollbwysig mewn datblygu arfer a sefydlu gyrfa. Mae artistiaid ifanc angen cefnogaeth ariannol, cyfleoedd i arddangos ac, efallai'n bwysicaf oll, anogaeth i'w cynorthwyo i ffurfio a chynnal eu gyrfaoedd. Caiff yr holl adnoddau hyn eu cydnabod gan Ysgoloriaeth Artist Ifanc yr Eisteddfod. Ystyriodd y detholwyr nifer dda o geisiadau gyda'r penderfyniadau terfynol yn cael eu gwneud o restr fer o'r portffolios a gyflwynwyd. Penderfynwyd yn unfrydol mai Sera Wyn Walker ddylai ennill ysgoloriaeth 2014.

Dangosodd portffolio Sera Wyn Walker arfer cyfareddol a edrychai ar yr olwg gyntaf fel

archif o ffotograffiaeth gynnar heb ei ddarganfod. Mae'n cydnabod dylanwad casgliadau Amgueddfa Cymru o sbesimenau hanes naturiol. Cafwyd yr ysbrydoliaeth o'r dull y cafodd casgliadau o blanhigion a phryfed eu cyflwyno, eu storio a'u dogfennu gan naturiaethwyr Oes Fictoria, y mae eu diddordebau preifat erbyn hyn yn sail i gasgliadau gwyddonol yr Amgueddfa.

Mae'r ddelweddaeth ei hun yn croesgyfeirio technegau ffotograffig arloesol o'r bedwaredd ganrif at bymtheg. Mae gan Gymru gyfraniad pwysig, a anwybyddir yn aml, i'r hanes hwn. Yn arbennig, roedd teulu Dillwyn Llewelyn o Abertawe (perthnasau trwy briodas i William Henry Fox Talbot) yn arloeswr technegol pwysig ac fe'u cydnabyddir fel rhai a gynhyrchodd rai o'r ffotograffau 'celf' cynharaf. Ond eto, mae gwaith Sera Wyn Walker yn osgoi hiraeth am y gorffennol. Mae rhywbeth hynod am ei gwaith - adleisiau modernyddion megis Man Ray a'u darganfyddiad a'u hailddyfeisiad hwy eu hunain o dechnegau ffotograffiaeth traddodiadol. Credaf, yn anad dim, ein bod ni'r detholwyr wedi eu cyffroi'n fawr gan bŵer delweddaeth Sera Wyn Walker, a'r cyfleoedd y bydd y ffynhonnell weledol hon yn eu rhoi iddi i ddatblygu ei gwaith yn y dyfodol. Gobeithiwn y bydd yr Ysgoloriaeth Artist Ifanc yn anogaeth a chymorth ymarferol iddi i ddilyn ei gyrfa fel artist.

Hoffwn ddiolch i'r Swyddog Celfyddydau Gweledol, Robyn Tomos a fy nghyd ddetholwyr Lowri Davies ac Eddie Ladd a wnaeth y broses ddethol mor bleserus; ac yn fwy na dim diolch i'r holl artistiaid y mae eu cyflwyniadau a'u cefnogaeth i'r Eisteddfod yn rhoi'r golwg blynyddol gwerthfawr hwn i'r celfyddydau gweledol yng Nghymru.

Lowri Davies

Mae'r cyfrifoldeb o ddethol Arddangosfa Agored Y Lle Celf yn un o bwys ac yn brofiad breintiedig iawn. Cynigia'r profiad bersbectif cwbl wahanol o'i gymharu ag arddangos, ac mae'n welediad euraidd i'r cyfoeth gweledol sydd ar gynnig. Mae hefyd wedi amlygu'r pwysigrwydd ar sut mae cyflwyno gwaith gerbron panel - mae

Sylwadau'r Detholwyr Selectors' Statements

cyflwyniad clir a safonol yn ei wneud yn haws amgyffred rhinweddau'r gweithiau celf. Roedd hi'n bleser cydweithio gyda Nick Thornton ac Eddie Ladd ac fe gafodd yr holl benderfyniadau eu gwneud ar y cyd mewn modd gofalus ac ystyrlon.

Llunio Arddangosfa Agored ddiddorol a chyffrous o'r ceisiadau a ddaeth i law oedd fy nod ar ddechrau'r broses. Wrth i'r gweithiau ymddangos a'r themâu amlygu, esblygodd siâp organig i'r arddangosfa drwy ystyried, gwaredu, asesu ac ail-asesu, gan wneud i'r dewis leihau a chryfhau gyda phob cyfarfod. Trodd y broses yn anoddach erbyn y diwedd oherwydd cyfyngiadau'r gofod arddangos, lle bu'n rhaid neilltuo lle haeddiannol i'r gwaith mwyaf rhagorol.

Mae safon y ceisiadau a ddaeth i faes Crefft a Dylunio yn gryf, ond y gŵyn fwyaf yw'r nifer prin sy'n ymgeisio o gymharu â Chelfyddyd Gain. O gofio yn ôl i sylwadau'r blynyddoedd cynt, mae'n glir bod hyn yn bryder cyson. Hoffwn annog cyn-enillwyr a chyn-arddangoswyr i roi bys i bastwn pan fydd ganddynt gasgliad neu weithiau newydd a cheisio am le yn yr arddangosfa arbennig hon – dyma un o'n prif lwyfannau diwylliannol a dylid ei gefnogi. Fel cyn-arddangoswr ac enillydd yr Ysgoloriaeth Artist Ifanc a'r Fedal Aur am Grefft a Dylunio, rwy'n cydnabod ac yn hynod werthfawrogol o bwysigrwydd yr arddangosfa ac effaith y gwobrau hyn ar yrfa artist. Rhaid cofio hefyd bod y detholwyr yn newid o flwyddyn i flwyddyn ac, o brofiad, ni ddylid digalonni wrth gael eich gwrthod.

Dewiswyd gweithiau gan naw o ymarferwyr Crefft a Dylunio ar gyfer yr arddangosfa, a phump o'r rheiny heb arddangos yn yr Eisteddfod o'r blaen. Braff iawn yw gweld diddordeb a chefnogaeth newydd a chael cyflwyno amrywiaeth o waith i gynulleidfa'r Brifwyl.

Braint o'r mwyaf yw gallu datgan ein bod ni'n tri yn unfrydol o'n dyfarniad i wobrwyo'r Fedal Aur am Grefft a Dylunio i'r artist cerameg, Susan Phillips am ei chyfres gain. Cawsom ein cyffroi



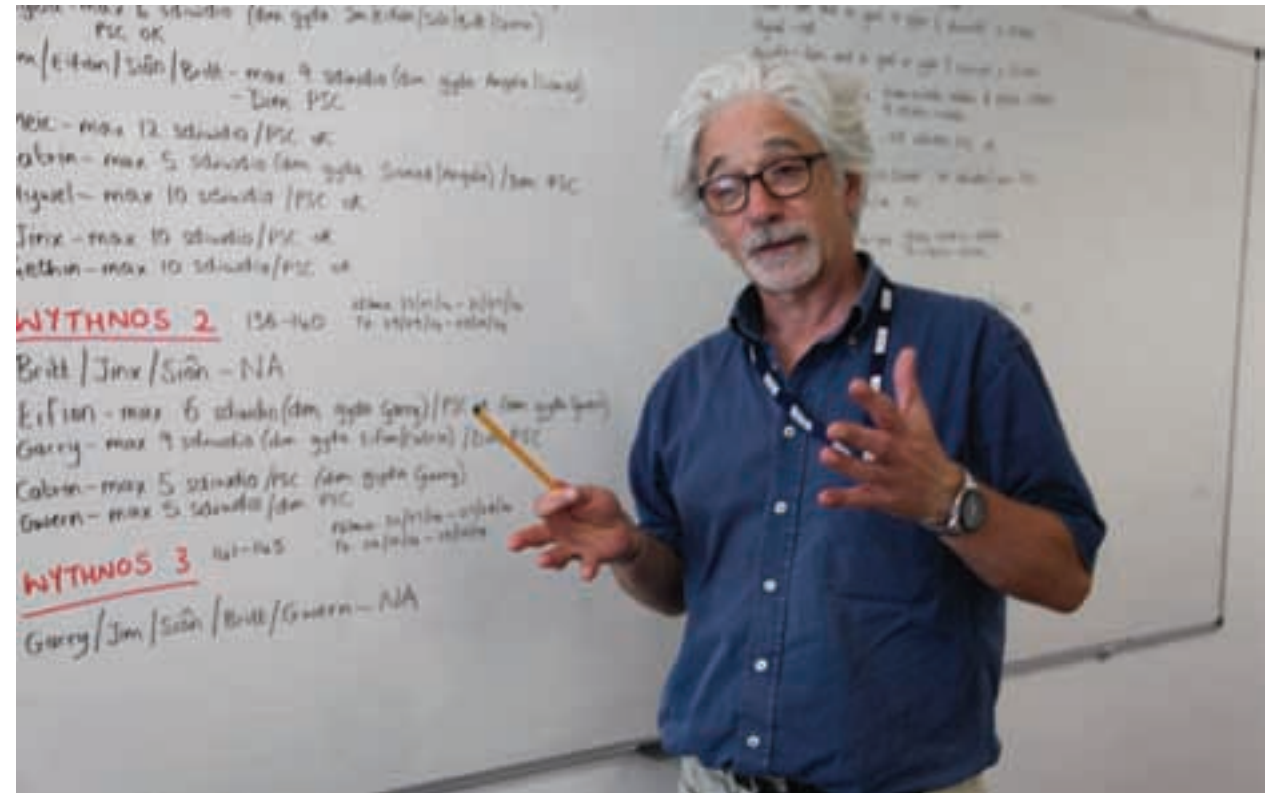
Rhif 7 / No.7
Susan Phillips

gan ei cherfluniau haniaethol o borslen garw, wedi'u creu o ffurfiau cryf a'u saernio'n ofalus, gyda llaw'r gwneuthurwr bron yn anweladwy. Roedd gwaith Susan Phillips yn gwbl anghyfarwydd i mi a'r detholwyr eraill, felly profiad braff iawn ac annisgwyl oedd cael ein cyffroi a'n cyfareddu gan waith newydd.

Mae ei cherfluniau yn cyfuno dwy ffurf – y crwn a'r gwastad - wedi'u creu drwy ddwy broses wahanol. Teflir un ar yr olwyn a'r llall wedi'i greu ar arwyneb fflat. Wedi iddynt gael eu tanio, drwy eu gosod gyda'i gilydd, mae'r ddwy elfen wahanol a gwrthgyferbyniol yn creu perthynas gydnaws a diddorol â'i gilydd. Myn Susan Phillips ei bod hi'n ymddiddori fwyaf yn y model ei hun, hynny yw, y braslun neu'r cam o gynllunio yn hytrach na'r darn gorffenedig. Mae hi'n cael ei dylanwadu gan arddull cynhyrchu syml, y lleihad mewn graddfa, ffurf a deunyddiau. Felly mae'r model yn creu perthynas rhwng y syniad gwreiddiol a'r canlyniad terfynol - yr egni a'r posibilïadau eang yma sy'n ei hysbrydoli.

Yn ei hanfod, wrth edrych ar waith Susan, ceir teimlad o foddhad ar sawl lefel – boed hynny drwy edrych ar y broses, ansawdd, cerflunwaith neu'r siâp.

Llongyfarchiadau gwresog i'r enillwyr Susan Phillips, Sean Edwards ac i Sera Wyn Walker a diolch yn fawr iawn i'r holl arddangoswyr; i'r Swyddog Celfyddydau Gweledol, Robyn Tomos am ei waith gofalus; i ddylunyydd yr



Bloc 5
Inga Burrows

arddangosfa, Sean Harris a'r fim technegol ac i Is-bwyllgor Celfyddydau Gweledol Eisteddfod Genedlaethol Sir Gâr am y gwahoddiad.

Eddie Ladd

"Anweledig! rwy'n dy garu..." William Williams

Uwchben y fynedfa i'r arddangosfa, mae yna faner yn cyhwfan ag arni'r gair "Prydeindod".¹ Gwleidyddiaeth bod yn weledig yw fy mhwnic yn yr hyn o lith, thema a ddaeth i'r amlwg wrth ddethol yr arddangosfa agored eleni. Gwleidyddiaeth sylwi. Yn ddu ac aur, mae'r faner yn cyfeirio ein sylw at yr hyn sydd wedi digwydd i ni ers rhai canrifoedd. Fe'n Prydeiniwyd. Mae ar waith yn awr ac mae'n debyg bod ei gynnydd mwyaf wedi digwydd yn ystod y ganrif a aeth heibio. Ond y dydd aeth heibio weithian, a dyma'r haul wedi machlud ar yr ymerodraeth. Efallai, ganol fis Medi, bydded felly ar Brydeindod ei hun. Ym

1. J. R. Jones, *Prydeindod*, 1966

2. Franz Fanon, *seicolegydd o Algeria. Bu'n dadansoddi profiad seicolegol ei bobl yn ystod y cyfnod y bu'r wlad yn rhan o ymerodraeth Ffrainc.*

mlwyddyn y refferendwm yn yr Alban, mae'r hyn a allai ddigwydd, wrth i wlad newydd ddod i'r amlwg, wedi arwain fy newis i gryn dipyn. Mae'n gosod cyd-destun newydd ar gyfer y gwaith a ddaeth i law.

Gellid honni fod gwaith Y Lle Celf yn arddel gwerthoedd Prydeindod. Beth yw'r "British values" hyn? Maent yn anweledig ond yn gwbl eglur. Ai'n pryder (cudd) pennaf yw y bydd ein gwaith yn destun sbort i'r ymerodraeth? Am ei fod wedi cwmpo i fagl *'mimicry'*? Term o eiddo Homi K. Bhabha yw hwn, ac mae'n disgrifio ymdrech y brodor i eilio ymddygiad ei drefedigwr. Wrth geisio nacau'r hyn sy'n ei wneud yn wahanol, mae'n gorwneud priod-nodweddion y trefedigwr. Pa mor debyg a all fod at gelf Brydeinig go iawn? Sut mae'n cymharu? A ydym yn ofni na all fod yn arddangosfa go iawn os yw'n ystyried natur hunaniaeth genedlaethol y Cymry? Fe berthyn

Sylwadau'r Detholwyr Selectors' Statements

hwnnw i wleidyddiaeth ac nid i gelf. Bron y mae celf go iawn ond yn ymwneud â chelf.

Soniodd Franz Fanon² fod y "brodor" yn codi drwy dri gwastadedd wrth greu ei gelf a'i ddiwylliant ei hun. Ar y lefel gyntaf mae'n uniaethu'n llwyr â'r trefedigwr ac am ddangos iddo gymaint y mae wedi mewoli a meistrolï ei ddiwylliant. Parthed iaith er enghraifft, mae'n ymdrechu i ddangos sut y gall siarad ei iaith newydd (ei ail iaith) yn dda, heb acen a heb gloffi. Ei fwriad yn y pen draw yw colli ei iaith frodorol. Ar yr ail wastadedd, mae'r brodor (neu ei blant), wedi cefnu ar uniaethu. Mae'n ceisio defnyddio'r gelfyddyd i sôn am ei ddiwylliant ei hun, yn ei iaith ei hun. Ond mae'n gwneud hyn trwy fabwysiadu ffurfiau'r trefedigwr. Mae wedi cefni ar ei ffurfiau ei hun, gan eu bod yn codi cywilydd arno. Dim ond ar y trydydd gwastadedd y mae Fanon yn meddwl bod y brodor yn dod yn rhydd o afael y trefedigwr. Ar y gwastadedd hwn, mae'n creu gan ddefnyddio ei iaith ei hun a'i ffurfiau ei hun. Trwy ddulliau chwyldro yn unig y gellid cyrraedd at y drydydd gwastadedd. Rydym yn dal ar yr ail. Ac felly, Prydeindod sydd wrth gefn yr arddangosfa. Weithiau mae'r gwaith yn ymgyrraedd at y "niwtral" Prydeinig. Weithiau mae'n dangos ei hun yn Gymraeg a Chymreig, ond mae'r darnau hyn (fel yn achos fy ngwaith dawns innau) yn rhwym wrth Brydeindod.



Pum act Harry Patch / The five acts of Harry Patch
Jade Fisher



Cilmeri 5

Marian Delyth

Rydym yn creu er mwyn i ni ddangos fod gennym hunaniaeth sy'n wahanol iddo. Wrth dethol roeddwn ambell waith yn dewis fel petawn yn Brit ("Mae'r ffurf yn ddi-ddorol"). Weithiau roeddwn yn frodor ar yr ail wastadedd ("Mae'r pwnc yn bwysig"). Roedd fy hunaniaeth ar gered.

Felly, parthed bod yn weledig. Rhaid i bawb ystyried, "Sut rwy'n ymddangos?" "Sut rwy'n dangos fy hun i'r byd?"

Cyfrwng Hayley Danaher yw ffotograffiaeth ac yn ei lluniau mae'n dangos ei hun yn mabwysiadu cymeriadau ac ail-greu gwahanol sefyllfaoedd. Mae'n ymwybodol o'r ffordd mae'n ymddangos ac mae'n gwneud ymdrech ymwybodol i ail-ymgorffori'r ddelwedd sy'n ei denu.

Mae lluniau Marian Delyth o'r FWA yn ein peri i fyfyrïo ar y ddelwedd filwrol. Mae yna gyffelybiaeth rhwng gwaith Hayley Danaher a'r dynion mae Marian Delyth yn eu dangos. Maent wedi penderfynu sut mae ymddangos. Maent yn ail-ymgorffoli yr hyn y maent wedi ei fewnoli ers eu plentyndod. Mae'r lluniau i raddau yn ysgogi chwerthin oherwydd eu bod yn hunanymwybodol a'u bod, fel dywed Bhabha, yn dynwared (*mimicry* eto). Maent yn gorwneud; nid ydynt yn go iawn (gan nad yw hon yn fyddin go iawn). Maent yn gwisgo lan.

Sylwadau'r Detholwyr Selectors' Statements



Cimwchferch / Lobstergirl

Hayley Danaher

Nid yw carfan sydd wedi hen ennill sêl bendith y wladwriaeth, a grëwyd ganddi, yn cael ei derbyn yn yr un ffordd. Mae'n anweledig. Bron nad yw cyfres Jade Fisher ynglŷn â'r Rhyfel Byd Cyntaf yn wleidyddol, gan y daeth y wladwriaeth i delerau â'r farn yn erbyn rhyfel - mae'n adlewyrchu'n dda arni ei bod yn ei chaniatáu.

Nid yw gwisg y Fyddin Brydeinig yn codi cwestiwn. Mae'n rhan o'r drefn naturiol. Mae milwr yn mabwysiadu iaith arbennig wrth iddo sôn am ei orchwyl. "Rwy'n gwneud fy swydd" neu'n fwy aml na dim "I'm just doing my job". Iwnniform *gwaith* yw hwn. Nid iwnniform sy'n dynodi ideoleg, fel y priodolir wastad i filwyr answyddogol siort yr FWA. Cyhuddwyd y fyddin hon o fod yn ddim llawer mwy na chriw bocs dillad, a'u cyrhoedd yn fawr ddim mwy na PR. Ond efallai eu bod wedi taro deuddeg, ac wedi dangos i ni wirionedd parthed natur y

lluoedd arfog. Maent yn arddangos neu berfformio eu grym yn hytrach na'i wireddu'n uniongyrchol trwy drais (yn Saesneg, maent a wnelo â "a theatrical display of power"). Er y bu'r FWA yn gwbl o ddirfi am ei chenadwri, gellid meddwl ei bod bron yn dychanu mecanweithiau'r lluoedd go iawn. Rhaid cael y math *hwn* o siaced, y math *hwn* o osgo, y math *hwn* o gerddediad.

Mae Richard Huw Morgan yn dod ag R.S. Thomas i'r amlwg mewn blwyddyn sydd yn loddest i'r Thomas arall. Wrth edrych ar y fideo ohono wrth ei waith, ni allwn ddweud "dyma sut y bydd y gwaith yn ymddangos". Hyd yn hyn mae'n anweledig. Gellid meddwl mai dyma'r math o beth a grybwyllwyd gan y corff a'r meddwl hwn. Ond nid yw, ac ni fydd, yn waith gorffenedig fel paentiad. Ni ellir ond gweld yr ymgais tuag at greu, y cynigion ar hyd y ffordd, rhai ohonynt yn taro, y lleill yn methu ag ymddangos faille, ond maent i gyd yn cael eu corlannu tu fewn i'r un lloc, a phriodolir iddynt i gyd yr un pwysigrwydd. O'i natur, mae perfformio yn amlygu'r broses o ymddangos. Mae'r gwaith yn cael ei greu o'n blaen, yn digwydd ac yn darford megis seren wib. Mae'n diflannu wrth iddo gael ei greu ac mae'r broses yn ymgorfforiad perffaith o fod-a-peidio-â-bod. Mae creu cofnod ohono drwy fideo a lluniau yn ei strywio.

Mae Inga Burrows yn artist preswyl yr opera sebon Pobol y Cwm. Cynigodd ddarn lle mae un o'r cyfarwyddwyr, Ynyr Williams, yn ymweld bob yn ail ddiwrnod â'r Lle Celf ac yn traddodi sgwrs ar waith beunyddiol Pobol y Cwm. Fel yn achos Richard Huw Morgan, gwaith sy'n cael ei greu o dan reolaeth amser, yn hytrach na ffurf, yw hwn. Mae'n dibynnu'n llwyr ar yr hyn sydd yn myned rhagddo ar set Pobol y Cwm yn ystod wythnos yr Eisteddfod. Mae yna amod arall. Ni ellir datgelu sawl peth, o ran hynt y cymeriadau ac elfennau o'r stori. Felly yn groes i ran fwyaf o'r gwaith yn yr arddangosfa, mae'n bwriadu cuddio.

Bydded datguddiad.

Sylwadau'r Detholwyr Selectors' Statements

Nicholas Thornton

Selecting an open exhibition can be a daunting task. But anxieties subsided when the first run-through of submissions to Y Lle Celf were projected against the screen. It was soon clear that we had rich material to represent the strength and diversity of art produced in Wales and beyond. I think it is fair to say that as selectors we came with no agenda or prescribed ideas on what the exhibition should represent. Instead in the spirit of an open show we responded to and ultimately 'judged' work largely on terms determined by the work itself.

One thing we were keen to achieve this year was a sustained look at individual artists work. To this end, where possible, we selected small groupings of work by an artist. This was to give visitors the chance to explore an artist's practice in a little more depth and to encourage visual and contextual connections to be made across the exhibition. The inevitable result of this focus was that many important and compelling works had to be left out of the final selection.

Whilst the final selection of artists for Y Lle Celf open exhibition was a difficult decision, the subsequent choice of Gold Medal winners for Fine Art and Craft & Design emerged with relative speed and clarity. In the Fine Art category the film *Maelfa* was a stand-out work, underlining our decision to award the Gold Medal to Sean Edwards. In *Maelfa* Sean Edwards turns his attention to an indoor shopping centre near to where he grew up in the Llanedeyrn district of Cardiff. *Maelfa* was opened in the early 1970s and had been earmarked for demolition when Sean Edwards made the film in 2009. The parade of shops was the final element of a social-housing project that failed to generate the utopian optimism of earlier modernist architecture. As the camera makes its steady progress down the enclosed street we look through the shop windows and open doors catching glimpses of their interiors and displays.

As the depth of field draws surfaces and objects in and out of focus we are encouraged to dwell



Pelydr cyfnosol (manyllyn) / Crepuscular ray (detail)
Sara Moorhouse

on colour, form and incidental detail. The movement of the camera creates a steady kaleidoscope of 'found' abstracts compositions. This element of the film leads us back to Sean Edwards' recent work in sculpture and installation evidenced in this exhibition through the inclusion of the single framed print *Untitled*.

Maelfa has no sound-track and people appear to be incidental to the progress of the camera-viewer; they feature predominantly as ghostly reflections in the shop windows. The film resists narrative and despite the subject side-steps any sense of social documentary. Yet *Maelfa* remains an intensely human work. In this cross-section of everyday life there is a poignant sense of the passing of time and of the passing of place.

Sean Edwards is an important example of an artist who has successfully exhibited throughout Europe but has chosen to establish and develop his career living and working Wales. Such examples are important – they give us hope that in the years ahead more and more artists will choose to stay and move to Wales. They need to be assured that the infrastructure in Wales will give them every opportunity to fully participate in the increasingly competitive international art world. Institutions in Wales – funders, galleries, museums and art schools - all have to work together to create and sustain the necessary conditions for artists to thrive.

One important element of the success of any such infrastructure is early career opportunities for artists. The first few years after leaving art school are critical in developing a practice and



Bach y nyth / A runt
Hayley Danaher

establishing a career. Young artists need financial support, exhibition opportunities and, perhaps most importantly of all, encouragement to help them form and sustain their careers. These needs are all acknowledged by the Eisteddfod's Young Artist Scholarship. The selectors considered a good number of submissions with final decisions being made from a shortlist of submitted portfolios. It was unanimously decided that the winner of the 2014 award should be Sera Wyn Walker.

Sera Wyn Walker's portfolio revealed a fascinating practice that looked at first glance like an undiscovered archive of early photography. She acknowledges the influence of the Amgueddfa Cymru's collections of natural history specimens. The inspiration taken from the way collections of plants and insects were presented, stored and documented by Victorian naturalists whose private passions now form the foundations of the Museum's scientific collections.

The imagery itself references pioneering photographic techniques from nineteenth century. Wales has an important and often overlooked contribution to this history. In particular the Dillwyn Llewelyn family from Swansea (relatives by marriage to William Henry Fox Talbot) were important technical innovators and are recognised as producing some of the earliest 'art' photographs. Yet, Sera Wyn Walker's work sidesteps a nostalgia for the past. There is something uncanny about her work - echoes of



Tŵr 4 / Tower 4
Richard Lloyd Lewis

modernists such as Man Ray and their own discovery and reinvention of traditional photographic techniques. I think, above all, the selectors were deeply excited by the power of Sera Wyn Walker's imagery, and the opportunities that this visual sourcebook will give her to develop her work in the future. We hope the Young Artist Scholarship gives her encouragement and practical assistance to pursue her career as an artist.

With thanks to Visual Arts Officer, Robyn Tomos and my fellow selectors Lowri Davies and Eddie Ladd who made the selection process so enjoyable; and above all thanks to all the artists whose submissions and support of the Eisteddfod give us this valuable annual insight into the visual arts in Wales.

Lowri Davies

The responsibility of being a selector of Y Lle Celf Open Exhibition is an important experience and a true honour. The experience provides a completely different perspective compared to exhibiting, and gives a wonderful glimpse of the visual wealth that is on offer. It has also highlighted the importance of how to present work to a panel – a clear and high standard presentation makes it easier to appreciate the merits of the artwork. It was a joy to work with Nick Thornton and Eddie Ladd and all our decisions were made in tandem in a careful and meaningful way.

Sylwadau'r Detholwyr Selectors' Statements



Pen-caer 2
Paul Cabuts

My aim at the beginning of the process was to create an interesting and exciting Open Exhibition from the submissions. As the works appeared and the themes became clear, an organic shape evolved for the exhibition through consideration, rejecting, assessing and re-assessing, reducing the choice and making it stronger at each meeting. The process became more difficult again at the end because of the restrictions of the exhibition space, where a deserving place had to be assigned to the most excellent work.

The standard of the submissions that came to the Craft & Design section was strong, but the main complaint is the limited numbers who submit work compared to Fine Art. Bearing in mind the comments of previous years it is obvious that this has been a constant concern. I would like to encourage previous winners and previous exhibitors to be up for it when they have a new collection or works and to seek a place in this special exhibition – this is one of our main cultural platforms and it should be supported. As a former exhibitor and a winner of the Young Artist Scholarship and the Gold Medal



Cilmeri 6
Marian Delyth

for Craft & Design, I recognise and am truly appreciative of the importance of the exhibition and the impact that these awards have on an artist's career. It also has to be remembered that the selectors change from year to year and, from experience, one should not lose heart when rejected.

Works by nine applied art practitioners were chosen for the exhibition, and five of these had not appeared in the Eisteddfod previously. It is heartening to see the new interest and support and to be able to present a variety of work to the Eisteddfod audience.

It is with pleasure that we are able to announce that the three of us were unanimous in awarding the Gold Medal for Craft & Design to the ceramic artist, Susan Phillips, for her fine series. We were excited by her abstract sculptures in rough porcelain, shaped from strong forms and carefully crafted with the touch of the maker hardly seen. Susan Phillips' work was completely unfamiliar to me and the other selectors, therefore it was a most pleasing and unexpected experience for us to be excited and captivated by new work.

Her sculptures bring together two forms – the rotund and the level – created through two different processes. One is thrown on the wheel and the other created on a flat surface. After they have been fired, by placing them together, the two differing and contradictory elements create an interesting and innate relationship.



Cyffesion (delwedd lonydd) / Confessions (still image)
Natasha Brooks

Susan Phillips contends that she interests herself more in the model itself, that is, the outline or the design phase rather than in the finished piece. She is influenced by a simple production style, the minimising of scale, form and materials. Therefore the model creates a relationship between the original idea and the final outcome - it is these energies and vast possibilities that inspire her.

Basically, when viewing Susan's work, a feeling of satisfaction is had on several levels – be that by looking at the process, quality, sculpting or shape.

Warm congratulations to the winners Susan Phillips, Sean Edwards and Sera Wyn Walker and many thanks to all the exhibitors; to the Visual Arts Officer, Robyn Tomos, for his meticulous work; to the exhibition designer, Sean Harris, and the technical team and to the Visual Arts Sub-committee of the Carmarthenshire National Eisteddfod for the invitation.

Eddie Ladd

"Anweledig! 'rwy'n dy garu..." William Williams
("Unseen, I love thee...")

Above the exhibition entrance a banner flutters with the word "Prydeindod" (Britishness) written on it.¹ In these following comments, the politics of

1. J. R. Jones, *Prydeindod*, 1966

2. Franz Fanon, *psychologist from Algeria. He analysed the psychological experience of his people during the time that the country was part of the French empire.*

being seen is my topic, a theme that emerged when selecting this year's Open Exhibition. The politics of observation. In black and gold, the banner draws our attention to what has happened to us for some centuries. We were Britishised. It is happening now and it is likely that its greatest growth occurred during the last century. But that day now has gone, and the sun has set on the empire. Perhaps, come mid-September be that the fate of Britishness itself. In the year of the referendum in Scotland what could happen, as a new country emerges, has guided my selection to a large extent. It gives a new context to the work submitted.

One could argue that Y Lle Celf maintains the values of Britishness. What are these "British values?" They are unseen but perfectly obvious. Is it our (hidden) concern that our work will be an object of derision for the empire? Because it has fallen in to the snare of 'mimicry'? This term belongs to Homi K. Bhabha, and it describes the effort of the native to mimic the behaviour of his colonist. In attempting to negate what differentiates him, he exaggerates the true characteristic of the colonist. How similar can it truly be to British art? How does it compare? Are we worried that it cannot be a real exhibition if it considers the nature of the national identity of the Welsh? That belongs to politics not to art. It is only occasionally that true art appertains to art alone.

Franz Fanon² remarked that the "native" ascends through three levels as he creates his own art and culture. On the first level he identifies completely with the colonist and seeks to show to what extent he has absorbed and mastered his culture. As regards language, for example, he seeks to demonstrate how he is able to speak his newly acquired language (his second language) well, devoid of accent and with fluency. His eventual intention is to rid himself of his native tongue. On the second level the native (or his children) has rejected assimilation. He attempts to use the art to speak of his own culture, in his own language. But he does this by

Sylwadau'r Detholwyr

Selectors' Statements



Di-deitl / Untitled
Jo Berry

adopting the traits of the colonist. He has rejected his own traits because it makes him ashamed. Fanon believes that it is only on the third level that the native frees himself from the clutches of the colonist. On this level he creates by using his own language and form. It is only through revolution that the third level can be achieved. We remain on the second level. Therefore, the essence of this exhibition is Britishness. Occasionally the work achieves the British "neutral". From time to time it demonstrates itself as Welsh in language and nature, but these works (as is the case in my dance work) is linked with Britishness. We create so that we can show that we have a different identity. I sometimes selected as if I was a Brit ("The form is interesting"). Occasionally on the second level I was a native ("The subject is important"). My identity was compromised.

Therefore, as regards being seen. Everyone must consider, "How do I appear?" "How do I portray myself to the world?"

Hayley Danaher's medium is photography, and in her work she shows herself adopting

characters and recreating various situations. She is aware of the way she appears and she makes a conscious effort to re-incorporate the image that attracts her.

Marian Delyth's photographs of the FWA forces us reflect on the military image. There is a similarity between Hayley Danaher's work and the men portrayed by Marian Delyth. They themselves have decided how they are to appear. They re-incorporate that which they have internalised since their childhood. The photographs to some extent cause one to laugh because they are self-conscious and that they, as Bhabba says, mimic (*mimicry* again). They exaggerate; they are not real (because this is not a *real* army). They are dressing up.

A faction that has long gained the blessing of the state, that created it, is not accepted in the same way. It is invisible. The series by Jade Fisher on the topic of the First World War is almost political, as the state came to terms with the view opposed to war – it reflects well on it that it takes this on board.

The uniform of the British Army does not pose a question. It is part of the natural order. A soldier adopts a particular language as he speaks of his work. "I do my job" or more often than that "I'm just doing my job". This is the uniform of work. It is not the uniform that denotes an ideology, as is always attributed to the unofficial soldiers of the FWA ilk. This army was accused of being nothing much more than a clothes trunk crew, and their campaigns nothing more than a PR stunt. But they may have succeeded, and that they showed us a truism as regards the nature of the armed forces. They are exhibiting or performing their power rather than realising it through violence (or said in another way they are involved with "a theatrical display of power"). Although the FWA were totally serious about their message, we could easily think that they are virtually satirising the mechanics of real armies. It is obligatory to have *this* kind of jacket, *this* kind of gait, *this* kind of walk.

Richard Huw Morgan brings R.S. Thomas to the fore in a year that is a feast to the other Thomas.



O Arglwydd, dyma gamwedd (manylyn / detail)
John Abell

As we viewed a video of him at work we couldn't say "this is how the work will appear". To date it is hidden. We can think that *this* is the type of thing that was mentioned by this body and this mind. But it is not, and will not, be a finished work such as a painting. The only thing that can be seen is the effort of creating, the attempts along the way, some succeeding, the others possibly failing to appear, but they are all shepherded into the one and the same pen, and accorded equal importance. In its essence, performance highlights the process of appearing. The work is created in our presence; it happens and disappears like a shooting star. It disappears as it is created and the process is a perfect embodiment of to-be and not-to-be. He creates a record of it through video and images destroying it.

Inga Burrows is the resident artist of the soap opera Pobol y Cwm. She submitted a piece where one of the directors, Ynyr Williams, visits Y Lle Celf every other day and gives a talk on the daily work of Pobol y Cwm. As with Richard Huw Morgan, this work is created within the constriction of time, rather than form. It totally depends on that which is occurring on the Pobol y Cwm set during the Eisteddfod week. There is another condition. Many things cannot be revealed, such as the toing and froing of the characters and the storyline. Therefore, contrary to most of the work in the exhibition, the intention is to hide.

Let it be revealed.

Y Fedal Aur am Gelfyddyd Gain

The Gold Medal for Fine Art



Maelfa (delwedd lonydd / still image)

Sean Edwards

Gwobr

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

Detholwyr

Lowri Davies, Eddie Ladd, Nicholas Thornton

Dyfarnwyd y gwobrau canlynol:

Sean Edwards	Y Fedal Aur am Gelfyddyd Gain a £5,000
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ENILLYDD Y GWOBRAU CELFYDDYD GAIN

Sean Edwards

Y Fenni

Di-deitl

Maelfa

£4,000

Pris i'w drafod

Prize

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

Selectors

Lowri Davies, Eddie Ladd, Nicholas Thornton

The following prizes were awarded:

Sean Edwards	The Gold Medal for Fine Art and £5,000
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WINNER OF THE FINE ART AWARDS

Sean Edwards

Abergavenny

Untitled

Maelfa

£4,000

Price on application



Maelfa (delwedd lonydd / still image)

Sean Edwards

Y Fedal Aur am Grefft a Dylunio

The Gold Medal for Craft and Design



Rhif 10 / No.10
Susan Phillips



Rhif 15 / No.15
Susan Phillips



Rhif 7 / No.7
Susan Phillips



Rhif 8 / No.8
Susan Phillips



Rhif 13 / No.13
Susan Phillips



Rhif 14 / No.14
Susan Phillips

Gwobr

Y Fedal Aur am Grefft a Dylunio a £5,000 (Prifysgol Cymru Y Drindod Dewi Sant) i'w rannu yn ôl doethineb y detholwyr.

Detholwyr

Lowri Davies, Eddie Ladd, Nicholas Thornton

Dyfarwyd y gwobrau canlynol:

Susan Phillips Y Fedal Aur am Grefft a Dylunio a £5,000

Prize

The Gold Medal for Craft and Design and (University of Wales Trinity Saint David) to be awarded at the discretion of the selectors.

Selectors

Lowri Davies, Eddie Ladd, Nicholas Thornton

The following prizes were awarded:

Susan Phillips The Gold Medal for Craft and Design and £5,000

ENILLYDD Y GWOBRAU CREFFT A DYLUNIO

Susan Phillips

Brulhai, Whitney-on-Wye

Rhif 7	£1,300
Rhif 8	£1,300
Rhif 10	£1,300
Rhif 14	£1,300
Rhif 15	£1,300
Rhif 13	£1,400

WINNER OF THE CRAFT AND DESIGN AWARDS

Susan Phillips

Brilley, Whitney-on-Wye

No.7	£1,300
No.8	£1,300
No.10	£1,300
No.14	£1,300
No.15	£1,300
No.13	£1,400

Ysgoloriaeth Artist Ifanc Young Artist Scholarship



Blodeuyn / Blossom
Sera Wyn Walker

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 Maldwyn a'r Gororau 2015.

Ysgoloriaeth:

£1,500 (Prifysgol Cymru Y Drindod Dewi Sant)

Detholwyr:

Lowri Davies, Eddie Ladd, Nicholas Thornton

Dyfarnwyd yr Ysgoloriaeth Artist Ifanc i Sera Wyn Walker

Sera Wyn Walker

Caerdydd

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, Montgomeryshire 2015.

Scholarship:

£1,500 (University of Wales Trinity Saint David)

Selectors:

Lowri Davies, Eddie Ladd, Nicholas Thornton

The Young Artist Scholarship is awarded to Sera Wyn Walker

Sera Wyn Walker

Cardiff

Gwobrau Eraill Other Awards

Gwobr Josef Herman - Dewis y Bobl

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

Gwahodddwn ni chi i edrych yn fanwl ar y gwaith i gyd cyn penderfynu beth yw eich ffeifryn. Rhowch enw'r artist ar y papur pleidleisio. Bydd y bleidlais yn cau am 6.00pm, nos Wener, 8 Awst er mwyn cael amser i gyfrif y pleidleisiau a chysylltu â'r enillydd.

Cyhoeddir enw'r enillydd yn Y Lle Celf am 3.00pm, ddydd Sadwrn, 9 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Sir Ddinbych a'r Cyffiniau 2013

Theresa Nguyen Birmingham

Gwobr Ifor Davies

Gwobr: £600. Dyfernir am y gwaith yn yr Arddangosfa Agored sy'n cyfleu ysbryd y frwydr dros iaith, diwylliant a gwleidyddiaeth Cymru. Cyhoeddir enw'r enillydd am 2.00pm, ddydd Llun, 4 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Sir Ddinbych a'r Cyffiniau 2013

Iwan Bala Caerdydd

Gwobr Tony Goble

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

Enillydd Eisteddfod Genedlaethol Cymru Sir Ddinbych a'r Cyffiniau 2013

Craig Wood Talacharn

Gwobr Bwrcasu Cymdeithas Gelfyddyd Gyfoes Cymru

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

Josef Herman Award - The People's Choice

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

We invite you to take a careful look at all the work before coming to a decision concerning your favourite work. Write the name of the artist on the voting slip. Voting will close at 6.00pm, Friday, 8 August in order to allow for counting the votes and contacting the winner.

The winner's name will be announced in Y Lle Celf at 3.00pm, Saturday, 9 August.

Winner at the National Eisteddfod of Wales Denbighshire & District 2013

Theresa Nguyen Birmingham

Ivor Davies Award

Prize: £600. Awarded for the work in the Open Exhibition that conveys the spirit of activism in the struggle for language, culture and politics in Wales. The name of the winner will be announced at 2.00pm, Monday, 4 August.

Winner at the National Eisteddfod of Wales Denbighshire & District 2013

Iwan Bala Cardiff

Tony Goble Award

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

Winner at the National Eisteddfod of Wales Denbighshire & District 2013

Craig Wood Laugharne

Contemporary Art Society for Wales Purchase Prize

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



O Arglwydd, dyma gamwedd (manylyn / detail)

John Abell**John Abell**

Caerdydd

O Arglwydd, dyma gamwedd £800

Justine Allison

Castellnewydd Emlyn

Llestri â llinellau llorweddol brown (bach) /
Vessels with horizontal brown lines (small) £40Llestri â llinellau llorweddol brown (mawr) /
Vessels with horizontal brown lines (large) £45Powlen bitw wedi'i heuro (deilen paladiwm) /
Tiny gilded bowl (palladium leaf) £28

Powlen fach wen / Small white bowl £35

Powlen fach wedi'i heuro (deilen aur a
phaladiwm) / Small gilded bowl (gold
and palladium leaf) £45Powlen fawr wedi'i heuro (deilen aur) /
Large gilded bowl (gold leaf) £60

Powlen a llestri / Bowl and vessels

Justine AllisonLlestri â streip (melyn/gwyrdd a llwyd
tywyll / Vessels with stripes (yellow/green
and dark grey)

Rhif 1 / No.1 £50

Rhif 2 / No.2 £45

Rhif 3 / No.3 £40

Rhif 4 / No.4 £36

Rhif 5 / No.5 £28

Rhif 6 / No.6 £26

Llestri â streip melyn/gwyrdd
llorweddol (bach) / Vessels with horizontal
yellow/green stripes (small) £42Llestri â streip melyn/gwyrdd llorweddol
(mawr)
Vessels with horizontal yellow/green stripes
(large) £47

Jwrg streip 1 / Stripe jug 1 £120

Jwrg streip 2 / Stripe jug 2 £180

Jwrg streip 3 / Stripe jug 3 £260

Gawain Barnard

Caerdydd

Bwced pinc tawdd / Molten pink bucket £800

Cregyn a chap coch / Shells and red cap £800

Coeden losg / Burnt tree £800



Bwced pinc tawdd / Molten pink bucket

Gawain Barnard**Jo Berry**

Caerdydd

Di-deitl / Untitled £800

Di-deitl / Untitled £1,100

Di-deitl / Untitled £1,200



Di-deitl / Untitled

Jo Berry**Natasha Brooks**

Tŷ Croes, Ynys Môn

Cyffesion / Confessions

Inga Burrows

Penarth

Bloc 5

DAW / NFS



Cyffesion (delwedd lonydd) / Confessions (still image)

Natasha Brooks**Paul Cabuts**

Pontypridd

Pen-caer 1 £990

Pen-caer 2 £990

Pen-caer 3 £990

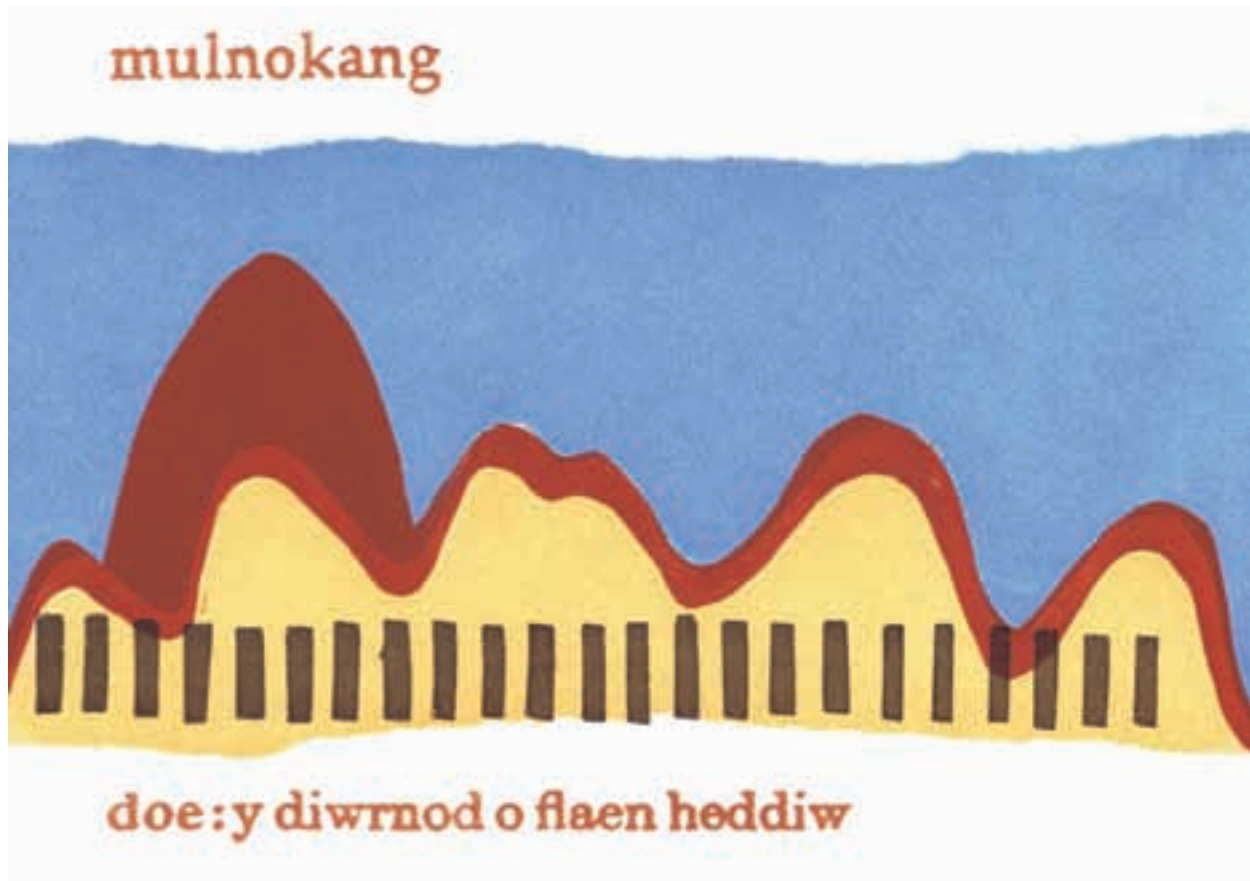


Pen-caer 3

Paul Cabuts

Arddangoswyr

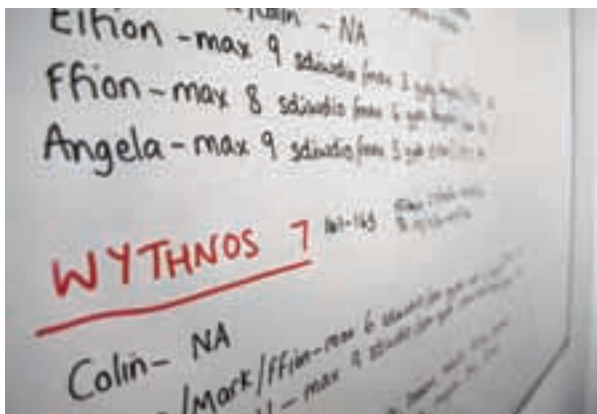
Exhibitors



Geiriadur Kurnai-Cymraeg
Veronica Calarco

Veronica Calarco
Dolgellau

Geiriadur Kurnai-Cymraeg £4,000



Bloc 5
Inga Burrows

Hayley Danaher
Casnewydd

Cyrch amhosib / Mission impossible £700

Nani, edrych faint dwi wedi tyfu /
Nani, look how much I've grown £700

Bach y nyth / A runt £700

Cimwchferch / Lobstergirl £700

Cyhoeddiad o 5 / Edition of 5

David Rees Davies
Hove

Piglwygaru / Lovespoonbill £650
yr un / each

Ifor Davies
Penarth

Treth ac angau £5,000



Nani, edrych faint dwi wedi tyfu /
Nani, look how much I've grown
Hayley Danaher

Marian Delyth
Blaenplwyf

Cilmeri 1 Pris i'w drafod / Price on application

Cilmeri 2 Pris i'w drafod / Price on application

Cilmeri 3 Pris i'w drafod / Price on application

Cilmeri 4 Pris i'w drafod / Price on application

Cilmeri 5 Pris i'w drafod / Price on application

Cilmeri 6 Pris i'w drafod / Price on application

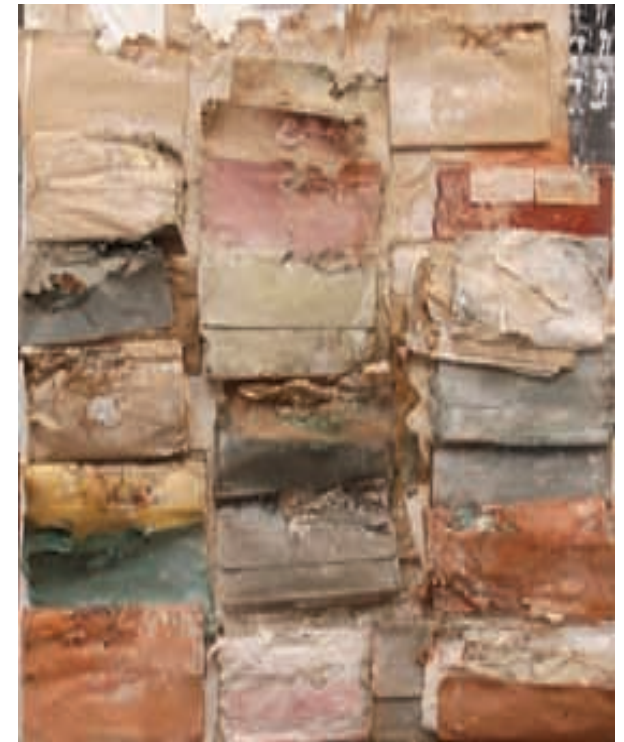
Sean Edwards
Y Fenni

Di-deitl / Untitled £4,000

Maelfa Pris i'w drafod / Price on application

Paul Emmanuel
Pen-y-cae, Powys

Supernova £1,900



Treth ac angau
Ifor Davies



Cilmeri 5
Marian Delyth

Elinor Evans
Cricieth

Y blaidd a'r ci gwarchod /
The wolf and the watchdog £2,800

Arddangoswyr

Exhibitors



Piglwylgaru / Lovespoonbill
David Rees Davies



Supernova (manylyn / detail)
Paul Emmanuel



Maelfa (delwedd lonydd / still image)
Sean Edwards

Geraint Evans
Caerdydd

Totem £3,000

Jade Fisher

Penpedairheol

Ysbyty / Hospital £200

Atgofion / Memories £200

Maes y gad / The battlefield £200

Y diwedd / The end £200

Pum act Harry Patch /
The five acts of Harry Patch £200

Arwyddo'r Heddwch /
The signing of the Peace £200



Y blaidd ar'r ci gwarchod / The wolf and the watchdog
Elinor Evans



Arwyddo'r Heddwch / The signing of the Peace
Jade Fisher



Totem
Geraint Evans

Arddangoswyr Exhibitors



Blwch / Box
Lauren Foulkes

Lauren Foulkes
Caerdydd

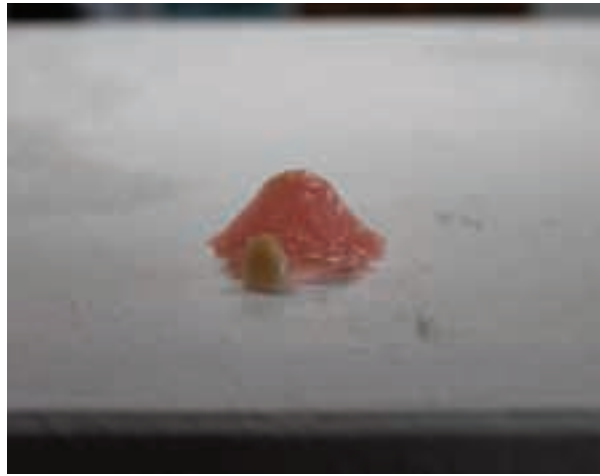
Blwch / Box £700

David Garner
Argoed

From the sublime to the ridiculous /
O'r gwych i'r gwachul



From the sublime to the ridiculous /
O'r gwych i'r gwachul
David Garner



Ôl gwaith neu sut ddysgais i gasáu fy nhref enedigol /
Practice trace or how I learnt to hate my home town
Bob Gelsthorpe

Bob Gelsthorpe
Caerdydd

Uno, rhannu / Unite, divide

Ôl gwaith neu sut ddysgais i gasáu fy nhref enedigol /
Practice trace or how I learnt to hate my home town £200



Fullwood 32162 a Stinkhorn
Morgan Griffith (sonomano)



Synthesis
Ruth Harries

Morgan Griffith (sonomano)
Bethesda

Bywyd priodasol atomau

Stinkhorn £700

512 £950

513 £950

Fullwood 32162 £2,500

Ruth Harries
Caerdydd

Synthesis DAW / NFS

Philip John Jones
Llundain

Llifddor / Sluice gate £350

Grillo Zinc Oxide (glas / blue) £400

Grillo Zinc Oxide (melyn / yellow) £400



Pregethwr
Seren Morgan Jones

Seren Morgan Jones
Llundain

Pregethwr Casgliad preifat / Private collection

Gethin Wyn Jones
Newcastle upon Tyne

Deffrowch o'r rhith hwn

Paul R Jones
Y Waun

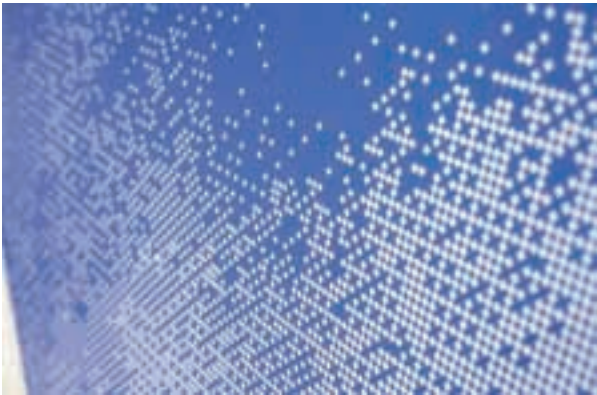
Prydeindod £500

Iaith Pawb £500



Grillo Zinc Oxide (melyn / yellow)
Philip John Jones

Arddangoswyr Exhibitors



Deffrowch o'r rhith hwn (manylyn / detail)
Gethin Wyn Jones



Iaith Pawb
Paul R Jones

Jin Eui Kim
Caerdydd

Gwrthdroad / Inversion £1,870

Richard Lloyd Lewis
Bradford on Avon

Tŵr 3 / Tower 3 £395

Tŵr 4 / Tower 4 £395

Tŵr 5 / Tower 5 £395

Roger Lougher
Penarth

Tirwedd Gwlad Belg 1 £350

Tirwedd Gwlad Belg 2 £350

Tirwedd Gwlad Belg 3 £350

Eleri Mills
Llangadfan

Ar y daith II
Pris i'w drafod /
Price on application



Gwrthdroad / Inversion
Jin Eui Kim



Tŵr 3 / Tower 3
Richard Lloyd Lewis

Sara Moorhouse
Caerdydd

Pelydr cyfnosol / Crepuscular ray £6,500

Richard Huw Morgan
Cogan

Y clwyfo (Das Wunden)

Susan Phillips

Whitney-on-Wye

Rhif 7 / No. 7 £1,300

Rhif 8 / No. 9 £1,300

Rhif 10 / No. 10 £1,300

Rhif 14 / No. 14 £1,300

Rhif 15 / No. 15 £1,300

Rhif 13 / No. 13 £1,400

Jonathan Phillips

Whitney-on-Wye

Di-deitl / Untitled £1,400

Di-deitl / Untitled £1,600

Di-deitl / Untitled £1,600



Ar y daith II
Eleri Mills



Tirwedd Gwlad Belg 2
Roger Lougher



Pelydr cyfnosol (manylyn) / Crepuscular ray (detail)
Sara Moorhouse

Arddangoswyr

Exhibitors



Y clwyfo (Das Wunden)
Richard Huw Morgan



Rhif 15 / No. 15
Susan Phillips



Di-deitl / Untitled
Jonathan Phillips



Planc o bren / Plank of wood
Tom Pitt

Tom Pitt

Y Barri

Planc o bren / Plank of wood £350

Zoe Preece

Penarth

Dim sain / No sound £1,650

Judith Rees

Talacharn

Pip £350

Stan £350

6 gyda'i gilydd / 6 together £350

Blwch hir (Rhif 2) / Long box (No. 2) £532

Blwch (Rhif 5) / Box (No.5) £580

Dolenni (Rhif 3) / Handles (No. 3) £700



Ysbeilio / Plunder
Justin Davin Smith



Dim sain (manylyn) / No sound (detail)
Zoe Preece



6 gyda'i gilydd / 6 together
Judith Rees

Justin Davin Smith

Llundain

Dympio / Dump £1,100

Ysbeilio / Plunder £1,250

Dibyniaeth / Addiction £1,250



Paisley (Welsh Pears), Tŷ Newydd
Anthony Stokes

Anthony Stokes

Cwm Ogwr

Modurdy, Pontycymer £800

36 A - D, Rhodfa Tan-yr-Allt £800

Adeiladu newydd, Brynmenyn £800

Freezer, Ton Pentre £800

Paisley (Welsh Pears), Tŷ Newydd £800

Pysgodyn, Cwmparc £800

Cyhoeddiad o 3 / Edition of 3

Mai Thomas

Llangollen

I mewn ac allan o'r rhwydi /
In and out of the nets £12,000

Sean Vicary

Aberteifi

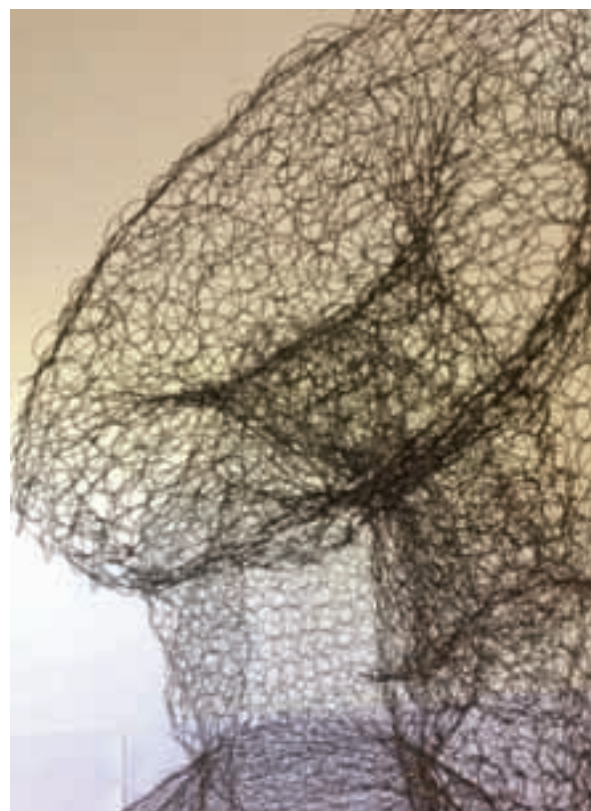
Murmuriad / Murmuration



Silindrau (Cyfres 1) / Cylinders (Series 1)
Paul Wearing



Murmuriad (delwedd lonydd) / Murmuration (still image)
Sean Vicary



I mewn ac allan o'r rhwydi (manylyn) /
In and out of the nets (detail)

Mai Thomas



Eryri
Gwyn Williams

Arddangoswyr Exhibitors

Paul Wearing

Caerdydd

Silindrau (Cyfres 1) / Cylinders (Series 1) £450

Emrys Williams

Llandrillo-yn-rhos

Ar gyfyl castell / Near a castle £2,000

Tu fewn glas / Blue interior £2,000

Cwm coediog / A wooded valley £2,500

Gwyn Williams

Llundain

Eryri £800



Cwm coediog / A wooded valley
Emrys Williams

Pensaernïaeth yng Nghymru Architecture in Wales

Gwahoddwyd ceisiadau gan benseiri neu grwpiau penseiri i arddangos adeiladau y mae eu dyddiad cwblhau ymarferol yn y cyfnod 2011 a 2014 yn gynwysedig.

Detholwyr:

Elfed Roberts, Ann-Marie Smale

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

Y Fedal Aur am Bensaernïaeth

(cefnogir gan Gomisiwn Dylunio Cymru)

Medal Goffa Alwyn Lloyd

Rhoddir replica golch-arian o'r fedal aur, gyda chefnogaeth Comisiwn Dylunio Cymru, er cof am y diweddar Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaernïaeth yn niwylliant y genedl ac anrhydeddu penseiri sy'n cyrraedd y safonau dylunio uchaf. Rhoddir y wobwr i'r pensâer neu benseiri sydd yn gyfrifol am adeilad neu grŵp o adeiladau, a gwblhawyd yng Nghymru rhwng 2011 a 2014 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

Loyn & Co.

Penarth

Stormy Castle, Bro Gŵyr

Plac Teilyngdod

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

- fe'u codwyd yng Nghymru
- y cyfrif terfynol ddim uwch na £750,000
- gwblhawyd rhwng 2011 a 2014
- yn cyfoethogi'r amgylchedd

Hoole & Walmsley Architects

Crughywel a Dinas Powys
Old Farm Mews, Dinas Powys

Davies Sutton Architects

Caerdydd
Capel Galilea, Eglwys Illtud Sant,
Llanilltud Fawr

Hoole & Walmsley Architects

Crughywel a Dinas Powys,
Melin a Chaffi Talgarth, Aberhonddu

Lawray Architects

Caerdydd
Y Ffwrnes, Llanelli

Rural Office for Architecture

Drefach Felindre
New Barn, Pant-y-barâ, Drefach Felindre

Pensaernïaeth yng Nghymru

Architecture in Wales

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2011 to 2014 inclusive.

Selectors:

Elfed Roberts, Ann-Marie Smale

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

The Gold Medal in Architecture

(supported by the Design Commission for Wales)

Alwyn Lloyd Memorial Medal

The silver-gilt replica of the gold medal is given, with the support of the Design Commission for Wales, in memory of the late Dr T Alwyn Lloyd. The aim of this award is to draw attention to the importance of architecture in the nation's culture and to honour architects achieving the highest design standards. The award is given to the architect or architects responsible for the building or group of buildings, completed between 2011 and 2014 and recommended to the Eisteddfod as being of greatest merit.

Loyn & Co.

Penarth

Stormy Castle, Gower

Plaque of Merit

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

- constructed in Wales
- final account did not exceed £750,000
- completed between 2011 and 2014
- enhances the environment

Hoole & Walmsley Architects

Crickhowell and Dinas Powys
Old Farm Mews, Dinas Powys

Davies Sutton Architects

Cardiff
Galilee Chapel, St Illtud's Church,
Llanilltud Fawr

Hoole & Walmsley Architects

Crickhowell and Dinas Powys
Talgarth Mill and Café, Talgarth, Brecon

Lawray Architects

Cardiff
Y Ffwrnes, Llanelli

Rural Office for Architecture

Drefach Felindre
New Barn, Pant-y-barā, Drefach Felindre



Stormy Castle, Bro Gŵyr / Gower



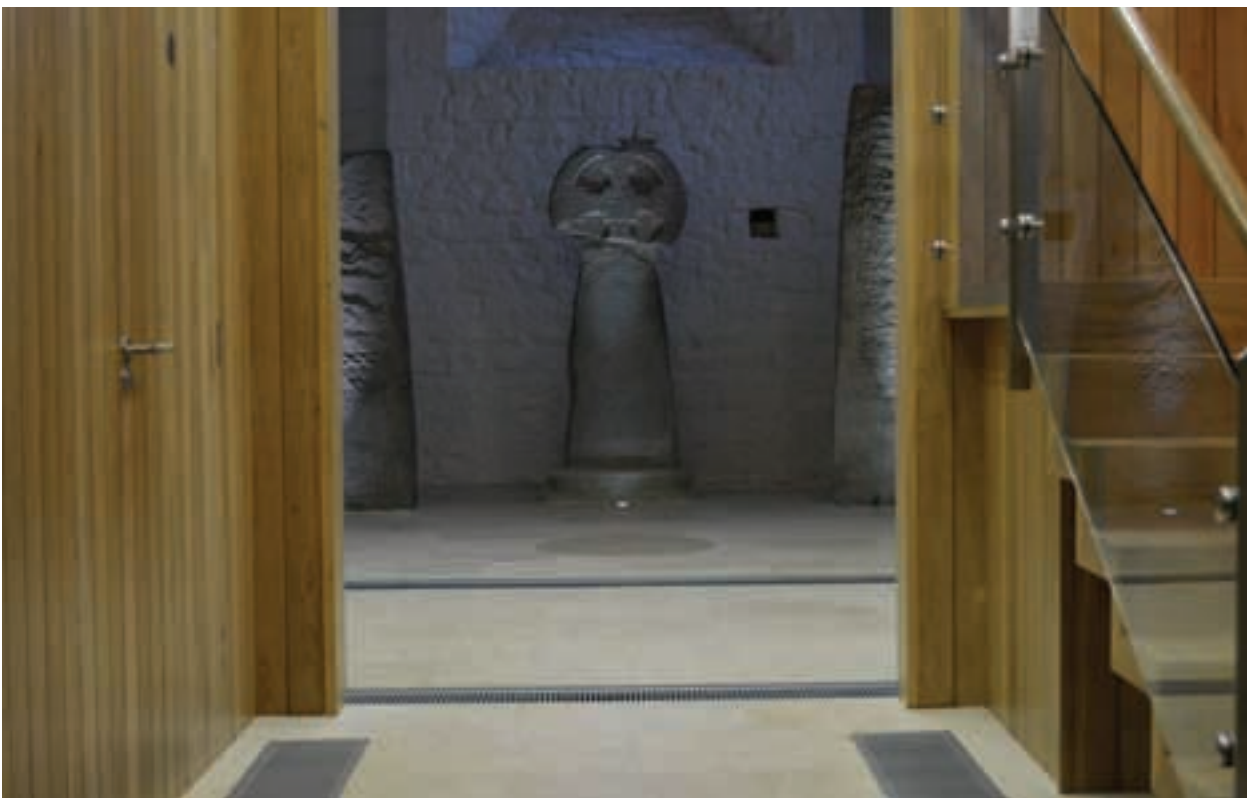
Stormy Castle, Bro Gŵyr / Gower

Pensaernïaeth yng Nghymru

Architecture in Wales



Capel Galilea, Eglwys Illtud Sant, Llanilltud Fawr / Galilee Chapel, St Illtud's Church, Llantwit Major



Capel Galilea, Eglwys Illtud Sant, Llanilltud Fawr / Galilee Chapel, St Illtud's Church, Llantwit Major



Old Farm Mews, Dinas Powys



Old Farm Mews, Dinas Powys

Pensaernïaeth yng Nghymru

Architecture in Wales



Melin a Chaffi Talgarth, Aberhonddu / Talgarth Mill and Café, Brecon



Melin a Chaffi Talgarth, Aberhonddu / Talgarth Mill and Café, Brecon



Y Ffwrnes, Llanelli



New Barn, Pant-y-bara, Drefach Felindre

Datganiad y Detholwyr Pensaerniaeth Architecture Selectors' Statement



Y Ffwrnes, Llanelli

Eleni dangosodd y pymtheg cynnig ystod o fathau a meintiau o adeiladau yn rhychwantu ardal eang o Gymru. Yn bennaf, roedd y cynigion yn adeiladau newydd neu'n estyniadau i strwythurau presennol gan ystod o bractisau. Er bod llai o geisiadau wedi eu cyflwyno nag mewn blynnyddoedd diweddar, gwnaed argraff ar y detholwyr gan ansawdd ac amrywiaeth y bensaerniaeth a chryfder ymglymiad y cleient mewn llawer o'r prosiectau yn ystod y broses gynllunio.

O'r pymtheg cynnig, dewiswyd chwech ar gyfer yr arddangosfa; Stormy Castle ym Mro Gŵyr, Old Farm Mews yn Ninas Powys, New Barn yn Nrefach Felindre, Y Ffwrnes yn Llanelli, Melin Talgarth a Chaffi, ger Aberhonddu a Chapel Galilea yn Llanilltud Fawr. Dengys yr holl brosiectau hyn fwrriad cynllunio ardderchog a dealltwriaeth eithriadol o friff y cleient. Mae'r tri

phrosiect preswyl yn rhoi sylw aruthrol i fanylion ac yn gwirioneddol greu 'cartref' sy'n ymateb i'w friff ym mhob achos.

Mae'r tri phrosiect dibreswyl yn gwahaniaethu yn fawr mewn graddfa ac ystyr yn eu cydestun trefol.

Dengys Y Ffwrnes y cyfle sydd gan adeilad 'cyhoeddus' i adfywio ac atgyweirio cymuned a gwead trefol Tref Gymreig. Cafodd y dull hwn ei atgyfnerthu gan y ffordd y mae'r cynllun yn ymgorffori Capel Zion a'r Ysgoldy (y ddau yn adeiladau rhestredig) i mewn i'r cynllun. Drwy newidiadau sensitif ac adfer yr elfennau hyn, mae'r penseiri wedi creu theatr stiwdio a gofod cymunedol ynghyd â chadw'r lle o addoliad. Mae'r enw Y Ffwrnes yn adlewyrchu'r gorffennol diwydiannol; deunyddiau a lliw yn ymateb yn uniongyrchol i egni, gwres a drama y diwydiant hwn. Mae'r adeilad sy'n deillio yn adlewyrchiad



Capel Galilea, Eglwys Illtud Sant, Llanilltud Fawr

modern o orffennol y dref, gan greu canolfan ar gyfer y celfyddydau a drama mewn canol tref newydd a adfywiwyd.

Er gwaethaf y cyferbyniad ym maint Melin Talgarth a'r Caffi, mae hwn hefyd yn rhoi enghraifft ragorol o adfywiad trefol gynladwy mewn lleoliad sy'n bodoli'n barod. Mae'r adferiad mawr hwn o felin rawn restredig Gradd II gan Hoole & Walmsley yn cynnwys caffi newydd sydd a'i ffurf a'i strwythur yn cwmpasu adeilad gwreiddiol y felin tra'n cynnwys bwthyn gwreiddiol y felin a'r gweithdai a godwyd o garreg. Dewiswyd deunyddiau yr adeiladau newydd yn ofalus i adlewyrchu cymeriad y tai allan adfeiliedig a arferai sefyll ar safle'r caffi.

Mae ailwampio Capel Galilea yn Eglwys Illtud Sant, Llanilltud Fawr wedi adfer yr adfeillion blaenorol gan ymgorffori elfennau newydd yn yr hen wead gyda defnydd sensitif o

ddeunyddiau. Mae'r ailwampiad hwn nawr yn gartref i arddangosfa arwyddocaol o Feini Celtaidd; un o'r casgliadau pwysicaf yng Nghymru.

Mae New Barn yn Nrefach Felindre gan y Rural Office for Architecture, yn enghraifft o adeilad ffrâm borthol parallam fodiwlaid syml hunan-adeiledig, a gynlluniwyd i fod yn hyblyg ar gyfer sawl defnydd, wedi ei adeiladu ar raddfa sy'n amaethyddol a domestig. Mae'n disodli ysgubor wreiddiol o fewn ffermdy'r pensaer ac fe'i defnyddir ar hyn o bryd fel cartref. Dewiswyd gweithwyr a deunyddiau lleol fel rhan o'r broses gynllunio ac adeiladu lle'r oedd modd, ac mewn gwirionedd cafodd yr ysgubor ei defnyddio ar gyfer profi amrywiaeth o fathau o insiwleiddio a deunyddiau adeiladu i lywio prosiectau'r practis yn y dyfodol.

Datganiad y Detholwyr Pensaerniaeth Architecture Selectors' Statement



New Barn, Pant-y-barra, Drefach Felindre

Daw enillydd y Fedal Aur am Bensaerniaeth a'r Plac Teilyngdod eleni o'r prosiectau preswyl. Dyfernir Medal Aur 2014 i Stormy Castle, gan benseiri Loyn & Co. Mae'r annedd Còd 5 newydd hwn wedi ei leoli yn Ardal o Harddwch Naturiol Eithriadol Bro Gŵyr. Mae'r cynllun grisïog yn caniatáu i'r adeilad wreiddio ei hun i mewn i'r bryn gan leihau ei effaith ar y dirwedd. Mae ei ymateb i dopograffi'r safle, ei ongl, briff y cleient a'r golygfeydd trawiadol yn deillio ar gynllun trefnyddol eithriadol. Ceir 'barddoniaeth' yn y gofodau a grëir yn enwedig ar y lefel cysgu wrth i rywun symud o ofodau tywyll i rai golau ac agor i gwrth gan ddal haul canol dydd.

Mae'r waliau concriid wyneb golau a'r lloriau concriid a lathrwyd yn sicrhau minimaliaeth i'r gofodau, gan ganiatáu i'r cleientiaid arddangos eu casgliad o gelf o fewn cynfas



Melin a Chaffi Talgarth, Aberhonddu

syml. Mae'r symlrwydd hwn, ynghyd â chyfleoedd a leolir yn ofalus i fanteisio ar y golygfeydd hardd yn rhoi ymateb pensaernïol trawiadol i'r briff a'r safle.

Mae cyswllt yr adain ddeheuol newydd i'r adeilad presennol a gedwir ar y lefel uchaf yn dangos llwyddiant cyfodiad y ddau, gan greu gofod mwy dynamig rhyngddynt. Mae'r sylw i fanylion yn glod i'r penseiri, ac mae'n deillio ar 'gartref' sy'n caniatáu i fwriad y cynllun 'dreiddio' drwy'r holl brosiect. Mae'r tŷ yn eithriadol o ran eglurder ei gysyniad, mae wedi ei gyflawni'n wych ac mae'n ymateb yn briodol i'w safle a'i leoliad.



Stormy Castle, Bro Gŵyr

Dyfernir Plac Teilyngdod am Bensaerniaeth 2014 i Old Farm Mews, Dinas Powys, gan benseiri Hoole & Walmsley. Wedi ei leoli o fewn ardal gadwraeth ym mhentref Dinas Powys, mae'r cynllun yn ymateb yn wych i'r safle tir llwyd cul ar oledd serth yng nghanol y pentref. Mae pedwar cartref teuluol o faint amrywiol wedi adfer gwedd y stryd bresennol i ffurfio 'cwr't' pentref newydd ac mae cynllun y safle yn dangos ymateb gwych i'r gwedd trefol presennol. Mae'n mynd i'r afael â phrif stryd y pentref, Heol yr Orsaf, ac mae'r 'cwr't' â hyder gyda'r bensaerniaeth a'r ffurfiau yn gorwedd yn llwyddiannus yng nghanol y gwedd presennol. Mae'r anheddau yn codi gam wrth gam ar y safle i gyfeiriad Gorllewinol; mae ei ffurf linelllog yn creu rhythm ar hyd echel oleddol y safle.

Rhaid canmol camp creu pedwar 'cartref' hyfryd ar safle mor gyfyngedig. Ceir bwriad llwyddiannus i adlewyrchu dilysrwydd gwir stryd bentref, gyda'r driniaeth ddrychiadol yn rhoi lefel uchel o fynegiant ar batrwm cyfres o feintiau sy'n gorgyffwrdd a chydglymu. Mae'r wedd gyfoes yn adlewyrchu briff y cleient tra bod y deunyddiau yn ymateb i gymeriad hanesyddol y safle. Mae gan drefn ofodol pob annedd ofal sy'n rhoi ystyr a rheswm i osodiad y gofodau byw allweddol a'r cyrtiau allanol a'r terasau ar y toeon. Mae'r cynllun a ddeilliodd yn hyfrydwch yng nghanol y pentref, gan ganiatáu i ymateb cyfoes i orwedd yn esmwyth o fewn gwedd trefol hanesyddol.

Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement



Stormy Castle, Gower

This year's fifteen entries demonstrated a range of building types and scale spread across a large area of the principality. In the main, the entries were new buildings or extensions to existing structures by a range of practices. Although less entries were submitted than in recent years, the selectors were impressed by the quality and diversity of the architecture and the strength of the client involvement in many of the projects, during the design process.

From the fifteen submissions, six were chosen for the exhibition; Stormy Castle on Gower, Old Farm Mews in Dinas Powys, New Barn in Drefach Felindre, Y Ffwrnes in Llanelli, Talgarth Mill and Café in Talgarth and Galilee Chapel in Llanilltud Fawr. All these projects demonstrate excellent design intent and exceptional understanding of the client brief. The three residential projects show tremendous attention

to detail and truly create a 'home' that responds to its brief in every instance.

The three non-residential projects differ greatly in scale and meaning in their urban context.

Y Ffwrnes demonstrates the opportunity of a 'public' building regenerating and repairing both a community and the urban fabric of a Welsh Town. This approach has been reinforced by the way the scheme incorporates the existing Zion Chapel and the Sunday School (both being listed buildings) into the design. Through sensitive alterations and restoration of these elements the architects have created a new studio theatre and community space together with retaining a place of worship. Y Ffwrnes meaning the "the furnace" reflects the industrial past; materials and colour directly responding to the energy, heat and drama of this industry. The resulting building is a modern reflection of the



Old Farm Mews, Dinas Powys

town's past, creating a hub for art and drama in a new regenerated town centre.

Despite a contrast in the scale of Talgarth Mill and Café, it similarly provides an excellent example of sustainable urban regeneration in an existing setting. This major restoration of a Grade II listed flour mill by Hoole & Walmsley encompasses a new café whose form and structure embraces the original mill building whilst connecting to the original mill cottage and stone built workshops. The materials of the new build are chosen carefully to reflect the character of the derelict out-buildings that once occupied the café site.

The refurbishment of the Galilee Chapel at St Illtud's Church, Llanilltud Fawr has restored the previous ruins incorporating new elements into the old fabric with a sensitive use of materials.



New Barn, Pant-y-bara, Drefach Felindre

This refurbishment now houses a significant display of Celtic Stones; one of the most important collections in the Principality.

All three residential projects show tremendous attention to detail and truly create a 'home' that responds to its brief in every instance. New Barn in Drefach Felindre, by Rural Office for Architecture, is an example of a self-build, simple modular parallam portal frame building designed to be flexible for a number of uses, built at a scale that is both agricultural and domestic. It replaces an original barn within an architect's farmstead and is currently used as a home. Local labour and materials were selected as part of the design and construction process where possible and in fact, the barn has been used for testing a variety of insulation types and construction materials to inform the practice's future projects.

Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement



Y Ffwrnes, Llanelli

Both the winner of the Gold Medal for Architecture and Plaque of Merit this year come from the residential projects. The 2014 Gold Medal is awarded to Stormy Castle by Loyn & Co, Architects. This new, Code 5, dwelling is set within the Gower Area of Outstanding Natural Beauty. The stepped plan form allows the building to embed itself into the hillside, minimising its impact on the landscape. Its response to the site topography, orientation, client's brief and spectacular views result in an outstanding organisational plan. There is a 'poetry' in the spaces that are created particularly at the sleeping level as one moves from dark to light spaces as the circulation opens into a courtyard capturing the midday sun.

The fair-faced concrete walls and polished concrete floors ensure a minimalism to the

spaces, allowing the clients to exhibit their art collection within a simple canvas. This simplicity combined with the carefully positioned opportunities to take advantage of the fine views delivers a spectacular architectural response to both the brief and site.

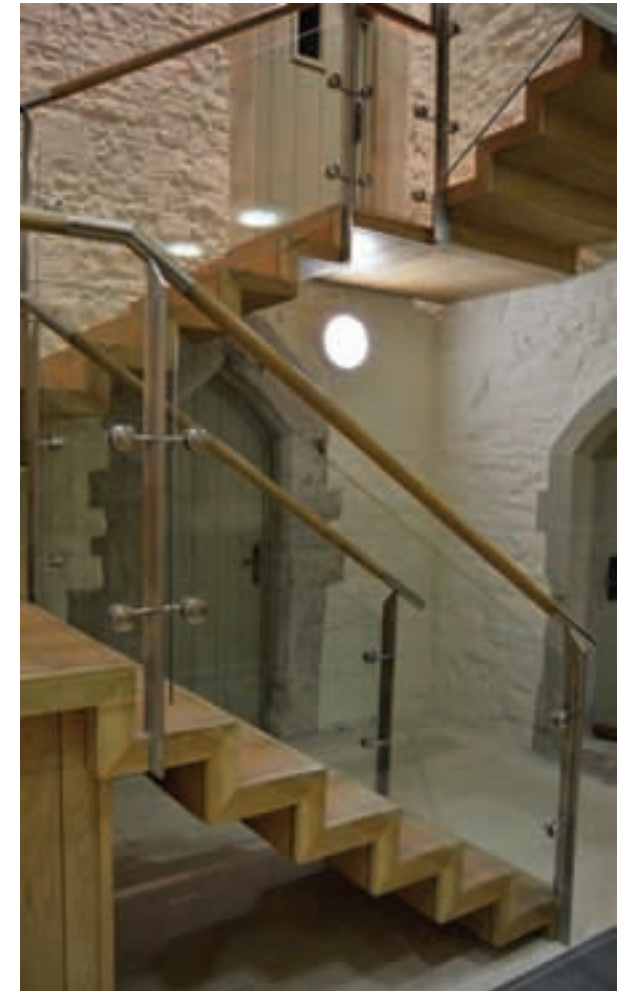
The relationship of the new southerly wing to the retained existing building at the upper level demonstrates the success of the juxtaposition of the two, creating a more dynamic space between them. The attention to detail is a credit to the architects and it results in a 'home' that allows its design intent to 'bleed' right through the entire project. The house is exceptional in its clarity of concept, it is beautifully executed and responds appropriately to its site and orientation.

The 2014 Plaque of Merit for Architecture is awarded to Old Farm Mews, Dinas Powys by



Talgarth Mill and Café, Brecon

Hoole & Walmsley Architects. Situated within a conservation area in the village of Dinas Powys, the scheme responds brilliantly to the narrow, steeply sloping brownfield site in the heart of the village. Four family homes of varying size have repaired the fabric of the existing street to form a new 'village mews' and the site planning demonstrates a brilliant response to this existing urban grain. It addresses both the main village street, Station Road, and the mews with confidence with both the architecture and forms successfully sitting amongst the existing fabric. The dwellings step up the site in a westerly direction; their linear form creating a rhythm along the sloping axis of the site. The success of achieving four delightful 'homes' in such a constrained setting must be applauded. There is



Galilee Chapel, St Illtud's Church, Llantwit Major

a successful intention to reflect the integrity of a genuine village street with the elevational treatments affording a high level of articulation in the form of a series of overlapping and interlocking volumes. The contemporary aesthetic reflects the clients brief whilst materials respond to the sites' historic character. The spatial arrangement of each of the dwellings has a care that gives meaning and reason to the disposition of the key living spaces and external courtyards and roof terraces. The resulting scheme is a delight in the heart of the village, allowing a contemporary response to sit comfortably within an historic urban grain.

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

Ysgoloriaeth: £1,500

Cefnogir gan Gomisiwn Dylunio Cymru

Detholwyr: Roger Connah, Aled Wyn Davies

Dyfernir yr Ysgoloriaeth Bensaerniaeth i **Richard Timmins** Yr Amwythig

Roeddem yn falch i weld bod cynifer o geisiadau wedi eu cyflwyno ar gyfer Ysgoloriaeth Bensaerniaeth Eisteddfod Genedlaethol Sir Gâr 2014 - cynnydd i bymtheg eleni. Gan ddod o gefndiroedd addysgol mor amrywiol, trafododd llawer o'r ymgeiswyr eu hangerdd am bensaerniaeth, diwylliant a'r amgylchedd. Er nad oedd y sgiliau rhaglennu bob amser wedi eu datblygu, dangosodd themâu penodol megis cynaladwyedd, ynni isel, pensaerniaeth fyw, adeiladu naturiol, cadwraeth, treftadaeth, eco-drefolaeth ac ati, yn wych yr ystod heriol o faterion y mae'r ymgeiswyr yn mynd i'r afael â hwy. Er ein bod wedi cydnabod bod llawer yn dymuno defnyddio'r ysgoloriaeth i hyrwyddo eu hastudiaethau ymhellach, mynd ar leoliad preswyl neu brynu llyfrau, meddalwedd a deunyddiau ac ati, teimlem - o gofio natur y wobwr sylweddol hon - ei bod yn bwysig bod gan yr enillydd syniad clir a ffres ar gyfer yr ysgoloriaeth a rhaglen a allai gyfrannu i'r ddisgyblaeth a chynyddu ymwybyddiaeth bensaerniol yng Nghymru. Gall portffolio o waith a syniadau fynegi haenau prosiect, pensaerniaeth a chymdeithas a datblygu ffyrdd dyfeisgar o ddangos prosiectau yn y dyfodol. Roedd llawer wedi cynnwys syniadau diddorol, a gyda mireinio pellach fe fyddent wedi eu cael eu hystyried. Talwyd sylw arbennig gennym i'r rhai hynny oedd yn dangos diddordeb mewn parhau a'u gwaith portffolio gyda dyfnder beirniadol, yn aml yn ategu eu hastudiaethau presennol. Yn naturiol, fodd bynnag, talwyd sylw arbennig i'r rhai hynny a gyflwynodd eu syniadau mewn ffordd fwy clir, dadansoddol a bywiog, gan gydnabod bod portffolio yn offeryn cyfathrebu yn ogystal â bod yn waith hyrwyddol. Wedi adolygiad

dyfnach cawsom ein denu at y rhai oedd yn awgrymu sut i ddefnyddio'r ysgoloriaeth pe dyfernid hi iddynt. Felly, penderfynom ar dri ymgeisydd a ddangosodd uchelgais a photensial o'r fath, ac a ddangosodd yn ddigonol eu bod wedi mynd gam ymhellach o ran eu meddwl a'u syniadau, gan ddangos synnwyr o holi, dyfalu, ac weithiau ddod yn agos at gritigoldeb ffres ac amlygol.

Dangosodd Carys Jones - *Canolfan Treftadaeth Hafod* - ddelweddaeth â naws dda gan osod y sefyllfa a'r cyd-destun ar gyfer ei phrosiect. Nid oedd y datrysiad fodd bynnag wedi ei ddatblygu'n llawn a byddem wedi hoffi gweld gwaith mwy awgrymog ac elfen ddigidol wedi ei mireinio'n fwy gofalus ynghyd â nodiadau. Teimlem y gallai hyn fod wedi datblygu cyfoeth a gwytnwch cychwynnol y syniad.

Cyflwynodd Gwyn Stacey brosiect aeddfed o ran graffeg - *Manufactured Warp / Landscaped Weft* - gyda nodau teilwng ond a oedd yn dal i fod ychydig yn ddiagramatig. Teimlem fod angen i'r modelau goleuo ffisegol sy'n archwilio cyferbyniaeth a silwét gael eu hategu â rhagor o bwyslais ar wyddoniaeth a pheirianneg, a gwaith cynllunio gyda chymorth cyfrifiadur (CAD) digidol mwy cyflawn ac integredig.

Cynigiodd Richard Timmins - *Migration and the Everyday* - brosiect a rhaglen glir oedd yn sefyll allan. O'i grynodeb dechreuol i'r cyswllt â'i syniadau presennol a rhaglen sut i ddatblygu a herio'r syniadau hynny, ac ymlaen i raglen fanwl o deithio, archwilio a chostau posibl, strwythurodd ymagwedd glir iawn tuag at y gwaith a'r ysgoloriaeth. Dyfynnwn yma'r crynodeb ymchwil: "Mae'r cyswllt Celtaidd rhwng Cymru a Ffrainc yn un diddorol ond hyd yma yn faes nas astudiwyd yn fanwl.

Mae demograffeg gyfredol y ddwy wlad yn ganlyniad mewnfudo hanesyddol a chysylltiadau gwleidyddol rhwng y ddwy wlad a'u partneriaid trefedigaethol, gan ddeillio ar fod Cymru a Ffrainc yn gweld cynnydd mewn mewnfudo i'w gwledydd. Pa effaith gaiff mewnfudo ar bensaerniaeth bywyd pob dydd Ffrainc a Chymru ac a yw'r portread o ddinasoedd allweddol yn adlewyrchu ei orffennol trefedigaethol?"

Mae'r cwmpas a'r cwestiynau a godir gan Richard Timmins yn osgoi culni ac yn dewis prosiect cadarn a dyfaliadol allblyg. Rydym ill dau yn canmol y cyfuno gofalus ar feddwl, ymchwil a rhaglen dyfaliad pensaerniol. Pe byddai llawer o'r ymgeiswyr eraill wedi elwa eto drwy ehangu ar eu hastudiaeth, mae Richard Timmins yn dangos yn amlwg sut y gellid gwneud hyn heb golli craidd ei syniad gwreiddiol.

Ar ôl trafod y tri ymgeisydd ymhellach, teimlem fod Richard Timmins nid yn unig wedi canfod syniad am waith diddorol a darddodd o'i astudiaethau, ond ei fod wedi awgrymu rhaglen wedi ei drafftio'n dda yn dangos sut y byddai'n defnyddio'r ysgoloriaeth pe dyfernid hi iddo. Roedd nodau Richard Timmins yn deilwng o'r wobwr ar sawl cyfrif, nid yn lleiaf oherwydd ei fod wedi atgyfnerthu ei syniad cysyniadol â rhaglen a ystyriwyd yn drwyadl. Nid dim ond manylder oedd yn ei gynnig ond awgrymodd sut - gydag ymchwil a theithio - y gellid ei ddatblygu yn ddarn newydd o waith. Rhagwelwn ganlyniad anghyffredin. Wrth i ni ddyfarnu'r ysgoloriaeth i Richard Timmins byddem yn gofyn iddo hefyd i



Richard Timmins

ystyried math o ganlyniad pellach a allai fod yn gyflwyniad i'w drafod gyda'r detholwyr a'i gyflwyno i'r cyhoedd (prosiect, dogfennaeth, adroddiad neu hyd yn oed ffilm) pan gaiff yr Ysgoloriaeth Bensaerniaeth nesaf ei chyhoeddi yn Eisteddfod Genedlaethol Maldwyn a'r Gororau 2015.

Gobeithiwn y bydd yr ysgoloriaeth yn parhau i fod o ddiddordeb i'r ymgeiswyr hynny sydd ddim yn ofni datblygu eu syniadau a herio eu hunain â rhaglennu dyfeisgar. Mae cwestiynu'r prosiectau a'r gwaith yn denu mwy o ddyhead a dealltwriaeth o beth all pensaerniaeth fod i Gymru a'i gyfraniad penodol yn ddiwyllianol, hanesyddol, hinsoddol a chenedlaethol. Ystyriwn fod llawer o'r ymgeiswyr yn cynrychioli dyfodol ymwybyddiaeth yng Nghymru o ran pensaerniaeth, yr amgylchedd a gwell safonau byw. Hoffem ddiolch i bob un o'r ymgeiswyr a gyflwynodd eu portffolios a'u syniadau a gobeithiwn weld cynnydd pellach yn y ceisiadau y flwyddyn nesaf. Bydd llawer o'r ymgeiswyr hyn yn gyfrifol am raglenni newydd a gwelwn ddyfodol cadarnhaol yn tarddu o'u diddordebau penodol a'u hymholi dyfnach.

Roger Connah, Aled Wyn Davies

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

Scholarship: £1,500

Supported by the Design Commission for Wales

Selectors: Roger Connah, Aled Wyn Davies

The Architecture Scholarship is awarded to **Richard Timmins** Shrewsbury

We were pleased to see that so many entries were submitted for the Carmarthenshire 2014 National Eisteddfod of Wales Architecture Scholarship - an increase from last year to fifteen. From such diverse educational backgrounds, many of the candidates discussed their passion for architecture, culture and the environment. Whilst programming skills were not always developed, specific themes like sustainability, low energy, living architecture, natural building, conservation, heritage, eco-urbanism etc., admirably demonstrated the challenging range of issues the applicants are taking on. Whilst we acknowledged that many wished to use the scholarship to further their studies, take up an internship or purchase books, software and materials etc., we felt - for the nature of this significant award - it was important that the recipient had a clear and fresh idea for the scholarship and a programme that could contribute to the discipline and increase architectural awareness in Wales. A portfolio of works and ideas can communicate the layers of project, architecture and society and develop inventive ways of showing future projects. Many included interesting ideas and with further refinement would have been considered. We paid particular attention to those showing an interest in following up their portfolio work with a critical depth, often complimenting their existing studies. Naturally, however, we paid particular attention to those who presented their ideas in a clearer, analytic and vibrant way, recognising that a portfolio is a communication tool as well as promotional. On deeper review we were drawn towards those who suggested how to use the scholarship if awarded. Thus, we identified three candidates

who showed such ambition and potential and amply demonstrated that they had gone one stage further in their thinking and ideas, displaying a sense of questioning, speculation and, at times, approaching a refreshing and emerging criticality.

Carys Jones - *Hafod Heritage Centre* - showed good atmospheric imagery setting the scene and context for her project. The resolution remained however a little underdeveloped and we would have liked to see more nuances and a more carefully refined and annotated digital component. This we felt could have developed the initial richness and grittiness of the idea.

Gwyn Stacey presented a graphically mature project - *Manufactured Warp / Landscaped Weft* - with worthy aims but remained again a little diagrammatic. The physical lighting models exploring contrast and silhouette we felt needed to be complimented with more emphasis on science and engineering and a more accomplished and integrated computer aided design (CAD) digital work.

Richard Timmins - *Migration and the Everyday* - offered a clear stand out project and programme. From his initial abstract to the connection to his existing ideas and a program how to develop and contest those ideas, and onto a detailed programme of potential travel, exploration and costs, he structured a very clear approach to the work and scholarship. We cite here the research abstract: "The Celtic connection between Wales and France is an interesting yet understudied area. The current demographics of both countries is a result of historic immigration and political relationships between the two countries and their colonial

partners, resulting in both Wales and France seeing a rise in immigration into their respected countries. What effect does immigration have on the architecture of the everyday in France and Wales and does the representation of key cities reflect its colonial past?"

The scope and questions Richard Timmins poses avoided narrowness and opted for a rigorous and speculative outward-looking project. We both applaud the careful combination of thinking, research, program and architectural speculation. If many of the other applicants would have benefited more from broadening their study, Richard Timmins amply demonstrated how this could be taken on without losing focus of his initial idea.

After further deliberation of these three candidates, we felt that Richard Timmins had not only identified an interesting work that had come out of his studies but had suggested a well-drafted programme of how he would use the scholarship if awarded. Richard Timmins' aims were worthy of the award from many angles not least because he reinforced his conceptual idea with a carefully thought out programme. His proposal was not only detailed but suggested how - with research and travel - it could be worked up into a new piece of work. We anticipate an unusual outcome. As we award the scholarship to Richard Timmins we would also ask of him to consider an outcome of the sort that could be a presentation to be discussed with the selectors and presented to the



Richard Timmins

public (a project, documentation, report or even a film) when the next Architecture Scholarship is made public at the Montgomeryshire and the Marches 2015 National Eisteddfod of Wales.

We hope the scholarship continues to interest those applicants unafraid to take their ideas and challenge themselves with inventive programming. Questioning the projects and work invites more ambition and an understanding what architecture can be for Wales and its specific contribution culturally, historically, climatically and nationally. We consider that many of the applicants represent the future of awareness in Wales vis-à-vis architecture, the environment and improved living standards. We would like to thank all candidates who submitted their portfolios and ideas and we hope to see next year another increase in applications. Many of these applicants will be responsible for new programmes and we see a positive future emerging from their specific interests and deeper enquiry.

Roger Connah, Aled Wyn Davies

Sir Gâr Dan y Wyneb

Codi'r llen ar rai o hynodion Sir Gâr yw amcan *Dan y Wyneb*. Wrth ystyried natur yr arddangosfa arbennig y dyld ei chynnal yn Eisteddfod Genedlaethol Cymru Sir Gâr 2014, trawodd yr Is-bwyllgor Celfyddydau Gweledol ar y syniad o drefnu sioe yn ysbryd yr 'ystafell hynodion' neu'r 'cabinet of curiosities'. Wedi'r cwbl, roedd ffynhonnell barod yn Amgueddfa Sir Gaerfyrddin yn Abergwili. O esgryn mamothiaid i aur Rhufeinig, dodrefn gwerin a phortreadau'r bonedd, yn hen balas yr esgob, mae ystod ryfeddol o arteffactau. I'r perwyl, dyma gomistynu'r artist amlgyfwrng Peter Bodenham ynghyd â'r hanesydd lleol a'r storiwr Y Parch. Towyn Jones i guradu a chreu arddangosfa yn deillio o gasgliadau'r amgueddfa a mynd ati i dynnu gwrthrychau a delweddau at ei gilydd. Yn ogystal, comisiynwyd gweithiau celf yn ymateb i rai o'r creiriau.

Dyma ganfod ffotograffau anghofiedig, yn tystio i'r gwmniaeth a chyfeillgarwch sy'n deillio o berthyn i dîm rygbi neu griw nofio dŵr agored; cwpanau coffa sy'n diogelu achlysuron arbennig rhag mynd yn gwbl angof; a phedol buwch yn atgof o bwysigrwydd y porthmyn i economi a diwylliant Sir Gâr slawer dydd. Gwir neu gau, mae gan bob un gwrthrych ei stori. Wrth ddethol yr arteffactau dyma ychwanegu at y chwedloniaeth. Tybed a oedd yr esgid fach yn perthyn i wraig gyfrinachol Tywysog Cymru? A ddefnyddiwyd y gragen dro i alw Merched Beca yn ardal Talog? Mewn gwirionedd, a oedd W M Rees yn forwr ar long ryfel yr HMS Temeraire? Yn ogystal, wrth greu platiau, cwpanau, ffyn cerdded neu fedalau, onid yw'r gwaith celf sy'n ymateb i'r creiriau yn rhoi crebwyll pellach at hanes a chwedl?

Yn ôl Peter Bodenham a Towyn Jones, mae'r gwrthrychau mwyaf di-nod yn gallu meddu ar yr ystyron mwyaf anghyffredin cyn gynted ag y maent yn gysylltiedig ag unigolion neu ddigwyddiadau enigmatig neu arwyddocaol.



Cerddwch ac fe ddaw'r ateb (manyllyn / detail)
Peter Bodenham

Os oes storiâu personol neu hanesion cymdeithasol a diwylliannol wedi crynhoi wrth y gwrthrychau, drwy eu gosod ochr yn ochr â'i gilydd mae modd creu arwyddocâd ac ystyron newydd iddynt.

Ynghyd ag ymchwilio'r modd yr ydym ni'n rhoi ystyr a gwerth i greiriau, dyma ddatgelu ychydig bach, boed hanes neu chwedl, ar storiâu, pobol a ffenomenau cymdeithasol Sir Gâr, ddoe a heddiw. Ac fel mae teitl y labeli ar y ffyn yn awgrymu – 'Cerddwch ac fe ddaw'r ateb'.

Revealing some of Carmarthenshire's curiosities is the aim of *Dan y Wyneb* (Under the Surface). Whilst considering the nature of the special exhibition to be held at the Carmarthenshire 2014 National Eisteddfod of Wales, the Visual Arts Sub-committee came upon the idea of organising a show in the spirit of the 'cabinet of curiosities'. After all, a ready source was to be had at the Carmarthenshire Museum in Abergwili. From mammoth bones to Roman gold, folk furniture to portraits of the aristocracy, the former bishop's palace houses an astonishing wealth of artefacts. With this aim, multi-media artist Peter Bodenham and local historian and storyteller Rev. Towyn Jones were commissioned to curate an exhibition derived from the museum's collection and to set about drawing objects and images together. Moreover, artworks responding to some of the artefacts were also commissioned.

Abandoned photographs, that testify to the companionship and friendship of rugby and wild water swimming teams were discovered; commemorative cups that safeguard those special occasions from being forgotten completely; and a cow-shoe that reminds us of the drovers' importance to Carmarthenshire's economy and culture in days gone by. True or false, each object has its story. Each artefact selected adds to the narrative. Did the tiny shoe belong to the Prince of Wales' secret wife? Was the conch shell used to call Rebecca's Daughters at Talog? And was W M Rees really a sailor on the battle ship HMS Temeraire? By the act of creating plates, cups, walking sticks and medals, doesn't the artwork made in response to the relics give further credence to myth and legend?

According to Peter Bodenham and Towyn Jones, the humblest of objects can possess the most extraordinary meanings as soon as they are associated with enigmatic or significant individuals or events. If personal stories or social and cultural narratives gather around objects,



Cwpan dathlu Towyn Jones /
Towyn Jones commemorative cup
Peter Bodenham



Cerddwch ac fe ddaw'r ateb (manyllyn / detail)
Peter Bodenham

by their juxtaposition they are invested with new meanings and significance.

Together with investigating the way we give meaning and value to artefacts, be it history or myth, this exhibition discloses a little about the stories, people and social phenomena of Carmarthenshire, yesterday and today. And as the labels mounted on the sticks suggest 'Cerddwch ac fe ddaw'r ateb' — 'Walk and you will discover the answer.

Carey Morris (1882 – 1968)

Dyma gyfle heb ei ail yn Eisteddfod Genedlaethol Cymru Sir Gâr 2014 i gydnabod yr artist Carey Morris (1882 - 1968). Hwyrach nad yw gwaith na chyfraniad yr artist hwn o Llandeilo mor hysbys ag y dylai fod, ond yn y 1920au ymgwymerodd Carey Morris a threfnu nifer o arddangosfeydd Celf a Chrefft y Brifwyl.

Ac yntau'n fab i baentiwr ac addurnwr cartrefi, ar ôl mynychu Ysgol Ramadeg Llandeilo, aeth i Ysgol y Slade yn Llundain lle'r hyfforddwyd ef dan yr Athro Henry Tonks. Wedi hynny symudodd i Newlyn, Cernyw ac ymuno â'r cylch o artistiaid yno. Daeth yn gyfaill agos â Stanhope Forbes ac arddangoswyd rhai o baentiadau'r cyfnod hwnnw yn yr Academi Frenhinol. Yn ddiweddarach, dychwelodd i Lundain a sefydlu stiwdio yn Chelsea. Erbyn hyn roedd ei gyfeillion yn cynnwys llenorion a cherddorion yn ogystal ag artistiaid. Ymwelai Frank Brangwyn, John Nash ac Evans Walters yn aml. Drwy ei gysylltiadau ym myd celfyddyd gyfoes, gallai sicrhau cyfranogaeth barod i arddangosfeydd gwadd yr Eisteddfod Genedlaethol. Wedi iddo ymrestru â'r fyddin ar ddechrau'r Rhyfel Byd Cyntaf yn 1914 cafodd ei niweidio'n ddifrifol mewn ymosodiad nwy yn y ffosydd yn Fflandrys. Ymwelai'n gyson â Dyffryn Tywi ac wedi'r rhyfel treuliai fwyfwy o'i amser yng Nghymru, lle'r paentiodd rai o'i bortreadau gorau. Hwyrach mai ei waith enwocaf yw'r *Gwehyddwyr Cymreig* - un o'r ychydig baentiadau ar raddfa fawr o fywyd gwerin yng Nghymru.

Darllen pellach: *Glyn Rhys, A Celtic Canvas*, (Y Lolfa, 2013)



Carey Morris

Hunan-bortreat / Self-portrait, 1910



Carey Morris

Y Biled - Fflandrys / The Billet - Flanders, 1917

The Carmarthenshire 2014 National Eisteddfod of Wales presents an unique opportunity to recognise the artist Carey Morris (1882 – 1968). Possibly the work and contribution of this Llandeilo artist is not as well known as it deserves to be, but in the 1920s Carey Morris undertook the organising of a number of the festival's Art and Craft exhibitions. The son of a painter and decorator, following his education at Llandeilo Grammar School he went to the Slade School of Art, where he was trained under Professor Henry Tonks. He then moved to Newlyn and became part of the artist colony there. He became a close friend to Stanhope Forbes and some of his Newlyn work was exhibited at the Royal Academy. Later he returned to London and established a studio in Chelsea. His circle of friends included literary and musical figures as well as artists. Frank Brangwyn, John Nash and Evan Walters were frequent visitors. By virtue of his connections in the art world he was able to ensure his contemporaries' participation in the National Eisteddfod's invited exhibitions. Having enlisted in the army early in the First World War, he was badly gassed in the Flanders trenches. He made frequent visits to the Tywi Valley and after the war, he spent more and more time in Wales, where he painted some of his best portraits. Possibly his most famous work is *Welsh Weavers* – one of the few large-scale paintings depicting folk-life in Wales.

Further reading: *Glyn Rhys, A Celtic Canvas*, (Y Lolfa, 2013)



Carey Morris

Gwehyddwyr Cymreig / Welsh Weavers, 1910

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

Cadeirydd / Chair

Mererid Velios

Martin Barlow

Elen Bonner

Rhys Llwyd Davies

Aled Rhys Hughes

Ann Fiona Jones

Sian Owen

Andrew Parry

Ffion Rhys

Nia Roberts

Pete Telfer

**Swyddog Celfyddydau Gweledol /
Visual Arts Officer**

Robyn Tomos

**Is-bwyllgor Celfyddydau Gweledol /
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Nicholas Thornton

**Detholwyr Pensaernïaeth /
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**Detholwyr Ysgoloriaeth Pensaernïaeth /
Architecture Scholarship Selectors**

Roger Connah

Aled Wyn Davies

**Dylunydd yr Arddangosfa /
Exhibition Designer**

Sean Harris

**Prif dechnegydd /
Chief technician**

John Walker

Dan y Wynneb

Peter Bodenham

Towyn Jones

**Gweithgor Pensaernïaeth /
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Peter Marks

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Llandyfaelog Appeal Committee

£100 Stella Hughes, Caerfyrddin / Carmarthen

£100 Er cof am Tom ac Enid Nash /
In memory of Tom and Enid Nash

£80 Gwobr Cyngor Tref Caerffili /
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