

# 2021

Sculpture Cymru at Twenty-one

Aberystwyth Arts Centre  
Canolfan Gelf Aberystwyth

## 2021 - Sculpture Cymru at Twenty-one

Published by / Cyhoeddwyd gan Sculpture Cymru - 2021

ISBN 978-09565783-8-9

© 2021 Sculpture Cymru

Text © of authors and artists / Testun © awduron ac artistiaid

All Photographs © ® of the artists unless otherwise indicated  
Pob ffotograff © ® o'r artistiaid oni nodir yn wahanol

Edited / wedi'i olygu - Alison Lochhead and John Howes

Essay / Traethawd - Robert Harding

Film / Ffilm - Culture Colony

Designed / Dyluniad - John Howes

Translation / Cyfieithu - Ellie Rees

Thanks to all individuals and organisations that have given permission to reproduce images in this publication and with whom copyright remains

Diolch i'r holl unigolion a sefydliadau sydd wedi rhoi caniatâd i atgynhyrchu delweddau yn y cyhoeddiad hwn ac y mae'r hawlfraint yn aros gyda nhw

Mae Sculpture Cymru yn cydnabod cefnogaeth ariannol Sculpture Cymru acknowledges the financial support of Aberystwyth Arts Centre and Brecknock Arts Trust

[www.sculpturecymru.org.uk](http://www.sculpturecymru.org.uk)



## Foreword

I am extremely pleased to introduce this exhibition celebrating twenty-one years of Sculpture Cymru.

Since the group's inception in 2000, over 70 sculptors have taken part in 30 exhibitions throughout Europe. This has involved organising installations; not only in conventional galleries, but also in parks and gardens, castles and the wider landscape. Members, who are scattered throughout Wales, overcome huge logistical problems to put on these events and this has resulted in some unique sculptures being seen by a wide range of people.

Things are never static within the group - new sculpture venues are found, and long-term relationships with venues forged. We have had a permanent home at Mid Wales Arts Centre, near Caersws, since 2015 where members show indoor works and larger-scale pieces in the grounds. Membership changes over time and the range of materials employed by the sculptors varies enormously, as will be evident in this exhibition.

The exhibition comprises three principal elements: 3D and wall mounted sculptures by current members of the group and two, digital displays - one a selection of work by previous members, the other featuring a film made by Culture Colony, who visited various Sculpture Cymru members to film them at work in their studios. Processes include; wood and stone carving, iron and bronze casting, working in soft material and working in clay.

Robert Harding (a Patron of the group) has written a thought provoking essay, specifically for this publication, in which he discusses sculptural practice in Wales, with a focus on the work of Sculpture Cymru members. The publication also includes a history of Sculpture Cymru and information on the participating artists.

We are indebted to Aberystwyth Arts Centre for hosting the exhibition and for providing funding towards the show and to Brecknock Art Trust for a grant towards this publication.

Thanks are also due to the many galleries and venues where the group has shown work over the years. Special thanks go to the National Trust, Cadw, the National Botanic Garden of Wales and Mid Wales Arts Centre.

We look forward to the next Twenty-one years.

Dr Kevin Blockley  
*Chair, Sculpture Cymru, 2018-21*

## Rhagair

Mae'n bleser o'r mwyaf gennyf gyflwyno'r arddangosfa hon yn dathlu un mlynedd ar hugain o Sculpture Cymru.

Ers i'r grŵp gychwyn yn 2000, mae dros 70 o gerflunwyr wedi cymryd rhan mewn 30 arddangosfa ledled Ewrop. Mae hyn wedi golygu trefnu gosodiadau; nid yn unig mewn orielau confensiynol, ond mewn parciau a gerddi, cestyll a'r dirwedd ehangach hefyd. Mae'r aelodau, wedi'u lleoli ar wasgar ar draws Cymru gyfan, wedi goresgyn problemau logistaidd enfawr er mwyn cynnal y digwyddiadau hyn, sydd wedi galluogi i gerfluniau unigryw gyrraedd cynulleidfa eang.

Nid yw pethau byth yn aros yr un peth o fewn y grŵp - canfyddir lleoliadau newydd i arddangos cerfluniau, ac mae cysylltiadau hir dymor gyda lleoliadau yn cael eu sefydlu. Mae gennym gartref parhaol yng Nghanolbarth Gelf Canolbarth Cymru ger Caersws ers 2015, lle mae aelodau yn arddangos cerfluniau dan do a gweithiau mwy o faint ar dir y ganolfan. Mae'r aelodaeth yn newid gydag amser, a'r ystod o ddeunyddiau y mae'r cerflunwyr yn eu defnyddio yn amrywio'n fawr iawn, fel yr amlygir yn yr arddangosfa hon.

Tair prif elfen sydd i'r arddangosfa: cerfluniau 3D ac wedi'u mowntio ar wal gan aelodau cyfredol y grŵp, a dwy sioe ddigidol - un sy'n ddetholiad o weithiau gan gyn-aelodau, a'r llall yn dangos ffilm wedi'i chynhyrchu gan Culture Colony, a wnaeth ymweld ag aelodau amrywiol o Sculpture Cymru i'w ffilmio wrth eu gwaith yn eu stiwdios. Mae'r prosesau'n cynnwys; cerfio pren a charreg, castio haearn ac efydd, gweithio â deunyddiau meddal a gweithio gyda chlai.

Mae Robert Harding (un o Noddwyr y grŵp) wedi ysgrifennu traethawd sy'n ysgogi meddwl, ar gyfer y cyhoeddiad hwn yn benodol, lle mae'n trafod ymarfer cerflunol yng Nghymru, â ffocws ar waith aelodau Sculpture Cymru. Mae'r cyhoeddiad hefyd yn cynnwys hanes Sculpture Cymru a gwybodaeth am yr artistiaid sy'n cymryd rhan.

Rydyn ni'n ddyledus i Ganolfan y Celfyddydau Aberystwyth am gynnig llwyfan i'r arddangosfa ac am gyfrannu at ariannu'r sioe ac i Ymddiriedolaeth Gelf Brycheiniog am rodd tuag at y cyhoeddiad hwn.

Mae'r orielau a'r lleoliadau niferus sydd wedi arddangos gweithiau'r grŵp ar hyd y blynyddoedd hefyd yn haeddu diolch. Diolch arbennig i'r Ymddiriedolaeth Genedlaethol, Cadw, Gardd Fotaneg Genedlaethol Cymru a Chanolfan Gelf Canolbarth Cymru.

Edrychwn ymlaen at yr un mlynedd ar hugain sydd i ddod.

Dr Kevin Blockley  
*Cadeirydd, Sculpture Cymru, 2018-21*

## The first Twenty-one years

Sculpture Cymru is an artist led organisation of sculptors living and working in Wales. The organisation creates opportunities for sculptors to come together to make work, exhibit and exchange ideas. It has forged a network of artists committed to working in a three-dimensional context. In addition to organising exhibitions, residencies, workshops, seminars and symposia, members also work with sculptors and groups from around the world. Sculpture Cymru also offers advice and management for sculptural projects and welcomes applications from sculptors interested in joining the group.

Sculpture Cymru was formed in 2000 in response to l' Association des Sculpteurs Bretagne's wish to create exchanges with a similar artist group in Wales. As there was no group at that time, several sculptors based in north Wales decided to form one, and called it Sculpture Cymru. Led by Peter O'Dwyer, Peter Boyd and Dawn Hayden they brought together a group of about 16 sculptors and took work to Brittany to take part in Sculpteurs Bretagne's annual Salon de Sculpture exhibition at Landivisiau. In addition, Tim Pugh from North Wales was invited to take part in a residency during the exhibition period. Sculpture Cymru was invited to exhibit work at the annual Salon de Sculpture, including once in Barcelona and subsequently reciprocal exhibitions toured Wales to the Pontardawe Arts Centre, Henry Thomas Gallery: Carmarthen, Rhondda Heritage Park, The Rhiannon Gallery: Tregaron and The Courtyard Gallery: Lampeter. During this early period connections were also made with other artist groups, including those in the West Country and Catalonia and in 2005, Myles Pepper of the West Wales Arts Centre in Fishguard invited Sculpture Cymru to become involved with *Artswave*, a creative partnership with artists in Ireland. This resulted in the exchange exhibition *Crossing Over: Sculpture from Wales & Ireland* at the Garter Lane Arts Centre, Waterford and Oriel Coliseum, Aberystwyth.

Following on from this early work, in 2004 the Group began to focus its energies within Wales. *Sculptureworks* at Margam Park, Port Talbot, led by John Howes, became the first major event to be organised by Sculpture Cymru. Not only did it give members the opportunity to exhibit and make work in a variety of media, scale and format in the magnificent setting of the Park, but it also helped to raise the profile of the group within Wales. Funding was made available from the Arts Council of Wales and Visiting Arts and, through the various connections that had been made with other artists groups, Beatriz Carbonell Ferrer from Catalonia,

## Yr un mlynedd ar hugain cyntaf

Grŵp o gerflunwyr sy'n byw a gweithio yng Nghymru sy'n cael ei arwain gan yr artistiaid eu hun yw Sculpture Cymru. Mae'r grŵp yn creu cyfleoedd i gerflunwyr ddod at ei gilydd i greu gweithiau, i arddangos, ac i rannu syniadau. Mae wedi ffurfio rhwydwaith o artistiaid sydd wedi ymrwymo i greu ffurfiau tri dimensiwn. Yn ogystal â threfnu arddangosfeydd, gweithdai a gweithdai preswyl, seminarau a symposia, mae aelodau yn gweithio gyda grwpiau eraill ar draws y byd. Mae Sculpture Cymru hefyd yn cynnig gwasanaethau cynghori a rheoli i brosiectau cerfluniol. Croesewir ceisiadau gan gerflunwyr sydd â diddordeb mewn ymuno â'r grŵp.

Sefydlwyd Sculpture Cymru yn 2000 mewn ymateb i ddyhead l' Association des Sculpteurs Bretagne i sefydlu ymweliadau cyfnewid â grŵp tebyg o artistiaid yng Nghymru. Gan nad oedd grŵp o'r fath yn bodoli ar y pryd, penderfynodd rai o artistiaid Gogledd Cymru sefydlu un, ac fel hyn y ganwyd Sculpture Cymru. Peter O'Dwyer, Peter Boyd a Dawn Hayden oedd wrth y llyw, a daethpwyd ag oddeutu 16 o gerflunwyr at ei gilydd i fynd â gweithiau draw i Lydaw i gymryd rhan yn arddangosfa flynyddol Sculpteurs Bretagne, Salon de Sculpture yn Landivisiau. Gwahoddwyd Tim Pugh o Ogledd Cymru, i fod yn artist preswyl dros gyfnod yr arddangosfa, a gwahoddwyd Sculpture Cymru i arddangos yn arddangosfa flynyddol Salon de Sculpture- unwaith yn Barcelona ac yna mewn arddangosfeydd teithiol o'r ddau du; yng Nghanolfan Celfyddydau Pontardawe, Oriel Henry Thomas: Caerfyrddin, Parc Treftadaeth y Rhondda, Oriel Rhiannon: Tregaron ac Oriel The Courtyard Gallery: Llanbedr Pont-Steffan. Yn ystod y cyfnod cynnar hwn, crëwyd cysylltiadau gyda grwpiau eraill o artistiaid, gan gynnwys rhai yn Ne-orllewin Lloegr a Chatalonia. Yn 2005, gwahoddwyd Sculpture Cymru i fod yn rhan o *Artswave*, sef partneriaeth greadigol gydag artistiaid o'r Iwerddon, gan Myles Pepper o Ganolfan Celfyddydau Gorllewin Cymru Abergwaun, a'r canlyniad oedd arddangosfa gyfnewid *Crossing Over: Sculpture from Wales & Ireland*, a lwyfannwyd yng Nghanolfan Celfyddydau Garter Lane, Waterford, ac Oriel y Coliseum, Aberystwyth.

Yn dilyn y gwaith cynnar hwn, yn 2004 aeth y grŵp ymlaen i ganolbwyntio ei ymdrechion yng Nghymru. Wedi'i arwain gan John Howes, *Sculptureworks* ym Mharc Margam, Port Talbot, oedd y digwyddiad mawr cyntaf i Sculpture Cymru ei drefnu. Yn ogystal â chynnig cyfle i aelodau greu ac arddangos gweithiau mewn sawl cyfrwng, maint a gwedd, yn lleoliad godidog y Parc, bu i'r arddangosfa helpu i godi proffil y grŵp yng Nghymru. Fe'i hariannwyd gan Gyngor Celfyddydol Cymru a Visiting Arts, a thrwy'r amryw gysylltiadau a oedd eisoes wedi cael eu ffurfio â grwpiau eraill o artistiaid, gwahoddwyd Beatriz Carbonell Ferrer o Gatalonia, Constantina

Constantina Iconomopulos from Argentina and Elsie Wood from the USA were invited to work alongside Sculpture Cymru members during that summer.

For some time, Sculpture Cymru had been discussing the idea of developing training workshops where members could come together to develop new skills in sculptural practice. The then recent interest in the development of using cast iron, as a way of making sculpture, was beginning to become established and it was proposed that the group should organise a residential course for members. There was some considerable expertise in South Wales in this process; Harvey Hood at Berllanderi had been running several workshops, and Matthew Tomalin had gained much acclaim for his work at the National Eisteddfod of Wales in 2005. In addition, Andy Griffiths, Head of Sculpture at the West Wales School of Art and Design, had been responsible, with support from the college sculpture team, for building a cast iron cupola capable of pouring iron as a sculptural material and the College became the obvious venue for the Workshop. In 2006 a Training Grant from the Arts Council of Wales enabled ten members to attend the week-long residential course. Those who attended gave illustrated talks about their work at the hostel in the evening and the whole event culminated in an exhibition of work in the Henry Thomas Gallery at the West Wales School of Art and Design.

Members of Sculpture Cymru are constantly exploring new ways of working together and new possibilities for the engagement of sculptors in projects that expand their practice and contribute to the general awareness and enjoyment of sculpture. In 2007, *Hiraeth: Sculpture from Wales* was one such project that took the sculpture of this country out of Wales to the European Academy of Otzenhausen in Nonnweiler, Germany, where a series of annual sculptural residencies were being held to create work for a sculpture park and trail. On its return from Germany, the exhibition travelled to The Gallery at Alan Baxter and Associates (Architects) in London and to Art Central Gallery, Barry.

Following on from this work, Sculpture Cymru was being approached to develop and manage visual art projects. Members of Sculpture Cymru not only exhibited at the *6th International Conference of Contemporary Cast Iron Art* at Kidwelly Industrial Museum in 2010, but also took up the opportunity offered of managing and developing a major international exhibition of cast iron sculpture at Kidwelly Castle. The exhibition *Ironstone* selected and curated by Wilfred Cass of Cass Sculpture Foundation proved a huge success and forged a partnership with Cadw (the Welsh Government's historic environment service) and enabled Sculpture

Iconomopulos o'r Ariannin ac Elsie Wood o UDA i weithio ochr yn ochr ag aelodau Sculpture Cymru'r haf hwnnw.

Ers peth amser, bu Sculpture Cymru yn trafod y syniad o gynnal gweithdai hyfforddi i alluogi i'r aelodau ddod at ei gilydd i ddatblygu sgiliau ymarfer celf gerfluniol newydd. Roedd diddordeb cynyddol, newydd, mewn datblygu'r dull o greu cerfluniau gyda haearn bwrw ar y pryd, ac arfaethwyd y dylai'r grŵp drefnu cwrs preswyl i'w aelodau. Roedd cryn arbenigedd yn y broses yn Ne Cymru; roedd Harvey Hood wedi cynnal sawl gweithdy ym Merllanderi, ac roedd Matthew Tomalin wedi cael clod mawr am ei waith yn Eisteddfod Genedlaethol Cymru yn 2005. Ar ben hynny, Andy Griffiths, Pennaeth Adran Gerfluniol Ysgol Gelf a Dylunio Gorllewin Cymru, gyda chymorth gan dîm cerflunio'r coleg, oedd yn gyfrifol am adeiladu ffwrnais grom oedd yn gallu arllwys haearn at ddefnydd cerfluniol. Y Coleg felly, oedd y lleoliad amlwg i gynnal y Gweithdy. Yn 2006, galluogodd Grant Hyfforddi gan Gyngor Celfyddydau Cymru i ddeg aelod fynychu cwrs preswyl a barodd am wythnos. Cyflwynasant sgysiau â darluniau am eu gwaith yn y llety gyda'r hwyr, ac uchafbwynt y cyfan oedd arddangosfa o weithiau a lwyfannwyd yn Oriel Henry Thomas Ysgol Gelf a Dylunio Gorllewin Cymru.

Mae aelodau Sculpture Cymru o hyd yn ystyried ffyrdd newydd o weithio gyda'i gilydd a chyfleoedd newydd i gerflunwyr ymgymryd â phrosiectau fydd yn ehangu eu hymarfer, ac yn cyfrannu tuag at yr ymwybyddiaeth gyffredinol am gerfluniaeth a'i mwynhad. Un o'r prosiectau hyn oedd *Hiraeth: Sculpture from Wales* yn 2007. Aethpwyd â cherfluniau o Gymru draw i Academi Ewropeaidd Otzenhausen yn Nonnweiler, yr Almaen, lle'r oedd cyfres o breswylfeydd cerfluniol blynyddol yn cael eu cynnal er mwyn creu gweithiau ar gyfer parc a llwybr cerfluniau. Ar ôl dychwelyd o'r Almaen, teithiodd yr arddangosfa i The Gallery at Alan Baxter and Associates (Penseiri) yn Llundain ac i Oriel 'Art Central', Y Barri.

Yn dilyn y gwaith hwn, daeth gynigion i Sculpture Cymru ddatblygu a rheoli prosiectau celf weledol. Yn ogystal ag arddangos yn y *6ed Cynhadledd Ryngwladol Celfyddyd Haearn Bwrw Cyfoes* yn Amgueddfa Ddiwydiannol Cydweli yn 2010, manteisiodd yr aelodau ar y cyfle a gynigwyd i reoli a datblygu arddangosfa fawr ryngwladol o gerfluniau haearn bwrw yng Nghastell Cydweli. Roedd arddangosfa *Ironstone*, a ddetholwyd a churadwyd gan Wilfred Cass o Cass Sculpture Foundation yn llwyddiant aruthrol. Creodd bartneriaeth gyda Cadw (gwasanaeth Amgylchedd Hanesyddol Llywodraeth Cymru) a galluogodd i Sculpture Cymru drefnu dwy arddangosfa arall â chyflwyniadau/ gweithdai yn y castell sef 'Castle: Sculptural Responses' yn 2012- arddangosfa genedlaethol wedi'i dethol a'i churadu gan David Hastie, cerflunydd a Chyfarwyddwr LOCWS International, ac arddangosfa *Revealing Histories*

Cymru to organise two further exhibitions and demonstration/workshops at the castle. **Castle: Sculptural Responses** in 2012 was a national exhibition of sculpture selected and curated by David Hastie, sculptor and Director of LOCWS International and in 2015, **Revealing Histories** a Sculpture Cymru members' group exhibition.

In 2015, following an exhibition a few years earlier at the National Botanic Garden of Wales, members of Sculpture Cymru made artworks in response to the International Barcode for Life Project led by Dr Natasha de Vere. The art-science project **Barcode Sculpture**, led by Sarah Tombs, signalled a new phase in the development of Sculpture Cymru's creative collaborations with partner organisations, which facilitate the exploration of new contexts for making work and challenge members to seek new ways of making work that respond and interpret stimuli from other disciplines. This research culminated in a year long exhibition of sculpture in the Garden plus an interpretive exhibition in the Gallery with educational talks and demonstrations given by members.

Similarly, Sculpture Cymru joined with the University of Wales, Lampeter in the Strata Florida Project to develop a dialogue of ideas and exploration of possibilities to engage with the environment, in its widest sense, of the Cistercian lands of Strata Florida Abbey in mid Wales. Members of Sculpture Cymru took part in Open Days on site, with work made in response to the history, culture, society and environment of Strata Florida. Work has also included displays and discussions, temporary installations, and performances. Some pieces of sculpture being permanently installed.

Another such more recent collaborative project was with the National Trust at Dyffryn Gardens near Cardiff. **Place: Sculpture Cymru at Dyffryn Gardens**, a year-long exhibition from 2017 to 2018 of site-specific works explored aspects of the history, design and rich plantings of the Gardens - from its beginnings, through to its near demise, due to war, and latterly to its return to former splendour.

In addition to collaborative research and site-specific projects, Sculpture Cymru maintains a programme of gallery-based exhibitions and projects. Over the years it has exhibited at Oriol Canfas, Cardiff; Picton Castle, West Wales; Built Wales Arts Centre; Arts Central Gallery, Barry; Gas Gallery, Aberystwyth; The Swan at Hay; the West Wales Arts Centre and the Bleddfa Arts Centre.

Members have found that transporting sculpture to galleries was not without logistical problems and, in addition, many small or local authority gallery spaces were often multi-use facilities and cannot

gan aelodau Sculpture Cymru, yn 2015.

Yn 2015, yn dilyn arddangosfa ychydig o flynyddoedd ynghynt yng Ngardd Fotaneg Genedlaethol Cymru, creodd aelodau Sculpture Cymru weithiau celf mewn ymateb i brosiect rhyngwladol International Barcode for Life, a oedd wedi'i arwain gan Dr Natasha de Vere. Roedd prosiect celf-wyddoniaeth **Barcode Sculpture**, a arweiniwyd gan Sarah Tombs, yn dynodi cyfnod newydd o ddatblygu gweithgarwch creadigol Sculpture Cymru ar y cyd â sefydliadau partner er mwyn ymchwilio i gyd-destunau newydd ar gyfer creu gweithiau ac i herio aelodau i chwilio ffyrdd newydd o greu gweithiau sy'n dehongli ac yn ymateb i'r hyn sy'n ysgogi disgyblaethau eraill. Diweddglo'r ymchwil oedd arddangosfa blwyddyn o hyd o gerfluniau yn yr Ardd ac arddangosfa ddeongliadol yn yr Oriol gyda sgysiau addysgiadol a chyflwyniadau wedi'u darparu gan aelodau.

Yn gyffelyb, ymunodd Sculpture Cymru â Choleg Prifysgol Cymru y Drindod Dewi Sant, Llanbedr Pont-Steffan ar Brosiect Ystrad Fflur i ddatblygu deialog o syniadau ac ymchwil i'r cyfleoedd i ymgysylltu, yn ystyr ehangaf y gair, gyda'r amgylchedd ar dir Sistersaidd Abaty Ystrad Fflur yng Nghanolbarth Cymru. Cymerodd aelodau Sculpture Cymru ran mewn Diwrnodau Agored ar y safle, yn creu gweithiau mewn ymateb i hanes, diwylliant, cymdeithas ac amgylchedd Ystrad Fflur. Mae'r gwaith hefyd wedi cynnwys arddangosfeydd a sgysiau, gosodiadau dros dro a pherfformiadau, ac mae rhai o'r cerfluniau wedi cael eu gosod yn barhaol.

Yn ddiweddarach, ymgwymerwyd â phrosiect cydweithiol tebyg gyda'r Ymddiriedolaeth Genedlaethol yng Ngerddi Dyffryn ger Caerdydd. Arddangosfa blwyddyn o hyd rhwng 2017 a 2018 oedd **Place: Sculpture Cymru' yng Ngerddi Dyffryn**, ac roedd hi'n arddangosfa o weithiau unigryw i'r safle a oedd yn ymdrin ag agweddau hanes, dyluniad, a chyfoeth planhigol y gerddi- o'u cychwyn cyntaf, hyd at gael eu dinistrio bron, gan ryfel, ac at gael eu hadfer i'w hysblander blaenorol wedi hynny.

Yn ogystal ag ymchwil cydweithredol a phrosiectau unigryw i'r safle, mae Sculpture Cymru yn cynnal rhaglen o arddangosfeydd a phrosiectau mewn orielau. Ar hyd y blynyddoedd, mae'r grŵp wedi arddangos yn Oriol Canfas, Caerdydd; Castell Picton, Gorrlewin Cymru; Canolfan Celfyddydau Llanfair-ym-Muallt; Oriol Arts Central, Y Barri; Oriol Nwy, Aberystwyth; The Swan at Hay; Canolfan Celfyddydau Gorrlewin Cymru a Chanolfan Celfyddydau Bleddfa.

Daeth yn amlwg i'r aelodau bod cludo cerfluniau i orielau yn dipyn o gamp yn logistaidd, ac ar ben hynny, roedd nifer o'r orielau bychain a'r gofodau dan reolaeth awdurdod lleol yn cael eu defnyddio at sawl pwrpas. Ni fedrant lwyfannu arddangosfeydd sy'n cynnwys cerfluniau rhydd-sefyll, felly o

accommodate free standing exhibitions of sculpture, consequently Sculpture Cymru has embarked upon an initiative to create small, wall-based travelling exhibitions. To date this has resulted in an exhibition of photographs of sculptural works. **Journey: Response to Place** in 2014 was a series documenting individual artistic responses to places or sites in the landscape which had significance for the artists. The places, spread across the south, mid and west of Wales, were intimately known to the individual, as they were often visited as part of a walk or a regular journey. The Project involved the creation of artwork responses to be installed or left at the specific sites. The exhibition also showed photographs and documentation that were made of the artwork in situ along with other responses, such as drawings, prints and writing. The exhibition travelled to the Built Wells Arts Centre, Gas Gallery in Aberystwyth and Art Central Gallery, Barry.

Presently a second project in this initiative is **Thinking**, which involves several low-relief pieces contained in a series of wall-mounted open fronted boxes 24 x 24 x 4 inches allowing members to explore the simple format in their own ways. The format allows for easy packing and transportation, and the pieces can then be simply mirror-plated to the wall. The venues have been Bleddfa Arts Centre, Gorwellian Centre Bala, the Mid Wales Arts Centre and Aberystwyth Arts Centre.

Sculpture Cymru is always looking to extend opportunities to show sculpture and in 2015, as part of a new venture, it worked with Cathy Knapp at the Mid Wales Arts Centre in Caerws, Powys to develop an annual sculpture trail. Besides sculpture being displayed throughout the grounds, the Group has an allocated indoor space where smaller works can be shown as well as a place to share information about the Group and its members. The Centre offers several courses and workshops which are often run by members of Sculpture Cymru.

Sculpture Cymru commissions publications to accompany and celebrate its projects. While copies of these publications are held on the website for posterity, full colour, hard copies are far more tangible records of activity and are very popular with the artists involved and have received much acclaim from the arts fraternity. In addition, Sculpture Cymru commissions essays and articles to extend the understanding of the contexts of the artworks and projects. To date those contributing to this work have been, Professor David Austin, Wilfed Cass, Simon Fenoulhet, Emma Geliot, Robert Harding, David Hastie, Ciara Healy, Shelagh Hourahane, Dr Natasha de Vere and Dr Peter Wakelin.

*Sculpture Cymru - 2021*

ganlyniad, mae Sculpture Cymru wedi ymgymryd â chynllun i greu arddangosfeydd teithiol, bach, i'r muriau. Hyd yn hyn, mae un arddangosfa o ffotograffau a gweithiau cerflunol wedi bod. Cyfres yn cofnodi ymateb celfyddydol unigol yr artistiaid i le neu safle yn y dirwedd oedd yn golygu rhywbeth arbennig iddyn nhw oedd **Journey: Response to Place** yn 2014. Roedd y dethol manau a ddewiswyd gan yr artistiaid, ar wasgar yn ne Cymru, y gorllewin a'r Canolbarth, yn gyfarwydd iawn iddyn nhw o ganlyniad i ymweld yn rheolaidd â nhw ar eu teithiau arferol, neu wrth fynd am dro. Nod y prosiect oedd creu gweithiau celfyddydol mewn ymateb i'r lleoedd, i'w gosod dros dro neu'n barhaol. Dangoswyd ffotograffau a chofnodion o'r gweithiau celf yn eu lleoliadau dethol, ynghyd â darluniau, printiau a thestunau a grëwyd mewn ymateb i'r gweithiau hefyd. Teithiodd yr arddangosfa i Ganolfan Celfyddydau Llanfair-ym-Muallt, Oriol Nwy Aberystwyth, ac Oriol Art Central, Y Barri.

Mae ail brosiect y fenter, **Thinking** ar y gweill ar hyn o bryd, a'i ddiben yw creu sawl darn o waith mewn cerfwedd isel ar gyfer cyfres o focsys 24 x 24 x 4 modfedd sydd ar agor i'r blaen, ac wedi eu mowntio ar y wal, i roi rhwydd hnt i aelodau ymdrin â'r ffurf syml hon yn eu ffordd eu hun. Mae gweithiau ar y ffurf yma yn hawdd i'w pacio a'u cludo, a gellir eu gosod yn sefydlog ar wal yn ddidrafferth gyda phlatiau drych. Mae'r arddangosfa hon wedi bod yng Nghanolfan Celfyddydau Bleddfa, Canolfan Gorwelion y Bala, Canolfan Celfyddydau Canolbarth Cymru a Chanolfan y Celfyddydau, Aberystwyth.

Mae Sculpture Cymru o hyd yn ceisio ehangu cyfleoedd i ddangos cerfluniau. Yn 2015 fel rhan o fenter newydd i ddatblygu llwybr cerfluniau blynyddol, bu'n gweithio gyda Cathy Knapp yng Nghanolfan Celfyddydau Canolbarth Cymru yng Nghaersws, Powys. Yn ogystal ag arddangos cerfluniau ar dir y Ganolfan, mae gan y Grŵp ofod neilltuedig dan do, sy'n cynnig lle i ddangos gweithiau llai o faint a rhannu gwybodaeth am y grŵp a'i aelodau. Mae'r Ganolfan yn darparu nifer o gysiau a gweithdai, yn aml wedi'u cynnal gan aelodau Sculpture Cymru.

Mae Sculpture Cymru yn comisiynu cyhoeddiadau i gyd-fynd â, ac i dathlu ei brosiectau. Cedwir copïau digidol o'r cyhoeddiadau ar y wefan i'r oesoedd i ddod. Ceir yn y copïau caled, llawn lliw, gofnodion cyffyrddadwy o'r gweithgarwch. Maen nhw'n boblogaidd iawn gyda'r artistiaid dan sylw, ac maen nhw wedi ennill bri ym myd y celfyddydau. Mae Sculpture Cymru hefyd yn comisiynu traethodau ac erthyglau i ymestyn y ddealltwriaeth o gyd-destun y prosiectau a'r gweithiau celf. Yr Athro David Austin, Wilfed Cass, Simon Fenoulhet, Emma Geliot, Robert Harding, David Hastie, Ciara Healy, Shelagh Hourahane, Dr Natasha de Vere, a Dr Peter Wakelin sydd wedi cyfrannu i'r gwaith hyd yma.

*Sculpture Cymru - 2021*

# Exhibiting Sculptors

## Cerflunwyr Arddangos

Nigel Ash  
Kevin Blockley  
Perryn Butler  
Geraint Edwards  
Dilys Jackson  
Paul Kincaid  
Mandy Lane  
Alison Lochhead  
Nick Lloyd  
Lyndon Mably  
Jane Mason  
Glenn Morris  
Tania Mosse  
Valerie Coffin Price  
Gwyneth Price  
Su Roberts  
Myra Ryan  
Philippine Sowerby

# Nigel Ash



Top: Dendritic  
Above: Untitled  
Right: Excavation  
Far right: Geode

The sources of ideas for my work are varied and include the geometries of architecture, the forms of geological features, such as crystals and fossils and the technological imaginings of fantasy and science fiction. Through manipulating stone, cement and other materials, I hope to elicit associations with geological, biological and technological fragments. I also intend to evoke impressions of cultural remnants such as past technology and historical artefacts, such as ritual objects.

Most of the making process is very physical. My more recent work has adopted more accidental and spontaneous elements, in its approach to the making process, and in the finished appearance of the work.

I would like viewers to experience my work close at hand and have a strong impression of the tactile materiality of my work. I hope this may trigger memories of sensations, images and artefacts from the amalgam of memories and impressions formed from filtering perceptions of the world and the stream of mass information we receive.

Through this experience, I hope viewers may be reminded of things, even though they may be uncertain of how the objects can be 'read' or identified explicitly.

By making references to archaeology and fantasy I would like my work to trigger uncertainty about the identity of cultural artefacts and the linear interpretation of time.

I am particularly interested in the alternative archaeologies suggested by the work of artists such as Robert Smithson, Larissa Sansour and Tarek Zaki.

Mae'r syniadau ar gyfer fy ngweithiau yn tarddu o ffynonellau amrywiol, sy'n cynnwys geometreg bensaernïol, nodweddion daearegol, fel crisialau a ffosiliau, a dychmygion technolegol bydoedd ffantasi a ffuglen wyddonol. Trwy drin carreg, sment a deunyddiau eraill, fy ngobaith yw dwyn i'r cof gysylltiadau â ffurfiau daearegol, biolegol a thechnolegol. Fy mwriad hefyd yw ennyn yr argraff o olion creiriau diwylliannol fel technoleg y gorffennol ac arteffactau hanesyddol, fel gwrthrychau defodol.

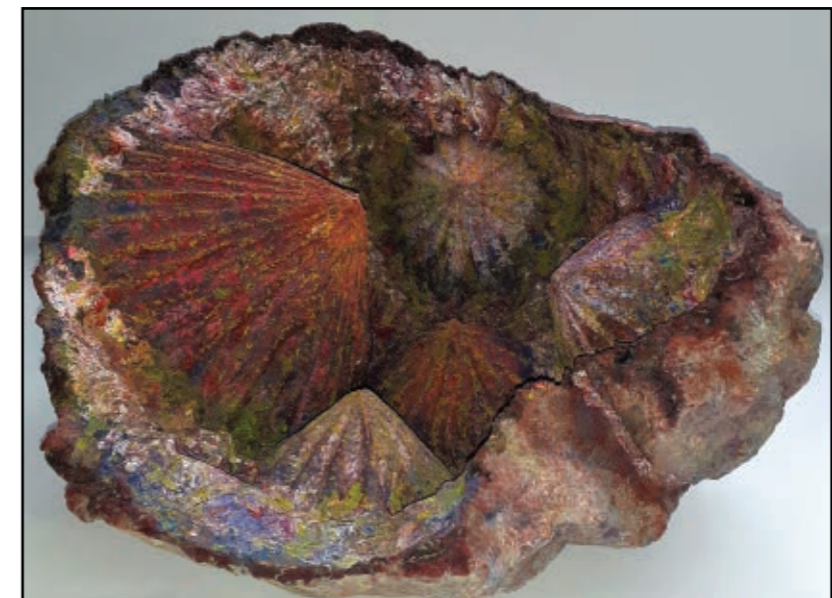
Mae'r rhan helaethaf o'r broses wneuthurio yn gorfforol iawn. Mae fy ngweithiau diweddarach yn mabwysiadu elfennau damweiniol a digymell o ran y dulliau gwneuthurio a golwg y gweithiau gorffenedig.

Dymunaf i'r syllwr gael bod yn agos at fy ngweithiau a chael argraff gref o'u materoldeb cyffyrddadwy. Fy ngobaith yw y bydd hynny'n ennyn ynddynt atgofion o synhwyrâu, delweddau a gwrthrychau o'r cyfuniad o'r atgofion a'r argraffiadau sy'n ffurfio wrth ddiidoli canfyddiadau o'r byd, a'r ffrwd o wybodaeth dorfol rydyn ni'n ei derbyn.

Gobeithiaf y bydd y profiad yn atgoffa'r syllwr o bethau, er nad ydyn nhw'n siŵr sut i 'ddarllen' y gwrthrychau na'u hadnabod yn bendant.

Trwy gyfeirio at archeoleg a ffantasi hoffwn i fy ngweithiau ysgogi ansicrwydd dros adnabod arteffactau diwylliannol, a'r dehongliad unionlin o amser.

Mae gen i ddiidorddeb arbennig yn yr archeolegau arall y mae gweithiau gan artistiaid fel Robert Smithson, Larissa Sansour a Tarek Zaki yn eu hawgrymu.



# Kevin Blockley



Above: Evolution  
Above right: Beginnings  
Right: Beneath the Waves  
Far right: Hand of the Deep

I am a stone sculptor working from my farm in mid-Wales. I have been sculpting since the early 1990s after directing an archaeological excavation in Canterbury Cathedral. When I finished this project the cathedral masons gave me some blocks of limestone and a set of chisels and I have never looked back.

I am passionate about stone and find the whole process of production is very meditative. There is something very satisfying about finishing a sculpture and feeling that it will give pleasure to others and survive long after I am gone.

In the 1990s the forms I carved were influenced by immersion in cathedral archaeology - particularly medieval gargoyles. In time my work loosened up and I became more influenced by organic shapes found in nature. Some recent work includes, 'Art of the Invisible' exploring microscopic forms such as diatoms and pollen, 'Neolithic Art' looking at ritual objects and early relief carvings, and 'The Cosmos' sculpting an interpretation of black holes.

I love the permanence of stone in art and exploring different stone types from around the world. A stone that I have become particularly fond of is Mandale limestone from Derbyshire. This stone is over 355 million years old and packed full of sea-bed fossils (mainly crinoids) which lends itself well to my simple organic forms, yet is full of endless natural detail. I also work extensively in Carrara marble from Italy.

My practice involves a wide range of equipment. I seldom work from a maquette and usually undertake direct carving techniques. Smaller pieces are largely made using traditional hand tools - chisels, mallets, rasps and sanding papers. When working larger blocks of stone, however, I use power tools to speed up the process of reduction - removing larger fragments with an angle grinder fitted with a diamond blade. This is followed up by work with chisels fitted to an air-powered hammer. Coarse sanding is started with an angle grinder, but the painstaking work of finishing and smoothing (with various grades of stone and then sanding papers) is done by hand - the most meditative part of the process.



Cerflunydd carreg dw i a dw i'n gweithio o fy fferm yng nghanolbarth Cymru. Dw i wedi bod yn cerflunio ers y 1990au cynnar, ar ôl arwain cloddfa archeolegol yn Eglwys Gadeiriol Caergaint. Ar ddiwedd y prosiect, rhoddodd seiri'r eglwys gadeiriol ychydig o dalpiau o dywodfaen a set o gynion i mi a dw i wedi mynd o nerth i nerth ers hynny.

Dw i'n teimlo'n angerddol dros garreg, ac mae'r broses wneuthurio yn ei chyfarwydd yn fyfyrion iawn i mi. Dw i'n cael boddhad mawr wrth orffen cerflun a theimlo y bydd e'n rhoi pleser i bobl eraill ac yn goroesi ymhell wedi i mi farw.

Yn y 1990au, dylanwadwyd y ffurfiau yr oeddwn i'n eu cerfio gan fy ymgolliad mewn archeoleg eglwysi cadeiriol- gargoeliau canol oesol yn arbennig. Gydag amser, daeth ryddid i'm ngwaith a dechreuodd ffurfiau organaidd byd natur ddylanwadu'n fwy arnaf. Ymhlith y gweithiau diweddar yw 'Art of the Invisible' sy'n ymdrin â ffurfiau microsgopig fel diatomau a pheilliau, 'Neolithic Art' sy'n ymwneud â gwrthrychau defodol a cherfweddau cynnar, a 'The Cosmos' sef dehongliad cerfluniol o dyllau du.

Dw i wrth fy modd â pharhauster carreg mewn celf ac mewn archwilio i'r gwahanol fathau o gerrig sydd i'w cael yn y byd. Dw i'n hoff iawn o galchfaen Mandale o Swydd Derby. Mae hi dros 355 miliwn o flynyddoedd o oed ac yn llawn ffosiliau o wely'r môr (crinfilod yn bennaf), sy'n gweddu'n dda i'r ffurfiau organaidd, syml dw i'n eu creu, ond eto mae'n gyfoeth o fanylion naturiol hefyd. Dw i hefyd yn defnyddio marmor Carrara o'r Eidal yn helaeth.

Dw i'n defnyddio ystod eang o offer yn fy arfer. Anaml iawn dw i'n gweithio o fodel cychwynnol a dw i'n defnyddio technegau cerfio uniongyrchol fel arfer. Defnyddiaf arfau llaw traddodiadol gan mwyaf ar gyfer gweithiau llai o faint- cynion, morthwylion pren, rhathellau a phapurau tywod. Serch hynny, wrth drin darnau mwy o garreg, dw i'n defnyddio offer peiriannol i gyflymu'r broses o wneud nhw'n llai- llifanydd ongl â llafn diemwnt i dorri'r darnau mwy o faint i ffwrdd a gwaith pellach gyda chynion wedi'u cysylltu i forthwyl wedi'i bweru gan rym awyrennol. Cychwynnaf y sandio garw gyda llifanydd ongl, ond mae'r gwaith gofalus o orffen a llyfnu (gyda gwahanol raddfeydd o bapurau carreg cyn y papurau tywod) yn cael ei wneud â llaw- y rhan hon o'r broses yw'r fwyaf myfyriol.

# Perryn Butler



Top: Birdaxe  
Right: Sanctuary  
Far right: Lamphey School commission



Twenty years ago I was a carver of stone. Now due creeping arthritis, I have embraced colour and texture, with a wealth of new materials. The constructions happened because I can work sitting down. Where I made large carvings, now I make small ones for bronzes. I choose difficult stone like Bluestone and beach pebbles which require using grinders and diamond burrs. The hardness of the material prevents detail and encourages the purity of line and form. My dyslexia has been a huge advantage and not a learning disability. I see and perceive things differently which leads to natural abstraction.

My influences have always been primitive art and the derivations of it practiced by early twentieth century direct carvers like Lipschitz, Brancusi and Moore. I studied primitive art from all over the world in search of the essence of the serenity that imbues the carvings. Art from the Inuit, South America, Africa and the Celtic are so knitted into my psyche that I don't think about it anymore. I rely enormously upon my subconscious and dive straight into the stone and trust it to take me somewhere.

I realized the need to understand the material and allow it to tell me what to do. Some call it flow, when your hands and mind take over from over thinking and planning. It is like seeing dragons in clouds and witches in trees, an intuitive process.

This works in the same way with constructions. I make thousand of components, shapes and textures out of natural materials. I have drawers and boxes full of cut slate, wood, leather, heated metals and interesting objects trouve. I use them to tell a story. Each section must sing on its own and with its neighbours. I offer up pieces, until it feels right. As a child my mother Bim Giardelli took us to beaches where we made mermaids and selkies out of seaweed and stones and made up stories about them. Rather than toys we made things.

Pembrokeshire is hugely important and influences me; whether it is the air or the rock beneath my feet it vibrates like no other place on earth.



Ugain mlynedd yn ôl roeddwn i'n gerfiwr carreg. Bellach, oherwydd ymlithriad llid y cymalau, dw i'n mynwesu lliw a gweadedd, ac ystod eang o ddeunyddiau newydd. Mae'r lluniadau wedi digwydd oherwydd fy mod i'n gallu gweithio wrth eistedd. Ble o'r blaen roeddwn i'n gwneuthurio cerfiadau mawr dw i nawr yn creu rhai bach ar gyfer darnau efydd. Dw i'n dewis carreg anodd ei thrin fel carreg las a cherrig crynion o'r traeth sy'n gofyn am beiriannau llyfni a driliau deimyntau. Mae caledrwydd y deunydd yn rhwystro manylder ac yn hyrwyddo purder yn y llinell a'r ffurf. Mae fy nyslecsia wedi bod yn fantais fawr yn hytrach nag anabledd dysgu i mi. Dw i'n gweld ac yn dehongli pethau mewn ffordd wahanol sy'n arwain yn naturiol at weithiau haniaethol.

Celf gyntefig a'r mathau o gelf sy'n tarddu o gelf gyntefig sydd wedi dylanwadu fy ngwaith erioed. Mathau o gelf a arferwyd gan gerfwyr yr ugeinfed ganrif gynnar oedd yn cerfio'n syth ar y deunydd o ddewis, fel Lipschitz, Brancusi a Moore. Astudiais gelf gyntefig o bob cwr o'r byd yn chwilio am hanfod y serenedd sy'n lliwio'r cerfiadau. Mae celf yr Inuit, celf o Dde America ac Affrica a chelf Geltaidd yn gymaint o ran o'm henaid dw i ddim yn meddwl am y peth erbyn hyn. Dw i'n dibynnu'n drwm ar fy isymwybod ac yn plymio'n syth mewn i'r garreg yn ffyddiog y bydd hi'n fy arwain i rywle.

Gwerthfawrogais pa mor bwysig yw deall y deunydd a gadael iddo gyfeirio fy ngweithgarwch. Adwaenir fel llif gan rai, pan fo'r dwylo a'r meddwl yn trechu ystyried a chynllunio. Fel gweld dreigiau mewn cymylau a gwrrachod mewn coed, mae'n broses reddfol.

Mae'n gweithio yn yr un ffordd gyda lluniadau. Dw i'n gwneuthurio miloedd o ddarnau cydrannol, siapau ac ansodau o ddeunyddiau naturiol. Mae gen i ddroriau a bocsys llawn darnau o lechen, pren, lledr, metelau wedi'u poethi ac objets trouves diddorol. Dw i'n eu defnyddio i adrodd stori. Rhaid i bob darn ganu yn ei hun a chyd-ganu gyda'i gymheiriaid. Dw i'n arbrofi gyda darnau nes iddi deimlo'n iawn. Pan oeddwn i'n blentyn, aeth fy mam Bim Giardelli â ni i draethau ble fydden ni'n creu morforynion a selkies o wymon a cherrig, ac yn dyfeisio hanesion iddyn nhw. Yn lle teganau, bydden ni'n creu pethau.

Mae Sir Benfro yn hynod bwysig i mi, ac yn dylanwadu arnaf; pa un ai'r aer neu'r graig dan fy nhraed, mae'n dirgrynu fel dim un lle arall ar y ddaear.

01437 621759  
[www.perryn-butler.co.uk](http://www.perryn-butler.co.uk)

# Geraint Edwards



photo: Sorell Matei



photo: Sorell Matei

I construct sculpture from multiple elements found in our everyday lives. Elements like disposable food containers, peat pots, cardboard tubes and 2D elements cut out from cardboard boxes. They are cut, rolled, scored, folded and reassembled, creating spectacular and intriguing organic forms, inspired by architecture and the natural world. Some of these are cast in bronze, iron and plaster.

These forms made from multiple identical and similar elements can be evocative of the connections between cells in an organism, members in families and communities, even of planets in the solar system and beyond,

I am interested in stimulating curiosity about the interior spaces within the sculptures, often leaving them partially open or illuminated from the centre, casting ethereal shadows onto the surrounding walls.

Dw i'n creu cerfluniau gydag elfennau amryfal sy'n deillio o'n bywydau bob dydd. Elfennau fel cynhwyswyr bwyd tafladwy, potiau mwyn, tiwbiau cardfwrdd ac elfennau 2D wedi'u torri allan o focsys cardfwrdd. Dw i'n eu torri, rhoio, crafu, plygu a'u hailosod at ei gilydd i greu ffurfiau organaidd trawiadol, diddorol, wedi eu hysbrydoli gan bensaerniaeth a'r byd natur. Mae rhai ohonynt wedi'u castio mewn efydd, haearn a phlastr.

Gall y ffurfiau hyn, wedi'u cyfansoddi o elfennau amryfal sydd yr union un peth â'i gilydd ac elfennau tebyg i'w gilydd, ddwyn i'r cof y cysylltiadau rhwng y celloedd mewn organeddau, yr aelodau mewn teuluoedd a chymunedau, rhwng planedau'r gyfundrefn heulol a thu hwnt, hyd yn oed.

Mae gen i ddiddordeb mewn ysgogi chwilfrydedd am y gofodau mewnol o fewn y cerfluniau, ac yn aml yn eu gadael nhw ar agor yn rhannol, neu yn eu goleuo o'r canol, gan daflu cysgodion etheraidd ar y waliau cyfagos.

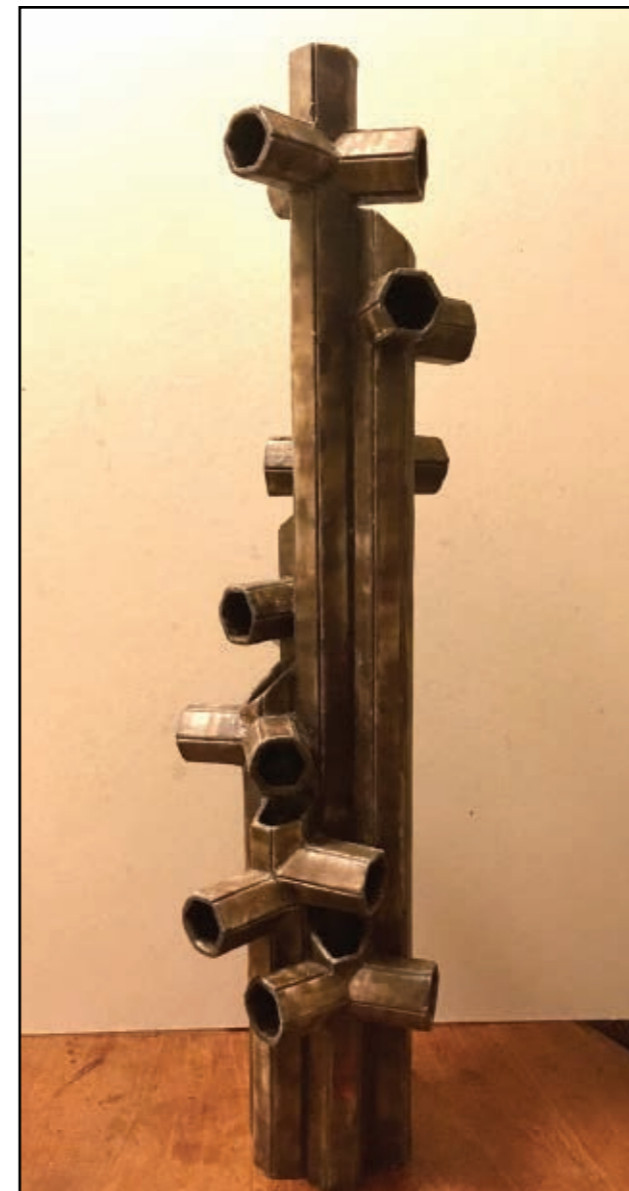


photo: Sorell Matei

Above: Inclined Column  
 Right: Icicle  
 Far right (left): Rizpah's resolve  
 Far right: Medusozoa

geraint.edwards1@gmail.com  
 www.geraintedwards.net  
 flicker.com/geraintedwards/photos  
 M: 07779 111704

# Dilys Jackson MRSS



photo: Gerda Roper

Above: Hiraeth

Right: Spikes

Far right (left): Spiked Pollen Form II

Far right: Full



I have a kinaesthetic response to the natural world of both land and plants and to their forms and processes. I feel a relationship between my internal and my external self and between the way the land is formed and changed and also between the way in which the most microscopic life forms function.

The land works may be expressions of the narrow cleft of valleys whose sides are like great limbs between which the water courses, such as in Cwm Garw. Other works express the erect excretions of the lava surfaces where the 'skin' of the planet is broken by eruption, such as in Iceland.

From the vast to the minute, so small as to be invisible to the naked eye are pollens. The small works are from my pollen series, where I enjoy not only the excitement of their complex structures and processes which are essential to life on earth, but also the process of sculpture where the invisible can be made visible.

The similar processes of structure, growth and decay in all organisms seem mirrored in the formations and the erosion of land.

Intrinsic in the work is opposites; those of round and sharp, of large and small, of smooth and rough of male and female, which is expressed in the appearance and nature of the materials. There is both conflict and cohesion.

[www.dilysjackson.co.uk](http://www.dilysjackson.co.uk)  
[dilysjackson@yahoo.co.uk](mailto:dilysjackson@yahoo.co.uk)



photo: Nicola Tucker

Dw i'n ymateb mewn ffordd ginesthetig i fydoedd naturiol y tir a phlanhigion ac i'w ffurfiau a'u prosesau. Dw i'n ymwybodol o'r berthynas rhwng fy hunan allanol a'm hunan mewnol, a rhwng y ffordd mae'r tir yn cael ei ffurfio a'i newid, a hefyd rhwng y ffordd y mae'r creaduriaid mwyaf microsgopaidd yn gweithio.

Gall y tirweithiau fod yn mynegi hollt gul dyffryn, y mae ei ochrau fel aelodau corff, mawr, y naill ochr a'r llall i lwybr yr afon, fel yn achos Cwm Garw. Mae gweithiau eraill yn mynegi ysgythriadau unionsyth o arwynebau lafa lle mae 'croen' y blaned yn cael ei dorri gan y ffrwydrad, fel y ceir yng Ngwlad yr Iâ.

O'r enfawr i'r manion lleiaf, mor fach fel nad ellir eu gweld â'r llygad noeth yw'r peilliau. Mae'r gweithiau bach yn perthyn i fy nghyfres beilliau, ble dw i'n ymfalchïo yng nghyffro eu strwythurau a'u prosesau cymhleth sy'n hanfodol i fywyd ar y ddaear, ond hefyd yn y broses o gerflunio, lle gellir gwneud yr anweladwy yn weladwy.

Mae'r prosesau strwythuro, tyfu a darford, tebyg, sy'n gyffredin i bob creadur i'w gweld wedi'u hadlewyrchu yn ffurfiau'r tir a'i erydiad.

Yn hanfodol i'r gwaith yw cyferbyniadau; crwn a miniog, mawr a bach, llyfn a garw, gwrywaidd a benywaidd, wedi'u mynegi yng ngwedd a natur y deunyddiau. Ceir gwrthdaro a chytgord fel ei gilydd.



# Paul Kincaid



Above: Dewi Sant  
 Right: Head  
 Far right (left): Teraphin  
 Far right: Head



I am an imager, a maker of iconic objects strongly influenced by Biblical Themes.

My angels are difficult earth born creations not the soft feathered Seraphim of familiar thought, but a heavy muscular manifestation that pushes out of a dark concentrate, a kind of rich physical loam that contains the seed of life. 'Dust thou art and unto dust thou shalt return'. Fixed objects that will not rest; images of sex and death: a paradox of stone that would be flesh.

The production of my work follows a ritualistic process. Ideas drawn from the subconscious mind and given form by stages. I make collages of restricted visual matter, chosen by primary response followed by drawing and model making. The models are not slavish transcriptions of anatomical studies, but figurative images whose structural anatomy is determined by folded sheets of clay; it is this anatomy that carries the spirit of each piece.

The fluidity of form produced by way of this technique provides the basis of its final translation into stone or wood.

A communion with the non perceived. The Body Mythical and Spiritual



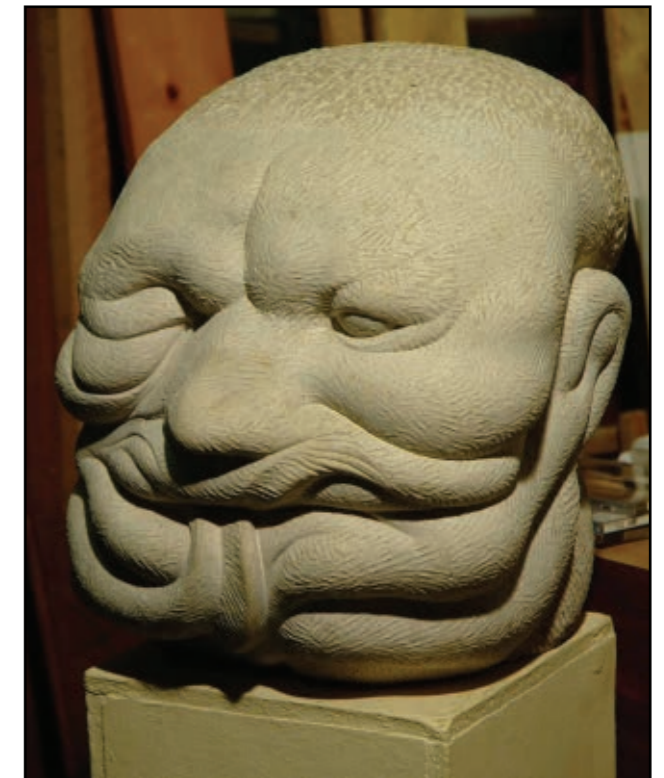
Dw i'n creu delweddau, yn wneuthurwr gwrthrychau sydd wedi'u dylanwadu'n drwm gan themâu Beiblaidd.

Mae fy angylion yn greadigaethau heriol, wedi'u geni ar y ddaear, yn wahanol i ddelwedd seraffaidd fanbluog, gyfarwydd y dychymyg, yn ymgorfforiadau cyhyrog sy'n ymwithio allan o grynodiad tywyll sy'n bridd corfforol, cyforiog o hadau bywyd. 'Llwch ydwyf ac i'r llwch y dychweli'. Gwrthrychau pendant sy'n gwrthod gorffwys; delweddau o gyfathrach a marwolaeth; yn wrthgyferbyniadau carreg a fyddai'n gnawd.

Mae'r broses o wneuthurio fy ngweithiau yn dilyn patrwm defodol. Syniadau wedi'u tynnu o'r isymwybod wedi'u ffurfio cam ar y tro. Dw i'n creu gludweithiau o bethau gweledol cyfyngedig, wedi'u dethol yn ôl fy ymateb cyntaf, cyn arlunio a chreu modelau. Nid astudiaethau slafaidd mewn anatomeg mo'r modelau ond delweddau ffuguraidd, a dalennau clai sy'n penderfynu ar adeiladwaith eu cyrff; yr adeiladwaith hwn sy'n cynnal ysbryd pob darn.

Mae'r hyblygrwydd o ran ffurf y mae'r dull hwn yn caniatáu yn sail i'r darn gorffenedig mewn carreg neu bren.

Cymundeb â'r anweledig. Y Corff Mytholegol ac Ysbrydol.



# Mandy Lane



I was a looked after child. My work is driven by my experience with the world. Complexities of the domestic and displaced. I have thought in depth about what it means to be a woman in poverty. My practice draws from my understanding of the family, family ritual and relationships within the lone family unit, the mother, mam, mammy and child.

My work attempts to understand the bonds and restrictions of single motherhood and parentlessness. I explore narratives through objects and form, using materials that balance the dialogue between the work and the viewer.

*'Although there is much evidence that things are changing and that gender is becoming more fluid and equality is evident, many institutional prejudices and barriers to equality also remain as strong as ever.'*

[mandylanesculpture.wordpress.com](http://mandylanesculpture.wordpress.com)

Gofalwyd amdanaf, yn blentyn. Fy mhrofiad i â'r byd sy'n gyrru fy ngwaith. Cymhlethdodau'r aelwyd a'r afteoledig. Dw i wedi myfyrio'n ddwys sut beth yw bod yn ferch sy'n byw mewn tlodi. Mae fy arfer yn tynnu ar fy nealltwriaeth o'r teulu, rhigymau teuluol a pherthnasau yn ymwneud â'r aelodau unigol, y fam, mama, mami a phlentyn.

Mae fy ngwaith yn ymdrechu i ddeall perthnasau clòs a rhwystradau bod yn fam sengl neu i fod heb rieni. Dw i'n ymdrin â naratif trwy wrthrychau a ffurfiau, gan ddefnyddio deunyddiau sy'n cydbwysu'r ddeialog rhwng y gwaith a'r syllwr.

*'Er bod cryn dystiolaeth bod pethau'n newid, a'r rhywiau'n llai pendant, a chydaddoldeb i'w weld, mae nifer o ragfarnau cyfundrefnol a rhwystrau at gydraddoldeb yn parhau i fod yr un mor gryf ag erioed'.*

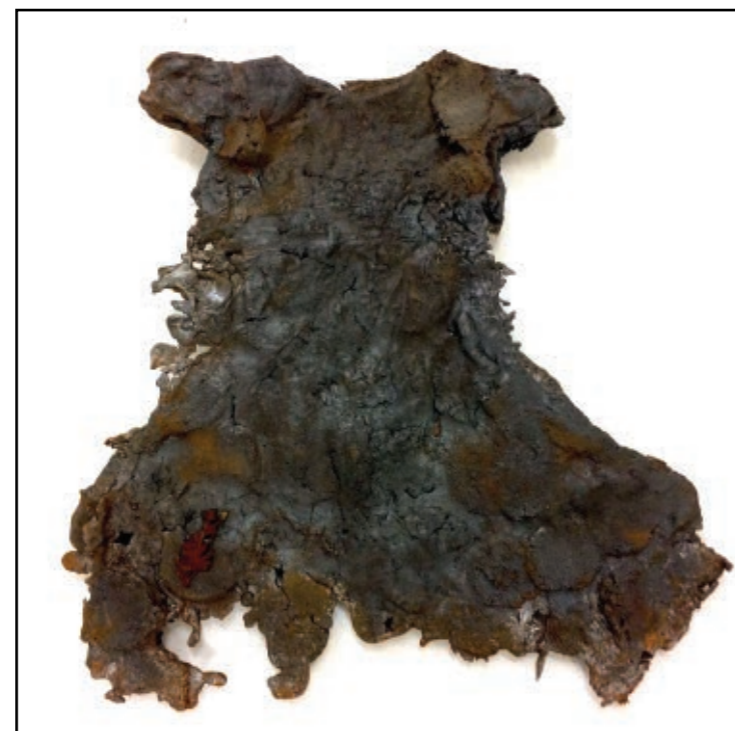


photo: Jake Rowles

Top left: Little Mother  
 Left: Iron Dress  
 Above: Iron on the Dress - Amy Dillwyn  
 Right: Fifty Pound Baby

# Alison Lochhead



I work three dimensionally because I want the work to inhabit physical space, to be able to touch it, walk around it, and see it from different angles. I enjoy the physicality of making the work, how through the processes I use; of heat through firing clay, glass and other materials to high temperatures in a kiln; to melting iron in my furnace and pouring this into moulds or more directly into work being made. The materials tell their own story; they transform; the results are unpredictable. Some materials explode; others fuse together; while others hold a tension between them and their neighbour. The work itself becomes fragile and transitory. At any time it can transform again; the work takes on its own creation. Each material holds a different representation of memory of strength, fragility, vulnerability, brittleness. There is ambiguity in the materials and assumptions cannot be made about what is strong and weak. Iron can be a much weaker material than paper yet we think an iron backbone is strong and often associated with decisions about going to war and a paper spine is weak; cowardice - the opposite should be the case. My work explores some of these ambiguities through materials and process. The concept of what I want to say is mine but the processes and materials expand this, telling of the destructions and anguish of conflict.

The work I make reflects upon the memory of actions and experiences of people over time. The earth retains the marks made by humans and the memory of their presence and the injustices inflicted. Each person's memory and experience is different and only parts remain, there is no 'wholeness', only fragments, but when different memories are pieced together they make a collective reflection and memory. My work tells a story of conflict and migration, the destruction of identities, culture and histories. Refugees seeking safety; when often none is there; 'the weight of waiting'; shoes abandoned on the journey; libraries wilfully destroyed; pieces of buildings and peoples lives 'hanging by a thread', bones doomed to never be identified. Different people have different ways of articulating their thoughts and what they want to say; some through actions, others words or music. Mine is through sculptures and sculptural paintings.



Dw i'n gweithio ar dri dimensiwn gan fy mod i eisiau i'r gweithiau fodoli mewn ffordd gorfforol, fel bod modd eu cyffwrdd, fel y medrir cerdded o'u cwmpas a'u gweld o wahanol safbwyntiau. Dw i'n ymfalchïo yn y prosesau corfforol dw i'n eu defnyddio i greu'r gweithiau; crasu'r clai, gwydr a deunyddiau eraill â gwres uchel mewn odyn; hyd toddi haearn yn fy ffwrnais a'i arllwys mewn i fowldiau neu'n syth mewn i weithiau wrth eu creu. Mae'r deunyddiau yn dadlennu hanesion eu hun; maen nhw'n trawsffurfio; ni fedrir rhagweld beth fydd y canlyniad. Mae rhai deunyddiau'n ffrwydro; eraill yn asio at ei gilydd; a rhai'n dal tyndra rhyngddynt eu hun a'u cymheiriaid. Mae'r gweithiau eu hun yn fregus ac yn ddarfodedig. Ar unrhyw adeg, gallant drawsffurfio eto; y gweithiau eu hun sy'n penderfynu ar gyfeiriad eu creadigaeth. Mae pob deunydd yn cofio cryfder, breuder, bregusrwydd mewn ffordd wahanol. Mae amwysedd i'r deunyddiau ac ni fedrir cymryd yn ganiataol yr hyn sy'n gryf a'r hyn sy'n wan. Gall haearn fod yn wanach na phapur fel deunydd ond eto rydyn ni'n tueddu i feddwl am asgwrn cefn haearnaidd fel peth cryf, ac yn ei gysylltu gyda phenderfynu mynd i ryfel, tra bod asgwrn cefn papur yn wan ac yn llwfr. Fel arall dylen ni fod yn meddwl. Mae fy ngweithiau yn archwilio i rai o'r amwyseddau hyn trwy ddeunyddiau a phrosesau. Fi biau'r cysyniad o'r hyn dw i eisiau cyfleu, ond mae'r prosesau a'r deunyddiau yn ymestyn ar hynny, ac yn dadlennu'r dinistriaethau a'r dioddefiannau y mae rhyfela yn eu hachosi.

Mae'r gweithiau dw i'n eu creu yn adlewyrchu ar gofion o weithredoedd a phrofiadau pobl dros amser. Mae'r ddaear yn dyst i fodolaeth y ddynoliaeth a'r anghyfiawnderau a ddosberthir. Mae atgofion a phrofiadau pob person yn wahanol, a rhannau ohonynt yn unig sy'n goroesi. Does dim 'cyfanrwydd', dim ond tameidiau, ond pan gesglir gwahanol atgofion at ei gilydd, maen nhw'n creu atgofion a myfyrdodau torfol. Mae fy ngwaith yn dadlennu hanesion o ryfela ac ymfudo, o ddinistriaeth hunaniaethau, diwylliannau a hanesion. Ffoaduriaid yn chwilio am loches, yn aml pan nad oes lloches i'w chael; straen yr aros; esgidiau yn cael eu colli ar y ffordd; llyfrgelloedd yn cael eu dinistrio yn fwriadol; darnau o adeiladau a bywydau pobl yn 'hongian ar edau', esgyrn na fydd byth yn cael eu hadnabod. Mae pobl yn mynegi eu meddyliau a'r hyn maen nhw eisiau mynegi mewn ffyrdd gwahanol; rhai'n defnyddio gweithredoedd, eraill yn defnyddio geiriau neu gerddoriaeth. Gyda cherfluniau a phaentiadau cerfluniol yw fy ffordd i.

Top: Bones, Boats and Shoes - The Memory of Conflict  
 Top right: Layered Memories of Conflict - detail  
 Right: Bombing of Aleppo Library  
 Far right: Migration and Abandonment

# Nick Lloyd



Top: Jacob's Ladder  
Bottom: The Road to Cefn Coch  
Right: Towards the Light  
Far right: Mathrafal



My work has always engaged with the experience of landscape, mediated through drawing, photography and the processes of working in the studio : making models, playing with scale, changes of approach and of materials. I have made a number of works to commission, and have attended several international carving symposia, including events in China, Holland and the Czech Republic.

My current interest is an examination of particular places in the Powys landscape, these are sites that reveal something of the past, either through evidence of occupation, castle sites for instance, or old industrial sites, or simply the winding course of a river. Drawings recall these memories and possible forms caught by changing light, hints of shapes on a hill or rocks in a stream.

Recent works are concerned with casting in bronze and iron, carving in wood and stone; the imagery continuing to test out simple forms drawn from the landscape, circles, spirals, ship shapes, symmetries, steps and staircases. Objects revealed by light, a testing of our temporary place in the world. Of works in the show - the stone carvings explore the immediate landscape around Llanfair Caereinion, the shapes of the landscape changing through the seasons. The carvings may connect to clumps of trees, and the winding glimpses of road as they reveal themselves and duck over and through the gentle hills of Powys. The form of a growing tree changing in response to the seasons, '*Towards the Light*' was carved for a project at Bleddfa in 2019. Artists were given a four foot length of Birch to work as they wished - mine curved a little so I chose to explore the way the growing birch sought to find the light needed for its growth. My examination of an ascending/descending spiral form, was originally made in wax to create a casting in iron and now finally realised in bronze - my vision of a '*Jacob's Ladder*'. A reference to an imaginary staircase dreamed by Jacob as he visualises the ascent and descent of angels.



Mae fy ngwaith wedi ymgysylltu â'r profiad o'r dirwedd wedi'i fynegi trwy ddarluniau a ffotograffau, a phrosesau gwaith y stiwdio: modelu, arbrofi â maint, addasu dulliau a deunyddiau, erioed. Dw i wedi creu nifer o weithiau er comisiwn, ac wedi mynychu sawl Symposiwm cerfio Rhyngwladol, gan gynnwys digwyddiadau yn Tsieina, yr Iseldiroedd ac yn y weriniaeth Dsiocaidd.

Lleoedd penodol yn nhirwedd Powys sy'n mynd â'm mryd i ar hyn o bryd. Safleoedd sy'n datgelu rhywbeth am y gorffennol yw'r rhain, sydd naill ai'n tystio i feddiannaeth, cestyll neu hen safleoedd diwydiannol er enghraifft, neu rywbeth mor syml â llwybr troellog afon. Mae'r darluniau yn cofnodi'r atgofion hyn a ffurfiau posib wedi'u dal gan newid i'r golau, awgrymiadau o siapau ar fryn neu ar greigiau nant.

Mae'r gweithiau diweddar yn ymwneud â chastio efydd a haearn, cerfio pren a charreg; â'r ddelweddaeth yn parhau i brofi'r ffurfiau syml wedi'u tynnu o'r dirwedd, cylchoedd, troellau, ffurfiau llongau, cymesureddau, staer a grisiau. Gwrthrychau wedi eu hamlygu gan oleuni, yn rhoi ein lle byrhoedlog ar y ddaear ar brawf. O ran y gweithiau sydd yn yr arddangosfa- mae'r cerfiadau carreg yn trafod tirlun Llanfair Caereinion a'r cyffiniau, â ffurf y tir yn newid gyda'r tymhorau.

Gall y cerfiadau fod yn gysylltiedig â chlystyrau o goed, a chipiau o'r heol wrth iddynt ddod i'r golwg wrth droelli dros a thrwy fryniau graddol Sir Powys. Cerfiwyd '*Towards the Light*', ffurf coeden las yn newid mewn ymateb i'r tymhorau, ar gyfer prosiect ym Mleddfa yn 2019. Rhoddwyd darn o goed y fedwen pedair troedfedd o hyd i'r artistiaid, i'w drin ym mha bynnag ffordd yr oedden nhw eisiau. Roedd fy mhren i yn gwyro rhywfaint felly penderfynais archwilio i'r ffordd y mae'r fedwen yn ymdrechu i gyrraedd y golau sydd ei angen arni i dyfu. Gwneuthuriwyd fy archwiliad o ffurf troell yn dringo ac yn disgyn mewn cwyr i ddechrau, er mwyn creu cast haearn cyn ei wireddu mewn efydd yn y pen draw. Fy ngweledigaeth i o '*Ysgol Jacob*'- cyfeiriad at yr ysgol ddychmygol y breuddwydia Jacob pan ddychmyga'r angylion yn esgyn ac yn disgyn.

[nickdlloyd@europe.com](mailto:nickdlloyd@europe.com)  
[www.axisweb.org](http://www.axisweb.org)

# Lyndon Mably



It is the physical nature of sculpture that first attracted me to art, the embodiment of an idea or concept, via the hands of a sculptor, leads to a physical form that has a true mass or presence in the real world. This to me is oppositional and more appealing to the illusory nature of painting with its depiction of three dimensions on a flat plane. Whilst I can appreciate the beauty and skill of painting, it is the sense of creating a tangible and tactile reality that makes sculpture my primary focus.

Natur gorfforol cerflunio wnaeth ddenu fi i gelf yn gyntaf, yr ymgorfforiad o syniad neu gysyniad mewn dwylo'r cerflunydd yn arwain at ffurf gorfforol â chrynswth a phresenoldeb yn y byd go iawn. Fel dw i'n ei gweld hi, mae'n cyferbynnu â rhithioldeb paentiadau, sy'n depictio delweddau tri dimensiwn ar blân llorwedd, ac yn apelio'n fwy i mi. Tra fy mod i'n gwerthfawrogi'r prydfwerthwch a'r grefft sydd wrth beintio, dw i'n ffocysu'n bennaf ar gerflunio oherwydd trwy gerflunio y mae creu realiti gyffyrddadwy.

My sculptural practice has developed over the years from initial modernist wood and stone carving; concentrating on aesthetic beauty; to encompass a wide range of media, techniques and forms, I particularly embrace serendipity and chance in producing works, rather than always having a set idea throughout, so that the work evolves as part of a dialogue between artist and materials.

Mae fy arferion cerfluniol wedi datblygu ar hyd y blynyddoedd o gerfio modernaidd mewn carreg a phren ar y cychwyn; yn canolbwyntio ar harddwch aesthetaidd; hyd at gwmpasu ystod eang o gyfryngau, technegau a ffurfiau. Dw i'n croesawu serendippedd a hapiau wrth greu gweithiau, yn hytrach na bod â syniad pendant o ddechrau i ddiwedd, fel bod y darn yn esblygu fel rhan o'r ddeialog rhwng artist a'i ddeunyddiau.

My work that is site specific tends to explore the history of place as a starting point, the work can then evolve in a variety of different directions, media and techniques, from metal fabrication through mixed media to performance and installation works.

Mae'r gweithiau dw i'n eu creu ar gyfer lleoliadau penodol yn tueddu archwilio i hanes y lle fel man cychwyn. Oddi ar hynny, gall y gweithiau esblygu mewn cyfeiriadau, cyfryngau a thechnegau amrywiol, o wneuthurio metel trwy ddefnyddio cyfryngau cymysg, hyd at berfformiadau a gosodiadau.

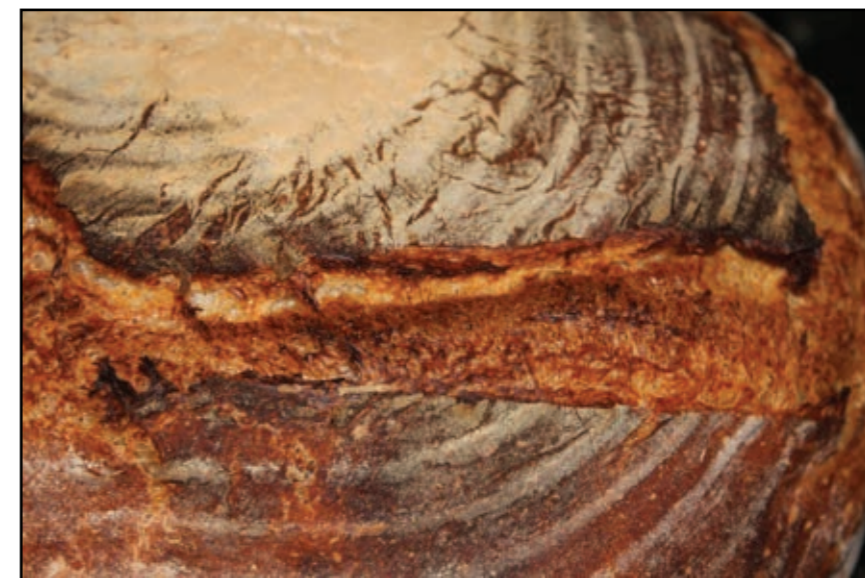
I enjoy the camaraderie, physicality and elemental nature of working with hot metal, whether forging steel or working with molten iron and bronze.

Dw i'n ymfalchïo yn y cwmnigarwch, y ffisegoliaeth a'r natur elfennol sy'n perthyn i weithio gyda metel poeth, boed wrth ffurfio dur neu wrth weithio gyda haearn ac efydd toddedig.

More recently I have needed to produce work on social issues, such as the rising numbers of rough sleepers, in order to make sense of the disparities within a modern western society.

Yn ddiweddarach dw i wedi teimlo'r angen i greu gweithiau sy'n trafod materion cymdeithasol, fel y nifer cynyddol o bobl sy'n ddigartref, er mwyn deall yr anghyfartalwch yn y gymdeithas Orllewinol gyfoes.

[www.lyndonmably.co.uk](http://www.lyndonmably.co.uk)



Top: Kidswelly Castle  
Bottom left: Remembering  
Bottom right: Replication Fork  
Far right: Bread of Heaven (performance)

# Jane Mason



Marrying the bright plastic colours of punk rock and the affinity with nature of the environmentalist, I re-purpose waste.

Gan gyfuno lliwiau llachar pync-roc a chydawseidd amgylchfydwr â'r byd natur, dw i'n ail-bwrpasu gwastraff.

Transforming found materials by using platonic solids as my base forms I allow my subjects to emerge. I take the problem of capitalist consumption and turn it into something beautiful and sympathetic.

Wrth drawsffurfio deunyddiau haggael a defnyddio soledau platonig fel sylfaen i fy ngweithiau, dw i'n gadael i fy ngwrthrychau ffurfio. Dw i'n troi'r broblem o dreuliant y gyfundrefn gyfaliaethol yn rhywbeth hardd a chydymdeimladol.

Ai Weiwei states that 'Everything is art, everything is politics'. For me everything is art, politics and feminism. My work often comments on and is informed by my lived domestic and family life. I explore repetitive processes as a reflection of the domestic and what is traditionally seen as women's work. Contextualising my own position and status as a woman in Western society cannot be separated from my concerns as a human and the destructive exploitation of our shared home and its finite resources.

Mae Ai Weiwei yn haeru 'Celf yw popeth, gwleidyddiaeth yw popeth'. Fel dw i'n ei gweld hi, celf, gwleidyddiaeth a ffeministiaeth yw popeth. Mae fy ngweithiau yn aml yn gwneud sylw ar fy mhrofiad byw o'r aelwyd a bywyd teuluol. Dw i'n archwilio i brosesau ailadroddus er mwyn adlewyrchu'r aelwyd a'r gorchwylion a ystyrir yn draddodiadol fel gwaith y ferch. Ni fedrir gwahanu fy safle fy hun fel merch yng nghymdeithas Orllewinol yn ei gyd-destun, a'm mhryderon fel person a'r ecsbloetiaeth ddinistriol o'r byd rydyn ni'n ei rannu, a'i adnoddau cyfyngedig.

The work in this exhibition began when I revisited work from my youth and time as a single mother. The isolation expressed in the work became so much more present during the onset of Covid 19 and I began to express the different ways in which the situation has affected us all. There is also an exploration of the three stages of womanhood as I move into the final stage. The insular youth, the earthly mother and the transcendence of age.

Dechreuodd y gwaith yn yr arddangosfa hon pan edrychais nôl ar weithiau yr oeddwn wedi'u creu pan oeddwn i'n ifanc a chyfnod fel mam sengl. Daeth yr unigrwydd a fynegwyd trwy'r gweithiau gymaint yn fwy i'r amlwg yn sgil Cofid 19 a dechreuais fynegi'r gwahanol ffyrdd y mae'r sefyllfa wedi effeithio arnon ni i gyd. Ceir hefyd ymdriniaeth o dri chyfnod bod yn wraig, wrth i mi symud i'r cyfnod olaf. Ieuenctid ynysol, y fam ddaearol a throslynoldeb henaint.

janeartmason@outlook.com  
www.janeartmason.com  
instagram/janeartmason  
facebook/janeartmason



Top: Hope  
Bottom: Uearthed  
Right: Lockdown Ladies  
Far Right: Cloud

# Glenn Morris



During the last twenty years I have visited the Arctic over twenty times. I have lived and hunted with the Inuit people both in Greenland and in Arctic Canada. The times spent there have had a profound effect on me and how I view our world and society. I have become acutely aware of the fragility of life and the environment and the tenuous path that humans follow through life.

My work is both inspired and informed by the combination of beauty and harshness of the environment in the far north but perhaps, more importantly, by our relationship and response to the loss of things that possess beauty in any form.

I work predominantly in stone and mixed media using traditional carving techniques to create forms that at first sight appear abstract but are often based on very real encounters in the Arctic. The forms and works tend to follow two or three lines of exploration: the sensual and feminine, the masculine, industrial form and more objective comments on things environmental.

I have a first-class degree in sculpture and have had work exhibited in public areas and also at the Royal Academy. I am a qualified teacher and spent a number of years teaching pottery. I am a member of the Welsh sculpture group, Sculpture Cymru and 'Arts Alive Wales'. I am also a member of the environmental and not-for-profit artist's collective 'Vulgar Earth'.

Lower House,  
Llanbadarn-y-Garreg,  
Builth Wells,  
Powys  
LD2 3YD

arctictreesurgeon@yahoo.co.uk  
T: 01982 570312  
M: 07973 732069  
www.glennmorris.co.uk  
Instagram: @glennmorrisculpture

Dw i wedi ymweld â'r Arctig mwy nag ugain o weithiau yn ystod yr ugain mlynedd ddiwethaf. Dw i wedi byw a hela gyda'r bobl Inuit yn y Lasynys ac ar yr ynysoedd Arctig sy'n perthyn i Ganada. Mae'r cyfnodau dw i wedi treulio yna wedi cael effaith ddofn arna i ac ar y ffordd dw i'n gweld ein byd a'n cymdeithas. Bellach dw i'n hynod ymwybodol o freuder bywyd a'r amgylchfyd a'r llwybr tenau y mae bodau dynol yn ei droedio trwy fywyd.

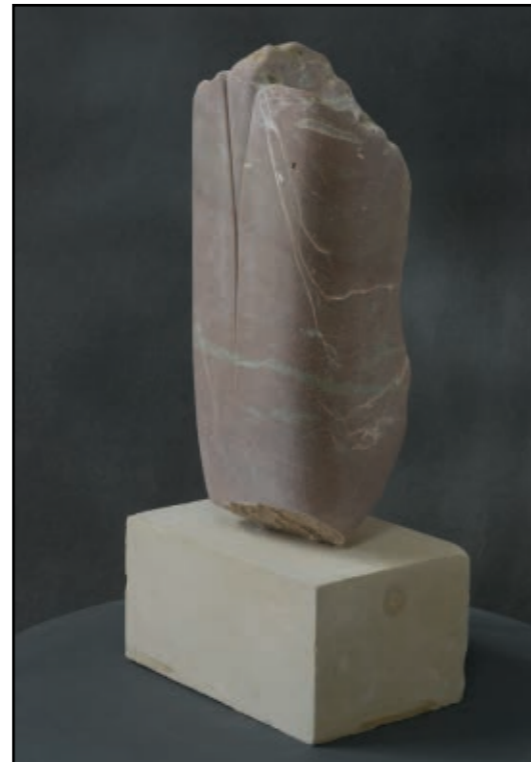
Trwythir ac ysbrydolir fy ngwaith gan gyfuniad o harddwch a gerwindeb amgylchfyd y Gogledd Pell, ond efallai'n bwysicach, gan ein perthynas a'n hymateb i golli pethau sy'n hardd mewn unrhyw ffordd.

Dw i'n gweithio'n bennaf gyda charreg a chyfrwng cymysg gan ddefnyddio dulliau cerfio traddodiadol i greu ffurfiau sydd i'w gweld yn haniaethol ar y golwg cyntaf ond sy'n aml yn seiliedig ar gyfarfyddiadau gwirioneddol yn yr Arctig. Mae'r gweithiau yn tueddu i ddilyn dau neu dri thrywydd; y synhwyrol a'r benywaidd, y gwrywaidd, ffurf ddiwydiannol a sylwadau mwy gwrthrychol ar faterion amgylcheddol.

Mae gen i radd ddosbarth cyntaf mewn cerflunfaeth ac mae fy ngweithiau wedi cael eu harddangos yn gyhoeddus ac yn yr Academi Frenhinol hefyd. Dw i'n athro cymwysedig, a threuliais sawl blwyddyn yn dysgu crochenwaith. Dw i'n aelod o'r grŵp o gerflunwyr Cymreig, Sculpture Cymru ac 'Arts Alive Wales'. Dw i hefyd yn aelod o grŵp amgylcheddol ac nid-er-elw o artistiaid 'Vulgar Earth'.

Top left: Osmunda  
Left: Chrysalis  
Top right: Lost Comrades  
Far right: Nearing the End

# Tania Mosse



My interest is in the smallest details of natural objects. When I go for a walk I find myself drawn to what lies beneath things. By turning stones, shells and rotting logs I seek to discover what is being protected underneath.

Sometimes my preoccupation lies in the void - what was once there but no longer is. For instance I am curious about the shape of the eye socket of an animal's skull or the form of the hood at the top of a cuttlefish bone. I am also fascinated by the protective casings of vulnerable tissue. Exoskeletons, carapaces, and husks frequently provide starting points for my work.

I begin a piece of work by making drawings, miniature models and a maquette of the subject. These studies get incorporated into the sculpture. The original detail isn't always obvious. Often I make only very tentative references to the original object. I hope that viewers will be prompted to make their own links and personal connections.

I have used many materials over the years and still experiment with a range of media, but stone has always been my particular favourite. I like the constraints of a piece of rock and find carving into the surface satisfying and compelling. I am immediately drawn to stone artefacts in museums and ancient architectural sites.

As well as carving stone, I sometimes cut letters in my commissioned pieces and make frequent visits to stone yards and quarries, always keeping an eye open for a promising slab or boulder.

Several years ago some friends and I set up a small 'back yard' bronze casting foundry behind my studio where we cast small sculptures. Learning the skills and techniques of bronze casting at first hand has helped me to expand and develop my work.

Since my childhood in rural Ireland I have felt a deep affinity with the natural world. Now, though living in sparsely populated mid-Wales, my thoughts are often overlaid with great concern for the threats to nature imposed by an ever expanding human population.

Top left: Pace 2

Top right: Metamoth

Bottom left: Carving letters on stone base of commission for Royal Russell School, London.

Bottom right: Keel

Dw i'n ymddiddori ym manylion lleiaf gwrthrychau naturiol. Wrth fynd am dro, teimlaf fy mod i'n cael fy nenu i'r hyn sydd o dan bethau. Trwy droi cerrig, cregyn a boncyffion pydredig dw i'n ceisio darganfod pa bethau sy'n cael eu hamddiffyn oddi tanynt.

Yn y gwagleoedd mae fy niddordeb, weithiau- ble'r oedd rhywbeth o'r blaen sydd ddim yna nawr. Dw i'n chwilfrydig am siâp twll y llygad mewn penglog anifail er enghraifft, neu am ffurf y capan ar ben asgwrn môr-gyllell. Mae'r casynau sy'n amddiffyn meinweoedd bregus hefyd yn fy nghyfareddu. Ysgerbydau allanol, cregyn a phlsg fydd man cychwyn fy ngweithiau, yn aml.

Dw i'n cychwyn darn gan ddarlunio a gwneuthurio modelau bach a maquette o'r testun. Mae'r astudiaethau hyn yn cael eu hymgorffori yn y cerflun. Nid yw'r manylder gwreiddiol yn amlwg bob tro. Yn aml bydd fy nghyfeiriadau at y gwrthrych cychwynol yn denau iawn. Fy ngobaith yw y bydd y sylwr yn cael ei gymell i greu cysylltiadau personol ei hun.

Dw i wedi defnyddio nifer o ddeunyddiau dros y blynyddoedd, a dw i'n parhau i arbrofi gydag ystod o gyfryngau ond dw i wrth fy modd â charreg yn arbennig, erioed. Mae'r cyfyngiadau y mae darn o garreg yn eu cynnig yn fy mhlesio a dw i'n cael boddhad wrth gerfio mewn i'w harwyneb, ac yn teimlo'r angen i barhau. Byddaf yn cael fy nenu yn syth gan arteffactau carreg mewn amgueddfeydd ac ar safleoedd archeolegol hynafiaethol.

Yn ogystal â cherfio carreg, dw i'n torri llythrennau yn fy ngweithiau er comisiwn weithiau, a dw i'n ymweld ag iardiau cerrig a chwareli yn aml, gan gadw llygad bob amser am slab neu faen mawr addawol.

Sawl blwyddyn yn ôl sefydlais ffowndri fach i gastio efydd gyda chwpl o ffrindiau yn yr iard gefn ble gastion ni gerfluniau bach. Mae dysgu sgiliau a thechnegau castio mewn efydd wrth wneud wedi helpu i mi ymestyn a datblygu fy nghreffft.

Ers fy mhentyndod yn yr Iwerddon wledig dw i'n teimlo cysylltiad dwfn â'r byd naturiol. Er fy mod i'n byw bellach yng nghanolbarth Cymru, sy'n ardal denau ei phoblogaeth, dw i'n gofidio'n aml am y bygythiadau i fyd natur y mae poblogaeth ddynol sy'n tyfu o hyd yn eu hachosi.

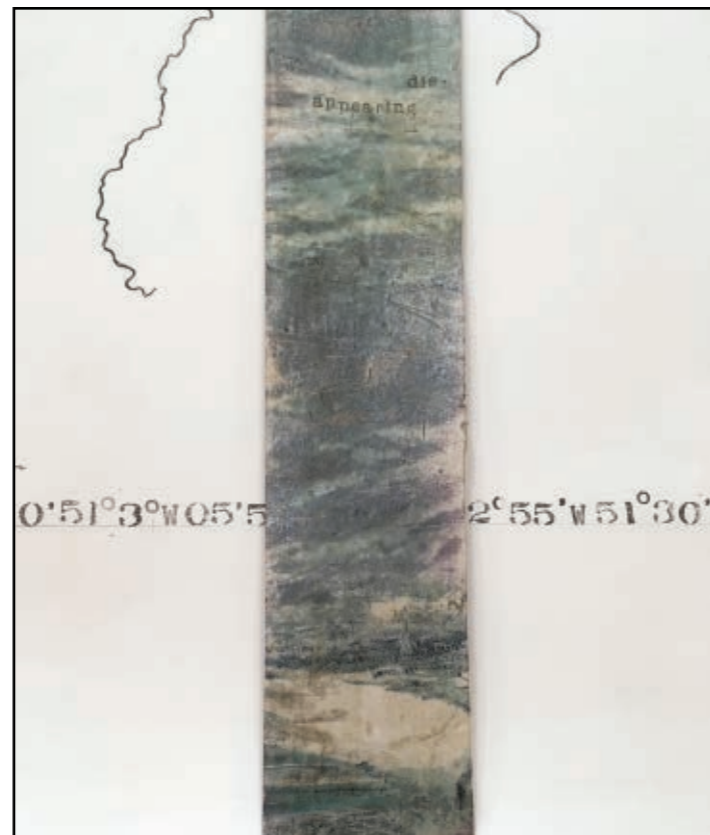
9 Harpers Lane, Presteigne, Powys LD8 2AN  
T 01544 260527  
M 07502 007133  
[www.taniamosse.com](http://www.taniamosse.com)

# Valerie Coffin Price



'October wind - small  
footfall under leaf-fall, dark-  
and-star-fall. Listen...

*Philip Gross*



Above: Footfall 2017-19  
Right: Arfordir 2015-2020  
Far right: Footfall 2017-19 (detail)

I am an artist-letterer based in Cardiff. The work responds to the poetic resonance of language and its connection to the environment and cultural identity. Collaboration and cross-arts working are essential elements of my art practice, experimenting with, and reflecting on, different ways of seeing which create a conversation between the environment, people and responses to a specific place.

**Footfall 2017-19**  
For 'Footfall' I used data collected by Tom Fairfield, tracking Pine Marten in woodlands along the Welsh Border, near Hay-on-Wye and in the Yrrnwy Forest. The beautiful papers with the animal prints were created by the animals as part of this research, and donated by Tom to allow me to create a series of artworks based on his findings. The haiku was written especially by poet Philip Gross. Tom Fairfield undertook the Pine Marten research (2008-13) with funding from Forestry Commission Wales, Forestry Commission England and Forest Research.

**Arfordir 2015-2020**  
An installation created in response to collaborative research walks with Dr Richard Keating, and other members of Walking the Land, along the north shore of the Severn Estuary, from Chepstow to Swansea, and on to Worms Head. Walking the Land is an artists walking collective and our joint art practice bridges individual and community responses to place and the views of the public sector relating to landscape change and management.

Much of my work involves an immersion in the landscape through walking and responds specifically to river and border landscapes creating a sense of a landscape as more than just a vista. At a fundamental level it is to do with 'the breath of her earth' (Ivor Gurney), engendering a sense of place and belonging, light, the colour of things; the circumstances of place, for me, in Wales and along the English border; an accumulation of grace.

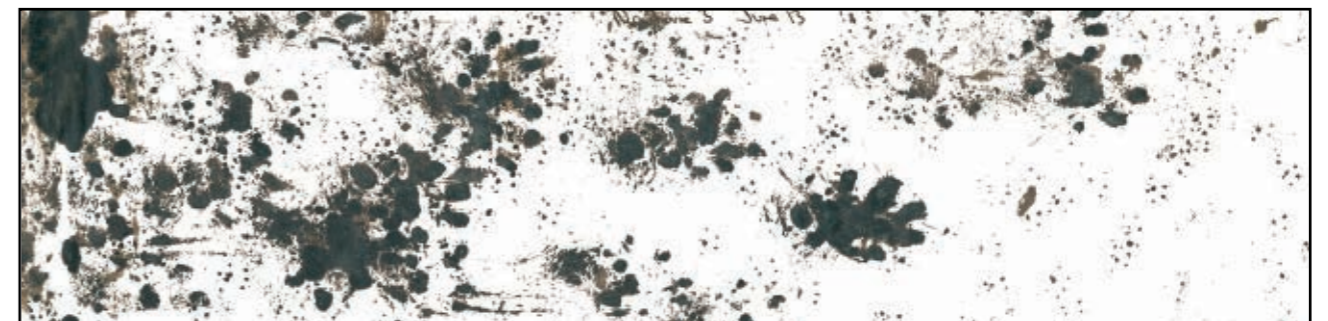
[www.axisweb.org/p/valeriecoffinprice/](http://www.axisweb.org/p/valeriecoffinprice/)

Dw i'n artist ac artist llythrennu yng Nghaerdydd. Mae'r gwaith yn ymateb i gyseiniant barddoniaeth a'i chysylltiad â'r amgylchfyd a hunaniaeth ddiwylliannol. Mae cydweithio a gweithio ar draws y disgyblaethau celfyddydol yn hanfodol i'm harfer, yn arbrofi gyda'r ffyrdd gwahanol o weld sy'n creu deialog rhwng yr amgylchfyd, pobl ac ymatebion i le penodol, ac yn adlewyrchu arnynt.

**Footfall 2017-19**  
Ar gyfer 'Footfall' defnyddiais ddata wedi'u casglu gan Tom Fairfield, a oedd yn dilyn belod coed yn y coedwigoedd ar y ffin rhwng Cymru a Lloegr, ger y Gelli Gandryll a Choedwig Fyrnwy. Rhoddwyd y papurau prydfferth hyn a grëwyd gan bawennau anifeiliaid fel rhan o'r gwaith ymchwil i mi gan Tom, er mwyn i mi greu cyfres o weithiau celf ar sail ei ganfyddiadau. Cyfansoddwyd yr haiku yn arbennig gan y bardd Philip Gross. Noddwyd y gwaith ymchwil i'r belod coed a ymgymerodd Tom Fairfield (2008-13) gan Gomisiwn Coedwigaeth Cymru, Comisiwn Coedwigaeth Lloegr ac Ymchwil Coedwigaeth.

**Arfordir 2015-2020**  
Gosodiad a grëwyd mewn ymateb i deithiau cerdded ymchwil ar y cyd â Dr Richard Keating ac aelodau Walking the Land eraill, ar hyd glannau gogleddol Aber Hafren o Gas-gwent hyd at Abertawe, ac ymlaen i ben y Gwrfwy. Grŵp o artistiaid sy'n cyd-gerdded yw Walking the Land. Mae ein harferion celfyddydol ar y cyd yn pontio ymatebion unigol a chymunedol i le a barn y sector cyhoeddus parthed newid a rheoli'r dirwedd.

Mae rhan sylweddol o'm ngwaith yn ymwneud ag ymgolli fy hun yn y dirwedd trwy gerdded ac mae'n ymateb yn benodol i'r dirwedd ger afonydd ac ar ffiniau gan greu naws o dirwedd sy'n fwy na golygfa. Yn ei hanfod mae'n ymwneud ag 'anadl ei daear' 'the breath of her earth' (Ivor Gurney), gan greu teimlad o fod mewn lle a pherthyn, goleuni, lliw pethau; amgylchiadau bod mewn lle, o'm rhan i, yng Nghymru ac ar hyd y ffin â Lloegr; cronriad ffawd dda.



# Gwyneth Price



I grew up in a small town in South Africa, finally studying for a traditional degree in Sculpture at the University of Natal. My paternal grandfather was a carpenter, my maternal grandmother a seamstress. Making and drawing seemed natural occupations from early childhood. I won a scholarship to study sculpture in London and at that time of Apartheid, chose to not return to South Africa.

I have always loved carving and working with clay. I ran a ceramics workshop for 4 years. But sometimes ideas are better worked out in metal, or mixed media - slowly building up the forms. Very recently I have been able to design pieces to be laser cut for me from sheet metal. This is a very different experience, working on a larger scale, being the manager but not the maker.

The ideas for my work have mostly been concerned with the beauty and interest of natural and human forms, developed from observation, drawing and taking photographs. This slow collection can take months, but the evolution of an idea is sometimes surprising, springing to the mind's eye, vivid and complete in the moments of waking in the morning.

All of the collecting and drawing of images seems to be digested by the unconscious mind. At other times the actual process of building the piece gives new ideas. The materials themselves alter the outcome - the grain of the wood, the accidental chipping off of a corner changing the final form.

I have greatly enjoyed the opportunity to work on theatre costumes, puppets and masks for the Festival Arts group performing in St Davids each summer. The mixing of media - papier-mache, textiles, found objects and strong colour - is a more playful way of making.

At the present time artists try to make visual comments on the conditions in which we find ourselves - climate change, migration, conflict, pandemics. We are living in an age of extinction. I have attempted here to make objects both intriguing to look at and carrying a powerful message about our situation.

[mrsgmprice@gmail.com](mailto:mrsgmprice@gmail.com)  
[www.sculpturecymru.org.uk/price.htm](http://www.sculpturecymru.org.uk/price.htm)

Top: Reflect - Dyffryn Gardens  
Left: Celtic knot  
Right: Commission - Llantwit Major Town Council  
Bottom: Going, Going, Gone

Tyfais i fyny mewn tref fach yn Ne Affrica, ac astudiais radd draddodiadol mewn Cerfluniaeth ym Mhrifysgol Natal yn y pen draw. Saer coed oedd tad fy nhad, a gwriadwraig oedd mam fy mam. Roedd creu ac arlunio yn teimlo fel pethau hollol naturiol i'w gwneud ers fy mhentyndod cynnar. Enillais ysgoloriaeth i astudio cerflunio yn Llundain, ac yn y cyfnod hwnnw o Apartheid, penderfynais beidio â dychwelyd i Dde Affrica.

Dw i wrth fy modd â cherfio a gweithio gyda chlai erioed. Rhedais weithdy seramig am bedair blynedd. Ond weithiau mae'n well i fraslunio syniadau mewn metel neu gyfrwng cymysg- yn adeiladu ar y ffurfiau yn raddol. Yn ddiweddar iawn dw i wedi gallu llunio darnau i'w torri o ddalen fetel â laser ar fy rhan. Profiad tra gwahanol yw hwn, yn gweithio ar raddfa fwy, o fod yn rheolwr ac nid yn wneuthurwr.

Ar y cyfan, mae'r syniadau ar gyfer fy ngweithiau yn ymwneud â'r harddwch a'r diddordeb mewn ffurfiau naturiol a dynol, wedi'u datblygu trwy sylu'n fanwl, arlunio a thynnu lluniau. Gall y broses gasglu gymryd misoedd, ond mae syniadau'n esblygu'n annisgwyl weithiau, gan neidio i lygad y meddwl yn glir ac yn gyfan ar ddeffro yn y bore.

Ar anymwybod sy'n gwneud yr holl gasglu ac arlunio o'r delweddau mae'n debyg. Adeg arall, bydd syniadau newydd yn tarddu o'r broses o adeiladu'r darn. Mae'r deunyddiau eu hun yn effeithio ar y canlyniad- graen y pren, torri cornel ymaith yn ddamweiniol, yn newid y ffurf orffenedig.

Dw i wedi mwynhau mas draw'r cyfle i weithio ar wisgoedd theatr, pypedau a mygydau ar gyfer grŵp Festival Arts sy'n perfformio yn Nhyddewi pob haf. Mae cymysgu cyfryngau- papier-mache, tecstilau, gwrthrychu haggael a lliwiau cryf- yn ffordd fwy chwareus o wneuthurio.

Ar hyn o bryd mae artistiaid yn ceisio mynegi sylwadau am yr amgylchiadau sydd ohonynt mewn ffordd weledol- newid hinsawdd, ymfudo, rhyfela, clefydau pandemig. Rydyn ni'n byw mewn oes o ddifodiant. Yma dw i wedi ceisio creu gwrthrychau sy'n edrych yn ddiddorol ac yn cyfleu neges gref am ein sefyllfa.

# Su Roberts



Top left: Fecund  
 Top right: Norn  
 Right: In Conversation  
 Far right: Angel

My work here is about the Mother. We all have one but it is something we rarely think about. Often we take them for granted but I want to examine what it is to have or to be a mother.

Our image of mother has come from a long history and a variety of cultures but there are certain universal aspects to motherhood and to having a mother. From mother earth to the modern mother, we know it and recognise it without thinking.

Being a mother is about providing succour, unconditional protection, unquestionably doing things for others, hard physical work, years of worry, a life long bond. I have had five children but I grew up without a mother. I had no blue print so I still wonder about what it is to be a mother. I now have grandchildren so I am now another kind of mother? For every mother the experience is both unique and at the same time universal .

Is the male experience of mother the same as a female? These relationships are fascinating and intriguing, they continue to influence and inform our values, our view of women, our lives.

In this work I have looked at the physical, the emotional, the historical and the personal aspects of being a Mother.



My work here is about the Mother. We all have one but it is something we rarely think about. Often we take them for granted but I want to examine what it is to have or to be a mother.

Our image of mother has come from a long history and a variety of cultures but there are certain universal aspects to motherhood and to having a mother. From mother earth to the modern mother, we know it and recognise it without thinking.

Being a mother is about providing succour, unconditional protection, unquestionably doing things for others, hard physical work, years of worry, a life long bond. I have had five children but I grew up without a mother. I had no blue print so I still wonder about what it is to be a mother. I now have grandchildren so I am now another kind of mother? For every mother the experience is both unique and at the same time universal .

Is the male experience of mother the same as a female? These relationships are fascinating and intriguing, they continue to influence and inform our values, our view of women, our lives.

In this work I have looked at the physical, the emotional, the historical and the personal aspects of being a Mother.

# Myra Ryan



Top: Becoming Small  
 Top right: Slough  
 Left: Catch  
 Right: Lure

Through my work I attempt to convey aspects of the human condition that language alone cannot fully communicate. Exploring what is normally hidden from view, asking difficult questions, I aim to give visual presence to the inner self, to universal feelings and emotions through forms where the body is not present but implied; forms that show both fragility and strength.

There is an emphasis on both the character of the material and the process of making. My work often includes repetitive, performative actions creating drama and spectacle; capturing the moment of drawing, pouring, wrapping, work is layered, manipulated and taken into space to create 3 dimensional structures.

I love to work with flexible, malleable, materials that can be wound, bound, stitched and modelled. Materials that can be grown, repurposed, reused and recycled. Their properties explored and combined in novel ways; tested to their limits; taken to the point of collapse.

I combine my interest in interrogating materials whilst exploiting connections that may be made through previous uses; connections that exist in our collective consciousness. Materials that trigger associations and connotations in the mind of the viewer.

There are tensions in the work between loss and vulnerability, confinement and freedom, concealment and exposure. Familiar materials used in unexpected ways bring additional layers of meaning drawing the viewer in to look at the detail and encouraging an individual response.

My work reflects, and confronts, the many ways in which we may be bound, controlled, diminished by the strictures of convention, gender, family, community, society, religion. It attempts to make visible narratives that might otherwise go unrecorded, to give voice to those who do not have a voice of their own.

Through my work I am raising questions, attempting to get people talking, thinking, questioning. All are inspired by the stories of brave women and children everywhere who have had the courage to speak out and to those who choose to listen.

I am a sculptor, printmaker & installation artist based in North East Wales. My work is exhibited extensively throughout Wales and the UK.

[www.myrarian.co.uk](http://www.myrarian.co.uk)  
[myrarian@hotmail.co.uk](mailto:myrarian@hotmail.co.uk)

Yn fy ngweithiau dw i'n ceisio dadlennu agweddau o'r natur ddynol na fedrir eu cyfathrebu'n gyfan gwbl trwy gyfrwng iaith yn unig. Dw i'n archwilio i bethau sydd fel arfer yn cael eu cuddio o'r golwg, gan godi cwestiynau anodd, fy mwriad yw rhoi presenoldeb gweledol i'r hunain oddi mewn, i'r teimladau a'r emosiynau sy'n gyffredin i bawb drwy ffurfiau sy'n awgrymog o'r corff er nad yw'r corff yn bresennol; ffurfiau sy'n cyfleu breuder a chryfder fel ei gilydd.

Ceir pwyslais ar natur y deunydd a'r broses wneuthurio. Mae fy ngweithiau yn aml yn cynnwys gweithredoedd perfformiadol, ailadroddus sy'n creu drama a rhwysg; wrth ddal y darlunio, arllwys, lapio yn yr eiliad, mae'r gweithiau yn cael eu haenu, eu llawdrin a'u gosod mewn gofod i greu strwythurau 3 dimensiwn.

Dw i wrth fy modd yn gweithio gyda deunyddiau hyblyg, hydrin y medrir eu hymgordedu, eu rhwymo, eu pwytho a'u modelu. Deunyddiau y medrir eu tyfu, eu hail-bwrpasu, eu hail-ddefnyddio a'u hailgylchu. Gan archwilio i'w priodoleddau a'u cyfuno mewn ffyrdd newydd; eu profi i'w heithaf; fel eu bod ar fin chwalu.

Dw i'n cyfuno fy niddordeb mewn archwilio i ddeunyddiau wrth fanteisio ar gysylltiadau posib oherwydd defnydd blaenorol y deunyddiau; cysylltiadau sy'n bodoli eisoes yn y gydwybod rydyn ni'n ei rannu. Deunyddiau sy'n sbarduno cysylltiadau a chynodiadau ym meddwl y syllwr.

Ceir tyndra yn y gweithiau rhwng colled a bregusrwydd, carchariad a rhyddid, celu a datgelu. Rhoir haenau ychwanegol i'r ystyr wrth ddefnyddio deunyddiau cyfarwydd mewn ffordd annisgwyl, gan ddenu'r syllwr i edrych ar y manylder ac ennyn ymateb unigol ganddo.

Mae fy ngweithiau yn adlewyrchu ac yn herio'r amryw ffyrdd y cawn ein cyfyngu, ein rheoli a'n bychanu gan rwystrau safonau ymddygiad, rhyw, teulu, cymdeithas, crefydd. Maen nhw'n ceisio dadlennu hanesion gweledol na fyddent fel arall yn cael eu cofnodi, i roi llais i'r di-lais.

Yn fy ngweithiau dw i'n amlygu materion, gan geisio ysgogi i bobl drafod, meddwl a chwestiynu. Hanesion y merched a'r plant dewr hynny o bob cwr o'r byd sydd wedi meiddio codi llais a'r sawl sy'n dewis gwranddo arnynt, sydd wedi ysbrydoli pob un o'r darnau.

Dw i'n gerflunydd, gwneuthurwr printiau ac artist gosodiadau yng Ngogledd-ddwyrain Cymru. Arddangosir fy ngweithiau yn helaeth ledled Cymru a'r DU.

# Philippine Sowerby



Top: Grown Together  
Top right: Sunne Beam  
Right: Radiant  
Far right: The Space in Between



I live in rural Wales, surrounded by woods, fields, mountains and water. My sculptures are made in the local wood that grows and ages all around my home. It is important for me that my work is in this ordinary, readily-available material that everyone knows. I want to give value to the everyday, to make its beauty visible and present.

As a teenager, I built sailing dinghies, working the wood to make it seaworthy and swift. Later I developed my craft, making complex jigsaw puzzles for grown-ups to play with. These days, I use my sculptures to explore the abstract.

For me, sculpting is a language - like poetry. I say something in my work but leave the reader to interpret what they see for themselves. In my sculpture, I try to express how things touch me: concepts, ideas, feelings, emotional and spiritual concerns. Learning new techniques is like extending my vocabulary, remembering the words which resonate, and letting go of others. Once I have learned a new technique, then I can say something different, or the same thing in a different way.

I enjoy the process of working with the wood; sculpting is a relationship between me and my material. As I work, the grain, texture and colour of the wood often prompt me to adjust my design so that the final piece reflects a balance between my intervention and the inherent structure of the wood. In my work, you will find strength and fragility interlinked and interdependent, as well as the play of darkness with light, and space with structure.

At present, I am exploring ways of hollowing out wood, working on the interplay between different planes, and methods of distressing the wood, challenging my technique and the wood to breaking point.

I made *'The space in between'* by cutting different planes in several directions, retaining a structural mesh which holds the empty space.

In *'Radiant'* I started with a slice of cherry tree and removed some of the wood to reveal a central core which holds all the rays together.

Dw i'n byw yng Nghymru wledig, yng nghanol coed, caeau, mynyddoedd a dŵr. Dw i'n defnyddio'r pren lleol sy'n tyfu ac yn aeddfedu o gwmpas fy nghartref ar gyfer fy nghanerfluniau. Mae'n bwysig i mi fy mod i'n defnyddio'r deunydd cyffredin, cyfarwydd hwn, sy'n hawdd cael gafael arno. Dw i eisiau rhoi gwerth ar bethau arferol, i amlygu eu prydferthwch.

Yn fy arddegau, adeiladais fadau bach, gan weithio ar y pren fel ei fod yn addas i'r môr, ac yn chwim. Yn ddiweddarach, datblygais fy nghreffft wrth greu jig-sos cymhleth ar gyfer oedolion. Erbyn hyn, defnyddiaf fy nghanerfluniau i archwilio'r haniaethol.

laith yw cerflunio i mi- yn debyg i farddoniaeth. Dw i'n cyfathrebu rhywbeth yn fy ngweithiau ond yn gadael i'r darllenydd ddehongli'r hyn a wêl drosto'i hun. Dw i'n ceisio mynegi sut mae pethau yn fy nghyffwrdd: cysyniadau, syniadau, teimladau, materion emosiynol ac ysbrydol. Mae dysgu dulliau newydd fel ymestyn fy ngeirfa, cofio'r geiriau sy'n ennyn ymateb ynof, a gadael i eraill fynd. Pan fyddaf wedi dysgu dull newydd gallaf gyfathrebu rhywbeth gwahanol, neu'r un peth mewn ffordd wahanol.

Dw i'n mwynhau'r broses o weithio gyda'r pren; perthynas rhyngof i â'm neunydd yw cerflunio. Yn aml, byddaf yn addasu fy nghynllun wrth weithio, yn ôl gwadedd a lliw'r pren fel bod y darn gorffenedig yn adlewyrchu cydbwysedd rhwng fy ymyrraeth i a strwythur cynhenid y pren. Ceir yn fy ngwaith gryfder a breuder wedi'u cysylltu ac yn dibynnu ar ei gilydd, yn ogystal â'r rhyngweithiad rhwng tywyllwch a goleuni, gofod a strwythur.

Ar hyn o bryd dw i'n archwilio ffyrdd o gafnu pren, yn gweithio ar gydadwaith planau gwahanol, a dulliau i roi ôl traul ar y pren, gan brofi fy nghreffft a'r pren hyd eu heithaf.

Torrais blanau gwahanol mewn gwahanol gyfeiriadau, gan gadw'r rhwydwaith adeileddol sy'n cynnal y gofod gwag er mwyn creu *'The Space in between'*.

Dechreuais *'Radiant'* drwy dynnu ychydig o'r pren oddi ar dafell o goed ceirios i amlygu'r craidd yn ei chanol sy'n dal y pelydrau at ei gilydd.



## Trying to see things in their true colours

### Robert Harding

As a sculptor who has been working and teaching in Wales for 38 years, I am well aware of the context in which Sculpture Cymru operates as an artist group as well as the specific challenges faced by the individual members<sup>i</sup>. In the following essay I shall try to pick out some strands that illustrate commonalities between members, the organisation and the wider sculpture world, and focus on strands that have a particular resonance within Wales.

The ‘thingness’ of sculpture has always been contentious<sup>ii</sup>. For centuries, the making of this art form has been regarded as ‘unsuitable’ for the refined sensibilities of ladies and gentlemen. It is just too dirty, noisy, time-consuming and cumbersome. In many ways it is too close to the materiality of our messy three-dimensional lives and too far from the ordered life of the mind. Yet we still make sculptural objects despite few changes to the hard realities of production and an increasing concentration by society on intellectual achievement. Why?

All the students I have ever taught start their journey into sculpture by playing with ‘worthless stuff’ - this is where the process of transformation starts. The primal ‘mud/clay pies’ are still a source of inspiration as are the rolled newspapers and cut cardboard boxes so loved by the old Blue Peter series on children’s television. Lego bricks or Meccano pieces have their place too, but tend to come with instruction leaflets and an inbuilt structural logic that often blinker the maker to follow more predictable paths. It is ironic that many have these experiences as children, yet as adults they tend to think of sculpture as either totally alien or akin to Grand Opera i.e. expensive, elitist and - with all that marble and bronze - basically Italian. Part of the role of an organisation such as Sculpture Cymru is to contradict the myths and obscure art jargon that have grown around this art form.

Art history is a combination of continuity and change. When you tease apart the strands in any particular artist’s body of work or the motivations behind any particular movement, or group of artists, you discover aspects of their practice that are adopted from the collective past and yet others that react against aspects of that same past, aspects that reflect individual histories and additional aspects that are a reflection of current cultural, economic and technological

## Ceisio gweld pethau fel y maent

Fel cerflunydd sydd wedi gweithio a dysgu yng Nghymru ers 38 mlynedd, rydw i’n gwbl ymwybodol o’r cyd-destun y mae Sculpture Cymru yn gweithredu ynddo fel grŵp o artistiaid, yn ogystal â’r heriau penodol sy’n eu hwynebu fel unigolion<sup>i</sup>. Yn y traethawd a ganlyn, byddaf yn ceisio amlygu rhai o’r themâu sy’n gyffredin i’r aelodau, y sefydliad, a’r byd cerflunio ehangach, ac yn ffocysu ar y themâu sy’n berthnasol i Gymru yn arbennig.

Wrth greu ‘pethau’, mae cerflunio yn ddadleuol erioed<sup>ii</sup>. Ers canrifoedd, ystyriwyd creu’r math hwn o gelf yn ‘anaddas’ i dynerwch teimlad y bonheddwyr a’r boneddigesau. Yn syml, mae cerflunio yn rhy fudr, yn swnllyd, yn cymryd rhy hir ac yn lletchwith. Mewn sawl ffordd mae’n rhy agos at fateroldeb ein bywydau tri dimensiwn, aflêr, ac yn rhy bell o fywyd trefnus yr ymwybod. Ychydig iawn mae prosesau heriol gwneuthurio wedi newid, ac mae ffocws cymdeithas yn symud yn gynyddol tuag at gampau deallusol. Pam felly ydyn ni’n parhau i greu cerfluniau?

Mae pob un o’r myfyrwyr rydw i wedi eu dysgu yn cychwyn ar ei daith gerflunio yn chwarae gyda ‘stwff diwerth’ - dyma ddechrau’r broses drawsnewid. Mae’r potshiau mwd/clai cyntefig hyn dal yn ffynonellau o ysbrydoliaeth, yn yr un ffordd ag yr oedd y rholiau papur newydd a’r bocsys cardfwrdd wedi’u torri a ddefnyddiwyd o hyd ar raglen deledu plant ‘Blue Peter’ ers talwm. Mae gan friciau Lego a darnau Meccano eu lle hefyd, ond darperir canllawiau gyda’r rhain fel y cyfryw, ynghyd ag adeiladwaith caeth fydd yn aml yn arwain y crëwr ar drywydd disgwylidig. Mae’n eironig bod y profiadau cynnar hyn yn gyffredin i nifer o bobl fel plant, ond fel oedolion maen nhw’n dueddol o feddwl am gerfluniaeth naill ai’n hollol estron neu yn ei chymharu â’r Opera h.y. rhywbeth sy’n ddud, yn elitaidd- ac oherwydd amllder y marmor a’r efydd- fel rhywbeth sy’n perthyn i’r Eidal yn ei hanfod. Rhan o bwrpas grŵp fel Sculpture Cymru yw herio’r camsyniadau a’r jargon niwlog sydd wedi tyfu o gwmpas y math yma o gelf.

Cyfuniad o gysondeb a newid yw hanes celf. Trwy ddatgymalu’r themâu yng nghorpws gwaith unrhyw artist penodol, neu’r cymhelliannau sy’n gyrru mudiad neu grŵp o artistiaid penodol, y darganfyddir nodweddion yn eu harferion. Ceir nodweddion sydd wedi eu benthyg o’r gorffennol sy’n gyffredin iddynt, ond eto eraill sy’n gwrthdaro ag elfennau o’r gorffennol hwnnw; rhai sy’n adlewyrchu hanesion unigol, ac agweddau

developments. Sculpture Cymru as an organisation and as a group of individuals is not immune to such analysis.

One of the first things that strikes the regular gallery visitor about a Sculpture Cymru show is a reaffirmation of the power of objects and an acknowledgement of the importance of craft skills in their production. In recent decades art gallery visitors have become used to a wider definition of sculpture. Sculpture as a discipline now covers areas as diverse as sound, light, installations, performance, film, and virtually every aspect of mixed-media practice. Concurrent with this increasing productivity a ‘fabricator ecosystem’<sup>iii</sup> has developed to support diverse and ambitious creativity, and at the same time the range of craft skills taught to individual sculpture students has diminished. Is Wales hermetically sealed off from subcontracting fabrication? Is it still possible to see a focus on the hand-made autonomous art object as a feature of sculpture in Wales?

Since the onset of austerity in 2009, and even before that with the demise of the two major art commissioning agencies in Wales (the Welsh Sculpture Trust and the Cardiff Bay Art Trust), there have been few public sculpture commissions and, apart from Martin Bellwood’s foundry near Narbeth, there are no professional sculpture fabricating workshops this side of Offa’s Dyke. Carmarthen has the only full-time undergraduate sculpture course in Wales (indeed, there are now only four others in the whole of the UK<sup>iv</sup>) and it is perhaps no coincidence that four<sup>v</sup> of the seventeen sculptors exhibiting with Sculpture Cymru in this exhibition are graduates of that course. The Carmarthen course has suffered cuts in teaching time; in the early 1980s there were over thirty hours a week of contact time with sculpture lecturers in the workshops, now it is less than half that time. So, a Sculpture Cymru exhibition can possibly be regarded as a form of resistance to the marginalisation of making skills, a celebration of individual craftsmanship and a demonstration of converting materials into something new or transformational.

If skill is important to artists in Wales and the current formal education and subcontracting structures are falling short on this front or unavailable, how do sculptors in Wales learn, develop and create? In my experience the answer lies in a DIY culture - another possibly defining feature of Welsh sculpture. Wales has few resources; in order to survive, we need to be self-sufficient<sup>vi</sup>.

Sculptors, at least those of the object-making variety, are invariably ‘Jacks & Jills of all trades’. Indeed virtually all sculptors have to have an

ychwanegol sy’n adlewyrchu datblygiadau yn niwylliant, economi a thechnoleg y byd cyfoes sydd ohoni.

Nid yw Sculpture Cymru fel mudiad nac fel grŵp o unigolion yn ddiogel rhag cael ei ddadansoddi fel hyn. Un o’r pethau amlycaf i rywun sy’n ymweld ag orielau yn aml am sioeau gan Sculpture Cymru yw eu bod yn ailddatgan pŵer gwrthrychau, ac yn cydnabod pwysigrwydd sgiliau crefft yn eu creadigaeth. Yn y degawdau diwethaf mae ymwelwyr i orielau celf wedi ymgysgu ynddo â diffiniad ehangach o gerfluniaeth. Mae cerflunio fel disgyblaeth bellach yn cwmpasu meysydd mor amrywiol â sain, goleuni, gosodiadau, perfformiadau, ffilm, a bron pob agwedd o waith mewn cyfrwng cymysg. Ochr yn ochr â’r twf yn y mathau gwahanol o gynhyrchu, mae ‘ecosystem wneuthurio’<sup>iii</sup> wedi datblygu i feithrin amrywiaeth greadigol ac uchelgeisiol- ac ar yr un pryd mae’r ystod o grefftau a ddysgir i fyfyrwyr cerfluniaeth unigol yn crebachu. Yw Cymru yn gwbl seliedig rhag is-gontractio gwneuthurio? Yw hi’n dal yn bosib gweld ffocws ar wrthrychau celfyddydol ymreolus wedi eu gwneuthurio â llaw, fel nodwedd o gerflunio yng Nghymru?

Ers i gwtogiadau yng ngwariant cyhoeddus gydio yn 2009, a chyn hynny hyd yn oed, pan ddiddymwyd y ddwy brif asiantaeth gomisiynu celf yng Nghymru (Ymddiriedolaeth gerfluniaeth Cymru ac Ymddiriedolaeth gelf Bae Caerdydd) ychydig iawn o gerfluniau cyhoeddus sydd wedi eu comisiynu, ac ar wahân i ffowndri Martin Bellwood ger Arberth, ni cheir gweithdy gwneuthurio cerfluniau proffesiynol heb groesi Clawdd Offa. Yng Nghaerfyrddin y cynigir yr unig gwrs israddedig, llawn amser yng Nghymru (yn wir, dim ond pedwar arall sydd ym Mhrydain erbyn hyn<sup>iv</sup>). Posib nad cyd-ddigwyddiad mohono, felly, mai graddedigion o’r cwrs hwnnw yw pedwar<sup>v</sup> o’r un deg saith o gerflunwyr sy’n arddangos gyda Sculpture Cymru yn yr arddangosfa hon. Mae cwrs Caerfyrddin wedi dioddef cwtogiadau i’r amser dysgu; yn y 1980au cynnar darparwyd dros dri deg awr gyswllt yr wythnos gyda darlithwyr cerflunio yn y gweithdy. Darperir llai na hanner yr oriau erbyn hyn. Gellir meddwl am arddangosfa gan Sculpture Cymru o bosib felly, fel gwrthsafiad yn erbyn y gwthio i’r cyrion o’r sgiliau creu; fel dathliad o waith crefft neilltuol ac fel dangosiad o greu rhywbeth newydd neu drawsffurfiol trwy drawsnewid deunyddiau.

Os yw medrusrwydd yn bwysig i artistiaid Cymru, a’r addysg ffurfiol a’r strwythurau is-gontractio cyfredol yn methu cwrrd â’r angen, os ydyn nhw ar gael o gwbl, sut mae cerflunwyr yn dysgu, datblygu a chreu yng Nghymru? O’r mhrofiad i, yn niwylliant crefftau’r cartref (DIY) mae’r ateb- nodwedd ddiffiniol arall o gerfluniaeth yng Nghymru. Ychydig yw’r adnoddau yng Nghymru; er mwyn goroesi,

alternative livelihood. For example, a number of members of Sculpture Cymru have made a living through other linked professions; for example Kevin Blockley as an archaeologist, Glenn Morris as an environmentalist and tree surgeon, Tania Mosse as an art therapist, John Howes as a farmer, Paul Kincaid as a teacher and Alison Lochhead as a human rights consultant.

As sculptors, we could describe ourselves as autodidacts because we relish the hands-on nature of sculpture and treat each new piece as an opportunity for learning and surprise. This individual pursuit of knowledge is achieved by research<sup>vii</sup> - much helped by the internet and YouTube - followed by extensive experimentation. Tania Mosse, for example, set up a backyard foundry (with others) in 2008 that ran for three years and taught herself the art of lost-wax bronze casting and patination<sup>viii</sup> (see photo 1). Sculpture Cymru set up a summer school in Carmarthen in 2006 to enable interested members to become familiar with iron casting; a skill that has been adopted by Alison Lochhead who is now proficient enough that she sometimes invites fellow sculptors to share her facilities and participate in 'pours'. The communal activity of iron casting also encouraged Dilys Jackson to form an ad hoc group of women sculptors in 2009 called Iron Maidens whose membership over its two iterations has included a number of Sculpture Cymru members and helped cement relationships with some institutions in the USA.

Many of the artists represented by Sculpture Cymru lived through the Punk era or had their tastes defined by the legacy of punk. The leader of the Carmarthen Summer School was Andy Griffiths (a member of Sculpture Cymru from 2004 to 2014). In his youth, Andy was lead singer in a punk group, The Wall, and even 40 years later is receiving royalty cheques from his songs. One of the defining features of punk is the 'homemade' aesthetic, most prominently and visually displayed in the posters, clothes and 'fanzines'.<sup>ix</sup> For punks, the DIY process critiques mass production through the very handmade quality it embraces, but also by inverting the processes adopted by 1960s Pop artists of appropriating the images and words of mainstream media and popular culture. Within contemporary music the development of digital technology means that any teenager today can become artist, producer, and distributor in their own bedroom. In the fashion world punk's recycling of clothes is having a second wave of popularity under the guise of ecoconscious minimisation of waste and sustainability. So it is no wonder that there is an aspect of DIY punk culture embedded within sculptural practice too (see, for instance, the work of Grayson Perry).

rhaid i ni fod yn hunangynhaliol<sup>vi</sup>.

Mae cerflunydd, o leiaf un sy'n creu gwrthrychau, yn gallu troi ei law at unrhyw beth. Bron yn ddieithriad, mae'n rhaid i gerflunwyr ennill bywoliaeth mewn ffordd arall heblaw cerflunio. Er enghraifft, mae nifer o aelodau Sculpture Cymru wedi cynnal eu hunain â phroffesiynau cysylltiedig eraill- fel archeolegydd yn achos Kevin Blockley, amgylcheddwr a meddyg coed yn achos Glenn Morris, therapydd celf yn achos Tania Mosse, ffermwr yn achos John Howes, athro yn achos Paul Kincaid ac ymgynghorydd hawliau dynol yn achos Alison Lochhead.

Fel cerflunwyr, gallwn ddisgrifio ein hunain fel hunandysgedigion yn y ffaith ein bod ni'n ymfrydu yn natur trin â llaw cerflunio ac yn gweld pob gwaith newydd fel cyfle i ddysgu a chael ein syfrdanu. Gwreiddir y gweithgaredd deallusol trwy ymchwil<sup>vii</sup>, wedi'i hwyluso'n fawr gan y rhyngryd a YouTube- ac arbrofi'n helaeth wedyn. Er enghraifft, yn 2008, sefydlodd Tania Mosse (gydag eraill) ffowndri a weithredodd am dair blynedd yn ei hiard gefn. Dysgodd ei hun y grefft o gastio efydd gyda'r broses cwyr coll a phatiniad<sup>viii</sup>. (gweler llun 1). Yn 2006, sefydlodd Sculpture Cymru ysgol haf yng Nghaerfyrddin i alluogi aelodau oedd â diddordeb i ymgyfarwyddo â chastio haearn; sgil y mae Alison Lochhead wedi'i mabwysiadu. Cystal yw ei meistrolaeth ohoni erbyn hyn, mae hi'n gwahodd cyd-gerflunwyr i rannu ei chyfleusterau a chymryd rhan mewn 'llifau' o bryd i'w gilydd. Y gweithgaredd cymunedol o gastio haearn hefyd wnaeth annog Dilys Jackson i sefydlu grŵp Iron Maidens i ferched oedd yn cerflunio, yn 2009. Ymhlith yr aelodaeth mewn dau ymgorfforiad o'r grŵp wnaeth helpu i atgyfnerthu'r cysylltiadau gyda rhai o sefydliadau Unol Daleithiau'r America, oedd nifer o aelodau Sculpture Cymru.

Mae nifer o'r artistiaid y mae Sculpture Cymru yn eu cynrychioli naill ai wedi goroesi'r cyfnod pync-roc, neu mae dylanwad pync-roc wedi gadael ei hôl ar eu chwaethau. Arweinydd Ysgol Haf Gaerfyrddin oedd Andy Griffiths (aelod o Sculpture Cymru o 2004 hyd 2014). Yn ei ieuentid, Andy oedd prif ganwr grŵp pync-roc The Wall. Deugain mlynedd yn ddiweddarach, mae Andy yn dal yn elwa o'i ganeuon trwy fuddiannau. Un o nodweddion diffiniol pync-roc yw'r esthetig 'wedi'i wneuthurio â llaw', yn amlycaf yn y posteri, y dillad, a'r 'ffan lyfrau'.<sup>ix</sup> Fel mae'r pynciaid yn ei gweld hi, mae prosesau crefftiau'r cartref yn beirniadu prosesau creu ar raddfa fawr trwy arddel gwneuthurio â llaw, ond hefyd trwy droi ar ei ben yr arfer gan artistiaid Pop y 1960au o berchnogi delweddau a geiriau o gyfryngau'r brif ffrwd a diwylliant poblogaidd. Yn yr oes gerddoriaeth gyfoes mae datblygiad technoleg ddigidol wedi galluogi i unrhyw laslanc neu lances fod yn artist, cynhyrchydd a dosbarthwr o'i loft

It must also be acknowledged that our basic historical sculptural media are linked to the building industry - clay, wood, plaster, stone, metal etc. - and many of the processes we use with these media are familiar to the building trades (sawing, carving, joining, moulding, casting, firing etc.). When you look closely at members of Sculpture Cymru invariably you witness artists who have built or adapted tools, workshops and studios. These structures vary in scale and ambition from Alison Lochhead's round straw bale studio/gallery/thinking space (photo 2) to Nick Lloyd's basic sheltered outdoor carving space (photo 3). In the photograph of the latter it is also possible to make out a homemade carving banker and four-wheeled trolley. The economics of art obviously play some part in this DIY activity; for example, Mandy Lane's necessary use of her sitting room for modelling clay (photo 4) and cheap, or free, non-traditional materials are also used by Sculpture Cymru members. However, it is interesting to note that such materials, although never 'neutral' in the hands of sculptors, follow the same basic vocabulary of form exhibited by more traditional media e.g. linear elements such as wire, wool, chain, hair used by Myra Ryan or planal elements such as cardboard or food containers used by Geraint Evans. Sculpture for Sculpture Cymru members is still essentially a three-dimensional art concerned with the organisation of profiles, masses and volumes and the manipulation of light and dark areas plus textures.

Exhibiting sculpture is a huge challenge. Not just the logistical issues of hauling pieces around the country and making sure that they are safe for the public to interact with but also producing the sort of 'focussing' that painters achieve by framing i.e. the distinguishing of the art object from all the other stuff that surrounds us. Very few art galleries in Wales now offer artists exhibiting fees that are sufficient to cover the costs of producing the sort of immersive installations that we might expect in Nottingham, Glasgow, London, New York or Venice. The closest we get in Wales tend to be darkened spaces with projected films and possibly a few exhibitions by David Nash, Wales's only truly internationally-recognised sculptor, who in his one-person exhibitions often follows the path outlined by Constantin Brancusi in the 1930s of creating staged scenarios reminiscent of his chapel-based studio environment. Indeed, one could speculate that Wales as an essentially Nonconformist nation lacks the High Church or Catholic culture that encourages the practice of displaying objects and images in a 'dramatic' fashion to create in the viewer/worshipper a sense of immediacy/presence, illusion/contrivance or the teasing sense of attraction/repulsion that one so often experiences in Mid and Southern European Cathedrals and Art Galleries. Therefore, as resilient and self-reliant

neu'i llofft erbyn hyn. Mae hi'n ffasiynol unwaith eto i ailgylchu dillad, fel yr arferai'r pynciaid wneud- y tro hwn i leihau gwastraff ac er cynaladwyedd, yn enw ecoymwybyddiaeth. Nid yw'n syndod felly, bod elfen o ddiwylliant pync-roc â'i grefftiau'r cartref yn rhan annatod o arfer cerflunio hefyd. (Gweler gweithiau Grayson Perry er enghraifft).

Rhaid cydnabod hefyd mai deunyddiau sy'n gysylltiedig â'r diwydiant adeiladu- clai, pren, plastr, carreg, metel ayb. yw ein deunyddiau craidd, hanesyddol ni - ac mae nifer o'r prosesau rydyn ni'n eu defnyddio wrth drin y deunyddiau hyn (llifo, cerfio, uno, mowldio, bwrw, crasu ayb.) yn gyffredin i'r crefftiau adeiladu. Astudiwch aelodau Sculpture Cymru, a byddwch yn gweld mai artistiaid sydd wedi adeiladu neu addasu offer, gweithdai a stiwdios ydyn nhw, yn ddieithriad. Mae'r strwythurau hyn yn amrywio o ran eu maint a'u huchelgais o stiwdio/ oriel/ lle meddwl bêls gwellt crwn Alison Lochhead (ffoto 2) i loches sylfaenol Nick Lloyd ar gyfer cerfio y tu allan (llun 3). Yn y ffotograff o'r loches honno, gellir dirnad hefyd mainc gerfio a throli pedair olwyn y mae Nick wedi'u crefftio ei hun. Mae gan economeg gelf rôl wrth gwrs yn y gweithgarwch crefftiau'r cartref hwn; bu'n rhaid i Mandy Lane ddefnyddio ei hystafell fyw i fodelu clai (ffoto 4) er enghraifft, ac mae aelodau Sculpture Cymru yn defnyddio deunyddiau rhad neu am ddim sydd ddim yn draddodiadol. Serch hynny, yr hyn sy'n ddiddorol yw er nad yw'r deunyddiau byth yn 'niwtral' yn nwylo'r cerflunydd, maen nhw'n dilyn yr un ieithwedd ffurf â'r cyfryngau mwy traddodiadol, e.e. elfennau llinellaidd fel y weiar, gwlan, cadwyni, a'r gwallt y defnyddia Myra Ryan, neu elfennau planol fel y cardfwrdd a'r bocsys bwyd y mae Geraint Evans yn eu defnyddio. Yn ei hanfod, celf ar dri dimensiwn sydd yn ymwneud â threfn proffiliau, màs, cyfeintiau, y driniaeth o oleuni a thywyllwch, a gweadedd yw cerfluniaeth i aelodau Sculpture Cymru o hyd.

Mae arddangos cerfluniau yn her enfawr. Rhaid gwerthfawrogi logisteg symud gweithiau o gwmpas y wlad a'u gosod yn ddiogel er mwyn i bobl ymwneud â nhw, a hefyd sut i greu'r 'ffocws' y mae fframio yn galluogi i arlunwyr wneud- er mwyn gwahaniaethu rhwng y gwrthrych celfyddydol a'r holl bethau eraill sydd o'n cwmpas. Nifer fach iawn o orielau yng Nghymru erbyn hyn sydd yn cynnig ffioedd digonol i artistiaid gwrdd â chost cynhyrchu'r math o osodiadau y gellir ymgolli ynddynt, fel y disgwylir gweld yn Nottingham, Glasgow, Llundain, Efrog Newydd a Fenis efallai. Gofodau tywyll â ffilmiau taflunedig, ac o bosib ambell arddangosfa gan David Nash- yr unig gerflunydd o Gymru sy'n wirioneddol wedi ennill cydnabyddiaeth ryngwladol- yw'r agosaf bethau at y rhain yng Nghymru. Gyda'i arddangosfeydd unigol

sculptors in Wales, we often make small works that are easier to transport, cheaper to make and controllable at every stage. The result is that we tend to produce speculative work of a domestic scale for sale to individuals for their homes or gardens. Despite media coverage to the contrary, sales to individuals account for over 80% of the international art market - and Wales follows this trend.

If this were the entirety of current practice among members of Sculpture Cymru it might be an understandable but possibly a rather tame response by artists to the economic context in which we all work, but there are brave and unrewarded diversions from this path as individual sculptors test themselves - for instance, Alison Lochhead, Valerie Coffin Price and Myra Ryan have recently produced installations at Gloucester Cathedral (2018), Oriel y Bont (2015) and Oswestry Heritage Centre (2017) respectively\*. It must also be acknowledged that Sculpture Cymru as a collective artist group has definitely sought to engage with particular contexts, outside mainstream galleries, by organising exhibitions (2012 *Castle: Sculptural Responses* and 2015 *Barcode Sculpture*) thereby encouraging individual members to react to very specific environments.

Much of the work of groups like Sculpture Cymru operates at a distance from the establishments linked to the art world within Wales. The work of Sculpture Cymru has not been embraced in a meaningful way by the Arts Council of Wales, National Museum Wales or many of the art galleries in Wales<sup>xi</sup>. Being outside the establishment results in a form of self-organised cultural activity that often has all the merits of independent activism (self-sufficiency, anti-authoritarianism, internationalism, egalitarianism, non-profit) but also the potential pitfalls of self-publishing (lack of critical engagement and isolation). There is a fine line to tread, but the achievements of Sculpture Cymru to date, as outlined in the accompanying history, indicate that such a pathway is possible.

*Robert Harding - 2021*

mae'n aml yn efelychu arfer Constantin Brancusi yn y 1930au o greu senarios wedi eu gosod mewn ffordd sy'n atgoffaol o amgylchfyd ei stiwdio mewn capel. Yn wahanol i'r hyn a welir mor aml yn Eglwysi Cadeiriol ac Oriellau Canolbarth a De Ewrop, nid yw'n arfer yng Nghymru i arddangos arteffactau a delweddau mewn ffordd 'ddramatig' i ennyn teimlad o uniongyrchedd a phresenoldeb, rhith/twyll yn y gwylwr/ addolwr, neu i'w ddenu/ffieiddio yn chwareus. Gellid myfyrio yn wir, fel cenedl Anghydfurfiol ar y cyfan, nid oes gan Gymru'r strwythur Eglwysig na'r diwylliant Catholig sy'n annog y fath arfer. O ganlyniad, fel cerflunwyr gwydn, hunan dibynnol, rydyn ni'n aml yn creu gweithiau bach sy'n haws i'w cludo, yn rhatach i'w creu, ac y medrir eu rheoli ar bob cam, ac yn tueddu cynhyrchu gweithiau myfyrar ar raddfa gartref i'w gwerthu i unigolion i'w cartrefi a'u gerddi. Yn groes i sylw'r wasg, gwerthiannau i unigolion sy'n gwneud am 80% o'r farchnad gelf ryngwladol- a'r un yw'r hanes yng Nghymru.

Byddai'n ddealladwy, os yn ffordd wangalon i artistiaid ymateb i'r cyd-destun economeg sydd ohoni efallai, pe nad oedd gweithgarwch cyfredol aelodau Sculpture Cymru yn ymestyn ymhellach na hynny. Ond ceir gwyradau dewr, di-wobr oddi ar y llwybr hwn wrth i gerflunwyr unigol brofi eu hunain. Mae Alison Lochhead, Valerie Coffin Price a Myra Ryan, er enghraifft, wedi creu gosodiadau yn Eglwys Gadeiriol Caerloyw (2018), Oriel y Bont (2015) a Chanolfan Treftadaeth Croesoswallt (2017) yn eu tro yn ddiweddar\*. Rhaid cydnabod hefyd bod Sculpture Cymru fel grŵp o artistiaid ar y cyd wedi mynd ati i ymgysylltu â chyd-destunau arbennig, sydd tu hwnt i orielau'r brif ffrwd heb os nac oni bai, wrth drefnu arddangosfeydd (2012 *Castle: Sculptural Responses* a 2015 *Barcode Sculpture*), a thrwy wneud, wedi annog i'r aelodau unigol ymateb i amgylcheddau penodol iawn.

Mae'r rhan helaethaf o waith grwpiau fel Sculpture Cymru yn digwydd o bell o'r sefydliadau sy'n gysylltiedig â'r byd celf yng Nghymru. Nid yw Cyngor Celfyddydau Cymru, Amgueddfa Genedlaethol Cymru<sup>xi</sup> na nifer o'r orielau celf yng Nghymru wedi mynwsu gwaith Sculpture Cymru mewn unrhyw ffordd sylweddol. Bodoli tu allan i'r sefydliad sydd yn arwain at fath o weithgarwch diwyllianol, hunan-drefnedig, yn aml ag iddo holl werthoedd gweithredaeth annibynnol (hunangynhaliaeth, gwrth-awdurdodyddiaeth, rhyngwladoldeb, cydraddoliaeth, nid-er-elw) ond mae'r anawsterau posib sy'n perthyn i hunangyhoeddi (diffyg ymgysylltu beirniadol ac ynysu) yn dod ynghlwm. Llwybr cul sydd i'w droedio, ond mae cyflawniadau Sculpture Cymru hyd yma, wedi'u hamlinellu yn yr hanes amgaeedig, yn dangos bod llwybr o'i fath yn bosib.

*Robert Harding - 2021*



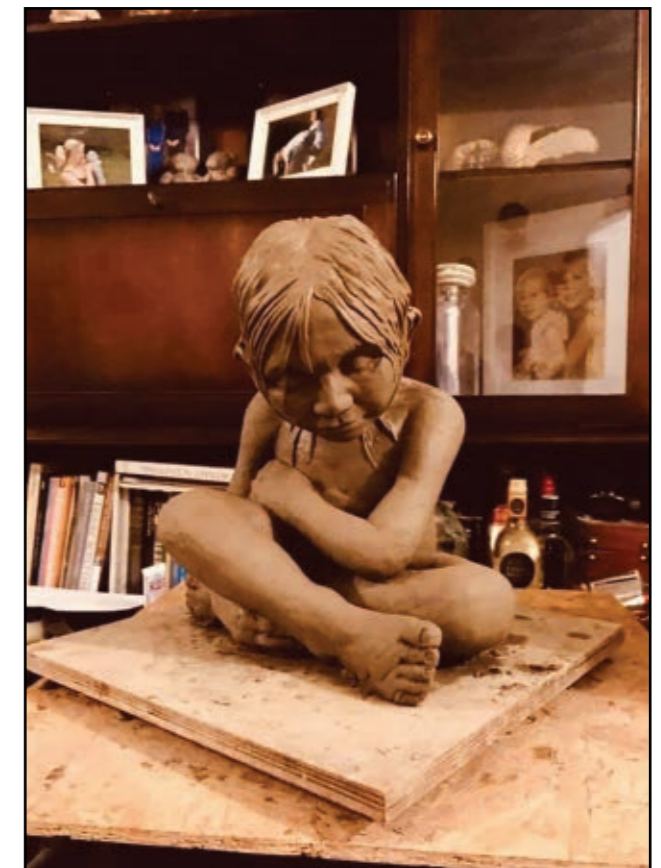
1. Tania Mosse - Backyard foundry



2. Alison Lochhead - Studio/Gallery/Thinking space



3. Nick Lloyd - Outdoor carving space



4. Mandy Lane - Sitting room studio

## Notes and references

<sup>i</sup> I am not a member of Sculpture Cymru but, in 2007, was asked by Dilys Jackson, the then Chair, to be a ‘Patron’ which position I still hold - but without any statement of intent! In 2007 I was asked to select work for their international touring show *Hiraeth*. I also wrote an essay entitled *Casting Back: reflections on cast iron* in sculpture for the Sculpture Cymru exhibition *Ironstone* in 2010.

<sup>ii</sup> See in particular: James Hall, *The World as Sculpture: Changing Status of Sculpture from the Renaissance to the Present Day*, London, 2000 (2nd edition).

<sup>iii</sup> Within the M25 it is possible to find at least a dozen specialist art fabricating workshops as well as nearly as many traditional foundries plus a whole raft of specialist industries ranging from 3-D printing, mould making, metal polishing and plating to neon. The key to the success of these workshops is not only the numbers of sculptors in Greater London (a ‘critical mass’?) but also the prevalent attitude that welcomes artists working alongside technicians - sculptural decision-making is complex and still often requires the presence of the artist. (This is one of the reasons that to my knowledge no Welsh sculptors have chosen to work with the foundries and fabricators from China that bombard us with emails offering to develop ‘your prototypes’.)

<sup>iv</sup> In the rest of the UK only Camberwell, Edinburgh, Glasgow and Winchester offer full-time undergraduate courses in sculpture. Most other sculpture courses have now been subsumed into Fine Art courses with a diminution of the skills taught and the workshop facilities available to students.

<sup>v</sup> Paul Kincaid, Perryn Butler, Lyndon Mably and Mandy Lane.

<sup>vi</sup> Wales has no open-access sculpture facility as for example in Cork, London, Glasgow and Edinburgh. We also have no sculpture park such as Yorkshire, Cass Foundation, Forest of Dean, and Grizedale. The only outdoor space specifically designed for sculpture in Wales at the Glynn Vivian Art Gallery in Swansea has not been programmed or hosted sculpture for decades. The Welsh Sculpture Trust initiated a sculpture programme at Margam Park and for about 10 years, from early 1980s, it struggled to keep going and then the vision died. It is perhaps symptomatic of this lack of sculptural infrastructure that Paul Kincaid’s large carving of St David, completed last year, is now in a sculpture park in Brittany.

## Nodiadau a chyfeiriadau

<sup>i</sup> Dw i ddim yn aelod o Sculpture Cymru ond, yn 2007, gwahoddodd Dilys Jackson, y Cadeirydd ar y pryd, i mi fod yn ‘Noddwr’ - swyddogaeth dw i’n dal o hyd, ond heb unrhyw fynegiad o fwriad! Yn 2007 gofynnwyd i mi ddethol gweithiau ar gyfer sioe deithiol ryngwladol ‘Hiraeth’. Ysgrifennais draethawd o’r enw ‘Casting Back: reflections on cast iron in sculpture’ ar gyfer arddangosfa ‘Ironstone’ Sculpture Cymru yn 2010, hefyd.

<sup>ii</sup> Gweler yn arbennig: James Hall, *The World as Sculpture: Changing Status of Sculpture from the Renaissance to the Present Day*, London, 2000 (Ail argraffiad).

<sup>iii</sup> Yng nghyffiniau’r M25 ceir o leiaf dwsin o weithdai gwneuthurio celf arbenigol, bron iawn cymaint o ffowndriau traddodiadol, a chlwstwr o ddiwydiannau arbenigol, o argraffu 3-D, creu mowldiau, caboli metel a phlatio, hyd at neon. Nid y nifer o gerflunwyr yn Llundain Fawr yn unig sy’n allweddol i lwyddiant y gweithdai hyn (‘y nifer allweddol’?) ond hefyd y meddylfryd cyffredin sy’n croesawu artistiaid i weithio ochr yn ochr â thechnegwyr. Mae gwneud penderfyniadau cerflunol yn gymhleth, ac yn aml mae angen i’r artist fod yn bresennol o hyd. (Dyma un o’r rhesymau pam nad yw’r un gerflunydd o Gymru hyd y gwn i, wedi ildio i gynigion i ‘ddatblygu ein prototeipiau’ gan y ffowndriau a’r gwneuthurwyr o Tsiena sy’n ein bombardio gydag e-byst!)

<sup>iv</sup> Yng ngweddill y DU, dim ond Camberwell, Caeredin, Glasgow a Chaer-wynt sy’n cynnig cyrsiau cerfluniaeth israddedig llawn-amser. Mae’r mwyafrif o’r cyrsiau cerfluniaeth eraill bellach wedi cael eu hamlyncu gan gyrsiau Celf Gain, gyda lleihad yn y sgiliau a addysgir a’r mynediad at weithdai a gynigir i fyfyrwyr.

<sup>v</sup> Paul Kincaid, Perryn Butler, Lyndon Mably a Mandy Lane.

<sup>vi</sup> Does gan Gymru ddim mo’r cyfleusterau â mynediad agored fel sydd gan Cork, Llundain, Glasgow a Chaeredin, er enghraifft. Nid oes gennym chwaith barc cerfluniau, fel sydd gan Sir Efrog, Cass Foundation, Coedwig y Deon a Grizedale. Mae’r unig ofod awyr agored pwrpasol ar gyfer cerfluniau yng Nghymru yn Oriol Gelf Glynn Vivian yn Abertawe, wedi bod yn segur o ran cerfluniau ers degawdau. Cychwynnodd Ymddiriedolaeth Gerflunio Cymru (Welsh Sculpture Trust) raglen gerfluniaeth ym Mharc Margam, ac am oddeutu 10 mlynedd, o’r 1980au cynnar, cafwyd trafferth i’w chadw i fynd a bu i’r weledigaeth farw. Mae’n arwyddol o’r diffyg isadeiledd cerflunol hwn, efallai, bod cerfiad mawr Paul Kincaid o Ddewi Sant, a gwblhawyd y llynedd, bellach mewn parc cerfluniau yn Llydaw.

<sup>vii</sup> Other Sculpture Cymru members have in the recent past adopted a more academic approach to research: Mandy Lane has worked with members of the English Department in Swansea University to produce a body of work based on the life of Amy Dillwyn; Valerie Coffin Price has explored how a study of Human Geography can inform mark-making; Alison Lochhead has worked with 3 other artists and astrophysicists, cosmologists and planetary geologists from Leicester, Cambridge, Imperial and Cardiff Universities to develop methods of visualising the far reaches of the universe from scientific data.

<sup>viii</sup> This desire among Welsh sculptors to learn foundry procedures by DIY experimentation is very reminiscent of the situation in the London area in the 1950s when Henry Moore, Leon Underwood, Reg Butler & Rosemary Young, Kenneth Armitage, Geoffrey Clarke, Eduardo Paolozzi, and Peter King all established back-yard casting facilities. In Wales the precedent was Frank Roper developing lost-polystyrene casting of aluminium in his back kitchen in the 1960s.

<sup>ix</sup> The latter were invariably A4, stapled and photocopied productions that fostered the ‘do-it-yourself’ (DIY) production techniques of cut-n-paste letterforms, photocopied and collaged images, hand-scrawled and typewritten texts, to create a recognizable graphic design aesthetic. Some of the collaged work of Sculpture Cymru members - in particular Paul Kincaid and Geraint Edwards - could also be said to relate to this punk graphic aesthetic.

<sup>x</sup> Sculptor’s choice of materials is always very individual and reflects personal history, environment and artistic concerns. To analyse the significance of these choices would require too many pages for this publication.

<sup>xi</sup> I am better acquainted with the work of some individual members than with others so an exhaustive list of their diversity is impossible; however I am aware that Mandy Lane and Alison Lochhead have produced both prints and films that are integral to their practice. Su Roberts has also made films and Myra Ryan has produced prints.

<sup>xii</sup> It is significant that in a 2017/18 consultation into the feasibility of a National Contemporary Art Gallery for Wales organised by the Arts Council of Wales and the National Museum on behalf of the Welsh Government, of the 97 people asked for their comments only 14 were artists and there were no representatives from artist groups within Wales such as Sculpture Cymru, The Welsh Group, 56 Group Wales etc.

<sup>viii</sup> Mae aelodau Sculpture Cymru eraill yn dra diweddar wedi meithrin dulliau mwy academiaidd wrth ymchwilio: mae Mandy Lane wedi gweithio gydag Adran Saesneg Prifysgol Abertawe i greu corff o waith wedi’i seilio ar fywyd Amy Dillwyn; mae Valerie Coffin Price wedi archwilio sut gall astudio Daearyddiaeth Ddynol ysbrydoli creu marciau; mae Alison Lochhead wedi gweithio gyda thri artist arall ac astroffisegwyr, cosmolegwyr a daearegwyr planedol o Gaerlŷr, Caergrawnt, a Phrifysgolion Imperial a Chaerdydd i ddatblygu dulliau i ddisgrifio rhannau pellach y bydysawd ar sail data gwyddonol.

<sup>ix</sup> Mae’r awydd hwn gan gerflunwyr Cymru i ddysgu prosesau’r ffowndri trwy arbrofi gartref yn atgoffaol iawn o’r sefyllfa oedd ohoni yn Llundain a’r cylch yn y 1950au pan sefydlodd Henry Moore, Leon Underwood, Reg Butler a Rosemary Young, Kenneth Armitage, Geoffrey Clarke, Eduardo Paolozzi, a Peter King gyfleusterau bwrw yn eu hiardiau cefn. Frank Roper yn datblygu proses polystyren coll i gastio alwminiwm yn ei gegin gefn yn y 1960au oedd y cynsail yng Nghymru.

<sup>x</sup> Cynrychiadau A4, wedi eu staplo a’u llungopio oedd yn efelychu technegau gwneuthurio crefftau’r cartref (DIY) gyda’u llythrennu wedi eu torri a’u gludo, delweddu wedi eu llungopio a’u gludweithio, testunau wedi eu hysgrifennu â llaw a’u teipio i greu esthetig graffeg adnabyddadwy, oedd y rhain yn ddi-ffael. Gellid haeru bod rhai o’r gludweithiau gan aelodau Sculpture Cymru- gan Paul Kincaid a Geraint Edwards yn arbennig- yn perthyn i esthetig graffigol pync-roc.

<sup>xi</sup> Mae dewis y cerflunydd o ddeunydd bob amser yn arbennig iddo neu iddi, ac mae’n adlewyrchu hanes personol, amgylchedd, a diddordebau artistig yr unigolyn. Byddai angen mwy o dudalennau nag y mai’r cyhoeddiad hwn yn eu caniatáu i fedru dadansoddi arwyddocâd y dewisiadau hyn.

<sup>xii</sup> Rydw i’n fwy cyfarwydd â gweithiau rhai o’r aelodau unigol nag eraill, felly mae’n amhosib i mi lunio rhestr gynhwysfawr o’u hamrywioldeb; ond gwn fod Mandy Lane ac Alison Lochhead ill dwy wedi creu printiau a ffilmiau sy’n annatod i’w harfer. Mae Su Roberts wedi creu ffilmiau hefyd, ac mae Myra Ryan wedi cynhyrchu printiau.

<sup>xiii</sup> Mewn ymgynghoriad i ddichonoldeb Oriol Gelf Fodern Genedlaethol i Gymru a drefnwyd gan Gyngor Celfyddydau Cymru a’r Amgueddfa Genedlaethol ar ran Llywodraeth Cymru yn 2017/18, mae’n arwyddocaol mai o’r 97 o’r bobl holwyd eu barn, 14 yn unig oedd yn artistiaid, ac doedd dim cynrychiolaeth o’r grwpiau o artistiaid yng Nghymru megis Sculpture Cymru, Y Grŵp Cymreig, Grŵp 56 Cymru ayb.

## A selection of Sculpture Cymru projects

Sculpture Cymru commissions publications to accompany and celebrate its projects. Digital copies of most of these are held on the Sculpture Cymru website and are available to view online.

Sculpture Cymru also commissions essays and articles to extend the understanding of the contexts of the artworks and projects. To date, those contributing to this work have been, Professor David Austin, Wilfed Cass, Simon Fenoulhet, Emma Geliot, Robert Harding, David Hastie, Ciara Healy, Shelagh Hourahane, Dr Natasha de Vere and Dr Peter Wakelin.

The following pages provide details about a few of the projects, together with a selection of photographs of exhibited work and short extracts from some of the commissioned essays.



Getting ready to pour



Knockin out



Andy Griffiths 1956-2020

Andy was born in Wallasey in 1956 and came to Wales in 1959. He did his Foundation Art at Wrexham (1974-5) and then became involved with Punk Rock and became the lead singer of The Wall from 1978 to 1983. He then attended The Central School of Art and Design in London where he graduated in 1987 and later became Head of Sculpture at West Wales School of Art and Design.

## Residential Iron Casting Workshop

2006 West Wales School of Art and Design

With a training grant from the Arts Council of Wales, Sculpture Cymru organised a week long residential course based at the West Wales School of Art and Design, where members were able to develop new skills in sculptural practice. This gave them the opportunity to make work in cast iron, to learn about approaches to making sand-moulds and about melting and pouring iron. Melting was done in the coke-fuelled cupola furnace recently built by the School of Art; it was at that time one of only seven iron-artists furnaces running in the UK.

The course was led by Andy Griffiths, head of the sculpture department along with Matthew Tomalin.

Illustrated talks about their work were given by those attending and the whole event culminated in an exhibition of work produced. Several of the participants went on to incorporate ironcasting as an important part of their practice.

## Sculptureworks

2004 Margam Park, Neath Port Talbot

*Sculptureworks* at Margam Park, Port Talbot, led by John Howes, became the first major event to be organised by Sculpture Cymru. Not only did it give members the opportunity to exhibit and make work in a variety of media, scale and format in the magnificent setting of the Park, but it also helped to raise the profile of the group within Wales. And, through the various connections that had been made with other artists groups, Beatriz Carbonell Ferrer from Catalonia, Constantina Iconomopulos from Argentina and Elsie Wood from the USA were invited to work alongside Sculpture Cymru members during that summer.



Stephen Hill stone splitting

### Margam Again (extract from Essay)

Inevitably the '*Sculptureworks*' exhibition took me back in time, more than twenty years now, to the initial sculpture exhibitions at Margam Park, the initial efforts of the Welsh Sculpture Trust at the beginning of the 1990's ... *Sculptureworks* 2004, rekindled, if only briefly, the spirit of the challenging sculpture made and shown at Margam ... The *Sculptureworks* exhibition illustrated the variety of ideas that can be expressed in the context of an outdoor situation. More traditional essays in stone, wood and iron rubbed shoulders with collections of objects, such as shoes, rubber working gloves, shards of pottery and pieces of stone that must have challenged visitors to look more closely at their surroundings.

### Shelagh Hourahane - 2004

Hourahane is a free-lance writer, researcher, artist and lecturer. In the early 1980's she was largely responsible for the foundation of the *Welsh Sculpture Trust*.

Support from the Arts Council of Wales and Visiting Arts



Angels: Sonya Dawn Flewitt



Margam Gleanings: John Howes



Orange and Ri: David Jones and Brenda Oakes



Elsie Wood and Constantina Iconomopulos

## Castle: Sculptural Responses 2012 Kidwelly Castle, Carmarthenshire

*Castle: Sculptural Responses* in 2012 was a national exhibition of new and temporary artworks that responded to aspects of the castle, its architecture and the stories that it holds. and was selected and curated by David Hastie, sculptor and Director of LOCWS International.

Other sculptors selected to exhibit along with *Sculpture Cymru* members: Barry Chamberlain, Earle-Grey, Mark Folds, Alan Goulbourne, Sally Matthews and Juliet Simpson



Castell 2012: Harvey Hood

### The Unexpected Embrace: Art in an Historic Setting (extract from essay)

As a context for artists to work in, Kidwelly Castle offers a complex canvas of historical, cultural and environmental references that inevitably that interact with the work to make connections and illusions that the arts has to take into account. It is the complete opposite of neutrality so often encountered as the ideal setting for contemporary art. In fact the building offers so many varied settings that artist have the choice to play with relative scale and available light and make a work that belongs in one particular place.

### Simon Fenoulhet - 2012

Fenoulhet has worked throughout Wales as an artist, exhibition organiser and public art consultant, including a period as Deputy Director of Cywaith Cymru. Artworks Wales 1991-2012

Support from the Arts Council of Wales, Cadw and Kidwelly Town Council



Chance 2012: Mike Davies



Rook Tower: Sarah Tombs



Remnant 1: Lee Odishow

## Journey: Response to Place 2014 various sites across Wales

*Journey: Response to Place* in 2014 was a series documenting individual artistic responses to places or sites in the landscape which had significance for the artists. The places, spread across the south, mid and west of Wales, were intimately known to the individual, as they were often visited as part of a walk or a regular journey. The Project involved the creation of artwork responses to be installed or left at the specific sites. The exhibitions showed photographs and documentation that were made of the artwork in situ along with other responses, such as drawings, prints and writing.

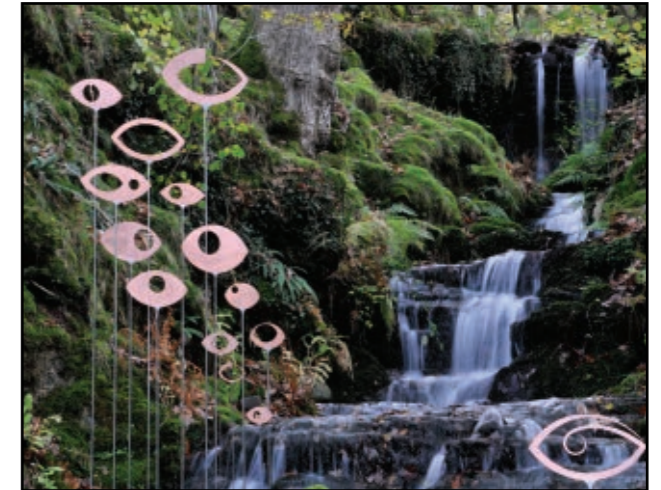
The exhibition travelled to the Builth Wells Arts Centre, Gas Gallery in Aberystwyth and Art Central Gallery, Barry.

### The Unfolding (extract from essay)

The artworks created by *Sculpture Cymru* all follow intersecting pathways and tracks through time. Each present manifestation is a transformation of something formed in the past. A process which will begin again when these works are encountered in the future. *Journey: Response to Place* draws our attention therefore to the possibility of eternal renewal. When roads intersect the intention of our soul is revealed. The next point of confluence between the viewer and these artworks might just inspire another unfolding.

### Ciara Healy - 2014

Healy is an artist, writer and lecturer. Her bookworks have been exhibited internationally and they are housed in prestigious collections including TATE Britain Artists' Book Collection.



Stealers: Matthew Tomalin



Hawthorn Effect: Simone Bizzell-Browning



Terra Incognita: marks to the invisible: John Howes



Starting the Year with a Bang: Andy Griffiths

## Barcode Sculpture

2015 National Botanic Garden of Wales

In 2015, following an exhibition a few years earlier at the National Botanic Garden of Wales, members of Sculpture Cymru made artworks in response to the International Barcode for Life Project led by Dr Natasha de Vere. The art-science project **Barcode Sculpture**, led by Sarah Tombs, signalled a new phase in the development of Sculpture Cymru's creative collaborations with partner organisations, which facilitate the exploration of new contexts for making work and challenge members to seek new ways of making work that respond and interpret stimuli from other disciplines. This research culminated in a year long exhibition of sculpture in the Garden plus an interpretive exhibition in the Gallery with educational talks and demonstrations given by members.

### DNA Art and Science (extract from essay)

Habitat destruction, climate change and over exploitation threaten the survival of many species and habitats. If we bring together the expertise, skills and experience of a wide range of people we will be able to think of more innovative and powerful solutions to these problems. This project began with the artists of Sculpture Cymru spending time with the scientists at the National Botanic Garden of Wales whilst we worked on our DNA barcoding activities. The artists and scientists then discussed the work and what we were trying to achieve and each artist produced their own response to this. The sculpture featured in the *Barcode Sculpture* exhibition provides a snapshot into the work of the artists and scientists involved. They provide a starting point for discussion and the beginning of an investigative journey.

Dr Natasha de Vere - 2015



Finding Flowers: Mandy Lane

Support from the Arts Council of Wales, Welsh Government National Lottery and Brecknock Arts Trust



Text: Antonia Spowers



Tread Gently: Sarah Tombs



Invisible Element: Kevin Blockley

## Detholiad o brosiectau Sculpture Cymru

Mae Sculpture Cymru yn comisiynu cyhoeddiadau i gyd-fynd â, ac i ddatlu ei brosiectau. Mae copiau digidol o'r rhan fwyaf o'r traethodau hyn ar gael i'w pori yn ddigidol ar wefan Sculpture Cymru. Mae Sculpture Cymru hefyd yn comisiynu traethodau ac erthyglau i ehangu'r ddealltwriaeth o gyd-destunau'r gweithiau celf a'r prosiectau. Hyd yma, mae David Austin, Wilfred Cass, Simon Fenoulhet, Emma Geliot, Robert Harding, David Hastie, Ciara Healy, Shelagh Hourahane, Dr Natasha de Vere a Peter Wakelin wedi cyfrannu at y gwaith hwn.

Yn y tudalennau a ganlyn, manylir ar rai o'r prosiectau. Ceir detholiad o ffotograffau o'r gweithiau a arddangoswyd, a phytiau byr o rai o'r traethodau a gomisiynwyd.

### Residential Iron Casting Workshop

2006 Ysgol Celf a Dylunio Gorllewin Cymru

Gyda grant hyfforddi gan Gyngor Celfyddydau Cymru, trefnodd Sculpture Cymru gwrs preswyl wythnos o hyd wedi'i leoli yn Ysgol Gelf a Dylunio Gorllewin Cymru, lle roedd aelodau'n gallu datblygu sgiliau newydd mewn ymarfer cerfluniol. Rhoddodd hyn gyfle iddynt wneud gwaith mewn haearn bwrw, i ddysgu am ddulliau o wneud mowldiau tywod ac am doddi ac arllwys haearn. Gwnaethpwyd toddi yn y ffwrnais cupola danwydd golosg a adeiladwyd yn ddiweddar gan yr Ysgol Gelf; yr oedd ar y pryd yn un o ddim ond saith ffwrnais artistiaid haearn a oedd yn rhedeg yn y DU.

Arweiniwyd y cwrs gan Andy Griffiths, pennaeth yr adran gerfluniau ynghyd â Matthew Tomalin.

Cafwyd sgysiau darluniadol am eu gwaith gan y rhai a oedd yn bresennol a daeth y digwyddiad cyfan i ben gydag arddangosfa o waith a gynhyrchwyd. Aeth nifer o'r cyfranogwyr ymlaen i ymgorffori peledu haearn fel rhan bwysig o'u harfer.

Andy Griffiths 1956-2020

Ganed Andy yn Wallasey ym 1956 a daeth i Gymru ym 1959. Gwnaeth ei Gelf Sylfaen yn Wrecsam (1974-5) ac yna daeth yn gysylltiedig â Punk Rock a daeth yn brif leisydd The Wall rhwng 1978 a 1983. Yna mynychodd The Ysgol Gelf a Dylunio Ganolog yn Llundain lle graddiodd ym 1987 ac yn ddiweddarach daeth yn Bennaeth Cerflunio yn Ysgol Celf a Dylunio Gorllewin Cymru.

### Sculptureworks

2004 Parc Margam, Castell Nedd Port Talbot

Arweiniwyd gan John Howes, *Sculptureworks* yng Nghastell Nedd, Port Talbot, oedd y digwyddiad mawr cyntaf i Sculpture Cymru ei drefnu. Yn ogystal â rhoi cyfle i aelodau arddangosfa a chreu gweithiau a oedd yn amrywio o ran cyfrwng, maint a ffurf, yn lleoliad ysblennydd y Parc, bu i'r arddangosfa helpu i godi proffil y grŵp yng Nghymru. A thrwy'r gwahanol gysylltiadau a grëwyd gyda grwpiau eraill o artistiaid, gwahoddwyd Beatriz Carbonel Ferrer o Gatalonia, Constantina Oconomopulos o'r Ariannin ac Elsie Wood o'r Unol Daleithiau i weithio ochr yn ochr ag aelodau Sculpture Cymru'r haf hwnnw.

Margam Again (darn o'r Traethawd)

Aeth arddangosfa *Sculptureworks* â mi nôl ar daith trwy amser, wrth gwrs, dros ugain mlynedd erbyn hyn, at yr arddangosfeydd cychwynnol hynny ym Mharc Margam, i ymdrechion cynnar Ymddiriedolaeth Cerfluniau Cymru ar ddechrau'r 1990au.... Ail-gynnodd *Sculptureworks* 2004- os am gyfnod byr yn unig- ysbryd y cerfluniau heriol a grëwyd ac a arddangoswyd ym Margam... Dangosodd arddangosfa *Sculptureworks* yr amrywiaeth o syniadau y gellir eu mynegi mewn cyd-destun awyr agored. Safai enghreifftiau o waith mewn cyfryngau mwy traddodiadol megis carreg, pren a haearn, ochr yn ochr â chasgliadau o wrthrychau megis esgidiau, menig gwaith rwyber, deilchion o grochenwaith a darnau o gerrig a fyddai wedi herio'r ymwelwyr i edrych yn fanylach ar eu hamgylchedd, mae'n rhaid,

Shelagh Hourahane - 2004

Awdur, ymchwilydd, artist a darlithydd llawrydd yw Hourahane. Yn y 1980au cynnar, hi yn bennaf oedd yn gyfrifol am sefydlu *Ymddiriedolaeth Cerfluniau Cymru*.

### Castle: Sculptural Responses

2012 Castell Cydweli, Sir Gaerfyrddin

Arddangosfa genedlaethol o weithiau newydd a thros dro wedi'u creu mewn ymateb i nodweddion o'r castell, ei bensaerniaeth a'r hanes sydd yn perthyn iddo oedd *Castle: Sculptural Responses*. Detholwyd a churadwyd yr arddangosfa gan David Hastie, cerflunydd a Chyfarwyddwr LOCWS International.

*Cerflunwyr eraill a ddewiswyd i arddangos gydag aelodau Sculpture Cymru:* Barry Chamberlain, Earle-Grey, Mark Folds, Alan Goulbourne, Sally Matthews a Juliet Simpson.

#### The Unexpected Embrace: Art in an Historic Setting (darn o'r traethawd)

O ran ei gyd-destun, cynigia Gastell Cydweli gynfas cymhleth o gyfeirnodau hanesyddol, diwylliannol ac amgylcheddol sydd ynddynt eu hun yn rhyngweithio â'r gweithiau i greu cysylltiadau a rhithiau y mae'n rhaid i'r artist eu hystyried. Mae'n gwrthgyferbynnu'n llwyr â niwtraliaeth yr hyn a ystyrir mor aml fel y sefyllfa orau i ddangos celf gyfoes. Yn wir, cynigia'r adeilad gymaint o leoliadau amrywiol, mae gan yr artist rwydd hynt i arbrofi â maint cymharol ei gerflun a'r goleuni y mae'r gofod yn ei gynnig i greu darn sy'n perthyn i un lle penodol.

*Simon Fenoulhet - 2012*

Mae Fenoulhet wedi gweithio ledled Cymru fel artist, cydlynedd arddangosfeydd ac ymgynghorydd celf gyhoeddus, gan gynnwys cyfnod fel Is-Gyfarwyddwr Cywaith Cymru. Artworks Wales 1991 hyd 2012.

## Journey: Response to Place

### 2014 Sawl lleoliad ar draws Cymru

Cyfes o arddangosfeydd yn cofnodi ymateb Cyfes o arddangosfeydd yn cofnodi ymateb celfyddydol unigol gan artistiaid i fan neu leoliad oedd yn golygu rhywbeth iddyn nhw oedd **Journey: Response to Place**. Roedd y lleoedd a ddewiswyd, ar wasgar yn Ne Cymru, y Gorllewin a'r Canolbarth, yn gyfarwydd iawn i'r artistiaid, a fyddai wedi ymweld â nhw yn aml ar siwrnai arferol neu wrth fynd am dro. Nod y prosiect oedd i bob artist greu ymateb celfyddydol i'w osod dros dro neu i'w aael yn ei leoliad dethol. Dangosodd yr arddangosfa ffotograffau a chofnodion o'r gweithiau celf yn eu lleoliadau, yn ogystal â darluniau, printiau ac ymatebion ysgrifenedig i'r gweithiau. Teithiodd yr arddangosfa i Ganolfan Celfyddydau Llanfair ym Muallt, Oriol Nwy Aberystwyth, ac Oriol Art Central yn y Barri.

#### The Unfolding (darn o'r traethawd)

Mae pob un o'r gweithiau y mae Sculpture Cymru yn eu creu yn dilyn trywyddau sy'n croesi ar draws ei gilydd, a llwybrau trwy amser. Mae pob ymgorfforiad yn y presennol yn ganlyniad o drawsnewid rhywbeth gafodd ei ffurfio yn y gorffennol. Proses fydd yn cychwyn o'r newydd pan gyfarfyddir â'r gweithiau hyn yn y dyfodol. Mae

**Journey: Response to Place** yn denu ein sylw, felly, at y posibilrwydd o adnewyddu yn dragwyddol. Datgelir bwriad yr enaid pan ddaw llwybrau i groesi ei gilydd. Digon posib mai'r rhyngweithiad nesaf rhwng sylw'r â'r gweithiau fydd yn ysbrydoli'r datblygiad nesaf.

*Ciara Healy - 2014*

Artist, awdur a darlithydd yw Healy. Mae ei llyfrweithiau wedi cael eu harddangos yn rhyngwladol, ac fe'u cedwir mewn casgliadau o fri yn cynnwys Casgliad TATE Britain o Lyfrau Artistiaid.

## Barcode Sculpture

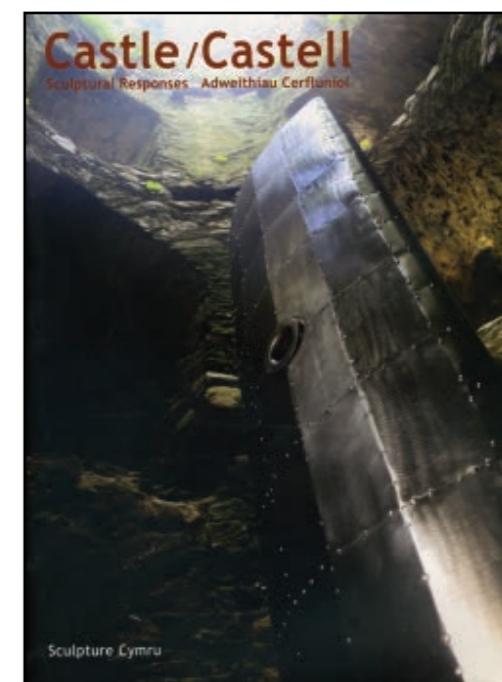
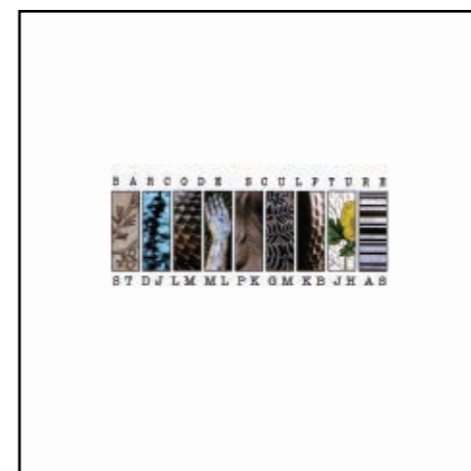
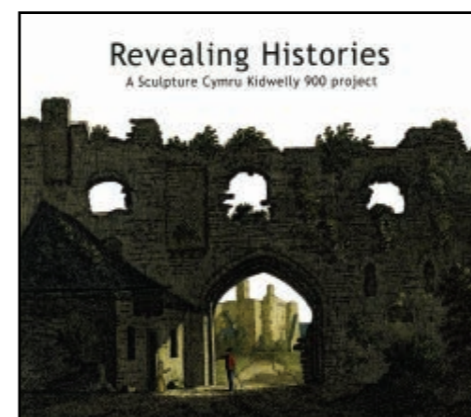
### 2015 Gerddi Botaneg Cenedlaethol Cymru

Yn 2015, yn dilyn arddangosfa yng Ngerddi Botaneg Genedlaethol Cymru ychydig o flynyddoedd ynghynt, creodd aelodau Sculpture Cymru weithiau celf mewn ymateb i'r prosiect rhyngwladol Barcode for Life, oedd wedi'i arwain gan Dr Natasha de Vere. Arweiniodd Sarah Tombs **Bar-code Sculpture**, arddangosfa celf-gwyddoniaeth a farciodd gychwyn ar gyfnod newydd o ddatblygu gweithgarwch creadigol Sculpture Cymru ar y cyd â sefydliadau partner, sy'n hwyluso archwilio i gyd-destunau newydd i greu gweithiau, ac yn herio'r aelodau i fynd ar ôl dulliau newydd o greu gweithiau sy'n ymateb i gymhellion disgyblaethau eraill, ac yn eu dehongli. Crynhowyd yr ymchwil mewn arddangosfa blwyddyn o hyd o gerfluniau yn y gerddi, arddangosfa ddeongliadol yn yr Oriol, a sgysiaid addysgiadol a gweithdai wedi'u darparu gan yr aelodau.

#### DNA Art and Science (darn o'r traethawd)

Mae dinistriaeth cynefinoedd, newid hinsawdd a gordreuliant yn bygwth nifer o rywogaethau a chynefinoedd. Trwy ddod ag arbenigedd, sgiliau a phrofiad amrywiaeth eang o bobl at ei gilydd byddwn yn gallu dyfeisio ffyrdd mwy arloesol ac effeithiol o fynd i'r afael â'r problemau hyn. Dechreuodd y prosiect hwn â chyfnod o amser yng nghwmni ein gilydd i artistiaid Sculpture Cymru a gwyddonwyr Gerddi Botaneg Genedlaethol Cymru, tra'r oedden ni'n gweithio ar ein gweithgareddau cod-bar DNA. Yna, trafodwyd y gwaith, a'r hyn yr oedden ni'n ceisio cyflawni, ac aeth bob artist ymlaen i greu darn o waith mewn ymateb i hynny. Mae'r cerfluniau sy'n cael sylw yn arddangosfa 'Bar-code Sculpture' yn rhoi cipolwg ar waith yr artistiaid a'r gwyddonwyr a gymrodd ran. Maen nhw'n cynnig man cychwyn i'r draffodaeth a dechrau ar daith ymchwil.

*Dr Natasha de Vere - 2015*



## Exhibitions / Arddangosfeydd

- 2021 - **2021: Sculpture Cymru at Twenty-one**  
Aberystwyth Arts Centre
- 2018 - **Thinking**, Mid Wales Arts, Caersws; Bleddfa Arts Centre; Gorwellian Centre, Bala; Aberystwyth Arts Centre.
- 2017 - **Place: Sculpture Cymru at Dyffryn Gardens**
- 2015 - **Revealing Histories: A Sculpture Cymru Kidwelly 900 project**, Kidwelly Castle
- 2015 - **Barcode Sculpture**, National Botanic Garden of Wales
- 2014 - **Journey: Response to Place**, Builth Wells Arts Centre, The Gas Gallery, Aberystwyth; Art Central, Barry
- 2012 - **Sculpture Cymru at Strata Florida**, Strata Florida, Ceredigion
- 2012 - **Castle: Sculptural Responses**, Kidwelly Castle
- 2011 - National Botanic Garden of Wales
- 2010 - **Ironstone: An exhibition of contemporary cast iron sculpture**, Kidwelly Castle
- 2010 - **Outside/Inside**, Kidwelly Industrial Museum
- 2009 - **Fuse**, Oriel Canfas, Cardiff
- 2009 - Picton Castle, Pembrokeshire
- 2008 - **Les Vingt Ans**, Landivisiau, Brittany
- 2008 - The Swan, Hay-on-Wye
- 2007 - **Hiraeth: Sculpture from Wales**, European Academy of Otzenhausen, Germany; The Gallery, Alan Baxter & Associates, London; Art Central Gallery, Barry.
- 2005 - **Crossing Over: Sculpture from Wales and Ireland**, Garter Lane Arts Centre, Waterford, Ireland; Oriel Coliseum, Aberystwyth
- 2004 - **Sculptureworks**, Margam Park, Neath Port Talbot
- 2004 - **Arc Internacional D'Escultura**, Barcelona, Spain
- 2003 - **Amalgam: sculpture from Wales and Brittany**, various galleries in Wales
- 2002 - **Celtic Exchanges: sculpture from Wales and Brittany**, various galleries Wales
- 2001 - **Celtic Exchange: sculpture from Wales and Brittany**, various galleries Wales
- 2001 - **Celtic Exchange: sculpture from Brittany**, various galleries Wales
- 2000 - Landivisiau, Brittany with Sculpteurs Bretagne

## Publications / Cyhoeddiadau

- 2021 - **2021: Sculpture Cymru at Twenty-one**  
ISBN 978-09565783-8-9  
Essay: *Trying to see things in their true colours*, Robert Harding
- 2018 - **Thinking**  
ISBN 978-0-9565783-7-2
- 2017 - **Place: Sculpture Cymru at Dyffryn Gardens**  
ISBN 978-0-9565783-6-5  
Essay: *Life and Death at Dyffryn Gardens*, Emma Geliot
- 2015 - **Revealing Histories: A Sculpture Cymru Kidwelly 900 project**  
ISBN 978-0-9565783-5-8
- 2015 - **Barcode Sculpture**  
ISBN 978-0-9565783-4-1  
Essay: *The science of Barcoding*, Dr Natasha de Vere
- 2014 - **Journey: Response to Place**  
ISBN 978-0-9565783-3-4  
Essay: *The Unfolding*, Ciara Healy
- 2012 - **Sculpture Cymru at Strata Florida**  
ISBN 978-0-9565783-1-0
- 2012 - **Castle: Sculptural Responses**  
ISBN 978-0-9565783-2-7  
Essay: *The Unexpected Embrace: Art in an Historic Setting*, Simon Fenoulhet  
Essay: *Digging Sculpture: how we reveal and celebrate a material past*, Professor David Austin
- 2010 - **Ironstone: An exhibition of contemporary cast iron sculpture**  
ISBN 978-0-9565783-0-3  
Essay: *Iron in the Soul*, Dr Peter Wakelin  
Essay: *Castling Back - reflections on cast iron in sculpture*, Robert Harding
- 2007 - **Hiraeth: Sculpture from Wales**  
Essay: *Hiraeth, the known or the lost*, Shelagh Hourahane
- 2005 - **Sculptureworks**  
ISBN 0-9545600-5-1  
Essay: *Margam Again*, Shelagh Hourahane

The majority of Sculpture Cymru publications are available to view and read online at [www.sculpturecymru.org.uk/Archive%20index.htm](http://www.sculpturecymru.org.uk/Archive%20index.htm)

## Current and former members

### Patrons / Noddwyr

Harvey Hood, Robert Harding

### Current Members 2021

Alison Lochhead, Amanda Lane, Dawn Hayden (Life and Founding Member), Dilys Jackson, Geraint Edwards, Glenn Morris, Gwyneth Price, Heather Burnley, Jane Mason, John Howes (Life Member), Kevin Blockley, Lyndon Mably, Myra Ryan, Nick Lloyd, Nigel Ash, Paul Kincaid, Perryn Butler, Philippine Sowerby, Su Roberts, Tania Mosse, Valerie Coffin Price

### Former members

Alun Hemming, Andy Griffiths, Ann Goodfellow, Antonia Spowers, Brenda Oakes, Brian Denman, David Alan Chapman, David Jones, David Marchant, Deborah Lewis, Dei Hughes, Desmond Lloyd (Founding Member), Duncan Kitson, Edward Povey, Erica Evans, Gilly Thomas, Harvey Hood, Hilary Bryanston, Ivor Richards, Jane Fox, Jem Stiff, Jon Cattan, Joolz Cave-Berry, Justine Johnson Griffiths, Lee 'Dish' Odishaw, Luned Rhys Parri, Matthew Tomalin, Mike Davies, Nigel Talbot, Pam Boyce, Pan Theodosiou, Peter Boyd (Founding Member), Peter Dominic-Hoskins, Peter Nicholas, Peter O'Dwyer (Founding Member), Peter Sainty, Peter Walker, Richard Brown, Richard Renshaw, Robert Booth, Sarah Tombs, Sean Donovan, Simone Bizzell-Browning, Sonya Dawn Flewitt, Sophie Wellan, Stephen Hill, Susan Hayward, Teresa Richards-Marshall, Tim Pugh

### Student members

Tom Fabian, 2007  
Carmarthen School of Art  
Georgie Park, 2008  
Swansea Metropolitan University

### Former Associate members

Christine Griffiths  
Shelagh Hourahane  
Vivienne Kincaid

2021