



LiteraryAtlas
Plotting English-Language Novels in Wales

Cartographic Imaginaries:
Interpreting the Literary Atlas of Wales

Dychmygiadau Cartograffig:
Dehongli Atlas Llenyddol Cymru





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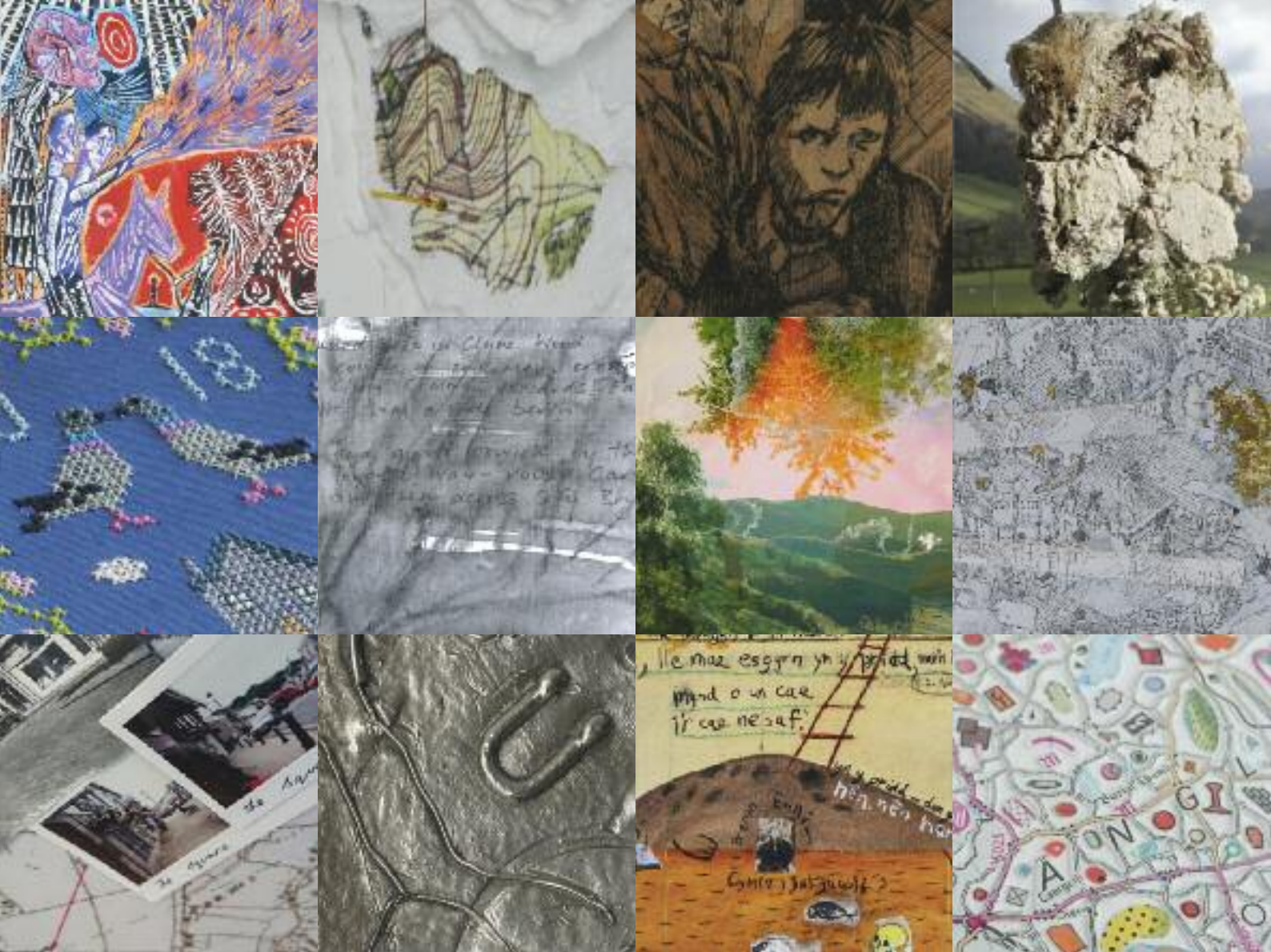
Cartographic Imaginaries:

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Foreword

It is a cliché to suggest that humans are social beings. It is less well acknowledged that humans are also spatial beings. But from the moment we are born, the spaces we inhabit play a crucial role in who we are, how we behave, where we can go, and how we may feel. The world around us is therefore both social *and* spatial; geography plays a key role in making us who we are.

The *Literary Atlas of Wales* project explores how books and maps help us understand this truth. Both novels and maps help us to get our bearings and understand the lie of the land; they give us insights into the cultures, expectations, morals and dreams of a particular area, and help us to change them. In this way, novels and maps are a rich resource to explore how our worlds are constituted not only by the physically real, but also by the culturally imagined.

The *Literary Atlas* project explores how English language novels set in Wales contribute to our understanding of the real-and-imagined nature of the country, its history, and its communities. It undertook a number of exercises to explore the country's literary geographies: we interviewed writers and readers of literature set in Wales, we undertook field trips to the locations in which works of literature are set, and mapped these locations in a range of ways. The results of these exercises can be found here: LiteraryAtlas.wales.

However, the project was also keen to explore artistic ways of understanding the relations between people and place, as well as novels and maps. To this end, in early 2017, Literary Atlas commissioned artists to create new artworks inspired by twelve of the books plotted on the project. In the commission brief, we invited these artists to “play with traditional notions of cartographic mapping, and to explore the possibilities of visually communicating the relations both between ‘page’ and ‘place’, as well as ‘books’ and ‘maps’.”

The results of this commission were astounding. They far surpassed our expectations. Traversing a range of forms and media, they exemplify a breath-taking range of ways of seeing, experiencing, and imagining real-and-imagined place. Individually, each work proves that just as there is no single way to read a book, there no single way to know a place; each creates and inhabits its own unique ‘cartographic imaginary’. Yet together, the works embody a plurality of voices that speak of the richness of writing, thinking, and inhabiting real-and-imagined Wales.

This catalogue contains reproductions of each of the twelve works. We hope they encourage you to read the novels and visit the locations depicted. The Literary Atlas exhibition will be touring venues in Wales in 2019, and more information can be found on the Literary Atlas website: www.LiteraryAtlas.wales

Rhagair

Ystrydeb yw awgrymu bod bodau dynol yn fodau cymdeithasol. Mae llai o gydnabyddiaeth i'r ffaith bod bodau dynol yn fodau gofodol hefyd. Ond o eiliad ein geni, mae'r gofodau y trigwn ynddynt yn chwarae rhan hollbwysig o ran pwy ydym, sut rydym yn ymddwyn, lle y gallwn fynd a sut y teimlwn. Mae'r byd o'n cwmpas, felly, yn gymdeithasol ac yn ofodol; mae daearyddiaeth yn chwarae rhan allweddol mewn ein gwneud ni yr hyn ydym.

Mae project yr Atlas Llenyddol yn archwilio sut mae llyfrau a mapiau yn ein helpu i ddeall y gwirionedd hwn. Maent yn ein helpu i ganfod lle'r ydym a deall nodweddion y dirwedd; yn taflu goleuni ar ddiwyllianau, disgwyliadau, moesau a breuddwydion ardal neilltuol a'n helpu i'w newid. Yn y ffordd yma, mae nofelau a mapiau'n adnodd cyfoethog ar gyfer archwilio sut y cyfansoddwyd ein bydoedd, nid yn unig gan realiti ffisegol ond gan y dychmyg diwylliannol.

Mae project yr Atlas Llenyddol yn archwilio sut mae nofelau Saesneg a leolir yng Nghymru yn cyfrannu at ddealltwriaeth o natur real-a-dychmygedig y wlad, ei hanes a'i chymunedau. Gwnaeth y project nifer o ymarferion yn archwilio daearyddiaeth lenyddol y wlad, gan gyfweld ag awduron a darllenwyr llenyddiaeth wedi ei lleoli yng Nghymru, mynd ar deithiau maes i fannau lle lleolwyd gweithiau lenyddol, a mapio'r lleoliadau hynny mewn amryw o ffyrdd. Ceir y canlyniadau yn y fan yma: www.literaryatlas.wales/cy/

Roedd y project hefyd yn eiddgar i archwilio ffyrdd artistig o ddeall y cysylltiadau rhwng pobl a lle, yn ogystal â nofelau a mapiau. I'r diben hwn, yn gynnar yn 2017, comisiynodd yr Atlas Llenyddol artistiaid i greu gweithiau celf newydd wedi eu hysbrydoli gan ddeuddeg o'r llyfrau a fapiwyd ar y project. Yn y cyfarwyddyd comisiynu, gwahoddwyd yr artistiaid hyn i “chwarae â syniadau traddodiadol am fapio cartograffig, ac archwilio'r posibiliadau o gyfleu yn weledol y cysylltiadau rhwng ‘tudalen’ a ‘lle’, yn ogystal â rhwng ‘llyfrau’ a ‘mapiau’.”

Roedd canlyniadau'r comisiwn hwn yn syfrdanol, ymhell y tu hwnt i'n disgwyliadau. Gan rychwantu amrywiaeth o ffurfiau a chyfryngau, maent yn amrywiaeth anhygoel o ffyrdd o weld, o deimlo, a dychmygu lle real-a-dychmygedig. Yn unigol, mae pob darn yn profi, yn union fel nad oes yna un ffordd benodol o ddarllen llyfr, nad oes yna un ffordd benodol o adnabod lle; mae pob un yn creu ac yn bodoli yn ei 'ddychmygiad cartograffig' unigryw ei hun. Ac eto, gyda'i gilydd, mae'r gweithiau'n ymgorffori lleisiau lluosog sy'n sôn am gyfoeth sgrifennu, meddwl a bodoli yn y Gymru real-a-dychmygedig.

Mae'r catalog hwn yn cynnwys atgynrychiadau o bob un o'r deuddeg gwaith. Gobeithio y gwnânt eich ysgogi i ddarllen y nofelau ac ymweld â'r lleoliadau a ddarlunir. Bydd arddangosfa'r Atlas Llenyddol yn teithio Cymru yn 2019, a cheir mwy o wybodaeth ar wefan yr Atlas Llenyddol: www.literaryatlas.wales/cy/

Catalogue synopses / Crynodebau'r catalog

Each of the artworks contained in the exhibition is a response to a novel and its geographical setting. Brief outlines of each of the books follow: /

Mae pob un o'r gweithiau celf a gynhwysir yn yr arddangosfa yn ymateb i nofel a'i lleoliad daearyddol. Isod, rhoddir amlinelliad cryno o bob un o'r llyfrau:

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Richard Monahan
Rhian Thomas
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Seán Vicary
Amy Sterly
Valerie Coffin Price
John Abell
Locus
Liz Lake
Cardiff University Student Project
Iwan Bala
Joni Smith

43-48

Artists' bibliographies/
xxxxxx

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**Malcolm Pryce,
Aberystwyth Mon Amour (2001)**

Artwork: Richard Monahan,
'Et in Arcadia Ego'

There are six books in Malcolm Pryce's 'Aberystwyth' series, each recounting the travails of private detective Louie Knight and his sidekick Calamity Jane. In the first book, *Aberystwyth Mon Amour*, Louie and Calamity take on the case of Myfanwy Montez, the celebrated singer from the infamous nightclub The Moulin. Myfanwy's cousin Evans the Boot has gone missing, and it seems like a cabal known as the Druids might be behind his disappearance...

Malcolm Pryce sets his detective series in the Welsh seaside town of Aberystwyth. His interpretation of this location mixes very British notions of seaside holidays – lost innocence, saucy postcards, and donkey rides – with more universally known characters from hard-boiled crime thrillers. In Pryce's words, "the concept [of the series] is basically a private eye from the American 1930s tradition, in Aberystwyth" (Pryce, in interview). This simple fish out of water premise combines with a deep-rooted affection for the town and its characters to create blackly comic and intensely entertaining mystery novels. In Pryce's words the series is his epic "love poem to the town" (in interview).

**Malcolm Pryce,
Aberystwyth Mon Amour (2001)**

Gwaith celf: Richard Monahan,
'Et in Arcadia Ego'

Mae chwe llyfr yng nghyfres 'Aberystwyth' Malcolm Pryce, yn adrodd treialon y ditectif preifat Louie Knight a'i bartner, Calamity Jane. Yn y gyfrol gyntaf, *Aberystwyth Mon Amour*, mae Louie a Calamity yn derbyn achos Myfanwy Montez, y gantores enwog o'r clwb nos drwg-enwog, y Moulin. Mae cefnder Myfanwy, Evans the Boot, ar goll ac ymddengys y gallai grŵp a adwaenir fel y Derwyddon fod yn gyfrifol am ei ddifflaniad...

Mae Malcolm Pryce yn lleoli ei gyfres dditectif yn nhre lan-môr Aberystwyth. Mae ei ddehongliad o'r lleoliad hwn yn cymysgu syniadau Prydeinig iawn am wyliau glan-môr – colli diniweidrwydd, cardiau post powld, a mynd ar gefn mulod – â chymeriadau mwy cyffredinol adnabyddus o nofelau ditectif cyffrous. Yng ngeiriau Pryce, "cysyniad [y gyfres] yn y bon yw ditectif preifat o draddodiad Americanaidd y 1930au, yn Aberystwyth" (Pryce, mewn cyfweliad). Mae'r syniad o greadur allan o'i gynefin, ynghyd â hoffter mawr tuag at y dre a'i chymeriadau, yn cyfuno i greu nofelau dirgelwch tywyll-ddoniol a difyr dros ben, ei "gerdd epig o gariad at y dre" chwedl Pryce wrth sôn am ei gyfres (mewn cyfweliad).



**Raymond Williams,
Border Country (1960)**

Artwork: Rhian Thomas,
'Measuring the Distance'

Border Country (1960) was literary scholar Raymond Williams' first published novel. This semi-autobiographical work tells the story of the Price family and their experiences living in a small village in the Welsh border country. As well as being a sensitive, lyrical portrayal of interpersonal relationships – wives and husbands, fathers and sons, friends and colleagues – *Border Country* is a story about a village, and the powerful social and historical forces that impact upon places and the communities who inhabit them.

The novel is located in the village of 'Glynmawr' in the Welsh border country. Though fictionalised, Glynmawr is closely based on Williams's real home village of Pandy. While place names and local landmarks are changed (for example, the local market town of Abergavenny is renamed 'Gwenton', and the Skirrid Mountain (Ysgyryd Fawr) is renamed the 'Holy Mountain', the geographical setting of the novel is remarkably similar to the real Pandy, with features such as the river, the railway, and the road, accurately described.

**Raymond Williams,
Border Country (1960)**

Gwaith celf: Rhian Thomas,
'Measuring the Distance'

Border Country (1960) oedd y nofel gyntaf a gyhoeddodd yr ysgolhaig llenyddol Raymond Williams. Mae'r gwaith lled-hunangofiannol hwn yn adrodd hanes y teulu Pryce a'u profiadau o fyw mewn pentref bychan yn y gororau. Yn ogystal â bod yn bortread sensitif, telynegol o berthynas rhwng pobl – gwragedd a gwŷr, tadau a meibion, cyfeillion a chydweithwyr – mae *Border Country* yn stori am bentref, a'r grymoedd cymdeithasol a hanesyddol pwerus sy'n effeithio ar lefydd a'r cymunedau sy'n byw ynddynt.

Lleolir y nofel ym mhentref 'Glynmawr' yn y gororau. Er mai lle ffuglennol yw Glynmawr, mae wedi ei seilio'n fanwl ar wir bentref genedigol Williams, sef Pandy. Tra bod enwau llefydd a thirnodau lleol wedi cael eu newid (er enghraifft, 'Gwenton' yw'r enw ar dref farchnad leol Y Fenni ac mae mynydd Ysgyryd Fawr yn troi'n 'Holy Mountain'), mae lleoliad daearyddol y nofel yn hynod debyg i'r Pandy go iawn, gyda nodweddion fel yr afon, y rheilffordd, a'r ffordd wedi'u disgrifio'n fanwl-gywir.



**Trezza Azzopardi,
The Hiding Place (2001)**

Artwork: George Sfougaras,
'A Personal Map of *The Hiding Place*'

The Hiding Place (2000) was Trezza Azzopardi's first published novel. It tells the story of the Gaucis, a half-Maltese, half-Welsh family living in Cardiff. The story is told through the first-person narrative voice of Dolores, the youngest of six daughters of Frankie Gauci, a Maltese immigrant, and his wife Mary. It is the late 1990s and Dolores has returned to Cardiff to attend the funeral of her mother and reconnect with her sisters. Her return to the locations of her childhood evokes vivid, traumatic memories and perspectives on her upbringing in the 1960s.

The novel is set in Butetown – an area near the docklands area of Cardiff known colloquially as "Tiger Bay". Tiger Bay famously supported a rare kind of multicultural community due to its close proximity to Cardiff Docks, a busy port during the height of the Welsh coal industry in the late nineteenth and early twentieth centuries. The shipping industry brought in migrants from around the world to work and live in Cardiff, and the result was a richly multicultural community populated by people of many ethnicities, languages and religions.

**Trezza Azzopardi,
The Hiding Place (2001)**

Gwaith celf: George Sfougaras,
'A Personal Map of *The Hiding Place*'

The Hiding Place (2000) oedd y nofel gyntaf a gyhoeddodd Trezza Azzopardi. Mae'n adrodd hanes y teulu Gauci, hanner-Maltaidd, hanner-Gymreig, sy'n byw yng Nghaerdydd. Adroddir y stori trwy lais naratif person-cyntaf Dolores, yr ieuengaf o chwe merch Frankie Gauci, mewnfudwr o Malta, a'i wraig Mary. Mae'n tynnu at ddiwedd y 1990au, a Dolores wedi dychwelyd i Gaerdydd i fynd i angladd ei mam ac ailgysylltu â'i chwiorydd. Mae dychwelyd i fro ei phlentyndod yn ysgogi atgofion a phersbectifau bywiog, trawmatig ar ei magwraeth yn y 1960au.

Lleolir y nofel yn Butetown, ardal yng nghyffinau dociau Caerdydd a adwaenir yn gyffredin fel "Tiger Bay". Roedd yr ardal yn enwog am ei chymuned anghyffredin o aml-ddiwylliannol, gan ei bod mor agos at Ddociau Caerdydd, porthladd prysur pan oedd diwydiant glo Cymru yn ei anterth yn negawdau olaf y bedwaredd ganrif ar bymtheg a dechrau'r ugeinfed. Daeth y diwydiant llongau â mewnfudwyr o bedwar ban i fyw a gweithio yng Nghaerdydd, gan esgor ar gymuned gyfoethog ei diwylliannau, lle trigai pobl o lawer cenedl, iaith a chrefydd.



**Alan Garner,
The Owl Service (1967)**

Artwork: Seán Vicary,
'Sitelines'

Alan Garner's *The Owl Service* is a novel which re-interprets the Fourth Branch of the Mabinogion, a set of ancient and multi-layered Welsh myths. *The Owl Service* retells a section of this complex story centred on Blodeuwedd – a girl made from meadowsweet flowers. Blodeuwedd's destiny was to be part of a destructive love triangle, and be eventually transformed into an Owl. Garner's novel centres around three teenagers who appear to be caught within a Blodeuwedd-style love triangle. Alison and her stepbrother Roger visit Wales from England with their family on holiday; they meet Gwyn, a local youth, whose mother keeps the holiday home in which Alison and Roger are staying. Together they discover a set of plates with an owl insignia on them: could the discovery of this Owl Service ensnare the valley once again within an ancient curse?

Garner chose to locate his retelling of Blodeuwedd's story approximately 20 miles to the south east of Tomen y Mur in Llanymawddwy, a settlement surrounded by the Aran mountain range.

**Alan Garner,
The Owl Service (1967)**

Gwaith celf: Seán Vicary,
'Sitelines'

Mae nofel Alan Garner, *The Owl Service*, yn aildehongli rhan o Bedwaredd Cainc hen chwedlau hynafol ac aml-haenog y Mabinogi. Mae *The Owl Service* yn ailadrodd rhan o'r stori gymhleth hon sy'n canolbwyntio ar Blodeuwedd, y ferch a wnaed o flodau'r maes. Tynged Blodeuwedd oedd bod yn rhan o driongl cariad dinistriol, a chael ei throi'n Dylluan yn y pen draw. Tri yn eu harddegau, sydd fel pe baent wedi eu dal o fewn triongl cariad tebyg i un Blodeuwedd, yw canolbwynt nofel Garner. Mae Alison a'i llysfrawd Roger yn dod I Gymru ar wyliau gyda'u teulu; maent yn cwrdd â Gwyn, llanc lleol y mae ei fam yn cadw'r tŷ haf lle mae Alison a Roger yn aros. Gyda'i gilydd, maent yn darganfod set o blatiau ag arwyddlun tylluan arnynt: a all darganfod y Llestri Tylluan yma osod y dyffryn o dan hen felltith eto?

Dewisodd Garner leoli ei fersiwn o chwedl Blodeuwedd ryw 20 milltir i'r de-ddwyrain o Domen y Mur, yn Llanymawddwy, pentref bychan ger y ddwy Aran.



**Alys Conran,
Pigeon (2016)**

Artwork: Amy Sterly,
'The Missing Piece/
Y Darn Sydd ar Goll'

Pigeon is a novel set in an unnamed slate-quarrying town in North Wales. The town lies on the periphery of the Snowdonia National Park, and its cultural landscape is dominated by the juxtaposition of the rugged beauty of this topographical surface, and the quarries that extract the geological riches of slate beneath.

Although the town is not named in the text, the author Alys Conran acknowledges its location is based on Bethesda. This town and its region is the area in which Conran grew up, and following a period abroad, the area to which she has returned. This story of growing up, exile, and return finds a parallel in the themes dominating the novel, and in particular, the title character of Pigeon.

The novel focuses primarily on two characters, Pigeon and Lola. These are two young people who are marginalised and dispossessed from the constraining familial and cultural structures of their town. By giving voice to these characters from the margins, Conran introduces readers to the perspectives of individuals who may be easily ignored, overlooked, or silenced by dominant sectors of society. The novel charts Pigeon's journey in finding his own voice, and place.

**Alys Conran,
Pigeon (2016)**

Gwaith celf: Amy Sterly,
'The Missing Piece/
Y Darn Sydd ar Goll'

Nofel wedi ei lleoli mewn tref chwarel ddiennw yng ngogledd Cymru yw *Pigeon*. Mae ar gyrion Parc Cenedlaethol Eryri, ac mae ei thirwedd ddiwylliannol wedi ei diffinio gan y cyfodiad rhwng harddwch gerwin wyneb y ddaear, a'r chwareli sy'n cloddio cyfoeth daearegol y llechen dan yr wyneb.

Er nad enwir y dref yn y testun, mae'r awdur, Alys Conran, yn cydnabod bod y lleoliad wedi ei seilio ar Fethesda. Yn y dref hon a'i chyffiniau y magwyd Conran, ac wedi cyfnod o fyw mewn gwlad dramor, dyma'r fro y dychwelodd iddi. Adlewyrchir hanes magwraeth, alltudiaeth a dychwelyd ym mhrif themâu'r nofel ac, yn enwedig, yn y prif gymeriad, Pijin.

Mae'r nofel yn canolbwyntio'n bennaf ar ddau gymeriad, Pijin a Lola. Mae'r rhain yn bobl ifanc sydd wedi eu hymylu a'u disodli o strwythurau teuluol a diwylliannol cyfyng eu tref. Trwy roi llais i'r cymeriadau hyn o'r ymylon, mae Conran yn cyflwyno'r darllenwyr i safbwyntiau unigolion hawdd eu hanwybyddu, eu hesgeuluso, neu eu teui gan sectorau goruchafol cymdeithas. Mae'r nofel yn olrhain taith Pijin wrth iddo ddod o hyd i'w lais, ac i'w le ei hun.



**Amy Dillwyn,
The Rebecca Rioter (1881)**

Artwork: Valerie Coffin Price,
'A Rioter's Walk'

Amy Dillwyn's *The Rebecca Rioter* is a radical retelling of the Rebecca Riots, a series of popular uprisings which swept through west Wales and into Glamorganshire in 1843. In these riots farmers and labourers dressed in women's clothes and costumes and destroyed toll-gates which taxed their routes from farm to market. The novel, written in 1880, is based on these historical events and in part on the account penned by the author's own father, Lewis Llewelyn Dillwyn, a magistrate, who had been amongst 11 men who ambushed Rebecca at Pontardulais in 1843, two years before Amy was born.

While the main plot revolves around the riots, the tension between classes is humanised through the developing relationship between a landowner's daughter, Miss Gwenllian, and a radicalised labourer, Evan.

The novel is subtitled 'a story of Killay life' and the principal setting is Upper Killay, near Swansea, and the commons, moors and woods to the west.

**Amy Dillwyn,
The Rebecca Rioter (1881)**

Gwaith celf: Valerie Coffin Price,
'A Rioter's Walk'

Mae cyfrol Amy Dillwyn, *The Rebecca Rioter*, yn ailadrodd hanes Terfysg Rebeca, gwrthryfel poblogaidd a ysgubodd trwy orllewin Cymru i mewn i Forgannwg yn 1843. Yn y terfysgoedd hyn, byddai ffermwyr a labrwyd yn gwisgo dillad menywod ac yn dinistrio'r tollbyrth a oedd yn trethu eu teithiau o'r fferm i'r farchnad. Mae'r nofel, a sgrifennwyd ym 1880, yn seiliedig ar y digwyddiadau hanesyddol hyn, ac yn rhannol ar yr hanes a sgrifennwyd gan dad yr awdur, Lewis Dillwyn, ynad heddwch a oedd ymhlith 11 dyn a ddaliodd rai o ferched Beca ym Mhontardulais ym 1843, ddwy flynedd cyn geni Amy.

Tra bod a wnelo'r prif blot â'r terfysgoedd, caiff y gwrthdaro rhwng dosbarthiadau ei ddynoleiddo gan y berthynas sy'n datblygu rhwng Gwenllian, merch i dirfeddiannwr, ac Evan, gweithiwr wedi ei radcaleiddio.

Is-deitl y nofel yw 'A story of Killay life' a'r prif leoliad yw Cilâ Uchaf, ger Abertawe, a'r comin, y rhostir a'r coetiroedd i'r gorllewin.



**Tristan Hughes,
Revenant (2008)**

Artwork: John Abell,
'Hiraeth for Beginners'

After ten years apart, three childhood friends meet again in the small north Welsh town in which they grew up to make a pilgrimage to a site that bonds them all. On the way, they revisit locations haunted with memories and apparitions – village backstreets, an old school, a ruined mansion in the woods – and their visitations stir up powerful, sometimes disturbing emotions.

As with Hughes' earlier works, *The Tower* (2004) and *Send My Cold Bones Home* (2006), *Revenant* is set on the island of Ynys Môn (Anglesey), off the coast north Wales. Though the town is not named, the novel's descriptions of local landmarks suggest that much of the novel is set in and around a strip of coast on the eastern edge of Ynys Môn, incorporating the seaside town of Beaumaris, and the villages of Llangoed and Penmon.

**Tristan Hughes,
Revenant (2008)**

Gwaith celf: John Abell,
'Hiraeth for Beginners'

Ar ôl deng mlynedd ar wahân, mae tri cyfaill plentyndod yn cwrdd eto yn y dref fechan yng ngogledd Cymru lle magwyd nhw, i fynd ar bererindod i le sy'n eu clymu ynghyd. Ar y ffordd maent yn ailymweld â lleoliadau sy'n drwch o atgofion a drychiolaethau – strydoedd cefn pentrefi, hen ysgol, adfeilion plasty yn y coed – ac mae'r ymweliadau'n ysgogi emosiynau pwerus, cythryblus ar adegau.

Megis gyda gweithiau cynharach Hughes, *The Tower* (2004) a *Send My Cold Bones Home* (2006), mae *Revenant* wedi ei leoli ar Ynys Môn. Er nad yw'r dref yn cael ei henwi, mae disgrifiadau'r nofel o dirnodau lleol yn awgrymu bod llawer o'r nofel wedi'i gosod yng nghyffiniau llain o arfordir dwyreiniol Ynys Môn, yn cynnwys tref lan-môr Biwmares, a phentrefi Llangoed a Phenmon .



**Niall Griffiths,
Sheepshagger (2001)**

Artwork: Locus, 'The Blue Hawk'

In this provocatively titled novel, Niall Griffiths explores themes, characters and locations introduced in his first novel *Grits* (2000). His characters inhabit the underbelly of 'Generation X' culture, living on benefits, their lives defined by alcohol, drugs, and casual violence. Into this mix, Griffiths introduces lanto. Unlike his characters who originate from industrial south Wales or northern England, lanto is indigenous to the rural, wild hinterland of Aberystwyth. lanto was born and brought up in the remote mountains by his Mam-gu (Grandmother). From an early age, lanto displays a strong affiliation to the brutal beauty of the area and its non-human species, and – just as strongly – against any people or practice that threaten them. This loyalty and connection is intensified through a number of violent childhood experiences, and becomes unleashed when his family home is repossessed.

**Niall Griffiths,
Sheepshagger (2001)**

Gwaith celf: Locus, 'The Blue Hawk'

Mewn nofel bryfoclyd ei theitl, mae Niall Griffiths yn archwilio themâu, cymeriadau a lleoliadau sy'n gyfarwydd o'i nofel gyntaf, *Grits* (2000). Mae ei gymeriadau'n byw yng nghrombil diwylliant 'Generation X', ar fudd-daliadau, a'u bywydau wedi'u diffinio gan alcohol, cyffuriau a thrais di-hid. I mewn i hyn oll, daw Griffiths â lanto. Yn wahanol i'w gymeriadau sy'n hanu o dde Cymru ddiwydiannol neu ogledd Lloegr, mae lanto yn frodor o berfeddwlad wledig, wyllt Aberystwyth. Cafodd ei eni a'i fagu yn y bryniau anghysbell gan ei Fam-gu. O oedran ifanc, mae lanto wedi arddangos ymlyniad cryf wrth harddwch caled y fro hon, a'i bywyd gwyllt ac – yr un mor gryf – yn erbyn unrhyw bobl neu arferion sy'n eu bygwth. Dwysáu a wnaeth y teyrngarwch a'r cysylltiad hwn trwy nifer o brofiadau plentyndod treisgar, a rhydd ffrwyn iddo pan gaiff ei gartref teuluol ei adfeddiannu.



**Christopher Meredith,
Shifts (1988)**

Artwork: Liz Lake, 'Endnote'

Shifts is Christopher Meredith's brilliant first novel, set during the long closure of one of the major industrial employers in south Wales: the Ebbw Vale Steelworks. It follows four main characters and their attempts to make sense of their lives in a rapidly de-industrialising community. Keith is looking for meaning in history, looking back to the early years of industry in the valley. Judith is more focused on the present, though she is hardly satisfied with life on the housing estate or the role of housewife to an unexciting husband. Jack is escaping his recent past in England, but is reticent about coming home. O is an observer; ritual in his rigid adherence to habit, he is also a resentful outsider.

**Christopher Meredith,
Shifts (1988)**

Gwaith celf: Liz Lake, 'Endnote'

Shifts yw nofel gyntaf athrylithgar Christopher Meredith, am gyfnod pan oedd un o brif gyflogwyr diwydiannol de Cymru – Gwaith Dur Glynebwy – ar gau am amser maith. Mae'n dilyn pedwar prif gymeriad a'u hymdrechion i wneud synnwyr o'u bywydau mewn cymuned sy'n prysur dad-ddiwydiannu. Mae Keith yn ceisio ystyr mewn hanes, gan edrych yn ôl ar flynyddoedd cynnar diwydiant yn y cwm. Mae Judith â mwy o ffocws ar y presennol, ond prin ei bod hi'n fodlon ar fywyd ar stad, yn wraig tŷ yn briod â gŵr digyffro. Mae Jack yn ffoi rhag ei offennol diweddar yn Lloegr, ond mae'n dawedog ynglŷn â dod adre. Sylwedydd yw O; mae'n glynu'n ddefodol wrth ei aferion, ond mae hefyd yn allanwr digofus.



**Menna Gallie,
Strike for a Kingdom (1959)**

Artwork: Collaborative Student Project

Strike for a Kingdom (1959) is set in a Welsh mining village during the 'Angry Summer' of the 1926 Miners' Strike. In May 1926 the Trades Union Congress called a General Strike in support of British miners who were facing wage reductions and longer working hours. The General Strike lasted nine days, but miners stayed out on strike for months afterwards.

β
The novel is located in the village of 'Cilhendre', a semi-fictional location based on Gallie's home village of Ystradgynlais in the Swansea Valley. Though fictionalised, the novel sets itself firmly in the real geography of Ystradgynlais, which was, at the time of the strike, home to numerous coalmines and therefore heavily dependent on this industry.

Strike for a Kingdom takes the form of detective novel, in which the local Pit Manager is found murdered. This 'whodunit' plot, focusing on a small location and bringing in a cast of characters from across the social classes, enables Gallie to provide a snapshot of a Welsh mining village during this fraught moment in Welsh social history.

**Menna Gallie,
Strike for a Kingdom (1959)**

Gwaith celf: Collaborative Student Project

Lleolir *Strike for a Kingdom* (1959) mewn pentref glofaol yn ystod 'Haf Cynddeiriog' streic 1926 y glowyr. Ym Mai 1926, galwodd Cyngres yr Undebau Llafur am Streic Gyffredinol i gefnogi'r glowyr a wynebai ostyngiad yn eu cyflogau ac oriau gwaith hwy. Parodd y Streic Gyffredinol am naw diwrnod ond arhosodd y glowyr allan ar streic am fisoedd wedi hynny.

Mae'r nofel yn digwydd ym mhentre 'Cilhendre', lleoliad lled-ffuglennol yn seiliedig ar bentref genedigol Gallie, Ystradgynlais yng Nghwm Tawe. Er mai ffuglen ydyw, mae'r nofel wedi ei seilio'n gadarn ar ddaearyddiaeth go iawn Ystradgynlais a oedd, ar adeg y streic, yn lleoliad llw o byllau glo ac, o'r herwydd, yn ddibynnol dros ben ar y diwydiant.

Mae *Strike for a Kingdom* ar ffurf nofel dditectif, lle mae rheolwr y pwll lleol yn cael ei ddarganfod wedi'i lofruddio. Mae'r plot '*whodunnit*' yma, sy'n canolbwyntio ar un lleoliad bach a chast o gymeriadau o bob dosbarth cymdeithasol, yn galluogi Gallie i gynnig ciplun o bentref glofaol yn ne Cymru ar adeg gythryblus yn hanes cymdeithasol Cymru.



**Fflur Dafydd,
Twenty Thousand Saints (2008)**

Artwork: Iwan Bala,
'Enlli: A Learning Aid'

Viv and Delyth have taken their young sons to live on Ynys Enlli/Bardsey Island following the failed campaign in 1979 to achieve devolution for Wales. Now it is 2007, and much has changed. Politically, Wales voted for devolution in 1997, whilst personally, Delyth has disappeared and Viv's son, Iestyn, who was convicted for Delyth's presumed murder, has now been acquitted.

On the island Deian, Delyth's son, is undertaking an archaeological survey, whilst a writer in residence, Mererid, along with a film crew, Leri and Greta, are making a documentary. In the hothouse conditions of the isolated island the real story of Delyth's disappearance is revealed and island inhabitants – old and new – are forced to reevaluate their relationships, beliefs and ambitions.

**Fflur Dafydd,
Twenty Thousand Saints (2008)**

Gwaith celf: Iwan Bala,
'Enlli: A Learning Aid'

Aethai Viv and Delyth â'i meibion ifanc i fyw ar Ynys Enlli yn sgil ymgyrch aflwyddiannus 1979 i sicrhau datganoli. Yn awr, mae hi'n 2007 ac mae llawer wedi newid. Yn wleidyddol, pleidleisiodd Cymru o blaid dadganoli ym 1997; ar lefel bersonol, mae Delyth wedi diflannu ac mae mab Viv, Iestyn, a gafwyd yn euog o lofruddiaeth dybiedig Delyth, wedi ei gael yn ddiheuog bellach.

Ar yr ynys mae Deian, mab Delyth, yn gwneud arolwg archaeolegol tra bod awdur sydd yno ar gyfnod preswyl, Mererid, ynghyd â chriw ffilmio, Leri a Greta, yn gwneud ffilm ddogfen. Yn awyrgylch tŷ-gwydr yr ynys anghysbell, datgelir hanes go iawn diflaniad Delyth a chaiff trigolion yr ynys – hen a newydd – eu gorfodi i ailwerthuso eu perthynas, eu credoau a'u huchelgais.



**Lloyd Jones,
Mr Vogel (2004)**

Artwork: Joni Smith,
'Concrete Ribbon Road'

Mr Vogel is the story of a small country and the tale of a lame man's quest for a lost bear. The novel generates its own mythology as it circles in fantastical and comic fashion around the simple story of one children's ward in Shropshire in the late 1950s. It weaves together stories of travellers and mystics, drunks and detectives. Characters move in and out of wormholes in time, a man builds a stairway at the bottom of his garden before climbing it and disappearing. A vanload of escapees from an 'institution' and their accomplices take a plastic pig on a tour of Wales that mirrors the flight in *The Mabinogion* of Gwydion, Math and the pigs stolen from Pryderi, Prince of Dyfed.

Mr Vogel is set in a pub and an 'institution' in Llanfairfechan and a children's orthopaedic ward in Gobowen. But it also includes some epic journeys which take the characters on a circumnavigation of Anglesey and then a walk around the whole circumference of Wales. The different locations become historical palimpsests through which the author, who himself hails from the north coast of Wales, stitches together both the disguised story of childhood trauma and disability and a comic celebration of the culture of a small country.

**Lloyd Jones,
Mr Vogel (2004)**

Gwaith celf: Joni Smith,
'Concrete Ribbon Road'

Stori gwlad fechan a hanes dyn cloff yn chwilio am arth golledig yw *Mr Vogel*. Mae'r nofel yn creu ei mytholeg ei hun wrth iddi gylchdroi mewn modd ffantasiol a doniol o amgylch hanes syml un ward blant yn Swydd Amwythig ar ddiwedd y 1950au. Mae'n cydblethu straeon am deithwyr a chyfrinwyr, meddwon a ditectifs. Mae cymeriadau'n symud i mewn ac allan o 'dyllau mwydod' mewn amser, mae dyn yn adeiladu grisiau ar waelod yr ardd cyn eu dringo a diflannu. Mae llond fan o rai sydd wedi dianc o 'sefydliad' a'u cynorthwywyr yn mynd â mochyn plastig ar daith o gwmpas Cymru yn ôl traed Gwydion, Math a'r moch a ddygwyd oddi wrth Pryderi yn Mhedwaredd Cainc y Mabinogi.

Mae *Mr Vogel* wedi ei leoli mewn tafarn a 'sefydliad' yn Llanfairfechan ac ar ward orthopedig i blant yn ysbyty Gobowen. Ond mae hefyd yn cynnwys sawl taith epig, sy'n mynd â'r cymeriadau ar gylchdaith o gwmpas Ynys Môn ac yna ar daith gerdded o amgylch Cymru gyfan. Daw'r gwahanol leoliadau yn balimpsestau hanesyddol y mae'r awdur, sydd ei hun yn hanu o arfordir gogledd Cymru, trwyddynt yn pwytho ynghyd stori gudd trawma ac anabledd plentyndod a dathliad doniol o ddiwylliant gwlad fach.



Richard Monahan
'Et in Arcadia Ego'

2 x 60cm x 85cm
Pen, pencil, masking fluid, card, rain,
metal leaf on card

A response to Malcolm Pryce's
Aberystwyth Mon Amour

Artist statement (extract)

Reading can be a very subjective experience. Each word in a sentence cannot convey precisely the same meaning to each reader, but is distorted sometimes by personal experience. As a reader this means that you might emphasise one aspect of a text to a disproportionate degree of importance, so that it towers over and distorts/subverts meaning. The re-creation of text in this way results in the process of reading being as much a portrait of the reader as it is the author. The missing link in communication, the gap between intention on the part of the writer and reception on the part of the reader, offers nuance to the reading experience, allowing the world created by the author to be fully inhabited and accepted by the reader. It is within this space that I have created this map. [...]

I wanted the map to be demonstrably a map of physically and mentally figuring something out, where flaws are not effaced, and where process vies with illusion. This approach allowed me a freedom of expression to create a map that was not entirely readable in the sense of navigation, the reason for a conventional map. This map constantly revisits its own process and its own sense of being an object. In doing so it is able to create a tension between the book locations and the subjective experience of re-constructing an idea from text, through a process of interpretation, and through to my consequent attempt to re-communicate via marks on a piece of paper.

Richard Monahan
'Et in Arcadia Ego'

2 x 60cm x 85cm
Pin, pensel, hylif masgio, cerdyn, glaw,
deilen fetel ar gerdyn

Ymateb i *Aberystwyth Mon Amour*
Malcolm Pryce

Datganiad yr artist (darn)

Gall darllen fod yn brofiad goddrychol iawn. Ni all pob gair mewn brawddeg gyfleu yr un ystyr yn union i bob darllynydd; yn hytrach, bydd wedi ei wyrdroi weithiau gan brofiad personol. Fel darllynydd, golyga hynny efallai y byddwch chi yn gorbwysleisio pwysigrwydd un agwedd ar destun i raddau cwbl anghymesur, fel ei fod yn codi uwch ben yr ystyr ac yn ei wyrdroi/danseilio. Canlyniad ail-greu testun yn y ffordd yma yw bod y broses o ddarllen yn mynd yn llawn cymaint o bortread o'r darllynydd ag ydyw o'r awdur. Mae'r ddolen goll mewn cyfathrebu, y bwch rhwng bwriad ar ran yr awdur a pharodrwydd i dderbyn ar ran y darllynydd, yn arlliwio'r profiad darllen, gan ganiatáu i'r darllynydd lwyr feddiannu'r byd a grëwyd gan yr awdur a'i dderbyn. O fewn y gofod hwnnw y crëais y map hwn. [...]

Roeddwn am i'r map arddangos proses o geisio datrys rhywbeth yn gorfforol ac yn feddyliol, lle nad yw diffygion yn cael eu dileu, a lle mae'r broses yn cystadlu â rhith. Roedd y ffordd hon o fynd ati yn caniatáu rhyddid mynegiant i mi i greu map nad oedd yn gyfangwbl ddarllenadwy yn yr ystyr o ddangos y ffordd, sef y rheswm dros fap confensiynol. Mae'r map hwn yn edrych yn gyson ar ei broses ei hun a'i ymdeimlad ei hun o fod yn wrthrych. Wrth wneud hynny, gall greu tensiwn rhwng lleoliadau'r llyfr a'r profiad goddrychol o ail-greu syniad o destun, sy'n symud trwy broses o ddehongli, ac ymlaen at fy ymgais ddilynol i ailgyfathrebu trwy farciau ar ddarn o bapur.





Rhian Thomas
'Measuring the Distance'

45cm x 70cm
Mixed media

A response to Raymond Williams' *Border Country*

Artist statement (extract)

Measuring the Distance was made following a number of psychogeographical excursions to 'Border Country': the landscape was walked and recorded to enable perception and an intuitive response to sense making to inform ideas on how to visualise the places held in the novel *Border Country* by Raymond Williams, and convey the power of a human attachment to place.

Historic maps were torn and layered to produce an abstracted profile of the landscape in plan and elevation, depicting the geographical character and location of the novel. The layering is symbolic of the geological composition of this wild and remote terrain, but is also evocative of a land that bears the imprint of human occupation over generations.

Rhian Thomas
'Measuring the Distance'

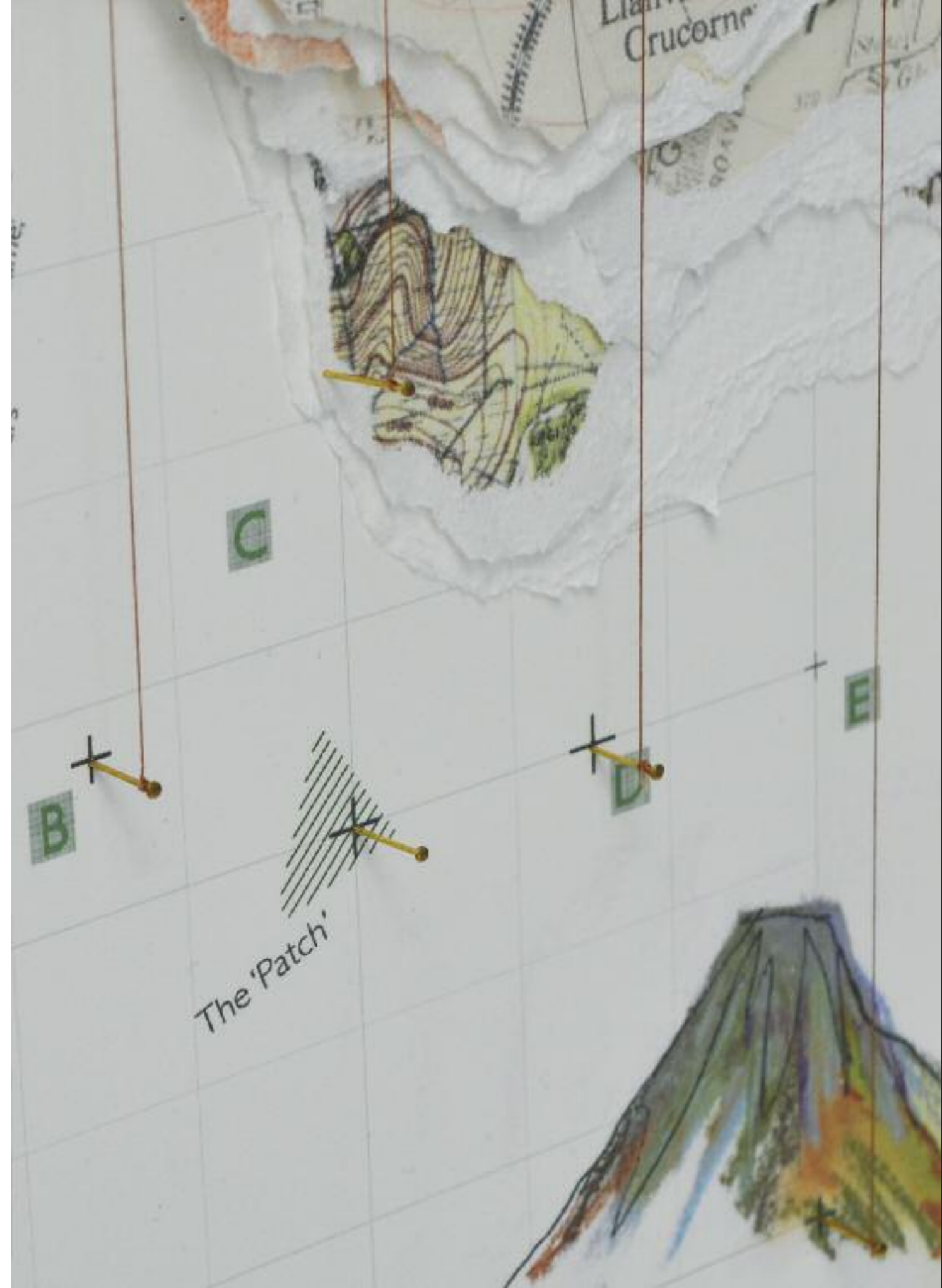
45cm x 70cm
Cyfryngau cymysg

Ymateb i *Border Country* Raymond Williams

Datganiad yr artist (darn)

Gwnaed *Measuring the Distance* yn dilyn nifer o deithiau seicoddaearyddol i'r Gororau (gwlad y ffin): cerddwyd y dirwedd a'i chofnodi i hwyluso canfyddiad ac ymateb greddfoll i wneud synnwyr o bethau ac i lywio syniadau ar sut i ddelweddu'r llefydd a gynhwysir yn y nofel *Border Country* gan Raymond Williams, a chyfleu pŵer ymlyniad dynol wrth le neilltuol.

Rhwygwyd mapiau hanesyddol a'u haenu i gynhyrchu proffil haniaethol o'r dirwedd ar ffurf cynllun a thrychlun, gan ddarlunio cymeriad daearyddol a lleoliad y nofel. Mae'r haenu'n symbolaidd o gyfansoddiad daearegol y dirwedd wyllt ac anghysbell hon, ond mae hefyd yn gwneud i ni feddwl am dir sy'n arddangos ôl anheddiad dynol dros genedlaethau.

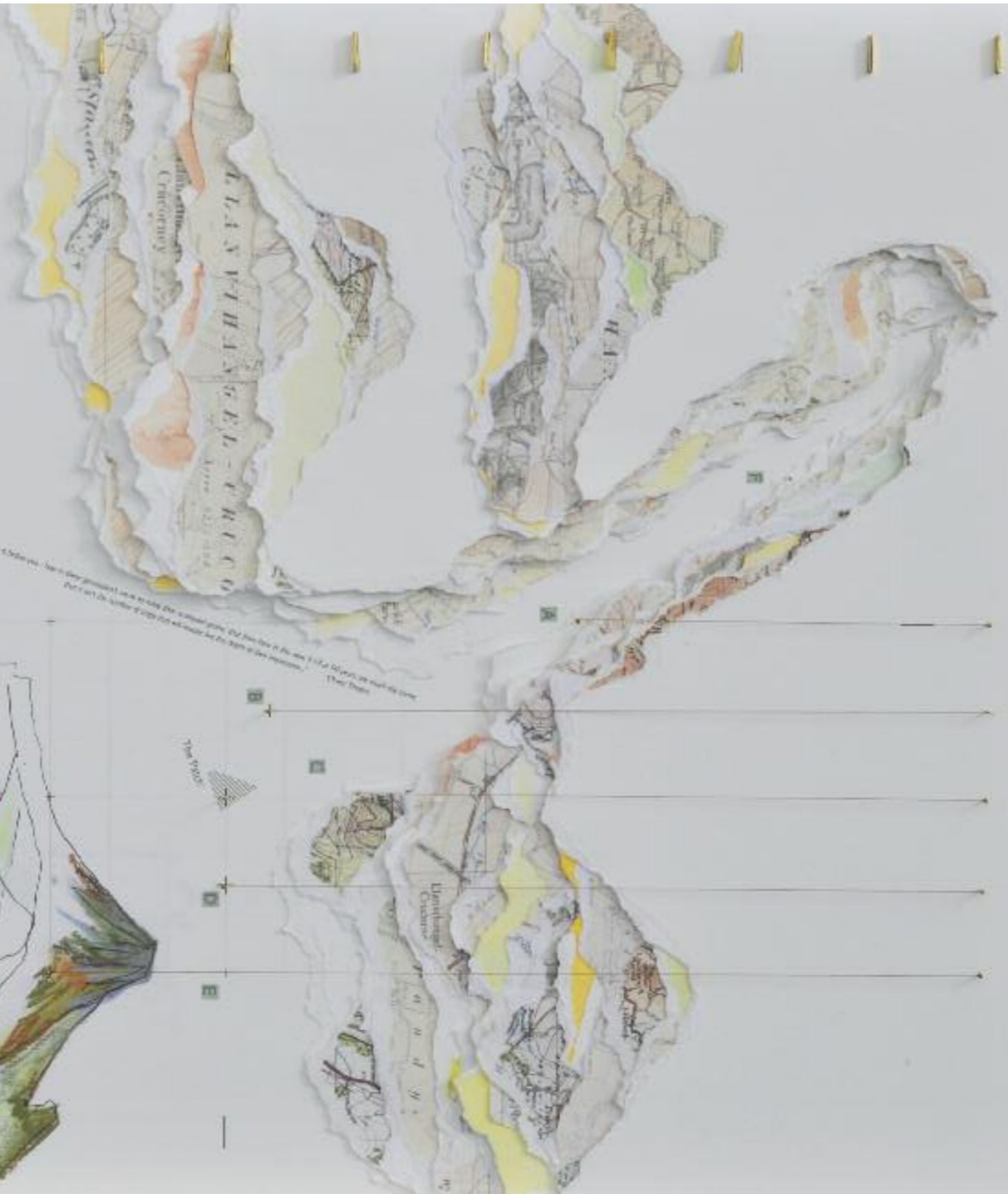




The Silk Road stretches over more than 40,000 miles (64,000 km) and is the longest trade route in the world. It was used for centuries to trade goods and ideas between the East and the West. The Silk Road is a network of ancient trade routes that were once part of the world's largest trading system. It is a testament to the ingenuity and resilience of the people who traveled along it.

Silk Road
Map of China

- The Great Wall (China)
- The Silk Road
- The Karakoram
- The Pamir Knot
- The Hindu Kush



TWO HUNDRED FEET
Cross at 3 sq km

FOR THE DISTANCE IS MEASURED AND THAT IS WHAT MATTERS
BY MEASURING THE DISTANCE WE COME HOME



EACH INCREMENT IS EQUAL TO 1200 FOOTSTEPS, or 1 km. The Silk Road stretches for over 12,000 miles (19,000 km) across the world's most rugged terrain, which is no mean feat. It is a testament to the ingenuity and resilience of the people who traveled along it.

General: *Wang, To Journey Through the Silk Road*



Let the Silk Road be a reminder of the power of human ingenuity and the strength of the human spirit. It is a testament to the resilience of the human race and the power of the human imagination. It is a reminder that we are all part of a larger whole and that we are all connected by a common thread. It is a reminder that we are all capable of great things and that we are all worthy of respect and dignity.

Over 2000

George Sfougaras
'A Personal Map of *The Hiding Place*'

120cm x 100cm
Archival ink and acrylic on Fabriano paper

A response to Trezza Azzopardi's
The Hiding Place

Artist statement (extract)

I started to draw simple descriptive maps around May 2016. Their emergence and development were entirely unexpected. I can only suggest that they came from a deep need to revisit aspects of my past and to understand our family history. My mind turned to places and experiences that I have held onto, or more accurately filed for future reference. Echoes of my childhood and places half-remembered emerged in a simplified linear form, sometimes superimposed over archetypal faces of my younger self and my parents, or in the form of illustrations of places half forgotten, lost in time, or destroyed by war. [...]

Undertaking this project has strengthened my belief that we need to look deeper into what constitutes a good life and what aspects of our lived environments testify to our values. The old communities of Tiger Bay, the inspiration for this wonderful novel speak volumes for what happens to us as people when we are without direction and when the moral basis of our existence is shaken by poverty and violence.

George Sfougaras
'A Personal Map of *The Hiding Place*'

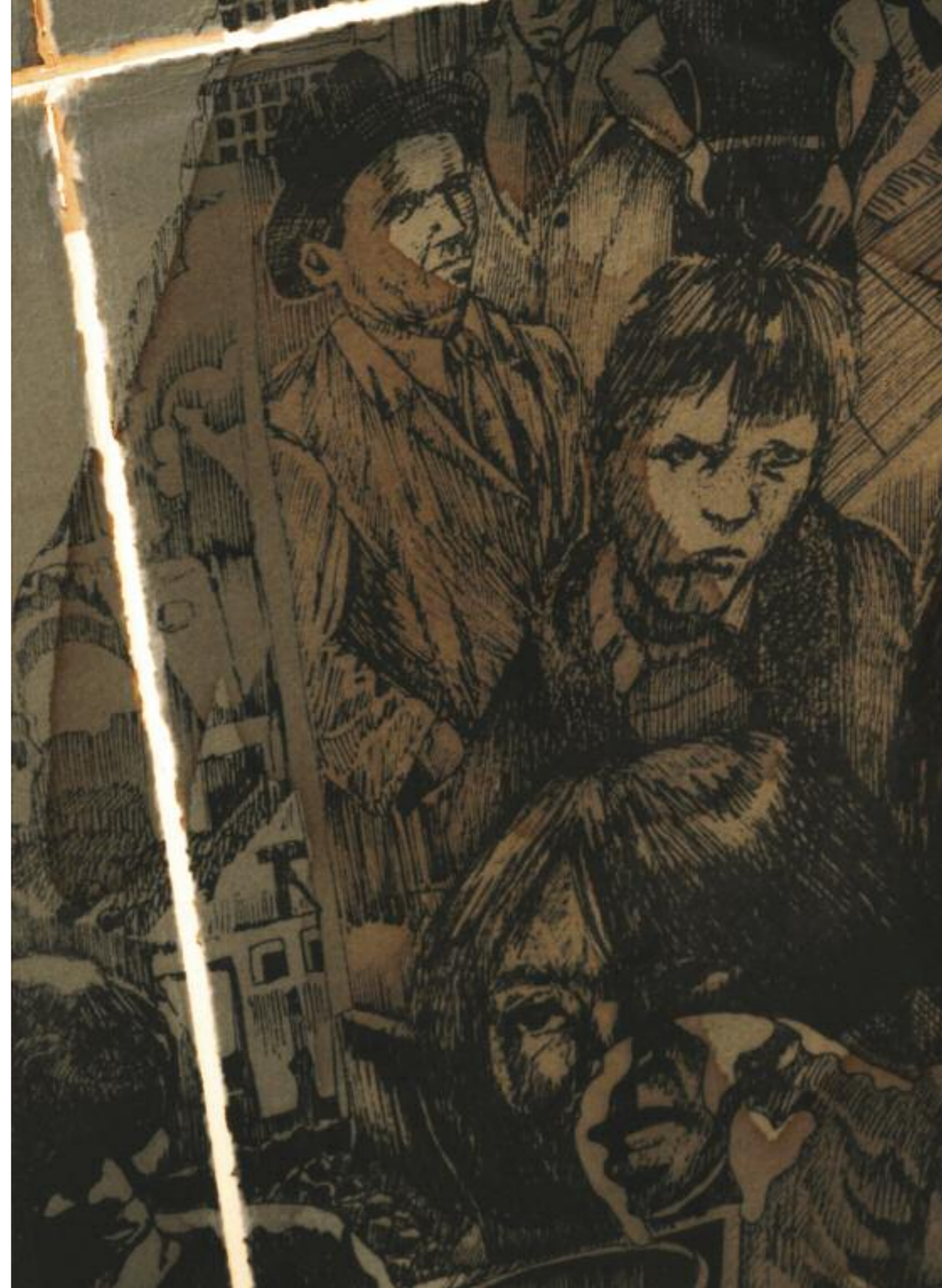
120cm x 100cm
Inc archifol ac acrylig ar bapur Fabriano

Ymateb i *The Hiding Place*
Trezza Azzopardi

Datganiad yr artist (darn)

Dechreuais dynnu mapiau disgrifiadol syml tua mis Mai 2016. Roedd eu hymddangosiad a'u datblygiad yn gwbl annisgwyl. Ni allaf ond awgrymu eu bod yn deillio o angen dwys am ailymweld ag agweddau o'm gorffennol a deall ein hanes fel teulu. Trodd fy meddwl at fannau a phrofiadau roeddwn wedi dal gafael arnynt, neu yn hytrach, wedi eu ffeilio er mwyn cyfeirio atynt yn y dyfodol. Ymddangosodd adleisiau o'm plentyndod a hanner-atgof o lefydd mewn ffurf linellol, syml, wedi eu harosod weithiau dros archdeipiau o wynebaw fy hunan iau a'm rhieni, neu ar ffurf lluniau o lefydd hanner-anghof, ar goll mewn amser neu wedi eu dinistrio gan ryfel [...]

Mae gwneud y project hwn wedi cryfhau fy nghred y dylem ymchwilio'n ddyfnach i'r hyn a olygwn wrth fywyd da a pha agweddau ar yr amgylcheddau rydym yn byw ynddynt sy'n tystio i'n gwerthoedd. Mae hen gymunedau Tiger Bay, ysbrydoliaeth y nofel ryfeddol hon, yn siarad cyfrolau am yr hyn sy'n digwydd i ni fel pobl pan fyddwn heb gyfeiriad, a phan gaiff sail foesol ein bodolaeth ei hysgwyrdd gan dlodi a thrais.





Seán Vicary 'Sitelines'

HD video & animation
Music: Ceri Owen-Jones, Elsa Davies,
Ceri Rhys Matthews

A response to Alan Garner's *The Owl Service*

Artist statement

I grew up with Garner's early novels. Looking back I can see how they suggested a framework for mapping my own childhood boundaries: defined by ditch, field and hedgerow. But the *Owl Service* was something else. Initially slightly too young for the book, my introduction in the 1970's was via the TV adaptation. I'm not sure I ever recovered.

This work explores the novel's idea of the valley as a charged 'reservoir' for unseen forces but also as a driver for Garner's (and consequentially my own) creative process; the immersion of oneself in a landscape/place providing a conduit and the act of creation a channelling of those forces.

When filming I was frequently aware of the sight lines between locations, recalling Roger's experiments in photography and his lining up of the hole in the Stone of Gronw with the far hilltop; this line-of-sight enabling a direct path between transmitter and receiver, providing an eerie optic onto past events.

I've collected, photographed and animated objects from the valley, including horsehair and lime plaster, handmade nails and a witch bottle. Together these create a 'receiver' for tuning into residual wavelengths and decoding any hauntological transmissions.

Seán Vicary 'Sitelines'

Fideo clirlun ac animeiddio
Cerddoriaeth: Ceri Owen-Jones, Elsa Davies,
Ceri Rhys Matthews

Ymateb i *The Owl Service* Alan Garner

Datganiad yr artist

Cefais fy magu gyda nofelau cynnar Garner. O edrych yn ôl, gallaf weld sut roedden nhw'n awgrymu fframwaith ar gyfer mapio ffiniau plentyndod, a ddiffiniwyd gan ffos, cae a pherth. Ond roedd *The Owl Service* yn rhywbeth arall. Yn rhy ifanc ar gyfer y llyfr yn wreiddiol, fy nghyflwyniad iddo oedd addasiad teledu'r 1970au. Dwi'm yn siwr 'mod i byth wedi mendio.

Mae'r gwaith hwn yn archwilio syniad y nofel o'r dyffryn fel 'cronfa' wedi ei gwefreiddio gan rymoedd anweledig, ond hefyd fel symbyliad i broses greadigol Garner (a'r eiddof innau, o ganlyniad); dyn yn trochi ei hun mewn tirwedd/ lle sydd fel dargludydd, a'r weithred o greu yn ffordd o sianelu'r grymoedd hynny.

Wrth ffilmio, roeddwn yn aml yn ymwybodol o'r llinellau gweld rhwng lleoliadau, gan ddwyn i gof arbrofion Roger mewn ffotograffiaeth, yn creu llinell rhwng y twll yn Llech Ronw a chop a bryn pellennig; a'r llinell weld honno'n creu llwybr uniongyrchol rhwng trosglwyddydd a derbynydd, gan gynnig lens annaeol ar ddigwyddiadau'r gorffennol.

Dwi wedi casglu gwrthrychau o'r dyffryn, fel rhawn a phlastr chalc, hoelion o waith llaw a photel wrach, a thynnu eu lluniau a'u hanimeiddio. Mae'r rhain yn creu 'derbynydd' ar gyfer tiwnio i mewn i donfeddi gweddilliol a dehongli unrhyw drosglwyddiadau aflonyddol.





Amy Sterly
'The Missing Piece/Y Darn Sydd ar Goll'

200cm x 180cm x 66cm
Dictionaries, Hans Christian Anderson storybook,
paper, cassette tape, slate, matches, comics,
hanger, embroidery thread

A response to Alys Conran's *Pigeon*

Artist statement (extract)

Being involved in the Literary Atlas project has been an exciting and inspiring journey that has helped me create a new direction for my work and it also helped me explore new connections and meanings between literature, art and the concept of mapping. The interdisciplinary nature of the project forces one to think about the nature of fiction and its place in the real world and how it connects with the way we imagine the story we are reading. [...]

Pigeon connected to all the themes and ideas I have been working on recently and brought me to the mountains of north Wales with new eyes. The landscape and characters came alive and the words and images flew around my head and an idea of a new artwork formed. Certain moments were amplified into the symbols and themes of the book, Welsh and English words were woven into a single tapestry. The old Welsh samplers came to mind and the dry stone walls that cover the hillsides. The weight of the words were like stones and built a foundation for the novel. The characters 'taste' the words and spit them out again to create the narrative. So many ideas, a nest of ideas, to make an artwork, out of books, out of scraps, out of keepsakes, out of paper airplanes cut from Welsh books. Built firmly on the ground and hanging by a thread.

Amy Sterly
'The Missing Piece/Y Darn Sydd ar Goll'

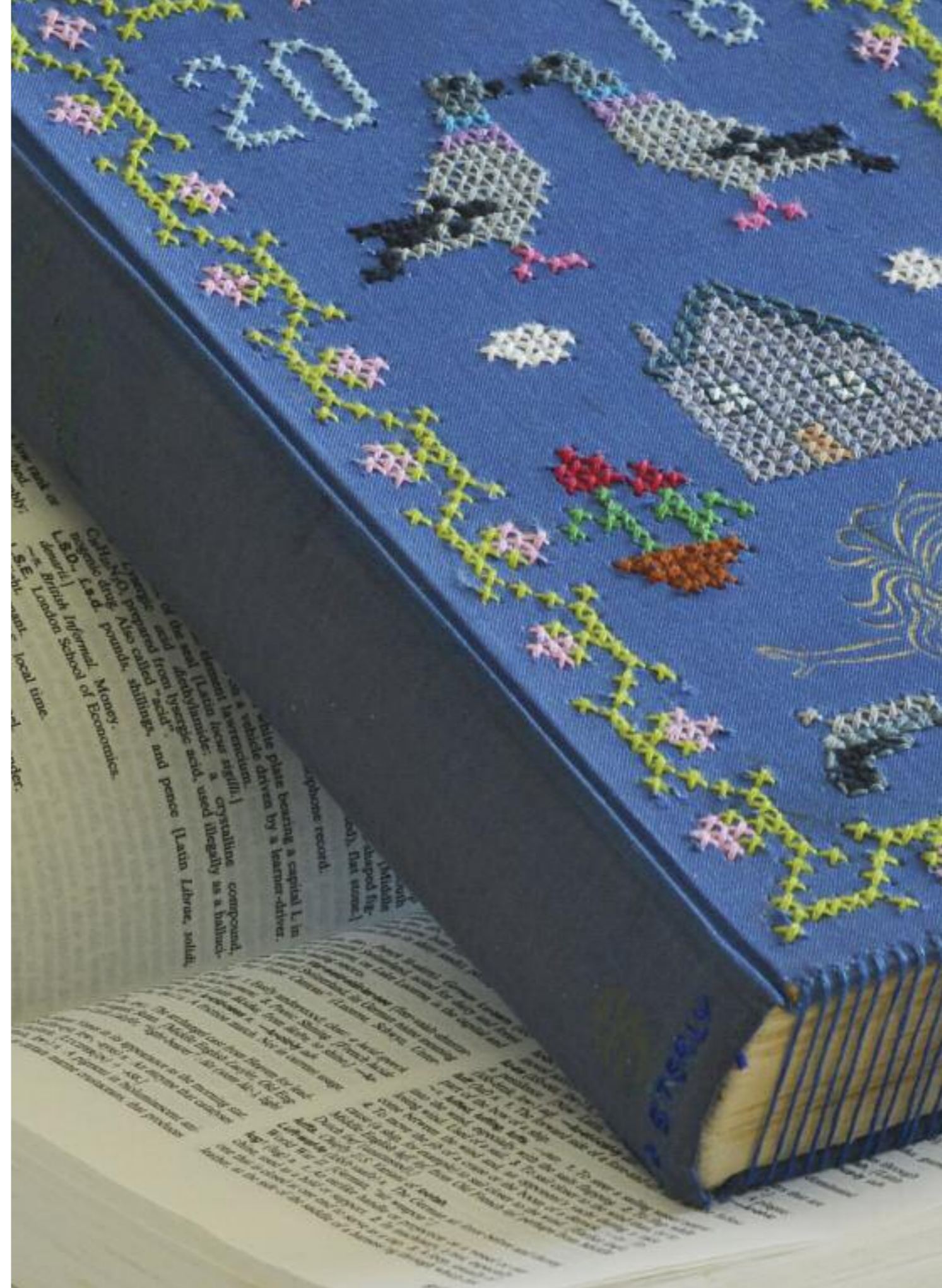
200cm x 180cm x 66cm
Geiriaduron, llyfr straeon Hans Christian
Anderson, papur, tâp casèt, llechen, matsys,
comics, hongiwyr, edau brodwaith

Ymateb i *Pigeon* gan Alys Conran

Datganiad yr artist (darn)

Mae bod yn rhan o broiect yr Atlas Llenyddol wedi bod yn daith gyffrous sydd wedi fy ysbrydoli a'm helpu i greu cyfeiriad newydd ar gyfer fy ngwaith, a'm helpu hefyd i archwilio ystyron a chysylltiadau newydd rhwng llenyddiaeth, celf a'r cysyniad o greu map. Mae natur rhyngddisgyblaethol y project yn gorfodi dyn i feddwl am natur ffuglen a'i lle yn y byd go iawn a sut y mae'n cysylltu â'r ffordd y byddwn yn dychmygu'r stori rydym yn ei darllen. [...]

Roedd *Pigeon* yn cysylltu â'r holl themâu a'r syniadau roeddwn wedi bod yn gweithio arnynt yn ddiweddar a daeth â fi at fynyddoedd gogledd Cymru â llygad newydd. Daeth y dirwedd a'r cymeriadau'n fyw, hedfanodd y geiriau a'r delweddau o gwmpas fy mhen ac ymfurfiodd syniad am waith celf newydd. Chwyddwyd eiliadau neilltuol yn symbolau a themâu i'r llyfr, plethwyd geiriau Cymraeg a Saesneg yn un frithlen, gan ddwyn i gof yr hen samleri Cymreig, a'r waliau cerrig sych sy'n britho'r llethrau. Roedd pwysau'r geiriau fel cerrig, yn gosod sail i'r nofel. Mae'r cymeriadau'n 'blasu' geiriau a'u poeri allan eto i greu'r naratif. Cymaint o syniadau, nyth o syniadau, i wneud gwaith celf o lyfrau, o dameidiau bach, o gofrodion, o awyrennau papur a dorwyd allan o dudalennau llyfrau Cymraeg. Wedi ei adeiladu'n gadarn ar y ddaear ac yn crogi wrth edefyn.





Valerie Coffin Price
'A Rioter's Walk'

Sketchbook

A response to Amy Dillwyn's *The Rebecca Rioter*

Artist statement (extract)

Collaboration and cross-arts working are essential elements of Valerie's art practice, experimenting with, and reflecting on, different ways of seeing which create a conversation between the environment, people and her response to a specific place.

The folding sketchbook has been where much of Valerie's work has taken shape on recent projects. The twists and turns of the escape journey in *The Rebecca Rioter*, linking and separating places, changing and enduring through time, are mirrored in the interplay of art and text in the Rioter's sketchbook, both being reflected in the structure of the folding book itself.

Her approach on this project involved a series of walks and investigations, approached through a process of being in conversation with the book and its writer, the journey and its sites, in effect layering place and imagination, language and image. This generated a series of experiments from drawing and photography to film using a GoPro and mobile phone as well as the folding sketchbooks.

Valerie Coffin Price
'A Rioter's Walk'

Llyfr braslunio

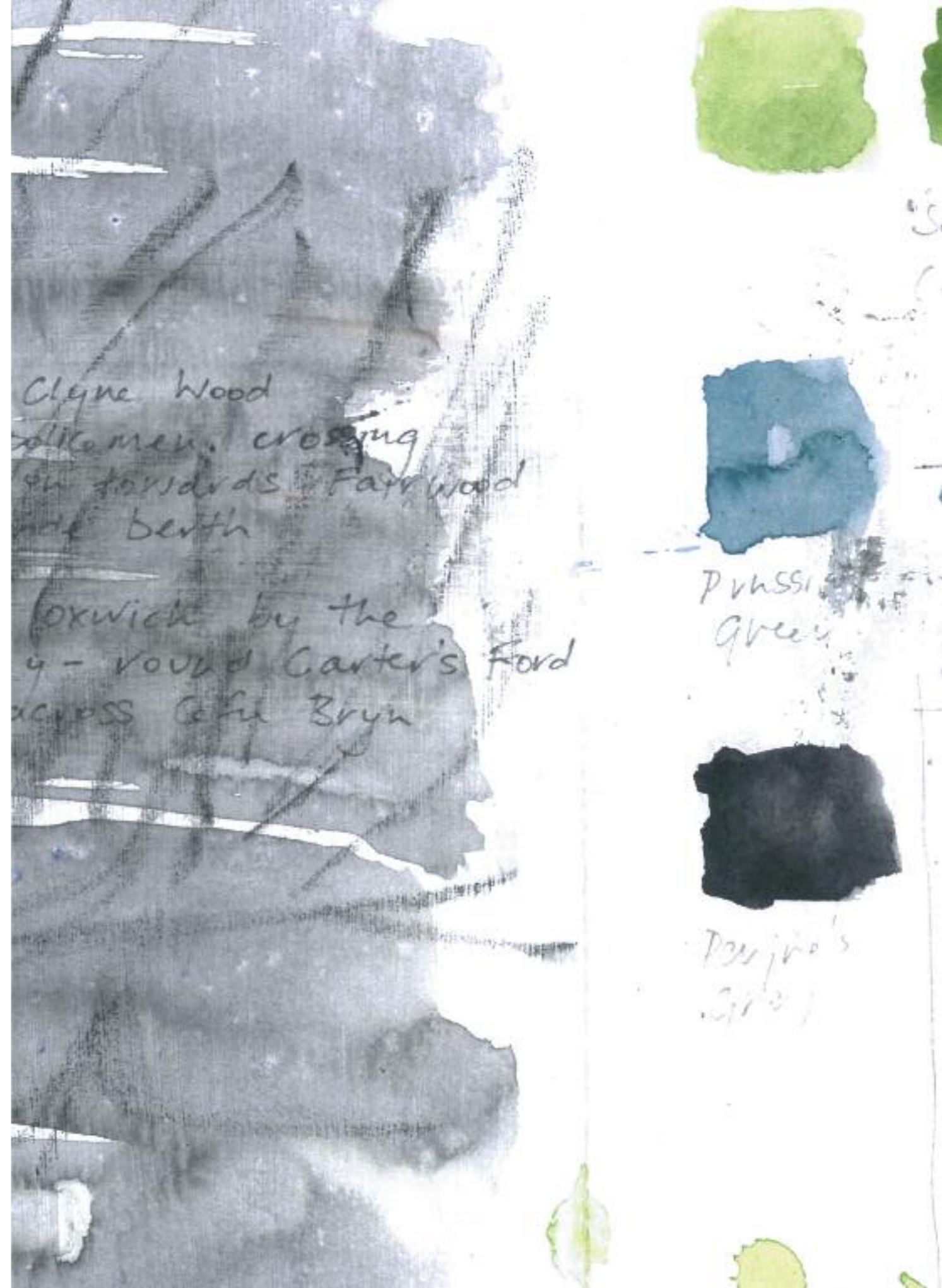
Ymateb i *The Rebecca Rioter* Amy Dillwyn

Datganiad yr artist (darn)

Mae cydweithio a gweithio'n draws-gelfyddydol yn elfennau hanfodol yn nghelfyddyd Valerie, sy'n arbrofi â gwahanol ffyrdd o weld ac yn myfyrio arnynt, gan greu ymddiddan rhwng yr amgylchedd, pobl, a'i hymateb hithau i le penodol.

Mewn llyfrau braslunio plyg y tyfodd llawer o waith Valerie ar broiectau diweddar. Mae troadau a throelliadau'r daith ddihangol yn *The Rebecca Rioter*, sy'n cysylltu llefydd a'u gwahanu, gan newid a pharhau trwy amser, wedi eu hadlewyrchu yn nghyd-chwarae celf a thestun yn llyfr braslunio'r Terfysgwr, a'r ddau wedi eu hadlewyrchu yn strwythur y llyfr plyg ei hun.

Aeth Valerie i'r afael â'r project trwy gyfres o deithiau cerdded ac ymchwiliadau, proses o fod mewn sgwrs â'r llyfr a'i awdur, y daith a'i safleoedd, gan haenu, i bob diben, lle a dychymyg, iaith a delwedd. Esgorodd hynny ar gyfres o arbrofion, o dynnu lluniau a ffotograffau i ffillmio gan ddefnyddio GoPro a ffôn symudol, yn ogystal â'r llyfrau braslunio plyg.





John Abell
'Hiraeth for Beginners'

244cm x 122cm
Woodcut, acrylic, ink and watercolour on paper

A response to Tristan Hughes' *Revenant*

Artist statement

I didn't want to focus on traditional cartography. Instead, I decided to visit Penmon, where the novel takes place, and charted major plot points leading to the denouement, which occurs on Penmon beach and made visual interpretations of them with a focus on creating an image that works outside of the context of the novel, but easily understandable to someone familiar with the text.

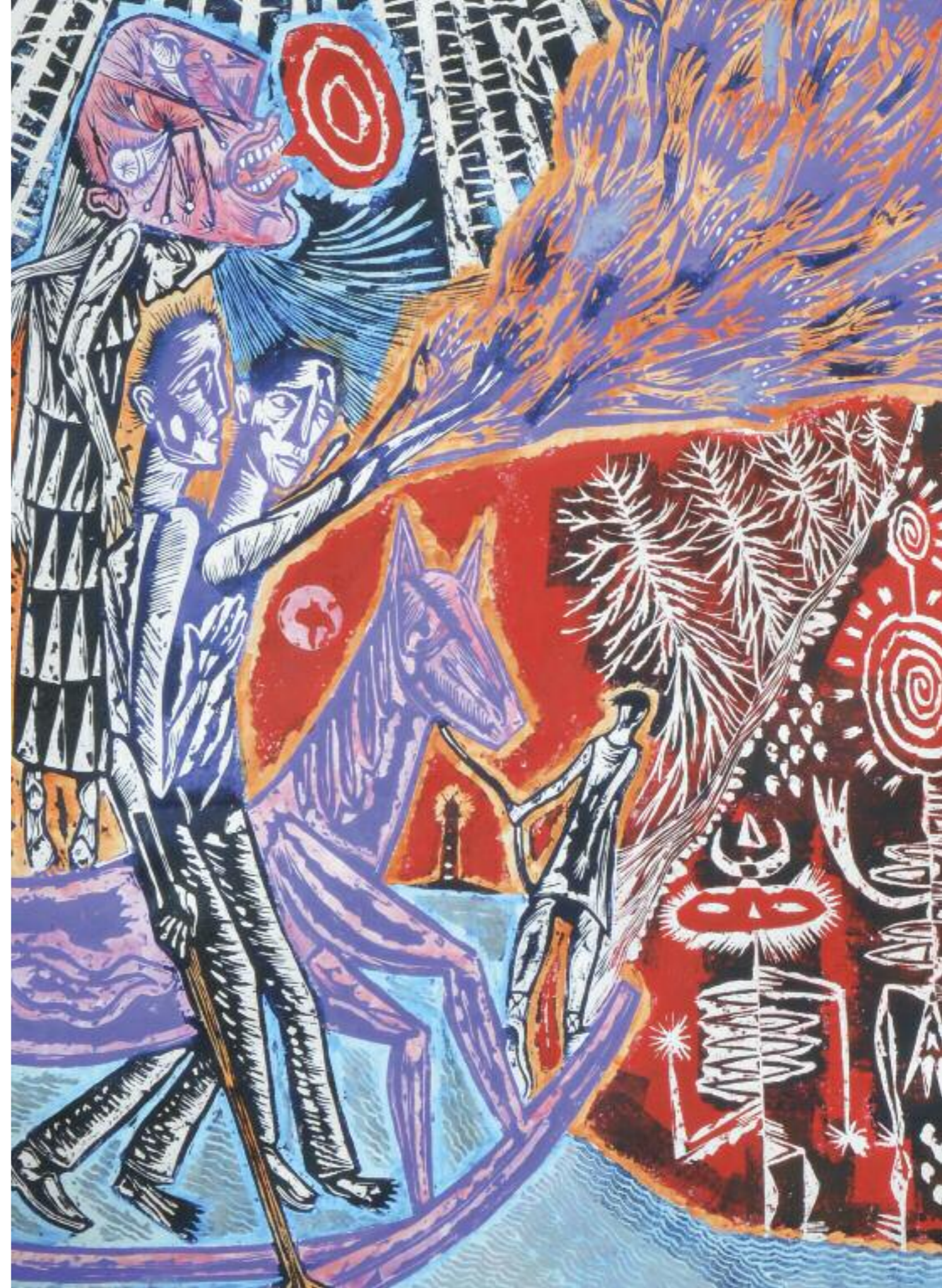
John Abell
'Hiraeth for Beginners'

244cm x 122cm
Torlun pren, acrylic, inc a dyfrlliw ar bapur

Ymateb i *Revenant* Tristan Hughes

Datganiad yr artist

Doeddwn i ddim am ganolbwyntio ar gartograffeg draddodiadol. Yn hytrach, penderfynais ymweld â Phenmon, lle lleolir y nofel, a mapio pwyntiau pwysig yn y plot sy'n arwain at y dadleniad, sy'n digwydd ar draeth Penmon, a gwneud dehongliadau gweledol ohonynt gyda ffocws ar greu delwedd sy'n gweithio y tu allan i gyd-destun y nofel, ond sy'n gwbl ddealladwy i rywun sy'n gyfarwydd â'r testun.





Locus 'The Blue Hawk'

Audio-visual work
18 x 29cm x 20.99cm digital prints with
17min soundtrack

A response to Niall Griffiths' *Sheepshagger*

Artist statement

We (Locus) have been working directly with concepts of landscape, memory of landscape, space and psychogeographical elements ever since we've been working together, so when this opportunity arose we were excited about being a part of such an interesting project, with regard to the Literary Atlas of Wales. I had read Niall Griffiths' *Sheepshagger* some years previously and very much enjoyed it, and as we had recently re-located to west Wales, we thought an audio-visual response to this book would make sense. We visited the obvious locations mentioned in the book, but also with the insight provided by Niall and the Literary Atlas of Wales team, the approximate, half imagined confluences of linear and creative landscapes which serve the narrative and the prose. From field recordings and photographs we took on the trips, we then came back to our studio to compose and assemble a series of sound works, and Angharad created the visual art works from the photographs, which were also filtered through our own memory and instinctive emotional response from our immersion in the rich and vivid prose of the book and the landscapes we visited.

Locus 'The Blue Hawk'

Gwaith clyweledol
Printiau digidol 18 x 29cm x 20.99cm gyda
thrac sain 17-minud

Ymateb i *Sheepshagger* Niall Griffiths

Datganiad yr artist

Rydym ni (Locus) wedi bod yn gweithio'n uniongyrchol â chysyniadau o dirwedd, atgofion am dirwedd, gofod ac elfennau seicoddaearyddol ers cychwyn gweithio gyda'n gilydd, felly pan gododd y cyfle hwn, roedd cael bod yn rhan o broiect mor ddiddorol gydag Atlas Llenyddol Cymru yn gyffrous. Roeddwn i wedi darllen *Sheepshagger* Niall Griffiths rai blynyddoedd yn ôl a'i fwynhau yn fawr iawn, a chan ein bod newydd adleoli i orllewin Cymru, credem y byddai ymateb clyweledol i'r llyfr hwn yn gweithio. Ymwelsom â'r lleoliadau amlwg mae'r llyfr yn cyfeirio atynt ond hefyd, gyda'r mewnwelediad a gawsom gan Niall a thîm Atlas Llenyddol Cymru, â'r cyfuniadau hanner-dychmygol o dirweddau llinellol a chreadigol sy'n gwasanaethu'r naratif a'r rhyddiaith. Gyda'r recordiadau maes a'r ffotograffau a gymerwyd ar y teithiau, dychwelsom i'n stiwdio i gyfansoddi a chydod cyfres o weithiau sain, a chreodd Angharad y gweithiau celf gweledol o'r ffotograffau, a oedd hefyd wedi eu hidlo trwy ein cof ein hunain, a'n hymateb emosiynol greddfod o fod wedi ein trwytho yn rhyddiaith gyfoethog a llachar y llyfr a'r tirweddau yr ymwelsom â nhw.

Liz Lake 'Endnote'

Cast bronze, tin plate, enamel paint, steel, screen-printed and photocopied archive documents

A response to Christopher Meredith's *Shifts*

Artist statement (extract)

Endnote is the piece I have made in response to the novel *Shifts* by Christopher Meredith. The book is set in 1977 in the steel mill Ebbw Vale and documents the end of steel production and the move to the newer process of electrolytic tin-plating. I was interested in finding out more about the setting of the book and visited the Ebbw Vale Works Museum Archives to look at documents and images relating to this period. I was also drawn to a section of the book that describes the 'welders' cabin', decorated with pieces of artwork they had made from scrap metal. For me this passage highlighted the crossover where skills used in commercial workplaces meet craftsmanship and aesthetic judgment, and questions when and how we place value and merit in objects and materials. My piece combines tin-plated cast bronze with enamel paint, steel and sections of archival documents printed onto tinplate and paper.

With thanks to Ebbw Vale Works Museum Archives for permission to use their text and images.

Liz Lake 'Endnote'

Efydd bwrw, tunplat, paent enamel, dogfennau archif wedi eu sgrîn-brintio a'u llungopïo

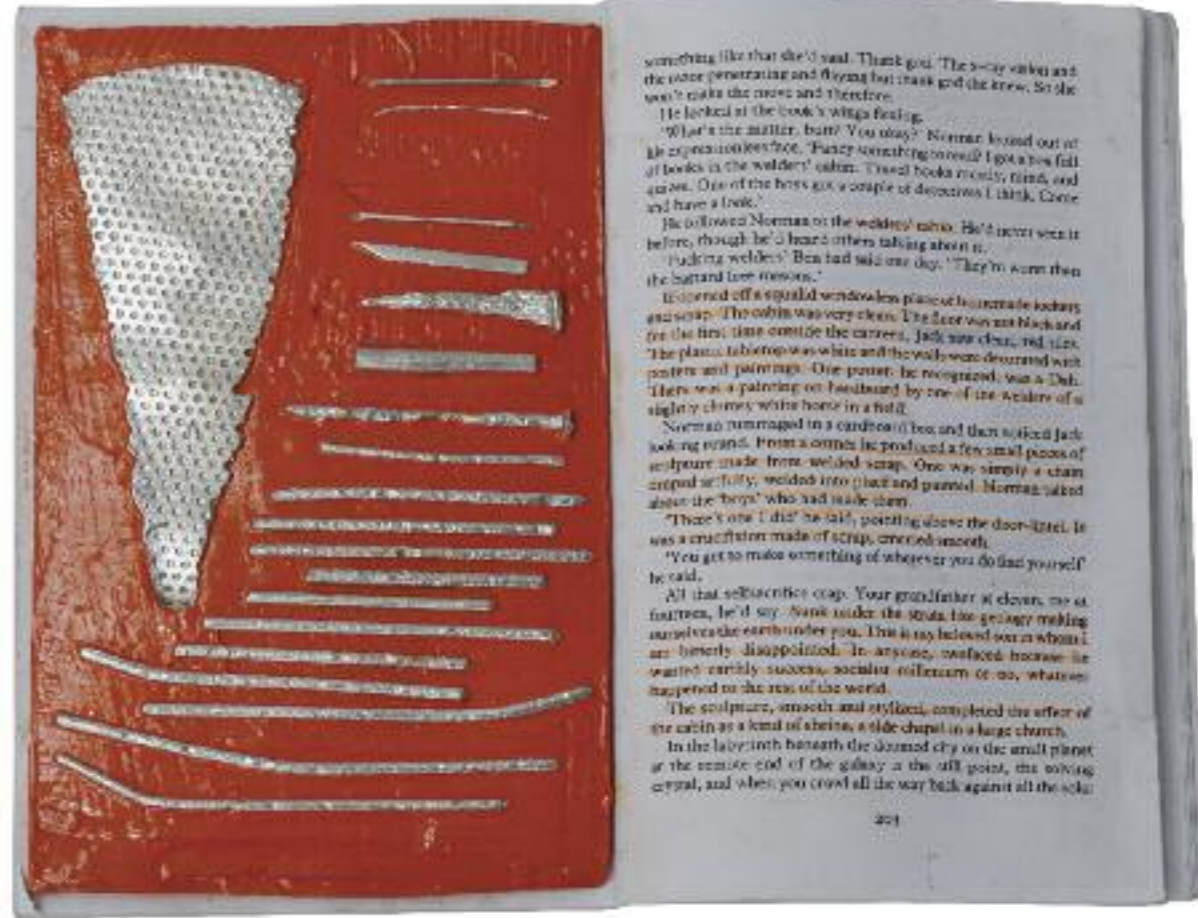
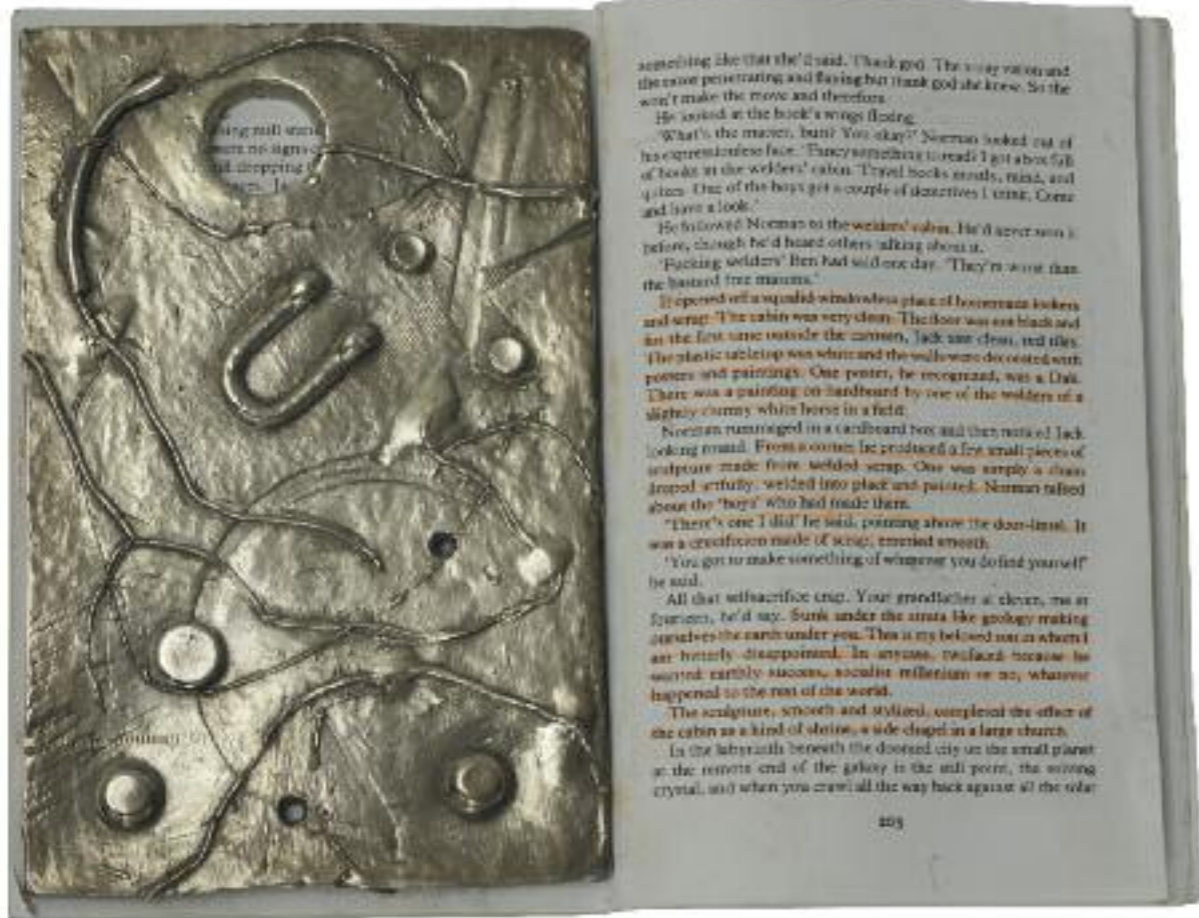
Ymateb i *Shifts* Christopher Meredith

Datganiad yr artist (darn)

Endnote yw'r darn a luniais mewn ymateb i'r nofel *Shifts* gan Christopher Meredith. Mae'r nofel wedi ei gosod ym 1977 yn y felin ddur yng Nglynebwy ac mae'n dogfennu diwedd cynhyrchu dur yno a'r symudiad i'r broses fwy newydd o dunplatio electrolytig. Roedd gennyf ddiddordeb mewn dysgu mwy am gyfnod y llyfr, felly ymwelais ag Archifau Amgueddfa Gwaith Dur Glynebwy i edrych ar ddogfennau a delweddau'n ymwneud â'r cyfnod. Enynnwyd fy niddordeb hefyd mewn rhan o'r llyfr sy'n disgrifio 'caban y weldwyr', wedi'i addurno â darnau o waith celf a wnaed o fetel sgrap. I mi, roedd y darn hwn yn tanlinellu'r groesffordd lle mae sgiliau'r gweithle masnachol yn cwrdd â chreffftwaith a barn esthetig, ac yn cwestiynu pryd a sut y priodolir gwerth a haeddiant i wrthrychau a deunyddiau. Mae fy narn yn cyfuno efydd bwrw â haen o dunplat â phaent enamel, dur a darnau o ddogfennau archifol wedi'u hargraffu ar dunplat a phapur.

Gyda diolch i Archifau Amgueddfa Gwaith Dur Glynebwy am ganiatâd i ddefnyddio'u testun a'u delweddau.





Cardiff University Student Project 'Motive and Opportunity'

Crimeboard

A response to Menna Gallie's
Strike for a Kingdom

Artist statement

Our artwork is based on *Strike for a Kingdom* by Menna Gallie, a murder-mystery novel set in Cilhendre, a fictionalised version of Ystradgynlais, during the 1926 General Strike. The piece has attempted to represent Gallie's layering of the fictional and historical upon the geographical. To represent these contextual layerings, and the different approaches to each, we have chosen to physically layer the historical, fictional and geographic context surrounding the novel upon one another. We have arranged these layers into the novel's four main suspects. The top layers provide a profile of each suspect, including their motives, caricatures and location to plot the events of Gallie's novel. The second layer groups both contemporary and historical images of Ystradgynlais to ground the novel within the geographical locations in which it is set. The bottom layer introduces the historical information from an array of national newspaper and their reports of the strike. This contextual layering forms a deep map, that enables the viewer to look at the information within its spatial context and view them all collectively, as Gallie presents them. Our art aims to provoke discussion between different perspectives rather than presenting a single statement of paper.

Project Myfyrwyr Prifysgol Caerdydd 'Motive and Opportunity'

Bwrdd Trosedd

Ymateb i *Strike for a Kingdom* Menna Gallie

Datganiad yr artist

Mae ein gwaith celf yn seiliedig ar *Strike for a Kingdom* gan Menna Gallie, nofel ddirgelwch-lofruddiaeth a leolir yng Nghilhendre, fersiwn ffuglennol o Ystradgynlais, yn ystod Streic Cyffredinol 1926. Mae'r darn yn ceisio atgynhyrchu'r modd mae Gallie yn haenu'r ffuglennol a'r hanesyddol ar ben y daearyddol. Er mwyn cynrychioli'r haenau cyd-destunol hyn, a'r gwahanol ddulliau o ymdrin â phob un, rydym wedi dewis haenu cyd-destunau hanesyddol, ffuglennol a daearyddol y nofel yn gorfforol, y naill ar ben y llall. Trefnwyd yr haenau hyn o fewn y pedwar cymeriad sydd o dan amheuaeth. Mae'r haenau uchaf yn cynnig proffil o bob un o'r rhain, yn cynnwys cymhelliant, cymeriad a lleoliad, er mwyn mapio digwyddiadau nofel Gallie. Mae'r ail haen yn crynhoi delweddau cyfoes a hanesyddol o Ystradgynlais er mwyn tiriog'r nofel yn ei lleoliadau daearyddol. Mae'r haen isaf yn cynnig gwybodaeth hanesyddol a gasglwyd o bapurau newydd a'u hadroddiadau am y streic. Mae'r haenu cyd-destunol yma yn ffurfio map dwfn, sy'n galluogi'r gwylwr i edrych ar y wybodaeth yn ei chyd-destun gofodol, a gweld y cwbl ar yr un pryd, fel y mae Gallie yn ei gyflwyno. Y nod yw ennyn trafodaeth rhwng gwahanol safbwyntiau yn hytrach na chyflwyno datganiad unigol.





THE THINGS TO LOOK FOR IN A CRIMINAL INVESTIGATION ARE MOTIVE AND OPPORTUNITY

Iwan Bala
'Enlli: A Learning Aid'

120cm x 90cm
Mixed media, ink, pastel and collage on Indian
Khadi paper

A response to Fflur Dafydd's *Twenty Thousand Saints* and *Ynys Enlli (Bardsey Island)*

Artist statement (extract)

In the image, I have sought to create a revealing of the layers of history that echo the layers revealed by archaeologists, a theme in the Fflur Dafydd novel, that I assume to be an unearthing of the history of Wales that still lies buried, whilst also being an examination of post-Devolution Wales. Within the layers, the water's current, the shifting earth, there is movement. But there is a sense of an almost unbridgeable gap between two worlds, linked only by words of poetry, and the fragile ladder that writing provides. The ladder in the image leads to the boat/cauldron of rebirth, that might take us to the promised land.

Acknowledgements: The estate of Brenda Chamberlain, Sian Northey, Gwyn Jones of Plas Glyn-y-Weddw for sourcing maps, charts and information. Also thanks to Kirsti Bohata, who visited the island and sent me her photographs, a few of which were printed and are collaged into the work

Iwan Bala
'Enlli: A Learning Aid'

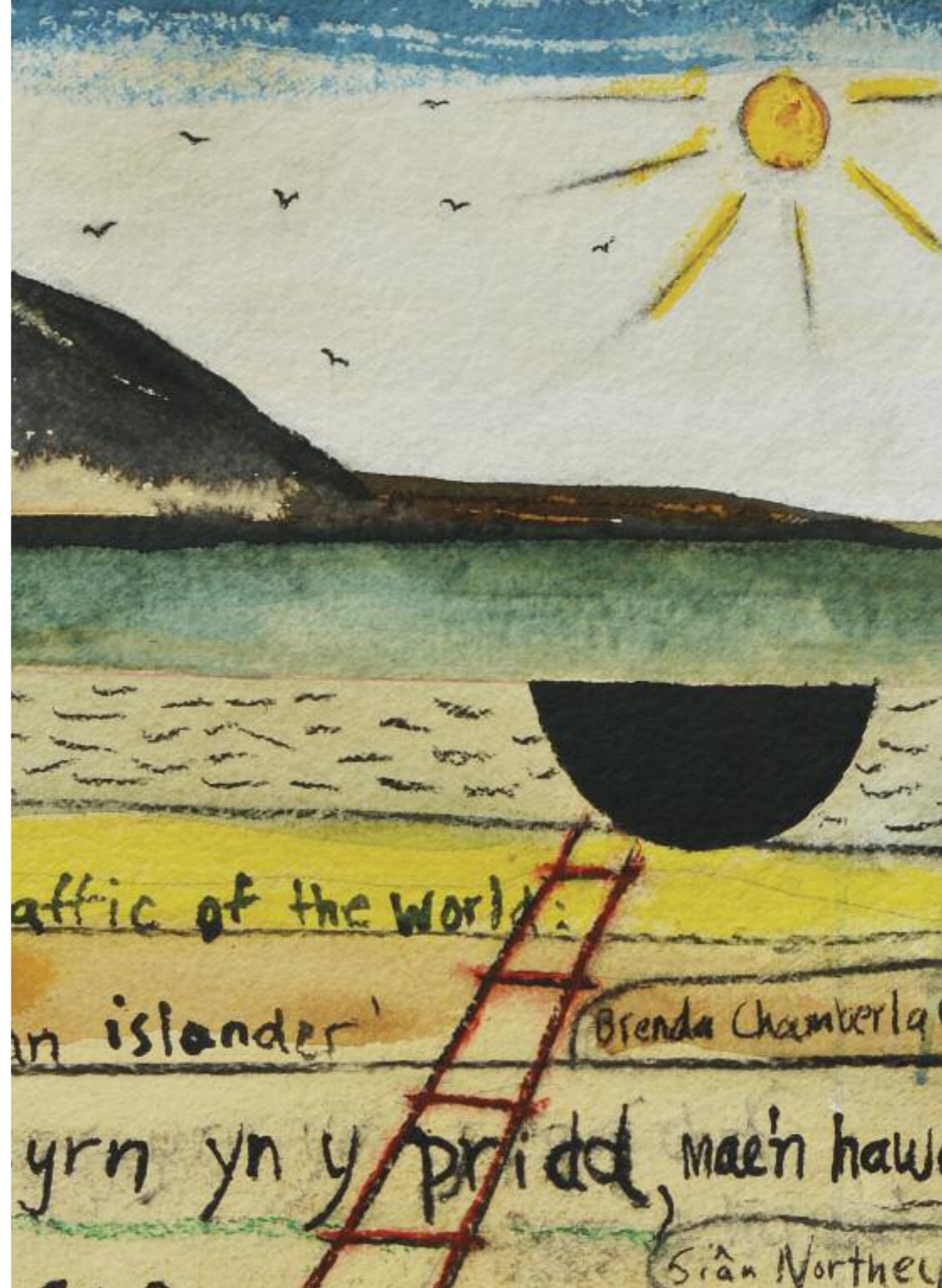
120cm x 90cm
Cyfryngau cymysg, inc, pastel a collage at bapur
Khadi Indiaidd

Ymateb i *Twenty Thousand Saints* Fflur Dafydd ac *Ynys Enlli*

Datganiad yr artist (darn)

Yn y ddelwedd, ceisiais greu proses o ddatgelu'r haenau o hanes sy'n adleisio'r haenau a ddatgelwyd gan archaeolegwyr, un o themâu nofel Fflur Dafydd, y tybiaf ei bod yn datgelu hanes Cymru sy'n dal i fod wedi ei gladdu ac, ar yr un pryd, yn archwilio'r Gymru ôl- Ddatganoledig. O fewn yr haenau, cerrynt y dwr, y ddaear gyfnewidiol, ceir symudiad. Ond mae ymdeimlad o fwch sydd bron yn amhosibl ei bontio rhwng dau fyd, wedi eu cysylltu gan ddim ond geiriau barddoniaeth, a'r ysgol fregus a gynigir gan sgrifennu. Mae'r ysgol yn y ddelwedd yn arwain at y cwch/pair dadeni, a fydd efallai'n ein cludo i wlad yr addewid.

Cydnabyddiaeth: Ystad Brenda Chamberlain, Sian Northey, Gwyn Jones o Blas Glyn-y-Weddw am ddod o hyd i fapiau, siartiau a gwybodaeth. Diolch hefyd i Kirsti Bohata, a ymwelodd â'r ynys ac anfon ei ffotograffau ataf; printiwyd rhai ohonynt, ac maent yn ffurfio rhan o'r collage yn y *gwaith*.





You who are in the traffic of the world:
Can you guess
the thoughts of an islander?

Brenda Chamberlain

'Yma, lle mae esgyrn yn y pridd, maen hawdd
mynd o un cae
i'r cae nesaf!

Sian Northey

Bard - sea

Brenin Enlli!
yn y pridd - dan yr myned
hŷn hŷn hŷn hŷn hŷn

Symfy y datgareoli?



Enlli: A Learning Aid.

18/1

Joni Smith
'Concrete Ribbon Road'

size xxxx
Collage using maps and atlases

A response to Lloyd Jones' *Mr Vogel*

Artist statement (extract)

The piece is based on lots of different aspects of the book, whilst looking chaotic, every cutout refers to an aspect of the book. [...] Anglesey is mentioned frequently in the story and in the piece it appears squeezed between the horizontally laid out land of Wales (which has been morphed into a mountain with a winding road climbing up and up. The land parts are cut out of the map of Anglesey and in their place are 'gems' – fragments of land – castles/sheep/lighthouses... all parts of the story stored like nuggets neatly in the crevices and nooks of the winding roads of Anglesey.

The title 'Concrete Ribbon Road' is a direct quote from the book (p. 13). It is the part of the piece that ties all of the elements together – a pathway that you can view the work from. It traverses up the mountainous terrain (of the up-ended Wales). It weaves through the sky chart and ends up as a chaotic ball of floating twine. [...]

I like the idea that unless you have read the book you cannot decode the meaning - To quote Henry Adams, 'Chaos was the law of nature, order was the dream of man.' This is how I read the book and how I wanted to depict the piece – a kind of making sense out of a chaotic world and sometimes reveling in that chaos.

Joni Smith
'Concrete Ribbon Road'

size xxxx
Collage yn defnyddio mapiau ac atlasau

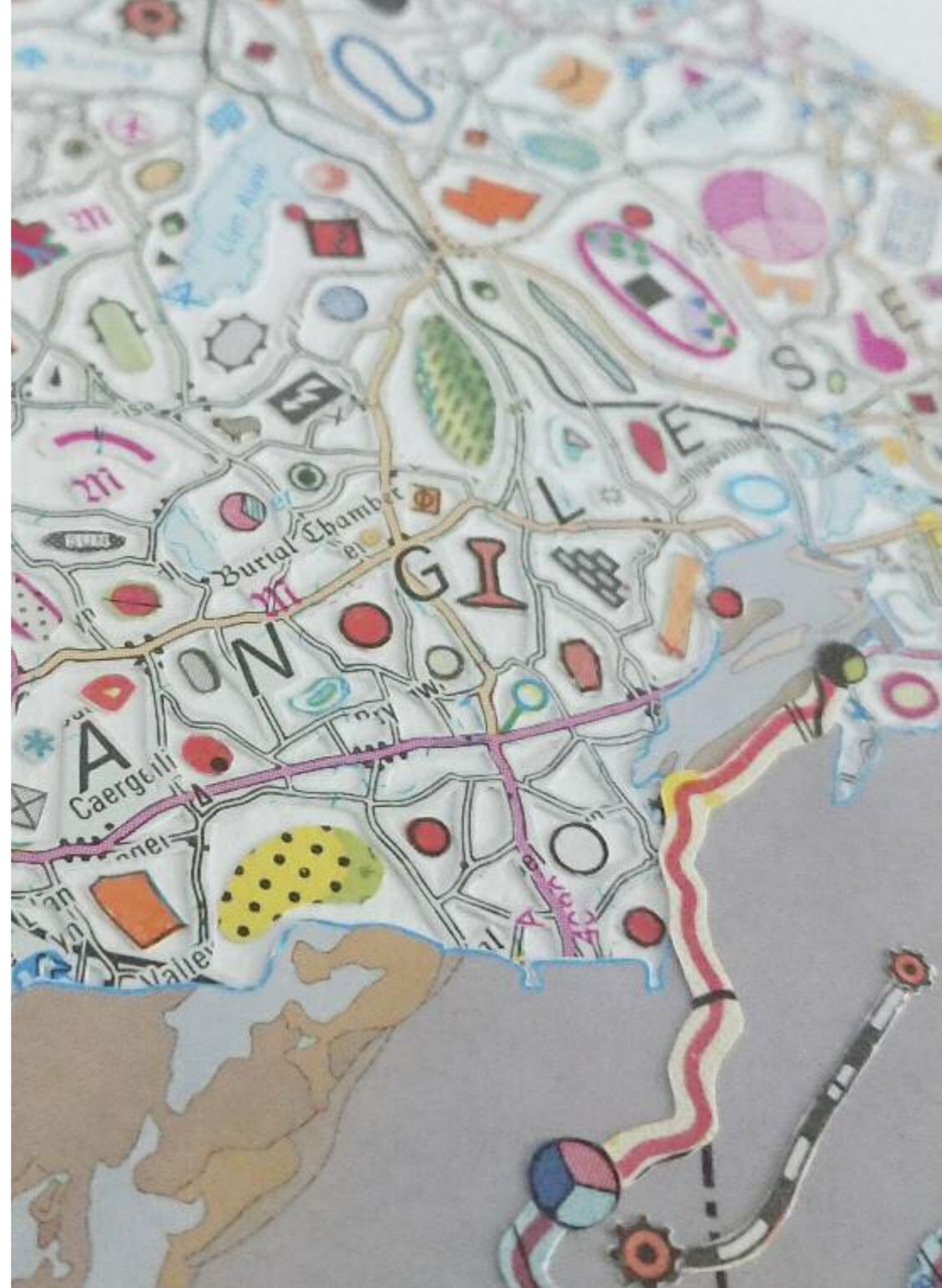
Ymateb i Mr Vogel Lloyd Jones

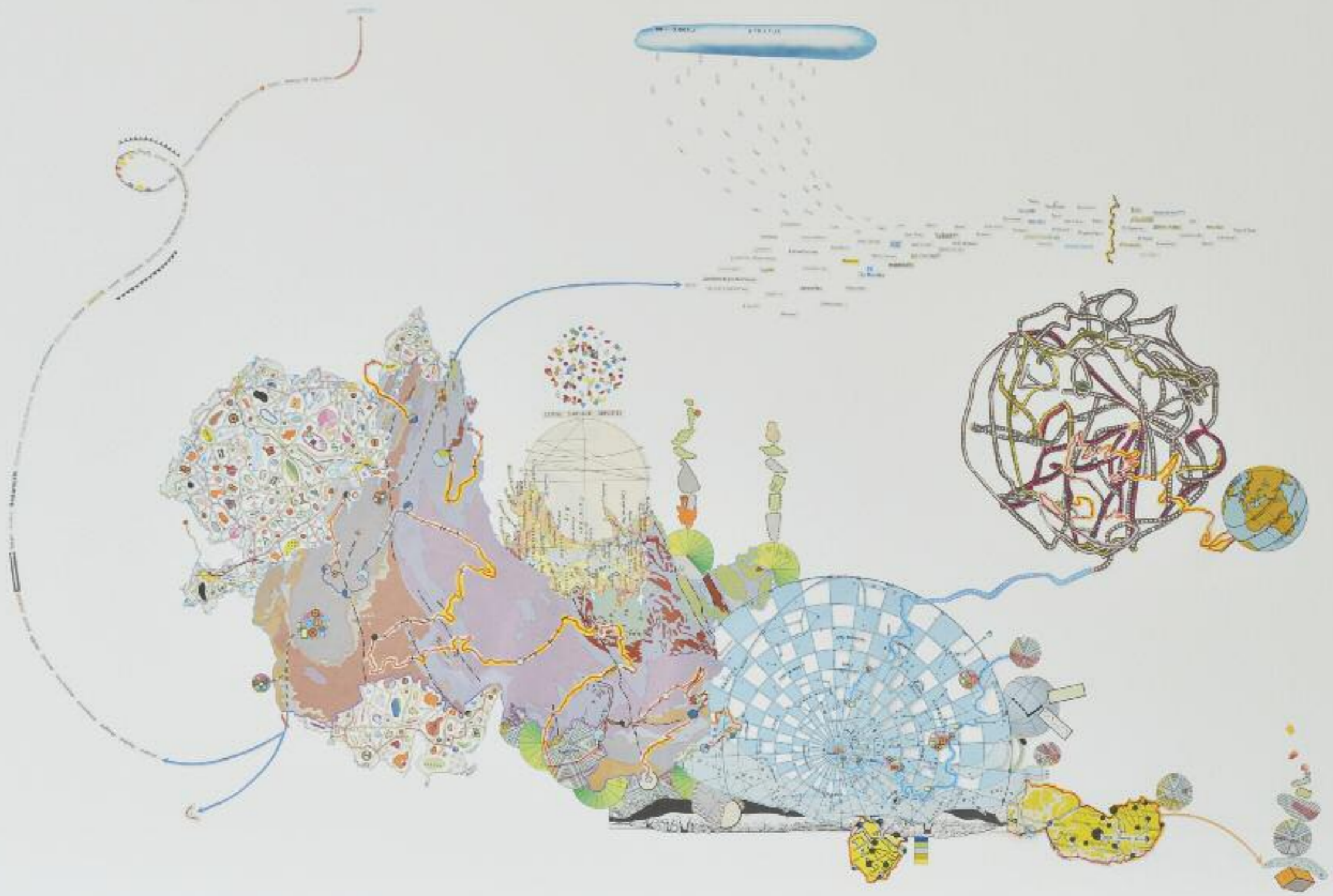
Datganiad yr artist (darn)

Mae'r darn yn seiliedig ar lawer o wahanol agweddau ar y llyfr. Er eu bod yn ymddangos yn ddi-drefn, mae pob darn a dorwyd allan yn cyfeirio at agwedd neilltuol [...] Cyfeirir at Ynys Môn yn aml yn y stori ac yn y darn, mae'n ymddangos wedi ei gwasgu yn erbyn Cymru lorweddol (a drowyd yn fynydd â ffordd droellog yn dringo i fyny ac i fyny). Torwyd y darnau o'r wlad allan o fap Ynys Môn ac yn eu lle mae 'gemau' – drylliau o dir – cestyll/ defaid/ goleudai... sydd oll yn rhannau o'r stori, wedi eu storio'n dwt yn agennau a chilfachau ffyrdd troellog Môn.

Mae'r teitl, *Concrete Ribbon Road*, yn ddyfyniad uniongyrchol o'r llyfr (t. 13). Dyna'r rhan o'r darn sy'n clymu'r holl elfennau ynghyd – llwybr o'r lle y gellwch edrych ar y gwaith. Mae'r teithio ar draws tirwedd fynyddig (y Gymru yn ei sefyll). Mae'n plethu ei ffordd drwy siart yr awyr ac yn terfynu mewn pelen anniben o gortyn sy'n arnofio. [...]

Dwi'n hoffi'r syniad na allwch ddatrys yr ystyr heb fod wedi darllen y llyfr – chwedl Henry Adams, 'Anhrefn oedd cyfraith natur, trefn oedd breuddwyd dyn.' Dyma sut y darllenais y llyfr a sut roeddwn am ddarlunio'r darn – math o wneud synnwyr o fyd o anhrefn, a gorfoleddu weithiau yn yr anhrefn hwnnw.





Artists' Biographies / XXXXXXXXXXXXXXXXXXXX



Richard Monahan

'Et in Arcadia Ego'

Originally from Devon, Richard Monahan studied textiles at Camberwell College of Art, before moving to Swansea to study Fine Art in 2001. Since 2004 he has lived and worked as an artist in Swansea. His practice is primarily focused on narrative drawing with elements of painting and print contributing. Through this interest he has exhibited both in the UK and abroad. Latterly his practice has widened to encompass drawing research and teaching also.

Richard Monahan

'Et in Arcadia Ego'

Bu Richard Monahan, sydd o Ddyfnaint yn wreiddiol, yn astudio tecstilïau yng Ngholeg Celf Camberwell cyn symud i Abertawe i astudio celfyddyd gain yn 2001. Ers 2004 bu'n byw ac yn gweithio fel artist yn Abertawe. Mae ei waith yn canolbwyntio'n bennaf ar luniadu naratif gydag elfennau o beintio a phrint cyfrannol. Mae wedi arddangos yn y DU a gwledydd tramor. Yn ddiweddar, ehangodd ei waith i gwmpasu ymchwil lluniadu a dysgu hefyd.



George Sfougaras

'A Personal Map of *The Hiding Place*'

George is a painter and printmaker. His work explores issues of human migration, change and cultural inheritance through representational art which draws heavily on cultural symbols and historical sources. He coordinates Focus on Identity International, a group of 19 artists from 12 countries.

www.georgesfougaras.com
www.instagram.com/sfougaras/
www.focusonidentity.org

George Sfougaras

'A Personal Map of *The Hiding Place*'

Mae George yn peintio a gwneud printiau. Mae ei waith yn archwilio themâu mudo dynol, newid a threftadaeth ddiwylliannol trwy gelf gynrychioladol sy'n dibynnu'n helaeth ar symbolau diwylliannol a ffynonellau hanesyddol. Mae'n cyd-drefnu Focus on Identity International, grŵp o 19 o artistiaid o 12 gwlad.

www.georgesfougaras.com
www.instagram.com/sfougaras/
www.focusonidentity.org



Rhian Thomas

'Measuring the Distance'

Rhian is an architect and co-founder of ALT-Architecture, a studio set up to explore the 'edge' of architecture. It is within this fertile ground between architecture and other disciplines that is the most interesting, as it provides opportunities for exploration, innovation and creating new dialogues between art, landscape and theory.

[@_Thomas_Rhi](https://twitter.com/_Thomas_Rhi)
[@ALT_Archi](https://twitter.com/ALT_Archi)
www.alt-architecture.co.uk

Rhian Thomas

'Measuring the Distance'

Mae Rhian yn bensaer ac yn gyd-sefydlydd ALT-Architecture, stiwdio a sefydlwyd i archwilio 'ymylon' pensaernïaeth. Yn y tir ffrwythlon hwn rhwng pensaernïaeth a disgyblaethau eraill y ceir y pethau mwyaf diddorol, gan ei fod yn cynnig cyfleoedd i archwilio, arloesi a chreu dialogau newydd rhwng celf, tirwedd a damcaniaeth.

[@_Thomas_Rhi](https://twitter.com/_Thomas_Rhi)
[@ALT_Archi](https://twitter.com/ALT_Archi)
www.alt-architecture.co.uk



Seán Vicary

'Sitelines'

Seán Vicary's work deals with landscape, place and our interaction with the 'natural' world. He often explores this relationship through found objects and fragments of detritus, manipulated in a virtual space to create animated assemblages. These act as triggers for the viewer, sometimes suggestive of a wider narrative or the hidden processes at play behind the visible.

Vicary is the recipient of a 2017 Creative Wales Award from the Arts Council of Wales and is researching contemporary manifestations of Genius Loci and how they might challenge our humancentric viewpoint.

www.seanvicary.com

Seán Vicary

'Sitelines'

Mae a wnelo gwaith Seán Vicary â thirwedd, lle, a'n rhyngweithio ninnau â'r byd 'naturiol'. Mae'n aml yn archwilio'r berthynas hon trwy wrthrychau cael a malurion, gan chwarae â nhw mewn rhith-ofod i greu cyfodiadau wedi'u hanimeiddio. Mae'r rhain yn ysgogi'r gwylwr, weithiau'n awgrymu naratif ehangach neu'r prosesau cudd sydd ar waith y tu ôl i'r gweladwy.

Derbyniodd Vicary un o Wobrau Cymru Greadigol 2017 gan Gyngor Celfyddydau Cymru ac mae'n archwilio amlygiadau cyfoes o genius loci a sut y gallent hwyrach herio ein safbwynt dynol-ganolog.

www.seanvicary.com

**Amy Sterly****'The Missing Piece/
Y Darn Sydd ar Goll'**

Amy Sterly is a printmaker and sculptor originally from Chicago, now living in a small community in Wales. She tries to subvert the idea of the rural idyll through her prints and her recent sculptures have reinvented the nature of the book into something tactile that triggers memory and emotion.

www.amysterly.com
www.flickr.com/amysterly

Amy Sterly**'The Missing Piece/
Y Darn Sydd ar Goll'**

Gwneuthurydd printiau a cherflunydd yw Amy Sterly. Mae o Chicago yn wreiddiol ac yn byw bellach mewn cymuned fechan yng Nghymru. Mae'n ceisio gwyrddroi'r syniad o gefn gwlad paradwysaidd â'i phrintiau ac mae ei cherfluniau diweddar wedi ailddyfeisio natur y llyfr ar ffurf gyffyrddadwy sy'n ysgogi atgof a theimlad.

www.amysterly.com
www.flickr.com/amysterly

**John Abell****'Hiraeth for Beginners'**

John Abell is a visual artist most identifiable for his monochromatic prints and vivid paintings exploring life, love, lust and the human condition. Abell was born in Cardiff in 1986 and graduated from Camberwell College of Art and Design in 2009. He has exhibited widely and his prints and publications are included in museums, libraries and national collections worldwide.

www.johnabell.blogspot.com
[@john.abell](https://twitter.com/john.abell)

John Abell**'Hiraeth for Beginners'**

Artist gweledol yw John Abell, sy'n fwyaf adnabyddus am ei brintiau monocromatig a'i beintiadau lliwgar sy'n archwilio bywyd, cariad, chwant a'r cyflwr dynol. Ganed Abell yng Nghaerdydd ym 1986 a graddiodd o Goleg Celf a Dylunio Camberwell yn 2009. Mae wedi arddangos yn eang, a cheir ei brintiau a'i gyhoeddiadau mewn amgueddfeydd, llyfrgelloedd a chasgliadau cenedlaethol ledled y byd.

www.johnabell.blogspot.com
[@john.abell](https://twitter.com/john.abell)

**Valerie Coffin Price****'A Rioter's Walk'**

Valerie Coffin Price is an artist-letterer based in Cardiff, Wales. Her work responds to the poetic resonance of language and its connection to the environment and cultural identity. For the past 20 years she has been working with poetry and literature as both inspiration, source material and content for her art practice.

Recent projects include: *All Rivers Flow to the Sea* (2015-19); *Place @ Dyffryn Gardens* (2016-17); *Connected Studio*, with BBC Wales (2016); *A Fold in the River*, a collaborative book with poet Philip Gross (2015); *Thinking Like a Wetland*, with academics from Cambridge, Bristol & Finland (2012-13); *RiverMap*, with 7 other artists on behalf of the Cotswold Conservation Board (2013); *Intimate Cartographies* (2011).

www.axisweb.org/p/valeriecoffinprice/

Valerie Coffin Price**'A Rioter's Walk'**

Artist-lythrennydd sy'n byw yng Nghaerdydd yw Valerie Coffin Price. Mae ei gwaith yn ymateb i soniaredd barddonol iaith a'i chysylltiad â'r amgylchedd ac â hunaniaeth ddiwylliannol. Ers 20 mlynedd, bu'n gweithio gyda barddoniaeth a llenyddiaeth fel ysbrydoliaeth, deunydd ffynhonnell, a chynnwys ar gyfer ei hymarfer celfyddydol.

Mae projectau diweddar yn cynnwys: *All Rivers Flow to the Sea* (2015-19); arddangosfa 'Lle' Gerddi Dyffryn (2016-17); BBC Connected Studio, gyda BBC Wales (2016); *A Fold in the River*, llyfr ar y cyd â'r bardd Philip Gross (2015); *Thinking Like a Wetland*, gydag academyddion o Gaergrawnt, Bryste a'r Ffindir (2012-13); *RiverMap*, gyda 7 artist arall, ar ran Bwrdd Cadwraeth Cotswold (2013); *Intimate Cartographies* (2011).

www.axisweb.org/p/valeriecoffinprice/

**Locus****'The Blue Hawk'**

Locus is the combination of composer, musician, producer and visual artist Angharad Van Rijswijk (formerly Trwbador, currently Accü), and composer and musician Richard James (formerly Gorky's Zygotic Myncci). They formed in August 2015, and have been working together constantly since then, mainly on radio, live and exhibition installation projects. Their first album is due for release in January 2019. .

soundcloud.com/project-locus
accu.bandcamp.com/
www.youtube.com/watch?v=ONk8Zztr
www.allthenewhighways.com/

Locus**'The Blue Hawk'**

Mae Locus yn gyfuniad o'r gyfansoddwraig, y cerddor, y cynhyrhydd a'r artist gweledol Angharad Van Rijswijk (Trwbador yn flaenorol, Accü nawr), a'r cyfansoddwr a'r cerddor Richard James. Daethant ynghyd yn Awst 2015, ac maent wedi gweithio gyda'i gilydd yn gyson ers hynny, ar y radio, yn fyw, ac ar brojectau gosodwaith mewn arddangosfeydd yn bennaf. Cyhoeddir eu halbwm cyntaf ym mis Ionawr 2019.

soundcloud.com/project-locus
accu.bandcamp.com/
www.youtube.com/watch?v=ONk8Zztr
www.allthenewhighways.com/



Liz Lake
'Endnote'

Liz Lake is an artist who works across printmaking, sculpture and installation. Her work often looks into material processes, and responds to certain landscapes and places. Recent projects this year include being shortlisted for the Ironstone Art Prize, a 24hour residency at RRU in Liverpool and showing work as part of Whitstable Biennale Fringe.

www.lizlake.info

Liz Lake
'Endnote'

Mae Liz Lake yn artist sy'n gwneud printiau, cerfluniau a gosodweithiau. Mae ei gwaith yn aml yn edrych ar brosesau materol, ac yn ymateb i dirweddau a llefydd neilltuol. Mae ei phrojectau eleni yn cynnwys cyrraedd rhestr fer Gwobr Gelf Ironstone, cyfnod preswyl o 24 awr yn RRU yn Lerpwl, ac arddangos gwaith fel rhan o Ymylon Biennale Whitstable.

www.lizlake.info



Iwan Bala
'Enlli: A Learning Aid'

Iwan Bala is an established artist, writer and lecturer. He has held solo exhibitions annually since 1990, participated in many group exhibitions in Wales and abroad and is represented in public and private collections. His work was exhibited in four Chinese cities in 2009. He has published books and essays on contemporary art in Wales and is a frequent lecturer on the subject. He has often presented and been interviewed for television. Iwan Bala is cited in most published compilations on contemporary art in Wales.

www.iwanbala.com

Iwan Bala
'Enlli: A Learning Aid'

Mae Iwan Bala wedi ennill ei blwyf fel artist, awdur a darlithydd. Mae'n cynnal arddangosfa unigol flynyddol ers 1990, cyfranodd at lu o arddangosfeydd grŵp yng Nghymru a gwledydd tramor, a cheir ei waith mewn casgliadau cyhoeddus a phreifat. Arddangoswyd ei waith mewn pedair dinas yn China yn 2009. Mae wedi cyhoeddi llyfrau ac ysgrifau ar gelf gyfoes Cymru ac mae'n darlithio'n fynych ar y pwnc. Mae'n cyflwyno a chael ei gyfwrdd yn aml ar y teledu. Crybwyllir Iwan Bala yn y rhan fwyaf o ddeddiadau am gelf gyfoes Cymru.

www.iwanbala.com



Cardiff University Student Project
'Motive and Opportunity'

The project was a collaboration between four Cardiff University undergraduates employed under the university's CUROP (Cardiff Undergraduate Research Opportunities Programme). L-R: Marcus Sams (English Literature); Holly Cooper (History); Hana Undy (Geography); Alice Savage (Geography).

Project Myfyrwyr Prifysgol Caerdydd
'Motive and Opportunity'

Project ar y cyd rhwng pedwar o israddedigion Prifysgol Caerdydd wedi eu cyflogi ar raglen CUROP (Rhaglen Cyfleoedd Ymchwil Israddedigion Caerdydd) y brifysgol oedd hwn. Chwith i'r dde: Marcus Sams (Llenyddiaeth Saesneg); Holly Cooper (Hanes); Hana Undy (Daearyddiaeth); Alice Savage (Daearyddiaeth).



Joni Smith
'Concrete Ribbon Road'

Joni Smith is a contemporary artist known for her paper and installation works that explore and rework the map. Originally from Leamington Spa, raised in the hills of North Wales and currently residing in Norwich - Joni's fascination with a sense of place threads throughout her work.

www.jonismith.co.uk
www.instagram.com/joni80/

Joni Smith
'Concrete Ribbon Road'

Artist cyfoes yw Joni Smith sy'n adnabyddus am ei gweithiau papur a'i gosodweithiau sy'n archwilio ac yn ailweithio'r map. O Leamington Spa yn wreiddiol, wedi'i magu ym mryniau gogledd Cymru, ac yn byw yn Norwich bellach, mae'r modd mae Joni Smith wedi ei chyfareddu gan ymdeimlad o le yn trwytho'i gwaith.

www.jonismith.co.uk
www.instagram.com/joni80/

Acknowledgements/xxxxxx

The Literary Atlas project is funded by the Arts and Humanities Research Council. It is based at the School of Geography and Planning, Cardiff University, working in collaboration with CREW (Centre for Research into the English Literature and Language of Wales), Swansea University.

Many thanks to the authors of the novels that inspired this project for their generous support and assistance.

Literary Atlas also wishes to acknowledge the support of Literature Wales in the development of the project.

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Dr Jeffrey Morgan and Dr Kieron Smith

Photography by Myles Lewando: codemacabre.com

Catalogue designed by www.nb-design.com

Printed by: Zenith Media

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Cartographic Imaginaries will tour venues across Wales in 2019-2020.

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Welsh



