

LOCWS INTERNATIONAL 2009

**ART ACROSS THE CITY
SWANSEA**

**CELF AR DRAWS Y DDINAS
ABERTAWE**

**LOCWS
INTERNATIONAL
2009**

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SWANSEA**

**18 APRIL – 10 MAY
2009**

**LOCWS
RHYNGWLADOL
2009**

**CELF AR DRAWS
Y DDINAS, ABERTAWE**

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2009**

LOCWS
INTERNATIONAL

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INTRODUCTION

David Hastie, Director
Grace Davies, Project Manager

For Locws International 2009, we invited eight artists from across Europe to create new artworks in response to aspects of the city of Swansea. The artists all spent time in the city exploring its history, heritage, people, architecture and culture, and in response to their findings, created a broad variety of new temporary artworks. Working in a variety of media, the artworks were displayed in public locations across the central and maritime district of the city, allowing a wide audience to experience and interact with them, bringing new opportunities for cultural discourse and debate.

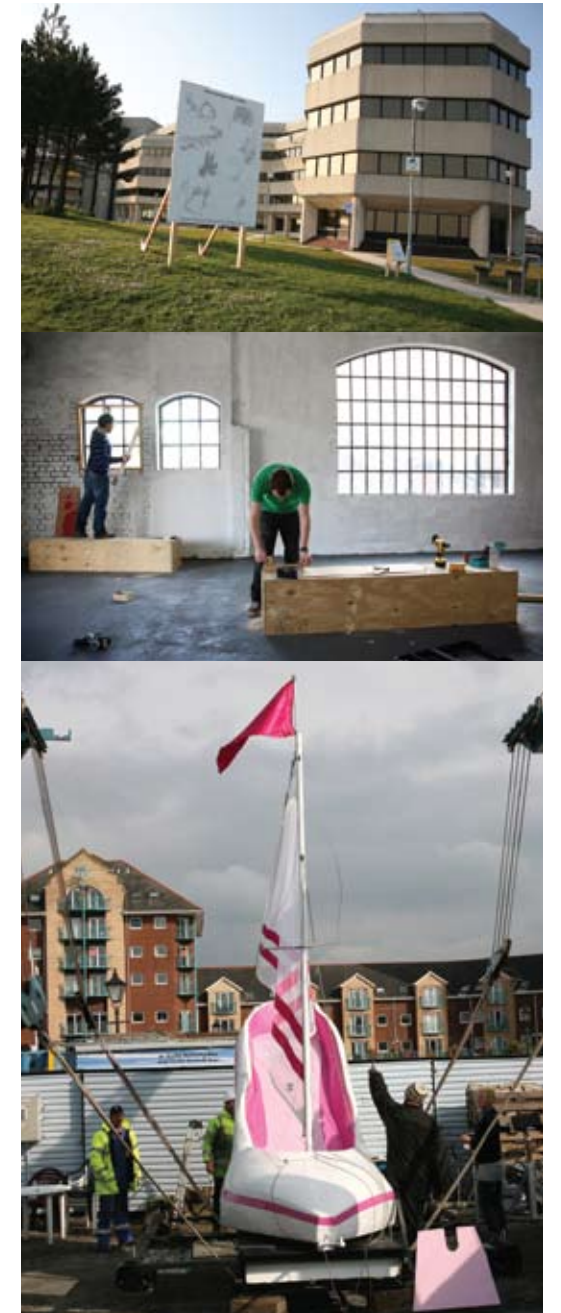
The diversity of work in this year's event exposed not only the multi-faceted layers that comprise Swansea and its inhabitants, each piece telling its own story about the site in which it was placed and the themes upon which it reflected, but the sculptures, performances, films and installations each explored a specific place at a specific time and in doing so challenged and revealed aspects of the city which are often overlooked or taken for granted. The artists offered observations, commentary, statements and enquiries that each uniquely explored the context within which their work was made, be it political, physical, geographical, cultural, economic or social, and presented new meanings and ideas to be raised and discussed and old ones to be challenged and reconsidered.

Collaboration is vital to the work of Locws International, and the process of producing the artworks this year involved exciting new collaborations with numerous individuals, organisations and groups in Swansea, without whose support and participation the event would not have been possible. From filmed bus journeys to newspaper campaigns and vanishing statues, to aquatic dances and floating shoes, the artists wove themselves into the fabric of the city and forged partnerships that have produced artworks that have inspired and fascinated.

The educational programme continues to flourish and our celebrated Locws Schools programme once again inspired some remarkable responses from the students involved. Guided tours, college and group visits were facilitated and again a Locws Symposium was held, offering further discourse on Locws International's events within a wider social context.

This catalogue documents the event as a whole, and in the essay that follows Anthony Shapland reflects upon his experience of Locws International 2009 and its impact and presence across the city of Swansea.

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



CYFLWYNIAD

David Hastie, Cyfarwyddwr
Grace Davies, Rheolwr Prosiect

Ar gyfer Locws Rhyngwladol 2009, gwahoddm wyth artist Ewropeaidd i greu celfweithiau newydd mewn ymateb i agweddau ar fywyd Abertawe. Treuliodd yr artistiaid amser yn archwilio hanes, treftadaeth, pobl, pensaernïaeth a diwylliant y ddinas, ac wrth ymateb i'w canfyddiadau, crëwyd amrywiaeth eang o gelfweithiau cyfoes, newydd. Yn gweithio mewn amrywiaeth o gyfryngau, arddangoswyd y celfweithiau mewn mannau cyhoeddus ar draws rhanbarthau canol a morol y ddinas, gan alluogi cynulleidfa eang i'w profi a rhyngweithio â hwy, a chyflwyno cyfleoedd newydd ar gyfer trafod a dadlau diwylliannol.

Amlygodd amrywiaeth gwaith eleni haenau aml-ffasedaidd Abertawe a'i phobl, yn ogystal â phob darn yn dweud ei stori ei hun am y safle ble y'i lleolwyd a'r themâu yr oedd yn adlewyrchu arnynt, ond hefyd roedd y cerfluniau, y perfformiadau, y ffilmiau a'r gosodiadau oll yn archwilio lle penodol ar amser penodol, ac wrth wneud hynny, yn herio a datgelu agweddau'r ddinas sydd yn aml yn cael eu hanwybyddu neu eu cymryd yn ganiataol. Cynigodd yr artistiaid arsylwadau, sylwebaeth, datganiadau ac ymholiadau a oedd oll mewn ffordd unigryw yn archwilio cyd-destun eu gwaith, boed yn wleidyddol, corfforol, daearyddol, diwylliannol, economaidd neu gymdeithasol, a chyflwyno ystyron newydd a syniadau newydd i'w codi a'u trafod, a hen rai i'w herio a'u hailystyried.

Mae cydweithio yn hanfodol yng ngwaith Locws Rhyngwladol, ac roedd y broses o gynhyrchu celfweithiau eleni yn cynnwys cydweithio cyffrous â nifer o unigolion, sefydliadau a grwpiau yn Abertawe, a heb eu cefnogaeth a'u cyfranogiad hwy ni fyddai'r digwyddiad wedi bod yn bosib. O daith bws yn cael ei ffilmio i ymgyrchoedd papur newydd a cherfluniau'n diflannu, i ddawnsiau dyfrol ac esgidiau'n arnofio, gweodd yr artistiaid eu hunain i ffabrig y ddinas a ffurfio partneriaethau sydd wedi galluogi celfweithiau sydd yn ysbrydoli ac yn swyno.

Mae'r rhaglen addysg yn parhau i ffynnu ac mae'n rhaglen Ysgolion Locws unwaith eto wedi ysbrydoli rhai ymatebion anhygoel gan y myfyrwyr a gymerodd ran. Hwyluswyd teithiau tywys, ymweliadau coleg a grŵp, ac unwaith eto cynhaliwyd Symposiwm Locws, yn cynnig trafodaeth bellach ar ddigwyddiadau Locws Rhyngwladol o fewn cyd-destun cymdeithasol ehangach.

Mae'r catalog hwn yn dogfennu'r digwyddiad yn ei gyfanrwydd, ac yn y traethawd sy'n dilyn mae Anthony Shapland yn myfyrio ar ei brofiad o Locws Rhyngwladol 2009 a'i effaith a'i bresenoldeb ar draws dinas Abertawe.

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



SIGHTSEER

Anthony Shapland

Anthony Shapland is an artist and co-founder of g39, Cardiff.

Standing on a patch of scrubland high above I can look down on the city below. My eye can move from the foot of the hill past the conurbation and look out to the empty sea, swelling and falling back from the stone and concrete steps that mark its boundary. Up here I could live out a hermitage of sorts. No neighbours, nothing between my feet and the earth, no roof above my head, exposed to the elements but not watched. Here I can be truly alone.

As soon as I walk down into the streets I am watched: from windows, passing cars, people and the unblinking lenses of cameras. I look and you look back; you return my glance, reciprocating in your part of the exchange. The city can't stop looking back at itself. A modern day Narcissus, it gazes at its reflection in its mirrored walkways, looks back at itself through CCTV lenses, and admires what it has become. The modern city monitors every movement made through it, every change in its shape, in the patterns of the people that walk, work, eat, play, drink and stumble in its streets. It is obsessed with how it looks, with the sheen of commerce, the civic pride in walkways and planters, its own shifting and fluid history, its trades, feuds and scars. Every city is monitored. Not the sinister all-seeing eye of Big Brother; the eyes that watch are too human, fallible and temperamental to be so calculating. Somewhere behind a bank of monitors sits a camera operative with a mug of tea whose charge it is to look for changes in patterns, behaviour that interrupts the flow of life. Peaks in activity that are to be restored to the flatline of time passing. They watch and they wait, they stare into space, observe people, blink and get distracted like the rest of us. They are the audience to the city's performance.

They have been witnessing the activities of a group of artists that have been changing the city in different ways. These projects have grown out of the fabric of the city, from its rhythms, the hum

of its motor and the depth of its histories. The city has been re-translated by artists and these fleeting changes will soon disappear and settle back to form a new layer of navigation on the palimpsest that has formed its map, its blueprint. These artists have been coming and going over the last decade and their interventions can seem like folly, neither use nor ornament. What can these interlopers know of the true heart of the place? Unaffected by commerce or civic pride they provoke laughter, curiosity, contemplation, disgust, anger, boredom and admiration. They offer us another point of view; another mirror in which to see things that may have been obscured by time, unheard over the clamour or deliberately buried by the new version the city has of itself.

Several artists have attempted to capture or record something of this fleeting city. Neville Gabie's work *Land and Sea* uses a pen to chase the view as he orbits the city on a number of journeys and the impossibility of getting this record fixed and concrete becomes more apparent. In parallax motion the objects further away seem more permanent than the hectic and fast changing foreground. As the landscape slips by the nib drags through distant hills at a leisurely pace, though the urban, populated foreground is frantic, people move, the bus moves, the vibrations of the engine interrupt the flow that seems so easy further afield. The motion is punctuated by the stops of the bus and it is these moments that the details are hurriedly absorbed into the building lines of the drawing. While I watched, jostled in the rush of the busy lives of those around me, static in the flow of people I was aware of being watched by a camera¹. A quick look around and I saw three trained on me and the work, a freeze frame in the continuum.

Adopting a similar, drawn approach Aisling O'Beirn's series of works *Some Swansea Sites* make another

record of the shifting nature of the city. She has amassed a collection of drawings that have more to do with a kind of anthropomorphic collection of views, corners and incidents that perhaps escape the gaze of the camera². The drawings have been introduced to the city in two ways; they have been gradually distributed as an edition with a local paper³ and ultimately pasted up on hoardings in several spaces across the city. This dissemination reminded me of Eastern Bloc democratisation of news, posted in squares to allow them to be read by anyone. Each collection is idiosyncratic. One shows weeds, those green fuses that push their way through aggregate and tarmacadam, unfettered by concrete bricks or stone that would repopulate the city if they were unhindered. This collection shows places in which they have done just that. Another set shows street furniture, an intriguing mix of landmarks and incidents, accidents and planning. Another collection of ships has the addition of Starship Swansea (aka The Enterprise) dropped into its history and this points toward a new way of seeing things. History is, after all, that which is discovered, recorded and passed on and these collections of images build a compendium of here and now, even with the tongue-in-cheek nature of the artist's humour.

Neeme Külm takes a different approach to writing history in an apparently simple intervention: a statue is removed from sight⁴. Dylan Thomas is boxed like a crate ready for shipping, or a concrete pour. With literary prowess and wayward artistic meanderings Thomas is a symbol of the hellraising artist. He loved and hated the city and Wales in equal measure but has become possibly one of our greatest exports, revered and loved globally, quoted more frequently than we know, often without the speaker knowing it. And now he has been ignominiously incarcerated in a box and people seem unaware that the bronze eyes of the poet now stare into darkness. We're used



to this kind of screening on buildings but here it is a particularly human scale, there is no space inside for workers to manoeuvre around the statue, it is simply obscured. Like Schrödinger's cat⁵, we have to believe that it still exists on this spot for this work to function. It's like a memory game: if something that we have become so used to seeing is suddenly obscured, do we notice that it is missing, or are we just left with a vague and indistinct feeling of loss? Or for those in the city who tire of the same stories, the same clichés, perhaps relief?

Several of the works have a temporary feel about them, like props produced for a swift change of scene. One of these is Megan Broadmeadow with her nautical sculpture *Ship-Shape*⁶. She is absorbed in prop making and scenery, make believe and fantasy, in the transformative power of costume and the fun that can be had in taking this step. Sometimes it is as though real life is almost too much for her and she alters its veneer of believability and looks at another way, another possible world of make believe and fairytale. The dressing up here has the sincerity of a child who has daubed herself with lipstick and put tiny feet into oversize shoes rather than the parent-preened, look-at-me dressing up of a beauty pageant. This is Technicolor and feminine and has no problems with kitsch. Bobbing gently in the breeze, this sculpture is homespun, an oversized surreal leftover from an abandoned film set which is aching to be taken seriously as a frivolous possibility.

The sculptural assemblage *Graveground* by Marko Mäetamm⁷ has a similar sense of having been left behind. It re-visits the recent work of the artist that is outwardly playful in content but hides a shocking confession. The artist has generated a mythology that his art career would flourish unhampered if things were different. It is a "What if?" speculation that we all may have; "What if I hadn't met

him? What if I had left her?" but it usually goes unspoken; Mäetamm has broken the biggest taboo and speculated about how life might have been without his wife, without children. This piece is less direct than previous work; it talks of lost innocence, decay and the inevitability of change. Even the barriers that surround the piece (which I imagine are a result of Health & Safety rather than a sculptural intervention) seem appropriate. Dysfunctional childhood playthings are strewn, broken and collapsed. Primary colours peel away to reveal rust that is taking over the structure. This seems to be territory that is out of bounds and not to be revisited, out of the control of the artist and unattainable.

Elsewhere Calum Stirling's *Tilt-Shift* scatters disused props across a lawn, precisely drawn like an elegant marquetry picture⁸. But these are scaled up beyond the fine sawdust and glue bottles of the marquetry hobbyist. These are laid out in a way that implies a set point, a perfect view that has been stylised and simplified beyond anything natural. The material – wood – is trimmed to describe a tree; it is Chinese in style and gives us a hint at the original source material. East meets west in the pottery held in National Waterfront Museum Swansea⁹ and this 3D version of the view has its origins there. Each prop sits like a layer of glaze. This landscape in its original ceramic form was about surface decoration rather than perspective or reality. Each element was composed to fill a gap from one perspective. In 3D they seem awkward and uneven from all but the ultimate viewing angle. But here we can wander, like giants, disproportionate strangers in this oddly scaled world. It is like visiting Portmeirion¹⁰ with its wrongly scaled grandeur, and like Broadmeadow's ship it allows us to step out of the commonplace world we're in and momentarily inhabit a different landscape.





Melodrama gives way to drama in Tanya Axford's film *There Is Nothing Left Of The Sea But Its Sound*¹¹. A simple view as water peaks and troughs to a musical score, a full orchestra spills out passionate, emotive strings. Everything points toward high drama: a shipwreck, a drowning, a loss or a rescue. But here the water is too blue, the waves too regular, the reflections too consistent. We seem to be in another film set, a contained pool, a wave machine. So concerned and absorbed are we by the surface values of the water, and its believability as a wild ocean, that it is a shock to see a swimmer below the surface, someone who is ready for the sea, costumed and prepared. The soundtrack that promised so much drama now hovers between a film score and a choreographic beat, a guide for a highly precise, graceful synchronised swim to camera. We know that beneath the water this performance is driven by frantic, kicking legs and pinching nose-plugs that keep out chlorine but we absorb ourselves in the spectacle before the film loops and we are dropped out to sea again.

Paul Granjon introduces no props to the city but transforms an existing landmark, a macho monument of redevelopment. In *Sail Bridge Music Action* he presides over a performance and sets the rhythm that rumbles through the taut steel, shakes the soles of our feet and rattles vertebra by vertebra into the brain. He has summoned two tribes, east and west, suited, booted and kitted with percussive paraphernalia and faux territorial aggression. The performance, out of place in the sunshine of this Saturday afternoon is an echo of the real life performance of Friday night twelve hours earlier when similarly suited, booted and beery men sang, shouted and fought the streets. But here there is something more vulnerable: the suits don't quite fit, the voices are at different pitches, the choreography of the clash and the nonsensical chants of *Shi-un-ee-boots* are more comical and perplexing. "Is that

Welsh?" somebody whispered while I wondered if the bridge could take the strain. As obsessed by robots and artificial intelligence as he is, Granjon also knows the fastest way into the hardwired collective emotional core of people. Rhythm prompts a collective response like no other, initiating a dance dialogue that you have no choice but to join, even if it's one toe tapping, hidden safely inside your shiny boots, you have joined the tribe.

When we travel, when we remove the familiar, everything is vivid. We encounter the unfamiliar everywhere, different noises, customs, light and language. It is exhilarating as we view the world through the curious eyes of a child. But in our everyday existence we quickly absorb our surroundings, we make subconscious decisions about what to pay attention to and what to ignore in the patterns around us in the same way as the CCTV operatives. We see but we don't really look. The interventions by the artists arrest this process and we are forced to look, to think and to negotiate as they interrupt the city with different props and different scenery.

1. Watched by Quadrant Security CCTV
2. Apparently not, these billboards were watched by Tesco, The LC, VUE, Traffic calming, Civic Centre, Marriot Hotel, Steve Evans Optometrist and Technium CCTV
3. South Wales Evening Post published the drawings as a collectable series throughout the event
4. Watched by National Waterfront Museum CCTV
5. Schrödinger's cat is a thought experiment, often described as a paradox, devised by Austrian physicist Erwin Schrödinger in 1935. It presents a cat that might be alive or dead, depending on an earlier random event, concealed within a box and was intended as a discussion to illustrate the putative incompleteness of quantum mechanics. According to Schrödinger the cat remains both alive and dead until the box is opened. Schrödinger did not wish to promote the idea of dead-and-alive cats as a serious possibility; quite the reverse: the thought experiment serves to illustrate the bizarreness of quantum mechanics and the mathematics necessary to describe quantum states
6. Watched by CCTV on the doorway of National Waterfront Museum
7. Watched by CCTV on The LC
8. Watched by the National Waterfront Museum CCTV
9. From the National Museum Wales collection
10. Portmeirion is an Italianate resort village, on the coast of Snowdonia in North Wales built by Sir Clough Williams-Ellis
11. Watched by CCTV on Network Yacht Brokers and The LC

YMWELYDD

Anthony Shapland

Mae Anthony Shapland yn artist ac yn gyd-sylfaenydd g39, Caerdydd

Wrth sefyll ar ddarn o dir prysg yn uchel fry, gallaf edrych i lawr dros y ddinas islaw. Gall fy llygad symud o droed y bryn heibio’r gytref i edrych allan i’r môr gwag yn ymchwyddo ac yn cwympo yn ôl o’r grisiau cerrig a choncrit sy’n dynodi ei ffin. Yma, gallaf fyw bywyd meudwy o fath. Dim cymdogion, dim byd rhwng fy nhraed a’r ddaear, dim to uwch fy mhen, yn agored i’r elfennau ond heb neb yn gwylio. Yma, gallaf fod yn hollol ar fy mhen fy hun.

Y funud rwy’n cerdded i lawr y strydoedd, rwy’n cael fy ngwylio: o ffenestri, ceir sy’n pasio, a chan bobl a lensys camerâu nad ydynt yn smicio. Rwy’n edrych arnoch chi, ac rydych yn edrych yn ôl arnaf i; rydych yn ciledrych arnaf i gan gwblhau’r cyfnewid. Ni all y ddinas beidio ag edrych yn ôl arni ei hun. Mae’n Narcissus y byd modern, mae’n sylly ar ei hadlewyrchiad yn ei llwybrau cerdded drychaidd, yn edrych yn ôl ar ei hun drwy lensys CCTV, ac yn edmygu’r hyn y mae wedi datblygu ynddi. Mae’r ddinas fodern yn monitro pob symudiad oddi mewn iddi, pob newid yn ei siâp, ym mhatrymau’r bobl sy’n cerdded, yn gweithio, yn bwyta, yn chwarae, yn yfed ac yn baglu yn y strydoedd. Mae ganddi obsesiwn â’i gwedd, gyda llewyrch masnach, y balchder dinesig mewn llwybrau cerdded a blychau planhigion, ei hanes newidiol, ei masnachau, ei gelyniaeth a’i chreithiau. Caiff pob dinas ei monitro. Nid llygad Brawd Mawr sinistr sy’n gweld popeth; mae’r llygaidd sy’n gwylio’n rhy ddynol, ffaeledig ac anwadal i fod mor graff. Rhywle, y tu ôl i fanc monitorau, y mae gweithredwr camera yn eistedd gyda mwg o de sy’n gyfrifol am wyllo am newidiadau yn y patrymau, ymddygiad sy’n amharu ar lif bywyd. Brigau mewn gweithgaredd a fydd yn cael eu hamsugno’n ôl i ddyfnderoedd amser. Maent yn gwylio ac maent yn aros. Maent yn sylly i’r gofod, yn arsylwi ar bobl, yn smicio ac yn caniatâu i’w sylw gael ei dynnu fel pawb arall. Maent yn gynulleidfafa i berfformiad y ddinas.

Maent wedi bod yn dystion i weithgareddau grŵp o artistiaid sydd wedi bod yn newid y ddinas mewn ffyrdd gwahanol. Mae’r prosiectau hyn wedi tyfu o ffabrig y ddinas, o’i rythmau, o si ei modur a dyfnderoedd ei hanesion. Mae’r ddinas wedi cael ei hail-ddehongli gan artistiaid a bydd y newidiadau byrhoedlog hyn yn diflannu’n fuan ac yna bydd gan y ddinas haen newydd o ymlwybro dros y palimpsest sydd wedi ffurfio’i map, ei glasbrint. Mae’r artistiaid hyn wedi bod yn mynd ac yn dod dros y degawd diwethaf ac mae eu hymyriadau’n gallu ymddangos fel ffwlbri: nac yn ddefnyddiol nac yn addurniadol. Beth gall yr ymyrwyr hyn wybod am wir galon y lle? Heb i fasnach na balchder dinesig effeithio arnynt, maent yn ysgogi chwerthin, chwilfrydedd, myfyrdod, ffieidd-dra, dicter, diflastod ac edmygedd. Maent yn cynnig barn arall i ni; drych arall er mwyn gweld pethau efallai sydd wedi’u tywyllu gan amser, heb eu clywed dros y bloeddiadau neu wedi’u claddu’n fwriadol gan fersiwn newydd y ddinas.

Mae sawl artist wedi ceisio dal neu recordio rhywbeth yn y ddinas ddiflannol hon. Mae gwaith Neville Gabie *Land and Sea* yn defnyddio pin i ddilyn yr olygfa wrth iddo deithio o gwmpas y ddinas ar sawl taith ac mae’r amhosibilrwydd o sefydlu ei gofnodion yn dod yn fwyfwy amlwg. Mewn symudiad paralacs, mae’r gwrthrychau sydd ymhellach i ffwrdd yn fwy sefydlog na’r blaendir cynhyrfus sy’n newid yn gyflym. Wrth i’r tirlun fynd heibio, mae’r nib yn llusgo trwy’r bryniau pell yn hamddenol, er bod y blaendir dinesig, poblog yn gyffrous. Mae pobl yn symud, mae’r bws yn symud, mae dirgryniadau’r injan yn amharu ar y llif sy’n ymddangos mor rhwydd ymhellach i ffwrdd. Mae’r symudiad yn cael ei atalnodi wrth i’r bws stopio ac yn yr eiliadau hyn mae’r manylion yn cael eu hamsugno’n gyflym i linellau adeiladu’r dyluniad. Wrth i mi wyllo, gan gael fy ngwthio a’r penelino ym mhrysurddeb bywydau’r rhai o’r hamgylch, yn gwbl lonydd yn llif y bobl, roeddwn yn ymwybodol

fod camera yn fy ngwylio¹. Gwnes i fwrw golwg cyflym o’r cwmpas a gwelais dri chamera yn edrych arnaf a’r gwaith yn ffrâm wedi’i rhewi yn y continwmm.

Yn ei chyfres o waith *Some Swansea Sites*, mae Aisling O’Beirn wedi mabwysiadu ymagwedd debyg i arlunio cofnod arall o natur newidiol y ddinas. Mae hi wedi cronni casgliadau o luniadau sy’n ymwneud yn fwy â math o gasgliad anthropomorffig o farn, corneli a digwyddiadau sydd efallai y tu hwnt i gyrhaeddiad y camera². Cafodd y lluniadau eu cyflwyno i’r ddinas mewn dwy ffordd: cawsant eu dosbarthu’n raddol fel argraffiad yn y papur lleol³ ac yna cawsant eu gludo ar hysbysfyrdau mewn sawl man ar draws y ddinas. Roedd y math hwn o ledaenu yn fy atgoffa o sut câi newyddion ei ddemocrateiddio yn yr hen Floc Dwyreiniol lle roeddent yn ei osod mewn sgwariau er mwyn i bawb ei ddarllen. Mae pob casgliad yn hynod. Mae un yn dangos chwyn, y ffwsys gwyrdd hynny sy’n gwthio’u ffordd drwy agreg a tharmacadam heb eu rhwystro gan friciau concrit na cherrig a fyddai’n ail-boblogi’r ddinas os na chânt eu hatal. Mae’r casgliad hwn yn dangos mannau lle y maent wedi gwneud yr union beth. Mae set arall yn dangos celfi stryd, cymysgedd chwilfrydig o dirnodau a digwyddiadau, damweiniau a chynllunio. Mae casgliad arall o gychod yn cynnwys *Starship Swansea* (a adwaenir fel The Enterprise) yn ei hanes ac mae hyn yn arwydd o ffordd newydd o weld pethau. Mae’n hanes, wedi’r cyfan, sy’n cael ei ddarganfod, ei gofnodi a’i drosglwyddo ac mae’r casgliadau hyn o luniadau’n ffurfio crynodeb o’r presennol, hyd yn oed â natur ysgafn hiwmor yr artist.

Mae gan Neeme Kûlm ymagwedd wahanol at ysgrifennu hanes mewn ymyriad syml o bob golwg: mae cerflun yn cael ei guddio⁴. Mae Dylan Thomas wedi cael ei osod mewn bocs fel cawell yn barod i fynd ar long, neu dywallt concrit. Gyda medrusrwydd llenyddol a mympwyon artistig anghonfensiynol,



mae Thomas yn symbol o'r artist cythryblus. Yr oedd yn dwlu ar y ddinas a Chymru ac yn eu casáu yr un mor gryf ond mae'n bosib mai ef yw un o'n hallforion gorau erioed. Mae'n cael ei barchu a'i garu ledled y byd, yn cael ei ddyfynnu'n amlach nag y gallwn wybod, yn aml heb i'r siaradwr wybod. Ac yn awr y mae wedi'i garcharu'n warthus mewn bocs ac mae pobl heb wybod bod llygaid efydd y bardd yn syllu i'r tywyllwch. Rydym wedi arfer â'r math hwn o sgrinio ar adeiladau, ond yma y mae ar raddfa ddynol. Nid oes lle y tu mewn i weithwyr symud o gwmpas y cerflun. Y mae wedi cael ei guddio. Fel cath Schrödinger⁵, mae'n rhaid i ni gredu ei fod yn bodoli o hyd yn y man hwn er mwyn i hyn lwyddo. Mae hi fel gêm gof: os yw rhywbeth yr ydym wedi arfer ag ef yn diflannu'n sydyn, ydyn ni'n sylwi ei fod ar goll, neu a oes gennym ymdeimlad amwys ac aneglur o golled? Neu i'r rhai yn y ddinas sydd wedi diflasu ar yr un hen straeon, yr un ystrydebau, dyma ryddhad efallai?

Mae gan sawl darn o waith dan sylw nawys gyfoes, megis propiau a grëwyd ar gyfer newid golygfa sydyn. Un o'r artistiaid sy'n gyfrifol am y darnau hyn yw Megan Broadmeadow gyda'i cherflun morwrol *Ship-Shape*⁶. Mae'n ymgolli ym myd creu propiau a golygfeydd, mewn creu byd dychmygol a ffantasi, ym mhŵer gweddnewid gwisgoedd a'r hwyl sydd i'w chael wrth gymryd y cam hwn. Weithiau, mae fel petai bywyd go iawn yn ormod iddi ac mae'n newid wyneb pethau credadwy ac yn edrych i gyfeiriad gwahanol, i fyd posib arall o ddychymyg a straeon tylwyth teg. Mae gan y gwisgo lan yma ddiwylliedd plentyn sydd wedi dwbio'i hun â minlliw ac wedi'i rhoi ei thraed bychain i mewn i esgidiau rhy fawr yn hytrach na merch bert hunan-ymwybodol mewn parêd harddwch sydd wedi cael ei phincio gan ei rhieni. Mae'n amryliw ac yn fenywaidd heb fod yn kitsch. Mae'n rhwyfo'n dawel yn yr awel ac mae'r cerflun a wnaed gan law fel darn mawr swrrealaidd dros ben o set ffilmiau wag sy'n ysu i rywun ystyried ei defnyddio ar fymppy.

Mae gan gasgliad o gerfluniau Marko Mäetamm⁷, *Graveground*, nawys debyg o fod wedi'i adael ar ôl. Mae'n cynnwys elfennau gwaith diweddar yr artist sy'n chwareus o ran cynnwys ond sy'n cuddio cyfaddefiad arswydus. Mae'r artist wedi creu mytholeg y byddai'n ddilyffeithair petai pethau'n wahanol. Dyma'r "Beth os?" sydd gennym oll efallai; "Beth os na chwrddais ag ef? Beth os oeddwn wedi'i gadael hi?" ond fel arfer nid oes neb yn siarad am hyn. Mae Mäetamm wedi torri'r tabŵ mwyaf gan ddyfalu sut byddai ei fywyd heb ei wraig a heb ei blant. Mae'r darn yn llai uniongyrchol na'i waith cynt; mae'n siarad am ddiniweidrwydd coll, dadfeiliad ac anochledd newid. Mae hyd yn oed y rhwystrau sy'n amgylchynu'r darn (sydd o ganlyniad i iechyd a diogelwch yn hytrach nag ymyrraeth gerfluniol) yn ymddangos yn addas. Mae tegau camweithredol o blentynod rhywun ar y llawr wedi torri. Mae lliwiau sylfaenol yn pilio i ddatgelu'r rhwd sy'n casglu ar y cerflun. Mae'n debyg bod hon yn diriogaeth sy'n waharddedig ac ni ddylid ail-ymweld â hi; mae y tu hwnt i afael yr artist ac yn anghyraeddadwy.

Rhywle arall, mae *Tilt-Shift* Calum Stirling, sy'n dangos propiau nad ydynt yn cael eu defnyddio ar wasgar dros lawnt, wedi'i lunio fel llun argaenwaith⁸. Ond mae'r rhain yn fwy na brawd llif mân a photeli glud yr hobiwr argaenwaith. Gosodir y rhain mewn modd sy'n awgrymu golygfa berffaith sydd wedi'i harddullio a'i symleiddio y tu hwnt i unrhyw beth naturiol. Mae'r deunydd - pren - wedi'i dacleso i gyfleu coeden; y mae mewn arddull Tsieineaidd ac yn rhoi awgrym am darddiad gwreiddiol y deunydd. Mae'r Dwyrain yn cwrdd â'r Gorllewin yn y crochenwaith yn Amgueddfa Genedlaethol y Glannau Abertawe⁹, ac mae gan y fersiwn 3D hwn o'r olygfa ei darddiad yno. Mae pob prop yn bodoli fel haen o wydredd. Diben y dirwedd hon ar ei ffurf ceramig wreiddiol oedd addurno wyneb y crochenwaith yn hytrach na phersbectif neu





realiti. Cyfansoddwyd pob elfen i lenwi bwlch o un persbectif. Maent yn ymddangos yn lletchwith ac yn anesmwyth mewn 3D o bob ongl ond yr ongl golwg eithaf. Ond yma, gallwn grwydro fel cewri, dieithriaid anghymesur yn y byd hwn ar ei raddfa hynod. Y mae fel ymweld â Phortmeirion¹⁰, gyda'i ysblander ar raddfa anghywir, ac fel llong Broadmeadow, mae'n ein galluogi i gamu allan o'r byd cyffredin rydym ynddo a phrofi tirwedd wahanol am eiliad.

Mae drama yn disodli melodrama yn ffilm Tanya Axford *There Is Nothing Left Of The Sea But Its Sound*¹¹. Golygfa syml wrth i ddŵr godi a chwympo i sgôr gerddorol, a cherddorfa lawn yn cyflwyno offerynnau llinynnol emosiynol. Mae'r holl waith yn ddramatig: llongddrylliad, boddi, colled neu achub. Ond yma, mae'r dŵr yn rhy las, mae'r tonnau'n rhy reolaidd, mae'r adlewyrchiadau'n rhy gyson. Mae fel petai ein bod ar set ffilmiau arall, gyda phwll hunangynhaliol a pheiriant tonnau. Cymaint yw ein pryder a'n diddordeb ynghylch gwerthoedd arwyneb y dŵr, a'i gredadwyedd fel môr gwyllt, mae'n syndod gweld nofiwr islaw'r arwyneb, rhywun mewn gwisg sy'n barod i fynd i'r môr. Mae'r trac sain a oedd wedi awgrymu cymaint o ddrama i ddod bellach yn hofran rhwng sgôr ffilm a churiad coreograffeg, arweiniad ar gyfer nofio manwl gywir, gosgeiddig cydamseredig i'r camera. Rydym yn gwybod, islaw'r dŵr, mae'r perfformiad yn cael ei yrru ymlaen gan goesau gorwyllt sy'n cicio ac yn dal plygiau trwyn i gadw'r clorin allan, ond rydym yn ymgolli yn yr olygfa cyn i'r ffilm droi mewn cylch ac rydym yn ôl yn y môr unwaith eto.

Nid yw Paul Granjon yn cyflwyno unrhyw bropiau i'r ddinas, ond mae'n trawsffurfio tirnod cyfredol, cerflun dynol o ailddatblygu. Yn *Sail Bridge Music Action*, mae'n llywyddu dros berfformiad ac yn gosod y rhythm sy'n furmur drwy'r dur tynn sy'n ysgwyd sodlau ein traed ac yn rhuglo fertebra wrth

fertebra i'r ymennydd. Mae wedi galw dau lwyth, o'r dwyrain a'r gorllewin, ac wedi'u gwisgo a rhoi pac iddynt gydag offer ac wedi'u portreadu gyda chwant ffug i frwydro dros diriogaeth. Mae'r perfformiad, sydd allan o le yn heulwen y prynhawn dydd Sadwrn hwn, yn adlais o berfformiad bywyd go iawn nos Wener ddeuddeg awr yn gynharach pan roedd dynion tebyg llawn cwrw yn canu ac yn gweiddi ac yn ymladd yn y strydoedd. Ond yma ceir elfen lawer mwy diameddifyn: nid yw'r siwtiau'n ffitio'n gywir, mae'r lleisiau'n gyweiriau gwahanol, mae rheoli'r gwrthdrawiad a siantiau diystyr *Shi-un-ee-boots* yn fwy doniol a chythryblus. "Ai'r Gymraeg yw hwnna?" meddai rhywun yn dawel wrth i mi bendroni a allai'r bont gymryd y straen. Mae Granjon yn hoff iawn o robotau a deallusrwydd artifisial ond er hyn mae'n gwybod y ffordd gyflymaf i graidd emosiynol pobl. Mae rhythm yn annog ymateb cyfunol heb ei ail, sy'n annog deialog ddawns nad oes gennych unrhyw ddewis ond ymuno â hi. Hyd yn oed os un bys troed yn unig sy'n curo yn eich esgidiau sgleiniog, rydych wedi ymuno â'r llwyth.

Pan rydym yn teithio, pan rydym yn diddymu'r cyfarwydd, mae popeth yn glir. Rydym yn dod ar draws yr anghyfarwydd ym mhob man: synau, arferion, golau ac ieithoedd gwahanol. Mae'n gyffrous gweld y byd trwy lygaid chwilfrydig plentyn. Ond yn ein bywydau pob dydd, rydym yn ymgolli'n gyflym yn ein hamgylchiadau, rydym yn gwneud penderfyniadau yn ein hisymwybod am yr hyn i dalu sylw ato a'r hyn i'w anwybyddu yn y patrymau o'n hamgylch, yn yr un modd â gweithredwyr y camerâu CCTV. Rydym yn gweld ond nid ydym yn edrych yn wirioneddol. Mae'r ymyriadau'r artistiaid yn gafael yn y broses hon ac yn ein gorfodi i edrych, i feddwl ac i gyd-drafod wrth iddynt ddehongli'r ddinas gyda propiau a golygfeydd gwahanol.

1. Gwyliwyd gan gamerâu CCTV y Cwadrant
2. Nid mewn gwirionedd, gwyliwyd yr hysbysfyddau hyn gan gamerâu Tesco, LC, VUE, offer tawelu traffig, y Ganolfan Ddinesig, Gwesty'r Marriott, Steve Evans Optometrist a Technium
3. Cyhoeddodd South Wales Evening Post y lluniau fel cyfres gasgliadwy drwy gydol y digwyddiad
4. Gwyliwyd gan gamerâu CCTV Amgueddfa Genedlaethol y Glannau
5. Mae cath Schrödinger yn arbrawf meddwl, wedi'i disgrifio fel paradocs yn aml, a ddyfeisiwyd gan y ffisegydd o Awstria Erwin Schrödinger ym 1935. Mae'n cyflwyno cath sydd efallai'n fyw neu'n farw, gan ddibynnu ar ddigwyddiad ar hap yn gynharach, ac sydd wedi'i guddio mewn boc. Y bwriad oedd iddo fod yn drafodaeth i egluro anghyflawnder tybiedig mecaneg cwantwm. Yn ôl Schrödinger, mae'r gath yn fyw ac yn farw fel ei gilydd nes agor y boc. Nid oedd Schrödinger am hyrwyddo'r syniad o gathod marw a byw fel posibilrwydd difrifol; i'r gwrthwyneb, mae'r arbrawf meddwl yn egluro gorffwylltra mecaneg cwantwm a'r mathemateg sy'n hanfodol i ddisgrifio cyflyrau cwantwm
6. Gwyliwyd gan gamerâu CCTV ger drws Amgueddfa Genedlaethol y Glannau.
7. Gwyliwyd gan gamerâu CCTV LC.
8. Gwyliwyd gan gamerâu CCTV Amgueddfa Genedlaethol y Glannau
9. O gasgliad Amgueddfa Genedlaethol Cymru
10. Mae Portmeirion yn bentref arddull Eidalaid ar arfordir Eryri yng nngogledd Cymru a adeiladwyd gan Syr Clough Williams-Ellis
11. Gwyliwyd gan gamerâu CCTV Rhwydwaith Broceriaid Cychod Hwyllo a'r LC

TANYA AXFORD

There Is Nothing Left Of The Sea But Its Sound
Unit 1a, National Waterfront Museum Square

Tanya Axford's artwork stems from her discovery of Swansea's rich maritime history and in particular the city's relationship to the dramatic and powerful impact of the sea. She sees this within elements of Swansea's regeneration and 'reinvention' and specifically with the redevelopment of the LC, the newly revamped Swansea Leisure Centre.

The LC, a multi-faceted water park, has taken the natural phenomenon of the sea that is unpredictable, wild and unmanageable, and created a compact version that is highly controllable making the 'drama' of the sea safe and entertaining.

Axford has created a video installation that plays with this relationship, giving an illusion of the sea as a storm emerges. Accompanied by a dramatic soundtrack, the waves reach a crescendo and, as the piece continues, the true landscape is revealed.

There Is Nothing Left Of The Sea But Its Sound
Uned 1a, Sgwâr Amgueddfa Genedlaethol y Glannau

Mae gwaith Tanya Axford yn tarddu o ddatgelu hanes morol cyfoethog Abertawe a pherthynas y ddinas yn arbennig ag effaith dramatig a phwerus y môr. Mae'n gweld hyn o fewn elfennau adfywio ac 'ail-greu' Abertawe ac yn benodol gydag ailddatblygiad LC, Canolfan Hamdden newydd sbon Abertawe.

Mae LC, parc dŵr amlochrog, yn cyfleu rhyfeddod naturiol y môr sy'n annarogan, yn wyllt ac yn anhydrin, ac yn creu fersiwn gryno y gellir ei rheoli wrth wneud 'drama'r' môr yn ddiogel ac yn ddifyrrus.

Mae Axford wedi creu fideo sy'n chwarae â'r berthynas hon, gan roi darlun o'r môr wrth i storm ddechrau. Mae trac sain dramatig yn gefndir i'r fideo, ar ôl i'r tonnau gyrraedd uchafbwynt, ac wrth i'r darn barhau mae'r tirlun go iawn yn cael ei ddatgelu.







MEGAN BROADMEADOW

Ship-Shape
Swansea Museum Pontoon

Megan Broadmeadow’s inspiration for her work is derived from Swansea’s maritime history and the wider nautical world, which she initially perceived to be very masculine, particularly within the history of Swansea. In her further investigations however, she discovered that the nautical tradition also holds reverence to the female form. The boat is a ‘she’ vessel, cradling the lives of the men who sail in her hull. In response to this, Broadmeadow has created a floating sculpture of a high-heeled shoe, which has masts and sails, and presents the ultimate female ship.

The high-heeled shoe represents the femininity issues surrounding the nautical world and the shopping culture omnipresent in every city. The work also links to the Swansea cockle women, those women who only wore shoes to enter the market, their simple life almost a million miles away from the highly groomed lifestyles of today.

Ship-Shape
Pontwn yr Amgueddfa Abertawe, Marina Abertawe

Ysbrydoliaeth gwaith Megan Broadmeadow yw hanes morol Abertawe a’r byd morol ehangach, yr oedd yn y lle cyntaf yn ei weld fel rhywbeth gwrywaidd iawn, yn enwedig o ran hanes Abertawe. Wrth iddi archwilio ymhellach, fodd bynnag, darganfuwyd bod y traddodiad morol yn talu teyrnged i’r ffurf fenywaidd. Mae llong yn fenywaidd ac yn diogelu bywydau’r holl ddynion sy’n hwylio arni. Er mwyn ymateb i hyn, mae Broadmeadow wedi creu cerflun arnofiol o esgid â sawdl uchel, y mae ganddi hwylbren a hwyl, ac yn cyflwyno’r llong fenywaidd ddelfrydol.

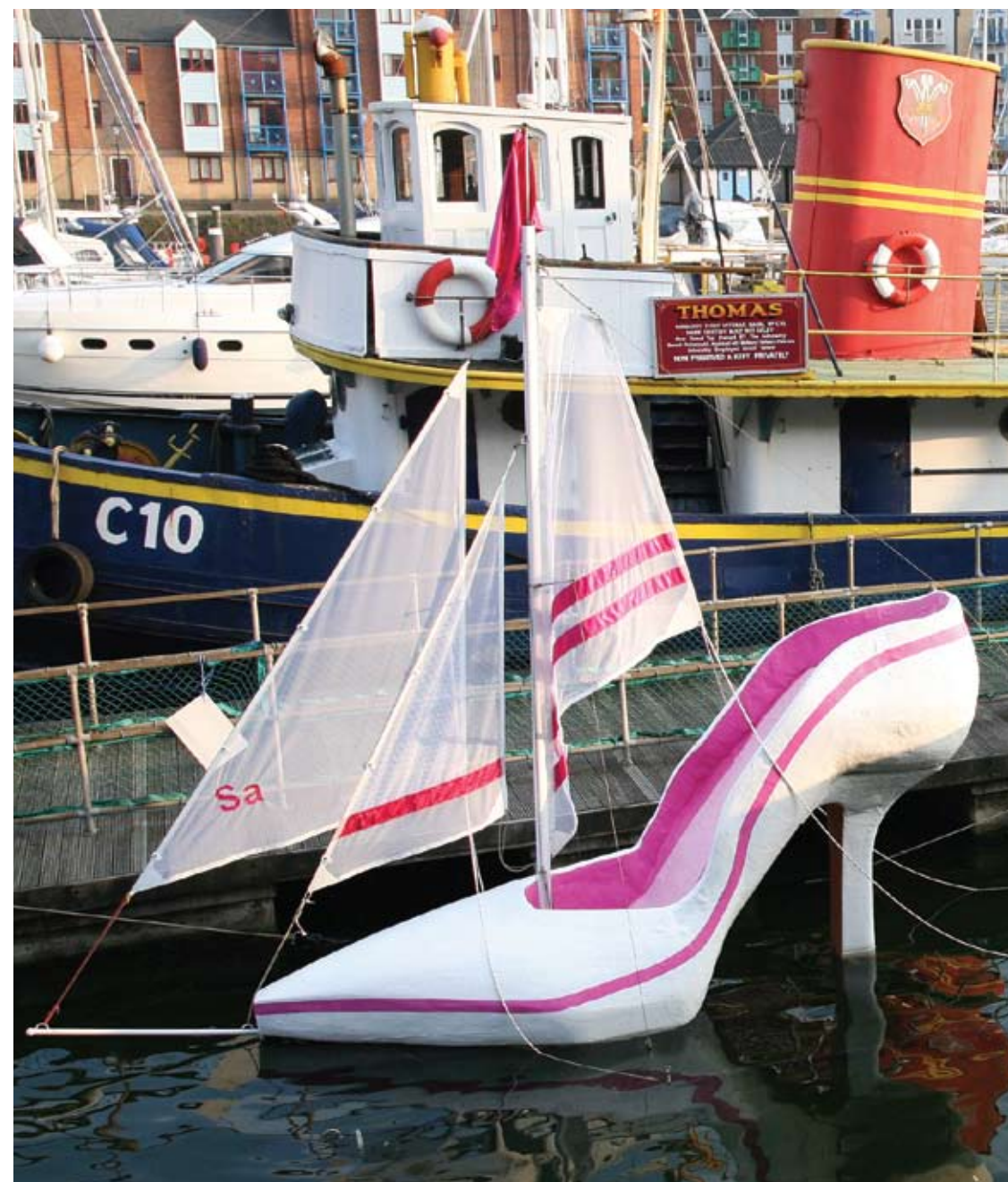
Mae’r esgid â sawdl uchel yn cynrychioli materion benywaidd-dra sy’n ymwneud â’r byd morol a’r diwylliant siopa sy’n hollbresennol ym mhob dinas. Mae’r gwaith hefyd yn cysylltu menywod cocos Abertawe, y menywod a oedd ond yn gwisgo’u hesgidiau i fynd i’r farchnad. Roedd eu bywydau’n hollol wahanol i fywydau breintiedig heddiw.





THOMAS

CANNING
LIVERPOOL



NEVILLE GABIE

Land and Sea

Quadrant Shopping Centre / Bus Station

Neville Gabie has created a project that literally illustrates the face of Swansea: its landscape, buildings and evolving skyline.

Travelling on various bus routes around the city, Gabie produced a series of drawings onto the windows of the bus in the brief moments it stopped to pick up passengers. By filming this process, it became a way of mapping and holding onto the glimpses one sees when passing through the city.

Alongside the bus journey, Gabie presents two parallel films, a train journey across Siberia and a sea passage to Antarctica. By presenting the three journeys together, in the Quadrant Shopping Centre on the approach to the bus station, he creates a metaphorical starting point for the journey of the imagination, as well as a real launch pad for many Swansea adventures.

Land and Sea

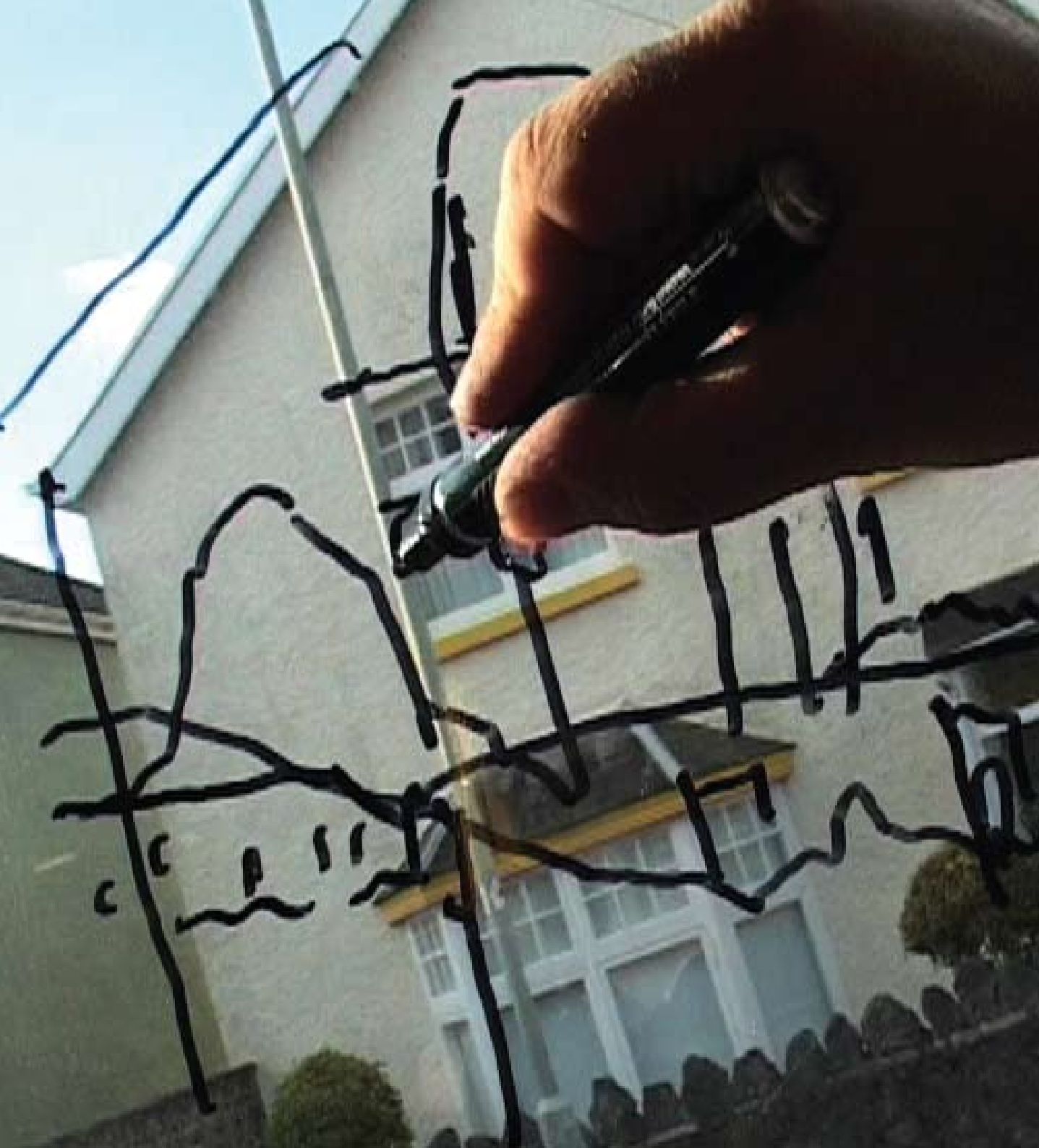
Nghanolfan Siopa'r Cwadrant / Orsaf Fysus

Mae Neville Gabie wedi creu prosiect sydd yn darlunio wyneb Abertawe yn llythrennol: ei thirwedd, ei hadeiladau a'i nenlinell sy'n newid o hyd.

Drwy deithio ar amrywiaeth o lwybrau bysus o amgylch y ddinas, mae Gabie wedi cynhyrchu cyfres o luniadau ar ffenestri'r bws yn yr eiliadau prin pan arhosodd i godi teithwyr. Drwy ffilmio'r broses hon, daeth yn ffordd o fapio a'r gipolwg y mae rhywun yn gweld wrth deithio trwy'r ddinas.

Ynghyd â'r daith ar y bws, mae Gabie yn cyflwyno dwy ffilm baralel, taith drên ar draws Siberia a thaith ar y môr i Antarctica. Trwy gyflwyno'r tair taith gyda'i gilydd, yng Nghanolfan Siopa'r Cwadrant ger yr orsaf fysus, mae'n creu man cychwyn trosiadol ar gyfer taith y dychymyg, yn ogystal â lle go iawn i ddechrau ar sawl antur yn Abertawe.







PAUL GRANJON

Sail Bridge Music Action

Sail Bridge, River Tawe

Paul Granjon has chosen to work with Swansea’s Sail Bridge, a landmark structure that connects the east and west sides of the city. Granjon has collaborated with a local choreographer, Douglas Comley, and a 20-strong company of dancers to create a percussive choreography for the bridge, the dancer’s motions and rhythms ‘playing’ the bridge as if it were a percussive musical instrument.

The various surfaces of the bridge are activated by the dancers equipped with modified rubber mallets and wearing shoes fitted with steel plates. Their choreographed motions explore the acoustic quality of the largely metallic structure, creating a spatial sound-scape that reveals the musicality of the bridge.

Sail Bridge Music Action

Bont Hwyliau, Tawe Avon

Mae Paul Granjon wedi dewis gweithio gyda Hwylbont Abertawe, tirnod sy’n cysylltu dwyrain a gorllewin y ddinas. Mae Granjon wedi gweithio ar y cyd â choreograffydd lleol, Douglas Comley, a chwmni o 20 dawnsiwr i greu coreograffiaeth ergydol ar gyfer y bont, symudiadau’r dawnswyr a rhythmau’n ‘chwarae’r’ bont fel petai’n offeryn cerddorol ergydol.

Mae arwynebau amrywiol y bont yn cael eu hysgogi gan y dawnswyr â gyrdd rwber addasedig ac yn gwisgo esgidiau â phlatiau dur. Mae eu symudiadau a choreograffwyd yn archwilio ansawdd acwstig yr adeiledd metel wrth greu sŵn gofodol sy’n datgelu naws gerddorol y bont.







NEEME KÜLM

Dylan Thomas

Dylan Thomas Square, Swansea Marina

Neeme Külm aims to create a shift in perception of the normal urban environment; his key motivation in his artistic acts is aimed towards the viewers' reactions, provoking a heightened awareness of what has become too familiar to even notice. In the case of Swansea and its inhabitants, the image and presence of Swansea's much-loved poet Dylan Thomas and his cultural importance in the city makes such a case. Külm noticed that throughout the city there are many references to Dylan Thomas, including the bronze statue in the aptly named Dylan Thomas Square and wondered how Swansea would be affected if this were to disappear.

His artwork examines the nature of Swansea's affection for the poet. In doing so his intervention with Dylan Thomas brings a shift from the ordinary, a moment of surprise and uncertainty. It considers the significance of cultural icons and the impact they might have, if any, upon a city. How would Swansea differ without Dylan Thomas?

Dylan Thomas

Sgwâr Dylan Thomas, Marina Abertawe

Mae Neeme Külm yn ceisio creu newid canfyddiadau am yr amgylchedd dinesig arferol; anelir ei brif gymhelliant yn ei waith tuag at ymateb y gwylwyr, gan ysgogi ymwybyddiaeth uwch o'r hyn sy'n rhy gyfarwydd i hyd yn oed sylwi arno. Yn achos Abertawe a'i thrigolion, mae delwedd a phresenoldeb yr hoff fardd, Dylan Thomas, a'i bwysigrwydd diwylliannol yn y ddinas yn gwneud achos o'r fath. Sylwodd Külm bod sawl cyfeiriad at Dylan Thomas ledled y ddinas, gan gynnwys y cerflun efydd yn Sgwâr Dylan Thomas ac mae'n myfyrio ar sut y byddai Abertawe'n cael ei heffeithio os oedd y cerflun yn diflannu.

Mae ei waith celf yn archwilio anwyldeb Abertawe tuag at y bardd. Wrth wneud hyn, mae ei ymyrraeth â Dylan Thomas yn symud o'r cyffredin, eiliad o syndod ac ansicrwydd. Mae'n ystyried arwyddocâd eiconau diwylliannol a'r effaith efallai a gânt, os o gwbl, ar ddinas. Sut byddai Abertawe yn wahanol heb Dylan Thomas?







DYLAN THOMAS THEATRE



MARKO MÄETAMM

Graveground / Active Arnie
National Waterfront Museum Green,
Oystermouth Road

Marko Mäetamm has created a chaotic playground that sits beside Swansea’s brand new, well-organised leisure centre, The LC. The inspiration from Mäetamm’s *Graveground* stems from his perception of the city undergoing a re-organisation and bringing new attractions and activities for its inhabitants. He also was also drawn to the lively nightlife of the city, and the vibrant and chaotic nature of a night out in Swansea’s drinking quarter.

This artwork combines the colourful, chaotic character of Swansea with its reinvention as a city of leisure. The LC provides a fitting backdrop to his playground of nightmares. Caged behind a steel fence, the playground appears sinister and apocalyptic.

Arnie the Active Swansea Aardvark (aka Active Arnie) is the mascot of Active Swansea. Arnie loves sport and games. He can sometimes be seen at a local Active Swansea centre having great fun learning to play football and rugby. Arnie would really like to be able to play for the Swans or Ospreys. Not one to miss out on any fun, Arnie also enjoys playing badminton, tennis and netball. He likes to walk and cycle to most places. Arnie likes fresh fruit and vegetables. He prefers to eat carrots straight from the ground and do many other exciting things.

Graveground / Active Arnie
Lawnt yr Amgueddfa Genedlaethol y Glannau,
Heol Oystermouth

Mae Marko Mäetamm wedi creu ardal chwarae anhrefnus ger canolfan hamdden newydd sbon a threfnus Abertawe, LC. Mae’r ysbrydoliaeth ar gyfer *Graveground* Mäetamm yn deillio o’i ganfyddiad o’r ddinas sy’n cael ei had-drefnu ac yn cyflwyno atyniadau newydd a gweithgareddau ar gyfer ei thrigolion. Cafodd ei ddenu hefyd i fywyd nos bywiog y ddinas, a natur anhrefnus a llawn bywyd noson yn ardal yfed Abertawe.

Mae’r gwaith celf yn cyfuno cymeriad lliwgar, anhrefnus Abertawe a’i ailgreu yn ddinas hamdden. Mae LC yn darparu cefndir addas i’r ardal chwarae hon sy’n llawn hunllefau. Mae’r ardal chwarae yn ymddangos yn sinistr ac yn apocalyptaidd y tu ôl i ffens dur.

Arnie Aardvark Abertawe Actif (neu Arnie Actif) yw mascot newydd Abertawe Actif. Mae Arnie wrth ei fodd â chwaraeon a gemau. Weithiau, gellir ei weld mewn canolfan leol Abertawe Actif yn cael llawer o hwyl yn dysgu sut i chwarae pêl-droed a rygbi. Hoffai Arnie chwarae i dîm yr Elyrch neu’r Gweilch. Nid yw Arnie’n colli unrhyw gyfle i gael hwyl, ac mae hefyd yn mwynhau chwarae badminton, tenis a phêl-rwyd. Mae’n hoff o gerdded a beicio i’r rhan fwyaf o leoedd. Mae Arnie’n hoffi ffrwythau a llysiau ffres. Mae’n well ganddo fwyta moron yn syth o’r ddaear a gwneud llawer o bethau cyffrous eraill.





**HEY YOU, ARNIE!
COME HERE!**

Kings from Dragon Sport

So, Arnie boy!

Would you like to know more about different sports, or would you like more access to certain sports now?

Or what about another carrot?

Community people

Arnie!

It was only some days ago when we met in karaoke bar... you were drinking water as usual... and eating this absolutely tasteless salad... and we didn't really talk much... we should have talked more... much more... but we were just sitting there and... oh... and I also didn't touch you... actually I wanted to touch you very much but I didn't... I wanted to touch this you know... I am sure you know what I wanted to touch... oh... but I didn't do it and then... oh, why didn't I do that Arnie...? And then we were just sitting there like two I don't know what and... oh my god... then I didn't really look at it at all and I didn't say anything and you didn't say anything as well... and we were both you know... I don't know... I really don't know... huh, this is so heavy you know...

Your Little Nia

Arnie,

!!!
We warned you - never take any food from them

Course Masters from Swansea Tennis Centre

Hey, Rambo-Arnie!

I *t was all because of those stupid steroids.
Congratulations !!!*

Easter Holiday Activities at Cefn Hengoed Leisure Centre team

AISLING O'BEIRN

Some Swansea Sites

Technium Square, SA1
Swansea Amphitheatre
LC Car Park, Oystermouth Road
Museum Green, Victoria Road
Civic Centre Seafront

Aisling O'Beirn has created a collection of drawings depicting both familiar and unfamiliar features and elements from around Swansea. Themed on ships, bridges, street furniture, urban weeds and assorted landmarks, O'Beirn has collated the drawings into 5 multi-imaged graphic posters.

The posters are exhibited using pre-existing distribution systems, incrementally published as collectable items in the South Wales Evening Post over the duration of the exhibition and publically displayed on billboards at different locations across the maritime district of the city.

O'Beirn's project sees the circulation of vernacular information about Swansea bringing together the familiar and unnoticed aspects of the city.

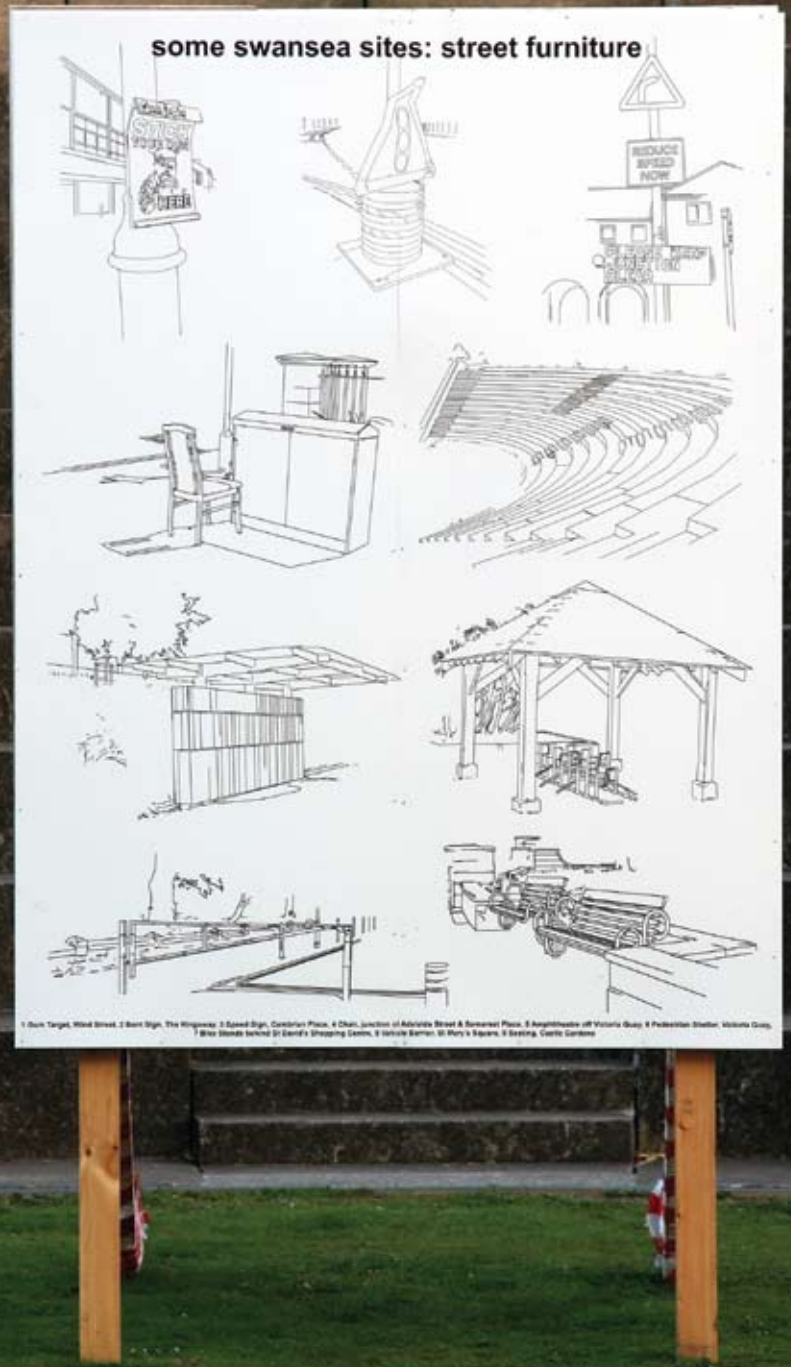
Some Swansea Sites

Sgwâr Technium, SA1
Lawnt yr Amffitheatr
Maes Parcio LC, Heol Oystermouth
Lawnt yr Amgueddfa, Heol Victoria
Glan môr y Ganolfan Ddinesig

Mae Aisling O'Beirn wedi creu casgliad o luniadau sy'n portreadu nodweddion ac elfennau cyfarwydd ac anghyfarwydd o amgylch Abertawe. Mae'r darluniau yn seiliedig ar longau, pontydd, dodrefn y stryd, chwyn trefol a thirnodau gwahanol ac mae O'Beirn wedi casglu'r lluniau ynghyd i greu 5 poster graffig aml-ddelwedd.

Mae'r posterï'n cael eu harddangos gan ddefnyddio systemau dosbarthu sy'n bodoli eisoes, wedi'u cyhoeddi'n gynyddol fel eitemau casgladwy yn y South Wales Evening Post dros gyfnod yr arddangosfa ac wedi'u harddangos yn gyhoeddus ar hysbysfyrddau mewn lleoliadau gwahanol ar draws ardal forol y ddinas.

Mae prosiect O'Beirn yn ymwneud â dosbarthu gwybodaeth frodorol am Abertawe gan uno agweddau cyfarwydd a disylw'r ddinas.

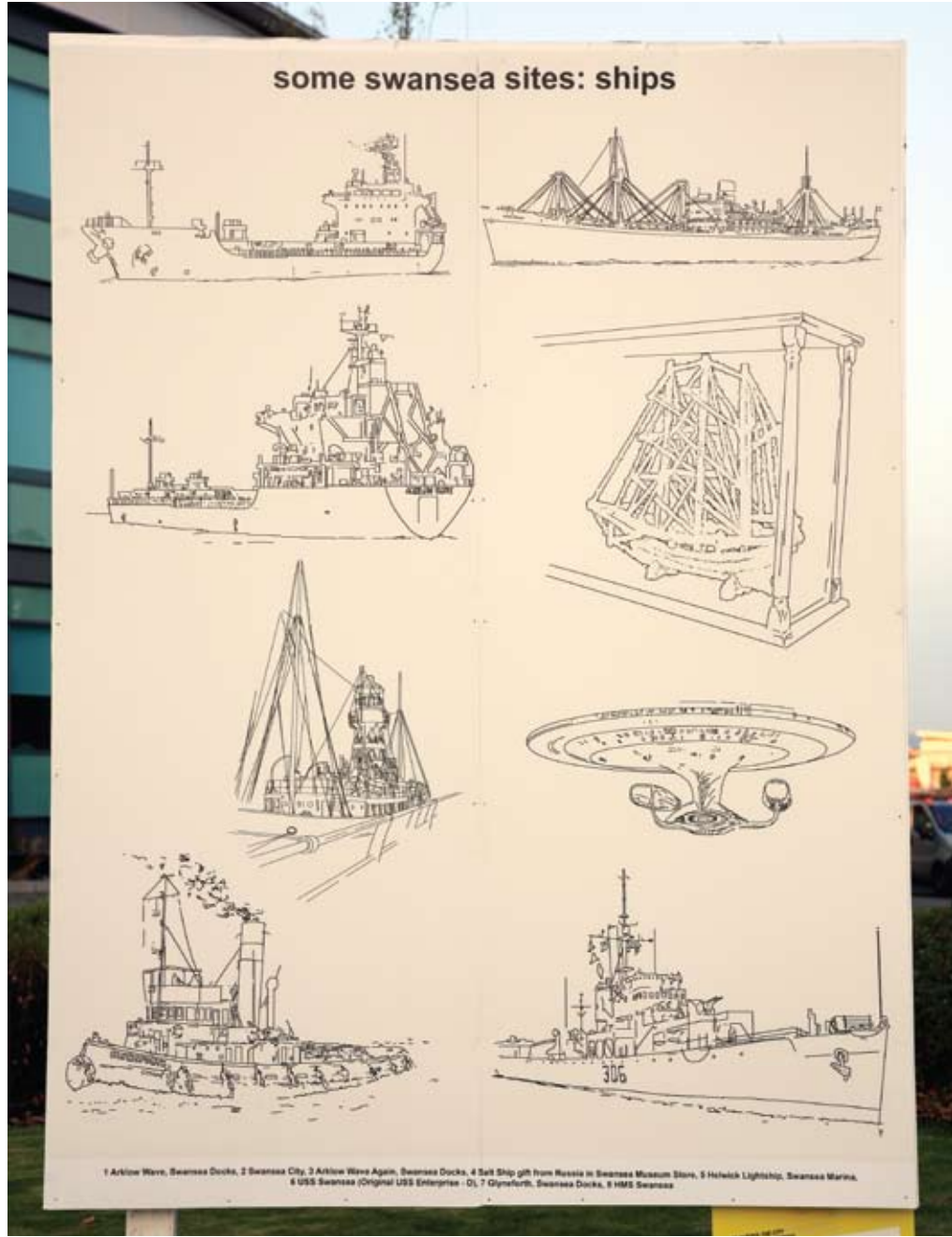


some swansea sites: landmarks

The image contains ten line drawings of landmarks in Swansea:

- Top left: A tall, tiered tower, likely the Swansea Bay Lighthouse.
- Top center: A cluster of various objects, possibly representing the Swansea Bay Lighthouse or a collection of items.
- Top right: A crane or lighthouse structure, possibly the Swansea Bay Lighthouse.
- Middle left: A bridge or walkway structure, possibly the Swansea Bay Lighthouse.
- Middle right: A church with a steeple, likely the Swansea Bay Lighthouse.
- Bottom left: A multi-story building, possibly the Swansea Bay Lighthouse.
- Bottom center: A bridge or walkway structure, possibly the Swansea Bay Lighthouse.
- Bottom right: A small building with a steeple, likely the Swansea Bay Lighthouse.





CALUM STIRLING

Tilt-shift

National Waterfront Museum Garden,
Oystermouth Road

Working closely with the Amgueddfa Cymru—National Museum Wales’ ceramic collection, Calum Stirling has investigated Swansea’s famous Cambrian Pottery works and created a major installation based on pieces from the collection that were manufactured in Swansea. The blue painted scenes depicted on the plates, jugs and cups are recognisable landscapes that combine Chinese references with familiar British landscapes.

In his large-scale sculptural installation, Stirling has reconstructed these ‘imaginary’ landscapes, combining the fantasy depictions from the 1800s with familiar landmarks that can be found across Swansea today. The work is constructed like a theatrical set, through which viewers can navigate the scenery; immersing themselves in a landscape that could have come from China, Swansea or the depths of the imagination.

This project has been organised as part of Celf Cymru Gyfan—ArtShare Wales, Amgueddfa Cymru—National Museum Wales’ visual arts partnership scheme, generously funded by the Esmée Fairbairn Foundation.

Tilt-shift

Amgueddfa Genedlaethol y Glannau,
Heol Oystermouth

Wrth weithio’n agos â chasgliad cerameg Amgueddfa Genedlaethol Cymru, mae Calum Stirling wedi archwilio crochenwaith enwog Corchendy Cambrian Abertawe ac mae wedi creu darn mawr sy’n seiliedig ar weithiau o’r casgliad a gynhyrchwyd yn Abertawe. Mae’r golygfeydd sydd wedi’u darlunio mewn glas ar y platiau, y jygiau a’r cwpanau yn dirluniau cyfarwydd sy’n cyfuno cyfeiriadau Tsieineaidd â thirluniau cyfarwydd Prydain.

Yn y gosodiad cerfluniol mawr hwn, mae Stirling wedi ail-adeiladu’r tirluniau ‘dychmygol’ hyn gan gyfuno darluniau ffantasi’r 1800au â thirluniau cyfarwydd y gellir dod o hyd iddynt ledled Abertawe heddiw. Mae’r gwaith yn cael ei adeiladu fel set theatrig y gall gwylwyr lywio’r golygfeydd; gan ymgolli yn y tirlun a allai fod wedi dod o Tsieina, Abertawe neu yn nwfyn y dychymyg.

Mae’r prosiect hwn wedi’i drefnu fel rhan o gynllun partneriaeth celf weledol Celf Cymru Gyfan—ArtShare Wales, Amgueddfa Cymru—Amgueddfa Genedlaethol Cymru, wedi’i ariannu’n hael gan Sefydliad Esmée Fairbairn.







TANYA AXFORD

Tanya Axford was born in Kent and lives and works in Newcastle upon Tyne. Axford completed a BA Fine Art at Newcastle University and a MA Fine Art at Goldsmiths College, London and is currently represented by Workplace Gallery, Gateshead.

.....

Ganwyd Tanya Axford yng Nghaint ac mae'n byw ac yn gweithio yn Newcastle upon Tyne. Cwblhaodd Axford BA mewn Celfyddyd Gain ym Mhrifysgol Newcastle ac MA mewn Celfyddyd Gain yng Ngholeg Goldsmiths, Llundain ac ar hyn o bryd, mae'n cael ei chynrychioli gan Oriel Workplace, Gateshead.

MEGAN BROADMEADOW

Megan Broadmeadow was born in Manchester and raised in north Wales, where she currently lives and works. Broadmeadow studied sculpture at the Slade School of Art, and graduated in 2002. Since then she has exhibited and performed in Wales and England. She also works as an Associate Director for Cynefin Theatre Company.

.....

Ganwyd Megan Broadmeadow ym Manceinion a chafodd ei magu yng ngogledd Cymru lle mae'n byw ac yn gweithio ar hyn o bryd. Astudiodd Broadmeadow, Gerflunwaith yn Ysgol Gelf Slade, a graddiodd yn 2002. Ers hynny mae wedi arddangos a pherfformio yng Nghymru a Lloegr. Mae hi hefyd yn gweithio fel cyfarwyddwr ar gyfer Cwmni Theatr Cynefin.

NEVILLE GABIE

Neville Gabie was born in Johannesburg, South Africa and now lives and works in Stroud, UK. He completed his MA in sculpture at the Royal College of Art in 1988. He has undertaken a number of international residences, and has curated and organised off-site projects in the UK. His work has been shown extensively internationally and nationally.

.....

Ganwyd Neville Gabie yn Johannesburg, De Affrica ac erbyn hyn mae'n byw ac yn gweithio yn Stroud, y DU. Cwblhaodd MA mewn cerflunwaith yn y Coleg Celf Brenhinol ym 1988. Mae wedi cael sawl cyfnod preswyl rhyngwladol, ac mae wedi curadu a threfnu prosiectau oddi ar y safle yn y DU. Mae ei waith wedi cael ei arddangos yn helaeth yn rhyngwladol ac yn genedlaethol.

PAUL GRANJON

Paul Granjon was born in Lyon, France and lives and works in Cardiff, Wales. He studied at École des Beaux-Arts de Marseille, France and has exhibited and performed internationally and nationally ever since. In 2005 he was chosen to represent Wales at the Venice Biennale of Art.

.....

Ganwyd Paul Granjon yn Lyon, Ffrainc, ac mae'n byw ac yn gweithio yng Nghaerdydd, Cymru. Astudiodd yn École des Beaux-Arts de Marseille, Ffrainc, ac mae wedi arddangos a pherfformio'n rhyngwladol ac yn genedlaethol ers hynny. Yn 2005, cafodd ei ddewis i gynrychioli Cymru yn Arddangosfa Gelf Fenis.

NEEME KÜLM

Neeme Külm was born in Võru, Estonia and currently lives and works in Tallinn, Estonia. Külm studied sculpture at the Estonian Academy of Arts, Tallinn and has exhibited extensively in Tallinn and Europe.

.....

Ganwyd Neeme Külm yn Võru, Estonia ac ar hyn o bryd mae'n byw ac yn gweithio yn Nhallinn, Estonia. Astudiodd Külm Gerflunwaith yn Academi Celfyddydau Estonia, Tallinn ac mae wedi arddangos ei waith yn helaeth yn Nhallinn ac yn Ewrop.

MARKO MÄETAMM

Marko Mäetamm was born in Viljandi, Estonia and lives and works in Tallinn, Estonia. Mäetamm studied at the Estonian Academy of Arts, and has exhibited extensively in Estonia and internationally. He was chosen to represent Estonia in the Venice Biennale in 2003 and 2007.

.....

Ganwyd Marko Mäetamm yn Viljandi, Estonia ac mae'n byw ac yn gweithio yn Nhallinn, Estonia. Astudiodd Mäetamm yn Academi Celfyddydau Estonia, ac mae wedi arddangos ei waith yn helaeth yn Estonia ac yn rhyngwladol. Cafodd ei ddewis i gynrychioli Estonia yn Arddangosfa Gelf Fenis yn 2003 ac yn 2007.

AISLING O'BEIRN

Aisling O'Beirn was born in Galway, Ireland and is now based in Belfast. O'Beirn studied sculpture at The University of Ulster in 1990 and has exhibited both nationally and internationally. She was awarded a PhD by the University of Ulster in 2005. O'Beirn is represented by The Third Space Gallery, Belfast.

.....

Ganwyd Aisling O'Beirn yn Galway, Iwerddon ac erbyn hyn mae'n gweithio ym Melfast. Astudiodd O'Beirn gerflunwaith ym Mhrifysgol Ulster ym 1990 ac mae hi wedi arddangos ei gwaith yn genedlaethol ac yn rhyngwladol. Dyfarnwyd PhD iddi gan Brifysgol Ulster yn 2005. Cynrychiolir O'Beirn gan The Third Space Gallery, Belfast.

CALUM STIRLING

Calum Stirling was born in Edinburgh and lives and works in Glasgow, Scotland. He studied sculpture at Duncan of Jordanstone College of Art in Dundee, Scotland (1983-87). Stirling has exhibited extensively both nationally and internationally and has undertaken a number of major public art commissions and artist residencies.

.....

Ganwyd Calum Stirling yng Nghaeredin ac mae'n byw ac yn gweithio yn Glasgow, yr Alban. Astudiodd gerflunwaith yng Ngholeg Celfyddydau Duncan of Jordanstone yn Dundee, yr Alban (1983-87). Mae Stirling wedi arddangos ei waith yn helaeth yn genedlaethol ac yn rhyngwladol ac mae wedi ymwneud â sawl comisiwn celf gyhoeddus nodedig a chyfnodau preswyl.

LOCWS SCHOOLS

Bishop Gore Comprehensive
Daniel James Community School
Penyrheol Comprehensive
Penyrheol Primary School
Trehafod

In conjunction with Arts in Education, City and County of Swansea, Locws International has established an ongoing educational programme called Locws Schools that sees schools from the Swansea area take part in site-specific arts projects.

The projects are led by artist David Marchant and use Locws International events as inspiration. Locws Schools starts with a guided tour of the artworks at which David Marchant presents the artists inspiration behind the artworks and explains the ideas and processes of making the work. The second part of the project sees students create their own site specific art projects inspired by what they have seen and learned, presented at each school in Locws Schools exhibitions.

Locws Schools 2009 once again facilitated this unique opportunity for school students to learn about and respond to ideas and artworks in Art Across the City 2009. The project provoked a wide range of responses from the students around contemporary political, social and cultural issues and elicited the production of over 30 dynamic and innovative artworks from over 100 students in a wide range of media including sculpture, performance, video and drawing from schools across Swansea.

YSGOLION LOCWS

Ysgol Gyfun Bishop Gore
Ysgol Gymunedol Daniel James
Ysgol Gyfun Penyrheol
Ysgol Gynradd Penyrheol
Trehafod

Ar y cyd â'r Celfyddydau mewn Addysg Dinas a Sir Abertawe, mae Locws International wedi sefydlu rhaglen addysg hir dymor o'r enw Ysgolion Locws sy'n rhoi cyfle i ysgolion Abertawe a'r cyffiniau gymryd rhan mewn prosiectau celf ar safleoedd penodol.

Yr artist David Marchant sy'n arwain y prosiectau a defnyddir digwyddiadau Locws International fel ysbrydoliaeth. Mae rhaglen Ysgolion Locws yn dechrau gyda thaith dywys o'r celfweithiau lle bydd David Marchant yn cyflwyno'r hyn a ysbrydolodd yr artistiaid i greu'r celfweithiau ac yn esbonio'r syniadau a phrosesau y tu ôl iddynt. Yn ail ran y prosiect bydd y disgyblion yn creu eu prosiectau celf eu hunain ar safleoedd penodol, wedi'u hysbrydoli gan yr hyn maent wedi ei weld a'i glywed. Mae'r gwaith yn cael ei cyflwyno ym mhob ysgol yn arddangosfeydd Ysgolion Locws.

Unwaith eto mae Ysgolion Locws 2009 wedi hwyluso'r cyfle unigryw hwn i ddisgyblion ysgol ddysgu am syniadau a chelfweithiau yng Nghelf ar Drows y Ddinas 2009 ac ymateb iddynt. Cafwyd amrywiaeth eang o ymatebion gan y disgyblion, ar themâu gwleidyddol, cymdeithasol a diwylliannol. Crëwyd mwy na 30 o gelfweithiau deinamig a blaengar, yn amrywio o gerfluniau, perfformiadau, fideos a lluniau gan fwy na 100 o ddisgyblion ysgolion ledled Abertawe.





LOCWS SCHOOLS

A complete archive can be found
at www.locwsinternational.com

YSGOLION LOCWS

Mae archif cyflawn ar gael yn
www.locwsinternational.com

LOCWS INTERNATIONAL WISHES TO THANK

Cllr Graham Thomas	Steve Piper
Phil Roberts	Phil Abraham
Iwan Davies	Len Burgess
Sean Keir	Tony Larcombe
Steph Mastoris	Bryony Dawkes
Andrew Deathe	Andrew Renton
Prof Dai Smith	Steve Gardiner
David Alston	Alison Gardiner
Amanda Loosemore	Douglas Comley
Johannes Saar	Carol Brown
Reet Rimmel	Howard French
Spencer Feeney	Julian Atkins
Robin Hall	Andrea Liggins
Nick McDonald	Anne Price-Owen
Steve Kern	Richard Robinson
Mike Bond	Dean Woolford
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Daniel McCabe	Erin Rickard
Christian Lloyd	Sophie Elliot
Ken Dickinson	Hannah Clarke
David Marchant	Nazma Rasool
Carolyn Davies	Anita Eide
Emma Geliot	Nina Goldsworthy
Rolande Thomas	Liz Morgans
Jonathan Curtis	Rebecca Rendell
Gareth Jones	Dalit Leon
Anthony Shapland	

DYMUNA LOCWS RHYNGWLADOL DDIOI LCH I

All the staff at:
Yr holl staff yn:

Swansea Marina
National Waterfront Museum
SA1 Swansea Waterfront
The LC
PERI
First Cymru
The South Wales Evening Post
The Quadrant Shopping Centre

SUPPORT FROM CEFNOGAETH GAN

The Arts Council of Wales
Esmée Fairbairn Foundation
City and County of Swansea
Amgueddfa Cymru–National Museum Wales
National Waterfront Museum
CCA–Estonia
Estonian Embassy in London
SA1 Swansea Waterfront
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Jiflex Ltd.
Swansea Marina
Swansea Metropolitan University
Quadrant Shopping Centre Swansea
Swansea City Centre Partnership
Swansea Museum



ABOUT LOCWS INTERNATIONAL

David Hastie, Director
Grace Davies, Project Manager
Jonathan Anderson, Project Assistant

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 is a registered charity (charity registration number 1123823)

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

GWYBODAETH AM LOCWS

David Hastie, Cyfarwyddwr
Grace Davies, Rheolwr Prosiect
Jonathan Anderson, Cynorthwydd Prosiect

Mae Locws Rhyngwladol yn gweithio gydag artistiaid rhyngwladol i greu prosiectau celfyddydau gwledol 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.

Mae Locws International yn elusen gofrestredig (rhif cofrestru'r elusen 1123823)

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

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LOCWS INTERNATIONAL 2009

ART ACROSS THE CITY SWANSEA

New site-specific artworks by international artists: Tanya Axford, Megan Broadmeadow, Neville Gabie, Paul Granjon, Neeme Klm, Marko Metamm, Aisling O'Beirn and Calum Stirling made in response to the culture, heritage, architecture and people of the city of Swansea, Wales, UK

Fully illustrated with texts by Anthony Shapland, David Hastie and Grace Davies

www.artacrossthecity.com

LOCWS RHYNGWLADOL 2009

CELF AR DRAWS Y DDINAS, ABERTAWE

Gwaith celf newdd penodol I safle gan artistiaid rhyngwladol: Tanya Axford, Megan Broadmeadow, Neville Gabie, Paul Granjon, Neeme Klm, Marko Metamm, Aisling O'Beirn a Calum Stirling, mewn ymateb I ddiwylliant, treftadaeth, pensaernaeth a phobl dinas Abertawe, Cymru, y DU

Yn llawn darluniau, gyda thestun gan Anthony Shapland, David Hastie a Grace Davies

£9.95

LOCWS
INTERNATIONAL

LOCWS RHYNGWLADOL 2009

LOCWS INTERNATIONAL 2009

