



FRIENDS
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GLYNN
VIVIAN

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GLYNN VIVIAN

Newsletter Autumn 2022
Cylchlythyr Hydref 2022

Hello!

Welcome to this Autumn issue of the newsletter.

After several years in the role Louise is stepping down as designer and editor of the newsletter.

It will be great to have a fresh new approach and Alice Jones, a young designer and graduate of Swansea College of Art will be taking over the design and production. Together with writing a number of articles for previous editions of the newsletter, Alice is a versatile designer looking to specialise in printed media. As the new editor of the newsletter, Alice is on a mission to keep up the high standard of previous contributors, as well as giving a greater platform to minority voices from across South Wales. Alice will gladly welcome any contributions for the next edition. Please do get in touch with her:
alicejonescreative@gmail.com

Louise and Alice

We apologise for the delay in publication – we had production issues that needed to be sorted. We very much hope to be back on schedule in the new year.

The Committee are still urgently looking for a new Treasurer. If you might be able to help, please get in touch by email:
contact@friendsoftheglynnvivan.com

Cover Photo: Detail from 'New Map of Europe', Neale Howells 2022

William Grant Murray 1877-1950

Gordon Grainger

William Grant Murray was the first Director of Art for Swansea Local Authority, the first Curator of the Glynn Vivian Art Gallery and Headmaster of the Swansea School of Art and Crafts.

The son of a cabinetmaker, Grant Murray was born in Portsoy, Banffshire on the 11th August, 1877 (1). He attended Blairgowrie High School until 1893 and then entered a 'School of Art' in the town (2). He stayed there for four years before going on to the Royal Institution School of Art in Edinburgh. There he obtained two King's prizes and 18 Excellent and First Class certificates in Board of Education examinations. After a year he moved to the Royal College of Art (RCA) which he attended for two years on a studentship and for a further three years on an RCA scholarship. At the RCA, he obtained many prizes in the RCA Sketching Club in competition with his peers (3). Finally, he obtained first class certificates at each of the RCA Schools he attended, Architecture, Modelling, Design and Painting. He obtained his Associateship in 1904 at the age of 27.

In 1905 Grant Murray attended the Académie Julien in Paris and the following year obtained a vacation travelling scholarship to study French art in Paris, Amiens and Rouen...In Paris he studied Figure Painting and Figure Composition under Professors Bouguereau and Toudouse. This consisted of attendance at an atelier which provided resources for practising and improving his techniques whilst being advised by recognised artists and judges (4). Altogether, Grant Murray spent nearly twelve years studying at various art Institutions (5).

Grant Murray was appointed as Headmaster of the Swansea School of Art and Crafts in 1909. He declared from the start that he intended to create a school which would make a strong contribution to Swansea's commercial life and so worked closely with local trades and industries. He believed that good design and craftsmanship could only be learned by practical, hands on, workshop experience of particular materials. In respect of Art education he aimed to provide courses in Painting, Design, Architecture and Sculpture yet when artists emerged such as those in the Swansea School he declared that talent was innate and could not be taught. These two approaches to teaching are interesting and it might be useful to examine what influences he encountered during his formative years.

In the year that he entered the RCA a new Principal, Walter Crane, was appointed. Although Crane only remained in post for eight months, he attempted to introduce an element of Design and Handicrafts into the course "to give the students some insight into the relationship between design and material" and he engaged some lecturers from the Arts and Crafts Guild (6). Even so, the art world was not prepared for what became a virtual takeover of the College by the Guild in 1900.

Grant Murray was taught by Lethaby (Design), Moira (Mural and Decorative Painting), Lanteri (Sculpture and Modelling), Pite (Architecture), Whall (Stained Glass), Johnston (Lettering) and Fisher (Enamelling), all eminent in their respective fields (7), (8), (9). It was no surprise, therefore, that he concentrated on craft trades and their design elements when setting up the syllabuses in his new position at the Swansea School of Art and Crafts (10). However, his comment on the teaching of Fine Art is puzzling especially considering that he was a trained and prolific artist himself (11).

Perhaps a clue lies in a remark that he once made to the effect that whereas artists can become famous and well known, the same is unlikely to happen to craftsmen (except perhaps in the field of Stained Glass) (12). It is conceivable that he recognised from the outset, in each of the Swansea Artists for example, a certain quality and that the best thing he could do was to provide facilities and encouragement (followed later by exposure to the public). That quality was perhaps creativity since talent can in some cases be unrecognised in the early stages of childhood. His view was that craftsmen on the other hand use practical art in practical jobs.

References

- 1) Passport Details, County Archives, Swansea, D201
- (2) Most of this background information comes from Grant Murray himself in his application for the Swansea post. Curiously, there was never a School of Art in Blairgowrie. This has been confirmed to me in a letter from the Blairgowrie Civic Trust, dated 8.5.98.
- (3) Grant Murray won fifteen prizes whilst at the Royal College of Art including a special prize from the Duke of Devonshire for an Architectural Drawing, the Principal's Special Prize for Figure Composition and the Sir G. Kekewich Prize for Black and White Work. See Application Form, County Archives, Swansea. D201
- (4) Application Form op cit Schedule A p2 and Schedule D p.5
- (5) Application Form D201
- (6) Frayling C. The Royal College of Art (London:Barrie and Jenkins 1987) p.66
- (7) Application Form, County Archives, Swansea Reference D201, Schedule A
- (8) MacDonald, S. The History and Philosophy of Art Education (London: Univ.



Above: William Grant Murray by Alfred Janes, 1951, Copyright estate of the artist

Below Left: Portsoy Harbour, William Grant Murray. City & County of Swansea: Glynn Vivian Art Gallery; Below Right: The Old Mumbles Train, 1928, William Grant Murray. City and County of Swansea: Glynn Vivian Art Gallery



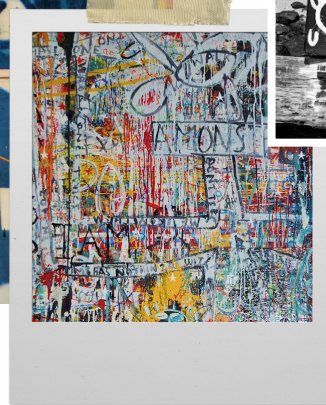
Of London Press 1970)

- (9) Application Form op cit Schedule D
- (10) Grant Murray Scrapbooks Vol.1 p4 Glynn Vivian Art Gallery. Although he was still young when he attended the RCA, the cumulative effect of this experience together with his time at Edinburgh and the writings of Ruskin and Morris would have been significant influences.
- (11) Grainger G. Catalogue of known paintings by William Grant Murray. Unpublished Ph.D Thesis 2005 University of Wales. p.275. See also examples shown below.
- (12) This view follows from his attitude to the teaching of painters and sculptors compared to that of craftsmen. See Grainger G. Unpublished Thesis 2005 op cit p.267



Exceptionally Normal

Inside The Port Talbot HQ of Neale Howells by Alice Jones



T

Left to right: 'A Divided Nation', 2022, 'I Love You Even if You Think' 2022, Howells' studio. Opposite: Howells in his element at his Studio in Port Talbot

ucked away in Aberavon, an unassuming former council estate sits opposite a row of industrial units. Signs advertising Laundry and Linen, Kickboxing and M.O.T's punctuate the street. Passing through, you'd be forgiven for taking this as a quiet backwater on the coast of Port Talbot, except that this street happens to be home to the studio of Welsh artist Neale Howells. The two-story unit is typical of the warehouses erected in scores across Britain since the early 2000's. Howells' studio is sandwiched between a vibrant kickboxing studio and a hindu temple. Arriving on a sunday evening, I was greeted by Howells holding the door open for a pair of giggling siblings in saris, who ran past muttering 'thank you' under their breath.

Unit 21 sits on the ground floor of a

meandering grey corridor. The concrete floors are covered in black and yellow tape. A heavy door marks the boundary of Howells' studio; entering the room, every object is covered in paint: a plastic clock that tells the wrong time, a stray pair of brogues, Star Wars memorabilia; anything that makes its way into the studio gets absorbed into the Howells cosmos. "I'm happy to be exceptionally normal", says Howells, as he paces up and down the studio, a manic look in his face, before resuming his position on a paint-splattered wooden stall. Stacks of paintings align the wall, creating a barricade around the room, stretching to the ceiling. "I didn't think I would be an artist growing up. If I didn't become an artist, I think I could have ended up working in advertising, or maybe even

patching people up in a burns unit. They wouldn't allow me on any other course in college...I wouldn't recommend being an artist. It probably looks like a lot of fun from an outsider's perspective. But it can be quite lonely. And it's hard work."

Under the fluorescent lights, Howells' boyish features, which oft adorn the pages of newspapers, take on a multitude of expressions as he talks. Nothing is sacred, as Howells is a master of subversion. From calling out the British population for being visually illiterate to pushing the boundaries of censorship during the 1998 Eisteddfod, Howells has a knack for drawing attention to his work, and if it means having to ruffle a few feathers along the way, he's willing to pay the price.

"Admittedly, I've done some strange things to cause a stir. I've publicly announced my own death. I've credited my son for my work...I've even attempted to take myself to court for plagiarism". The web of Howells' work derives from his thought system: he lives and breathes ambivalence. While working, Howells steals phrases from radio programmes or cut outs from newspaper clippings, creating happy accidents along the way. In his recent work for the Coastal Path exhibition in Newport, the face of Margaret Thatcher is defaced with a spray can, surrounded by the words 'Divided Nation'.

When pressed, however, Howells avoided giving a definite opinion on politics. "Sometimes you argue yourself into the middle of the road...probably the most dangerous place to be...you should really be on the left or the right, safely on the pavement...but here we are striking an agreement with ourselves".

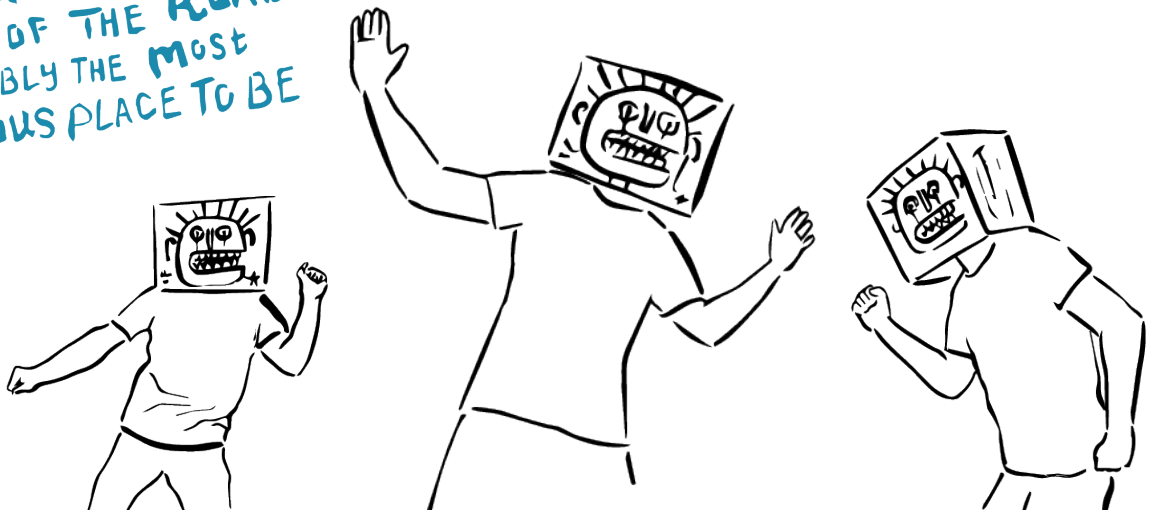
Spend more than thirty minutes in Howells' studio and the walls start to inch together. The enmeshed coloured scrawls and the asceticism would test the sanest of individuals. "It's difficult to switch off. As you develop, the work starts to own you. I'm a slave to the work in a way". The 'tortured artist' analogy comes to mind here. It's a hackneyed phrase that doesn't quite catch the tone of Howells' spirit. Despite being a "slave to the work", Howells is strikingly cheerful. As I leave, he gives a spontaneous demonstration of different walks from a selection of eras: 70s, 80s, 90s. Internally, he is constantly dissecting popular culture, absorbing information and disseminating it.

Howells is currently preparing for a solo show at the John Martin Gallery, London from 8th February to 10th March 2023.

Howells will also be exhibiting at the Senedd, Cardiff from March 1st 2023, alongside 23 artists from the Coastal Project.

Instagram: @artistnealehowells

Sometimes you ARGUE
YOURSELF into THE
MIDDLE OF THE ROAD
... PROBABLY THE MOST
DANGEROUS PLACE TO BE



The World Reimagined

13 August 2022 – 31 October 2022



Globes created by primary school children across Swansea, including St Joseph's Cathedral Primary School, St Illtyd's R C Primary School, Parkland Primary School, and Sketty Primary School Sketty

The World Reimagined was a ground-breaking, UK art education project with an aim to transform how we understand the Transatlantic Trade in Enslaved Africans and its impact on all of us, so that we can make racial justice a reality, together.

Supported by official presenting partner SKY, the project saw the development of a trail of large Globe sculptures across seven cities including Birmingham, Bristol, Leeds, Leicester, Liverpool City Region, London and Swansea.

From 13 August to 31 October 2022, the globes will be displayed across these cities, inspiring and galvanising communities to better understand what it means to be

Black and British. Bringing to life the reality and impact of the Transatlantic Slave Trade by remembering the past, whilst still moving forward - celebrating the spirit and culture that has endured so much suffering. The trails were at the centre of Learning, Community and Heritage programmes that invite everyone to take part.

Schools have also got involved, with 170+ small globes featured on the trail created by schools who have taken part in The World Reimagined learning programme.

The list of participating artists in Swansea, commissioned by Artistic Director Ashley Shaw Scott Adjaye, include: Mfikela Jean Samuel, Laura Bolton, Abbi Bayliss, GE, Hazel

Blue, Joshua Donkor, Joanna Cohn, Carol Sorhaindo, Parys Gardener, Kyle Legall.

Artist Kyle Legall's globe, Upside-Down World, was on display in the gallery garden.

Also on display at the Gallery were four school globes by local primary schools: St Joseph's Cathedral Primary School, St Illtyd's R C Primary School, Parkland Primary School, and Sketty Primary School Sketty.

For more information visit
www.theworldreimagined.org

FRIENDS OF THE GLYNN VIVIAN BEEP 2022 PRIZE WINNERS

Introduction by Kate Bell

This is the 10th anniversary of the BEEP Painting Prize, created by artist and Elysium gallery director Jonathan Powell, which endeavours to bring to Wales the best international contemporary painters and provides and fosters an informative network raising awareness of artists' works and artist opportunities across the UK and globally.

This year's poignant title was 'Everything has Changed Nothing has Changed'. The Friends of the Glynn Vivian Prize for BEEP was created in 2018 to be awarded to a Welsh artist and to celebrate Welsh contemporary painting.

This year there were over thirty outstanding Welsh entries, and it was certainly difficult to choose from such a great selection of creative and talented artists.

Three members of the committee, Derek Bainton, Claire Francis and myself, judged the work independently and yet unanimously agreed to award the prize jointly to two very worthy recipients: Heather Eastes and Dylan Williams.

Interestingly, both of these artists explore similar themes - spirituality and the unconscious, ancient myths,

vulnerability, transience and cultural identity. Their work, however, is vastly different both in style, process and execution. Heather's delicate otherworldly figures play and move across the picture plane. In 'Weekends in Arcadia' a small child, a seagull and a harpy awkwardly share the space. Her paintings fuse imagination and memory. They are fascinatingly intimate in both the application of paint and delicacy of colour. Eastes explains 'My work explores our condition and our need for spirituality, community, and our vulnerability as beings conscious of transience and mortality' Dylan's moody landscape 'Deep in the Jungle of Thought' is an arresting image of a forest alive with all seeing eyes. Dylan is a graduate of Swansea College of Art, and his work is concerned with the hidden voices and spirit of the landscape of South Wales. Artist Catrin Webster writes that 'His paintings are renditions, resonations of stories and songs, sung and sunk into the earth.'

We are delighted to present the prize jointly to these very worthy winners for the FOGV Prize 2022.

The Welsh Group

Heather Eastes



Heather Eastes, 'Sunday Visit', 2021
Oil on Wood:
Joint winner of the 2022
Friends of The Glynn
Vivian BEEP Prize

I studied at Aberystwyth under David Tinker and Pete Bailey. A semester in Düsseldorf was a revelation, and greatly influenced the development of my work. After graduation, I returned to Düsseldorf for my "Meisterschüler" and stayed a number of years.

Eventually with the opportunity of a building offering space for art, my partner and I returned to Wales. David Tinker and Pete Bailey invited me to apply to the Welsh Group to become part of a community of artists throughout Wales: 'Lifers', as Pete described them, who, before the days of the internet, proved vital to an isolated outsider whose work was experimental.

The Welsh Group's origins were in the South Wales societies and individual post-war modernist artists who looked toward Europe envisaging an international status for Welsh art. The Arts Council formed in 1946, with offices in Cardiff. Artist and Arts Council officer, David Bell – later the curator of the Glynn Vivian, shared this vision, bringing together these artists and societies to form the South Wales Group. An annual exhibi-

tion was held, funded and purchased from by the Arts Council. One aim was a South Wales Academy. Early founders and members included amongst others, Ceri Richards, Heinz and Pip Koppel, Fred Könekamp, Grant Murray, Ester Granger, Alfred Janes, Ronald Cour, Cedric Morris, John Petts, Brenda Chamberlain, Bim and Arthur Giardelli.

In 1955, The young Cardiff-based David Tinker complained about the societies' "elitist" idea of an academy - "a closed shop operating against the experimental painter". He stood for radical and active expression against "the respectably orthodox".

Eventually the affiliated societies melted away with the academy dream. The Welsh Group found its name in 1975, gradually becoming a small group of individual professional artists across Wales. The Welsh Group as I first knew it emerged in 1987 with David Tinker as chairman – its exhibitions now for members only.

Several of the members at the time I joined had been David Tinker's students, from Cardiff, like Islwyn Watkins and Ivor Davies and younger Aberystwyth graduates like Lynne Bebb and Steven Whitehead. Many founders were still members, like Ernest Zobole and Bert Isaac.

Pete Bailey was a good friend, helping me to get work to the Welsh group exhibitions and sharing his magpie ideas and collections, extolling the idea of Arte Povera. If commercial art materials disappeared, the artist would discover materials around him. Constantly experimenting with materials and ideas, he'd bring bones, rubbish fragments, dead creatures and broken things.

I'd give him doll parts and broken crockery found in the garden. Skeletons were dried-out to become 'monsters', to be included in future works.

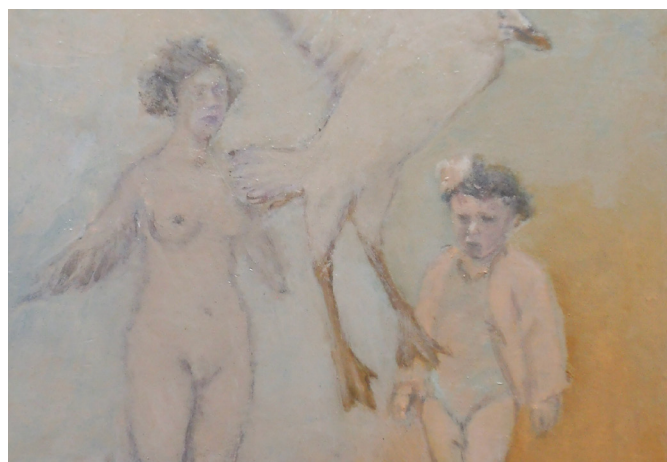
This period of sharing was useful, leading to a deepening of discovery in my own work, papier mache faces, reclaimed door panels, an exploration of the inter-relationships of the lonely individual in the universe - tragedy, irony, the absurd; our fragile place in time, our connection to the cosmos and living creatures – mainly using simple line to evoke memory and white paint to cover and uncover, to find the significant image whereby to seek meaning. Pete found the resulting

works "strange" but even tried his own white images. We collaborated in two two-person exhibitions in Cardiff in 2000 and 2001.

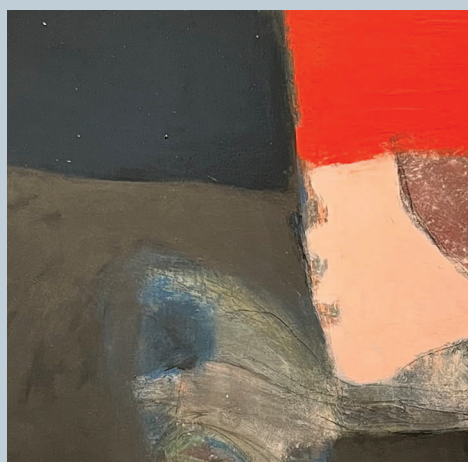
The Welsh Group exhibitions take place about twice a year within Wales or further afield - from Glasgow to Strasbourg – or the USA. Jean Walcot and Dilys Jackson's links have resulted in exchanges in Chicago and Florida, with return shows at Art Central Barry and Aberdare. Arts Council Wales supported a Düsseldorf exchange I organised with former German colleagues, 2014 – 16. This project recorded the centenary of World War I and the influence refugees from the second had on art in Wales. The shows were hosted by Aberystwyth's Gas Gallery, Rhondda Heritage Park, and Mid Wales Arts Centre, BBK-Kunstforum Düsseldorf, and QQTEC, Hilden.



Heather Eastes, 'A Hole in Fairyland' 2022, Oil on Wood



Heather Eastates, 'Weekends in Arcadia' 2022, Oil on Wood



Roger Cecil Acquisition

The Glynn Vivian have been donated a large work by the late Welsh artist Roger Cecil (1942-2015). The Painting was gifted from the artist's estate in 2021, and the acquisition was arranged by Peter Wakelin.

'Untitled', Roger Cecil, Oil on Canvas, 183cm x 153cm (date unknown).
Image courtesy of Gerry King.

Dylan Williams

Joint Winner of Beep Prize, interviewed by Alice Jones



Image: Dylan Williams, 'Deep in the Jungle of Thought', 2022, Oil on Cotton.

Has it been a smooth transition from growing up with an interest in art, going on to study it in higher education and beginning to support yourself?

I initially studied graphic design at university before transferring to study fine art at Swansea College of Art. I was very fortunate to be given a painting residency and a studio space with Elysium gallery upon completing my degree in 2018, this was invaluable to me, and meant I kept my practice going between jobs and the difficult time of finishing art school. I returned to start my MA a year after graduating, which gave me the opportunity to explore various different facets of my painting practice, and since graduating from it last year I've managed to gain shows in different galleries and to sell work, meaning it's been possible to live as a full time artist. It hasn't always been particularly easy but it's very satisfying being self sufficient as an artist.

How does your personal life play into your work?

If my personal life does play a role in

my work - it's subconscious. I only notice the connections in hindsight. Looking back at some of my work from late 2021, I went through a phase of creating paintings that were really dark and grey. I think it was something to do with relationships with people and my personal relationship with the seasons. My interests in walking and cycling and wild swimming are pivotal to my work, and it's always been rooted in the sketches I make on long walks around the Afan Valley. Since the start of the year with lots of back to back shows to prepare for I've struggled to find the time for the long walks I'd normally undertake every Sunday, and I've been drawn to the landscapes I saw on my daily cycles back to Neath from my studio.

What does a typical day in the studio look like for you?

I normally wake up pretty early and cycle to the studio from Neath to my studio at Elysium on college street, my time in the studio being punctuated by a swim in the bay whenever it's high tide. I often take walking breaks from my work around Swansea. I think physical exercise generates creative thinking. I often procrastinate and unless I have a looming deadline I struggle to work consistently and uninterruptedly in the studio, it's still something I'm grappling with.

Artist Catrin Webster (Fortnight Institute) said of your work: 'His paintings are renditions, resonations of stories and songs, sung and sunk into the earth. These are not distant landscapes over there, but are here in the presence of earth, trees, wind, water, here, in his hands, under his body; his walking feet, his waking

day dreams.' How does this statement resonate with your work?

I go through different phases with the subjects that I use for my paintings. Catrin interviewed me before she wrote that piece for Fortnight Institute, and at the time I was focused on painting the scenery directly around me, here in Neath. I feel as though I have a unique relationship with the land. It feels as though I was physically born from it. It reflects my deep knowledge and the long-standing relationship I have with the environment around me where I grew up. This relationship stems from long walks around the hills as a young child, and the walks I undertake as an artist sketching and looking outside.

Now that you're starting to gain a following and develop a recognisable style, how do you avoid catering to an audience?

I think it's just a question of having the courage to change the direction you're going in and to find a balance between catering to your audience and reinventing yourself incrementally. It can be a very difficult balance to strike, especially when galleries are looking for you to develop a body of work for an exhibition that's a year away.

Williams will be exhibiting at Irving Contemporary Gallery, Oxford from December 3rd 2022 till 28th January 2023. Instagram: @dylanwilliams

Ystyried siwrne fy mherthynas â Chelf Cymru

Gwenllian Beynon

Pan oeddwn yn fyfyrwr celf yn yr 1980au ni chefais y cyfle i archwilio iaith weledol nac ideolegau yn ymwneud ag iaith weledol fy niwylliant. Ar ddiwedd fy ngradd, roeddwn eisiau ysgrifennu traethawd hir yn y Gymraeg, ar Gelf Gymreig ac nid oeddwn yn gallu adeiladu rhywbeth ystyrlon oedd ag unrhyw ystyriaeth academaidd. Yn ystod fy ymchwil bûm yn ymweld â'r Amgueddfa Genedlaethol yng Nghaerdydd ac ar y pryd doedd dim celf gyfoes na hanesyddol Cymreig yn cael eu harddangos, cynigiwyd un hen lyfr llychlyd i mi ni wnes hyd yn oed ei agor ond yn hytrach eisteddais yno mewn ystafell dywyll ac ystyried y sefyllfa. Arweiniodd y digwyddiad hwn fi i gwrdd â Peter Lord a oedd ar y pryd yn dechrau ar ei ymdrech anhygoel i achub hanes iaith weledol o fewn cyd-destun diwylliannol Cymru wrth ysgrifennu llyfrau ac fel mae'n digwydd erbyn heddiw i achub y gweithiau eu hunain.

Yn ystod ein cyfarfod cawsom gyfle i drafod y llyfr a gyflwynwyd i mi a'r anhawster o gael gafael ar unrhyw wybodaeth ystyrlon. Dwi'n meddwl na allai fy nhraethawd hir fod wedi bod yn dda iawn ac er nad oes gen i syniad pa farc ges i mae'n debyg fy mod wedi herio'r system mewn ffordd nad oedd o unrhyw berthnasedd i fy nhwrtoriaid di-gymraeg yng Nghaerdydd ar y pryd.

Roedd fy mhrofiad fel myfyrwr a'r cyfarfod gyda Peter Lord yn foment arloesol i mi ac yn y pen draw, pan ddechreuais ddysgu, fe alluogodd hwn i fi fod yn benderfynol na ddylai myfyrwyr eraill fod yn yr un sefyllfa â mi ar y pryd o ran methu trafod ein hiaith weledol a diwylliant Cymru gydag unrhyw ystyriaeth academaidd.

Erbyn heddiw mae'n wych gweld y cyfoeth o wybodaeth yn ein hamgueddfeydd ac orielau sy'n ymwneud, nid yn unig â'r diwylliant gweledol ond hefyd â'r iaith Gymraeg a'r mynediad sydd gan ein myfyrwyr i'r wybodaeth hon sydd ar gael yn rhwydd. Rwyf yn y sefyllfa ffodus fel darlithydd yng Ngholeg Celf Abertawe i allu darllen y wybodaeth amrywiol a gyflwynir yn y Gymraeg a'r Saesneg ac i ymwneud â'r ymchwil gan ein myfyrwyr ar bob lefel. Rwyf wrth fy modd â'r cwestiynu, yr archwilio, a'r ymgysylltu hyderus gan ein myfyrwyr, mae wedi bod yn gyfnod cyffrous i mi dros y blynyddoedd diwethaf i weld y twf hwn.

Yn ystod yr haf yn y Glynn Vivian fel rhan o arddangosfa Owen Griffith Meddwl yn Wyrdd: Deialog y Tir (8 Ebrill 2022 - 18 Medi 2022) bûm mewn digwyddiad Cymraeg a ddyfeisiwyd gan Owen ar y cyd a'r academydd a bardd Mererid Hopwood a'r artist a churadur Robyn Tomos cawsom ni fel y mynychwyr gyfle i feddwl am ymylon, ymylon. Iaith a chyfarfyddiad geiriau o

fewn y themâu a gyflwynodd o fewn gofod yr oriel. Mae ymylon pethau yn faes diddordeb enfawr i Owen lle rwy'n meddwl ei fod yn ystyried yr ymylon fel y manau mwyaf ffrwythlon. Fel ymylon afonydd neu ymylon traciau rheilffordd a'r cyfoeth o fewn byd natur y mae'r ymylon hynny'n ei gynnig. Mae'r digwyddiad hwn wedi gwneud i mi fyfyrrio ar gyffro ymylon fy iaith a'm diwylliant, y cyfoeth y gall ein myfyrwyr ei archwilio p'un ai ydynt yn Gymry ai peidio, a hefyd i fyfyrrio ar ymylon fy nyddiau astudio yng Nghaerdydd a'm harweiniodd ar y daith hon trwy gyfarfod Peter Lord, ac archwilio celf hanesyddol a chyfoes Cymru ar ymylon Hanes Celf byd eang ac i ystyried fy iaith a'm diwylliant mewn perthynas â'r gweledol.

An english translation of this article can be found on the Friends website:
friendsoftheglynnvivian.com/newsletters



Delwedd: Owen Griffiths, Robyn Tomos a Mererid Hopwood yn trafod y defnydd o iaith ddatblygol yng nghyd-destun anhrefn hinsawdd, materion cyfiawnder cymdeithasol a gwaith di-drefedigaethol yn Arddangosfa Meddwl y wyrdd Glynn Vivian.

This edition of the Newsletter was produced by Louise Burston and Alice Jones

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