



EISTEDDFOD
Sir Conwy 2019

Y Lle Celf



Noddwyr Balch Medal Aur am Bensaerniaeth Eisteddfod Genedlaethol Cymru

Cymru...wedi'i dylunio'n well

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Gair o Groeso o'r Gadair

Braint yw eich croesawu i Eisteddfod Genedlaethol Cymru yn Sir Conwy eleni, ardal o harddwch naturiol eithriadol rhwng Parc Cenedlaethol Eryri, bryniau hyfryd Hiraethog, dyffryn Clwyd i'r dwyrain a thywod euraid arfordir Cymru i'r gogledd.

Mae yma gyfoeth o hanes oddi mewn i'w ffiniau, ac mae gan lynnoedd, afonydd a chestyll ar hyd a lled y sir eu storïau arbennig eu hunain i'w hadrodd.

Gan grwydro o'r arfordir, mae Conwy wledig yn gyfoeth o gymunedau ffyniannus, bach, lle mae'r ffyrdd traddodiadol o wneud pethau yn gelf a chrefft bywyd bob dydd. Hen dref farchnad Llanrwst yw lleoliad maes y Brifwyl yn 2019, tref a fu'n enwog am ei masnach wlaen ac sy'n adnabyddus am ei phont gerrig a ddyluniwyd, yn ôl y sôn, gan Inigo Jones.

Â hithau hefyd yn enwog am ei chlociau a'i thelynau, bu Llanrwst yn fwrlwm o gyffro ers y diwrnod y cyhoeddwyd lleoliad yr Eisteddfod.

Yr hyn ddaeth i'r meddwl gyntaf wrth gychwyn ar fy ngwaith yn gadeirydd Is-bwyllgor y Celfyddydau Gweledol oedd 'beth oedd ei heriau?' Beth oeddem ni, y pwyllgor bychan hwn, am ei gyflawni? Yn dilyn ein cyfarfod cyntaf, dyma ddechrau trafod syniadau ar gyfer yr Arddangosfa Arbennig a chyn hir daeth rhai themâu i'r amlwg - 'pobl â'u byd'; 'storïau lleol'; 'ysbryd annibynnol y bobl leol'; a 'herio'r system'. Ein dymuniad oedd mynd i'r afael yn weledol ag agweddau unigryw'r ardal a rhoi i'r Lle Celf arddangosfa a fydd yn aros yn y cof – profiad a fydd yn deffro atgofion ac emosïynau'r sawl a fydd yn ei gweld.

O'r ugain o artistiaid a gyflwynodd gais, Rhodri Owen o bentref cyfagos Ysbyty Ifan a gomisiynwyd. Mae ei waith, 'iLucha Cymrul' yn archwilio'r syniad o 'herio'r system', sy'n thema barhaus yn hanes hir yr ardal, lle'r arferai marchogion-fynachod, herwyr ac ysbeilwyr grwydro. Drwy brofiad ymdrwythol Rhodri Owen – mae'n chwarae â storïau lleol, ffiniau, reslo a banditos – byddwch yn siŵr o gael eich syfrdanu gan yr arddangosfa eithriadol hon.

Bu 204 o geisiadau dan ystyriaeth gan ddetholwyr yr Arddangosfa Agored, Manon Awst, Bruce Haines a Teleri Lloyd-Jones. O blith



Helen Grove-White

Y maen hir hynafol / The ancient standing stone

y rhain, maent wedi dewis gweithiau celf gan 40 o artistiaid i'w harddangos, a bron eu hanner yn newydd-ddyfodiadaid i'r Lle Celf. I rai, dyma gyfle oes a llwyfan hyfryd i unrhyw artist addawol.

Down i dderbyn llinell, lliw, siâp a phatrwm heb yn wybod inni, o'r eiliad yr agorwn ein llygaid, gan fod yr elfennau hyn yn rhan o'r byd a welwn. Â'u dylanwad o'n cwmpas ym mhobman, mae'r arddangosfa hon yn rhoi'r cyfle inni ddatblygu ein dealltwriaeth o'r celfyddydau gweledol a denu ymarferwyr newydd a rhai sydd wedi ennill eu plwyf. Byddwch yn siŵr o ryfeddu at y doniau a'r creadigrwydd sydd i'w gweld yn yr arddangosfa weledol eleni, pan fydd y cyfan wedi'u casglu ynghyd mewn un lle arbennig – Y Lle Celf.

Pleser yw cyhoeddi eleni y bydd Amgueddfa Cymru yn prynu gwaith celf o'r Arddangosfa Agored at y casgliad cenedlaethol. Edrychaf ymlaen at ymweld â'r amgueddfa a gallu dweud â balchder... 'daeth y gwaith hwn o'r Eisteddfod Genedlaethol yn Llanrwst yn 2019'.

Ym maes Pensaerniaeth, da oedd gweld cymaint â 26 o gwmnïau yn cyflwyno prosiectau ac mae'r detholwyr, Wendy James a Trevor Skempton, wedi dewis saith o'r rhain i'w harddangos. Sara Hedd-Ifan a Gethin Wyn Jones wedyn oedd yn dethol ar gyfer yr Ysgoloriaeth Bensaerniaeth i rai dan 25 oed.

Rhododd un ar ddeg o artistiaid lleol baentiad neu gerflun i'r pwyllgor er mwyn codi arian. Aed â nhw gan yr arwerthwyr, Rogers Jones & Co., i Gaerdydd i'w cynnwys yn eu Harwerthiant



Eleri Mills

Yn y dyffryn - yn ymyl y nant, ail-ymweliad / In the valley - near the stream, revisited

Cymreig blynyddol, a chafwyd llwyddiant aruthrol gan godi swm sylweddol at goffrau adran y Celfyddydau Gweledol.

Trefnwyd cyfres o weithdai celf a chrefft hefyd, mewn partneriaeth â Chyngor Bwrdeistref Sirol Conwy. Roedd y sesiynau hwyliog hyn yn rhoi cyfleoedd i bobl gwrdd ag artistiaid lleol, rhoi cynnig ar dechneg neu grefft newydd a chreu eu heitem eu hunain yn ystod y sesiynau. Drwy gynnig y gweithdai hyn, rydym wedi codi ymwybyddiaeth o artistiaid a gwneuthurwyr dawnus yr ardal a gobeithiwn yn ddiffuant y bydd hyn yn creu gwaddol er mwyn i'r arfer o gymryd rhan yn y celfyddydau gweledol barhau.

Carwn ddiolch i'n holl gyfranogwyr am eu ceisiadau, i'r artistiaid a roddodd waith i'n harwerthiant, i'n detholwyr am ymgymryd â'r rôl hynod bwysig honno, i Gyngor Conwy am eu cymorth parod ac i aelodau Is-bwyllgor y Celfyddydau Gweledol am eu cydweithrediad dros y ddwy flynedd ddiwethaf.

Diolch yn arbennig hefyd i bawb a roddodd mor hael i adran y Celfyddydau Gweledol.

Yn bersonol, carwn ddiolch yn arbennig i Ann Owen, ein Hysgrifenyddes wych, ac Iwan Williams, ein His-gadeirydd, am eu cyfraniad amhrisiadwy. Mawr yw fy nyled i Robyn Tomos, Swyddog y Celfyddydau Gweledol, a roddodd o'i wybodaeth a'i brofiad wrth ein helpu i drefnu profiad tellwng o ran y celfyddydau gweledol ar gyfer Eisteddfod 2019.

Mae'r Lle Celf yn un o'r manau arbennig iawn hynny yr ydym oll yn hoff o ymweld ag ef yn ystod wythnos yr Eisteddfod ac estynnaf wahoddiad diffuant ichi ymuno â ni yno, i fwynhau'r arddangosfeydd.

Croeso cynnes iawn ichi i gyd.

Carol Owen

Cadeirydd

Is-bwyllgor y Celfyddydau Gweledol

A Word of Welcome – from the Chair

I am honoured to welcome you to this year's National Eisteddfod of Wales in the County of Conwy, geographically an area of outstanding natural beauty, nestling between the Snowdonia National Park, the rolling hills of Hiræthog, the Vale of Clwyd on its eastern side and the golden sands of Wales' stunning coastline on its northern shores.

It has a wealth of history within its boundaries, whilst lakes, rivers and castles in every corner, all have their own very special stories to tell.

Inland, rural Conwy is rich in small, thriving village communities, where traditional ways of doing things are the very arts and crafts of everyday life. The old market town of Llanrwst, once famed for its wool trade, and known for its stone bridge, reputedly designed by Inigo Jones, was chosen as the site of the 'Maes' for the 2019 festival. Famous also for its clocks and harps, Llanrwst has been buzzing with excitement from the day the location was first announced.

My first thought as I took on the role of chair of the Visual Arts Sub-committee was 'what were its challenges?' what were we, this small committee going to fulfil? After our initial meeting, we started to discuss ideas for the Special Exhibition and before long some themes emerged - 'people and their world'; 'local stories'; 'the independent spirit of the local people'; and 'challenging the system'. We wished to address in visual terms, the uniqueness of the area and to give Y Lle Celf an exhibition that will long be remembered - an experience that will stir the memories and emotions of all those who view it.

Of the twenty artists who applied, Rhodri Owen from nearby Ysbyty Ifan, was commissioned. His work 'iLucha Cymru!' explores the idea of 'challenging the system' an enduring theme in the area's long history, where soldier monks, outlaws and bandits once roamed. Through Rhodri Owen's immersive experience - he plays with local stories, borders, wrestling and banditos - you are sure to be amazed by this extraordinary exhibition.

The selectors of the Open Exhibition Manon Awst, Bruce Haines and Teleri Lloyd-Jones viewed 204



André Stitt

Y Pelydrau (manylyn / detail)

submissions. Of these they have chosen artworks by 40 artists for display, nearly half being newcomers to Y Lle Celf. For some, this is the opportunity of a lifetime and a wonderful stage for any aspiring artist.

We come to accept line, colour, and shape and pattern unconsciously, from the moment we open our eyes, as these elements are part of our seeing world. With their influence all around, this exhibition gives us the opportunity to develop our understanding of the visual arts and attract both new and well-established practitioners. You'll marvel at the talent and creativity to be seen in this year's visual exhibition, when all are gathered together in one special place - Y Lle Celf.

This year, we are delighted to announce that National Museum Wales will purchase artwork from the Open Exhibition for the national collection. I look forward to visiting the museum and being able to say with pride... 'that work came from the 2019 National Eisteddfod at Llanrwst'.

In Architecture, a healthy 26 practices submitted projects and the selectors Wendy James and Trevor Skempton have chosen seven of those for display, whilst Sara Hedd-Ifan and Gethin Wyn



David W J Lloyd

Yn Annwn, mae popeth yn iawn - tad /
In Annwn, everything is fine - father

Jones have made their selection for the Architecture Scholarship, for those under 25 years of age.

Eleven local artists donated a painting or sculpture to the committee for fundraising purposes. Auctioneers Rogers Jones & Co. took them to their Cardiff salesroom for inclusion in their annual Welsh Sale, which turned out to be a terrific success, raising much needed funds for the Visual Arts section.

A series of arts and crafts workshops were also organised, in partnership with Conwy County Borough Council. These enjoyable sessions presented opportunities for people to meet local artists, to try a new technique or craft and to create an item themselves during the sessions. By offering these workshops, we have raised an awareness of the area's talented artists and makers and sincerely hope, that this will establish a legacy for ongoing participation in the visual arts.

I should like to thank all our participants for their entries, the artists who donated work for our auction, our selectors for taking on that very important role, Conwy Council for their willing support and members of the Visual Arts Sub-



Gwen Evans
Synfyfyrrio

committee, for their co-operation over the last two years.

A special thank you must also go to all who have given so generously to the Visual Arts section.

Personally, my very special thanks go to Ann Owen, our brilliant Secretary and Iwan Williams, our Vice-chair for their invaluable input. I am indebted to Robyn Tomos, the Visual Arts Officer, who has given of his knowledge and experience, in helping to organise a worthy visual art experience for the 2019 Eisteddfod.

Y Lle Celf is one of the very special places we all love to visit during Eisteddfod week and I extend a sincere invitation for you to join us there, to enjoy the exhibition.

A very warm welcome to you all.

Carol Owen
Chair
Visual Arts Sub-committee

Y Lle Celf – er budd pawb

Mae estyn allan at gynulleidfaoedd ehangach a mwy amrywiol yn allweddol er mwyn galluogi Cyngor Celfyddydau Cymru i gyflawni'r nodau a bennir yn 'Er Budd Pawb', sef ein cynllun corfforaethol ar gyfer 2018-2021.

Mae'r gallu i estyn allan at bobl yn mynd law yn llaw â chreu celfyddyd hynod. Po fwyaf o bobl sy'n profi ac yn cofleidio celfyddyd mewn cymunedau, theatrau, ysgolion neu orielau, po fwyaf fydd estyn ein cwmpas.

Ein nod yw galluogi creu celfyddyd, ar ba ffurf bynnag. Rydym eisiau meithrin hinsawdd lle bo'r artistiaid a'r sefydliadau gorau yng Nghymru yn medru creu eu gwaith gorau. Pan fo gwaith rhagorol yn cael ei greu, mae'n taro tant gyda phobl. Dyna pryd y mae pobl yn profi celfyddyd mewn ffordd go iawn, ac unwaith y mae'r cyswllt hwnnw wedi ei greu, yna mae'n cael ei wir werthfawrogi.'

Mae Y Lle Celf yn rhan bwysig o'n gwaith i wireddu'r weledigaeth hon. Mae'r oriel gyfoes unigryw yma'n cynnig darlun pwysig o arferion cyfoes ym maes y celfyddydau gweledol a chymhwysol yng Nghymru, ac mae natur deithiol y Maes yn llywio ac yn bwydo hynny. Mae'r panel dethol blaenllaw yma yng Nghonwy wedi dod ag arbenigedd a gwybodaeth aruthrol i'r dasg – gan greu detholiad gwybodus a thrylwyr. Mae arddangosfa wirioneddol hynod yn disgwyl y cynulleidfaoedd.

Mae bron i hanner artistiaid eleni'n cyflwyno gwaith yn Y Lle Celf am y tro cyntaf gan arddangos ochr yn ochr â nifer o ymarferwyr sydd wedi hen ennill eu plwyf, sy'n adlewyrchiad o amrywiaeth ac ecoleg greadigol Cymru. Mae carfan sylweddol yn gyn-enillwyr Cymru Greadigol - sef rhaglen glodfawr Cyngor Celfyddydau Cymru i gynorthwyo artistiaid i arbrofi a mentro er mwyn datblygu cyfeiriadau a phosibiliadau newydd yn eu gwaith. Mae rhai artistiaid wedi cael cefnogaeth bwysig gan orielau yng Nghymru i'w cynorthwyo i gynnal eu harferion a chodi eu proffil, gan gynnwys Oriol Ffin y Parc, Llanrwst ac aelodau o Bortffolio Celfyddydau Cymru fel MOSTYN, Llandudno a Chanolfan Grefftau Rhuthun. Mae eraill wedi manteisio ar gyfleoedd datblygu fel Goruchwylion Arbennig, sy'n rhan mor bwysig o Gymru yn Fenis.



Gwenllian Llwyd
Llafur byw

Mae'r llu o bobl y mae'r Eisteddfod yn eu denu bob blwyddyn yn cynnig cyfle dihafal i arddangoswyr ddangos eu gwaith, datblygu cynulleidfaoedd newydd a chwrdd ag artistiaid eraill a phobl sy'n gweithio yn y byd celf i ddatblygu enw da a chael adolygiadau beirniadol. Yn 2018, croesawodd Y Lle Celf yng Nghaerdydd bron i 40,000 o ymwelwyr. Eleni, wrth ddychwelyd i'r fformat 'dros dro' cyfarwydd, mae'r tim yn yr Eisteddfod yn disgwyl adeiladu ar y gamp rhyfeddol yna. Efallai bod rhai ymwelwyr yn cael eu profiad cyntaf o gelfyddyd a'r Eisteddfod. Bydd eraill yn gefnogwyr oes neu'n berthnasau balch i'r artistiaid sy'n cyflwyno'u gwaith. Bydd gan eraill gelf gyfoes Gymreig yn eu cartrefi eisoes ac efallai eu bod wedi arfer ag ychwanegu at eu casgliadau celf gyda chymorth cynllun Collectorplan Cyngor Celfyddydau Cymru.

Yng nghyd-destun y Maes, mae Y Lle Celf yn cynnig llwyfan bendigedig i brofi celfyddyd gyda chynulleidfaoedd o bob rhan o Gymru. Hi sydd wrth galon cefnogaeth flynyddol Cyngor Celfyddydau Cymru i'r Eisteddfod ac mae'r bartneriaeth yna'n amlwg eto eleni'n ar ffurf cyfres o weithgareddau creadigol, trafodaethau ac achlysuron lansio.

Edrychwn ymlaen at gael cwrdd â chi yn Y Lle Celf, a hoffwn eich gwahodd i ymuno â ni ar-lein ar ein gwefan newydd: celf.cymru neu gysylltu â ni trwy'r cyfryngau cymdeithasol sef:

[@Celf_cymru](https://twitter.com/Celf_cymru)
www.facebook.com/celfyddydau/
instagram: [celfcymruarts](https://www.instagram.com/celfcymruarts)

Louise Wright
Rheolwr Portffolio
Cyngor Celfyddydau Cymru

Y Lle Celf – for the benefit of all

Reaching wider and more diverse audiences is key to Arts Council of Wales achieving the aims set out in 'For the Benefit of All', our corporate plan for 2018-2021.

The ability to reach people goes hand in hand with making extraordinary art. The more people experience and embrace art in communities, theatre, schools or galleries the further we reach.

To make art, in all its forms, is what we aim to enable. We want to foster an environment for the best artists and organisations in Wales to create their best work. When excellent work is created, it strikes a chord with people. This is when people truly experience art, and once that connection is made, it is valued.'

Y Lle Celf is an important part of realising this vision. This unique contemporary gallery provides an important snapshot of current visual and applied arts practice in Wales, presented and informed by the travelling location of the Maes. This year's prestigious selection panel for Conwy brings immense expertise and knowledge to the task - an attuned and rigorous selection. Audiences are set to experience a remarkable exhibition.

Nearly half of this year's artists are presenting at Y Lle Celf for the first time, showing alongside a number of more established practitioners and reflecting the diversity and creative ecology of Wales. A notable cohort are previous Creative Wales winners - Arts Council of Wales' distinguished programme supporting exploration and risk-taking to develop new directions and possibilities in practice. Some artists have received vital support from galleries in Wales to help sustain practice and increase profile, including Oriol Ffin y Parc Gallery, Llanrwst and Arts Portfolio Wales members - MOSTYN, Llandudno and Ruthin Craft Centre. Others have participated in development opportunities such as Invigilator Plus which is such an important part of Wales in Venice.

The influx of people expected to the Eisteddfod annually provides an extraordinary opportunity for exhibitors to present work, develop new audiences and meet with peers and professionals to build reputation and critical review. In 2018, Y Lle Celf in Cardiff welcomed nearly 40,000 visitors. This year, returning to the



Rosie Farey

Basgedi draenog môr / Sea urchin baskets

familiar 'pop-up' format, the team at the Eisteddfod are poised to build on this astonishing achievement. Some visitors may be encountering art, and the Eisteddfod, for the first time. Others are perhaps long-time supporters or proud family members of presenting artists. Some will have contemporary Welsh art in their homes perhaps used to adding to their art collection with the help of the Arts Council of Wales Collectorplan scheme.

In the context of the Maes, Y Lle Celf offers an excellent platform to experience art with audiences from across Wales. It is a focal point for the Arts Council of Wales's annual support of the Eisteddfod and this year's partnership is visible through a series of creative activities, discussions and launches.

We look forward to meeting you at Y Lle Celf and invite you to join us online at our new website: arts.wales or engage with us through our social media channels at:

[@Arts_Wales_](https://twitter.com/Arts_Wales)
www.facebook.com/celfyddydau/
instagram: [celfcymruarts](https://www.instagram.com/celfcymruarts)

Louise Wright
Portfolio Manager
Arts Council of Wales

Sylwadau'r Detholwyr Selectors' Statements



Daniel Trivedy

Carthen argyfwng / Emergency blanket

Ecoleg greadigol ffyniannus ac amrywiol

Roedd y broses o ddehol y gwaith celf i'r Eisteddfod eleni yn bleser, ac yn agoriad llygad o ystyried cyfoeth y gwaith a gyflwynwyd. Cafwyd digonedd o baentiadau, ond cafwyd hefyd amrywiaeth braf yn ymestyn o gerfluniau a gosodiadau i weithiau digidol a ffilm yn ogystal â cherameg, tecstilau a basgedwaith.

Yn yr arddangosfa hon, ein nod oedd cynrychioli ehangder y gwaith creadigol cyfoes sydd ar y gweill yng Nghymru heddiw. Mae dilyniant organig i'r grŵp o waith a ddeholwyd, ac edafedd thematig sy'n rhedeg drwy'r gweithiau unigol i greu cysylltiadau ehangach: themâu eang megis natur ac ecoleg, gwleidyddiaeth, treftadaeth a hunaniaeth. Yn ei chyfarwydd, gobeithiwn fod yr arddangosfa'n

taflu goleuni ar y safbwyntiau niferus sydd yng Nghymru drwy lens greadigol, gyfoes.

Daeth y gwaith dethol â ni wyneb yn wyneb â gweithiau'r oeddem yn gyfarwydd â nhw yn ogystal â gweithiau a fu'n ddarganfyddiad. Yn yr eiliadau hynny o ddod at rywbeth cwbl ffres, ein dyletswydd oedd ymddiried yn ein greddf. Cawsom ein denu at waith a archwiliai ac a heriai fateroldeb, ffurf a chynnwys, a allai gynnig profiad newydd i'r gwylwr. O ran gweithiau dau ddimensiwn, ceir tirluniau a gludweithiau haenog, haniaethol, lluniadau sy'n archwilio ffurf a symudiad, yn ogystal â darnau ffigurol tameidiog. Mae yma gymysgedd o ran graddfa, o baentiad olew enfawr sy'n darlunio golygfa ddomestig gyfarwydd i luniau dyfrliw bychain o dirluniau trefol. Mae'r chwarae hwn â graddfa yn parhau i tu hwnt i'r wal ar ffurf gwrthrychau sy'n mynnu

sylw drwy eu presenoldeb amlwg tra bod eraill yn ymhyfrydu yn eu bychander. Amrywia'r gweithiau tri dimensiwn o'r minimal, daearol a didaro i'r digrif a'r gwleidyddol, gan gynrychioli'r amrywiaeth a all fod i agweddau creadigol penodol.

Yn sicr, mae elfen gref o gyfod i'r rhan fwyaf o'r gwaith a ddeholwyd, p'un a yw'r cyfod hwnnw'n ymwneud â themâu, deunyddiau neu ffurfiau. Y cyfod hwn, a phylu dulliau sydd wedi ennill eu plwyf, â'n cyfrôdd fel detholwyr, a gobeithiwn y bydd yn ysbrydoli deialog weledol a chysyniadol yn yr arddangosfa.

Daeth dyfarnu'r tair prif wobwr yn naturiol ar ôl gweld y gwaith a'u trafod sawl tro, er na chaiff penderfyniadau o'r fath byth eu gwneud mewn llinell syth. Yr hyn a ddarganfuom drwy'r broses hon oedd casgliad o artistiaid sydd, gyda'i gilydd, yn adlewyrchu ecoleg greadigol ffyniannus ac amrywiol.

Manon Awst, Bruce Haines, Teleri Lloyd-Jones

Y Fedal Aur am Gelfyddyd Gain Daniel Trivedy – Carthenni Argyfwng gan Manon Awst

Cawsom ein taro gan uniongyrchedd a symrlwydd y gweithiau celf hyn: cyfres o flancedi argyfwng ffoil thermol gyda phatrymau wedi'u printio arnynt â llaw ar ffurf patrymau'r carthenni gwlan Cymreig traddodiadol. Er mai natur dros dro, a thafiadwy hyd yn oed, sydd i'r deunydd, mae i'r gweithiau celf arwyddocâd yn deillio o'r darlenniadau niferus posibl. Maent yn arwydd o oroesi mewn sefyllfa o argyfwng sy'n benodol Gymreig, a allai fod yn ecolegol, gwleidyddol, economaidd, cymdeithasol...

Yn bennaf, efallai, mae'r gweithiau celf yn ein dwyn wyneb yn wyneb â'r argyfwng hinsawdd y mae Llywodraeth y Deyrnas Unedig wedi'i ddatgan o'r diwedd, gan ddefro delweddau o argyfyngau hinsawdd a gwleidyddol cysylltiedig. Meddyliwch am y pennawd diwedd yn y Guardian am lefelau'r môr yn codi yn Y Friog, ger y Bermo: *'This is a wake-up call: the villagers who could be Britain's first climate refugees'* (18 Mai 2019). Cysylltiad mwy cadarnhaol efallai fyddai ymdrechion Llywodraeth Cymru i wneud Cymru yn 'Genedl Noddfa', a'r storïau twymgalon am ffoaduriaid

o Syria yn ymgartrefu yng Ngheredigion a'r plant yn ffynnu mewn ysgolion cyfrwng Cymraeg lleol. Y sefyllfa arall o argyfwng sydd wedi ysgwyd hunaniaeth Cymru i'w chraidd yw Brexit, sefyllfa lle'r ydym yn parhau i fod wedi ein dal mewn pryder ac ansicrwydd. Mae i'r holl faterion hyn y ceir cyfeiriad posibl atynt effaith benodol ar dirwedd ffisegol a diwylliannol Cymru, sy'n golygu bod 'Carthenni Argyfwng' yn amserol a pherthnasol: gallant gynnig nodded, ond maent hefyd yn rhybudd i'n deffro.

Diddorol yw nodi i Daniel Trivedy astudio Daearreg a Phalaeontoleg cyn astudio Celfyddyd Gain yn Abertawe, gan fod dealltwriaeth ddyfnach o dreigl amser ynghlwm wrth y gweithiau celf hyn er eu natur dros dro. Yn ogystal â nodi'r sefyllfa yng Nghymru ar yr union foment hon, cyfeiriant hefyd at ein goroesiad diwylliannol ar draws y canrifoedd: daethpwyd o hyd i dystiolaeth o wehyddu o'r Oes Efydd, a ddaeth yn bosibl yn sgil ffermio defaid yng Nghymru yn y cyfnod cynhanesyddol. Ond mae'r garthen draddodiadol Gymreig, y patrwm tapestri nodweddiadol, yn cynrychioli Cymru gynddiwydiannol a chrefftau brodorol Cymru a wnaed yn draddodiadol gan fenywod mewn cymunedau amaethyddol, gwledig ac uniaith Gymraeg. Fel y gwyddom, bu twf o'r newydd yn ddiweddar yn y grefft draddodiadol hon, a daeth yn ffasiynol unwaith eto yn sgil cwmnïau fel Melin Tregwynt a phrosiectau fel y 'Tapestri Coffaol' gan Cefyn Burgess i nodi 150 mlynedd ers sefydlu'r Wladfa ym Mhatagonia.

Daw'r holl gysylltiadau cyfoethog hyn i feddwl wrth ddod wyneb yn wyneb â'r gwaith celf sydd, er hynny, wedi'i gyflwyno mewn modd mor ysgafn a diymhongar. Heb amheuaeth, credwn fod Daniel Trivedy yn llawn haeddu'r Fedal Aur am Gelfyddyd Gain.

Y Fedal Aur am Grefft a Dylunio Bev Bell-Hughes gan Teleri Lloyd-Jones

Mewn oes o fod yn fyr ein hamser ac yn fyrrach ein cof, mae gwaith Bev Bell-Hughes yn ein hannog i gymryd golwg hwy mewn mwy nag un ffordd. Ymatebodd y detholwyr i natur ddiamser gwaith y ceramegydd yma.

Sylwadau'r Detholwyr Selectors' Statements



Bev Bell-Hughes
Cuddiedig / Hidden

Ar ôl astudio ar y cwrs cerameg arloesol yn Harrow yn y 1960au hwyr, symudodd Bell-Hughes i ogledd Cymru yn y degawd canlynol gan sefydlu ei stiwdio. Bu'n byw yno ers hynny, gan ddychwelyd dro ar ôl tro i draethau Deganwy a Morfa a'r tirweddau sy'n rhoi iddi ei hysbrydoliaeth. Er mai ystrydeb, heb os, yw sôn am y cyswllt rhwng clai a'r ddaear, mae'n werth ei hailadrodd yn y cyd-destun hwn. Mae'r arwynebau'n anodd, yn greigiog a thyllog. Mae pob darn yn benderfynol o haniaethol, ac eto'n sibrwd ffurfiau a gwadau sy'n gyfarwydd inni.

Prif elfen crefft yw amser. Mae Bell-Hughes yn cynnig hynny inni mewn dwy ffordd. Ar y naill law, mae pob darn yn dystiolaeth o oes o ddysgu, amser i feithrin sgil ac amser a dreuliwyd â blaenau'r bysedd yn gweithio yn erbyn y clai. Mae ailadrodd ei gweithredoedd dros amser yn cael effaith, fel dŵr ar y lan. Ar y llall, mae'r ffurfiau eu hunain yn atseinio'r dystiolaeth a noda amser ar y ddaear; o'r olion darfodedig a gaiiff eu gadael yn y tywod pan fo'r môr ar drai i rewlif yn cerfio'r graig. Erydiad

araf ac anweladwy, ond eto mor fawr fel ei fod yn ymddangos yn amhosibl inni.

Er y gallwn ystyried y gwaith yn ffurfiol, myfyriodd y detholwyr arnynt fel eiriolwyr dros blaned mewn argyfwng, wrth i bob darn ofyn inni bwylo ac ymwneud â'n safle ein hunain. Yn hyn o beth, mae gwaith Bell-Hughes yn siarad yn uniongyrchol â darnau eraill yn yr arddangosfa eleni sy'n ein hatgoffa o'n heffaith a'n dinodedd fel ei gilydd. O ffosil 300 miliwn mlwydd oed Anne-Mie Melis i ffotograffiaeth Richard Lloyd Lewis, cawn ein gwahodd – ar draws gwahanol gyfryngau – i ailystyried y ddaear sydd o dan ein traed.

Nid chwarae dynwared yw hyn. Nid ail-becynnu natur er ein boddhad a wna'r darnau. Yn hytrach, ail-greu a wnânt, wedi'u perfformio gan Bell-Hughes a'i phroses, wrth iddi wthio a darbwyllo'r clai i'w ffurf.

Siapau a ffurfiau'r ceramegydd a ddaw'n gyntaf, a dyma a deimlir yn bennaf heb os. Efallai bod hyn yn wir am bob crefftwr, wrth

iddynt droelli'u deunydd i'w ffurf, ond yn fwy felly yn achos Bell-Hughes am ei bod yn rhannol-ddaill ers ei geni. Wrth gwrs, ni chaiff ei gwaith ei ddiffinio gan fanylyn o'r fath. Greddfodol yw ei phroses, wrth iddi weithio ei chlai heb ragdybiaeth o ran amcan. Yr hyn yr oeddem yn ymateb iddo, fel detholwyr, oedd ei hymrwymiad i archwilio'r ffurfiau hyn, sy'n argyhoeddiad creadigol gwirioneddol haeddiannol.

Nid yw ffurfiau Bell-Hughes yn gyfeillgar; maent yn bwerus ac yn ddiymddiheuriad. Ar adeg pan fo ein perthynas gyfunol â natur yn amlygu ein diffyg fel dynoliaeth, da o beth fyddai inni dalu sylw.

Ysgoloriaeth Artist Ifanc Hannah Cash

gan Bruce Haines

Braint o'r mwyaf yw cael rhoi gwobr, gyda chymorth ymarferol go iawn i gyd-fynd â hi, i artist sy'n cychwyn ar yrfa. Mae'n go debygol y bydd artist yn parhau i fod yn 'addawol' am gryn dipyn o amser, am byth efallai, sy'n golygu bod pendantrwydd eithriadol i'r modd mae artistiaid yn datblygu eu hymarfer drwy gydol eu bywyd – boed hynny mewn stiwdio neu ar y cyd – yn arbennig pan nad oes sicrwydd yn aml o gynulleidfa i'r hyn a wnânt.

Gwelsom rai gweithiau gwych ar draws pob disgyblaeth, ond yn y diwedd yr oedd cysondeb ynglŷn â'n teimladau cyfunol tuag at weithiau ffilm Hannah Cash, enillydd yr Ysgoloriaeth Artist Ifanc.

Mae Hannah Cash yn gweithredu yng nghanol gwe ryngddisgyblaethol ddiddorol o weithgarwch. Mae'n berfformwraig a sinematograffydd, yn gyfarwyddwraig a choreograffydd, yn canfod lleoliadau ac yn archifydd iddi hi ei hun. Mae'r cyrff sy'n cydblethu mewn tirwedd yn drosiad sydd, yn hanesyddol, yn cynnig ffynhonnell gyfoethog o ddeunydd sydd i'w canfod mewn amgueddfeydd ledled y wlad, o baentiad o'r 18fed ganrif i ffotograffiaeth ar ddechrau'r 20fed ganrif, cerflunwaith, ac arbrofion cynnar ym maes celf fideo yn y 1980au.

Cawsom ein taro gan fateroldeb ei ffilmiau byr: y modd y mynegir perthynas ddiriaethol rhwng camera-corrff-llygad-cyffyrddiad mewn cyfres gymharol syml o olygiadau. Mae cyfoeth y deunydd sy'n cael ei gyflwyno, ei sgriblo drosto, ei ddehongli, ei ddatgymalu a'i gwestiynu yn y modd mae Hannah yn mynd i'r afael â'r cyfrwng yn dangos addewid oes o gelf i'r dyfodol.

Profiad prin yw cael pori drwy lyfr nodiadau artist ac edmygem y lefel gyson o angerdd oedd i'r modd y cyflwynwyd gwaith paratoadol Hannah. Mae ei chroniclau a'i chofnodion dyddiadur, a'i chofnodion o waith artistiaid eraill sy'n atseinio ei diddordebau ei hun, fel edmygydd ac fel academydd proffesiynol, yn rhoi esboniad pellach o'r deunydd sy'n cyrraedd y sgrin gan roi hyd yn oed mwy o synnwyr iddo. Fel asesiad, mae'n atodiad pwerus i'r prif waith: y ffilmiau, a'r berthynas goreograffig â'r dirwedd a rhwng pobl, rhwng y camera a'r gwyliwr.

Mae gan Hannah fethodoleg glir yn sail i'r ymchwil y bwriada ei gwneud dros y deunaw mis nesaf. Gwnaed argraff arnom gan y ffocws ar amcanion penodol y dymunai anelu atynt, ond gan fod yn ymarferol ynglŷn â hyd a lled y wobr. Gosoda ei hymarfer mewn cyd-destun, mewn perthynas ag ymarferwyr hŷn y mae'n eu hedmygu mewn meysydd traws-ddisgyblaethol, ac mae'n cydnabod bod angen iddi feithrin arbenigedd mewn creu ffilm, gosodiad a pherfformio.

Nid oes gennym amheuaeth y caiff Hannah ei grymuso gan y dyfarniad hwn i fwrw ymlaen i wireddu ei breuddwydion gyda chymysgedd hanfodol o ddelffrydiaeth ac ymarferoldeb. Cyddidgyddiad braff oedd darganfod ar ddiwedd y broses dethol ei bod yn hanu o bentref ychydig filltiroedd yn unig o leoliad maes yr Eisteddfod yn Nyffryn Conwy. Edrychwn ymlaen at weld rhagor o'i gwaith ym mha bynnag ffurf yn y blynyddoedd sydd i ddod ac rydym yn sicr y daw'r addewid sydd i'r hyn a gynigir gan ei gwaith yn yr Eisteddfod yn Llanrwst i fod yn rhan annwyl o'i hanes ei hun.

Sylwadau'r Detholwyr

Selectors' Statements

A thriving and diverse creative ecology

The process of selecting the artwork for this year's Eisteddfod was a pleasure, and an eye opening experience, given the wealth of artworks that had been put forward. There was plenty of painting, however, there was also a refreshing variety that stretched from sculptures and installations to digital and film works as well as ceramics, textile and basketry.

In this exhibition, our aim has been to represent a breadth of contemporary creative work going on in Wales today. There is an organic continuity to the selected group of works, and thematic threads which run through individual works to create wider connections: broad themes such as nature and ecology, politics, heritage and identity. In its entirety, we hope that the exhibition throws light on the multiple perspectives and positions within Wales through a contemporary, creative lens.

The selection brought us face-to-face with work with which we were familiar as well as work that was a discovery. For those moments coming to something completely fresh it was our duty to take a leap of faith. We were attracted to work which explored and challenged materiality, form and content, which might offer a new experience for the viewer. In terms of two-dimensional works, there are abstract, layered landscapes and collages, drawings exploring form and movement as well as fragmented figurative pieces. There is a mixture of scale, ranging from a monumental oil painting depicting a familiar domestic scene to miniature watercolours of urban landscapes. This play of scale continues away from the wall with objects that demand attention through their undeniable presence while others delight in their smallness. The three-dimensional works vary from minimal, earthy and relaxed to humourous and politically charged, representing the variety particular creative attitudes can take.

There is definitely a strong element of juxtaposition within most of the selected works, whether that juxtaposition is thematic, material



Daniel Trivedy

Carthen argyfwng / Emergency blanket

or formal. It is this juxtaposition, and blurring of established methods which has excited us as selectors, and which we hope inspires visual and conceptual dialogue in the exhibition.

Awarding the three main prizes came naturally following multiple viewings and discussions, though such decisions are never made in a straight line. What we found through this process was a collection of artists who, together, reflect a thriving and diverse creative ecology.

Manon Awst, Bruce Haines, Teleri Lloyd-Jones

The Gold Medal for Fine Art

Daniel Trivedy - Emergency Blankets

by Manon Awst

We were struck by the immediacy and simplicity of these artworks: a series of emergency thermal foil blankets, hand-printed with patterns replicating traditional Welsh wool tapestry, or *carthenni*. Although the nature of the material is temporary, even throw-away, there is a resonance to the artworks which lies in the multiple readings possible. They signify survival within a specifically Welsh emergency scenario, which could be ecological, political, economic, social...

Foremost, perhaps, the artworks confront us with the environmental state of emergency which the UK government has finally declared, and conjure up images of connected climate and political crises. Just think of the recent headline



Daniel Trivedy

Carthen argyfwng / Emergency blanket

in the Guardian about rising sea-levels in Fairbourne, Barmouth Bay: *'This is a wake-up call': the villagers who could be Britain's first climate refugees* (18 May 2019). A more positive association might be the Welsh Government's efforts to make Wales a 'Nation of Sanctuary', and heart-warming stories of Syrian refugees settling in Ceredigion with the children thriving in local Welsh-language schools. The other emergency scenario which has shaken the identity of Wales to its core is Brexit, a situation in which we still find ourselves suspended and full of insecurities. All of these issues alluded to have a specific impact on Wales's physical and cultural landscape, which makes 'Emergency Blankets' both timely and relevant: they might offer protection, but they are also a wake-up call.

It's interesting that Daniel Trivedy studied Geology and Palaeontology before his studies in Fine Art at Swansea, since there's a deeper understanding of the passage of time contained within these artworks regardless of their temporary nature. As well as pinpointing the situation in Wales right here, right now, they also comment on our cultural survival across centuries: evidence of weaving has been found dating to the Bronze Age, made possible by the farming of sheep in Wales in prehistoric times. But the traditional Welsh carthen, the characteristic patterned tapestry, represents pre-industrial Wales and indigenous Welsh

crafts traditionally carried out by women in agricultural, rural and monoglot Welsh communities. As we know, there has been a recent surge and renewed interest in this traditional craft, which has become fashionable again thanks to the likes of Melin Tregwynt and projects such as Cefyn Burgess's 'Commemorative Tapestry' to honour the 150th anniversary of the community in Patagonia.

All of these rich associations spring to mind when confronted with the artwork, which is nonetheless presented with such lightness and modesty. We have no doubt that Daniel Trivedy fully deserves the Gold Medal for Fine Art.

The Gold Medal for Craft & Design

Bev Bell-Hughes

by Teleri Lloyd-Jones

In an era of short takes and even shorter memories, the work of Bev Bell-Hughes encourages the longer view in more ways than one. The selectors responded to the timeless nature of this ceramicist's work.



Bev Bell-Hughes

Stac môr / Sea stack

Sylwadau'r Detholwyr Selectors' Statements



Bev Bell-Hughes
Ton rasel / Razor wave

Studying at Harrow's seminal ceramics course in the late 1960s, Bell-Hughes moved to north Wales in the following decade and set up her studio. She has lived there ever since, returning time and again to Deganwy and Morfa beaches to the landscapes from which she takes inspiration. While it is undoubtedly a cliché to comment on clay's connection to the ground, in this context it is worth repeating. Surfaces are difficult, craggy and cratered. Each piece is resolutely abstract and yet whispers of forms and textures that we know.

The main ingredient of craft is time. Bell-Hughes offers us that two-fold. On the one hand each piece is evidence of a lifetime of learning, time for skill and time spent with fingertips working against the clay. Her repeated actions over time have impact, like water against the shore. Her other offering to us are the forms themselves echoing the evidence that time marks onto the earth; from the transient tracings left in the sand by the receding tide to a glacier carving into rock. Erosion, slow and invisible yet so great as to seem impossible to us.

Though the work can be approached formally, the selectors reflected on them as advocates for a planet in crisis; each piece asking that we pause and engage with our own position. In this sense Bell-Hughes's work speaks directly to other pieces in this year's exhibition that remind us of both our impact and our insignificance. From Anne-Mie Melis's 300 million year old fossil specimen to Richard Lloyd Lewis's photography, we are invited – across different mediums – to reconsider the earth beneath our feet.

This is no imitation game. These pieces don't repackage nature for our delight. Instead they are re-enactments, performed by Bell-Hughes and her process, pushing and persuading the clay into form.

The ceramicist's shapes and textures are primary, they are felt first and foremost. This may be true of all craftspeople as they twist their material into form, but for Bell-Hughes even more so as she has been partially-sighted since birth. Such a detail doesn't define her work, of course. Her process is intuitive, working the clay without preconceived notion. What we responded to, as selectors, was her commitment to explore these forms, a truly deserving creative conviction.

Bell-Hughes's forms aren't friendly, they are powerful and unapologetic. At a time when our collective relationship with nature finds us lacking in humility, we would do well to take notice.

Young Artist Scholarship

Hannah Cash
by Bruce Haines



Hannah Cash
Tirwedd



Hannah Cash
Tirwedd

It is the best privilege to be able to make an award, with some real material support to accompany it, to an artist starting out in his or her career. It is quite likely that one will remain an 'emerging' artist for quite a long time, maybe forever, which makes the single-mindedness with which artists pursue their practice throughout their lives – be it studio-based or collaborative – extraordinary, especially when often there is no certain audience for what they might be doing.

We saw some fantastic works that cross all disciplines, but in the end there was a consistency about our collective feelings towards the film works of Hannah Cash who has received the Young Artist Scholarship.

Hannah Cash is operating in the centre of an intriguing interdisciplinary web of activities. She is a performer and a cinematographer, a director and a choreographer, a location finder and her own archivist. The intertwining bodies in a landscape is a trope that provides a rich source of material historically that can be found in museums across the country, spanning 18th-century painting to early 20th century photography, sculpture and early experiments in video art of the 1980s.

We were struck by the materiality of her short films: the expression of a tangible relationship between camera-body-landscape-eye-touch in a relatively simple series of edits. The wealth of material consistently presented, scrawled over, interpreted, unravelled and questioned in Hannah's approach to the medium demonstrates the promise of a life's future art.

Encountering an artist's notebooks is a rare opportunity and we admired the sustained level of intensity with which Hannah's preparatory work was presented. Her reportage and diary entries, the recording of other artists' works that resonate with her own interests, as both a fan and as a professional academic, elucidate further the material that makes it to screen and makes even more sense of it. As an assessment it is a powerful appendix to the primary work: the films, and the choreographic relationship with landscape and between people, between the camera and the viewer.

Hannah has a clear methodology behind the research she is planning over the next eighteen months. We were impressed by the focus on specific objectives that she wanted to aim for, while being realistic about how far the award will go. She contextualises her practice in relation to admired senior practitioners in cross-disciplinary fields, and acknowledges her need to take on expertise in film-making, installation and performance.

We are in no doubt that Hannah will be emboldened by this award to pursue her dreams with a vital mixture of idealism and pragmatism. It was a happy coincidence to discover at the end of the selection process that she comes from a village just a couple of miles down the Conwy Valley from where this Eisteddfod is being held. We will look forward to seeing more of her work in whatever form it should take in the years to come and are sure that the promise of what her work proposes at the Eisteddfod in Llanrwst becomes a fond part of her own history.

Enillwyr y Celfyddydau Gweledol

Visual Arts Winners

Y Fedal Aur am Gelfyddyd Gain

Gwobr

Y Fedal Aur am Gelfyddyd Gain (Seiri Rhyddion Gogledd Cymru) a £5,000 (Oriol Ffin y Parc, Llanrwst) i'w rannu yn ôl doethineb y detholwyr.

Detholwyr

Manon Awst, Bruce Haines, Teleri Lloyd-Jones

Dyfarnwyd y wobwr ganlynol:

Daniel Trivedy

Y Fedal Aur am Gelfyddyd Gain a £5,000

ENILLYDD Y WOBR CELFYDDYD GAIN

Daniel Trivedy

Castell-nedd

The Gold Medal for Fine Art

Prize

The Gold Medal for Fine Art (North Wales Freemasons) and £5,000 (Ffin y Parc Gallery, Llanrwst) to be awarded at the discretion of the selectors.

Selectors

Manon Awst, Bruce Haines, Teleri Lloyd-Jones

The following prize was awarded:

Daniel Trivedy

The Gold Medal for Fine Art and £5,000

WINNER OF THE FINE ART AWARD

Daniel Trivedy

Neath

Y Fedal Aur am Grefft a Dylunio

Gwobr

Y Fedal Aur am Grefft a Dylunio (er cof am Iona Coetmor, Pandy Tudur gan ei theulu) a £5,000 (Ymddiriedolaeth James Pantyfedwen) i'w rannu yn ôl doethineb y detholwyr.

Detholwyr

Manon Awst, Bruce Haines, Teleri Lloyd-Jones

Dyfarnwyd y wobwr ganlynol:

Bev Bell-Hughes

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

ENILLYDD Y WOBR CREFFT A DYLUNIO

Bev Bell-Hughes

Cyffordd Llandudno

The Gold Medal for Craft and Design

Prize

The Gold Medal for Craft and Design (in memory of Iona Coetmor, Pandy Tudur from her family) and £5,000 (James Pantyfedwen Foundation) to be awarded at the discretion of the selectors.

Selectors

Manon Awst, Bruce Haines, Teleri Lloyd-Jones

The following prize was awarded:

Bev Bell-Hughes

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

WINNER OF THE CRAFT AND DESIGN AWARD

Bev Bell-Hughes

Llandudno Junction

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, Ceredigion 2020.

Ysgoloriaeth

£1,500 (Cyfeillion yr Academi Frenhinol Gymreig, Conwy)

Detholwyr

Manon Awst, Bruce Haines, Teleri Lloyd-Jones

Dyfarnwyd yr Ysgoloriaeth Artist Ifanc i

Hannah Cash

Dolgarrog

Young Artist Scholarship

This scholarship has been established to promote art and crafts in Wales. It is awarded to the most promising candidate to enable him or her to pursue a course in a recognised school or college of art and design or to attend master classes. The scholarship is open to those under 25 years.

The winner of the scholarship will also be offered space in next year's Lle Celf at the National Eisteddfod of Wales, Ceredigion 2020.

Scholarship

£1,500 (Friends of the Royal Cambrian Academy, Conwy)

Selectors

Manon Awst, Bruce Haines, Teleri Lloyd-Jones

The Young Artist Scholarship is awarded to

Hannah Cash

Dolgarrog



Daniel Trivedy

Carthen argyfwng / Emergency blanket



Bev Bell-Hughes

Poced tywod / Sand pocket



Hannah Cash

Tirwedd

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.

Gwahoddwn 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 18.00, nos Wener, 9 Awst er mwyn cael amser i gyfrif y pleidleisiau a chysylltu â'r enillydd.

Cyhoeddir enw'r enillydd yn Y Lle Celf am 15.00, ddydd Sadwrn, 10 Awst.

Enillydd Eisteddfod Genedlaethol Cymru

Caerdydd 2018

Zoe Preece Penarth

Gwobr Ifor Davies

Gwobr: £600. Dyfennir am y gwaith yn yr Arddangosfa Agored sy'n cyfleu ysbryd y frwydr dros iaith, diwylliant a gwleidyddiaeth Cymru. Cyhoeddir enw'r enillydd am 15.00, ddydd Llun, 5 Awst.

Enillwyr Eisteddfod Genedlaethol Cymru

Caerdydd 2018

Jennifer Taylor Tyddewi

Sara Rhoslyn Moore Caernarfon (arddangosfa *Dim ond Geiriau (ydi iaith)* yn oriel BayArt)

Carnifal Butetown Caerdydd (gorymdaith Carnifal y Môr)

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 cyniaf.

Enillydd Eisteddfod Genedlaethol Cymru

Caerdydd 2018

Philip Watkins Caerdydd

Gwobr Bwrcasu Cymdeithas Gelfyddyd Gyfoes Cymru

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

Enillydd Eisteddfod Genedlaethol Cymru

Caerdydd 2018

Zoe Preece Penarth

Pwrcasiad Amgueddfa Cymru

Prynrir gwaith gan artist sy'n arddangos yn yr Arddangosfa Agored gan Amgueddfa Cymru fel arwydd o'i hymrwymiad at gefnogi artistiaid Cymru a chodi ymwybyddiaeth o'u pwysigrwydd yng nghyd-destun ei strategaeth gasglu.

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 piece. Write the name of the artist on the voting slip. Voting will close at 18.00, Friday, 9 August in order to allow for counting the votes and contacting the winner.

The winner's name will be announced at 15.00, Saturday, 10 August.

Winner at the National Eisteddfod of Wales

Cardiff 2018

Zoe Preece Penarth

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 15.00, Monday, 5 August.

Winners at the National Eisteddfod of Wales

Cardiff 2018

Jennifer Taylor St Davids

Sara Rhoslyn Moore Caernarfon (*Dim ond Geiriau* (ydi iaith) exhibition at BayArt gallery)

Butetown Carnival Cardiff (Carnifal y Môr procession)

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.

Winner at the National Eisteddfod of Wales

Cardiff 2018

Philip Watkins Cardiff

Contemporary Art Society for Wales Purchase Prize

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

Winner at the National Eisteddfod of Wales

Cardiff 2018

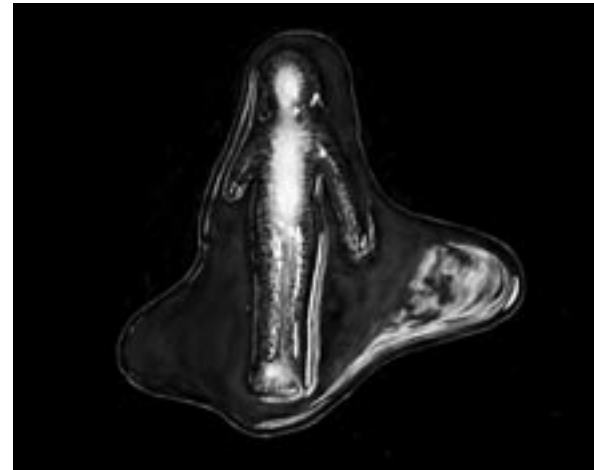
Zoe Preece Penarth

National Museum Wales Purchase

National Museum Wales will purchase work by an artist exhibiting in the Open Exhibition to indicate its commitment to supporting Wales' artists and to raise awareness of their importance to its acquisition strategy

Arddangoswyr

Exhibitors



Susan Adams

Morwyn Iâ / Ice Maiden

Susan Adams

Llanddew, Aberhonddu

Morwyn Iâ (3:15 munud), animeiddio /
Ice Maiden (3:15 munud), animation

Glyn Baines

Y Bala

Harddwch didymhorau £680
(89 x 89cm), gludwaith ar fwrdd /
Harddwch didymhorau yr un /
(89 x 89cm), collage on board each

Llonyddwch effro
(87 x 87cm), gludwaith ar fwrdd /
Llonyddwch effro
(87 x 87cm), collage on board

Amddifad gri
(84 x 84cm), gludwaith ar fwrdd /
Amddifad gri
(84 x 84cm), collage on board

Bev Bell-Hughes

Cyffordd Llandudno

Poced tywod, (20 x 16cm), crochenwaith / £290
Sand pocket, (20 x 16cm), ceramic

Poced rib, (26 x 20cm), crochenwaith / £480
Rib pocket, (26 x 20cm), ceramic.

Cuddiedig, (23 x 16 x 23cm), crochenwaith / £530
Hidden, (23 x 16 x 23cm), ceramic

Llifdon, (38 x 22 x 20cm), crochenwaith / £690
Drift wave, (38 x 22 x 20cm), ceramic



Glyn Baines

Harddwch didymhorau

Ton rasel, (50 x 20 x 24cm), crochenwaith / £880
Razor wave, (50 x 20 x 24cm), ceramic

Stac môr, (58 x 30cm), crochenwaith / £1,300
Sea stack, (58 x 30cm), ceramic

Stac môr, (60 x 30cm), crochenwaith / £1,350
Sea stack, (60 x 30cm), ceramic

Zena Blackwell

Caerdydd

ffibr, cefn, plastig £2,600
(100 x 130cm), olew ar ganfas /
fibre, back, plastic
(100 x 130cm), oil on canvas

goroesi, salad, slic £1,000
(35 x 45cm) olew ar ganfas /
survived, salad, slick
(35 x 45cm), oil on canvas



Bev Bell-Hughes

Llifdon / Drift wave



Zena Blackwell

fibr, cefn, plastig / fibre, back, plastic

Lisa Carter

Llanefydd

Roedd yna rwystr £450
(15 x 22cm), dyfiriw ar bapur /
There was an obstacle
(15 x 22cm), watercolour on paper

Ffuriau dolennog £800
(30 x 42cm), olew ac inc ar bapur /
Looped figure
(30 x 42cm), oil and ink on paper

Torri drwodd, (26 x 37cm), olew ar fwrdd / £1,200
Cutting through, (26 x 37cm), oil on board

Sarah Carvell

Dinbych

Yr Ymweliad - atgof o fore Sadwrn yng ngogledd Cymru £5,500
(5' x 4'), olew ar ganfas /
The Visit - memory of a Saturday
morning in north Wales
(5' x 4'), oil on canvas



Lisa Carter

Torri drwodd / Cutting through

Hannah Cash

Dolgarrog

Tirwedd, gwaith gosod fideo /
Tirwedd, video installation

Alison Craig

Llanfair Talhaearn

Sumburgh £500
(100 x 76cm), cyfrwng cymysgar bapur / yr un /
Sumburgh each
(100 x 76cm), mixed media on paper

Garthness
(100 x 76cm), cyfrwng cymysg ar bapur /
Garthness
(100 x 76cm), mixed media on paper

Eshaness
(100 x 76cm), cyfrwng cymysg ar bapur /
Eshaness
(100 x 76cm), mixed media on paper



Sarah Carvell

Yr Ymweliad - atgof o fore Sadwrn yng ngogledd Cymru / The Visit - memory of a Saturday morning in north Wales

Kim Dewsbury

Llangwm

Ymwelwyr 1 £1,580
(71cm x 41cm), olew ar ganfas /
Visitors 1
(71cm x 41cm), oil on canvas

Ymwelwyr 2 £1,300
(61cm x 41cm), olew a phensil ar ganfas /
Visitors 2
(61cm x 41cm), oil and pencil on canvas



Hannah Cash

Tirwedd



Alison Craig

Eshaness



Kim Dewsbury
Ymwelwyr 1 / Visitors 1

Gwen Evans

Y Rhyl

Silff ben tân
(107cm x 80cm x 7cm), olew ar
ganfas a phlastr /
Silff ben tân
(107cm x 80cm x 7cm), oil on
canvas and plaster

DAW / NFS

Synfyfyrio
(90cm x 70cm), olew ar ganfas /
Synfyfyrio
(90cm x 70cm), oil on canvas

DAW / NFS

Ann Catrin Evans

Caernarfon

Mwy na mygu – mudlosgi
(diamedr rhwng 25 a 35cm),
pren wedi'i losgi /
Mwy na mygu – mudlosgi
(diameter between
25 and 35cm), burnt wood

£250 - £500
yr un /
each



Barry Eveleigh
Capel Sardis



Ann Catrin Evans
Mwy na mygu – mudlosgi

Barry Eveleigh

Corris

Capel Garth: Bedydd
(46 x 38cm), ffotograff ar alwminiwm /
Capel Garth: Baptism
(46 x 38cm), photograph on aluminium

£295
yr un /
each

Capel Sardis: Y Seithfed Angel
(46 x 38cm), ffotograff ar alwminiwm /
Capel Sardis: The Seventh Angel
(46 x 38cm), photograph on aluminium

Rosie Farey

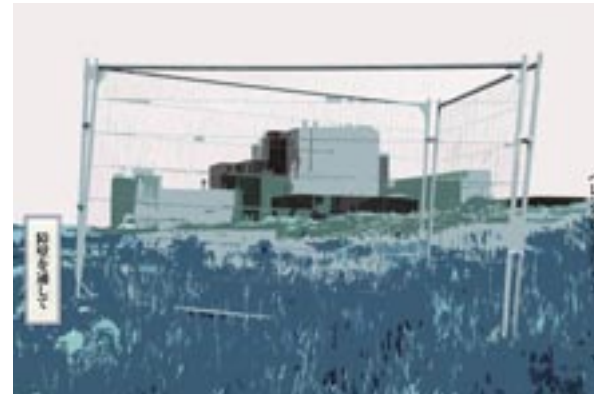
Moelfre, Abergele

Basgedi draenog môr
(o 4 x 2cm i 10 x 4cm), llaffrwylen/
Sea urchin baskets
(o 4 x 2cm i 10 x 4cm), bulrush

£48 - £68

Basgedi draenog môr
(1.5 x 2cm) brwyn, gwair ac
arian main /
Sea urchin baskets
(1.5 x 2cm), rush, grass and fine silver

£78
yr un /
each



Helen Grove-White
Drwy'r rhwystrau / Through the barriers

David Garner

Casnewydd

Dagrau
(50 x 38 x 10 cm), ffotograff
o'r wasg (1957), clipfwrdd,
dysgl feddygol, dŵr /
Tears
(50 x 38 x 10 cm), press
photograph (1957),
clipboard, medical dish, water

Pris i'w
drafod

Rhydlyd
(50 x 36 x 36cm) blwch
pleidleisio dur /
Corroded
(50 x 36 x 36cm),
steel ballot box

Pris i'w
drafod

Price on
application

Morgan Griffith

Bethesda

Mwrlwch
(58 x 87cm), gludwaith digidol
ar alwminiwm /
Smog
(58 x 87cm), digital collage
on aluminium

£650

Blas drwg
(58 x 87cm), gludwaith digidol ar alwminiwm /
Bad taste
(58 x 87cm), digital collage on aluminium

£650

Pont
(58 x 87cm), gludwaith digidol ar alwminiwm /
Bridge
(58 x 87cm), digital collage on aluminium

£450



Rosie Farey
Basgedi draenog môr / Sea urchin baskets



Gwen Evans
Silff ben tân

Arddangoswyr

Exhibitors



Mark Houghton
Glas plyg / Folded blue

Helen Grove-White

Llanfechell

Golygfeydd o'r Wylfa / Views of Wylfa

Pont dros y môr mewndirol (30 x 19cm), print digidol /
Bridge over the inland sea (30 x 19cm), digital print

Tirnod ar y pentir (30 x 19cm), print digidol /
Landmark on the headland (30 x 19cm), digital print

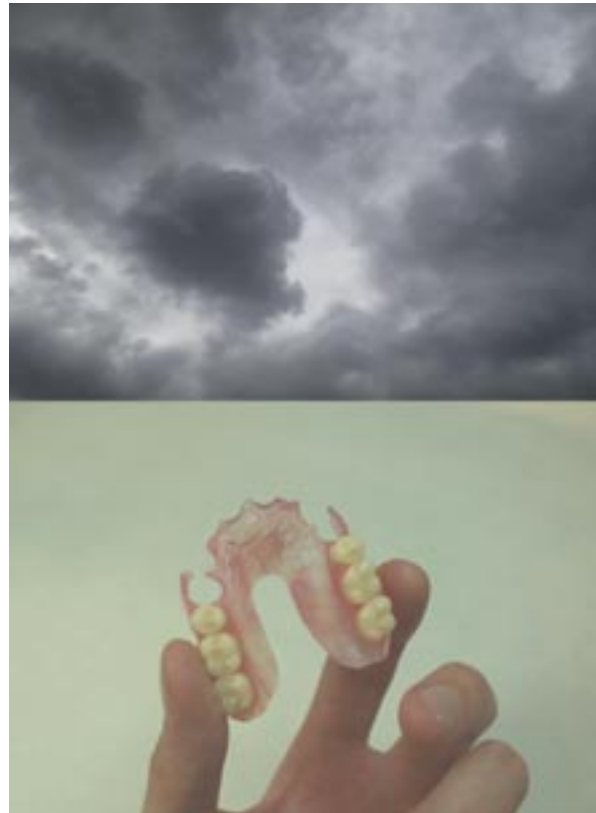
Bwa mieri, (30 x 19cm), print digidol /
Bramble arch, (30 x 19cm), digital print

Y ffens goncrit, (30 x 19cm), print digidol /
The concrete fence (30 x 19cm), digital print

Baner goch, (30 x 19cm), print digidol /
Red flag, (30 x 19cm), digital print

Drwy'r rhwystrau (30 x 19cm), print digidol /
Through the barriers (30 x 19cm), digital print

Y maen hir hynafol (30 x 19cm), print digidol /
The ancient standing stone (30 x 19cm), digital print



Morgan Griffith
Pont - Bridge



David Garner
Rhydlyd / Corroded

Louise Hibbert a Chl e Needham

Llanfairfechan a Llanrwst

Gwyfyn I (l. 46cm), onnen, pren du, copr, paent acrylig a dyfriliw, golau bakelite a bylby LED /
Moth I

(w. 46cm wide), ash, blackwood, copper, acrylic and watercolour, bakelite light and LED bulb

Gwyfyn II (l. 37cm), collen Ffrengig, pren du, copr, papur, paent acrylig

a dyfriliw, hen lamp archwilio dur a phren, golau bakelite a bylby LED /
Moth II

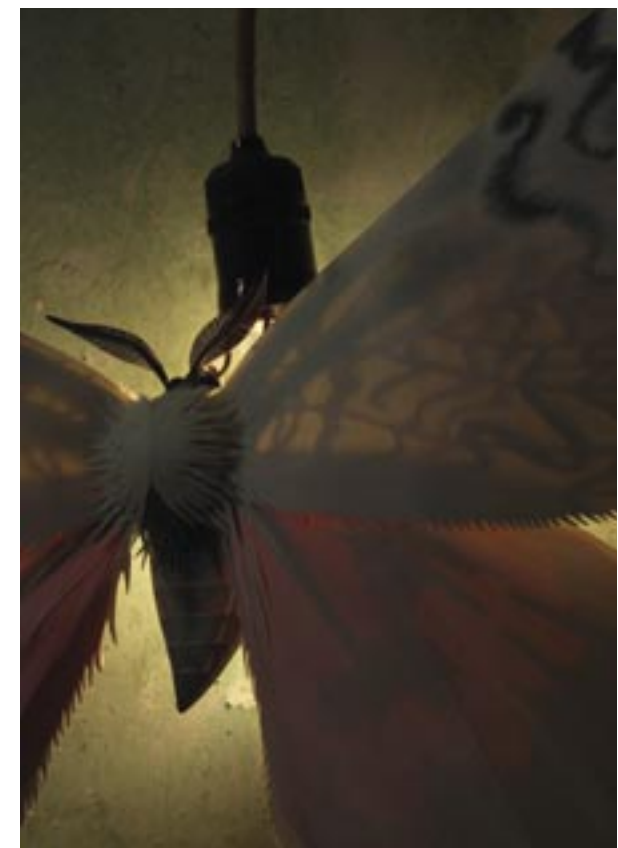
(w. 37cm), walnut, blackwood, copper, paper, acrylic paint, watercolours, vintage steel and wood inspection lamp and LED bulb

Gwyfyn III (l. 30cm), symacamorwydden, pren du, copr, papur, paent acrylig a dyfriliw, golau bakelite a bylby LED /
Moth III

(w. 30cm), sycamore, blackwood, copper, paper, acrylic paint, watercolours, bakelite light and LED bulb



Maggie James
Breuddwyd wrth gerdded 4 / Walking dream 4



Louise Hibbert a Chl e Needham
Gwyfyn I / Moth I

Mark Houghton

Y Gelli Gandryll

Glas plyg, (23 x 18 x 3cm), efydd /
Folded blue, (23 x 18 x 3cm), bronze

Dim geiriau, (29 x 21 x 2cm), efydd /
Lost for words, (29 x 21 x 2cm), bronze

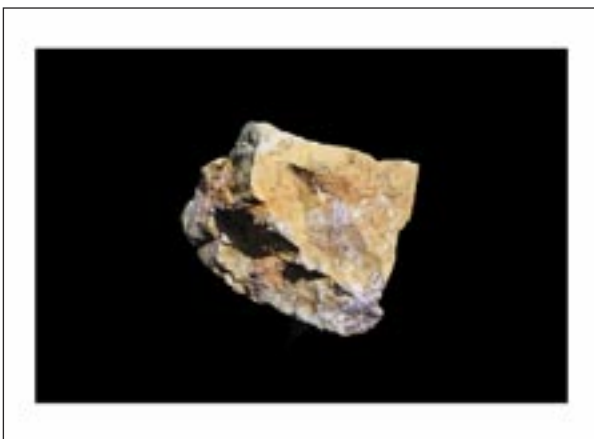
Maggie James

Caerdydd

Breuddwyd wrth gerdded 3 (71 x 71cm), olew ar lin /
Walking dream 3 (71 x 71cm), oil on linen

Breuddwyd wrth gerdded 4 (71 x 71cm), olew ar lin /
Walking dream 4 (71 x 71cm), oil on linen

Breuddwyd wrth gerdded 1 (106 x 106cm), olew ar lin /
Walking dream 1 (106 x 106cm), oil on linen



Richard Lloyd Lewis
Abiogenesis

Rhian Wyn Jones

Conwy

Atgof (rhwng 8 x 4.5cm a 10 x 6cm yr un),
dur, copr ac efydd /
Atgof
(between 8 x 4.5cm and 10 x 6cm each),
steel, copper and bronze

DAW / NFS



Catrin Llwyd
Y Wal (manyllyn) / The Wall (detail)

Richard Lloyd Lewis

Bournemouth

Abiogenesis (30" x 20"), ffotograff /
Abiogenesis (30" x 20"), photograph £450.00

Elfyn Lewis

Caerdydd

Diwedd y byd (4' x 4'), acrylig ar MDF /
Diwedd y byd (4' x 4'), acrylic on MDF £5,500

Yn y diwedd (4' x 4'), acrylig ar MDF /
Yn y diwedd (4' x 4'), acrylic on MDF £5,500

Dirfawr (5' x 3' + 5' x 3'), acrylig ar MDF /
Dirfawr, (5' x 3' + 5' x 3'), acrylic on MDF £9,200

David W J Lloyd

Llanilltud Fawr

Yn Annwn, mae popeth yn iawn –
matriarchaeth £250
(50 x 50cm), pensil a ffotogyfosodiad
yr un /
ar bapur / each

In Annwn everything is fine - matriarchy
(50 x 50cm), pencil and photomontage
on paper

Yn Annwn, mae popeth yn iawn – tad
(50 x 50cm), pensil a ffotogyfosodiad
ar bapur /

In Annwn, everything is fine - father
(50 x 50cm), pencil and photomontage
on paper

Yn Annwn, mae popeth yn iawn – seremoni
(50 x 50cm), pensil a ffotogyfosodiad
ar bapur /

In Annwn, everything is fine – ceremony
(50 x 50cm), pencil and photomontage
on paper

Diwrnod wedi darfod – yr offrrwm
(60 x 48cm), pensil a ffotogyfosodiad
ar bapur /

Day's gone - the offering
(60 x 48cm), pencil and photomontage
on paper

Catrin Llwyd

Caerdydd

Y Wal
(14 x 9cm yr un), cyfrwng cymysg ar bapur /
Y Wal
(14 x 9cm each), mixed media on paper



Elfyn Lewis
Diwedd y byd

Gweni Llwyd

Caerdydd

Anti Beta, (9:15 munud), fideo digidol /
Anti Beta, (9:15 minutes), digital video

Gwenllian Llwyd

Talgarreg

Llafur byw, (8:40 munud), fideo /
Llafur byw, (8:40 minutes), video

Kieran Lyons

Cas-gwent

Rosenkavalier Opera
Cenedlaethol Cymru, Actau I,II a III
(96 x 60cm yr un), pensil ar bapur /
Rosenkavalier at the
Welsh National Opera,
Acts I, II and III, (96 x 60cm each),
pencil on paper

Pris i'w
drafod

Price on
application

Anne-Mie Melis

Pontypridd

Ffossil enghreifftiol
(52 x 46 x 18cm + 54 x 46 x 132cm),
carreg a throli
Fossil specimen
(52 x 46 x 18cm + 54 x 46 x 132cm),
rock and trolley

DAW

NFS



David W J Lloyd
Matriarchaeth / Matriarchy



Anne-Mie Melis
Ffossil enghreifftiol / Fossil specimen

Arddangoswyr

Exhibitors



Gweni Llwyd
Anti Beta

Eleri Mills

Llangadfan

Yn y dyffryn - trwy'r caeau I
(84 x 114cm), inc a phastel ar bapur /
In the valley - through the fields I
(84 x 114cm), ink and pastel on paper

£3,950
yr un /
each

Yn y dyffryn - trwy'r caeau II
(84 x 114cm), inc a phastel ar bapur /
In the valley - through the fields II
(84 x 114cm), ink and pastel on paper

Yn y dyffryn - yn ymyl y nant, ailymweliad
(69 x 102cm), inc a phastel ar bapur /
In the valley - near the stream, revisited
(69 x 102cm), ink and pastel on paper

Sara Rhoslyn Moore

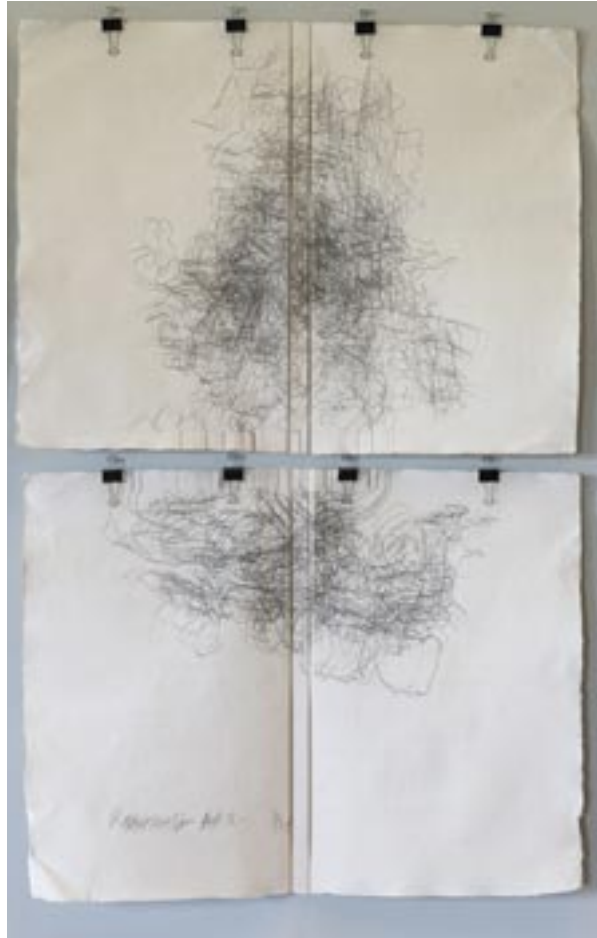
Caernarfon

Becaism gan Banksy
(49 x 30cm y llechen), llechi, papur a sain /
Becaism gan Banksy
(49 x 30cm per slate), slate, paper and audio

£6



Rhian Wyn Jones
Atgof



Kieran Lyons
Rosenkavalier



Sian Parri
Tynged yr Iaith



Gwenllian Llwyd
Llafur byw



Eleri Mills

Yn y dyffryn - trwy'r caeau I /
In the valley - through the fields I

André Stitt

Caerdydd

Y Pelydrau
(7" x 7" yr un), acrylig ar gloriau recordiau /
(The Rays)
(7" x 7" each), acrylic on record covers

Siw Thomas

Llundain

Cacennau gri
(12 x 15 x 45cm), crochenwaith /
Welsh cakes
(12 x 15 x 45cm), ceramic

£25
yr un /
each

Plith draphlith
(13 x 55 x 55cm), crochenwaith /
Promiscuous
(13 x 55 x 55cm), ceramic

DAW / NFS

Iâr goed, cap inc, cingroen
(25 x 15 x 55cm), crochenwaith /
Chicken of the Woods, ink cap,
stinkhorn, (25 x 15 x 55cm), ceramic

£40
yr un /
each



James a Tilla Waters
Tryloywder / Transparency



André Stitt

Y Pelydrau (manylyn / detail)

Sian Parri

Pwllheli

Tynged yr Iaith, (d. 16"), cyfrwng cymysg a sain /
Tynged yr Iaith, (d. 16"), mixed media and audio

Tomos Sparnon

Castell-nedd

Astudiaeth o ffigwr yn eistedd I
(150 x 137cm), amlgyfrwng ar bapur /
Study of seated figure I
(150 x 137cm), mixed media on paper

£1,800
yr un /
each

Astudiaeth o ffigwr yn eistedd III
(236 x 150cm), amlgyfrwng ar bapur /
Study of seated figure III
(236 x 150cm), mixed media on paper

Arddangoswyr

Exhibitors

Laura Thomas

Pen-y-bont ar Ogwr

Cipolwg (30 x 12 x 10cm), edfedd cotwm a sidan mewn resin acrylig / Glimpse

£495
yr un /
each

(30 x 12 x 10cm), cotton and silk threads in acrylic resin

Plyg (20.5 x 20.5 x 7.2cm), cotwm, neilon mewn resin acrylig /

£525

Fold (20.5 x 20.5 x 7.2cm), cotton, nylon in acrylic resin

Clymau (16 x 26.3 x 7.5cm), cotwm, neilon mewn resin acrylig /

£525

Knots (16 x 26.3 x 7.5cm), cotton, nylon in acrylic resin

Daniel Trivedy

Castell-nedd

Carthenni argyfwng (210 x 160cm yr un), cyfrwng cymysg a phrint leino /

Emergency blankets (210 x 160cm each), mixed media and lino print



Sara Rhoslyn Moore

Becaism gan Banksy / Becaism gan Banksy



Heulwen Wright

Beibl gwydr / Bible in glass



Laura Thomas

Clymau / Knots



Siw Thomas

Plith draphlith / Promiscuous

James a Tilla Waters

Llansadwrn, Llanwrda

#142, (t. 28cm), crochenwaith / £495 yr un /
#142, (h. 28cm), ceramic each

Croesi, (t. 27cm), crochenwaith /
Crossover, (h. 27cm), ceramic

Tryloywder, (t. 23cm), crochenwaith /
Transparency, (h. 23cm), ceramic

Gweddill, (t. 21cm), crochenwaith /
Remnant, (h. 21cm), ceramic

Coch arnofiol, (t.25cm), crochenwaith /
Floating red, (h. 25cm), ceramic

Dubrownglas, (t.35.5cm), crochenwaith / £625
Blackbrownblue, (h. 35.5cm), ceramic

Pob dim yn aneglur £750

(t. 43cm), crochenwaith /
All a blur, (h. 43cm), ceramic

Gwyn Williams

Caernarfon

Mainc Ifor Williams, Prototeip Rhif 1 £800

(150 x 50 x 50cm), alwminiwm a dur /
Ifor Williams bench, Prototype No. 1
(150 x 50 x 50cm), aluminium and steel

Heulwen Wright

Llangollen

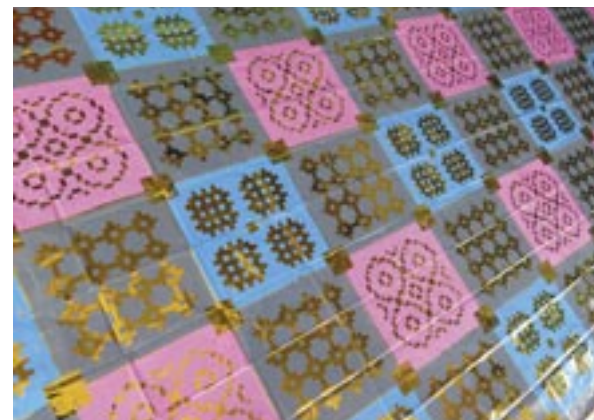
Beibl gwydr £750

(30 x 43 x 6cm), gwydr a chopr /
Bible in glass
(30 x 43 x 6cm), glass and copper



Tomos Sparnon

Astudiaeth o ffigwr yn eistedd I / Study of seated figure I



Daniel Trivedy

Carthen argyfwng / Emergency blanket



Gwyn Williams

Mainc Ifor Williams Prototeip Rhif 1 / Ifor Williams bench, Prototype No. 1,

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 2016 a 2019 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

Detholwyr

Wendy James, Trevor Skempton

Dyfarnwyd y wobwr ganlynl:

Featherstone Young Y Fedal Aur am
Bensaerniaeth

ENILLYDD

Featherstone Young Llundain
Tŷ Pawb, Wrexham

Plac Teilyngdod

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

- fe'u codwyd yng Nghymru
- y cyfrif terfynol ddim uwch na £750,000
- gwblhawyd rhwng 2016 a 2019
- yn cyfoethogi'r amgylchedd

Detholwyr

Wendy James, Trevor Skempton

ENILLYDD

Dow Jones Architects Llundain
Maggie's Caerdydd



Tŷ Pawb

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 2016 and 2019 and recommended to the Eisteddfod as being of greatest merit.

Selectors

Wendy James, Trevor Skempton

The following prize was awarded:

Featherstone Young The Gold Medal
for Architecture

WINNER

Featherstone Young London
Tŷ Pawb, Wrexham

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 2016 and 2019
- enhances the environment

Selectors

Wendy James, Trevor Skempton

WINNER

Dow Jones Architects London
Maggie's Cardiff



Maggie's

Pensaernïaeth yng Nghymru

Architecture in Wales

Gwahoddwyd ceisiadau gan benseiri neu grwpiau penseiri i arddangos adeiladau y mae eu dyddiad cwblhau ymarferol yn y cyfnod 2016 a 2019 yn gynnwysedig.

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

Detholwyr

Wendy James, Trevor Skempton

Architype Henffordd

Ysgol Trimsaran

BDP Bryste gyda ROA Caerfyrddin

Canolfan S4C Yr Egin, Caerfyrddin

Dow Jones Architects Llundain

Maggie's Caerdydd

Featherstone Young Llundain

Tŷ Pawb, Wrexham

Fielden Clegg Bradley Studios Caerfaddon

Y Gweithdy, Amgueddfa Werin Cymru, Sain Ffagan

Hall + Bednarczyk Cas-gwent

Silver How, Llanhenwg, Caerllion

HLM Architects Caerdydd

Ysgol Pen Rhos, Llanelli

Comisiynwyd y ffotograffydd James Morris a'r bardd Beth Celyn i ymweld â'r adeiladau a rhestrwyd. Eu hymateb sy'n ffurfio'r Arddangosfa Bensaernïaeth.

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2016 to 2019 inclusive.

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

Selectors

Wendy James, Trevor Skempton

Architype Hereford

Ysgol Trimsaran

BDP Bristol with ROA Carmarthen

Canolfan S4C Yr Egin, Carmarthen

Dow Jones Architects London

Maggie's Cardiff

Featherstone Young London

Tŷ Pawb, Wrexham

Fielden Clegg Bradley Studios Bath

Y Gweithdy, National Museum of History, St Fagans

Hall + Bednarczyk Chepstow

Silver How, Llanhennock, Caerleon

HLM Architects Cardiff

Ysgol Pen Rhos, Llanelli

Photographer James Morris and poet Beth Celyn were commissioned to visit and respond to the buildings listed. Their response forms the Architecture Exhibition.

Datganiad y Detholwyr Pensaernïaeth

Architecture Selectors' Statement

Blwyddyn Drawiadol i Bensaernïaeth

O ran nifer y ceisiadau – chwech ar hugain – a'r ansawdd cyffredinol, mae hon yn flwyddyn drawiadol.

Wrth ddewis rhestr fer i'r arddangosfa, cawsom ein denu at y prosiectau hynny lle y llwyddodd y pensaer i gynnig rhywbeth arbennig, ychwanegol, y tu hwnt i'r hyn y gellid ei ddisgwyl. Gallai hyn fod yn werth ychwanegol, cynaliadwyedd hirdymor, neu achos o drawsnewid go iawn i gymuned hyd yn oed.

Edrychom ar sawl ysgol lle'r oedd hybu a meithrin cymunedau lleol a'u diwylliant yn rhan glir o'r rhaglen. Ym mhob un, roedd y Gymraeg yn bresennol mewn testun ar y waliau, yn ogystal ag mewn sgysiau, cerddoriaeth a drama mewn ystafelloedd dosbarth a gofodau newydd, hael. Serch hynny, yn y ddau a ddewisom, mae'r bensaernïaeth yn gwneud cyfraniad arbennig at y synnwyr o le a diwylliant. Mae'r ddwy ysgol yn yr un Awdurdod Addysg – Sir Gaerfyrddin – ac eto'n wahanol o ran cymeriad. Mae hyn yn dangos proses gaffael ymatebol, sy'n darparu adeiladau

unigryw o ansawdd uchel, lle y gallai fod wedi bod yn hawdd dewis atebion cyffredin.

Gydag **Ysgol Trimsaran, gan Architype**, adeiladwyd yr ysgol newydd yng nghanol y pentref ôl-lofaol, gyda golygfeydd dros y toeon i'r brynau gwyrdd y tu draw. O ran deunyddiau a gofodau'r ysgol, ac yn y modd y mae golau'n dod i mewn i'r adeilad, yn ei pherfformiad amgylcheddol 'Passivhaus, ac yn ei pherthynas â gofodau rhenciog y tu allan ar safle'r ysgol flaenorol, y mae'n ateb hyfryd, llawn ysbrydoliaeth, sy'n meithrin y gymuned Gymraeg sy'n ganolog iddi, gan ddarparu ar ei chyfer i ddatblygu a chyflenwi tai newydd arfaethedig.

Gydag **Ysgol Pen Rhos, Llanelli, gan HLM Architects**, adeiladwyd yr ysgol newydd yng nghanol tref ddiwydiannol sy'n wynebu heriau cymdeithasol ac economaidd niferus. Mae'r bensaernïaeth yn ymateb yn uniongyrchol i'r tai teras, y deunyddiau, y gweadau a'r tirlun diwydiannol o'i hamgylch. Nid yw'n adeilad sy'n cydymffurfio â chwaeth neu ffasiwn fyrhoedlog, ond mae'n ymddangos yn hynod lwyddiannus wrth ymateb i'w chymuned ei hun, a chodi ei



Ysgol Trimsaran

Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement



Ysgol Pen Rhos

hysbryd. Y mae'n amlwg ei bod yn ysbrydoli'r plant, yr athrawon a'r teuluoedd fel ei gilydd, a hynny mewn ffordd greadigol.

Fel mewn blynyddoedd eraill, roedd y ceisiadau yn cynnwys amrywiaeth o gartrefi preifat. Yn ogystal â bod yn ddyluniadau mawreddog, pwrpasol i'w perchnogion, gall y rhain hefyd fod yn gyfle i arbrofi â syniadau pensaernïol, wedi'u nodweddu'n aml â pherthynas arbennig o agos rhwng y cleient a'r pensaer. Enghraifft o hyn yw **Silver How, Llanhenwg, gan Hall + Bednarczyk**. Mae'r tŷ oddi mewn i'r Ardal Gadwraeth ac yn llwyddo'n ddestilus i ymgorffori stablau 'celf a chreffft' wedi'u hailgodi. Mae'r penseiri hyn bellach yn gyfarwydd i fynychwyr Y Lle Celf, a byddem wrth ein bodd yn gweld sut byddent yn mynd i'r afael â phrosiect mwy o faint.

Mae cartrefi yn faes eang ac amrywiol, a nodwn hefyd y gwaith adfer rhagorol ar y neuadd ganoloesol yn Llwyn Celyn, Cwm-iou, gan John Goom o Donald Insall Associates, ar ran Ymddiriedolaeth Landmark. Ar raddfa wahanol, gwnaed argraff arnom gan estyniad

tŷ modern dirodres yn ardal faestrefol Georgetown, Merthyr Tudful, gan George and Co.. Y mae'n ddisgybledig ac fel Tardis yn y modd y mae'n creu prif ofod byw uchder dwbl. Serch hynny, ni fydd y cyfansoddiad wedi'i gwblhau hyd nes bod yr ardd o'i amgylch wedi'i gorffen, ac wedyn dylai fod yn werth ymweld â'r lle eto. Am y tro, nodwn fod llawer o gynlluniau ar eu gorau ar ôl i bobl fod wedi byw ynddynt, gryn amser ar ôl cyfro cynnar 'cyhoeddi'r newyddion'.

O ran pensaernïaeth fwy ffurfiol, edrychom ar gymaint â thri adeilad trionglog, ac mae'r tri wedi derbyn lle ar restr fer Y Fedal Aur. Y cyntaf o'r rhain oedd **Canolfan S4C Yr Egin, Caerfyrddin, gan BDP ar y cyd â'r Rural Office for Architecture**. Datblygiad campws ar ymyl y dref yw'r safle. Dyma un o sawl cynllun mewn lleoliad o'r fath, a godai rai cwestiynau am ddylunio trefol. Serch hynny, yn y tymor hir, gallai fod lle i'r Egin fod yn ganolbwynt ar gampws aml-ddefnydd, dwysedd uwch gyda chysylltiadau da i mewn i'r dref. Am y tro, y tu mewn yw'r campwaith. Mae'r grisiau, sy'n



Silver How

ddigon hael ei faint i fod yn oriel wyllo, yn troi o gylch fforwm canolog trionglog uchder llawn hyfryd, sydd nid yn unig yn fan i gynnal gweithgareddau a digwyddiadau ffurfiol, ond sydd hefyd yn galluogi cyfarfyddiadau a



Canolfan S4C Yr Egin

chyfarfodydd anffurfiol drwy gydol y diwrnod gwaith - hanfod cymuned greadigol fywiog. Gwnaethom ymweld â datblygiad arall ar ffurf campws, ac iddo raglen gymharol debyg ar gyfer Prifysgol Bangor: M-SParc, Ynys Môn, gan FaulknerBrowns Architects.

Yr ail adeilad trionglog yw **Y Gweithdy yn Amgueddfa Werin Cymru, Sain Ffagan, gan Fielden Clegg Bradley Studios**. Dyma oriel, gweithdy a hwb ymwelwyr wedi'i saernio'n dda a'i integreiddio'n barchus i'w gartref yn y coed mewn parc a gynlluniwyd yn y bedwaredd ganrif ar bymtheg. Rydym yn argyhoeddedig y bydd yn cynnig cyfleuster rhagorol a hyblyg er mwyn denu ymwelwyr amrywiol mewn modd gweithgar a chreadigol am ddegawdau i ddod.

Mae ein trydydd adeilad lled-driionglog wedi'i wasgu i mewn i leoliad hynod anghyfareddol, y drws nesaf i faes parcio wrth gefn Ysbyty Felindre yng Nghaerdydd, gyda'r awgrym mai safle dros dro yw hwn hyd nes i le mwy parhaol gael ei ganfod. Serch hynny, credwn fod

Datganiad y Detholwyr Pensaerniaeth Architecture Selectors' Statement



Maggie's

Maggie's Caerdydd, gan Dow Jones Architects, yn gwbl argyhoeddiadol fel ateb i'r briff cyfarwydd o ddarparu cymorth ymarferol, emosiynol a chymdeithasol am ddim i bobl sydd â chanser a'u teulu a'u ffrindiau. Mae'n amgylchynu iard fynedfa fach ac mae un ochr o'r triongl yn wynebu llain o goetir ar ymyl y safle. Mae'r cyfeiriadau at bensaerniaeth werin yn cynnwys cwtsh a simnai fawr, a ffurf allanol sy'n adlewyrchu ffurfiau a lliwiau'r brynau o amgylch.

Rydym eisoes wedi sôn am ddylunio trefol, ac wedi ystyried sawl prosiect sy'n ymdrin â'r mater hwn. Mae datblygiadau diddorol yn Abertawe yn cynnwys ail-greu'r Stryd Fawr a Chwr y Castell, gan Holder Mathias. Edrychom hefyd ar floc canolog mawr yng Nghampws y Bae, Prifysgol Abertawe, sef y Ffowndri Gyfrifiannu,

gan AHR, yn ogystal â Thŷ'r Orsaf ym Mhort Talbot, gan Stride Treglown. Un rhan yn unig yw pensaerniaeth o'r Dylunio Trefol newydd, sef ymagwedd ryngddisgyblaethol sydd hefyd yn cynnwys uwch-gynllunio, tirlunio, trafniadaeth a rheoli materion fel defnydd cymysg, cynaliadwyedd, dwysedd, athreiddedd, wynebâu stryd gweithredol a mynediad. Mae dyfodol canol trefi a'r stryd fawr yn fater o bwys i'n penseiri, ac rydym yn falch o weld cynnydd ar ddatblygu'r ymagwedd hon yng Nghymru,

er y gallai fod ychydig flynyddoedd cyn y gallwn asesu'r buddion hirdymor.

Serch hynny, roedd un cynllun a aeth i'r afael â'r broblem drefol hon mewn ffordd uniongyrchol a dychmygus, drwy ailgylchu ac ôl-ffitio strwythur canol tref o'r 1980au.



Y Gweithdy

Mae **Tŷ Pawb, Wrecsam, gan Featherstone Young,** yn ganolfan y celfyddydau wedi'i leoli mewn adeilad sy'n faes parcio aml-lawr a marchnad. Mae'n amlwg y bu gwaith meddwl pensaerniol ag iddo weledigaeth yn rhan o broses gomisiynu Cyngor Bwrdeistref Sirol Wrecsam, lle y nodwyd gyntaf y posibilrwydd o ddefnyddio gofod yn y ffordd hon. Mae gwreiddu'r hyn sydd wedi'i alw'n ofod laes, gan gyflwyno deunyddiau cynhesach, 'coreograffi' y gwasanaethau newydd, parch clir at rinweddau'r strwythur presennol, a'r modd cyffrous y mae graffeg a dyluniad dodrefn yn cyd-fynd, wedi arwain at bensaerniaeth integredig o ansawdd go iawn, gyda photensial cyffrous i dyfu a datblygu ymhellach. Serch hynny, rydym yn cydnabod mai hanfodol yw bod yr un lefel o ddychymyg, gofal a disgyblaeth yn parhau yn y modd y caiff yr adeilad ei reoli yn y dyfodol er mwyn cynnal y cydbwysedd hwn rhwng celf a chymuned leol. Yn ddiweddarach yr un diwrnod, dyma ni'n ymweld â Galeri yng Nghaernarfon, lle mae estyniad, gan Richard Murphy – pensaer yr adeilad gwreiddiol rhagorol yn y doc – wedi'i ychwanegu at gyfleuster diwylliannol sydd wedi hen ennill ei blwyf, tra bod teimlad o arbrawf cyffrous i'w gael yn Wrecsam gyda llawer o heriau i ddod.

Ar ôl pwysu a mesur yn ofalus, dyfarnwn Y Fedal Aur eleni i **Tŷ Pawb**. Ac rydym wrth ein bodd i ddarganfod bod y gyllideb gymharol fechan **Maggie's Caerdydd** yn ei chaniatáu i dderbyn Y Plac Teilyngdod.

Wendy James, Trevor Skempton



Tŷ Pawb

Datganiad y Detholwyr Pensaernïaeth

Architecture Selectors' Statement

An Impressive Year for Architecture

In both number of submissions - twenty-six - and overall quality, this is an impressive year.

In selecting a short-list for exhibition, we found ourselves drawn towards those projects in which the architect had managed to provide something extra-special, beyond that which might have been expected. This could be added value, long-term sustainability, or even genuine transformation for a community.

We looked at several schools, in which the promotion and nurturing of local communities and their culture was an explicit part of the programme. In each of them, the Welsh language was present in texts on the walls, as well as in conversation, music and drama in generous new classrooms and spaces. However, in the two that we have selected, the architecture makes a special contribution to the sense of place and culture. Both schools are within the same Education Authority - Carmarthenshire, and yet are different in character. This reflects an intelligent and responsive procurement process, providing unique buildings of high quality, when it could have been all-too-easy to reach for standardised solutions.

In **Ysgol Trimsaran, by Architype**, the new school has been built at the centre of the former mining village, with views out over the rooftops to green hills beyond. In its materials and spaces, in the way that light enters the building, in its 'Passivhaus' environmental performance, and in the relationship with tiered outside spaces on the former school site, it is a delightful and inspirational solution, nurturing the established Welsh-speaking community at its heart, and providing for it to develop and serve planned new housing.

In **Ysgol Pen Rhos, Llanelli, by HLM Architects**, the new school has been built in the heart of an industrial town, which is facing multiple social and economic challenges. The architecture responds directly to the terraced housing, materials, textures and industrial landscape around it. It is not a building that conforms to

transient taste or fashion, but it does seem to be remarkably successful in responding to, and lifting the spirit of, its own community. Clearly, it creatively inspires children, teachers and families alike.

As in other years, submissions included a range of private houses. As well as being bespoke 'grand designs' for their owners, these can serve as valuable test-beds for architectural ideas, often characterised by a particularly close relationship between client and architect. This is exemplified at **Silver How, Llanhennock, by Hall + Bednarczyk**. The house is within the Conservation Area and neatly incorporates a rebuilt 'arts-and-crafts' stable block. These architects have become regulars in Y Lle Celf, and we'd love to see how they might tackle a larger project.

Housing is a broad and varied field, and we also made note of the superb restoration of the medieval hall house at Llwyn Celyn, Cwmyoy, by John Goom of Donald Insall Associates, for the Landmark Trust. At a different scale, we



Ysgol Trimsaran



Ysgol Pen Rhos

were impressed by a modest modern house extension in suburban Georgetown, Merthyr Tydfil, by George and Co.. This is disciplined and Tardis-like in its creation of a lovely light interior, that includes a newly-configured double-height principal living space. The composition will not, however, be complete until the surrounding garden is finished, and then it should be worth another visit. For now, we note that many schemes are at their best, once they are truly 'lived-in', long after the early adrenalin rush of 'breaking news'.

In terms of more formal architecture, we looked at no less than three triangular buildings, each of which has secured a place on the short-list for the Gold Medal. The first of these was **Canolfan S4C Yr Egin, Carmarthen, by BDP in collaboration with Rural Office for Architecture**. The site is a campus development on the edge of the town. This was one of several schemes in such locations, which raised some urban design questions. However, in the long-term, there



Silver How

Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement



Canolfan S4C Yr Egin

could be scope for Yr Egin to become the focal point of a higher-density mixed-use campus with good links into the town. For now, the real triumph is the interior. A stair, generous enough to act as a continuous viewing gallery, winds round a splendid full-height triangular central forum, which not only supports formal activities and events, but also enables informal encounters and meetings throughout the working day – the essence of a lively creative community. We visited another campus-style development with a broadly similar programme for Bangor University: M-S Parc, Anglesey, by FaulknerBrowns Architects.

The second triangular building is **Y Gweithdy at St Fagans National Museum of History**, by **Fielden Clegg Bradley Studios**. This is a well-crafted gallery, workshop and visitor hub, respectfully integrated into a woodland setting within the nineteenth-century planned museum park. We are convinced that it will provide an excellent and adaptable facility for the active and creative engagement of diverse visitors for decades to come.

Our third – roughly - triangular building has been squeezed into the most unglamorous of settings, next to a car park at the back of Velindre Hospital in Cardiff, with a hint that this



Y Gweithdy

might be a stop-gap until a more permanent site is found. Nevertheless, we found **Maggie's Cardiff**, by **Dow Jones Architects**, entirely convincing as an answer to the well-established brief of providing free practical, emotional and social support to people with cancer and their family and friends. It encloses a small entrance courtyard and one side of the triangle faces a strip of woodland at the edge of the site. References to vernacular architecture include a cwish and simnai fawr, and an external form that reflects the forms and colours of surrounding hills.

We have already mentioned urban design, and considered several projects which tackled this issue. Interesting developments in Swansea include the re-constructed High Street and Castle Quarter, by Holder Mathias. We also looked at a large central block within Swansea University's new Bay Campus, the Computational Foundry, by AHR, as well as at Tŷ'r Orsaf in Port Talbot, by Stride Treglown. Architecture is only one part of the new Urban Design, an interdisciplinary approach, which also embraces master-planning, landscape, transport, and the management of such issues as mixed-use, sustainability, density, permeability, active street frontages and access. The future of our town



Tŷ Pawb

centres and high streets is a pressing concern for architects, and we were pleased to see progress on developing this approach in Wales, although it may be a few years before we are able to assess the long-term benefits.

There was, however, one scheme which tackled this urban problem in an immediate and imaginative way, by recycling and retrofitting a town centre structure from the 1980s. **Tŷ Pawb, Wrexham**, by **Featherstone Young**, is an arts centre housed within a multi-storey car park and market complex. There was evidently visionary architectural thinking in Wrexham County Borough Council's commissioning

process, in which the possibility of using space in this way was first identified. Realisation of what has been called 'baggy space', the introduction of warmer materials, the 'choreography' of the new services, clear respect for the qualities of the existing structure, and the exciting coordination of graphics and furniture design, have led towards an integrated architecture of genuine quality, with exciting potential for further growth and development. We recognise, however, that it is vital that an equivalent level of imagination, care and discipline continues in the future management of the complex, if this balance between art and local community is to be sustained. Later the same day, we visited Galeri in Caernarfon, where an extension, by Richard Murphy - the architect of the excellent original dockside building - has been added to an already well-established cultural facility, whereas the feeling in Wrexham is of an exciting experiment, with many challenges ahead.

After careful deliberation, we decided to award this year's Gold Medal to **Tŷ Pawb**. And we are delighted to discover that the relatively low budget for **Maggie's Cardiff** allows it to receive the Plaque of Merit.

Wendy James, Trevor Skempton



Maggie's Caerdydd / Maggie's Cardiff

Ysgoloriaeth Bensaerniaeth

Architecture Scholarship

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

Ysgoloriaeth: £1,500

Cefnogir gan Gomisiwn Dylunio Cymru

Detholwyr: Sara Hedd Ifan, Gethin Wyn Jones

Dyfernir yr Ysgoloriaeth Bensaerniaeth i **Amabelle Aranas** Wrecsam

Eleni daeth pedwar cais i law ar gyfer yr Ysgoloriaeth Bensaerniaeth gan ymgeiswyr sy'n astudio yng Nghymru a Lloegr.

Dyfernir yr ysgoloriaeth i Amabelle Aranas - roedd y ddau detholwr yn teimlo bod cais y pensaer ifanc hwn yn llawn addewid. Mae ei chynnig yn fôr o ddiagramau deniadol, brasluniau a modelau gweithiol. Hyfryd yw gweld y broses ddatblygu hon yn cael ei chynnwys yn rhan lwyddiannus o'r portffolio - mae'r gwaith proses yn fodd gweledol o egluro cysyniadau a phenderfyniadau, sy'n cryfhau'r dyluniadau terfynol.

Mae'r cais yn crynhoi datblygiad y myfyriwr pensaerniaeth o'r flwyddyn gyntaf yn astudio pensaerniaeth ym Mhrifysgol Newcastle, i'r drydedd flwyddyn. Mae'r prosiect cyntaf 'Intervention' yn edrych ar sut y gall strwythur

syml ddylanwadu ar y ffordd y mae llefydd yn cael eu defnyddio, a sut gall strwythur gynnig lloches i'r defnyddiwr. Y mae hi'n amlwg bod y pensaer ifanc hwn yn mwynhau dylunio ar raddfa ddynol. Mae ei hystyriaeth o brofiad y defnyddiwr yn llinyn aeddfed sy'n rhedeg drwy ei phrosiectau - o'r briff, drwy'r modelau gweithio, hyd y dyluniadau terfynol. Mae 'Exploring Experience' yn brosiect sydd yn datblygu hyn ymhellach, gan ddadansoddi symudiad pobl drwy ddinas Durham cyn mireinio'r profiad hwn; mae'r adeilad terfynol hefyd yn ymateb i gyd-destun ehangach y ddinas, ac yn arbrofi gyda sain, golau a deunyddiau.

Mae dod i adnabod natur lle yn rhan bwysig o'i chyflwyniad gan ei helpu i greu cynlluniau sy'n ymateb yn effeithiol i'w cyd-destun. Gwelir gwaith dadansoddi craff yn y prosiect



City Assemblage



Exploring Experience

'Leith 2030' yn ogystal â'r prosiect terfynol 'City Assemblage'. Mae'r cynllun hwn yn arbrofi gyda phatrwm a ffurf ac wedi ei ysbrydoli gan batrwm toeau Newcastle a'r diwydiant tecstilau. Mae'r gwaith datblygu yn cynnwys cerflun a phrint hardd, sy'n weithiau celf yn eu hunain. Yn sicr mae dull datblygu Amabelle Aranas yn llawn egni ac yn llawn syniadau, ac mae ei phroses o gynhyrchu ac arbrofi drwy dynnu ffotograffau o fodolau bychain a chreu brasluniau sydyn yn drawiadol ac yn ennyn diddordeb.

Bwriad Amabelle Aranas yw defnyddio'r Ysgoloriaeth Bensaerniaeth i ariannu trip gwirfoddol i Fiji, lle y bydd yn helpu'r gymuned leol i ddylunio ac adeiladu ysgol. Bydd hwn yn gyfle gwych iddi ddatblygu ei sgiliau a'i dealltwriaeth o ddulliau adeiladu a

phensaerniaeth gynhenid, fe fydd hi yn siwr o elwa o'r profiad arbennig hwn.

Llongyfarchiadau mawr i Amabelle Aranas.

Sara Hedd Ifan, Gethin Wyn Jones



Exploring Experience

Ysgoloriaeth Bensaerniaeth

Architecture Scholarship

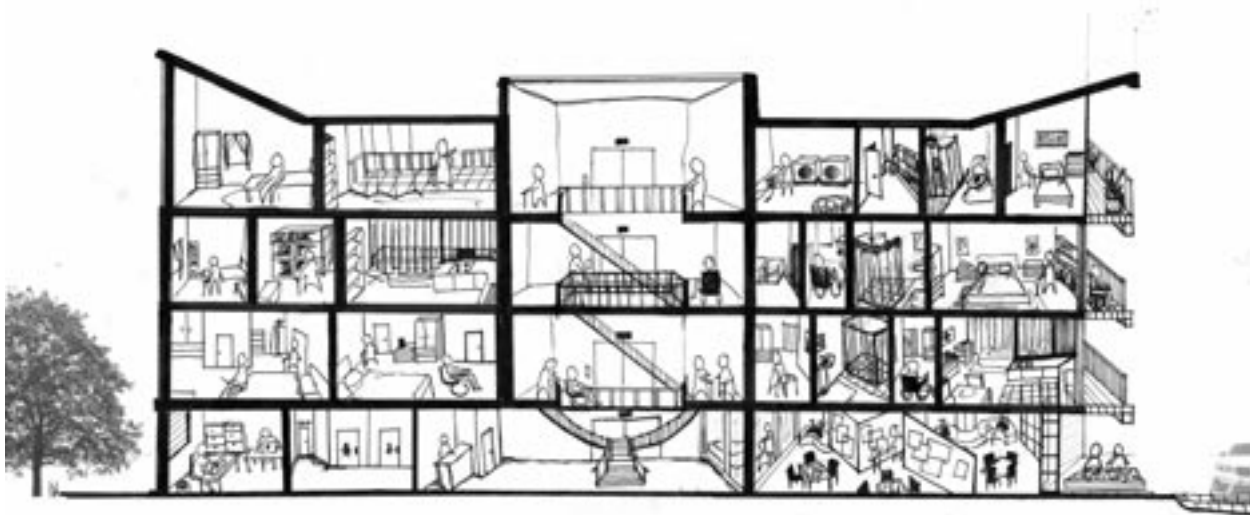
This scholarship has been established to promote architecture and design in Wales. The scholarship is awarded to the most promising candidate to enable him or her to further his or her understanding of creative architecture. The scholarship is open to those under 25 years.

Scholarship: £1,500

Supported by the Design Commission for Wales

Selectors: Sara Hedd Ifan, Gethin Wyn Jones

The Architecture Scholarship is awarded to **Amabelle Aranas** Wrexham



Leith 2030

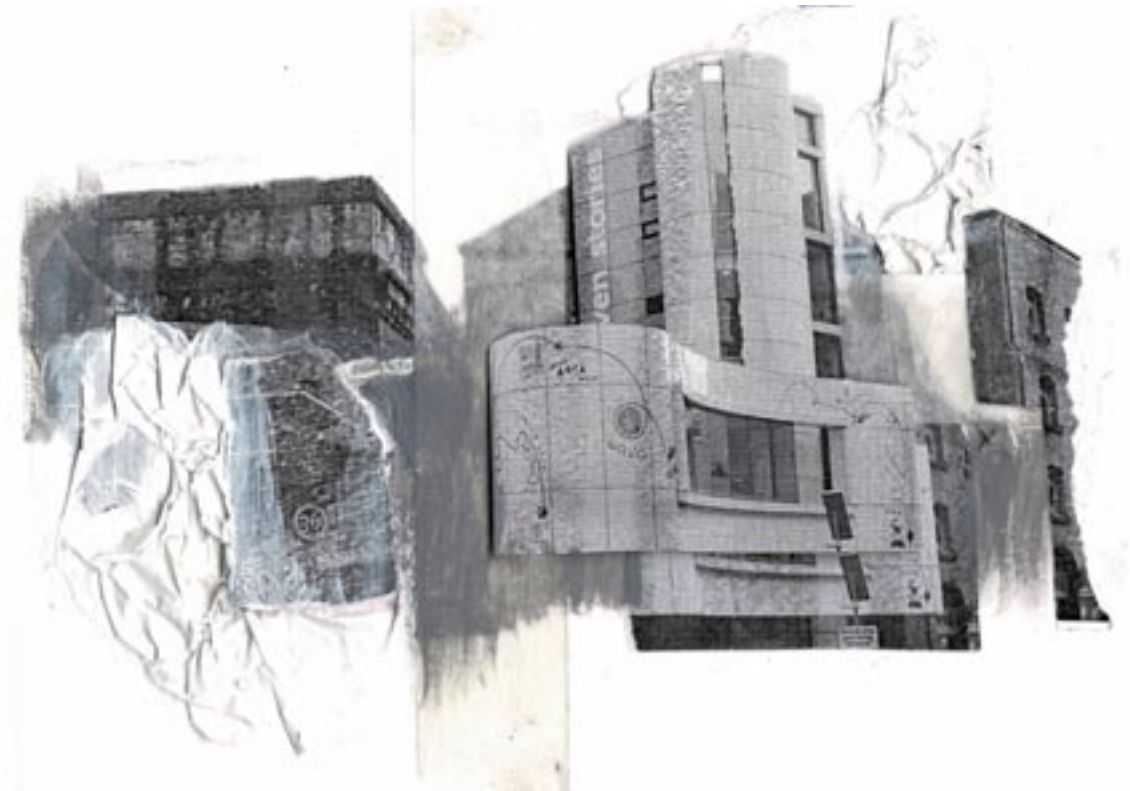
Four entries were submitted for the Architecture Scholarship this year, by applicants studying in Wales and England.

The scholarship is awarded to Amabelle Aranas - the two selectors felt that this young architect's entry was full of promise. Her entry is an array of attractive diagrams, sketches and working models. It is wonderful to see this development process included as a successful part of the portfolio - the process work is a visual way of explaining concepts and decisions, which reinforces the final designs.

The entry is a summary of the architecture student's development from her first year of studies in architecture at Newcastle University, through to her third year. The first project, 'Intervention', looks at how a simple structure can influence the way places are utilised, and how a structure can offer shelter for the user. It is clear that this young architect enjoys designing at a human scale. Her consideration of the user's

experience is a mature thread running through her projects - from the brief, through the working models, to the final designs. 'Exploring Experience' is a project which develops this further, by analysing people's movements through the city of Durham and then refining this experience; the final building also responds to the city's wider context, experimenting with sound, light and materials.

Getting to know the nature of a place is an important part of her presentation, helping her to create designs which respond effectively to their context. We see detailed evaluation work in the 'Leith 2030' project as well as in the final project, 'City Assemblage'. This design explores pattern and form and takes inspiration from the roof patterns of Newcastle and the textile industry. The development work includes a beautiful sculpture and print, which are artworks in themselves. It is evident that Amabelle Aranas' development method is full of



City Assemblage

energy and ideas, and her process of creating and experimenting through photographing small models and making quick sketches is both striking and enticing.

Amabelle Aranas intends to use the Architecture Scholarship to fund a volunteering trip to Fiji, where she will help the local community to design and build a school. This will be an

excellent opportunity for her to develop her skills and her understanding of vernacular building methods and architecture. She will undoubtedly benefit from this special experience.

Many congratulations to Amabelle Aranas.

Sara Hedd Ifan, Gethin Wyn Jones



Leith 2030

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

Cadeirydd / Chair
Elen Bonner

Luned Aaron
Gwenno Angharad
Aled Wyn Davies
Carwyn Evans
Rhian Hâf
Rebecca Hardy-Griffith
Ann Fiona Jones
Sian Owen
Bethan Page
Wil Rowlands
Rhian Wyn Stone
Pete Telfer
Efa Lois Thomas

**Swyddog Celfyddydau Gweledol /
Visual Arts Officer**

Robyn Tomos

**Is-bwyllgor Celfyddydau Gweledol /
Visual Arts Sub-committee**

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Carol Owen

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Rhian Hâf
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Nerys Jones
Megan Lloyd Owen
Rhodri Owen
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Bruce Haines
Teleri Lloyd-Jones

**Detholwyr Pensaernïaeth /
Architecture Selectors**

Wendy James
Trevor Skempton

**Detholwyr Ysgoloriaeth Bensaernïaeth /
Architecture Scholarship Selectors**

Sara Hedd Ifan
Gethin Wyn Jones

**Dylunydd yr Arddangosfa /
Exhibition Designer**

Sean Harris

Cynorthwy-ydd / Assistant

Rhiannon Gwyn

Bardd / Bard

Rhys Iorwerth

Bardd Pensaernïaeth / Architecture Bard

Beth Celyn

Dylunio'r catalog / Catalogue design

Peter Marks - peter@petermarkswales.co.uk

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Conwy County Borough Council

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HAUS, Llandudno

MOSTYN, Llandudno
Oriol Colwyn, Bae Colwyn / Colwyn Bay
Oriol Ffin y Parc, Llanrwst

Canolfan Grefft Rhuthun / Ruthin Craft Centre
Menter Iaith Conwy, Llanrwst
Siop iard, Caernarfon

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Emrys Williams

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