

LOCWS 3
ART
ACROSS
THE CITY

CELF AR
DRAWS Y
DDINAS

**LOCWS 3:
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THE CITY**

14 APRIL - 13 MAY 2007
SWANSEA

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CELF AR DRAWS
Y DDINAS**

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ABERTAWE

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INTRODUCTION

Tim Davies, David Hastie and Grace Davies

Locws International works with artists to facilitate temporary visual artworks, inspired by aspects of Swansea, which are displayed in a variety of public, non-gallery spaces across the city. Collaboration is a key word in describing the *Locws* events, and this year's event is no exception. Once again, it has been a pleasure to work with another group of international artists who have responded to Swansea in different ways and produced new artworks in a diverse range of media. The event was made possible with the cooperation and support of many individuals, organisations and groups within the city that engaged with the project on a number of levels. The educational programme *Locws Schools* was revisited and inspired some stunning responses by the students involved and, for the first time, a *Locws Symposium* was held, bringing together artists from all three *Locws* events and highlighting the ongoing dialogue between *Locws 1, 2 & 3*.

One of the most exciting aspects of these events is the opportunity for conversational and visual communication between artists from Wales and those from other countries, with the prospect of cultural exchange and international discourse. *Locws International* has always striven to highlight interactions: between the artist and site; the audience and artist; the audience and site and the audience and the artwork. Each *Locws* event allows a reading by the artist and multiple readings by

the audience. If a site is used once and then twice or thrice, the interpretations by the audience are further multiplied.

The range of work reflects the breadth of contemporary visual practice, but for each piece, the site in which it was placed for those few weeks was an intrinsic component in the work's conceptual development and physical resolution, whether through performance, object, painting, drawing, audio installation or film. The *Locws* events are all about contexts (social, historical, geographical, economic, political, cultural and physical positions) and how they are transformed, sometimes for the duration of the event, sometimes for longer, by the various artists' interventions. Thus the *Locws* experience is constantly evolving, not only referencing history but also raising questions about the future in its investigations of place, as multi-layered meanings are built up through time.

In the essay that follows, Debbie Savage describes the unpredictable explorations of representation, interaction, relation and location that constituted *Locws 3*, site and time-specific but somehow with a larger meaning.

We would like to extend our thanks to all of the people who made this project possible, particularly the artists, our supporters, and all the people who have worked tirelessly to see the event succeed.

RHAGARWEINIAD

Tim Davies, David Hastie a Grace Davies

Mae *Locws Rhyngwladol* yn gweithio gydag artistiaid i hwyluso gweithiau celf gweledol dros dro, a ysbrydolir gan agweddau ar Abertawe, ac sy'n cael eu harddangos mewn mannau amrywiol cyhoeddus y tu hwnt i furiau'r orielau, ar draws y ddinas. Cydweithio yw'r gair allweddol wrth ddisgrifio digwyddiadau *Locws*, ac nid yw digwyddiad eleni'n eithriad. Unwaith eto, bu'n bleser gweithio gyda grwp arall o artistiaid rhyngwladol sydd wedi ymateb i Abertawe mewn ffyrdd gwahanol ac wedi cynhyrchu gweithiau celf newydd mewn cyfryngau amrywiol iawn. Bu'r digwyddiad yn bosib drwy gydweithrediad a chefnogaeth llawer o unigolion, sefydliadau a grwpiau yn y ddinas sydd wedi ymwneud â'r prosiect ar sawl lefel. Aed ati i adolygu rhaglen addysgol *Ysgolion Locws* a chafwyd ymatebion trawiadol iawn gan y myfyrwyr perthnasol ac, am y tro cyntaf, cynhaliwyd *Symposiwm Locws* gan ddod ag artistiaid tri digwyddiad *Locws* ynghyd ac amlygu'r ddeialog barhaus rhwng *Locws 1, 2 a 3*.

Un o'r agweddau mwyaf cyffrous yn y digwyddiadau hyn yw'r cyfle am gyfathrebu sgysiol a gweledol rhwng artistiaid o Gymru a gwledydd eraill, gyda'r gobaith o gael cyfnewid diwylliannol a thrafodaethau rhyngwladol. Mae *Locws Rhyngwladol* bob amser wedi ceisio pwysleisio'r rhyngweithio rhwng yr artist a'r safle: y gynulleidfa a'r artist; y gynulleidfa a'r safle a'r gynulleidfa a'r gwaith celf. Mae pob un o ddigwyddiadau *Locws* yn caniatáu darlenniad

gan yr artist a darlenniadau lluosog y gynulleidfa. Os yw'r safle'n cael ei ddefnyddio unwaith ac yna ddwywaith neu deirgwaith, mae dehongliadau'r gynulleidfa'n lluosogi fwyfwy.

Mae ystod y gwaith yn adlewyrchu ehangder yr arfer gweledol cyfoes, ond i bob darn, roedd y safle y gosodwyd y darn ynddo am yr ychydig wythnosau hynny'n rhan annatod o ddatblygiad cysyniadol a datrysiad ffisegol y gwaith, p'un ai drwy berfformiad, gwrthrych, paentiad, lluniad, gosodiad clywedol neu ffilm. Mae digwyddiadau *Locws* yn ymwneud â chyd-destunau (safbwyntiau cymdeithasol, daearyddol, economaidd, gwleidyddol, diwylliannol a ffisegol) a sut y cânt eu trawsnewid, weithiau am barhad y digwyddiad, weithiau'n hwy, gan ymyriadau'r artistiaid amrywiol. Drwy hynny mae profiad *Locws* yn esblygu'n barhaus, nid yn unig drwy gyfeiriadau hanesyddol, ond drwy ysgogi cwestiynau am y dyfodol wrth archwilio lle, wrth i ystyron amlhaenog Gronni dros amser.

Yn y traethawd sy'n dilyn, mae Debbie Savage yn disgrifio'r ymchwiliadau annarogan o gynrychioliad, rhyngweithio, perthynas a lleoliad a luniodd *Locws 3*, yn safle-benodol ac yn amser-benodol, ond rywsut ag ystyr llawer mwy.

Hoffem ddiolch i'r holl bobl a wnaeth y prosiect yn bosibl, ac yn arbennig yr artistiaid, ein cefnogwyr, a'r holl bobl sydd wedi gweithio'n ddiflino dros lwyddiant y digwyddiad.

LOCWS 3: ART ACROSS THE CITY

Debbie Savage

The title *Locws 3: Art Across the City* is something of an oxymoron; on the one hand, it implies the intense, localised focus generally associated with site-specific work, but on the other hand, it implies a more generalised, sweeping overview of the city. Both of these contradictory statements can be applied to *Locws 3*, with the city of Swansea providing the mise-en-scène and raw materials to provoke ten different responses in the smallest crevices of the city from eleven international artists.

This dual position is culminated in Rhona Byrne's *Learning to fly over Swansea*. Projected behind the altar at St. Mary's Church, a green and architectural oasis in a concrete shopping centre, is an aerial view of the city, captured by the artist during a series of flying lessons. Soaring above the stresses of the city, the viewer flies through the clouds looking down on their lives. Eventually, the viewer is suspended above the location they are standing in, seeing a "god's-eye-view" of the Church that temporarily houses them.

Although there is this spiritual and existentialist element to the work, *Learning to fly over Swansea* also plays with the surrounding physical and social structures. It utilises the shared characteristics of the "Church" and the "Gallery", both of which historically aspire to "improve" their audiences;

LOCWS 3: CELF AR DRAWS Y DDINAS

Debbie Savage

Tipyn o wrth-ddweud efallai yw'r teitl *Locws 3: Celf Ar Draws y Ddinas*; ar y naill law, mae'n awgrymu'r canolbwyntio dwys a lleol sy'n gysylltiedig yn gyffredinol â gwaith safle-benodol; ond ar y llaw arall, mae'n awgrymu trosolwg mwy cyffredinol ac eang ar y ddinas. Gellir cymhwysu'r ddau ddatganiad gwrthgyferbyniol hyn i *Locws 3*, gyda dinas Abertawe'n darparu'r mise-en-scène neu'r lleoliadau a'r deunyddiau crai i ysgogi deg ymateb gwahanol yng nghilfachau lleiaf y ddinas gan un ar ddeg o artistiaid rhyngwladol.

Gwelir y safbwynt deul hwn ar ei orau yng ngwaith Rhona Byrne *Learning to fly over Swansea*. Mae'r gwaith, sy'n cael ei daflunio y tu ôl i'r allor yn eglwys y Santes Fair, gwerddon las a phensaernïol mewn canolfan siopa goncrïd, yn cyflwyno golwg o'r awyr ar y ddinas, wedi'i gipio gan yr arlunydd yn ystod cyfres o wersi hedfan. Gan esgyn uwchben ffws a ffair y ddinas, mae'r gwylwyr yn hedfan drwy'r cymylau ac yn edrych i lawr ar eu bywydau. Ymhen amser, mae'r gwylwr yn hongian fel petai uwchben y lleoliad y maent yn sefyll ynddo, gan weld "golwg duw" ar yr eglwys sy'n breswylfa dros dro iddynt.

Er bod yr elfen ysbrydol a dirfodol hon yn y gwaith, mae *Learning to fly over Swansea* hefyd yn chwarae â strwythurau ffisegol a chymdeithasol yr ardal. Mae'n defnyddio nodweddion a rennir gan yr "Eglwys" a'r





yet when viewed with the altar's cross in situ, the cross becomes an eerie target hovering over the city, recalling images from computer games and news footage from high-tech wars.¹ This blurring of high and pop culture, past and present, spiritual and secular, exposes the multilayered surfaces of the City, with the past, present and future jostling for space in an identity which, by its nature, is in a continual state of flux.

When looking at a site-responsive show like *Locws 3*, the identity of the viewer is as integral to the reception of the work as its location. In his essay *Public Project, or The Spirit of a Place*,² Ilya Kabakov describes the viewer as the "main character" in the story, dividing this character into three general types: the "master of this place", the local inhabitant who is familiar with the space; the "tourist", whose primary aim is to discover the uniqueness of the place and the "flaneur", who in a contemplative stroll, pauses before something of interest.² I fall into the category of cultural tourist, specifically visiting Swansea to follow the *Locws 3* trail, focusing on the immediate experience of the dialogue between the work and space, allowing the artists to guide my response to the city:

"... site is now structured (inter)textually, and its model is not a map but an itinerary, a fragmentary sequence of events and actions *through* spaces, that is, a nomadic narrative whose path is articulated by the passage of the artist".³

1 This image also recalls Swansea's 'Three Night's Blitz' of February 1941 where St. Mary's Church was destroyed by incendiary bombs dropped by the German Luftwaffe.

2 Kabakov, Ilya "Public Project, or The Sprit of a Place" in *Public Art: A Reader*, ed. Florian Matzner, Hatje Cantz, 2004, p. 178 - 179.

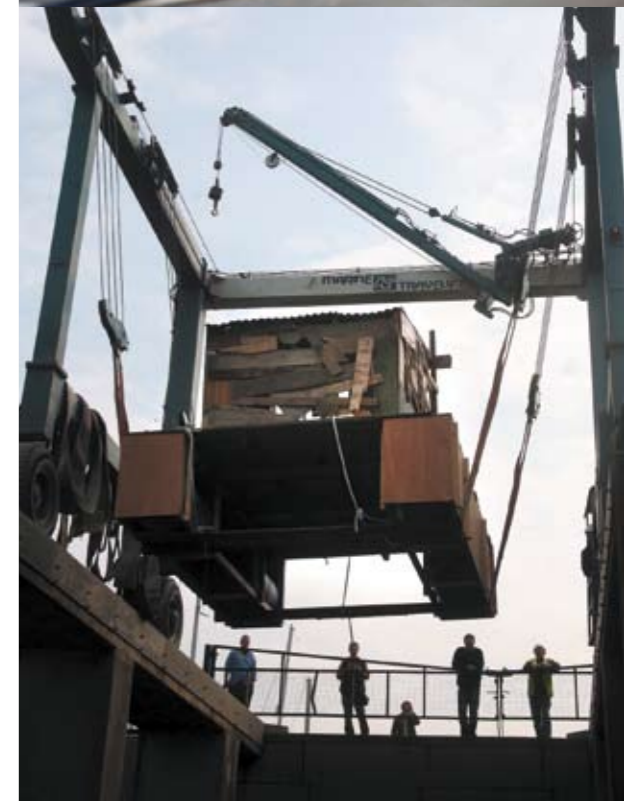
3 Kwon, Miwon, *One Place After Another: Site-Specific and Locational Identity*, MIT Press, 2002, p. 29.

"Oriol", y ddau ohonynt yn hanesyddol yn ceisio "gwella" eu cynulleidfaoedd; eto, wrth ei weld gyda chroes yr allor yn ei lle, daw'r groes yn darged iasol sy'n hofran uwch ben y ddinas, gan ddwyn i gof ddelweddau gemau cyfrifiadurol a phytiau ffilm y newyddion o ryfeloedd uwch-dechnoleg.¹ Mae'r cymylu hwn ar ddiwylliant tra uchel a diwylliant poblogaidd, y gorffennol a'r presennol, yr ysbrydol a'r seciwlar, yn datgelu wynebaw amlhaenog y ddinas, lle mae'r gorffennol, y presennol a'r dyfodol oll yn gwthio am le mewn hunaniaeth sydd, o ran ei natur, yn newid yn barhaus.

Wrth edrych ar sioe fel *Locws 3* sy'n ymateb i'w safle, mae hunaniaeth y gwylwr mor hanfodol i dderbyniad y gwaith â'i leoliad. Yn ei draethawd *Public Project, or The Spirit of a Place*,² mae Ilya Kabakov yn disgrifio'r gwylwr fel "prif gymeriad" mewn stori, gan rannu'r cymeriad hwn yn dri math cyffredinol: "meistr y lle hwn", y preswlydd lleol sy'n gyfarwydd â'r lle; yr "ymwelydd", a'i brif nod yw darganfod yr hyn sy'n gwneud y lle'n unigryw a'r "loetrwr", sydd, wrth gerdded yn fyfyrion, yn oedi o flaen rhywbeth sydd wedi denu ei sylw. Rwy'n perthyn i gategori'r ymwelydd diwylliannol, sy'n ymweld ag Abertawe'n benodol i ddilyn llwybr *Locws 3*, ac sy'n canolbwyntio ar brofiad uniongyrchol y ddeialog rhwng y gwaith a'r gofod, gan ganiatáu i'r artistiaid arwain fy ymateb i'r ddinas:

1 Mae'r ddelwedd hon hefyd yn ein hatgoffa o'r 'Blits Tair Noson' ym mis Chwefror 1941 pan ddinistriwyd Eglwys y Santes Fair gan fomiau tân a ollyngwyd gan Luftwaffe'r Almaen.

2 Kabakov, Ilya "Public Project, or The Sprit of a Place" yn *Public Art: A Reader*, gol. Florian Matzner, Hatje Cantz, 2004, t. 178 – 179.





One of the newest spaces to house work for *Locws 3* is the SA1 development area. Nestled in the marina and dwarfed by the new luxury apartments is Carwyn Evans's *Golygfa wych / A Grand View*. A set of three terraced house façades, which mirror the traditional terraced houses sat on the hill behind the development area, are made from interlocking pieces of wood in a design inspired by a "double picture frame" carved by seamen and held in Swansea Museum's collection. On the days I visited, giant industrial cranes framed Evans's work, making it the central point in the landscape when viewed from the opposite side of the marina.

As the SA1 development area publicly signals a move away from Swansea's past, converting the docks into an area of wealth and renewal, *Golygfa wych / A Grand View* suggests that this transformation is more of a surface illusion. Swansea's industrial heritage cannot easily be lost amongst the generic redevelopment of the area as the city is defined by its collection of narratives, stories and memories rather than the buildings that are built and rebuilt around these experiences.

Also located in the marina area, is Niamh McCann's *Flock of ospreys looking for the old blind sea captain who dreams of his deceased sea fellows under a visiting African sun*. Painted onto the rear of the Dylan Thomas Theatre, this mural represents a landscape built from a combination of four reference points: James Harris Snr.'s painting, *Swansea Bay in Stormy Weather*,⁴ an African cigarette logo; the local rugby team's name and a character from Dylan Thomas's *Under Milk Wood*.

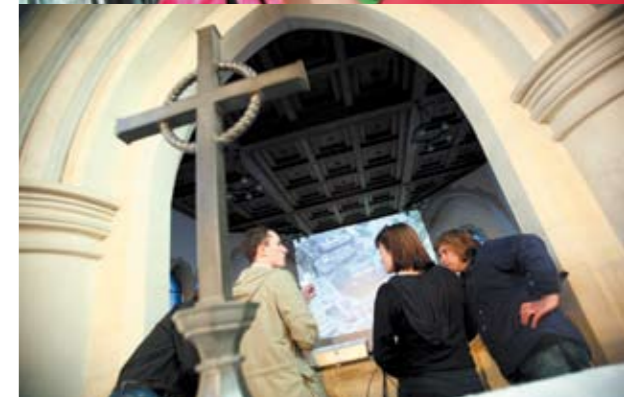
⁴ *Swansea Bay in Stormy Weather* by James Harris Snr. (1810 - 1887) was painted in 1834 and is held in Swansea Museum's collection.

"... mae safle wedi'i adeiladu'n rhyngdestunol, ac nid map yw'r model, ond taith, dilyniant o ddigwyddiadau a gweithredoedd darniog *drwy* ofodau, hynny yw, naratif crwydrol y mae ei lwybr yn cael ei ddiffinio gan daith yr artist".³

Un o'r manau mwyaf newydd i leoli gweithiau ar gyfer *Locws 3* yw ardal ddatblygu SA1. Yn llochesu yn y marina, ac yn fychan yng nghefnidir y rhandai moethus newydd, y mae gwaith Carwyn Evans *Golygfa wych / A Grand View*. Mae cyfres o wynebau blaen tri tŷ teras, sy'n adlewyrchu'r tai teras traddodiadol ar ochr y bryn y tu ôl i'r ardal ddatblygu, wedi'u gwneud o ddarnau pren sydd wedi'u cyd-gloi mewn cynllun a ysbrydolwyd gan "ffrâm llun ddwbl" a gerfiwyd gan forwyr ac sydd i'w gweld yng nghasgliad Amgueddfa Abertawe. Ar y diwrnodau yr euthum i yno, roedd craenau diwydiannol enfawr yn fframio gwaith Evans, ac yn ei wneud yn ganolbwynt y tirlun wrth edrych arno o ochr arall y marina.

Wrth i ddatblygiad SA1 gyhoeddi bod Abertawe'n symud o'i gorffennol diwydiannol, gan drawsnewid y dociau'n ardal o gyfoeth ac adnewyddu, mae *Golygfa wych / A Grand View* yn awgrymu mai ryw ledrith arwynebol yw'r trawsnewid hwn. Nid yw colli treftadaeth ddiwydiannol Abertawe yn hawdd yng nghanol ailddatblygiad generig yr ardal, oherwydd yr hyn sy'n diffinio'r ddinas yw ei chasgliad o naratifau, hanesion ac atgofion yn hytrach na'r adeiladau sydd wedi'u hadeiladu a'u hailadeiladu o gwmpas y profiadau hyn.

³ Kwon, Miwon, *One Place After Another: Site-Specific and Locational Identity*, MIT Press, 2002, t. 29.





The colours, graphical styles and reference points appear to be chosen to compliment the surrounding corporate aesthetic, making the work feel like a natural addition to the site. For me, this is perhaps the most interesting aspect of this work, its corporate feel and close relationship with its environment make it a successful site-specific work, but I, as a cultural tourist, barely recognised it as part of the temporary exhibition. This reflects the conundrum articulated by Richard Deacon in his response to the exhibition *Sonsbeek 93*:

“On the one hand artists were shying away from overtly strident works and looking for some kind of integration into the fabric of urban life. On the other hand this very aspiration seemed to allow some works to disappear. And if they disappeared, what status did they have[?]”⁵

For an inhabitant or flaneur familiar with the area prior to McCann’s response, the work might produce a significant impact, but McCann’s ability to draw on the surrounding area made me blind to the work as part of a temporary exhibition. The question of the work’s status is perhaps answered by Swansea City Council’s desire to retain the work as a permanent addition to the city.

The final piece in the marina is Sara Rees’s *Kairos*. Rather than remaining within the boundaries of the city, Rees invites the viewer to enter an imaginary space and consider an object from an unspecified time in the future. Floating amongst and clashing with the luxurious yachts and upmarket harbour side flats, is a platform supporting a hut made from driftwood and discarded materials found on the streets. A small light inside the hut, almost invisible

⁵ Deacon, Richard, “Searching the Street” in *Public Art: A Reader*, p. 343.

Wedi’i leoli hefyd yn ardal y marina y mae gwaith Niamh McCann *Flock of ospreys looking for the old blind sea captain who dreams of his deceased sea fellows under a visiting African sun*. A’r gwaith wedi’i baentio ar gefn Theatr Dylan Thomas, mae’r murlun hwn yn cynrychioli tirlun a luniwyd gan gyfuniad o bedwar cyfeirbwynt: Paentiad James Harris yr Hynaf, *Swansea Bay in Stormy Weather*,⁴ logo sigarét o Affrica, enw’r tîm rygbi lleol a chymeriad o *Dan y Wenallt* Dylan Thomas.

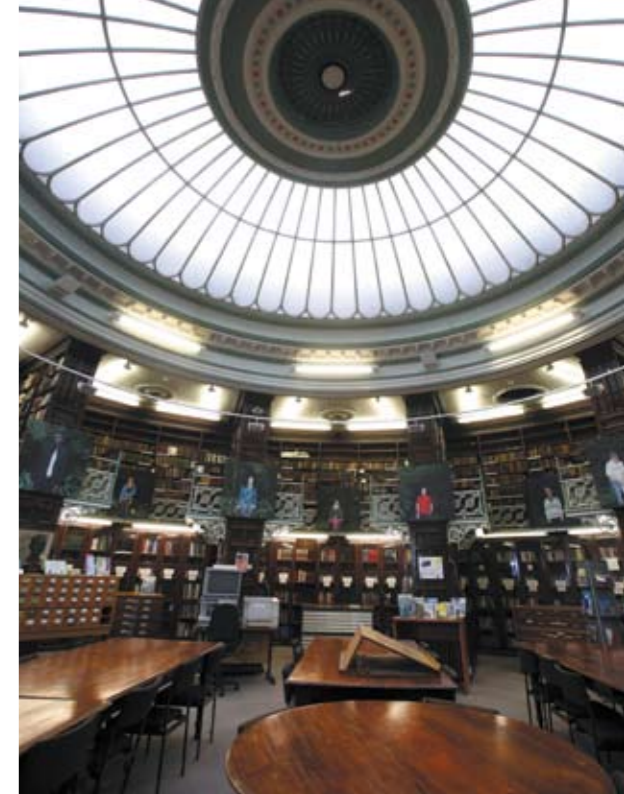
Ymddengys fod y lliwiau, yr arddulliau graffigol a’r cyfeirbwyntiau wedi’u dewis i ategu’r estheteg gorfforaethol oddi amgylch, gan beri i’r gwaith edrych fel ychwanegiad naturiol i’r safle. I mi, hwyrach mai dyma agwedd fwyaf ddiddorol y gwaith hwn. Mae’r ymdeimlad corfforaethol a’i berthynas agos â’i amgylchfyd yn ei wneud yn waith safle-benodol llwyddiannus, ond fel ymwelydd diwylliannol, o’r braidd yr oeddwn yn ei weld fel rhan o arddangosfa dros dro. Mae hynny’n adlewyrchu’r pos a fynegwyd gan Richard Deacon yn ei ymateb i’r arddangosfa *Sonsbeek 93*:

“Ar yr un llaw, roedd yr artistiaid yn ceisio osgoi gweithiau a waedda’i’n amlwg arnoch gan chwilio’n hytrach am ryw fath o blethu i ffabrig bywyd trefol. Ar y llaw arall, roedd y dyhead hwn fel petai’n caniatáu i rai gweithiau ddiflannu. Ac o ddiflannu, pa statws oedd iddynt[?]”⁵

I breswlydd neu flâneur sy’n gyfarwydd â’r ardal cyn ymateb McCann, gallai’r gwaith greu effaith sylweddol, ond roedd gallu McCann i dynnu ar yr ardal oddi amgylch wedi peri i mi fethu â gweld y

⁴ Swansea Bay in Stormy Weather gan James Harris yr Hynaf (1810 - 1887) - fe’i paentiwyd ym 1834 ac mae yng nghasgliad Amgueddfa Abertawe.

⁵ Deacon, Richard, “Searching the Street” yn *Public Art: A Reader*, t. 343.



during the day, is the only clue that the hut is (or has been) inhabited, hinting at a relationship with the world that now surrounds it.

This now familiar glimpse into an apocalyptic future encourages the viewer to consider how our actions will lead us on this bleak journey and the circumstances that brought this traveller, this outsider but not quite "Other", to this present day situation.

Zoe Walker and Neil Bromwich also invite us into imagined spaces dominated by thoughts of war, however, *Siege Weapons of Love* imagines a world where love and peace prevail. The performance⁶ at the Guildhall Rotunda on the opening day of the exhibition, formed part of their *Friendly Frontier Peace Campaign*, celebrating love through bizarre and romantic acts. Audience members were invited to witness the ceremonial hoisting of a flag. The flag, designed by the artists and inspired by the Brangwyn Hall's *British Empire Panels*,⁷ was the first to be raised outside the Guildhall in twenty-five years. This action, underlined by a performance of poetry, music and the firing of pink balloons from the *Love Cannon*,⁸ represented an act of love and the flag remained flying over the city for the duration of the exhibition. To compliment this, a display of models that grafted together flowers and weaponry to create hybrid objects of love were exhibited inside the Guildhall.

The performance, which took place on a beautiful sunny day, had a distinctly summer fête feel, reminiscent of a simpler and more idyllic time. The naivety of the performance and aim of the *Friendly Frontier Peace Campaign* sits uncomfortably

alongside an over saturation of media images of explosions, gun battles, wounded victims and broken cities that stem from current global conflicts. This provokes a complicated dialogue springing from notions of imperialism, idealised memories, representations of place and one's own sense of agency in Western democracy.

These questions are perhaps answered by Jaan Toomik's video works in the Guildhall's Council Chamber. Set in an ornate, heavysset and rarely used Council debating chamber, *Seagulls* shows the artist struggle as he tries to communicate underwater in a swimming pool, restricted and made inaudible by the weight of the water. *Dancing with Dad* shows the artist dancing at the grave of his father, who died when Toomik was 9 years old. *Waterfall* shows the artist stood with his back to a waterfall; all is silent until the artist slowly opens his mouth and the deafening sound of the waterfall pours forth. The final video, *Jaan*, shows the artist running across the seafront, shortly followed by a large wave crashing to shore. All of these works point towards a frustration and inability to communicate or be heard. Surrounded by this authoritative history and alongside *Siege Weapons of Love*, the work can't help but adopt a quasi-political feel and frustration with the institution of government and war.

⁶ During the performance, Walker and Bromwich were joined by Amy Gladding, Owen Griffiths and a saxophone quartet from The West Glamorgan Music Service.

⁷ *The British Empire Panels* by Sir Frank Brangwyn, R.A. (1867 - 1956) were commissioned in 1924 for the Royal Gallery, Palace of Westminster to commemorate WWI, however, his scheme was thought to be too colourful and was declined.

⁸ The *Love Cannon* is a pink inflatable cannon, designed to shoot balloons in an action for peace as part of Walker and Bromwich's ongoing *Friendly Frontier Peace Campaign*.

gwaith fel rhan o arddangosfa dros dro. Efallai bod awydd Cyngor Dinas Abertawe i gadw'r gwaith fel ychwanegiad parhaol i'r ddinas yn ateb y cwestiwn ynghylch statws y gwaith.

Y darn olaf yn y marina yw gwaith Sara Rees *Kairos*. Yn hytrach nag aros o fewn terfynau'r ddinas, mae Rees yn gwahodd y gwylwr i mewn i ofod dychmygol i ystyried gwrthrych o amser amhenodol yn y dyfodol. Yn nofio ymlith yr iotiau moethus a'r fflatiau drud wrth ymyl yr harbwr ac yn gwrthdaro â hwy, mae llwyfan sy'n cynnal cwt o froc môr a deunydd a adawyd a gafwyd ar y strydoedd. Golau bach y tu mewn i'r cwt, sydd bron yn anweladwy yn ystod y dydd, yw'r unig arwydd bod rhywun yn (neu wedi) byw yno, a hynny'n lled awgrymu perthynas â'r byd sydd bellach o'i gwmpas.

Mae'r cipolwg cyfarwydd hwn bellach ar ddyfodol apocalyptig yn annog y gwylwr i ystyried sut bydd ein gweithredoedd yn ein dwyn ar y daith ddigalon hon a'r amgylchiadau a ddaeth â'r teithiwr hwn, y diethryn hwn nad yw o "arall fyd" chwaith, i hyn o fyd.

Mae Zoe Walker a Neil Bromwich hefyd yn ein gwahodd i ofodau dychmygol lle mae meddyliau am ryfel yn cael y prif sylw, ond mae *Siege Weapons of Love* yn dychmygu byd lle mae cariad a heddwch yn ben. Roedd y perfformiad⁶ yn Rotunda Neuadd y Ddinas ar ddiwrnod agoriadol yr arddangosfa, yn rhan o'u *Friendly Frontier Peace Campaign*, sy'n dathlu cariad drwy weithredoedd hynod a rhamantus. Gwahoddwyd aelodau o'r gynulleidfa i fod yn dyst i seremoni codi'r faner. Y faner, a ddyluniwyd gan yr artistiaid ac a ysbrydolwyd

⁶ Yn ystod y perfformiad, daeth Amy Gladding, Owen Griffiths a phedwarawd sacsoffon o Wasanaeth Cerdd Gorllewin Morgannwg i ymuno â Walker a Bromwich.





Like Toomik's work, the remaining pieces in *Locws 3* enter into a dialogue with the institutionalised spaces of Swansea's museums, library and Norwegian Church.

"A museum is a "public place", but only for those who choose to be a museum public. A museum is a "simulated" public space; it's auto-directional and uni-functional, whereas a "real" public space is multi-directional and omni-functional".⁹

The work reacts differently in this context, existing within a clearly defined structure, with an audience ready to regard the work as a thing of interest. This is most evident in the three works by Milena Dopitova under the titles of *Vojta*, *Everything returns because it loses its way* and *We still do not know where will be the last cemetery*.

Installed in three different parts of Swansea Museum, Dopitova's interventions speak across the collection and re-humanise the museum's carefully collected artefacts; the conversation between the work, viewer and collection, however, is not auto-directional. When I visited the museum, recorded conversations in the Ceramic Gallery between the object's imagined owners competed for attention with the noises of an African drumming workshop in a nearby room; drawings depicting the fear and anxiety of war fought for attention in a space being prepared for a meeting and a video of a boy crying whilst playing the violin, was squeezed into the Cabinet of Curiosities and watched by a nearby stuffed cat from under a table in a "traditional" farm kitchen tableaux.

⁹ Acconci, Vito, "Leaving Home, Notes on Insertions into the Public" in *Public Art: A Reader* . . . , p. 29.

gan *Panelli'r Ymerodraeth Brydeinig* yn Neuadd Brangwyn,⁷ oedd y gyntaf i'w chodi y tu allan i Neuadd y Ddinas mewn pum mlynedd ar hugain. Roedd y weithred hon, ynghyd â'r perfformiad o farddoniaeth, cerddoriaeth a thanio balwnau pinc o'r *Love Cannon*,⁸ yn cynrychioli gweithred o gariad a bu'r faner yn cyhwfan dros y ddinas am weddill yr arddangosfa. I ategu hyn, cafwyd arddangosfa o fodolau y tu mewn i Neuadd y Ddinas a impiodd flodau ac arfau i greu gwrthrychau cymysgryw o gariad.

Roedd ymdeimlad o ffair haf i'r perfformiad, a gynhaliwyd ar ddiwrnod heulog braf, gan atgoffa rywun o gyfnod mwy swynol-syml. Mae naifrwydd y perfformiad a nod y *Friendly Frontier Peace Campaign* yn cyferbynnu â gorddefnydd delweddu'r cyfryngau o ffrwydradau, brwydrau gynnu, y clwyfedig a dinasoedd chwal sy'n ganlyniad i'r rhyfeloedd byd-eang presennol. Mae hyn yn ysgogi deialog gymhleth sy'n deillio o syniadaeth imperialaeth, atgofion delfrydoledig, cynrychioliadau o le ac ymwybyddiaeth yr hunan fel cyfrwng yn nemocratiaeth y Gorllewin.

Hwyrach bod gweithiau fideo Jaan Toomik yn Siambr y Cyngor, Neuadd y Ddinas, yn ateb y cwestiynau hyn. Wedi'u gosod yn Siambr y Cyngor, sef ystafell addurniedig, drom nad yw'n cael ei defnyddio'n aml, mae *Seagulls* yn dangos yr artist yn brwydro ac yn ymdrech i gyfathrebu o dan ddŵr mewn pwll nofio, wedi'i gyfyngu a'i lais yn anghlywadwy gan bwysau'r dŵr. Mae *Dancing with Dad* yn dangos yr artist yn dawnsio wrth fedd ei dad, a fu farw pan oedd Toomik yn naw mlwydd oed. Mae *Waterfall* yn dangos yr artist â'i gefn at raeadr; mae popeth yn ddistaw nes bod yr artist yn agor ei geg yn araf ac mae swm aruthrol y rhaeadr yn llifo allan. Mae'r

fideo olaf, *Jaan*, yn dangos yr artist yn rhedeg ar draws glan y môr ychydig cyn i don enfawr dorri ar y traeth. Mae pob un o'r gweithiau hyn yn cyfleu'r rhwystredigaeth a'r anallu i gyfathrebu neu i gael eich clywed. Wedi'i amgylchynu gan yr hanes awdurdodol hwn ac ochr yn ochr â *Siege Weapons of Love*, mae'n anochel bod y gwaith yn cymryd ato ryw ymdeimlad ffug wleidyddol a rhwystredigaeth ag arferion llywodraeth a rhyfel.

Fel gwaith Toomik, mae gweddill darnau *Locws 3* yn cychwyn deialog â gofodau sefydliadol amgueddfeydd, llyfrgell ac Eglwys Norwyeg Abertawe.

"Mae amgueddfa yn "lle cyhoeddus", ond i'r rheiny sy'n dewis bod ymhlith cyhoedd yr amgueddfa'n unig. Mae amgueddfa'n ofod cyhoeddus "ffug"; mae'n hunangyfeiriol ac yn unswyddogaethol, tra bod gofod cyhoeddus "real" yn amlgyfeiriol ac yn amryswyddogaethol".⁹

Mae'r gwaith yn ymateb yn wahanol yn y cyd-destun hwn, gan fodoli mewn strwythur penodol, gyda chynulleidfya sy'n barod i'w ystyried fel rhywbeth o ddi-ddordeb. Mae hyn i'w weld amlycaf mewn tri gwaith gan Milena Dopitova dan y teitlau *Vojta*, *Mae popeth yn dychwelyd am ei fod yn mynd ar gyfeiliorn* ac *Nid ydym o hyd yn gwybod ble bydd yn fynwent olaf*.

⁷ Comisiynwyd *Panelli'r Ymerodraeth Brydeinig* gan Syr Frank Brangwyn, R.A. (1867 - 1956) ym 1924 ar gyfer yr Oriel Frenhinol, Palas San Steffan i goffáu'r Rhyfel Byd Cyntaf, ond bernid bod ei gynllun yn rhy lliwgar ac fe'i gwrthodwyd.

⁸ Canon pinc chwyddadwy yw'r *Love Cannon*, a ddyluniwyd i saethu balwnau mewn gweithred dros heddwch fel rhan o *Friendly Frontier Peace Campaign* barhaus Walker a Bromwich.

⁹ Acconci, Vito, "Leaving Home, Notes on Insertions into the Public" yn *Public Art: A Reader* . . . , t. 29.



Torsten Lauschmann continues this conversation in the National Waterfront Museum. *Piecework Orchestra* is an ensemble of household electronics and tools (washing machines, drills, typewriters, etc.), programmed to produce musical tones and rhythms. Set in front of large, slowly moving turbine wheels, the work speaks to south Wales's industrial past; however, the seemingly unconnected objects the Museum displays on the wheels' spokes provide a sense of the "everyday" and domestic amongst this industrial heritage. Looking to Walter Benjamin, Christine Boyer points towards the idea that:

"... random historical objects from the past such as debris to be found in flea markets or discrete historical events such as the construction of the first arcade must be allowed to violently collide with others, so that the present may achieve insight and critical awareness into what once had been".¹⁰

This clash of industrial and domestic, artefact and object, exposes the museum system by highlighting the once everyday objects that have become canonised as signifiers of history; objects that have become separate from our lives by the institution, but are inextricably linked to the present through our ancestors.

In contrast, Helen Sear's *Plantasia* focuses on the timelessness of human desire, focusing on the "dream of escape" as described by Henri Rousseau when visiting the glasshouses of Paris.¹¹ *Plantasia* is also the name of Swansea's own tropical hothouse,

¹⁰ Boyer, M. Christine, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*, MIT Press, 2001, p. 5.

¹¹ Henri Rousseau (1844 – 1910): French Post-Impressionist painter who was inspired by the glasshouses of Paris to make associations between exotic plants and dreams.

Wedi'u gosod mewn tri man gwahanol yn Amgueddfa Abertawe, mae ymyriadau Dopitova'n llefaru ar draws y casgliad ac yn ailddynoliaethu arteffactau'r amgueddfa sydd wedi'u casglu mor ofalus; serch hynny, nid yw'r sgwrs rhwng y gwaith, y gwyliwr a'r casgliad yn hunangyfeiriol. Pan ymwelais â'r amgueddfa, roedd y sgwrsiau ar dâp yn yr Oriel Cerameg rhwng perchnogion dychmygol y gwrthrychau'n cystadlu â seiniau gweithdy drymio Affricanaidd mewn ystafell gerllaw; roedd lluniadau a ddarluniai ofn a phryder rhyfel yn brwydro am sylw mewn gofod a oedd yn cael ei baratoi ar gyfer cyfarfod ac roedd fideo o fachgen yn crïo wrth ganu ffidil wedi'i wasgu i Gwprdd yr Hynodion ac yn cael ei wyllo gan gath wedi'i stwffio o dan ford mewn tablo "traddodiadol" o gegin fferm.

Mae Torsten Lauschmann yn parhau â'r sgwrs hwn yn Amgueddfa Genedlaethol y Glannau. Ensemble o nwyddau trydan y cartref ac offer (peiriannau golchi, driliau, teipiaduron, etc) yw *Piecework Orchestra*, sydd wedi'i rhaglenni i gynhyrchu seiniau a rhythmau cerddorol. Wedi'i osod o flaen olwynion tyrbîn enfawr sy'n symud yn araf, mae'r gwaith yn tystio i orffennol diwydiannol de Cymru; serch hynny, mae'r gwrthrychau ymddangosiadol ddigyswllt y mae'r Amgueddfa yn eu harddangos ar freichiau'r olwynion yn rhoi ymdeimlad o'r "cyffredin" a'r domestig ymysg y dreftadaeth ddiwydiannol hon. Gan gyfeirio at Walter Benjamin, mae Christine Boyer yn awgrymu bod:

"... rhaid caniatáu i hap wrthrychau hanesyddol o'r gorffennol megis y mân betheuach sydd i'w gweld mewn marchnad rad neu ddigwyddiadau hanesyddol arbennig megis adeiladu'r arcêd cyntaf wrthdaro'n ffyrnig yn erbyn ei gilydd, fel



where Sear invited inhabitants of the city to be photographed. Here she documented the subjects stood amongst the plant life with their eyes closed in a space of private contemplation. Hung above the visitors to Swansea's library, these portraits are part of the quietness of the public library, with key texts on display, inviting the viewer/reader to join the peaceful world on view.

Located within the plain surroundings of the recently moved and reconstructed Norwegian Church, Rebecca Gould's *The Trojan Horse* retells the classic story of Helen of Troy.¹² A video, set in the stomach of the horse shows the artist travelling out of Swansea on a speedboat accompanied by Bonnie Tyler's *Holding out for a hero*.¹³ This Helen is a glamorous young woman in large dark glasses, sharing the blank expression common amongst a new generation of reality TV "It" girls; a flag bears the name of her abductor, Paris, obviously referencing the Hilton heiress.¹⁴

Gould's play on media hype sits comfortably amongst the carnival of a Saturday night on the town, hinting that the modern day siege is sophisticated and subtle, playing on vanities of image and materialism. The individual becomes hijacked by dreams of unobtainable lifestyles, making the city, the site of commerce, "a physical site in which images and messages seem to swirl about devoid of a sustainable context".¹⁵ For Boyer, this leaves us susceptible to the old Trojan trick:

"... in this sea of plural voices, the better argument wields no collective weight, actually enabling the public sphere to be dominated by private voices selling fictional styles of life and imaginary behaviours".¹⁶

Locws 3 has, if only temporarily, amplified some of these alternative voices, turning our attention towards the multitude of experiences and narratives that constitute a City. Drawing on the public, imagined and institutionalised spaces of Swansea, each artist has taken a sideways glance to produce work that is specific to a particular location, but resonates beyond the borders of the city. By exposing the detail of the city, *Locws 3* asks us to consider the structure of our everyday lives and how we have come to rely on these constructed routines to form the basis of an "identity".

"Everyday life, it is argued, cannot be sustained without order – an order manifested in our various traditions, rituals, routines and taken for granted activities – in which we, paradoxically invest so much energy, effort and so many cognitive and emotional resources. In the ordinary daily life we avoid panic, we construct and maintain our identities, we manage our social relationships in time and space, sharing meanings fulfilling our

12 Helen of Troy: From Greek mythology, daughter of Zeus and Leda whose abduction by Paris (son of the King of Troy) brought about the Trojan War.

13 Bonnie Tyler (1951 -): Welsh pop / rock singer with worldwide acclaim who has a home in Mumbles.

14 Paris Hilton (1981 -): American celebrity and heiress to a share of both the Hilton Hotel fortune and the real estate fortune of her father Richard Hilton.

15 Boyer, M. Christine, *The City of Collective Memory* . . . , p. 28.

16 Ibid, p. 4.

bod y presennol yn gallu cael mewnwelediad ac ymwybyddiaeth feirniadol o'r hyn a fu".¹⁰

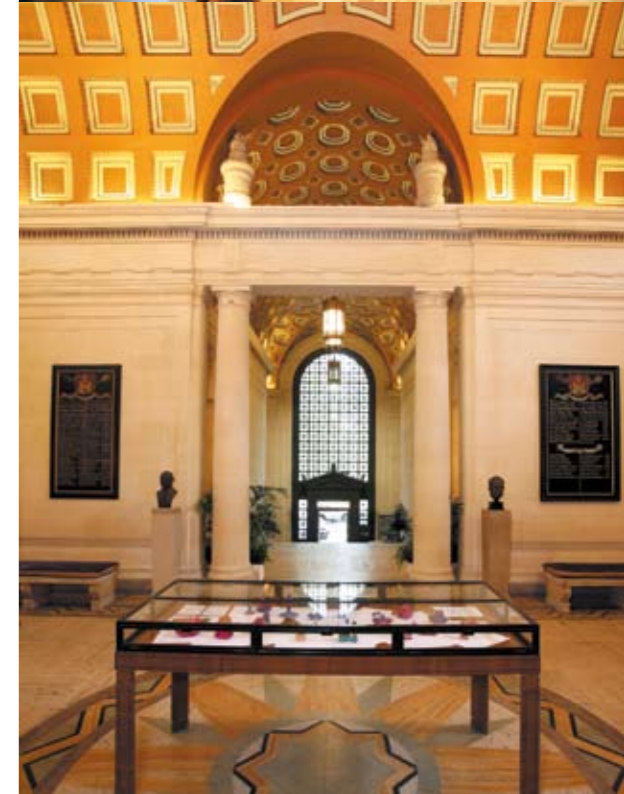
Mae'r gwrthdaro hwn rhwng y diwydiannol a'r domestig, arteffact a gwrthrych, yn dadlennu cyfundrefnyramguedd fadrwyamlygu'r gwrthrychau a fu unwaith yn gyffredin ond sydd bellach wedi'u canoneiddio oherwydd eu harwyddocâd hanesyddol; gwrthrychau sydd wedi'u gwahanu oddi wrth ein bywydau gan y sefydliad, ond sydd yn anrffod yn cysylltu â'r presennol drwy ein hynafiaid.

Mewn gwrthgyferbyniad, mae *Plantasia* Helen Sears yn canolbwyntio ar natur ddigwyfnewid dyheadau dynol, gan ganolbwyntio ar "freuddwyd dianc" a ddisgrifiwyd gan Henri Rousseau pan fu'n ymweld â thai gwydr Paris.¹¹ *Plantasia* hefyd yw enw tŷ gwydr poeth Abertawe, lle gwahoddodd Sear drigolion y ddinas i gael eu lluniau wedi'u tynnu. Yma cofnododd yr unigolion yn sefyll ymysg y planhigion â'u llygaid ar gau mewn gofod o fyfyrddod preifat. Yn hongian ymhlith yr ymwelwyr â llyfrgell Abertawe, mae'r portreadau hyn yn rhan o dawelwch llyfrgell gyhoeddus, gyda thestunau allweddol yn cael eu harddangos, ac yn gwahodd y gwylwyr/darllenwyr i ymuno â'r byd tangnefeddus sydd yno.

Wedi'i osod yng nghefndir dirodres yr Eglwys Norwyaidd, y cafodd ei symud a'i hailadeiladu'n ddiweddar, mae *The Trojan Horse* gan Rebecca Gould

10 Boyer, M. Christine, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*, MIT Press, 2001, t. 5.

11 Henri Rousseau (1844 – 1910): Arlunydd ôl-Argraffiadol a ysbrydolwyd gan dai gwydr Paris i greu cysylltiadau rhwng planhigion egsotig a breuddwydion.





responsibilities, experiencing pleasure and pain, with greater or lesser degrees of satisfaction and control, but avoiding for the most part the blank and numbing horror of the threat of chaos".¹⁷

By exposing the multitude of routine and rituals, *Locws 3* temporarily makes it possible to embrace the chaos and recognise that the city is a living mass of stories waiting to be told.

¹⁷ Silverstone, Roger, *Television and Everyday Life*, Routledge, 1994, p. 1.



yn ailadrodd stori glasur Helen o Gaerdroea.¹² Mae fideo, sydd wedi'i osod ym mol y ceffyl, yn dangos yr artist yn teithio allan o Abertawe ar gwch cyflym i gyfeiliant cân Bonnie Tyler *Holding out for a hero*.¹³ Mae'r Helen hon yn fenyw ifanc hudolus mewn sbectol dywyll, sy'n rhannu'r un wyneb gwag a difynegiant sy'n gyffredin ymhlith y genhedlaeth newydd o ferched "ffasiynol" teledu realiti; mae baner sy'n cynnwys enw ei chipiwr, sef Paris, a hynny'n gyfeiriad amlwg at yr etifeddes Hilton.¹⁴

Mae'r ffordd y mae Gould yn chwarae ar gastiau'r cyfryngau yn cydweddu'n addas â charnifal nos Sadwrn yn y dref, gan led awgrymu bod y gwarchae cyfoes yn soffistigedig ac yn graff, gan chwarae ar wagedd delwedd a materoliaeth. Caiff yr unigolyn ei herwgipio gan freuddwydion am ffordd o fyw amhosibl ei chael, gan wneud y ddinas, sef safle masnach, yn "safle daearyddol lle mae delweddau a negeseuon yn chwyrlio heb unrhyw gyd-destun gynaliadwy".¹⁵ I Boyer, mae hyn yn ein gadael yn agored i'r hen dric Caerdroeaidd:

"... yn ymôr oleisiau lluosog, nid oes grym cyffredinol i'r ddadl orau, ac mae hynny mewn gwirionedd yn caniatáu i leisiau preifat sy'n gwerthu ffyrdd ffug o fyw ac ymddygiadau dychmygol weiddi'n groch yn y cylch cyhoeddus".¹⁶

Mae *Locws 3*, dros dro efallai, wedi mwyhau rhai o'r lleisiau amgen hyn, gan gyfeirio'n sylw at luosogrwydd y profiadau a'r naratifau sy'n gwneud Dinas. Gan ddefnyddio'r gofodau cyhoeddus, dychmygol a sefydliadol yn Abertawe, mae pob artist wedi bwrw golwg wysg ei hochr fel petai i gynhyrchu gwaith sy'n benodol i ofod arbennig, ond mae'n atseinio y tu hwnt i ffiniau'r ddinas.

Drwy ddadlennu manylion y ddinas, mae *Locws 3* yn gofyn i ni ystyried strwythurau ein bywydau pob dydd a sut rydym bellach yn dibynnu ar yr arferion adeileddol hyn fel sail "hunaniaeth".

"Yn ôl y ddadl, ni ellir cynnal bywyd pob dydd heb drefn - trefn a amlygwyd yn ein traddodiadau a'n defodau a'n harferion amrywiol a'r gweithgareddau yr ydym yn eu cymryd yn ganiataol - lle byddwn ni, yn baradocsaidd, yn defnyddio cymaint o egni ac ymdrech, a chynifer o adnoddau gwybyddol ac emosiynol, i'w cyflawni. Yn ein bywyd beunyddiol arferol rydym yn ceisio osgoi panig, yn creu ac yn cynnal ein hunaniaethau, yn rheoli ein perthnasoedd cymdeithasol mewn amser a gofod, yn rhannu ystyr, yn cyflawni ein dyletswyddau, yn profi poen a phleser, a hynny i raddau gwahanol o fodlonrwydd a rheolaeth, ond yn osgoi, ar y cyfan, ofn bygythiad anhrefn, yr ofn hwnnw sy'n parlysu'n llwyr".¹⁷

Drwy ddadlennu lluosogrwydd arfer a defodau, mae *Locws 3*, dros dro, yn ei gwneud hi'n bosib i ni gofleidio'r anhrefn a chydabod bod y ddinas yn llawn storïau sy'n disgwyl cael eu hadrodd.

¹² Helen o Gaerdroea: O fytholeg Groeg, merch Sews a Leda a gafodd ei chipio gan Paris (mab Brenin Caerdroea) ac a fu'n achos Rhyfel Caerdroea.

¹³ Bonnie Tyler (1951 -): Cantores bop / roc o Gymru sy'n enwog ar draws y byd ac mae ganddi gartref yn y Mwmbwls.

¹⁴ Paris Hilton (1981 -): Un o enwogion America ac etifeddes i ran o ffortiwn Gwestai Hilton a ffortiwn eiddo tiriog ei thad Richard Hilton.

¹⁵ Boyer, M. Christine, *The City of Collective Memory* . . . , t. 28.

¹⁶ Ibid, t. 4.

¹⁷ Silverstone, Roger, *Television and Everyday Life*, Routledge, 1994, t. 1.

LOCATIONS LLEOLIADAU



1 Rhona Byrne
St Mary's Church
Eglwys y Santes Fair

2 Milena Dopitova
Swansea Museum
Amgueddfa Abertawe

3 Carwyn Evans
Kings Road, SA1
Ffordd y Brenin, SA1

4 Rebecca Gould
Norwegian Church, SA1
Yr Eglwys Norwyaidd, SA1

5 Torsten Lauschmann
National Waterfront Museum
Amgueddfa Genedlaethol y Glannau

6 Niamh McCann
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7 Sara Rees
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Marina Abertawe

8 Helen Sear
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9 Jaan Toomik
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Siambur y Cyngor Neuadd y Ddinas

10 Zoe Walker & Neil Bromwich
Guildhall & Rotunda
Neuadd y Ddinas a'r Rotunda

Rhona Byrne

Learning to fly over Swansea
St Mary's Church
Eglwys y Santes Fair

Rhona Byrne spent time navigating the air above Swansea in a series of flying lessons. In her moving and evocative film she documented this altered perspective on reality.

Learning how to fly over a city that she explored as an artist, Rhona considered this experience descriptive of the all-encompassing exploratory nature of site-specific work.

The film, which was projected in Swansea's largest and most central church, St. Mary's, engaged us in a meditative experience of place as well providing a fascinating visual depiction of a changing city.

Bu Rhona Byrne yn treulio amser yn hedfan uwchben Abertawe yn ystod cyfres o wersi hedfan. Yn ei ffilm ddwys ac atgofus, mae'n cofnodi'r persbectif newydd hwn ar realiti.

Wrth ddysgu hedfan dros y ddinas y bu'n ei harchwilio fel artist, barnodd Rhona fod y profiad hwn yn disgrifio natur ymchwiliol hollgynhwysol gwaith safle-benodol.

Roedd y ffilm, a dafluniwyd yn Eglwys y Santes Fair, sef eglwys fwyaf Abertawe a'r un fwyaf canolog, yn ein denu i brofiad myfyriol o le a hefyd yn darparu disgrifiad gweledol a chyfareddol o ddinas sy'n newid.





Milena Dopitova

Vojta
Everything returns because it loses its way
We still do not know where will be the last cemetery
Swansea Museum
Amgueddfa Abertawe

Milena Dopitova intervened within the collection at Swansea Museum and produced three artworks. In the Ceramic Gallery, Milena created a sound installation, *Everything returns because it loses its way*, in which we overheard snippets of poetic words suggesting ideas of the artefact's owners and history, realigning them with the context of their use.

We still do not know where will be the last cemetery was a series of drawings displayed in the museum's Lecture Theatre that looked at the action of war and depicted her anxieties both as an artist and a mother.

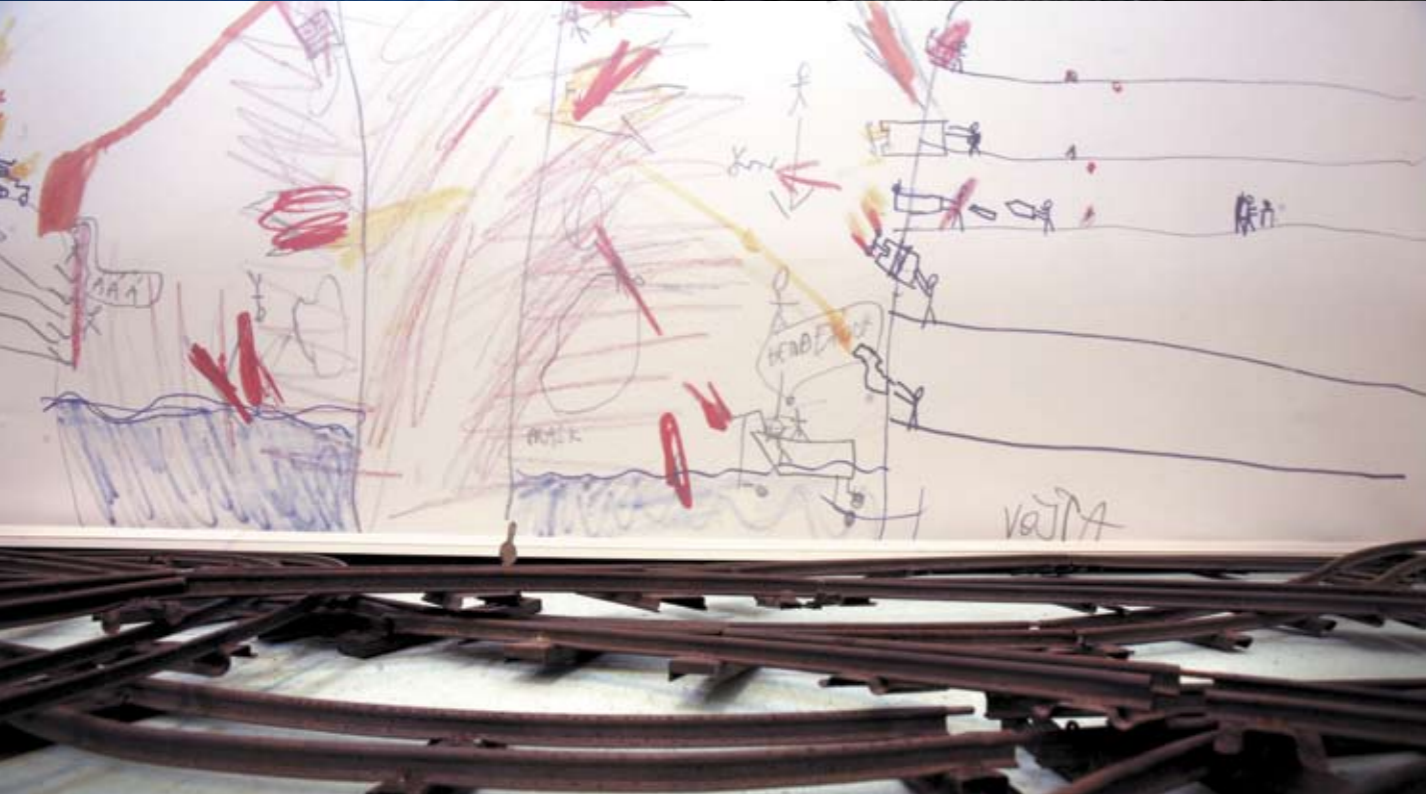
Within the Cabinet of Curiosities, *Vojta*, a film of a young boy learning to play the violin revealed his mistakes and emotions on show for all to witness.

Bu Milena Dopitova'n gweithio ymhlith casgliad Amgueddfa Abertawe a chynhyrchoedd dri gwaith celf. Yn yr Oriel Cerameg, creodd Milena osodiad sain, *Everything returns because it loses its way*, lle clywsom bytiau o eiriau barddonol sy'n awgrymu syniadau am berchnogion a hanes yr arteffactau, gan eu hailosod yng nghyd-destun eu defnydd.

Cyfres o luniadau a ddangoswyd yn Theatr Ddarlithio'r amgueddfa oedd *We still do not know where will be the last cemetery* a'r testun yw gweithredoedd rhyfel a'i phryderon hi fel artist ac fel mam.

Yng Nghwprdd yr Hynodion, mae *Vojta*, ffilm o fachgen ifanc yn dysgu sut i ganu'r ffidil, yn datgelu ei gangymeriadau a'i emosiynau i bawb eu gweld.





Carwyn Evans

Golygfa wych / A Grand View
Kings Road, SA1
Ffordd y Brenin, SA1

Taking inspiration from a carved 'double picture frame' within Swansea Museum's collection, delicately constructed by a seaman from interlocking pieces of carved wood, Carwyn Evans created a series of house-like facades that replicated a simple cross-hatched drawing, constructed in timber and mounted on scaffolding frames.

The facades became iconic in aesthetic against the backdrop of the new apartment blocks of the SA1 development and stood as a ghost-like reminder of Swansea's industrial past but also suggestive of its new status as a changing, evolving city.

Wedi'i ysbrydoli gan 'ffrâm llun ddwbl' gerfiedig yn nghasgliad Amgueddfa Abertawe, a wnaed yn gywrain gan forwr o ddarnau pren sydd wedi'u cyd-gloi, creodd Carwyn Evans gyfres o wynebau blaen tai a atgynhyrchai luniad croeslinellol syml, wedi'u gwneud o bren a'u mowntio ar fframiau sgaffaldio.

Mae'r ffasadau'n eiconau esthetig o gymharu â'r fflatiau newydd yn y cefndir yn SA1. Roeddent yn ein hatgoffa am orffennol ddiwydiannol Abertawe mewn modd iasol ond hefyd yn awgrymu ei statws newydd fel dinas newydd sy'n esblygu.





Rebecca Gould

The Trojan Horse
Norwegian Church, SA1
Yr Eglwys Norwyaidd, SA1

Rebecca Gould brought a contemporary take of the mythical story of Helen of Troy to Swansea's Norwegian Church through sculpture, film and music, portraying herself as Helen jetting out of Swansea on a fast boat to the continuous musical accompaniment of Bonnie Tyler's *Holding out for a hero*.

The film was presented in the belly of a large papier-mâché horse that not only carried the story of the siege of Troy but also suggested a new type of siege, bringing glamour and wealth in its shell.

Dyma fersiwn gyfoes Rebecca Gould o stori fytholegol Elen o Droea yn yr Eglwys Norwyaidd ar ffurf cerfluniau, ffilm a cherddoriaeth. Mae'n portreadu Elen yn gwibio o Abertawe ar gwch cyflym i gyfeiliant *Holding out for a hero* gan Bonnie Tyler.

Cyflwynir y ffilm ym mol ceffyl pren Troea sydd nid yn unig yn adrodd hanes y gwarchae ar Droea, ond hefyd yn awgrymu gwarchae o fath newydd gan ddod a hudoliaeth a chyfoeth yn ei gragen.





Torsten Lauschmann

Piecework Orchestra
National Waterfront Museum
Amgueddfa Genedlaethol y Glannau

Inspired by two of South Wales's biggest exports: industry and music, Torsten Lauschmann created an interface which enabled him to control domestic appliances such as vacuum cleaners, hairdryers and drills to program musical tones and rhythms.

His 'orchestra' played compositions throughout the day; its assemblage of machinery jerking and stuttering in and out of life, producing a cacophony of sound that echoed around the main hall.

The title was derived from the term 'piecework', which describes types of employment in which a worker is paid a fixed 'piece rate' for each unit produced or action performed.

Wedi'i ysbrydoli gan ddau o allforion pennaf de Cymru, diwydiant a cherddoriaeth, mae Torsten Lauschmann wedi creu rhyngwyneb sy'n ei alluogi i reoli offer y cartref megis sugnwyr llwch, sychwyr gwallt a driliau i raglennu tonau a rhythmau cerddorol.

Roedd ei gerddorfa'n chwarae cyfansoddiadau drwy'r dydd, a'r casgliad o beiriannau'n neidio ac yn bustachu i fywyd ac yna'n llonyddu, gan gynhyrchu seiniau aflafar a atseiniai o gwmpas y brif neuadd.

Mae'r teitl yn deillio o'r term 'piecework' sy'n disgrifio'r mathau o waith lle mae gweithiwr yn cael ei dalu 'fesul darn' am bob uned a gynhyrchir neu waith a wneir.





Niamh McCann

*Flock of ospreys looking for the old blind sea
captain who dreams of his deceased sea
fellows under a visiting African sun*
Dylan Thomas Theatre
Theatr Dylan Thomas

Niamh McCann took her inspiration for her mural on the back of the Dylan Thomas Theatre from different aspects of Swansea: the background sea/skyscape is a simplified graphic representation of the James Harris Snr. painting *Swansea Bay in Stormy Weather*; an African cigarette logo provides the red sun and the over looking ospreys references the logos of the City of Swansea and the local rugby team.

The mural created a scene, which is both local and disparate within the given landscape of Swansea, and the title of the work, intimated the presence of a character from Dylan Thomas's *Under Milk Wood*.

Cafodd Niamh McCann ei hysbrydoli ar gyfer ei murlun ar gefn Theatr Dylan Thomas gan wahanol agweddau ar Abertawe: mae'r môr/awyr yn y cefndir yn ei murlun yn gyflwyniad graffeg symlach o ddarlun *Swansea Bay in Stormy Weather* gan James Harris yr Hynaf; logo sigarét Affricanaidd yw'r haul coch ac mae'r gweilch sy'n gwyllo yn gyfeiriadau at logos Dinas a Sir Abertawe a'r tîm rygbi lleol.

Creodd y murlun olygfa sy'n lleol ac eto'n gwbl wahanol o fewn tirlun Abertawe, ac awgrymai'r teitl bresenoldeb un o gymeriadau *Under Milk Wood* Dylan Thomas.





Sara Rees

Kairos
Swansea Marina
Marina Abertawe

In making this work, Sara Rees collected materials washed up on shores and abandoned in streets, and used them to construct a floating sculpture. The artwork floated in the heart of Swansea's busy Marina, against the backdrop of luxurious yachts and apartments.

The work's premise was as an object which arrived in the marina from some unspecified time in the future. The audience was invited to suspend disbelief and to imagine the nature of the future from which this object came.

I wneud y gwaith hwn, fe gasglodd Sara Rees nifer o ddeunyddiau a olchwyd i'r lan ac a adawyd ar strydoedd, a'u defnyddio i adeiladu cerflun sy'n arnofio. Bu'r cerflun yn nofio yng nghanol marina prysur Abertawe, yn erbyn cefndir o iotiau a rhandai moethus.

Gwrthrych sydd wedi cyrraedd yma o amser amhenodol yn y dyfodol yw rhagosodiad y gwaith. Gwahoddwyd y gynulleidfa i gredu'r amhosibl a dychmygu natur y dyfodol y daeth y gwrthrych hwn ohono.





Helen Sear

Plantasia
Central Library
Llyfrgell Ganolog

Referencing the exotic fantasy world of the *British Empire Panels* in the Brangwyn Hall, Helen Sear's *Plantasia* was photographed in Swansea's tropical hothouse.

The proximity of *Plantasia* to the shopping complex provided both a contrast to and an extension of, the "dream of escape" described by Henri Rousseau when he visited the glass houses of Paris to study for his paintings of the jungle, and the closed eyes of Helen's subjects allowed them a space of private reverie amidst the forensic gaze of the camera. The photographs were displayed in the quiet surroundings of Swansea's Central Library.

Gan gyfeirio at fyd ffantasi egsotig *Panelli Brangwyn*, tynnodd Helen Sear ei ffotograffau ar gyfer *Plantasia* yn nhw poeth trofannol Abertawe.

Mae'r pellter byr rhwng *Plantasia* a'r ganolfan siopa nid yn unig yn cyferbynnu â 'breuddwyd dianc' Henri Rousseau, ond hefyd yn ei ymestyn. Dyna pryd yr ymwelodd Henri â thai gwydrog Paris i astudio ar gyfer ei baentiadau o'r jyngl. Mae llygaid caeedig y cymeriadau yn ffotograffau Helen yn rhoi cyfle iddynt synfyrio'n breifat er gwaethaf sylw ffrensig y camera. Arddangoswyd y ffotograffau yng nghefnidir tawel Llyfrgell Ganolog Abertawe.





Jaan Toomik

Seagulls
Dancing with Dad
Waterfall
Jaan
Guildhall Council Chamber
Siambr y Cyngor Neuadd y Ddinas

Jaan Toomik presented a series of short personal films depicting a sense of frustration both physically and emotionally with his futile attempts to communicate effectively. In *Seagulls* the artist attempted to speak underwater; in *Dancing with Dad* he danced on his father's grave to Jimi Hendrix's *Voodoo Child*; in *Waterfall* he interacts with the roar of gushing water and in *Jaan* he runs ahead of a crashing wave.

Shown in the grand surroundings of the Council Chamber, the films suggested institutional and political restraints, and represented the difficulties and restrictions of us as individuals within the establishment.

Cyflwynodd Jaan Toomik ffilmiau personol yn portreadu ymdeimlad o rwystredigaeth corfforol ac emosiynol yn ei ymdrechion ofer i gyfathrebu'n effeithiol. Yn *Seagulls*, ceisiodd yr artist siarad o dan ddŵr; yn *Dancing with Dad*, bu'n dawnsio ar fedd ei dad i gyfeiliant *Voodoo Child* Jimi Hendrix; yn *Waterfall* mae'n rhyngweithio â rhuo llif y dwr ac yn *Jaan* mae'n rhedeg o flaen ton ar fin torri.

Yn cael eu dangos yma yn ysblander Siambr y Cyngor, mae'r ffilmiau'n awgrymu cyfyngiadau sefydliadol a gwleidyddol, gan gynrychioli ein hanawsterau a'n diffygion ni fel unigolion o fewn y drefn.





Zoe Walker & Neil Bromwich

Siege Weapons of Love
Guildhall & Rotunda
Neuadd y Ddinas a'r Rotunda

Siege Weapons of Love was the latest development in Walker and Bromwich's *Friendly Frontier Peace Campaign* that celebrates love through bizarre and romantic acts.

For Walker and Bromwich, Brangwyn's brilliantly coloured *British Empire Panels* provided an aesthetic and conceptual starting point. The duo designed and created a new flag that was raised on the Rotunda flagpole in a public, performative ceremony in which a message of love was proclaimed to musical accompaniment and the firing of balloons from the *Love Cannon*.

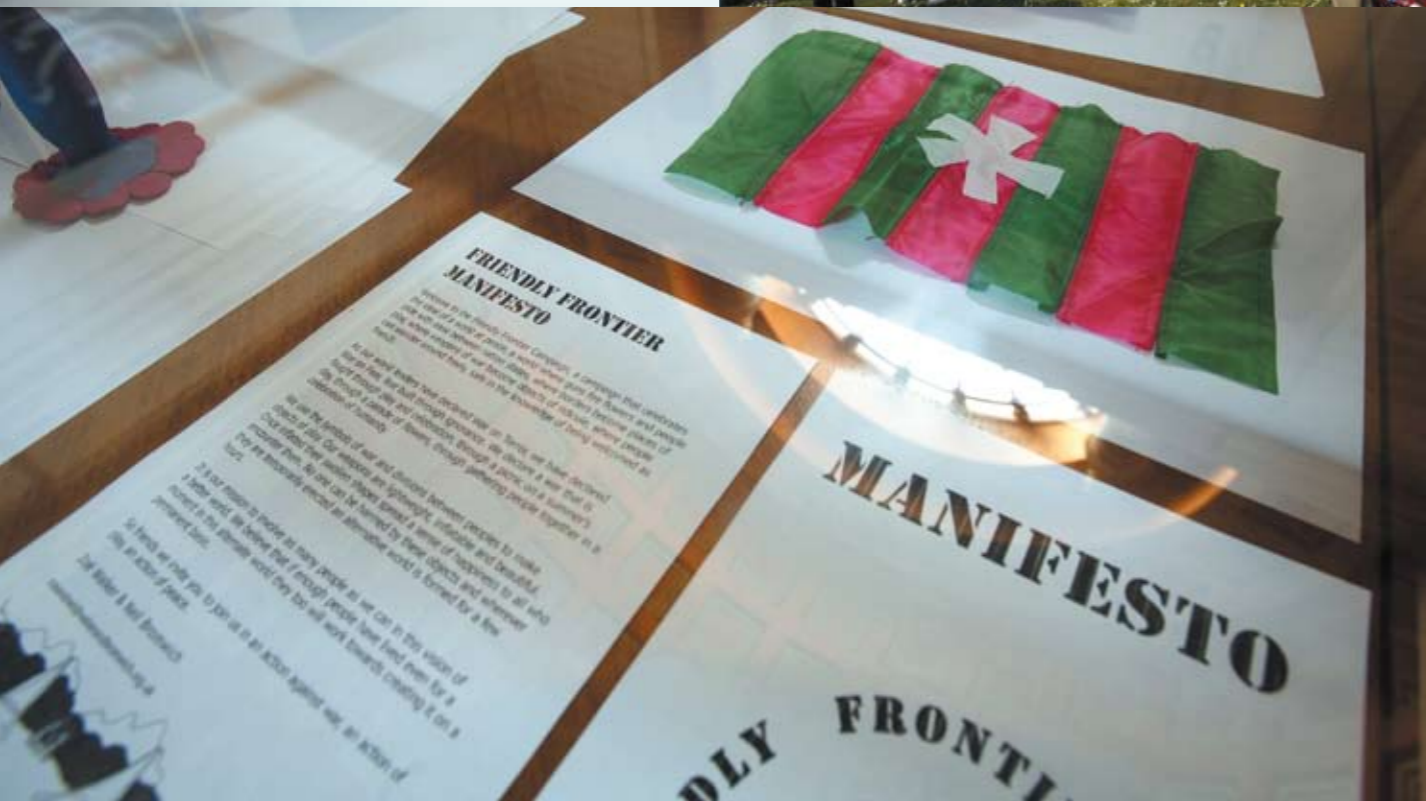
Models that grafted together flowers and weaponry to create poetic hybrid objects were also displayed inside the Guildhall.

Siege Weapons of Love oedd y datblygiad diweddaraf yng ngwaith Walker a Bromwich, *Friendly Frontier Peace Campaign*, sy'n dathlu cariad drwy weithredoedd hynod a rhamantus.

Rhoddodd *Paneli'r Ymerodraeth Brydeinig* Brangwyn fan cychwyn esthetig a chysniadol i Walker a Bromwich. Dyluniodd y ddau faner newydd a godwyd ar belyn fflag y Rotunda mewn seremoni gyhoeddus, berfformiadol, lle cyhoeddwyd neges gariad i gyfeiliant cerddorol a thanio balwnau o'r *Love Cannon*.

Arddangoswyd modelau y tu mewn i Neuadd y Ddinas hefyd a impiodd flodau ac arfau i greu gwrthrychau cymysgryw.





LOCWS SCHOOLS

Locws Schools presented a parallel project based on *Locws 3* with over 150 students from the Swansea area taking part. Led by artist David Marchant, the project offered opportunities for students to visit *Locws 3* and be guided through the work. Inspired by this experience the students then produced a dynamic collection of site-specific artworks which were presented in their schools.

On the guided tours David discussed the ideas behind the artworks with the students and introduced them to some of the processes of making site-specific work. This provoked a wide range of responses from the students around contemporary political, social and cultural issues and provided inspiration for their own projects. *Locws Schools* saw the production of over 30 artworks in a wide range of media including sculpture, performance, video and photography. A complete archive can be found at www.locwsinternational.com.

The schools taking part in *Locws Schools* were *Bishop Gore Comprehensive*, *Bishopston Comprehensive*, *Daniel James Community School*, *Pentrehafod Comprehensive*, *Penyrheol Comprehensive* and *Ysgol Gyfun Gymraeg Bryn Tawe*.

Locws Schools is run in conjunction with *Arts in Education, City and County of Swansea*.

YSGOLION LOCWS

Cyflwynodd *Ysgolion Locws* brosiect cyfochrog a seiliwyd ar *Locws 3* gyda mwy na 150 o fyfyrwyr o ardal Abertawe'n cymryd rhan. Dan arweiniad yr artist David Marchant, rhoddodd y prosiect gyfle i fyfyrwyr ymweld â *Locws 3* a chael eu tywys drwy'r gwaith. Wedi eu hysbrydoli gan y profiad hwn, aeth y myfyrwyr ati wedyn i gynhyrchu casgliad deinamig o weithiau celf safle-benodol a gyflwynwyd yn eu hysgolion.

Yn ystod y teithiau tywys, trafododd David Marchant y syniadau a oedd yn sail i'r gweithiau celf gyda'r myfyrwyr a'u cyflwyno i rai o'r prosesau o wneud gwaith safle-benodol. Denodd hyn ymatebion amrywiol iawn gan y myfyrwyr ynghylch materion gwleidyddol, cymdeithasol a diwylliannol cyfoes, gan ysbrydoli eu prosiectau eu hunain. Yn ystod *Ysgolion Locws* cynhyrchwyd mwy na 30 o weithiau celf mewn cyfryngau amrywiol gan gynnwys cerfluniau, perfformiad, fideo a ffotograffiaeth. Mae archif cyflawn ar gael yn www.locwsinternational.com.

Yr ysgolion a fu'n rhan o *Ysgolion Locws* oedd *Ysgol Gyfun Esgob Gore*, *Ysgol Gyfun Llandeilo Ferwallt*, *Ysgol Gymunedol Daniel James*, *Ysgol Gyfun Pen Trehafod*, *Ysgol Gyfun Penyrheol* ac *Ysgol Gyfun Gymraeg Bryn Tawe*.

Trefnir *Ysgolion Locws* ar y cyd â'r *Celfyddydau mewn Addysg, Dinas a Sir Abertawe*.





"The work visually shows you aspects of Swansea you weren't aware of"

"Mae'r gwaith yn dangos agweddau gweledol ar Abertawe nad oeddech yn ymwybodol ohonyn nhw"

"It was unusual, it was new, it was inspiring"

"Roedd yn anghyffredin, roedd yn newydd, roedd yn ysbrydoli"

"I normally think of art as drawing and painting but this exhibition makes you think differently"

"Fel arfer rwy'n meddwl am gelf fel lluniadu a phaentio ond mae'r arddangosfa yma'n gwneud i chi feddwl yn wahanol"

"I really enjoyed using materials that I wouldn't normally use in school"

"Roeddwn i wrth fy modd yn cael defnyddio deunyddiau na fyddwn i fel arfer yn eu defnyddio yn yr ysgol"

ABOUT LOCWS INTERNATIONAL

Locws International works with international artists to create temporary visual arts projects for public and accessible spaces across the city of Swansea. In each project, place or context is integral to the work and, through the use of a broad variety of locations, *Locws International* provides a unique platform in which contemporary art can be experienced.

Through its innovative programme, *Locws International* is committed to providing new opportunities for artists and operates within a flexible and supportive framework to enable the production of progressive and dynamic work.

Partnerships are key to *Locws International* events and the organisation strives to collaborate with a broad range of artists, people, venues and businesses to develop and maximize creative opportunities across the city.

Locws International was established in 1999 by artists Tim Davies and David Hastie and has to date brought over 40 projects to Swansea.

For more information and a visual archive, visit www.locwsinternational.com

GWYBODAETH AM LOCWS RHYNGWLADOL

Mae *Locws Rhyngwladol* yn gweithio gydag artistiaid rhyngwladol i greu prosiectau celfyddydau gweledol dros dro mewn ardaloedd cyhoeddus a hygyrch ar draws dinas Abertawe. Ym mhob prosiect mae lleoliad neu gyd-destun yn rhan annatod o'r gwaith. Trwy ddefnyddio amrywiaeth eang o leoliadau, mae *Locws Rhyngwladol* yn darparu llwyfan unigryw i brofi celf gyfoes.

Trwy ei raglen arloesol, mae *Locws Rhyngwladol* yn ymrwymedig i ddarparu cyfleoedd newydd i artistiaid ac yn gweithredu o fewn fframwaith hyblyg a chefnogol i alluogi cynhyrchu gwaith blaengar a dynamig.

Mae partneriaethau'n allweddol i ddigwyddiadau *Locws Rhyngwladol* ac mae'r sefydliad yn ymdrechu i gydweithio ag ystod eang o artistiaid, pobl, lleoliadau a busnesau i ddatblygu a gwneud y mwyaf o gyfleoedd creadigol ar draws y ddinas.

Sefydlwyd *Locws Rhyngwladol* ym 1999 gan yr artistiaid Tim Davies a David Hastie a hyd yn hyn mae wedi dod â dros 40 prosiect i Abertawe.

Am fwy o wybodaeth ac i weld archif weledol, ewch i www.locwsinternational.com

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CELF AR DRAWS Y DDINAS

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Carwyn Evans
Rebecca Gould
Torsten Lauschmann
Niamh McCann
Sara Rees
Helen Sear
Jaan Toomik
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locws3

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Yn llawn darluniau, gyda thestun gan Debbie Savage, Tim Davies, David Hastie a Grace Davies

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