



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

Dyma ail ymweliad yr Eisteddfod Genedlaethol â dolydd hardd dyffryn Meifod, ac rydym fel yr Is-bwyllgor Celfyddydau Gweledol yn falch o allu eich croesawu yn gynnes iawn.

Mae hwn yn fan cyfarfod a safle hynod arwyddocaol, gan fod olion hen gastell Mathrafal yn sefyll gerllaw'r Maes. Mae'n debyg fod mwy o gestyll ar y ffin rhwng Cymru a Lloegr fesul milltir sgwâr nag unman arall yn Ewrop - ond mae Mathrafal yn sbesial. Bu hwn yn brif lys brenhinoedd a thywysogion teyrnas Powys am ganrifoedd. Mae i'r lle ryw ramant fawr ac mae'n un o'r llefydd hynny sy'n tanio'r dychymyg. Gyda'r cefndir hwn rwy'n gobeithio y bydd Y Lle Celf eleni hefyd yn tanio'r dychymyg a chreu trafodaeth fywiog.

Tra pery i'r Eisteddfod fod yn sefydliad sy'n teithio o ardal i ardal mae yna siawns i griw gwahanol ail edrych ar y drefn o flwyddyn i flwyddyn ac mae'n beth iach fod y cyfan yn esblygu ac addasu o hyd. Mae'r Is-bwyllgor Celfyddydau Gweledol eleni yn hynod ddeinamig ac uchelgeisiol ac wedi gweld hwn yn gyfle i wneud peth 'chydig yn wahanol.

Ein prif nod yn Eisteddfod Genedlaethol Maldwyn a'r Gororau yw cyflwyno Y Lle Celf mewn ffordd sydd yn ddiddorol ac yn gwneud synnwyr i'r cyhoedd. Fe fydd y nifer o'r arddangoswyr yn yr Arddangosfa Agored eleni yn lleihau yn sylweddol. Fe fydd hyn yn rhoi llwyfan llawer mwy amlwg i'r artistiaid dethol ac yn siawns i'r cyhoedd gael gweld gwaith pob artist mewn mwy o ddyfnder. Am y tro cyntaf fe fydd ffilm, sy'n rhoi dipyn o gefndir am bob artist, yn cael ei dangos fel rhan o'r arddangosfa.

Rydym wedi penodi Emily Price o Swydd Henffordd i greu Arddangosfa Arbennig ar gyfer yr Eisteddfod. Fel rhywun sy'n byw ar y ffin rhwng Cymru a Lloegr mae hi wedi ymateb i gyfoeth diwylliannol Maldwyn mewn ffordd hollol ffresh. Fe fydd hi'n ail greu'r profiad o ymweld â'r Blygain am y tro cyntaf a gosod y gwaith celf hwn yng nghefn 'trailer' M E Edwards - porthmyn yr 21ain ganrif ac un o symbolau mwyaf eiconig ffyrdd y Canolbarth.



MAT-WLS(18).2009 (Peniau wŷn tewion / Fat lambs pens)

Dewi Glyn Jones

Am ganrifoedd, mae'r rhanbarth hon wedi bod yn ddrws i'r 'porthmyn', sydd wedi cludo 'trysor', boed yn gyfoeth neu syniadau, yn ôl ac ymlaen. Dyma 'borth' lle'r rhannwyd straeon, profiadau a dyheadau yn hwylus erioed. Mae'r syniad o fyw ar 'y ffin' neu ar yr ymyl, ac eto yng nghalon Cymru, wedi bod yn bwnc trafod cyson yn ein cyfarfodydd dros y ddwy flynedd ddiwethaf. Yn amlwg, fe all byw ar y ffin fod yn rhywbeth positif a chyfoethog iawn.

Rwyf yn hynod ddiolchgar i aelodau'r Is-bwyllgor am eu holl gefnogaeth - rydym wedi cynnal digwyddiadau eithriadol ddi-fyr i godi arian ar gyfer adran Celfyddydau Gweledol yr Eisteddfod ac ni fydd neb yn anghofio noson dathlu *Lluniau Tecs* (hoff ffotograffydd Maldwyn!) a'r drafodaeth rhwng Rhys Mwyn a'r artist David Dawson. Fe gafwyd digwyddiadau hyfryd hefyd yn Neuadd Bryngwyn, Bwlch-y-cibau a Rhoslwyn, Llanfair Caereinion.

Rydym wrth ein bodd fod Andrew Logan a phlant Ysgol Aberriw yn mynd i drefnu gorymdaith ryfeddol fel rhagarweiniad i agoriad Y Lle Celf ac yn ddiolchgar iawn i Gyngor Celfyddydau Cymru am eu cefnogaeth. Hefyd hoffwn ddiolch yn fawr i Robyn Tomos, Swyddog Celfyddydau Gweledol yr Eisteddfod Genedlaethol am ei gefnogaeth ar hyd y daith.

Eleri Mills (Eleri o Faldwyn)

Cadeirydd

Is-bwyllgor Celfyddydau Gweledol



Galargan (delwedd lonydd) / Lament (still image)

Seán Vicary

This is the National Eisteddfod's second visit to the beautiful fields of the Meifod valley, and we, the Visual Arts Sub-Committee, are pleased to offer you a warm welcome.

This is a meeting place of such significance, as the ruins of the old Mathrafal castle can be found close to the Eisteddfod field. Apparently there are, per square mile, more castles on the border of Wales and England than anywhere else in Europe - but Mathrafal is special. For centuries this was the main court of the kings and princes of the kingdom of Powys. It is a place full of romance, a place that fires the imagination. Against this backdrop I hope that Y Lle Celf will, this year, ignite the imagination and create lively debate.

As long as the Eisteddfod continues to be an institution that travels from area to area there is an opportunity for a different group to re-visit the format year on year and it is vital that the whole event evolves and adapts on a constant basis. This year's Visual Arts Sub-Committee is remarkably dynamic and ambitious and has seen this as an opportunity to do things somewhat differently.

Our main aim for the Montgomeryshire and the Marches National Eisteddfod is to present Y Lle Celf in a manner that is interesting and understood by the public. Significantly fewer artists will appear in the Open Exhibition this year. This will give a greater platform to the selected artists and also provide an opportunity for the public to see the work of each artist in

more depth. For the first time a film, providing background information on each artist, will be shown as a part of the exhibition.

We have appointed Emily Price from Herefordshire to create a Special Exhibition for the Eisteddfod. As someone who lives on the England-Wales border she has responded to the rich culture of Montgomeryshire in a completely new way. She will be recreating the experience of visting the Plygain for the very first time and will set her work in an M E Edwards trailer - the drovers of the 21st century and one of the most iconic symbols of the roads of mid Wales today. For centuries this region has been a gateway for the 'drovers', who have transported 'treasure', be it wealth or ideas, back and forth. This is a 'gateway' where stories, experiences and aspirations have been mutually shared for many years. The idea of living on 'the border' or on the edge, but yet in the heart of Wales, has been a regular topic of debate in our meetings over the last two years. It is apparent that living on the border can be very positive and enriching.

I am so grateful to the members of the sub-committee for all their support - we have held extremely interesting events to raise money for the Visual Arts section of the Eisteddfod and no one will forget the *Lluniau Tecs* evening (to celebrate Maldwyn's favourite photographer!) and the discussion between Rhys Mwyn and the artist David Dawson. Enjoyable events were also held at Neuadd Bryngwyn, Bwlch-y-cibau and Rhoslwyn, Llanfair Caereinion.

We are delighted that Andrew Logan and the children of Berriew School will be organising a wonderful procession prior to the opening of Y Lle Celf and we are very grateful to the Arts Council of Wales for their support. I would also like to thank Robyn Tomos, the National Eisteddfod Visual Arts Officer for his support throughout.

Eleri Mills (Eleri o Faldwyn)

Chair

Visual Arts Sub-committee

Lle i gelf o'i gynefin - Y Lle Celf

Dyma, yn ôl pob golwg, sy'n llywio gweledigaeth y pwyllgor lleol a'r detholwyr ar gyfer arddangosfa'r Eisteddfod eleni. I ryw raddau maent yn cydio'n y syniad o gymdogaeth a sut mae'n siapio a chyflyru a'i bod yn fwy na chefnlen yn unig; syniad a drafodwyd yn gyntaf pan ddaeth y Brifwyl i'r ardal nôl yn 2003.

Flynnyddoedd lawer yn ôl roeddwn i'n gweithio yn pigo grawnwin yn ne Ffrainc... grawnwin ar gyfer y bwrdd – gwaith pigo llawer mwy pwylllog na'r *vendanges* gwyllt lle mae egwyddorion cyflymder a nifer yn tra arglwyddiaethu. Yn ystod y nosweithiau hir byddai gennyf lyfr braslunio a dyfrlliwiau i'm difyrnu yn libart maenordy'r winllan. Un tro daeth mab saith mlwydd oed y giaffar i ymuno â mi. Gydag afiaith, dechreuodd orchuddio taflen mawr o bapur â lliw brown melynauidd. Daeth y tad draw a dangos diddordeb. "Beth wyt ti'n ei baentio?" gofynnodd. "La terre" - "y ddaear" – oedd ateb y bachgen. Yna, croesodd sribedi o liw gwyrdd ar hyd y ddaalen o'r brig tua'r gwaelod... "A beth yw hwnnw?" gofynnodd y tad drachefn - "La vigne" - "y gwinwydd", oedd ateb y mab a'i wyneb yn dangos ôl rhychiog canolbwyntio. I mi, edrychai'n ddigon deniadol fel gwaith o Faes Lliw haniaethol... darn mynegiadol yn sicr. "Hei, cadwa le i'r tractor fynd at ei waith" oedd unig ystyriaeth bellach y papa edmygus...

Mae natur celf wledig wedi newid yn amlwg yn y cyfnod modern o'r bugeiliol - yn ôl pob tebyg y darnau olaf o'r to hwn oedd prosiect *Recording Britain* adeg yr Ail Ryfel Byd, lle caed llygaid trefol yn edrych ar ansawdd tirwedd na fyddai fyth yr un peth pe'i meddiannwyd gan y gelyn - i bryderon cyfoes, sy'n cofnodi bywoliaeth galed mewn economi-farchnad neo-ryddfrydol fyd-eang, a'r dewisiadau llwm sydd i'w wneud ym myd ffermio. Ac i'r artistiaid sy'n uniaethu â'r byd hwnnw, mae teimlad eu bod yn awyddus i wneud gwaith nad oes yn rhaid iddo gicio'n erbyn y tres a roddwyd iddynt gan yr amgylchedd ffurfiannol hwn. Yn y darn olaf, mewn cyfres o ddelweddau a luniwyd gan



Cyfes y Groes Goch (manyl) /
The Red Cross series (detail)
Ruth Harries

Helen Sear (sydd ar hyn o bryd yn cynrychioli Cymru ym Miennale 56 Fenis), cawn fyfyrddod am gylchoedd rheoledig natur a gwelwn gae disglair o hâd rêp yn frith â choesgennau cochion gwaedlyd lle cynaeafwyd y maes; gyda hyn daw cyfeiriadaeth at farwoldeb ac ysbryd merthyrdod mewn llun gan Mantegna, sydd i'w gweld mewn man arall mewn palas yn Fenis.

Gweithreda artistiaid gweledol Cymru yn lleol, o fewn a thu allan i'w hardal, gan dderbyn cydnabyddiaeth yn ogystal ar lwyfannau rhyngwladol. Mae Cyngor Celfyddydau Cymru, cefnogwr blynyddol Y Lle Celf a Chymru yn Fenis, yn ogystal ag ystod o orielau ar draws Cymru, yn cymryd ei gyfrifoldebau i gefnogi a chynnal ecoleg yr artist unigol yng Nghymru o ddifrif. Dyma yw ffocws ein presenoldeb o fewn Y Lle Celf. Paratowyd hyn o eiriau dan gysgod colled trist un o aelodau'r Cyngor eleni, Osi Rhys Osmond, un a oedd ymhlith y mwyaf llafar o blaid rôl yr artist o fewn cymdeithas. Ymddangosodd Osi ddiwethaf mewn arddangosfa yn Y Lle Celf nôl yn 2009 pan enillodd Wobr Ifor Davies, ond mae'n fythol bresennol fel llais heriol y mae angen i ni ei gofio.

David Alston

Cyfarwyddwr y Celfyddydau
Cyngor Celfyddydau Cymru

Art coming out of place in the place for art – Y Lle Celf

That seems to be a driver for the local committee and the selectors for this year's Eisteddfod exhibition. In some ways they are picking up the thread of locality and how it shapes and conditions and is more than backdrop, that was first broached here when the festival last came to the area in 2003.

Many years ago I worked picking grapes in the south of France... grapes for the table – more measured picking than the full on *vendanges* where speed and quantity are the order of the day. In long evenings I had a sketch pad and watercolours to amuse me in the courtyard of the vineyard's manor house. The seven year old son of the foreman would join me. On a large sheet he began covering everything in an ochre brown, with gusto. Father came over and took an interest. "What are you painting?" - "La terre" - "the earth" - came the reply. Bands of green then began crossing top to bottom... "And what's that?" Father asked – "La vigne" – "the vines", came the boy's reply, face furrowed in concentration. To me it was looking pretty good as a Colour Field abstract... and certainly expressionist. "Hey, leave room for the tractor to get along" was the only further consideration from an admiring papa...

Rurality in art has clearly shifted in the modern era from the pastoral (probably the last gasp of that was the Second World War *Recording Britain* project... where urban eyes looked on a texture of landscape that could somehow never be the same if invaded by an enemy) to present day concerns for hard livelihoods in a global neo-liberal market economy and stark choices around farming. And for the artists relating to that world, there is the feeling that they want to make work that does not have to set its face against what that formative environment gives them. The final piece in a suite of images drawn from a meditation on cycles in managed nature by Helen Sear, (currently in Wales's presence in the 56th Biennale in Venice), we see a glowing field of rapeseed shot through with blood red



Ar y gweill (braslun paratoadol / preparatory sketch)
Stephen Kingston

stalks from the harvested field and with it the referencing of mortality and the spirit of a martyrdom in a picture by Mantegna to be found elsewhere in a Venice palace.

Wales's visual artists operate locally, both in and from their locality, and are registering too on world stages and the Arts Council, the annual supporter of Y Lle Celf and Cymru yn Fenis / Wales in Venice alike and of galleries around Wales, takes its responsibilities seriously to support and sustain this ecology of individual artists in Wales. We are focusing on this in our presence within Y Lle Celf, conscious of the sad loss from our Council this year of one of the strongest advocates for how tall artists can stand in society, Osi Rhys Osmond, last present as an exhibitor with his Ivor Davies Award piece in 2009, but for ever present as a contesting voice we need to remember.

David Alston

Arts Director
Arts Council of Wales

Sylwadau'r Detholwyr

Selectors' Statements

Angharad Pearce Jones

Bydd rhai artistiaid yn dod i'r brig yn rhy fuan, bydd eraill yn cilio ac wedyn yn ail-ymddangos gyda chasgliadau newydd o waith wrth iddynt aeddfedu. Mae Glyn Baines wedi treulio'i oes yn graddol berffeithio ei ddawn ac ar hyn o bryd, ac yntau'n 85 oed, mae'n cynhyrchu ei waith gorau hyd yma. Er nad yw gwobrau a chlodydd yn bwysig iddo, na'r awydd i ddilyn y byd celf sefydledig, nid oes gan detholwyr eleni unrhyw amheuaeth wrth ddyfarnu'r Fedal Aur am Gelfyddyd Gain yn unfrydol iddo.

Mae cyflwyno casgliad o weithiau dau ddimensiwn, wedi eu creu o dameidiau o bapur, wedi'u paentio a'u torri, ar fwrdd, i un o'r llwyfannau cyhoeddus uchaf ei fri ar gyfer gelf gyfoes yng Nghymru yn dangos crynoder, a'r union hunanhyder hwn sy'n ei wneud mor apelgar. Mae'r gweithiau hyn yn wireddiad blynyddoedd o hyfforddi'r llygad i arsylwi, dethol a symleiddio - o gynfasau trwm dan baent olew i ludweithiau rhannol-haniaethol, gydag ambell i fotiff hawdd ei adnabod hyd at haniaeth lwyr.

Fodd bynnag, mae ysbrydoliaeth ei waith yn real. Ar hyn o bryd mae wedi ei wreiddio, yn llythrennol, yn ei ardd gefn. Aeth y detholwyr draw i stiwdio Glyn Baines a gweld ei brosesau creadigol. Bydd wrthi'n 'gweithio' byth a beunydd, a thynnwyd ein sylw at y coed anferth yn ei ardd gefn, un yn fytholwyrdd dywyll, un arall yn wyrdd gwelw. Bydd yn eu hastudio drwy ysbieddrych bob dydd, gan sylwi ar y tensiwn rhwng y naill liw a'r llall, a'r naill wead a'r llall. Yna bydd yn encilio i'w stiwdio, lle dewisir darnau o bapur wedi'u torri'n fras o'r twmpath cynyddol ar lawr y stiwdio, er mwyn ail-greu'r rhythmau gweledol y mae newydd eu gweld.

Gyda storfa wyth degawd o gof gweledol i bori ynddi, ni theimla Glyn Baines yr angen i ond ail-greu'r byd fel y mae pawb arall yn ei weld. Yn hytrach, dros fisoedd ar fisoedd, mae'n gosod arlliwiau a gweadau mewn haenau er mwyn creu cydbwysedd ambell dro, tensiwn dro arall ond fyth yn gwblhad llwyr. Hyd yn oed wrth i ni edrych arnynt yma yn yr Eisteddfod, ni fyddai



Gobaith ar y dde
Glyn Baines

Glyn Baines yn bersonol yn teimlo eu bod yn orffenedig. Fel bywyd ei hun, maent yn dal i esblygu.

Mae Rhian Hâf, enillydd Y Fedal Aur am Grefft a Dylunio eleni, hefyd yn canolbwyntio, mewn modd fforensig, ar estheteg benodol ac yn treulio oriau lawer yn cydbwysu newidiadau cynnil iawn er mwyn creu cydbwysedd. Y ddau yma yw curiad calon Y Lle Celf eleni, ac mae'r gweithiau sydd o'u cwmpas yn eu dyrchafu yn ogystal â chael eu dyrchafu ganddynt.

Mae sicrhau cydbwysedd perffaith o ffurf, lliw a gwead yn hollbwysig yng ngwaith y tri ceramegydd sydd yn yr arddangosfa, Susan Phillips, Zoe Preece a Sophie Southgate, a hefyd yng ngenwaith papur plyg Jason Chart-Davies. Mae rhoi'r gofod i'r elfennau hyn anadlu, o'i gyplysu â thechneg berffaith, yn dangos eu dawn unigol fel artistiaid. Mae'r cymysgu di-dor rhwng celfyddyd gain a chymhwysol yn rhoi ei ansawdd unigryw i Arddangosfa Agored yr Eisteddfod.

Yn bersonol, byddaf yn creu celf er mwyn gwneud synnwyr o'r byd o'm cwmpas. Yn yr un modd, mae artistiaid yr arddangosfa hon yn archwilio eu syniad eu hunain am y byd, boed hynny'n aildrefniant esthetig neu'n werthusiad ffres o ddigwyddiadau hanesyddol neu bersonol.



MAT-WLS(31).2009
(Y diweddar / the late Richard 'Dic' Powell)
Dewi Glyn Jones

Mae Dewi Glyn Jones wedi dal crychion wyneb hindreuliedig ac ocsid coch ar ddalen o haearn rhychiog, yn ei ddatganiad olaf ar farchnad da byw Y Trallwng, a gaeodd yn derfynol yn 2009 er mwyn gwneud lle i archfarchnad Tesco newydd. Mae Aled Rhys Hughes yn cynhyrchu math gwahanol iawn o ffotograff, delweddau hynod real a dwys o'r cofebau ansylweddol a bregus i'r rhai a fu farw yn y Rhyfel Byd Cyntaf; baneri'r ddraig goch plastig bychain wedi'u paentio a'u gosod yng nghoed Mametz. Mae Ruth Harries yn dehongli'r un digwyddiad hanesyddol mewn arddangosiad angerddol o eitemau dibwys bob dydd, sy'n cael eu dyrchafu eto gan eu cyfeiriadaeth hanesyddol. Mae Seán Vicary yn ailymweld â gwrthdaro llawer cynharach, sef cwmp y Tywysog Cynddylan, er mwyn ymdopi â'i deimlad personol o golled, mewn synergedd cyfareddol o animeiddiad, fideo, barddoniaeth a cherddoriaeth.

Mae nifer o artistiaid wedi dewis elfennau penodol o brosesu ffotograffig er mwyn creu gweithiau anghonfensiynol a thrawiadol. Mae

James Gregory yn manteisio ar y technegau prosesu digidol diweddaraf oll i gynhyrchu *Lloerennau* gwaith a gyfareddodd y detholwyr o'r cychwyn cyntaf. Mae'n mapio ei safle daearyddol ei hun ar y blaned hon drwy'r weithred syml o dynnu lluniau'r cylchfannau bychain sydd o amgylch ei dref enedigol, Llanilltud Fawr. Taith a disgrifiad hyfryd arall o'r profiad corfforol a synhwyrdd o deithio o amgylchedd trefol i un gwledig yw fideo Robert Davies, *Am ennyd ar reilffordd*.

Mae cynfasau cynhyrfus Catrin Webster, boed hwy'n ailddehongliadau hanesyddol neu'n dirlluniau, yn ffrwydro gydag egni newydd ers ei theithiau ledled y wlad ar feic modur, gan ddefnyddio ffôn symudol i gofnodi delweddau yn gyflym. Mae'r dylanwadau hyn yn hidlo'n uniongyrchol i'r gwaith, gan ddwyn ei phaentiadau yn llwyr i'r presennol.

Gwaith epig yn arddangosfa eleni yw gorchudd plastig grog Carwyn Evans, "ffoto-ddatguddiad 20 mlynedd". Darn dirdynol sy'n talu teyrnged i flynyddoedd o waith caled ei dad, fel tenant ffarm, ac sydd hefyd yn torri ar draddodiad. Twnnel polythen a ailddyfeisiwyd ddwywaith ydyw - wedi ei godi fel sied wyna yn y coed, yn hytrach na thy gwydr ar gyfer tyfu cnydau ac yna ei ddyrchafu i statws celfyddydol gan fab y mae ei waith yn gelf ac na fydd fyth yn ffarmwr. Mae ei arwyneb wedi ei staenio gan flynyddoedd o sudd gwyrddni coed a llwybrau hir ac araf gwllithenni a malwod, crewyr tawel y gwaith celf enfawr anhryloyw hwn.

Er gwaethaf gwrthgyferbyniad eu deunyddiau, mae nodweddion tebyg rhwng gwaith Carwyn Evans a phaentiadau cyfoethog a hudol Shani Rhys James, lle mae gwead arwyneb a phatrwm yn cuddio realiti llymach; y boen o orfod gadael Awstralia a symud i'r DU.

Er eu bod yn fychan o ran eu maint, mae gweithiau Nerea Martinez de Lecea a Menna Angharad yr un mor bwerus â'i gilydd. Gwnaed argraff ar y detholwyr gan ansawdd llinellau rhydd Nerea Martinez de Lecea, mewn cyfres sy'n mynegi datgysylltiad plentyn oddi wrth realiti yn dilyn digwyddiad trawmatig. Mae ei fideo o ferch yn wyllo'n dawel, yn eistedd ar ei

Sylwadau'r Detholwyr

Selectors' Statements



Y baddon / The bath
Shani Rhys James

phen ei hun tra bod ei chyd-ddisgyblion yn canu 'Clychau Aberdyfi', yn taro deuddeg gydag unrhyw un sydd erioed wedi cael y profiad o beidio â chael eu cynnwys.

Fe'n cyfareddwyd gan bortreadau eiconig Menna Angharad o wrthrychau syml. Mae olew yn sicr yn gynnyrch hynod bwerus ac mae'n tynnu ein sylw at gysylltiad eiconig pellach, sef Salm 23 gydag *Iraist fy mhen ag olew*. Mae paentiadau eraill yn dal defodaeth seremoni briodas; gwisg a wisgir gan forwyn briodas ifanc, sy'n ddathliadol a hefyd yn unig a chwllwm o ffabrig hardd ond cyfyngus.

Gwnaeth darluniau siarcol, llawn clymau Stephen West o goeden onnen hefyd argraff ar y detholwyr. Cynhyrchwyd y delweddau mawr,

llawn mynegiant hyn mewn ymateb i fygythiad gan sborau niweidiol. Fe'u hysgogwyd hefyd gan ddymuniad yr artist i ailgysylltu gydag arlunio arsylliadol, o ganlyniad i broblemau diweddar gyda'i olwg.

Mae ailstrwythuriad proses ddehol yr arddangosfa eleni, gyda'r gorchwyl i ddewis hanner y nifer arferol o arddangoswyr, yn rhoi mwy o ofod i'r artistiaid anadlu. Mae hi hefyd yn fwy curadurol ac yn llai o gasgliad; mae llai o weithiau'n golygu bod nodweddion diddorol gwrthgyferbyniol a thebyg yn dechrau ymddangos. Mae deinameg y dau ddeg dau artist yma wedi'u grwpio gyda'i gilydd yn bodoli am un wythnos yn unig ac ni chaiff fyth ei ail-greu. Maent yn rhoi dau ddeg dau gipolwg unigol ar y byd, o safbwynt yr artistiaid eu hunain, ar adeg benodol. Mae fideo monocrom hardd Anthony Shapland (*Saib*) *Astudiaeth amser a symud*, sy'n dal eiliad o newid heb ei golygu, yn ein hatgoffa y bydd yr arteffactau a ddiffiniodd genedl dros dro, ar ddiwedd yr wythnos hon, yn cael eu lapio, eu labelu, eu rhoi mewn blychau a'u cludo i ffwrdd.

Elaine Marshall

Arddangosfa Agored yr Eisteddfod sydd â'r gynulleidfa fwyaf cymysg o unrhyw arddangosfa yn y wlad. Ni wnaethom ddehol artistiaid am ein bod yn teimlo bod eu celf yn hygyrch, neu dim ond oherwydd bod y gwaith yn dangos gallu technegol, neu fod ganddo destun poblogaidd. Yn hytrach, rydym wedi dewis gwaith oherwydd ein bod yn teimlo ei fod yn arbennig - cawsom ein cyffroi ganddo - roedd yn dweud rhywbeth wrthym - roeddem yn teimlo ei fod yn hardd - neu'n onest. Roedd yn rhaid i'r holl gelf fod ag integriti artistig.

Mae pedwar o'r artistiaid yn byw o fewn pum milltir i faes yr Eisteddfod - David Dawson, Christine Mills, Shani Rhys James a Stephen West. Dywed hyn fwy am gyfoeth y dalent leol nac unrhyw benderfyniad ar ein rhan ni i ddehol artistiaid o'r gymdogaeth leol. Daw enillwyr y Medalau Aur - Glyn Baines (Celfyddyd Gain) a Rhian Hâf (Crefft a Dylunio) o ardaloedd gwledig yng ngogledd Cymru - y naill o'r Bala a'r llall o ardal Abergele. Eu gwaith yw'r mwyaf

hollgyffredinol, a'r mwyaf haniaethol o ran ei weithrediad, ac sydd ar yr un pryd yn defnyddio eu profiad agosaf.

Dewiswyd dau ddarn mawr o waith oherwydd eu bod yn syniadau pwerus. Mae'r ddau mewn cytgor â diwylliant Cymru, ac yn arbennig ddiwylliant gwledig. Y cyntaf yw gwaith gosod Christine Mills *Carped coch*, sef 'darlun' 10 metr (30 troedfedd) o hyd wedi'i wneud o wllân Cymreig a'i liwio mewn gwahanol arlliwiau o wyrdd llachar. Mae'r gwaith celf hwn, a wnaed â llaw o wllân wedi'i gardio, yn cyfeirio at gefn gwlad, a'r hyn y disgrifia'r artist yn 'ddaioni'. Mae hefyd yn cyfeirio at 'garped coch' y sêr mewn 'premieres', lle bydd y cyfoethog a'r enwog yn eu helpfen. Defnyddia Christine Mills y ffuantrwydd benthyc hwn er mwyn dangos bod gan bawb ohonom hawl i'r cyfoeth a'r daioni sydd gan y tir i'w gynnig.

Y gwaith mawr arall a ddewiswyd yw *Gorchudd* gan Carwyn Evans. Mae'r haen blastig 11.5 metr (33 troedfedd) o hyd wedi'i gorchuddio â miloedd o olion pridd mwydod - a ddefnyddiwyd dros nifer o flynyddoedd gan dad yr artist fel twnnel polythen. Caiff ei drawsnewid wrth ei grogi mewn oriel. Gobeithiwn y bydd hwn yn bwnc trafod, mewn arddangosfa yn un o leoliadau mwyaf gwledig Cymru, a lle gwyddom y bydd llawer o bobl sy'n gweithio ar y tir yn ymweld â'r arddangosfa.

Rydym wedi dewis Rhian Hâf yn enillydd Y Fedal Aur am Grefft a Dylunio. Dylunio Gwydr oedd maes astudio'r artist yn y brifysgol ac mae wedi parhau i weithio â gwydr ers hynny. Mae'r gwaith celf yr ydym wedi ei ddewis - *Cipio eiliadau* - yn syniad cynnil iawn a grëwyd â blociau gwydr wedi'u gosod mewn deuddeg blwch pren hardd. Gan ddefnyddio'r peiriannau mwyaf modern, a gyflenwyd gan gwmni o ogledd Cymru, mae Rhian Hâf wedi sgleinio'r blociau gwydr. Cynlluniodd hi'r blychau a gynhyrchwyd wedyn gan grefftwr.

Rydym wedi creu ystafell i ddangos y gosodiad *Cipio eiliadau*. Mae gan bob un o'r deuddeg blwch sy'n rhan o'r gosodiad floc gwydr yn ei ganol. Bydd y bloc sgleiniog iawn hwn yn plygu'r golau sy'n disgyn ar y blwch, ac yn ei



Seindon I
Gwennlian Spink

daflu fel pelydrau o olau a chysgod. Ym mhob blwch, bydd y golau'n mynd i mewn i'r bloc gwydr ar ongl wahanol gan greu gwahaniaeth bychan rhwng y pelydrau golau a'r cysgodion ym mhob un ohonynt.

Dim ond egluro mecanwaith gwaith Rhian Hâf a wna'r disgrifiad rhyddieithol hwn. Fel y dywedodd hi ei hun - mae ei gwaith yn canolbwyntio ar ddal golau a chysgod. Gall gwydr ddal, trawsyrru ac adlewyrchu golau, ac yn *Cipio eiliadau* mae'r gwydr yn gwneud pob un o'r rhain.

Yr effaith gyffredinol yw lefelau ychydig yn wahanol o olau a chysgod. Mae'r effaith yn gyfareddol. Nid yw'n ennyn atgofion penodol, ond yn hytrach mae'n eich hudo i mewn i'r golau a'r cysgod ac yn eich annog i edrych ar gynildeb rhyfeddol rhyng-chwarae golau a chysgod.

Gan fod testun y gwaith hwn mor gynnil, gwerthfawrogir ef orau drwy dreulio amser yn astudio'r patrymau, a dwyster y golau a'r tywyll. Bydd y gwaith celf hwn yn adlewyrchu eich hwyl a'ch synwyrusrwydd. O hepgor eich meddyliau gwybyddol a gadael i'ch llygad a'ch emosiwn reoli, gallwch gyrraedd cyflwr sy'n ymylu ar fyfyrddod.

Gwennlian Spink yw enillydd yr Ysgoloriaeth Artist Ifanc. Bu'n astudio ar y cwrs sylfaen yng Ngholeg Sir Gâr, Caerfyrddin, a bydd yn defnyddio'r wobwr i astudio printio blociau pren yn Japan. Bydd hefyd yn dechrau ar gwrs gradd arlunio yng Ngholeg Celf Camberwell.

Ganwyd Gwennlian Spink yn Hong Kong. Pan yn blentyn ar Ynys Lantau roedd dŵr o'i hamgylch ym mhobman. Eglura mai dŵr yw'r elfen gryfaf yn y diwylliant Tsieineaidd. Arhosodd y dylanwad hwn gyda hi pan symudodd i

Sylwadau'r Detholwyr Selectors' Statements

Aberystwyth a hithau'n saith oed, ac mae'n dal yn amlwg yn ei gwaith. Yn y gwaith a ddewiswyd ar gyfer yr arddangosfa, bu Gwenllian Spink yn torri papur gyda thorrrwr laser i gyfeiliant sŵn dŵr a dywed bod hyn yn ei helpu i ddal cymhlethdod y tonnau sain. Gwnaed argraff arnom gan gywreinerwydd gwaith Gwenllian Spink, a gallem weld rhesymeg astudio printio blociau pren yn Japan, lle mae athroniaeth Tsieineaidd yn sylfaenol i dechnegau printio Japaneaidd. Bydd yr ysgoloriaeth yn caniatáu iddi archwilio gwreiddiau diwylliannol ac ar yr un pryd ddatblygu sgil newydd.

Hoffem ddiolch i Eleri Mills, Cadeirydd yr Is-bwyllgor Celfyddydau Gweledol a Mererid Velios, Cadeirydd Panel Sefydlog Celfyddydau Gweledol. Gwnaeth y ddwy ein helpu i gynllunio'r Lle Celf ar ei newydd wedd. Felly, os ydych yn hoff ohono dywedwch wrthynt.

Michael Nixon

Mae rhywbeth ynglŷn â daearyddiaeth yr Eisteddfod, a'r modd y mae'n teithio o gwmpas y wlad, sy'n mynd i fer eich esgyrn fel bo pob lleoliad yn bwysig.

Mae arddangosfa eleni yn wahanol mewn nifer o ffyrdd. Mae llai o artistiaid - detholwyd dau ar hugain. Golyga hyn y gall ymwelwyr â'r arddangosfa weld mwy o waith pob artist neu, yn achos dau artist, Carwyn Evans a Christine Mills, galluogwyd ni i ddangos darnau mawr iawn o'u gwaith hwy. Rydym hefyd wedi creu gofod dehongli, lle ceir ffilm fywgraffiadol fer am yr artistiaid a ddetolwyd, a hefyd ddeunydd deongliadol am eu gwaith.

Mae'r arddangosfa'n unigryw yn y calendr cenedlaethol oherwydd, i lawer o bobl, dyma'r unig arddangosfa gelf y byddant yn ymweld â hi eleni. Fodd bynnag, ar gyfer nifer o artistiaid ac ymwelwyr sy'n fynychwyr rheolaidd ag arddangosfeydd celf gyfoes, un yn unig fydd hon o nifer o arddangosfeydd y byddant yn ymweld â hwy eleni.

Gwna hyn y gynulleidfa'n un unigryw ac arbennig, ac roedd hon yn ffactor bwysig wrth



Paentiad haf – tua Gesail-ddu /
Summer painting – towards Gesail-ddu
David Dawson

i ni benderfynu ar ein detholiad. Roeddem am ddetol gwaith a oedd yn dangos yr ystod o weithgaredd celf sydd i'w gael yng Nghymru, ac roeddem eisieu dathlu'r ystod o dalent a herio rhai rhagdybiaethau ynglŷn â beth sy'n 'gelf dda'. Mae'r rhain yn rhagdybiaethau sydd gan y 'cognoscenti' a'r gwyliwr cyffredin.

Un o'r pethau y mae pawb am gael gwybod yw, pam y dewiswyd yr artist hwn yn hytrach nac artist arall. Nid gwyddor yw dethol arddangosfa, ac felly nid yw'r dethol yn wrthrychol. Fe'i seilir ar bwy ydym ni a'r deunydd a gyflwynwyd.

Nid oeddem am gefnogi'r farn hierarchaidd o 'gelf' sy'n diffinio celf gain fel rhywbeth pwysicach na chelf gymhwysol neu grefft. Nid ydym o'r farn bod paentiad neu gerflun yn llai perthnasol na ffilm. Mae'r detholiad felly yn adlewyrchu hyn o ran y deunyddiau a ddefnyddiwyd ac athroniaeth yr artistiaid a ddetolwyd gennym.

Mewn sawl ffordd mae'r arddangosfa hon yn sioe gelf gonfensiynol. Mae wedi'i chrogi ar furiau, wedi'i gosod ar blinith neu edrychir arni ar sgrîn. Nid oherwydd mai dyma'r math o arddangosfa yr oeddem am ei chael y mae hyn, ond yn hytrach oherwydd y gwaith a gyflwynwyd i ni ddetol ohono. Byddem yn fwy na pharod i ystyried rhagor o gerfluniau neu fwy o waith traws-gyfrwng, ond ni chyflwynwyd llawer o'r math hwn o waith.



Dim gwrthrych diriaethol II (manylyn) /
No tangible object II (detail)
Zoe Preece

Gallem gynnwys rai gweithiau oherwydd bod y fformat newydd yn rhoi mwy o ofod i ni, a'r gobaiith yw y bydd y gwaith safle benodol hwn yn ysgogi trafodaeth. Rydym wedi cynnwys yr artist perfformio, Stephen Kingston, oherwydd teimlem y byddai ei gelf ef yn cysylltu'n uniongyrchol gyda phawb a fyddai'n ymweld â'r arddangosfa. Mae'n creu darlun enfawr o'r bobl sy'n ymweld â'r arddangosfa. Efallai y bydd pobl yn gweld eu hunain, neu rywun y maent yn ei adnabod, yn y darlun.

Fel unrhyw ddarn perfformio, ni wyddom sut ganlyniad a gawn, ond mae hynny'n rhan o'r hwyl. Mae gwaith Stephen Kingston yn cyfuno medr gydag arsylwi manwl, ac mae'n hygyrch ac yn gyfeiriadol at gelf gyfoes. Dengys ei waith integriti a oedd, er ei fod yn air anodd ei ddiffinio, yn un o'n prif egwyddorion. Yn ogystal ag integriti edrychom hefyd am gelf a wnaeth ein cynhyrfu, neu ein hysgwyr allan o'n byd artistig cyfforddus - gwaith a roddodd syndod i ni, a gwneud i ni deimlo naill ai'n well neu'n waeth ynglŷn â bywyd - gwaith a oedd yn hwyl a hefyd yn ddwfn. Rydym wedi osgoi gweithiau hynod ddadleuol, a'r amlwg genedlaetholgar, er ein bod wedi dethol artistiaid sy'n dathlu diwylliant a hanes y genedl.

Rydym wedi dethol artistiaid sy'n adnabyddus iawn ac sydd ag enw da drwy fod mewn nifer o arddangosfeydd. Rydym hefyd wedi dethol artistiaid nad oedd yn hysbys i unrhyw un o'r detholwyr, megis yr artist James Gregory y mae

ei ffotograffiaeth wedi creu daearyddiaeth newydd o'r strydlun cyffredin. Mae'r ffotograff mawr hwn yn un o bedair set o ffotograffau yn ein detholiad, ac mae'n helpu i bwysleisio'r pwynt bod ffotograffiaeth yn ffurf ar gelf sy'n gyfartal â phob math arall. Rydym hefyd wedi dewis gwaith y ffotograffydd Aled Rhys Hughes, a ffotograffau gan y paentiwr David Dawson.

Roedd hi'n bleser gennym gael y cyfle i ddewis ffotograffau o farchnad da byw Y Trallwng, dynnwyd gan Dewi Glyn Jones, ychydig cyn iddi gau am y tro olaf ym mis Tachwedd 2009, a symud i'r farchnad newydd ar gyrion y dref.

Dyma'r tro cyntaf i'r cofnod o bobl a oedd yn rhan annatod o'r farchnad a'i hadeiladau gael ei weld. Mae hwn yn cofnodi diwedd cyfnod, gyda'r hiraeth anochel am ffordd o fyw sy'n graddol newid. Mae'r newidiadau i'r farchnad da byw yn adlewyrchu'r newid amlwg ym myd ffermio yng nghanolbarth Cymru. Nid dim ond newyddiaduriaeth ffotograffig hynod ddiddorol yw'r rhain, maent hefyd, drwy'r dewis o destun, yn creu celf sy'n ein galluogi i gael golwg ar hanes y farchnad a'r bobl y mae eu bywydau wedi llunio ei hanes.

Rydym wedi dewis gwaith tri phaentiwr, Shani Rhys James, Catrin Webster, a Menna Angharad. Mae teimlad yn ganolbwynt i waith y tair, ond mae eu harddulliau paentio yn perthyn i dri thraddodiad gwahanol. Dengys y tair gamp fedrus mewn paent. Yn achos Shani Rhys James, cawsom ein cyfareddu gan destun dau baentiad - bath - a drama ryngpersonol seicolegol gref ynghyd ag addurniad yn y llall.

Ni allem beidio â chynnwys gwaith cerameg pensaernïol Susan Phillips neu ddarnau cerameg naratif Zoe Preece, ac mae lliw a ffurf cerameg Sophie Southgate yn agoriad llygad.

Rydw i wedi mwynhau'r profiad o ddetol arddangosfa eleni. Bu Robyn Tomos, y Swyddog Celfyddydau Gweledol, yn ddiflino yn ei gymorth gan ein helpu ni i ganolbwyntio pan allai pethau fod wedi mynd ar gyfeiliorn. Hoffwn hefyd ddiolch i Sean Harris, y bu ei brofiad artistig a thechnegol yn gymorth i ni gynllunio'r arddangosfa.

Sylwadau'r Detholwyr

Selectors' Statements

Angharad Pearce Jones

Some artists peak too soon, others ebb and flow, re-emerging with new collections of work as they mature. Glyn Baines has spent a lifetime steadily perfecting his skills and at 85 years is producing his strongest work to date. Despite his quiet disregard for awards and accolades, or courting the established art world, this year's selectors have no hesitation in unanimously awarding him the Gold Medal for Fine Art.

To present to one of the most prestigious and public platforms for contemporary art in Wales, a group of two-dimensional works, produced solely from painted and torn bits of paper on board, shows brevity and it's precisely this self-confidence that's so appealing. These works are the embodiment of years of training the eye to observe, to select and to simplify - from heavily painted oil canvases to semi-abstract collages, with the occasional recognisable motif to pure abstraction.

The source of his work is real, however. At present, it's grounded quite literally in his back garden. The selectors visited Glyn Baines' studio and witnessed his creative processes. He is perpetually 'at work', drawing our attention to the huge trees in his back garden, one dark evergreen, and another, the palest green. He studies them through binoculars daily, noticing the tension between one colour and another, one texture and another. He then retreats to his studio, where coarsely torn paper is selected from the ever growing mound carpeting the studio floor, to re-create the visual rhythms he has just seen.

With an octogenarian visual memory bank, Glyn Baines can simply dip in and out and feels no need to just reproduce the world as everyone else sees it. Instead, over months and months, he layers hues and shapes to create sometimes equilibrium, sometimes tension but never completion. Even as we view them here at the Eisteddfod, Glyn Baines would not consider them to be finished. Like life itself, they are still evolving.

This year's winner of the Gold Medal for Craft and Design, Rhian Haf, also hones in, forensically, on a particular aesthetic and



Llifeiriant
Glyn Baines

spends many hours balancing very subtle changes to create equilibrium. These two form the beating heart of this year's Lle Celf, and the surrounding works both elevate and are elevated by them.

Achieving the perfect balance of form, colour, texture is imperative in the works of the three ceramicists in the exhibition, Susan Phillips, Zoe Preece and Sophie Southgate, as with Jason Chart-Davies's folded paper jewellery. Giving these elements the space to breathe, when coupled with impeccable technique, shows their individual skill as artists. It is also the seamless intermingling of the fine and applied arts that give the Eisteddfod Open Exhibition its unique quality.

I personally create art to make sense of the world around me. Similarly, artists in this exhibition are exploring their particular take on the world, be that an aesthetic re-arrangement or a fresh evaluation of historical or personal events.

Dewi Glyn Jones captures the creases of a weathered face and red oxide on a corrugated iron sheet, in his last testament to the Welshpool livestock market, closed in 2009 to make way for a new Tesco supermarket. Aled Rhys Hughes produces a very different kind of photograph, intensely super real images of the insubstantial, flimsy memorials to the dead of the First World War; tiny painted and plastic Welsh flags in the



Casgliad clustdylsau / Earring collection
Jason Chart

forests of Mametz. Ruth Harries interprets the same historical event in a visceral display of insignificant everyday items, elevated again by their historical reference. Seán Vicary revisits a much older conflict, the fall of Prince Cynddylan, to come to terms with his own sense of loss, in a captivating synergy of animation, video, poetry and music.

A number of artists have selected particular elements of photographic processing to produce unconventional and striking pieces. James Gregory exploits the very latest digital processing techniques to produce *Satellites*, a work that immediately enthralled the selectors. James Gregory maps his own geographical position on this planet by the simple act of photographing the mini roundabouts encircling his home town of Llantwit Major. Another journey and beautifully executed description of the physical and sensory experience of travelling from an urban to a rural environment, is Robert Davies' video, *Of time and the railway*.

Catrin Webster's pulsating canvases, be they historic re-renditions or landscapes, burst with renewed energy since her cross-country motorcycle journeys, using a mobile phone to capture instantaneous images. These influences filter directly into the work, bringing her paintings right into the here and now.

An epic work in this year's exhibition is Carwyn Evan's suspended plastic sheet, a '20 year long

exposure photograph'. A poignant piece, it plays homage to his father's years of toil, as a tenant farmer, whilst also marking a break in tradition. It is a twice reinvented polytunnel - built as a makeshift lambing shed in the woods as opposed to a crop growing green house and then elevated to painterly status by a son whose toil is art and will never be farming. Its surface is stained by years of moss green sap and the long slow tracks of slugs and snails, the silent creators of this huge opaque work of art.

Despite their contrasting materials, there are similarities between Carwyn Evans' work and the plush, seductive paintings of Shani Rhys James, where surface texture and pattern mask a starker reality; the wrench of uprooting from Australia to the UK.

Despite their diminutive scale, the works of both Nerea Martinez de Lecea and Menna Angharad are equally potent. The selectors were impressed by the quality of Nerea Martinez de Lecea's fluid lines, in a series that expresses a child's dislocation from reality following a traumatic event. Her video of a silently weeping girl, sitting alone whilst her classmates sing 'Clychau Aberdyfi', has resonances with anyone who has ever experienced being 'left out'.

We were intrigued by Menna Angharad's iconic portraits of simple objects. Oil is indeed a significantly powerful product and she draws our attention to a further iconic connection, to

Sylwadau'r Detholwyr

Selectors' Statements



3:1

Menna Angharad

Psalm 23 with *Anoint my head with oil*. Other paintings capture the ritual of the marriage ceremony; a dress worn by a young bridesmaid, both celebratory and lonely and a knot of fabric, beautiful yet constraining.

Stephen West's knotted, charcoal drawings of an ash tree also impressed the selectors. These large expressive images were produced in response to the threat of damaging spores. They were also sparked by the artist's desire to re-connect with observational drawing, as a result of recent problems with his eyesight.

The restructuring of the exhibition selection process this year with a remit to select half the usual number of exhibitors, gives the artists more space to breathe. It is also more curated and less of a collection; fewer works mean that interesting contradictions and similarities begin to emerge. The dynamic of these twenty two artists grouped together, exists for one week only and will never be recreated. They offer us twenty two individual takes on the world, from their standpoint, at a given time. Anthony Shapland's beautiful, monochrome video (*Pause*) *Time and motion study*, capturing an unedited moment of change, reminds us that at the end of this week, the artefacts that temporarily defined a nation here, will be bubble wrapped, labeled, boxed and transported away.

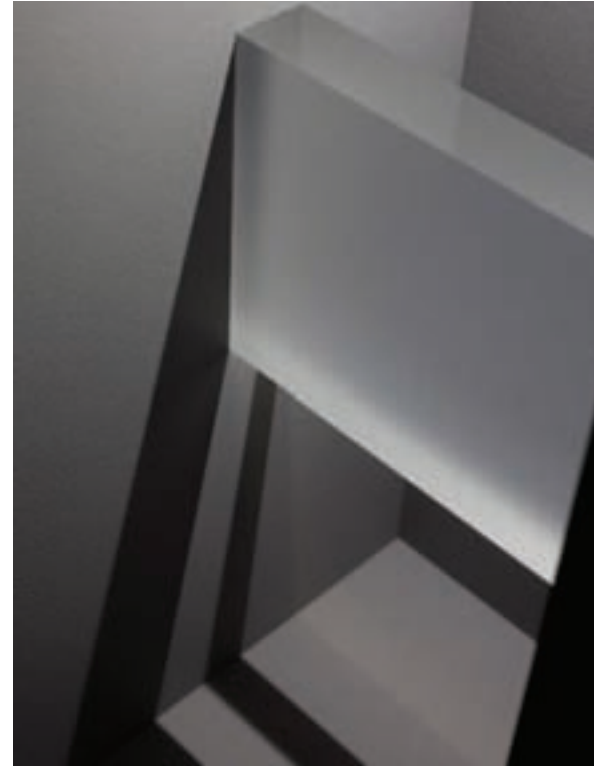
Elaine Marshall

The Eisteddfod Open Exhibition has the most mixed audience of any exhibition in the country. We did not choose artists because we thought their art was accessible, or just because it showed technical skill, or had a popular subject matter. Rather, we have chosen work because we thought it was special - we were moved by it - it said something to us - we thought it was beautiful - or honest. All of the art had to have an artistic integrity.

Four of the artists live within five miles of the Eisteddfod site - David Dawson, Christine Mills, Shani Rhys James and Stephen West. This says more about the wealth of local talent than any decision on our part to select artists from the locality. The Gold Medal winners - Glyn Baines (Fine Art) and Rhian Haf (Craft and Design) are both from rural north Wales - Bala and Abergele respectively. Their work is the most universal, and the most abstract in its execution, whilst at the same time drawing from their immediate experience.

Two large works have been chosen because they are powerful ideas. Both have a resonance with the culture of Wales, and in particular rural culture. The first is the installation by Christine Mills *Carped coch* (red carpet) which is a 10 metre (30 foot) long 'drawing' made from Welsh wool, dyed in various shades of bright green. Made by Christine Mills, from hand carded wool, the artwork makes a reference to the countryside, and to what the artist described as 'daioni' - nourishment and goodness. It also refers to the glamour of the 'red carpet' at premiers, where the rich and famous can show off. Christine Mills uses this borrowed glamour, to show that we are all entitled to the richness and goodness that the land offers.

The other large work selected is *Gorchudd / Sheath* by Carwyn Evans. The 11.5 metre (33 foot long) plastic sheet is covered in thousands of worm casts - used over many years by the artist's father as a poly tunnel. It is transformed by hanging it in a gallery. We hope this is a subject for debate, in an exhibition that is in one of the most rural locations of Wales, and where we know many people who work on the land will visit the exhibition.



Cipio eiliadau (manylyn) / Captured moments (detail)
Rhian Haf

We have chosen Rhian Haf as winner of the Gold Medal for Craft and Design. The artist studied Glass Design at University and has since, continued to work with glass. The artwork we have chosen - *Cipio eiliadau* (Captured moments) is a very subtle idea created with glass blocks housed in twelve beautiful wooden boxes. Using state of the art machinery, Rhian Haf has polished the glass blocks supplied by a north Wales company. She has designed the boxes, which are then made by a craftsman.

We have created a room to show the installation *Cipio eiliadau*. The twelve boxes, that comprise the installation, each have a glass block at their core. This super polished block refracts the light, that falls on the box, and sends it as beams of light and shadow. In each box, the light enters into the glass block at a different angle, and consequently creates a subtle difference between the beams of light and the shadows in each box.

This prosaic description only explains the mechanics of Rhian Haf's work. As she herself has stated - the focus of her work is on capturing

light and shadow. Glass can capture, transmit and reflect light, and in *Cipio eiliadau* the glass does all of these things.

The overall effect is of slightly different levels of light and shadow. The effect is quite mesmerising. It does not evoke specific memories, but rather draws you into the light and shadow, and encourages you to look at the extraordinary subtlety of the interplay between light and shadow.

As the subject matter of this artwork is so subtle, the maximum benefit is obtained by spending time observing the patterns, and intensity of light and dark. This artwork will reflect your mood and sensibility. If you are able to suspend your cognitive thoughts and allow your eye and emotions to take over, you will be able to reach an almost meditative state.

Gwenllian Spink is a young artist who has won the Scholarship. She has been studying on the foundation course at Coleg Sir Gâr, Carmarthen and will use the award to study woodblock printing in Japan. She will also take up a place at Camberwell College of Art, to undertake a degree in drawing.

Gwenllian Spink was born in Hong Kong. She was surrounded by water as a child, growing up on the Lantau Island. She explains that water is the strongest element in Chinese culture. This influence stayed with her when she moved to Aberystwyth at the age of seven, and is still evident in her work. In the work that has been chosen for the exhibition, Gwenllian Spink has been cutting paper, to the sound of water, using a laser cutter, which she says helps her to capture the intricacy of the sound waves. We were impressed with the subtlety of Gwenllian Spink's work, and we could see the logic of studying woodblock printing in Japan, where Chinese philosophy underlies the Japanese printing techniques. The scholarship enables her to explore cultural roots whilst at the same time developing a new skill.

We would like to thank Eleri Mills, Chair of the Visual Arts Sub-committee and Mererid Velios, Chair of the Visual Arts Standing Panel. They helped us plan the new look of Y Lle Celf. So if you like it let them know.

Sylwadau'r Detholwyr

Selectors' Statements

Michael Nixon

There is something about the geography of the Eisteddfod and the way that it moves around the country that gets into your bones so that the location of each festival does matter.

This year's exhibition is different in a number of ways. There are fewer artists - twenty two have been selected. This means that visitors to the exhibition will be able to see more of each artist's work or, in the case of two artists, Carwyn Evans and Christine Mills; this has enabled us to show very large pieces of their work. In addition we have created an interpretation space, where there is a short biographical film about the selected artists, plus interpretative material about their work.

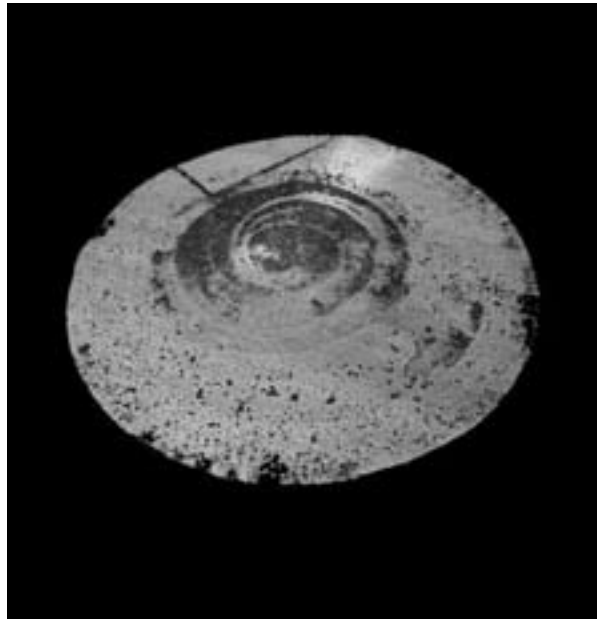
The exhibition is unique in the national calendar, in that for many people, it is the only art exhibition that they will visit this year. However for many artists and regular visitors to contemporary art exhibitions, this will be only one of many exhibitions they will visit this year.

This makes the audience unique and special, and it was a major factor in determining our selection. We wanted to select work that showed the range of art activity in Wales, and we wanted to celebrate the range of talent and to challenge some preconceptions about what is 'good art'. These preconceptions held by both the cognoscenti, and the general viewer.

One of the things that everyone wants to know is, why this artist as opposed to that artist has been selected. Selecting an exhibition is not a science, and therefore the selection is not objective. It is based on who we are and what was submitted.

We did not want to endorse the hierarchical view of 'art' that defines fine art, as in some way more important than applied art or craft. We do not think painting or sculpture is less relevant than film. The selection therefore reflects this both in terms of the materials used and in the philosophy of the artists we selected.

This exhibition is in many ways a conventional art show. It is hung on a wall, put on a plinth, or looked at on a screen. This is not because we set out to have an exhibition like this, but because



Lloerennau (manylyn) / Satellites (detail)
James Gregory

of the work submitted to select. We would have been happy to consider including more sculpture or more cross media work, but so little was submitted.

There is some work that we were able to include because the new format gave us more space, and this site specific work will hopefully create debate. We have included the performance artist, Stephen Kingston, because we thought his art would have a direct connection with all the visitors to the exhibition. He is making a giant drawing of the visitors to the exhibition. People may see themselves in the drawing or see somebody they know.

Like any performance piece there is a risk in that we do not know how it will turn out, but that is also part of the fun. Stephen Kingston's work combines skill with acute observation, and is both very accessible and references contemporary art. His work shows integrity, which although it is a difficult word to define, was one of our guiding principles. As well as integrity we also looked for art that moved us, or jolted us out of our artistic comfort zone - work that surprised us, and made us feel better or worse about life - work that was fun, as well as deep. We have shied away from deeply polemic work, and the overtly nationalistic, although we

Sylwadau'r Detholwyr

Selectors' Statements



Ar ôl San Romano 1 / After San Romano 1
Catrin Webster

have selected artists that celebrate the culture and history of the nation.

We have chosen artists who are very well known and have been endorsed by having many exhibitions. We have also chosen artists who were unknown to any of the selectors, such as the artist James Gregory, whose photography has created a new geography from the mundane streetscape. This large photograph is one of four sets of photographs in our selection, and helps to emphasise the point that photography is an art form equal to all other art forms. We have also selected the work of the photographer Aled Rhys Hughes, and photographs by the painter David Dawson.

We were delighted to have the opportunity to select the photographs of the Welshpool livestock market taken by Dewi Glyn Jones, just before the town centre mart closed in November 2009, to be transferred to the new location on the edge of Welshpool.

This is the first showing of the documentation of the people who were regular features of the market amidst the buildings. This records the end of an era, with the inevitable nostalgia for a way of life that is gradually changing. The changes in the livestock market, being a

noticeable gear change in the farming life of mid Wales. These photographs are not only intriguing photojournalism, but through the selection of the subject matter, create art that enables us to see into the history of the market and the people whose lives form its history.

We have selected work by three painters, Shani Rhys James, Catrin Webster, and Menna Angharad, all of whom have feeling at the heart of their work, but whose painting styles are from three different traditions. All three show an accomplished delight in paint. In Shani Rhys James case, we were intrigued by the subject matter - a bath - in the case of two paintings, and strong interpersonal psychological drama combined with decoration in the other work.

We could not resist the architectural ceramics of Susan Phillips or the narrative ceramics of Zoe Preece, and the colour and form of Sophie Southgate's ceramics are a revelation.

I have enjoyed the experience of selecting this year's exhibition enormously. Robyn Tomos, Visual Arts Officer, has helped us tirelessly, and has kept us focused, when we might have gone off track. I would also like to thank Sean Harris, whose artistic and technical experience helped us to plan the exhibition display.

Y Fedal Aur am Gelfyddyd Gain

The Gold Medal for Fine Art



Coch yn gaeth
Glyn Baines

Gwobr

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

Detholwyr

Angharad Pearce Jones, Elaine Marshall, Michael Nixon

Dyfarwyd y gwobrau canlynol:

Glyn Baines	Y Fedal Aur am Gelfyddyd Gain a £5,000
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ENILLYDD Y GWOBRAU CELFYDDYD GAIN

Glyn Baines

Y Bala

Coch yn gaeth	£500
Crib goch	£500
Llifeiriant	£500
Coch mewn cyfyngder	DAW
Glas yn esgyn	DAW
Gobaith ar y dde	DAW
Lle'r llechi	DAW

Prize

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

Selectors

Angharad Pearce Jones, Elaine Marshall, Michael Nixon

The following prizes were awarded:

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

Glyn Baines

Bala

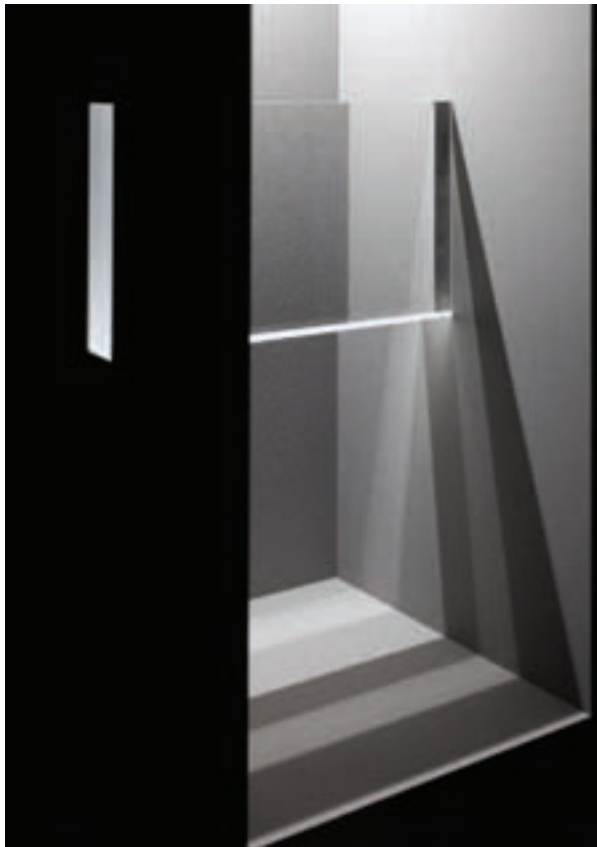
Coch yn gaeth	£500
Crib goch	£500
Llifeiriant	£500
Coch mewn cyfyngder	NFS
Glas yn esgyn	NFS
Gobaith ar y dde	NFS
Lle'r llechi	NFS

Y Fedal Aur am Grefft a Dylunio

The Gold Medal for Craft and Design



Cipio eiliadau / Captured moments
Rhian Hâf



Gwobr

Y Fedal Aur am Grefft a Dylunio a £5,000 (£4,000 Is-bwyllgor Celfyddydau Gweledol Maldwyn a'r Gororau 2015; £1,000 Eglwys Loveday Street, Birmingham) i'w rannu yn ôl doethineb y detholwyr.

Detholwyr

Angharad Pearce Jones, Elaine Marshall, Michael Nixon

Dyfarwyd y gwobrau canlynol:

Rhian Hâf Y Fedal Aur am Grefft a Dylunio a £5,000

ENILLYDD Y GWOBRAU CREFFT A DYLUNIO

Rhian Hâf
Gwytherin, Abergele

Cipio eiliadau Pris i'w drafod

Prize

The Gold Medal for Craft and Design and £5,000 (£4,000 Montgomeryshire & the Marches 2015 Visual Arts Sub-committee; £1,000 Loveday Street Church, Birmingham) to be awarded at the discretion of the selectors.

Selectors

Angharad Pearce Jones, Elaine Marshall, Michael Nixon

The following prizes were awarded:

Rhian Hâf The Gold Medal for Craft and Design and £5,000

WINNER OF THE CRAFT AND DESIGN AWARDS

Rhian Hâf
Gwytherin, Abergele

Captured moments Price on application

Ysgoloriaeth Artist Ifanc Young Artist Scholarship



Seindon II
Gwenllian Spink

Ysgoloriaeth Artist Ifanc

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

Yn ogystal, cynigir gofod i enillydd yr ysgoloriaeth yn Y Lle Celf yn Eisteddfod Genedlaethol Cymru Sir Fynwy a'r Cyffiniau 2016.

Ysgoloriaeth:

£1,500 (MOMA Cymru, Y Tabernacl, Machynlleth)

Detholwyr:

Angharad Pearce Jones, Elaine Marshall, Michael Nixon

Dyfernwyd yr Ysgoloriaeth Artist Ifanc i Gwenllian Spink

Gwenllian Spink

Aberystwyth

Young Artist Scholarship

This scholarship has been established to promote art and craft 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, Monmouthshire and District 2016.

Scholarship:

£1,500 (MOMA Wales, The Tabernacle, Machynlleth)

Selectors:

Angharad Pearce Jones, Elaine Marshall, Michael Nixon

The Young Artist Scholarship is awarded to Gwenllian Spink

Gwenllian Spink

Aberystwyth

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 ffefryn. Rhowch enw'r artist ar y papur pleidleisio. Bydd y bleidlais yn cau am 6.00pm, nos Wener, 7 Awst er mwyn cael amser i gyfrif y pleidleisiau a chysylltu â'r enillydd.

Cyhoeddir enw'r enillydd gan Mererid Hopwood yn Y Lle Celf am 3.00pm, ddydd Sadwrn, 8 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Sir Gâr 2014

Mai Thomas Llangollen

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, 3 Awst.

Enillydd Eisteddfod Genedlaethol Cymru Sir Gâr 2014

Marian Delyth Blaenplwyf, Aberystwyth

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 Iwan Bala.

Enillydd Eisteddfod Genedlaethol Cymru Sir Gâr 2014

Seren Morgan Jones Llundain

Gwobr Bwrcasu Cymdeithas Gelfyddyd Gyfoes Cymru

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

Enillydd Eisteddfod Genedlaethol Cymru Sir Gâr 2014

Marian Delyth Blaenplwyf, Aberystwyth

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, 7 August in order to allow for counting the votes and contacting the winner.

The winner's name will be announced by Mererid Hopwood in Y Lle Celf at 3.00pm, Saturday, 8 August.

Winner at the National Eisteddfod of Wales Carmarthenshire 2014

Mai Thomas Llangollen

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, 3 August.

Winner at the National Eisteddfod of Wales Carmarthenshire 2014

Marian Delyth Blaenplwyf, Aberystwyth

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 Iwan Bala.

Winner at the National Eisteddfod of Wales Carmarthenshire 2014

Seren Morgan Jones London

Contemporary Art Society for Wales Purchase Prize

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

Winner at the National Eisteddfod of Wales Carmarthenshire 2014

Marian Delyth Blaenplwyf, Aberystwyth

Arddangoswyr

Exhibitors

Menna Angharad

Felindre, Aberhonddu

3:1	£325
Nid ofnaf niwed	£325
Fy ffiol sydd lawn	£275
Iraist fy mhen ag olew	£300
Tei	£2,000
Cardigan morwyn briodas	£2,000
Ffrog morwyn briodas	£2,400
Ynghlwm	£2,600



Cardigan morwyn briodas
Menna Angharad

Glyn Baines

Y Bala

Coch yn gaeth	£500
Crib goch	£500
Llifeiriant	£500
Coch mewn cyfyngder	DAW / NFS
Glas yn esgyn	DAW / NFS
Gobaith ar y dde	DAW / NFS
Lle'r llechi	DAW / NFS



Crib goch
Glyn Baines

Jason Chart-Davies

Blaenau Ffestiniog

Casgliad tlysau / Brooch collection	£60 - £130
Casgliad clustdlysau / Earring collection	£30 - £180

Robert Davies

Tre Taliesin

Am ennyd ar reilffordd /
Of time and the railway

Rhif 1 (cyhoeddiad o 9) / No. 1 (edition of 9)	£7,500
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Casgliad tlysau / Brooch collection
Jason Chart-Davies



Wrth y peniau defaid / At the sheep pens
David Dawson

David Dawson

Llundain

Paentiad haf – tua Gesail-ddu / £4,100
Summer painting – towards Gesail-ddu

Wrth y peniau defaid / At the sheep pens £4,100

Nerea Martinez de Lecea

Treorci

"ac yna fe ddiflannon ni" / £140 yr un / each
"and then we were gone"

Carwyn Evans

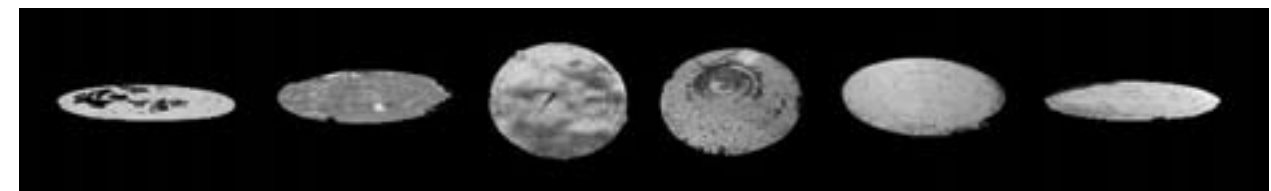
Caerdydd

Gorchudd / Sheath
Pris i'w drafod /
Price on application



Am ennyd ar reilffordd (delwedd lonydd) /
Of time and the railway (still image)

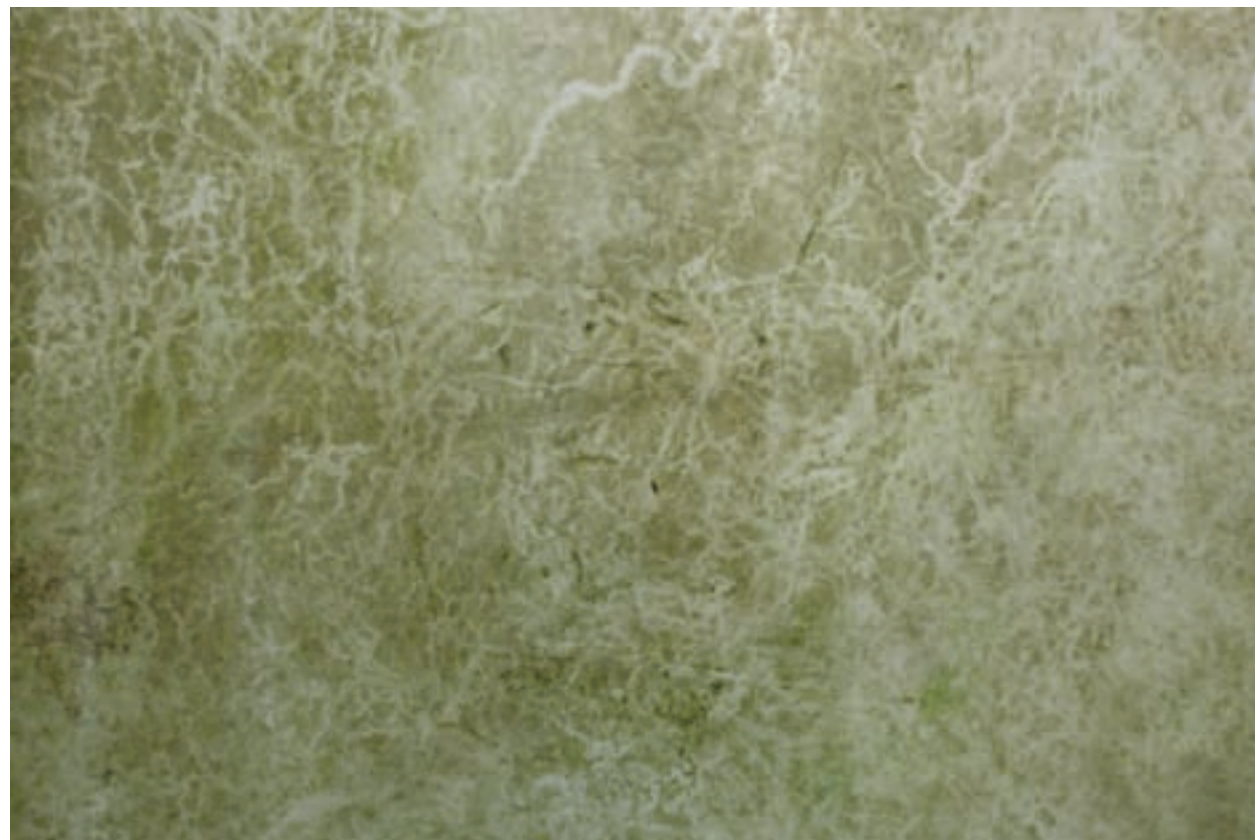
Robert Davies



Lloerennau / Satellites
James Gregory



"ac yna fe ddiplannon ni" / "and then we were gone"
Nerea Martinez de Lecea



Gorchudd (manyllyn) / Sheath (detail)
Carwyn Evans



Cipio eiliadau / Captured moments
Rhian Hâf

James Gregory

Llanilltud Fawr

Lloerennau / Satellites

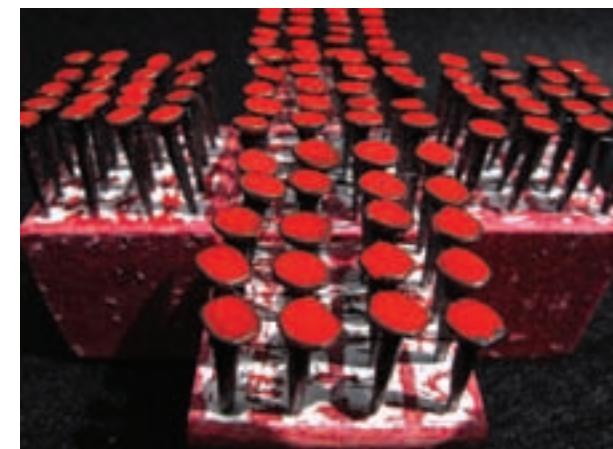
£2,000

Rhian Hâf

Gwytherin, Abergele

Cipio eiliadau /
 Captured moments

Pris i'w drafod /
 Price on application



Cyfes Y Groes Goch (manyllyn) /
 The Red Cross series (detail)

Ruth Harries

Ruth Harries
 Caerdydd

Cyfes y Groes Goch 1 - 5 /
 The Red Cross series 1 - 5

DAW / NFS

Synthesis II

DAW / NFS



Tir coch II / Red ground II
Shani Rhys James

Aled Rhys Hughes

Rhydaman

Mametz 2	£1,400
Mametz 4	£1,400
Mametz 6	£1,400

Shani Rhys James

Llangadfan

Y baddon / The bath	Pris i'w drafod / Price on application
Baddon II / Bath II	Pris i'w drafod / Price on application
Tir coch II / Red ground II	Pris i'w drafod / Price on application
Smotiau pinc / Pink spot	Pris i'w drafod / Price on application



Mametz 4
Aled Rhys Hughes

Dewi Glyn Jones

Pontillyni, Caernarfon

MAT-WLS(6).2009 (Sied buchod hesb / Barrens cowering)	£250
MAT-WLS(17).2009 (Mill Lane)	£290
MAT-WLS(18).2009 (Peniau ŵyn tewion / Fat lambs pens)	£290
MAT-WLS(26).2009 (Pen dafad / Sheep's head)	£345
MAT-WLS(27).2009 (Mark Jones)	£290
MAT-WLS(28).2009 (Y diweddar / the late Garth Williams, Caersws)	£345
MAT-WLS(30).2009 (John Jones, Y Felin, Dolanog - Jac Felin)	£345
MAT-WLS(31).2009 (Y diweddar Richard 'Dic' Powell - Brenin defaid Kerry Hill / The late Richard 'Dic' Powell - King of the Kerry Hill sheep)	£345
MAT-WLS(37).2009 (Hen ring biff / Old beef ring)	£250
MAT-WLS(40).2009 (Trydydd clorian / Third scales)	£345
MAT-WLS(43).2009 (Peniau gwartheg stôr / Store cattle pens)	£290
MAT-WLS(46).2009 (Ring gwartheg biff / Beef cattle ring)	£345

MAT-WLS(48).2009 (Swyddfa Bibby / Bibby's Office)	£290
MAT-WLS(51).2009 (Cantîn / Canteen)	£250
MAT-WLS(53).2009 (Ring buchod a lloi / Cattle and calves ring)	£290
MAT-WLS(54).2009 (Rostrwm gwartheg biff / Beef cattle rostrum)	£290
MAT-WLS(59).2009 (Rostrwm defaid magu / Breeding ewes rostrum)	£345
MAT-WLS(60).2009 (Rhifau Lot / Lot Numbers)	£250

Stephen Kingston

Caernarfon

Ar y gweill

Christine Mills

Y Foel

Carped coch



MAT-WLS(51).2009 (Cantîn / Canteen)
Dewi Glyn Jones

Arddangoswyr

Exhibitors



Ar y gweill (braslun paratoadol / preparatory sketch)
Stephen Kingston



Carped coch (manyllyn / detail)
Christine Mills

Susan Phillips

Whitney-on-Wye

Rhif 29 / No. 29	£1,300
Rhif 20 / No. 20	£1,400
Rhif 23 / No. 23	£1,400
Rhif 21 / No. 2	£1,600
Rhif 25 / No. 25	£1,600
Rhif 30 / No. 30	£1,600

Zoe Preece

Penarth

Dim gwrthrych diriaethol I / No tangible object I	£2,100
Dim gwrthrych diriaethol II / No tangible object II	£1,850



Dim gwrthrych diriaethol II (manyllyn) /
No tangible object II (detail)
Zoe Preece



Arwydd ar gyfer y ddinas (delwedd lonydd) /
A sign for the city (still image)
Anthony Shapland

Anthony Shapland

Caerdydd

(Saib) Astudiaeth amser a symud / (Pause) Time and motion study (cyhoeddiad o 2 / edition of 2)	£2,200
Arwydd ar gyfer y ddinas / A sign for the city (cyhoeddiad o 3 / edition of 3)	Pris i'w drafod / Price on application



Cyfres Tirlun//Lliw 1 / Landscape//Colour series 1
Sophie Southgate



Galargan (delwedd lonydd) / Lamenti (still image)
Seán Vicary

Sophie Southgate

Caerdydd

Cyfres Tirlun//Lliw 1 / Landscape//Colour series 1	£85 - £125
Cyfres Tirlun//Lliw 2 / Landscape//Colour series 2	
Casgliad lliw / Colour collection	£75 - £240
Casgliad deilen aur / Gold leaf collection	£175 - £340
Casgliad deilen arian / Silver leaf collection	£150 - £315



Onnen V
Stephen West

Arddangoswyr Exhibitors



Tirlun ar ôl Uccello 3 / Landscape after Uccello 3
Catrin Webster

Seán Vicary Aberteifi		Tirlun ar ôl Uccello 5 / Landscape after Uccello 5	£1,500
Galargan / Lament		Ar hyd yr wyneb / Along the surface	£7,500
Catrin Webster Borth		Ar ôl San Romano 1 / After San Romano 1	£15,000
Tirlun ar ôl Uccello 3 / Landscape after Uccello 3	£1,500	Stephen West Llangadfan	
Tirlun ar ôl Uccello 4 / Landscape after Uccello 4	£1,500	Onnen IV	£4,500
		Onnen V	£4,500

Y Fedal Aur am Bensaerniaeth The Gold Medal for Architecture

Gwobr

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

Medal Goffa Alwyn Lloyd

Rhoddir replica golch-arian o'r fedal aur, gyda chefnogaeth Comisiwn Dylunio Cymru, er cof am y diweddar Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaerniaeth yn niwylliant y genedl ac anrhydeddu penseiri sy'n cyrraedd y safonau dylunio uchaf. Rhoddir y wobwr i'r pensaer neu benseiri sydd yn gyfrifol am adeilad neu grŵp o adeiladau, a gwblhawyd yng Nghymru rhwng 2012 a 2015 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

Detholwyr

Pat Borer, Elinor Gray-Williams

Dyfarnwyd y wobwr ganlynol:

Loyn & Co. Y Fedal Aur am
Bensaerniaeth

ENILLYDD

Loyn & Co. Penarth
Millbrook House, Caerdydd

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 2012 a 2015
- yn cyfoethogi'r amgylchedd

Detholwyr

Pat Borer, Elinor Gray-Williams

ENILLYDD

Hall + Bednarczyk Cas-gwent
The Nook, Earlswood, Cas-gwent



Millbrook House, Caerdydd

Y Fedal Aur am Bensærnïaeth The Gold Medal for Architecture

Prize

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

Alwyn Lloyd Memorial Medal

The silver-gilt replica of the gold medal is given, with the support of the Design Commission for Wales, in memory of the late Dr T Alwyn Lloyd. The aim of this award is to draw attention to the importance of architecture in the nation's culture and to honour architects achieving the highest design standards. The award is given to the architect or architects responsible for the building or group of buildings, completed between 2012 and 2015 and recommended to the Eisteddfod as being of greatest merit.

Selectors

Pat Borer, Elinor Gray-Williams

The following prize was awarded:

Loyn & Co. The Gold Medal
for Architecture

WINNER

Loyn & Co. Penarth
Millbrook House, Cardiff

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 2012 and 2015
- enhances the environment

Selectors

Pat Borer, Elinor Gray-Williams

WINNER

Hall + Bednarczyk Chepstow
The Nook, Earlswood, Chepstow



The Nook, Earlswood, Chepstow

Pensærnïaeth yng Nghymru Architecture in Wales

Gwahoddwyd ceisiadau gan benseiri neu grwpiau penseiri i arddangos adeiladau y mae eu dyddiad cwblhau ymarferol yn y cyfnod 2012 a 2015 yn gynwysedig.

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

Detholwyr

Pat Borer, Elinor Gray-Williams

Architype Henffordd

Canolfan Ymwelwyr Coed y Brenin, Dolgellau

B3 Architects Y Drenewydd

Ysgol Craig y Deryn, Llanegryn

Gillard Associates Caerdydd

1 – 9 Great House Farm, Sain Ffagan, Caerdydd

Hall + Bednarczyk Cas-gwent

The Nook, Earlswood, Cas-gwent

Hyde+Hyde Abertawe

Cliff House, Bro Gŵyr

Loyn & Co. Penarth

Millbrook House, Caerdydd

Loyn & Co. Penarth

Y Tŷ Wyneb-i-warded, Bro Morgannwg

stephenson STUDIO Manceinion

Cefn Castell, Cricieth

Comisiwynwyd y ffotograffydd James Morris a'r bardd Mari George i ymweld â'r adeiladau a rhestrwyd. Eu hymateb nhw sy'n ffurfio'r arddangosfa Pensærnïaeth yng Nghymru yn Y Lle Celf.

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2012 to 2015 inclusive.

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

Selectors

Pat Borer, Elinor Gray-Williams

Architype Hereford

Coed y Brenin Visitors Centre, Dolgellau

B3 Architects Newtown

Ysgol Craig y Deryn, Llanegryn

Gillard Associates Cardiff

1 – 9 Great House Farm, St Fagans, Cardiff

Hall + Bednarczyk Chepstow

The Nook, Earlswood, Chepstow

Hyde+Hyde Swansea

Cliff House, Gower

Loyn & Co. Penarth

Millbrook House, Cardiff

Loyn & Co. Penarth

The Upside Down House, Vale of Glamorgan

stephenson STUDIO Manchester

Cefn Castell, Cricieth

Photographer James Morris and poet Mari George were commissioned to visit and the buildings listed. Their response forms the Architecture in Wales exhibition in Y Lle Celf.

Pensaernïaeth yng Nghymru

Architecture in Wales



Millbrook House, Caerdydd / Cardiff



Millbrook House, Caerdydd / Cardiff



The Nook, Earlswood, Cas-gwent / Chepstow



The Nook, Earlswood, Cas-gwent / Chepstow

Pensaernïaeth yng Nghymru

Architecture in Wales



Canolfan Ymwelwyr Coed y Brenin / Coed y Brenin Visitors Centre, Dolgellau



Canolfan Ymwelwyr Coed y Brenin / Coed y Brenin Visitors Centre, Dolgellau



Ysgol Craig y Deryn, Llanegryn



Ysgol Craig y Deryn, Llanegryn

Pensaernïaeth yng Nghymru

Architecture in Wales



1 – 9 Great House Farm, Sain Ffagan, Caerdydd / Cardiff



Y Tŷ Wyneb-i-warded, Bro Morgannwg / The Upside Down House, Vale of Glamorgan



Cliff House, Bro Gŵyr / Gower



Cefn Castell, Cricieth

Datganiad y Detholwyr Pensaerniaeth Architecture Selectors' Statement

'Wrth edrych ar Gymru drwy fy ysbïenddrych pensaernïol fy hun gwelaf ... weledigaeth o Gymru sy'n ysblennydd ei 'Threftadaeth' ... yn ei mynyddoedd a'i dyffrynnoedd, ac iaith a chwerthin gwyrthiol ei phlant ... yn nhreftadaeth ei holl drefi a'i phentrefi bach.'

Dewi-Prys Thomas

Edrychwyd ar y ceisiadau yn unol ag ysbryd yr Eisteddfod Genedlaethol. Mae gwahanol elfennau yn sail i etifeddiaeth y celfyddydau a phensaerniaeth yng Nghymru, ac roeddem yn ceisio dod o hyd i adeiladau a allai ddechrau dangos 'cynildeb aruchel', neu etifeddiaeth gymdeithasol. Canolbwyntiodd rhai o'r ceisiadau ar grefftwaith y gwaith adeiladu a'r deunyddiau, ac mae rhai yn dechnegol arloesol. Roedd rhai ceisiadau wedi eu cysylltu'n ddwfn iawn wrth eu cyd-destun ac o ganlyniad roeddem yn gallu cofleidio eu 'teimlad o le' yn gelfydd.

Efallai nad yw'n syndod mai tai preifat yw mwyafrif y ceisiadau eleni – ymddengys mai ychydig iawn o godi adeiladu dibreswyl a chyhoeddus sy'n digwydd yng Nghymru. Er mwyn gwrthbwyso hyn mae gwir adfywiad yn yr ansawdd a'r dyfeisgarwch pensaernïol a welir yn y dasg o ddylunio tŷ. Roedd gennym ddiddordeb i weld sut yr oedd y penseiri wedi ymdrin â heriau o fewn i'r broses ddylunio ac adeiladu, ac yn arbennig o ran materion cost a safle sy'n eang eu rhychwant.

Ysgol newydd wedi ei lleoli mewn dyffryn mynyddig ar gyrion Eryri yw **Ysgol Craig y Deryn, Llanegryn** gan **B3 Architects** sy'n disodli tair ysgol leol ac sydd â chyfarpar helaeth ac yn eang ei defnydd. Mae'r adeilad wedi ei wreiddio yn y dyffryn ac mae'n gweddu'n dda i'r dirwedd. Ffurf gyffredinol strwythur 'neuadd bentref' syml sy'n codi uwchben to gwyrdd isel sydd i'r adeilad ac mae'n llwyddiannus ar y cyfan. Mae'r adeilad fel petai'n gweithio'n dda ac mae'n boblogaidd gyda staff, disgyblion a rhieni. Mae llif cyffredinol, hyblygrwydd a'r defnydd o'r adeilad fel petaent wedi eu cyflawni'n dda. Mae'r tirwedd a'r caeau chwarae yn eang. Mae'r adeiladu ei hun yn uniongyrchol ac effeithlon ac yn cynnwys rhai



Ysgol Craig y Deryn, Llanegryn



Canolfan Ymwelwyr Coed y Brenin, Dolgellau



1 - 9 Great House Farm, Sain Ffagan, Caerdydd

deunyddiau lleol. Aed i'r afael â materion cynaliadwyedd (BREEAM Ardderchog, EPC A), a defnyddiwyd ynni adnewyddadwy sy'n addas i'r lleoliad.

Mae **Canolfan Ymwelwyr Coed y Brenin, Dolgellau** gan **Architype**, sydd hefyd wedi'i lleoli mewn tirwedd fynyddig, yn estyniad i'r ganolfan beiciau mynydd lwyddiannus iawn a weithredir gan Cyfoeth Naturiol Cymru. Gwnaed ymdrech fawr i ffitio'r cyfleusterau newydd o amgylch yr adeilad crwn oedd yno'n barod. O'r cychwyn cyntaf roedd y cleient am gael adeilad ynni isel iawn (tebyg i PassivHaus) oedd yn defnyddio deunyddiau lleol - cyflawnwyd hyn mewn modd cyfrifol ac arloesol. Adeiladwyd y prif strwythur o adnodd o Gymru sydd â digonedd ohono ond na chaiff ei ddefnyddio i'r graddau y gallai, sef coed pyrwydd Sitka a llarwydd cyflym eu tyfiant. Mae dyfnder dealltwriaeth y penseiri o wir faterion cynaliadwyedd a'r ymchwil i ddull adeiladu radical sy'n digwydd yn lleol, ar y cyd â strategaeth ynni isel soffistigedig, yn eithriadol. Mae'n adeilad cwbl 'onest' heb unrhyw ystrywiau na ffugiad - mae'r gofodau'n syml ond yn hyfryd.

Mae **1 - 9 Great House Farm, Sain Ffagan, Caerdydd** gan **Gillard Associates** yn ymdrech ddewr a llwyddiannus ar y cyfan gan ddatblygwr masnachol i ddwyn yr agenda cynaliadwyedd i gynllun sy'n cynnwys naw o fflatiau a thai. Nid oes yn rhaid i gynllun tai fod at lefel y defnydd mwyaf cyffredin (fel sydd i'w gweld mewn ystadau gerllaw'r cynllun). Mae'r



Y Tŷ Wyneb-i-wared, Bro Morgannwg

fflatiau'n olau ac eang a gallai'r gofodau a'u cyfleusterau allanol a rennir greu teimlad o gymuned. Cynllun ynni isel ydyw sy'n defnyddio'r dull 'ffabrig yn gyntaf' a dull 'ffactor ffurf' isel, a rhoddir ystyriaeth ofalus i'r manylwaith. Mae'n galonogol bod y dull wedi bod yn boblogaidd gyda phrynwyr, a bod rhagor o dai yn yr arfaeth.

Mae'r **Tŷ Wyneb-i-wared, Bro Morgannwg** gan **Loyn & Co.** yn ymateb ardderchog i'r safle, gyda drychiad sydd ar y cyfan yn foel yn wynebu'r gogledd tuag at y tir comin a llawer iawn o wydr yn wynebu'r golygfeydd i'r de. Mae gofynion y defnyddiwr am annedd cymdeithasol iawn wedi ei gyflawni drwy driniaeth ofodol ardderchog, gan roi'r ardal fyw ar lefel y llawr cyntaf. Mae'r fynedfa yn amlwg, clir a chysgodol. Am dŷ mor hir a chul, gyda llawer iawn o wydr mae ei berfformiad ynni yn syndod o dda, gydag ystyriaeth wedi ei rhoi i gysgodi solar.

Mae **Cefn Castell, Cricieth** a ddyluniwyd gan **stephenson STUDIO** yn berl trawiadol o bensaerniaeth 'arddull glan y môr / rhyngwladol', gyda gofodau wedi eu hystyried yn ofalus a'u cyflawni'n dda yn ogystal â rheolaeth ar olygfeydd mewnol a phell. Mae'r tŷ hwn yn wrthwennu rhyfeddol i glefyd y



Cefn Castell, Cricieth

byngalo glan môr sy'n amlwg mewn llawer lle yng Nghymru. Yn annisgwyl, am adeilad mor anghyffredin roedd y gost ariannol a'r defnydd ynni yn gymedrol.

Gwelir agwedd wahanol tuag at dirwedd glan y môr yn **Cliff House, Bro Gŵyr** gan **Hyde+Hyde**. Mae'r dyluniad, sy'n gryno ac ar safle cul, yn dangos gwreddiad da iawn o'r cynllun o ran gofod, preifatrwydd, 'promenâd' a golygfeydd. Oherwydd ei fod wedi ei osod yn ddwfn yn y safle, mae'r adeilad yn fwy nag y mae'n ymddangos. Mae iddo gynildeb aruchel ac mae hefyd yn gytbwys iawn yn allanol; gymaint felly fel ei bod yn ymddangos mai ei gymdogion confensiynol yw'r ymwithwyr lletchwith. Mae'r estyniad colofnresog yng nghefn yr adeilad yn llwyddiannus iawn, gan roi ardal gaeedig a phreifatrwydd mewn gardd gul.

Roedd hi'n amlwg o ffotograffau a darluniau'r cais, a hefyd yn ystod ein hymweliad, mai **The Nook, Earlswood, Cas-gwent** gan **Hall + Bednarczyk** fyddai enillydd y Plac Teilyngdod. Prif gyflawniad y penseiri (a hwythau hefyd yw'r cleientiaid) yw creu ffurf syml sy'n edrych yn gwbl gymwys i'w safle. Fel adeilad i ddisodli byngalo (sydd ddim yn siâp naturiol ar gyfer Cymru), mae'n orchest. Mae'r tŷ yn amlwg yn fodern, gydag elfennau modern o soledau a gwagleoedd, golau, cyfforddusrwydd a hyblygrwydd, ond eto mae ei siâp ar ffurf ysgubor yn ffitio'n hyfryd i'w amgylchedd mewn dyffryn bryniog yng Nghymru. Y cyfiawnhad (os oes angen un) dros gael to llechi serth yw bod y tŷ i'w weld yn glir iawn o'r ffordd uwchlaw. Fodd



Cliff House, Bro Gŵyr

bynag, mae'r siâp sylfaenol hwn wedyn wedi ei ddefnyddio i greu gofodau cyffrous a chynllun effeithlon ac ymarferol ar gyfer bywyd teuluol bob dydd a darperir yn dda ar gyfer yr holl ofynion arferol. Er gwaethaf y gost gymedrol, mae'r tu mewn yn llawn ffitiadau dyfeisgar a chyfareddol. Gwnaed y drysau llithro mawr â llaw a defnyddiwyd deunyddiau lleol eraill, yn bennaf carreg o chwarel gyfagos ar gyfer y waliau talcen atgyfnerthol a'r simnai enfawr.

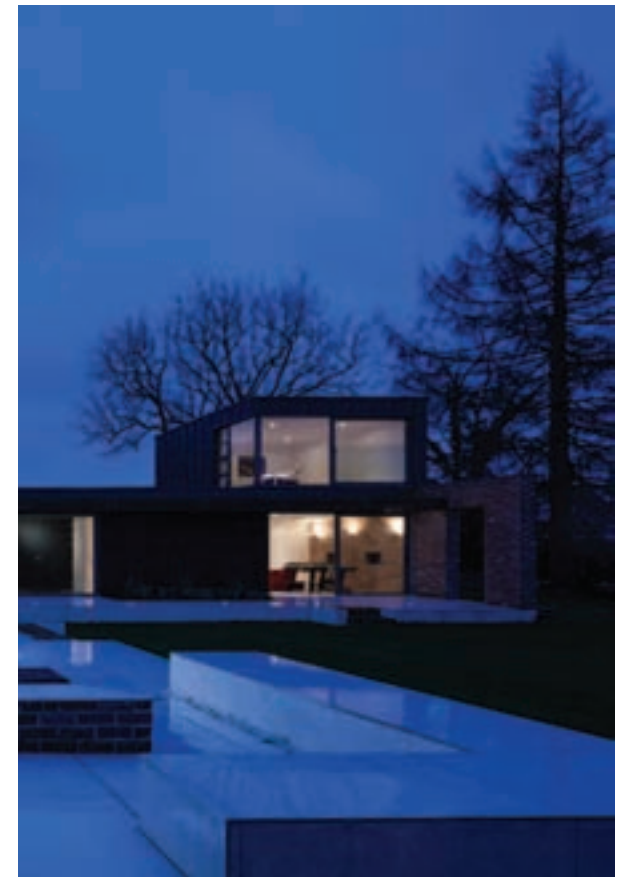
Nid oedd enillydd Y Fedal Aur, **Millbrook House, Caerdydd** a ddyluniwyd gan **Loyn & Co.**, yn ymgeisydd amlwg am y wobr ar y dechrau. Nid oedd y ffotograffau, er yn ddigon atyniadol, yn llwyr awgrymu syndod bendigedig y gofodau cwrt sy'n croesawu'r ymwelydd. Mae'n dŷ mawr iawn, yn debycach i bentref teulu, gyda



The Nook, Earlswood, Cas-gwent

chynlluniau isel a llawer o gyrtiau sy'n caniatáu i nifer o 'fydoedd' gael eu creu a'u meddiannu gan aelodau'r teulu. Mae'r sail o frics soled (gyda mortar leim) yn llwyddo i lunio wal berimedr i'r ardd, gan gysgodi'r drychiadau 'tu mewn' gwydrog a chladin pren ac yn amgáu gardd sy'n hynod breifat. Ceir ymdriniaeth sicr o'r gofodau mewnol, gyda nifer cyffrous a golygfeydd wedi'u fframio i gyrtiau eraill, llai, a hefyd i'r brif ardd. Mae'r to sinc eang ar y drychiad gogleddol, gerllaw'r ffordd, yn llwyddo i leihau swmp y tŷ mawr hwn. Mae'r drychiadau ochr yr ardd i'r de yn 'soledau a gwagleoedd' syml wedi eu dylanwadu gan y cynllunio mewnol, ac nid oes ganddynt ddullweddau o gwbl. Mae'r gwaith adeiladu yn uniongyrchol, godre brics gyda strwythur o ddu a phren arno - y cyfan wedi ei gyflawni'n dda iawn gan contractwr brwd. Mae cynllun y cyrtiau niferus wrth gwrs yn creu perimedr hir iawn, ond er gwaethaf hyn, mae'r gost / m² a'r perfformiad ynni yn gymedrol. Mae'r dyluniad yn ymateb ardderchog i'w leoliad - maestref sefydledig yng Nghaerdydd.

Pat Borer, Elinor Gray-Williams



Millbrook House, Caerdydd

Datganiad y Detholwyr Pensaernïaeth

Architecture Selectors' Statement

'Observing Wales through my own architectural spy-glass I see ... a vision of Wales radiant in her 'Treftadaeth' ... in her mountains and valleys, and the miraculous language and laughter of all her children ... in the heritage of all her towns, and little villages'.

Dewi-Prys Thomas

The entries have been reviewed reflecting the spirit of the National Eisteddfod. Various elements underpin the legacy of the arts and architecture in Wales, and we were looking to find buildings which may begin to reflect a 'poetic modesty', or social legacy. Some of the entries did focus on the craftsmanship of construction and materials, and some are technically innovative. Some entries were particularly well anchored to their context and were able to skilfully embrace their 'sense of place' as a result.

It is probably unsurprising that the entries this year were numerically dominated by private houses – there seems to be little non-domestic and public building happening in Wales. To counter this there is a genuine renaissance in the quality and architectural ingenuity found in the task of simply designing a house. We were interested in how the architects had handled the challenges presented within the design and construction process, and particularly with regards to the wide ranging cost and site issues.

Ysgol Craig y Deryn, Llanegryn by **B3 Architects** is a new school set in a mountainous valley on the edge of Snowdonia, which replaces three local schools with a very well equipped and well used new school. The building is set down into the valley and fits the landscape well. The overall form of a simple 'village hall' structure rising above a low green roof is largely successful. The building seems to work well and has proved popular with staff, pupils and parents. The general flow, flexibility and use of the building seem to be well-resolved. The landscaping and playing fields are generous. The construction is straightforward and efficient and includes some local materials. Sustainability issues have been addressed



Ysgol Craig y Deryn, Llanegryn



Coed y Brenin Visitors Centre, Dolgellau



1 – 9 Great House Farm, St Fagans, Cardiff



The Upside Down House, Vale of Glamorgan

(BREEAM Excellent, EPC A), and renewables suited to the location have been employed.

Also in a mountainous landscape, the **Coed y Brenin Visitors Centre, Dolgellau** by **Architype** is an extension to the very successful mountain-bike centre operated by Natural Resources Wales. A great deal of effort has been expended in fitting the new facilities around the existing circular building. From the outset the client wanted a very low energy (near PassivHaus) building that utilised local materials – this has been achieved in a responsible, innovative way. The main structure is from an abundant and under-used Welsh resource, that of fast-grown Sitka spruce and larch. The architects' depth of understanding of genuine sustainability issues and research into a radical, locally produced construction method, allied to a sophisticated low-energy strategy, is remarkable. It is a totally 'honest' building with no artifice or fakery – the spaces are simple but delightful.

1 – 9 Great House Farm, St Fagans, Cardiff by **Gillard Associates** is a brave and largely successful attempt by a commercial developer to bring the sustainability agenda to a housing scheme of nine flats and houses. Housing does not have to be to the lowest common denominator (as exemplified by the scheme's neighbouring estates). The flats are light and generous and the shared external spaces and facilities could engender a sense of community. It is a low-energy scheme using the 'fabric-first' and low 'form factor' approach, and the detailing is carefully considered. It is encouraging that the approach has been popular with buyers, and that further houses are planned.

The Upside Down House, Vale of Glamorgan by **Loyn & Co.** displays an excellent response to the site, with a mainly blank elevation facing north towards the public common and high levels of glazing facing the views to the south. The users' requirement for a very social dwelling has been achieved through wonderful spatial manipulation, placing the living accommodation at first floor level. There is an



Cefn Castell, Cricieth

obvious and clear, sheltering, entrance. For such a long thin, highly glazed house it has a surprisingly good energy performance, with consideration given to solar shading.

Cefn Castell, Cricieth designed by **stephenson STUDIO** is a stunning gem of 'seaside / international style' architecture, with carefully considered and well resolved spaces and control of internal and distant views. This house is a remarkable antidote to the seaside bungalow disease that is evident in much of Wales. Surprisingly, for such an extraordinary building, both the financial cost and the energy use were modest.

A different approach to a seaside landscape is evident in **Cliff House, Gower** by **Hyde+Hyde**. A compact design on a narrow site, the design shows a very good resolution of the plan in terms of space, privacy, 'promenade' and views. By virtue of being set down into the site, it is larger than it looks. It possesses a poetic modesty and is well balanced externally; so much so, that it is its



Cliff House, Gower

conventional neighbours that appear to be the awkward interlopers. The rear colonnaded extension is very successful, providing enclosure and privacy in a narrow garden.

It was clear from the submission photographs and drawings, and again on our visit, that **The Nook, Earlswood, Chepstow** by **Hall + Bednarczyk** would be our winner of the Plaque of Merit. The principal achievement of the architects (who are also the clients) is the creation of a simple form that just looks totally right for its site. As a replacement for a bungalow (not a natural shape for Wales), it is a triumph. The house is obviously modern, with modern preoccupations of solid and void, light, comfort and flexibility, yet its barn shape simply fits its Welsh rolling valley locale beautifully. The justification (if any were needed) for a steep pitched slate roof is that the house is very visible from the road above. But this basic shape has



The Nook, Earlswood, Chepstow

then been exploited in creating some exciting spaces and an efficient, practical plan for day to day family living and with all practical requirements well catered for. Despite being of modest cost, the interior has been fitted out with ingenuity and charm. The large sliding doors have been handmade, and other local materials have been used, principally the stone from a nearby quarry for the buttressing gable walls and the massive chimney.

Our Gold Medal winner, **Millbrook House, Cardiff** designed by **Loyn & Co.**, was not at first an obvious candidate. The photographs, whilst attractive enough, did not give much of a hint to the glorious surprise of courtyard spaces that awaits the visitor. It is a very large house, more of a family village, with shallow plans and multiple courtyards allowing many different 'realms' to be created and occupied by the family members. The solid brick base (with lime



Millbrook House, Cardiff

mortar) succeeds in forming a perimeter garden wall, sheltering the glazed and timber-clad 'interior' elevations and enclosing a surprisingly private garden. There is assured handling of the interior spaces, with exciting volumes and framed views into other, smaller courtyards as well as to the main garden. The sweeping zinc roof on the north, roadside, elevation succeeds in reducing the bulk of this large house. The southern, garden-side elevations are simple 'solid and void' dictated by the interior planning, and free of mannerisms. The construction is straightforward, a brick plinth with steel and timber structure above – all very well executed by an enthusiastic contractor. The multiple courtyard planning of course leads to a very long perimeter, but despite this, both the cost / m² and the energy performance are modest. The design is a superb response to its setting – a well established suburb of Cardiff.

Pat Borer, Elinor Gray-Williams

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: Aled Wyn Davies, Trevor Skempton

Dyfernir yr Ysgoloriaeth Bensaerniaeth i **Jonathan Evans** Llanidloes

A hithau'n cael ei chynnal yma eto ym Mathrafal, mae'r Eisteddfod Genedlaethol yn ôl mewn lleoliad nodweddiadol wledig yng ngwir galon Cymru.

Fel rhywfaint o gyferbyniad, mae'r naw portffolio a gyflwynwyd yn ein hatgoffa bod y rhan fwyaf o ymarfer pensaerniol, drwy ddiffiniad, yn weithgaredd trefol.

Bydd ein myfyrwyr yn symud i ddinasoedd mawr i astudio - i Gaerdydd, Lerpwl, neu ymhellach, ac wrth iddynt ehangu eu gorwelion bydd y dirwedd bensaerniol yn aml yn fwyfwy trefol a metropolitanaid o ran ei chymeriad. Serch hynny, mae'r consyrn ynglŷn ag ecoleg, diwylliant, cynaliadwyedd a chynnydd cymdeithasol yn effeithio ar bob un ohonom ac yn croesi'r ffiniau rhwng bywyd gwledig a threfol.

Gan edrych ar waith naw myfyriwr, gofynnwn i'n hunain sut gallent fod wedi elwa o'u profiad penodol yng Nghymru, a cheisiwn ddychmygu sut y gallent ddatblygu i ddylanwadu'n gadarnhaol ar ymarfer pensaerniaeth yn gyffredinol, ac yn benodol ar bensaerniaeth yma yng Nghymru.

Treuliodd dau o'r ymgeiswyr eu hieuenctid yma yn Sir Drefaldwyn. Ysbrydolwyd Millie Gardiner gan y cwrs Dylunio a Thechnoleg yn Ysgol Uwchradd Llanfyllin, a chafodd brofiad gyda phractis penseiri lleol cyn mynd i astudio pensaerniaeth. Er mai dim ond yn ei hail flwyddyn y mae'r ymgeisydd, mae hi eisoes wedi dangos datblygiad anghyffredin gyda'i brasluniau mewn llaw rydd yn ogystal â phrosiect trawiadol ar gyfer 'biom' - ecosystem drefol gaeedig.

Mae Jonathan Evans, o Lanidloes, yn cofio cael ei ysbrydoli wrth wyllo ei daid yn codi tŷ ffrâm

dderw. Erbyn hyn mae'n astudio ar gyfer gradd Meistr a dengys ei bortffolio fantais nifer o flynyddoedd o brofiad a datblygiad. Yn ei waith a'i frasluniau gwelwn lawer iawn o aeddfedrwydd a gallu. Gall edrych yn feirniadol ar 'ddatblygiadau dinod a heb enaid' ac mae'n pryderu am ddifflaniad 'traddodiadau a theimlad o gof'. Mae'n paratoi traethawd hir ar 'y defnydd o addurniad mewn pensaerniaeth fodern a chyfoes' a dylai ei gasgliadau fod yn rhai diddorol.

Dengys Millie Gardiner a Jonathan Evans y parodrwydd a'r gallu i fraslunio mewn llaw rydd, dull y mae'r ddau ohonynt yn ei ddefnyddio'n ddyddiol. Bu llawer o'r pwyslais yn y blynyddoedd diwethaf ar ddatblygu sgiliau seiliedig ar gyfrifiadur o ran methodoleg dylunio a gwybodaeth cynhyrchu. Eto, fe'n calonogir wrth weld y gallu hwn i fraslunio a darlunio, oherwydd teimlwn fod hynny'n werthfawr, nid dim ond i ddelweddu cysyniadau gofodol ond hefyd er mwyn cyfathrebu rhwng pensaer a chleient neu ddefnyddiwr yr adeilad, yn arbennig yng nghamau ffurfiannol cynnar prosiect, pan ddylai 'sgwrs' ddylunio fod yn digwydd. Gall ystwythder llaw rydd fod yr un mor werthfawr ag ystwythder geiriol - nid yw'n angenrheidiol i allu darlunio fel artist cain, ond mae cyfathrebu syniadau gofodol yn uniongyrchol yn y modd hwn yn sgil y gellir ei ddysgu a'i ddatblygu ac na ddylid ei esgeuluso.

Myfyriwr arall sy'n dangos aeddfedrwydd tebyg o ran dylunio ac agwedd feirniadol, gymdeithasol ymwybodol, ar adeiladau o feintiau gwahanol, yn cynnwys dylunio trefol, yw Wyn Lloyd Jones. Mae'n astudio yn yr Iseldiroedd ac yn paratoi thesis ar bwnc celf ddigidol gan dynnu ar ei brofiad o 'Addurneg'.



Tŷ Eliffantod Parc Saffari / Safari Park Elephant House
Jonathan Evans

Yn yr un modd ag y mae hi'n anodd cymharu portffolios myfyrwyr ar gamau gwahanol o brofiad, mae hefyd yn anodd cymharu prosiectau neu feysydd ymchwilio arbenigol sy'n wahanol iawn. Er enghraifft, cyflwynodd William Webb 'Faniifesto' ecolegol trwyadl a phroffesiynol ar gyfer Bryste, ac mae ganddo uchelgais i astudio a gweithio yng Nghanolfan y Dechnoleg Amgen ym Machynlleth. Rhaid i ddiddordebau tebyg fod wrth galon syniadaeth bensaerniol yng Nghymru dros y blynyddoedd i ddod, ac maent mewn cytgord ag amcanion Comisiwn Dylunio Cymru.

Dangosodd Karimah Hassan ddarluniau hardd i ni o ffatri echdynnu dŵr hallt yn Ynys Môn, ochr yn ochr â chynlluniau cyferbyniol ar gyfer warws graffiti yn Y Barri ac astudiaethau dylunio diddorol a wnaed yn Tsieina. Ei bwriad yw 'datblygu thesis mewn pensaerniaeth gymunedol'. Teimlwn fod ei gwaith yn dangos potensial mawr a bydd gennym ddiddordeb i weld sut y bydd hi'n datblygu yn y dyfodol.

Cafwyd meddwl cysyniadol da a dull arbrol diddorol gan Alexander Ball, ac roedd hi'n braf

gweld ei syniadau'n cael eu harchwilio drwy fodelau cysyniadau ffisegol a chyflwyniadol da. Roedd gwaith Dewi Preece yn glir ac wedi ei gyflwyno'n hyfryd gyda rhai darluniau siarcol sensitif. Archwiliodd Owain Davies syniadau drwy ystod o wahanol gyfryngau gan gynnwys ffotograffiaeth, modelau digidol a ffisegol, yn ogystal â darlunio mewn llaw rydd. Aeth George McLoughlin i'r afael â dau safle trefol heriol. Gobeithiwn y bydd y myfyrwyr hynny sy'n dal yn gymharol ddibrofiad, neu yr oedd eu portffolio wedi ei ganolbwyntio ar faes diddordeb arbennig o gyfyng, yn ystyried cyflwyno eto yn y dyfodol.

Roedd pob un o'r naw portffolio yn cynnwys syniadau diddorol a gwaith addawol, ond eleni cawsom ein denu at y rheiny a ddangosodd ddull penodol, aeddfed, beirniadol a chyflawn mewn pensaerniaeth yn ei hystyr ehangaf. O gofio'r ffactorau hyn, rydym wedi argymhell dyfarnu ysgoloriaeth eleni i Jonathan Evans.

Aled Wyn Davies, Trevor Skempton

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: Aled Wyn Davies, Trevor Skempton

The Architecture Scholarship is awarded to **Jonathan Evans** Llanidloes

Here again at Mathrafal, the National Eisteddfod is back in an archetypal rural setting, in the very heart of Wales.

As something of a contrast, the nine submitted portfolios remind us that most architectural practice is, by definition, an urban activity.

Our students move to large cities to study – to Cardiff, Liverpool, or further afield and, as they broaden their horizons, the architectural landscape is often more and more urban and metropolitan in character. Nevertheless, concerns for ecology, culture, sustainability and social progress affect us all and cross the boundaries between rural and urban life.

Looking at the work of nine students, we ask ourselves what they have drawn from their particular experience in Wales, and we try to imagine how they might they go on to exert a positive influence on the practice of architecture in general, and on architecture here in Wales in particular.

Two of the applicants grew up here in Montgomeryshire. Millie Gardiner was inspired by the Design and Technology course at Llanfyllin High School and sought experience with a local architectural practice before going on to study architecture. She is still only in her second year but has shown remarkable progress with her freehand sketches and an impressive project for a 'biome' – an enclosed urban eco-system.

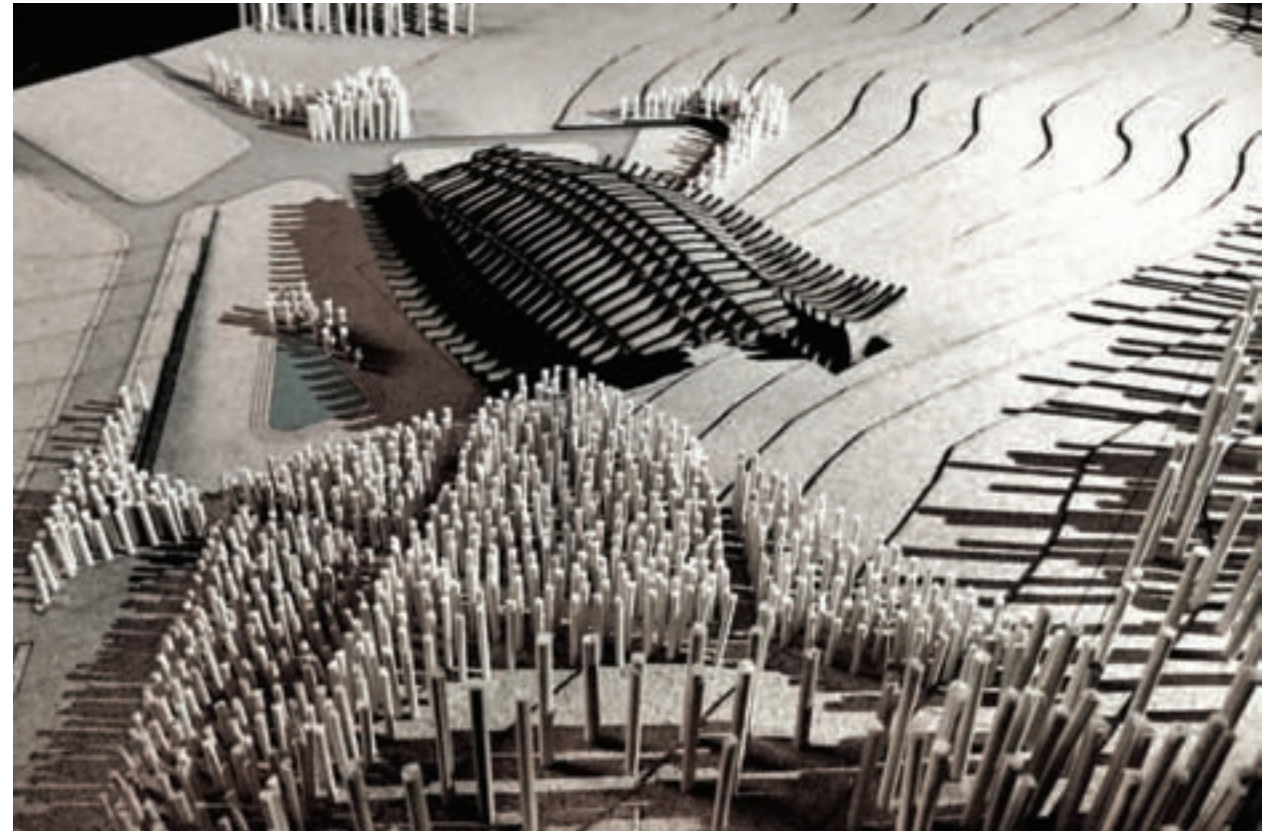
Jonathan Evans, from Llanidloes, remembers being inspired by watching his grandfather building an oak-framed house. He is now studying for a Masters degree and his portfolio shows the benefit of a number of years of experience and development. His work and

drawings show a high degree of maturity and proficiency. He is able to take a critical view of 'nondescript and soulless developments' and regrets the loss of 'traditions and a sense of memory'. He is preparing a dissertation on 'the use of ornament in modern and contemporary architecture' and his conclusions should be interesting.

Both Millie Gardiner and Jonathan Evans demonstrate a willingness and ability to draw freehand, which they both use on a daily basis. Much of the emphasis in recent years has been on developing computer-based skills in both design methodology and production information. Yet, we are heartened to see this facility to sketch and draw, as we feel that is valuable, not just in visualising spatial concepts, but also in communicating between architect and client or building user, especially in the early formative stages of a project, when a design 'conversation' should be taking place. Freehand fluency can be as valuable as verbal fluency – it isn't necessary to be able to draw as a fine artist, but to communicate spatial ideas directly in this way is a skill that can be taught and developed and should not be neglected.

Another student who demonstrates a similar maturity in both design and a critical, socially-aware approach, on buildings at different scales, including urban design, is Wyn Lloyd Jones. He is studying in the Netherlands and is preparing a thesis on the subject of digital art, drawing from his experience of 'Ornamatics'.

Just as it is difficult to compare portfolios from students of different levels of experience, so it is difficult to compare very different projects or specialist fields of inquiry. For example, William



Model Parc Saffari / Safari Park model
Jonathan Evans

Webb presented a thorough and professional ecological 'Manifesto' for Bristol, and has an ambition to study and work at the Centre for Alternative Technology in Machynlleth. Such preoccupations must be at the centre of architectural thinking in Wales over the years to come, and are in tune with the approach being taken by the Design Commission for Wales.

Karimah Hassan showed us some elegant drawings of a factory for extracting salt water in Anglesey, alongside contrasting schemes for a graffiti warehouse in Barry and some interesting design studies undertaken in China. She is intending 'to develop a thesis in community-based architecture'. We feel that her work shows great potential and will be interested to see how it develops from here.

There was good conceptual thinking and an interesting experimental approach from Alexander Ball, and it was great to see his ideas explored through well-crafted physical

conceptual and presentation models. Dewi Preece's work was clear and well-presented, with some sensitive charcoal drawings. Owain Davies explored ideas through a range of different media, including photography, digital and physical models, as well as freehand drawing. George McLoughlin tackled two challenging urban sites. We hope those students who are still relatively inexperienced, or whose portfolio was focussed on a particular narrow interest, will consider submitting again in future years.

All nine portfolios contained interesting ideas and promising work, but this year we found ourselves attracted to those which demonstrated a particular, mature, critical and rounded approach to architecture in its broadest sense. With these factors in mind, we have recommended that this year's scholarship be awarded to Jonathan Evans.

Aled Wyn Davies, Trevor Skempton



Emily Price

Comisiynwyd yr artist Emily Price, gyda chymorth Cyngor Celfyddydau Cymru, i wireddu Arddangosfa Arbennig Maldwyn a'r Gororau 2015. Y briff i ddechrau oedd adlewyrchu pwysigrwydd strategol y rhanbarth fel 'porth' lle'r rhannwyd straeon, profiadau a dyheadau yn hwylus erioed. A hithau'n byw yr ochr arall i'r ffin yn Henffordd, roedd modd i'r artist weld deinamig diwylliannol Maldwyn gyda llygaid newydd.

Cynigwyd trêlar cludo da byw at ei defnydd, er mwyn adlewyrchu cyfraniad y porthmyn, heddiw a ddoe, at gyfoeth diwylliannol ac economaidd y sir.

Ym Maldwyn cafodd ei chyflwyno i'r ardal a'i phobl gan gymwynaswyr y prosiect. Ond ei phrofiad yng ngwasanaeth plygain Llanerfyl daniodd y dychymyg. Yn ogystal â'r canu godidog, dyma werthfawrogi'r gwmniâeth dwymgalon. Dyma sylweddoli bod y Plygain yn fwy na dathlu'r Nadolig. Roedd y gwasanaeth carolau yn dyrchafu'r weithred

o gymdogaeth yn dod at ei gilydd hefyd. Yn hwyrach, a hithau'n ymddiddori mewn arferion a thraddodiadau gwerin, dyma chwilota am ddeunydd pellach yn archifau Amgueddfa Werin Cymru, Sain Fagan.

O ganlyniad, penderfynodd yr artist dynnu dwy elfen ynghyd, amaeth a chanu, a chreu gwaith gosod sain a golau mewn trêlar stoc.



Parti Rhiwlas - Hywel Jones, Wyn Davies, Bryn Davies



Parti Fronheulog - Gareth Williams, Rhian Williams, Lynda Thomas, Peter Williams

Artist Emily Price was commissioned, with the support of Arts Council of Wales, to realise the Montgomeryshire & the Marches 2015 Special Exhibition. The initial brief was to reflect the strategic importance of the region as a 'gateway' where ideas, experiences and aspirations have always been freely exchanged. As she lives the other side of the border in Hereford, the artist was well placed to observe Montgomeryshire's cultural dynamic with new eyes.

She was offered the use of a livestock trailer to reflect the drovers' contribution, both today and yesterday, to the county's cultural and economic wealth.

In Montgomeryshire, the artist was introduced to the locale and its people by the project's supporters. But it was her experience at the plygain service held at Llanerfyl that fired the imagination. As well as the magnificent singing, she appreciated the warm felt sense of fellowship. She came to realise that the Plygain is more than a Christmas celebration. The carol

service also exalts the act of a community coming together. Later on, as she is fascinated by traditional folk customs, the artist searched for further material in the archives of the Museum of Welsh Life, St Fagans.

Consequently the artist decided to draw two elements together, agriculture and song, and create a sound and light installation in a stock trailer.



Parti Llansilin - Maldwyn Jones, Muriel Griffiths, Iona Jones, Goronwy Jones

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

Cadeirydd / Chair

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Elen Bonner
Rhys Llwyd Davies
Aled Wyn Davies
Peter Dutton
Siân Owen
Andrew Parry
Ffion Rhys
Nia Roberts
Pete Telfer
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Arwyn 'Groe' Davies

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Dylunio'r catalog / Catalogue design

Peter Marks

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Oriel Davies, Y Drenewydd / Newtown

Cyswllt Celf / Arts Connection, Llanfyllin

Amgueddfa Cerflunwaith Andrew Logan /
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