

[nodiadau Pegwn]

[gwanwyn 2022]



Llinos Anwyl - Jenny Cashmore - Bob Evans - Dylan Huw
fin Jordão - Esyllt Angharad Lewis - Marva Jackson Lord
Nia Morais - Rowan O'Neill - Gwenllian Spink

A S G
C L
B E

gwmynosti oschwaleg

craving am rywbeth ti'n gwybod sy'n bodoli ond ti heb brofi eto (a craving for something you know exists but which you haven't experienced yet)

anghofij

pan ti'n anghofio gair mewn un iaith so angen troi at iaith arall (when you forget a word in one language so you turn to another)





nomegian

pan ti ddim yn gwneud synnwyr ond mae pawb yn deall (*when what you're saying isn't making sense but everyone you're with understands you anyway*)

wrgasglu

ymateb lleisiol annisgwyl pan ti'n dod i ddeall rhywbeth o'r diwedd (*an unexpected vocal response when you finally understand something*)

Cychwynnodd Pegwn fel cyfres o Zooms a gynhaliwyd gan Peak Cymru yn ystod cyfnodau clo 2020, lle daeth grwpiau o artistiaid at ei gilydd i rannu profiadau ac i ystyried syniadau ynghylch yr hyn gall y cysyniad o 'ddyfodolau Cymraeg' ei olygu. Y gwanwyn hwn, lanswyd *Casgleb*, rhaglen ymchwil gydweithredol yng ngorsaf drenau'r Fenni, ag agweddau chwareus at iaith yn ganolog iddi. Ar gyfer rhaglen gyntaf Pegwn felly, gwahoddwyd grwp o artistiaid sydd wedi'n hysbrydoli i feddwl-allan-yn-uchel ynghylch **tensiynau a phosibiliadau byw a chreu mewn cyd-destunau aml-ieithog**, mewn cyfres o sesiynau trwy'r-pnawn yn ystod Ebrill a Mai 2022. Daethant yn ofodau i sgwrsio, rhannu gwaith, crwydro'r plattform, sgwennu'n rhydd a chymryd rhan mewn ymarferion creadigol eraill. Treiddiwyd i **bleserau cymhleth a heriol** gweithio a chwarae gyda'r Gymraeg a ieithoedd amrywiol Cymru, gan ddefnyddio **iaith fel arf ac fel cyfrwng**. Roedd diddordeb gennym mewn creu gofod i gyfathrebu ar draws ieithoedd gwahanol, a phrofi pa fath o bethau fyddai'n codi o'r math hwn o ofod aml-ieithog hylifol, heb gyfieithu uniongyrchol na disgwyl y byddai pawb yn deall popeth yn yr un ffordd. Daeth yn ofod i **gofleidio'r annealladwy**, cwestiynau heb atebion, cam-gyfieithiadau a hanner-syniadau. Ac hefyd i gwestiynu cyfyngiadau iaith, a gweld beth gall ffurfiau eraill o gyfathrebu eu cynnig yn ei le. Ymhob sesiwn, dyfeisiodd pawb yn yr ystafell un gair Cymraeg newydd. Mae'r cyhoeddiad rydych yn edrych arno nawr yn rhyw fath o lyfr lloffion o'r hyn ddigwyddodd ar y prynhawniau yma ar Blattform 2 yn ystod y gwanwyn, **yn lleisiau artistiaid Pegwn**. Diolch o galon i'r artistiaid am eu brwdfrydedd i gyd-greu'r gofod agored ac arbrofol hwn i chwarae gydag iaith. Cadwch lygad am gamau nesaf Pegwn cyn bo hir...

Pegwn started life as a series of Zoom meetings hosted by Peak Cymru back during the first lockdowns in 2020, in which artists and thinkers came together to discuss experiences and share ideas around what 'Welsh language futures' might mean. In spring 2022, Peak launched *Casgleb*, a year-long collaborative research programme taking place at Abergavenny Train Station, which is anchored partly by experimentation and play with language. So for Pegwn's first physical programme, we invited a group of artists whose work we've been inspired by to think out-loud around the tensions and potentialities of living and creating in multilingual contexts, across a series of afternoon-length gatherings in April-May 2022. We conversed, shared work, roamed the platform and surrounding area, and conducted free writing exercises and other creative activities. Throughout, we dug into the knotty, complex pleasures of working and playing with the multiple languages of Wales, using language as a tool and an artistic medium. We were interested in ways of communicating across languages, and in testing what new kinds of thinking and collaborating might emerge from this fluidly multilingual space, without direct translation or any expectation that everyone would be on the same page linguistically. This became a space to embrace contradiction, unanswerable questions, mistranslation and half-formed ideas. Also for probing the inherent limitations of language, and what other forms of communication might be able to offer in its place. At each session, everyone invented a completely new Welsh word, some of which are included here. **The publication you're looking at is a kind of scrapbook, documenting some of what these gatherings were, in the voices of the group.** Diolch to all the artists for being so enthusiastic about forming this open-ended space for play and experimentation. Look out for more from Pegwn in the near future...

DYLAN, Mai 2022



GWENLLIAN: One thing that I have maybe returned to [since last week's session], that's changed my perspective slightly, is what you were saying, fin, about *who gets to choose names for things*. I was thinking about that in the context of workshops I've been doing with kids, who might *not know* the names of things. But instead of that being a negative thing, it actually *can be a really exciting, positive thing*... I hadn't thought about it through that lens before.

LLINOS: Dwi'n credu bod lot o humility to learning a language. When I go to my Irish lessons, *I feel like a child*. It's *getting over the barrier of making camgymeriadau*; once you get over that hurdle... Dwi'n meddwl mae'n sgil yn ei hun, y brif sgil o ddysgu iaith ydy bod yn barod i wneud camgymeriadau.

Babi in the blue

Little fingers poke my hannalf eyes awake
Time for morning oceans shaking blue sheets.

Babi bab babi
bob bob bob bin g
bob
boob bobbing
babi in the blue.

Gone, gone
Babi ymddannu.
Here he is.

Babi bob babi
bobb ing bob
baby
babbing babb
babbling

Moe mammy moe.

The light is bright
Outside is acid green.

JENNY

hannalf: y cyflwr o fod rhwng; *an in-between state, from Welsh and English words for 'half'*

ymddannu: pan ti'n cael yr argraff dy fod yn diflannu ac ail-ymddangos (fel chwarae pi-po); *the impression of disappearing then reappearing, when really you're present the whole time*

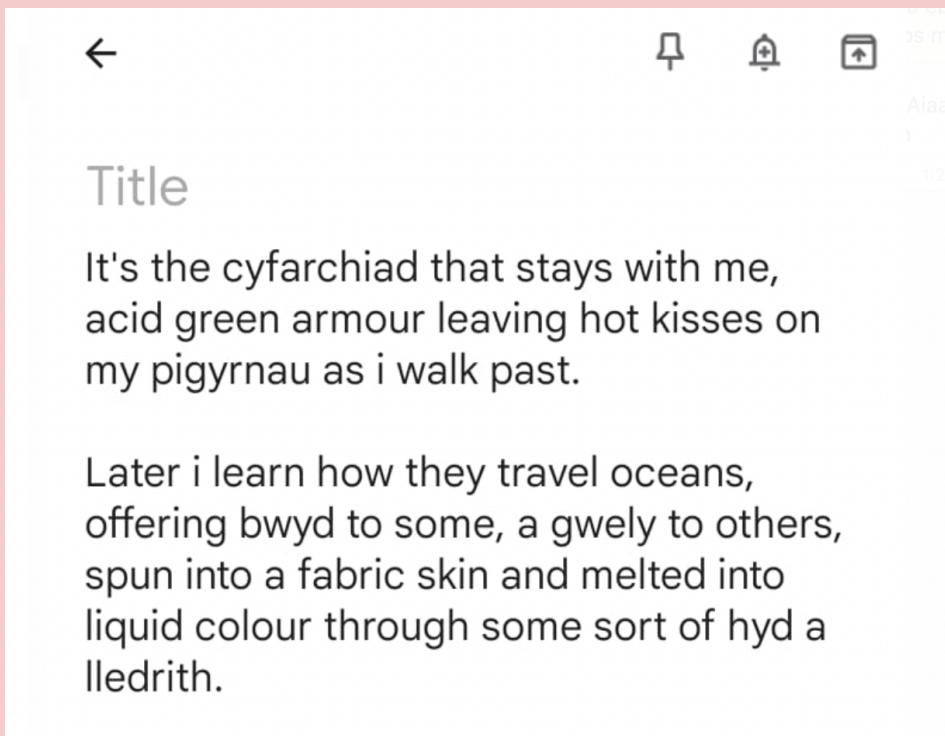
moe: pan ti eisiau mwy o laeth; *when you want more milk (coined by Jenny's son)*





Yn yr ail sesiwn ar bawn Iau 28ain o Ebrill, rhannodd Gwenllian bwt byr o sgwennu, gan wahodd pawb yn y grwp i ymateb at neu gyfieithu'r darn mewn ieithoedd a chyfryngau o'u dewis o'r plattform.

At the 28th April gathering, Gwenllian shared a small piece of writing and invited everyone in the group to respond in writing at Plattform 2 however they liked.



Liquid colour turns to gold

From the green grass glas blue sea

Wedi croesi'r ocean

Rwy'n croesi'r bar

Mae'r môr rhy fawr i beidio nofio ynddi

Ac mae gwledydd pell yn tynnu fel y teid

Arna i

ROWAN

Sidanen: llysenw Elizabeth laf, Ist in England to wear silk stockings (it is said).

'Sedany': Jig o oes Elizabeth,

'Shaking of Sheets': Jig tebyg i 'Sedany', o'r un cyfnod

Shaking of Sheets: shaking long, blue, silken sheets to create a stage illusion of the sea at Elizabethan feasts.

*A sleeping-bag for a metamorphosing silkworm (all her own work).
Bedclothes for a pampered human.*

Nyddu sidan i'r kayagûm a'r koto,

Canu gyda'r tannau yn Korea a Japan.

BOB

on green tides we travelled, working whip-chwinciad-flashes of light at the tips of waves, sliding on our bellies toward freedom. dyma ni'n dod i ddringo'ch coesau, cusanu'r meddalrwydd tu ôl i'ch pen-glin, cyrlïo lan i gysgu yn eich clustiau. We admire the mint, the mefus, morphing through cracks in concrete, forming new futures. even at night, yn gorwedd yn eich gwely yn crafu, crafu, difaru mynd yn droednoeth, you will remember us.

beth yw hud? hud a lledrith. lled-rith. bron yma. almost normal. super-natural, felly. supernatural yw cyffwrdd standing stones, fairy rings, mermaids' purses. Hud yw gwylïo'r tân gwylït yn codi o'r ddinas dywyll fel anemones o wely'r môr. gwely'r môr, rolïo drosto yn y gwely mewn i bâr o freichiau, pum mwy munud, un mwy awr. Dyna hud, yn dawel ond nid yn unig, yn dal big toe fel dwylo 'chos ti'n eistedd rhy bell i ffwrdd ond dwi dal moen cyffwrdd. Hud yw chwarae hide-and-seeek yn fully twenty-six years old, dal llaw mam yn y theatr, gwylïo madfall yn heulwennu ar foncyff mewn in between place. Dyna hud, yn teimlo anadl ddofn yn golchi drosot ti. Dy gyhyrau'n ymlacio o'r diwedd. Dy ymennydd yn drifto off i gysgu.

NIA







Yn y sesiwn gyntaf ar brawn lau 21ain o Ebrill, darlennodd bawb bwt o sgwennu, mewn iaith o'u dewis, oedd wedi bod yn ddylanwad arnynt. Darlennodd Rowan ddarn o *The Welsh Extremist* (1971) gan Ned Thomas, sy'n cychwyn, "The home ground is the best place to make a stand...", gan greu'r 'cyfieithiad personol' hwn o'r pwt hwnnw rhwng y sesiwn gyntaf a'r ail. *On the first Pegwn afternoon, everyone read aloud a passage of text that was important to them. Rowan read from page 29 of Ned Thomas' The Welsh Extremist (1971), and produced the following response as part of the Pegwn sessions.*

'Is the home ground the best place to make a stand? Is there a home ground? And how would I stand anyway?' These were the questions I asked myself with regards to this passage when I was first asked to translate it into my language fifteen years ago as a student at Goldsmiths College studying for an MA in Performance Making. I carried this passage with me everywhere at the time tucked into a copy of the *Rough Guide to Wales*. At that time I had left the home ground of Wales seeking to chart a different course where I thought I might find a voice and people who might listen. The country I had left had fields, rivers, hills and villages that conserved human feelings for me but as the child of a non-Welsh-speaking family in rural Ceredigion when my domestic world met the social world of my schooling and subsequently work the certainty of my foundation was shaken as I found that I did not necessarily always speak the language or at least did not speak my second language well enough to enter the environments I longed to feel and be part of.

'It's in me but it's hard to share,' I wrote. Moreover, having recently buried my grandfather in that country, I did not want to die. I wanted to be alive with Spring and laughter.

Rwy'n dod yn ôl at y darn yma wedi pymtheg mlynedd mynd heibio. Yn yr amser yna dwi wedi astudio ac ennill doethuriaeth, cyfnod o ymchwil dwys a oedd yn galluogi fi i archwilio cyd-destun cymdeithasol a diwylliannol fy magwraeth trwy archif artist creadigol arall. Ysgrifennais y gwaith yna yn Gymraeg fy ail iaith. Wrth wneud hynny seliodd fy hyder yn fy hawl i siarad ag i ysgrifennu yn yr iaith yma ac i drafod fy mhrofiadau fy hun. Teitl fy ngwaith oedd Croesi'r bar oedd yn cyfeirio at ddarn o'r arfordir yn agos iawn i fy nghartref gwreiddiol. I hwylio allan o Aberteifi mae rhaid croesi banc tywod sy'n cael ei enwi'n, 'y bar'. Mae'n lletwith ac yn gallu fod yn beryglus os nad yw'r llanw ar y lefel priodol. Roedd fy nhad-cu yn forwr brwd ond roeddwn i wastad yn dioddef o salwch y môr.

Yn fuan rwy'n mynd i groesi môr arall. Môr Iwerddon, i ymweld â gwlad hynafiaid fy nhad. Byddaf yn gwneud y daith yma wedi marwolaeth fy ewythr Michael Denis O'Neill. Gwyneb annwyl. Pwrpas fy nhaith yw archwilio ffynhonnau sanctaidd sy'n cysylltu Cymru ac Iwerddon. Byddaf yn cario llyfr gwahanol ar y daith yma, geiriadur newydd sbon sy'n cyfieithu Gymraeg i'r Gwyddelig.

"Y sawl sy'n anghofio'i wreiddiau a anghofia'n fuan pwy ydyw. Iad siúd nach gcuimhíonn ar a sinsir is geard nach gcuimhneoidh said ar cé hiad féin. People who forget those from whom they are sprung quickly forget who they are." Geiriau a gerfiwyd ar balmant, ardal y dociau yng Nghaerdydd. For humanity is everywhere, you choose to find it and live.

Platform Plymio

I'm sitting on yr ymyl

Of a disused platform

Making up geiriau Cymraeg

An insignificant event ar y cyfan

Eto tirnod wrth tyfu cysylltiad

* a conversation rhwng y saesneg a'r gymraeg

LET ME HAVE IT it's ours, we kept it, the flame licking the wood

IT'S NOT ENOUGH it's more than you could know

MAKE IT EASIER care harder

* 5 ways of cynefino iaith

UN gwranddo, drwy'r amser

DAU galwad ac ymateb, ail sain

TRI mynd nofio yn y iaith

PEDWAR sefyll i fyny i'r heddlu iaith

PUMP cymryd y ffordd bell yno, mae mwy o amser
nag yr ydych yn meddwl

FIN



Ar ddydd Iau 12fed o Fai, ymunodd Frank Olding â ni yn 'Stafell Ddarllen Plattform 2, am drafodaeth ynghylch hanes ieithyddol y Fenni, a'i brofiadau o farddoni mewn cyd-destunau dwy-ieithog a gyda chynulleidfaoedd tu allan i rai Cymraeg 'traddodiadol.' *The Abergavenny-based poet and historian Frank Olding joined us at Plattform 2 for a wide-ranging conversation about the area's linguistic history, as well as his experiences of writing and reading poetry in bilingual contexts, to audiences outside of 'traditional' Welsh-language 'heartlands.'*



Aethon am dro o Blaffform 2 lawr i dre'r Fenni ac at gerrig yr Orsedd, gan glywed am gysylltiad unigryw'r ardal gyda hanes Eisteddfodol. *We went for a walk from Platform 2 down to Abergavenny town centre, and to the bardic stone circle, where we learned about the town's unique relationship to Eisteddfod history.*

Meini'r Fenni

A folded telescope's tubes fit together perfectly, like a leek. A section through a leek looks like a medieval diagram of the universe. The array of megaliths we are visiting today is based, distantly, on arrangements of stones made in the late-stone/early-bronze ages to form gigantic astronomical instruments. Today's stones are from the 19th century and were conceived as Gorsedd stones, Eisteddfod paraphernalia, and were placed by people who did not understand how deep time is. The archaeological understanding of their time allowed them to conflate periods and cultures separated by thousands of years.

The prize of a new triple harp was won by a sailor/harpist at the Abergavenny Eisteddfod. He had played his harp 'gerbron Amerhodres Cheina'.

We followed the river upstream. It ran quiet and low in its flat bed, a few larger stones failing to break its surface. Had the water been slightly lower, a younger self might have made the random stones an improvised route to the other side, where the megaliths stood. Some modern megaliths had photographic images in waterproof cases fixed to them. Such an image was of Lady Llanover (Gwenynen Gwent). Her husband, Benjamin Hall, after whom Big Ben is named, is commemorated in modern stone-cut letters.

Edward Williams (Iolo Morganwg) was a professional stonemason, a figure of the enlightenment, an anti-slaver, one interested in the ideas of the French Revolution, a collector of Welsh musical and poetical materials and forms and sometime forger. He dreamt a new Eisteddfod for his time and held a Gorsedd ceremony at the Rocking Stone, Pontypridd, where his Gorsedd stones were small pebbles.

BOB



← **Gwenllian Spink**
last seen today at 09:09

Arlerchsaethwedd

pan ma'r olygfa allan o ffenest y tren/
car/ bws yn zoomio heibio ond hefyd yn
cropan heibio ar yr un pryd. 13:07



Nes i joi'r arlechsaethwedd 'ma
bore ma 13:07

Sori **arlerchsaethwedd haha 13:07



Welsh → Greek
arlerchsaethwedd × σκηνή του δρόμου
skini tou drómou

Greek → Burmese
σκηνή του δρόμου × လမ်းမြင်ကွင်း
lam myin kwwin

Burmese → Finnish
လမ်းမြင်ကွင်း × katunäkymä
lam myin kwwin

Finnish → Afrikaans
katunäky × straat uitsig
mä

Afrikaans → Korean
straat uitsig × 스트리트 뷰
seuteuliteu byu

Korean → Uyghur
스트리트 뷰 × كوجا مەنزىرىسى
seuteuliteu byu

Uyghur → Welsh
كوجا مەنزىرىسى × Golygfa stryd
kocha

LLINOS: I was reading on the way back wythnos dwetha llyfr am disasters. When you think of a disaster, you think of something really bad happening, like a natural disaster, an earthquake. And the book* talks about what happens to communities when disasters happen. It was really interesting hearing how people live longer when there's a natural disaster. The 'natural' age of death is much higher, because the sense of community is so much stronger. People actually interact with each other, and ma nw'n siarad efo'i gilydd. And we don't think of bywyd dydd-i-ddydd fel disaster, we don't think of our daily lives as something terrible. The fact that we have to work so much and have no time to spend in our communities is a disaster. The fact that we don't have spaces like this where we can speak different languages at the same time is a disaster. It's what's killing our communities.

**Expect Resistance: A Crimethink Field Manual*

JENNY: That definitely chimes with me, it being a disaster that spaces like this don't exist. Because I've been thinking a lot about belonging, coming from the perspective of a non-Welsh-speaker, and Welshness and, it's all been coming up lots in this book** that I borrowed last week... And how crazy it is that there aren't really bilingual spaces where you get to come and feel part and sit part of the language, and absorb it. Because there's a belonging to being part of this space, and the way we talk, which I probably haven't really experienced anywhere else.

***Welsh (Plural): Essays on the Future of Wales*

ESYLLT: Byse cenhedlaeth rhieni fi — cenhedlaeth Mam — nath hi dyfu lan mewn byd hollol Gymraeg. Byse'r iaith Saesneg yn *iaith Lloegr*, iaith yr ysgol, dim iaith ei hardal hi o gwbl. Dim dyna profiad ni o gwbl. Nes i ddysgu Saesneg yn dair oed yn yr ysgol trwy plant erill. Felly dyna'r holl... Does yna byth wedi bod 'byd Cymraeg' a 'byd Saesneg' i fi, maen nhw wedi plethu erioed.

NIA: On i'n meddwl am what Marva was saying, where she said this is one of the first spaces where she doesn't feel any judgement as a non-Welsh-speaker, or that people would feel embarrassed speaking Welsh in front of her, and that she actually enjoyed listening and not being able to understand, because you get something from it even if you don't know exactly what the words mean. On i'n meddwl am sut mae'r ffordd fi'n meddwl am Welsh spaces, a gorfod siarad Cymraeg mewn ffordd 'broffesiynol', dyna'r ffordd ma pobol sydd ddim yn siarad Cymraeg yn meddwl amdano fe hefyd. It's just different levels of feeling nervous about the exclusivity of Welsh as a language, and as a community. And even though I've been speaking Welsh since I was three, and most of my work is in Welsh, I still feel nervous about it. I still police myself and so I still present a version of myself that has been spell-checked.

Making sense

across the land and the winter wet
uncertain spirits tethered,
truth then freed
near swollen green fords
unpleated tendons
inside cotton shirt-sleeves
rolled, hailing whispers
editing, cautious
as wares prepared
the new variant approaches
communities gather, strengthened
by memory of old ways
harking back to a previous
devastation, the spoil and
the healing with time
seeing beyond with heart
determined to remain free
resolved to mend speech
so the people can understand
each other, once again and
hear truth, making sense
of the tapestry of this time
despite the elision in another's
words

Gwneud synnwyr

ar draws y tir a'r gaeaf yn wlyb
ysbryd ansicr yn clymu,
gwirionedd a ryddhawyd
ger rhydau gwyrdd chwyddedig
tendonau heb eu plasio
llewys crys cotwm y tu mewn
rholio, hailing sibrydion
golygu, gochel
wrth i nwyddau gael eu paratoi
mae'r amrywiad newydd yn dynesu
cymunedau'n ymgasglu, cryfhau
ar gof am hen ffyrdd
gan fynd yn ôl i un blaenorol
dinistr, ysbail a
yr iachâd gydag amser
gweld y tu hwnt gyda chalon
benderfynol o aros yn rhydd
penderfynu trwsio lleferydd
fel y gall y bobl ddeall
gilydd, unwaith eto a
clywed gwirionedd, gwneud synnwyr
o dapestri'r amser hwn
er gwaethaf y rhwyg mewn un arall
geiriau

MARVA

Ymunodd Marva hefyd mewn gweithdy dysgu Cymraeg creadigol crëodd Peak gyda chyfieithwyr Nico, a gafodd eu dylunio'n arbennig ar gyfer rhwydwaith staff Trafnidiaeth Cymru (sy'n bartner ar Casgleb) ac artistiaid lleol, i greu gofod chwareus ac anffurfiol i siaradwyr newydd leisio'u profiadau o'r iaith ochr-yn-ochr gyda siaradwyr 'rhugl'. O ganlyniad, roedd Marva wedi dechrau meddwl am ffyrdd o greu'n Gymraeg, fel rhywun sydd ddim (eto'n) rhugl. 'Gwneud synnwyr' yw ei habrawf mewn cyd-weithio gyda Google Translate.

Marva also took part in a Welsh-learning workshop as part of Casgleb, created with the language services company Nico. 'Making sense' is the poem she wrote collaboratively with Google Translate as an experiment in using Welsh creatively, as someone who isn't (yet) fluent in the language, which the Pegwn artists then responded to at Plattform 2.

*across the land and winter wet we weave sparks
of language, flaking like rust. our tongues are
stones dropped in lakes, of old fire, of wet clay,
our weft a waterfall, a whirlwind, through years of
fallow and harvest. and we mend, plethu, plygu,
paper aeroplanes from the back of a classroom
into the future, drawing deep marks once the
welts have faded. over black mountains the skein
of thread unspools. we see truth. we mend time in
tumbling tapestries, we make sense when words
are failing.*

ymateb NIA

(NIA's response)

FIN: Robert, when you were describing the binary notation, that image of the feet standing in the air is a really lovely metaphor, I think, to talk about uprootedness, or unbelonging, or not being quite landed in place. In my very interesting train journey back with Llinos last week we were talking about the hyphenated space, the in-betweenness of *un* — when you have to preface something with a hyphen. The in-between space, the in-the-middleness of all the *un* things.

ROWAN: Roedd yna eiliad yn sesiwn wythnos dwetha lle roedd Marva yn siarad, in the workshop when Marva was speaking — at the end of it she said, *What's Welsh for multiculturalism*, and a part of me wanted to answer *aml-ddiwylliannol*, fel bod e'n ateb amlwg. Ond nid dyna oedd y cwestiwn, mewn ffordd. So what's that in Welsh, a beth yw hwnna yn Gymraeg; and are those two different questions.

toddwrf

grŵp yn toddi at ei gilydd (*when a group melts into one*)

hymbodian

myfyrio mewn tawelwch fel grŵp (*to reflect silently as a group*)

corgorni

moment o banic ar ôl dweud rhywbeth gwirion mewn grŵp (*the moment of panic after saying something dumb in a group*)

Mae Llinos Anwyl (nhw/eu) yn byw yn Aberystwyth, fel ymchwilydd creadigol a threfnydd llawr gwlad. Mae eu gwaith wedi ei yrru gan ymrwymiad i ddatgelu hanesion radical a gwranddo ar gymunedau, ac maen nhw hefyd yn creu gwaith fel @henbapurnewydd. *Llinos Anwyl (they/them) lives in Aberystwyth, as a creative researcher and grassroots organiser. Their work is driven by a commitment to unearthing radical histories and listening to communities, and they also make work as @henbapurnewydd.*

Artist aml-ddisgyblaethol yw Jenny Cashmore (hi/ei) sy'n byw yn Nyffryn Gwy ar y ffin rhwng Cymru a Lloegr. Mae ei gwaith yn archwilio gofodau amhenodol bywyd bob dydd. Caiff ei chymell gan ei diddordeb yn y cysylltiadau rhwng pobl, gwrthychau a lle. *Jenny Cashmore (she/her) is a multidisciplinary artist living in the Wye Valley on the Wales-England border. Her practice examines the liminal spaces of day-to-day life, driven by an interest in the connections between people, objects and place.*

Robert Evans (fe/ei), sy'n byw yng Nghaerdydd, yw hanner y pâr cerddorol canoloesol Bragod, ac mae'n ffidlwr a gwneuthurwr offerynnau adnabyddus. *Robert Evans (he/him), who lives in Cardiff, forms half of the influential Celtic medieval musical duo Bragod, and is a renowned fiddler and instrument-maker.*

Dylan Huw yw cydlynnydd Pegwn. Mae'n dod o Lanfihangel Genau'r Glyn, Ceredigion, ac mae'n gweithio fel sgwennwr llawrydd yn ogystal a'i rôl ar Casgleb. *Dylan Huw coordinates Pegwn. He hails from Llanfihangel Genau'r Glyn, Ceredigion, and works as a writer, editor and artistic collaborator in addition to his role on Casgleb.*

Mae fin Jordão (nhw/eu) yn gweithio gyda'r gair llafar, testun, y corff ac ecoleg, i ddeall perthnasau, croesi trothwyon a chynnal y sgysiau anodd sydd wrth wraidd newid. Maen nhw'n byw yn Abercegir, ger Machynlleth. *fin Jordão (they/them) works with spoken word, text, somatics and ecology, to understand relationships, cross thresholds and have the difficult conversations that are at the root of change. They live in a self-built home in Abercegir, near Machynlleth.*

Mae Eyllt Angharad Lewis yn artist a chyfieithydd o Graig-cefn-parc sydd hefyd yn gweithio fel Cydymaith Cyfathrebu a rhan o dîm creadigol Peak Cymru. *Eyllt Angharad Lewis is an artist and translator from Craig-cefn-parc who also works as Peak Cymru's Communications Associate, as well as a part of its artistic team.*

Artist aml-ddisgyblaethol o Ganada a Jamaica yw Marva Jackson Lord (hi/ei), sy'n byw ym Mannau Brycheiniog. Mae ei gwaith yn archwilio tirwedd a naratïfs ffantastig. *Marva Jackson Lord (she/her) is a Canadian-Jamaican multidisciplinary artist who lives in the Brecon Beacons. Her work explores landscape and fantastical narratives.*

Mae Nia Morais (hi/nhw) yn awdur a dramodydd o Gaerdydd sy'n ffocysu ar hunaniaeth yn ei gwaith. Mae hi'n gweithio'n ddwyieithog ac yn ymddiddori mewn chwarae gyda llais wrth drawsnewid rhwng Saesneg a Cymraeg. *Nia Morais (she/they) is a writer and playwright from Cardiff who focuses on identity in their work. She works bilingually and is interested in playing with voice while switching between Welsh and English.*

Mae Rowan O'Neill (hi/ei) yn artist, sgwennwr a gwneuthurwr theatr o Felinwynt, Ceredigion, ac mae ei gwaith yn aml yn defnyddio hunangofiant a chân fel manau cychwyn ar gyfer digwyddiadau a pherfformiadau cymunedol, wedi'u dylanwadu gan ei magwraeth mewn ardal amaethyddol wledig Cymreig. *Rowan O'Neill (she/her) is an artist, writer and theatre-maker from Felinwynt, Ceredigion, whose work often uses autobiography and song as starting points for community events and performances, informed by her upbringing in agricultural rural Wales.*

Mae Gwenllian Spink (hi/ei) yn artist o Aberystwyth sy'n gweithio gyda'r Orsaf yn Nyffryn Nantlle, lle mae hi'n datblygu gerddi cymunedol, rhandiroedd a hybiau bwyd gyda'r gymuned leol. *Gwenllian Spink (she/her) is a visual artist from Aberystwyth who works with Yr Orsaf in Dyffryn Nantlle, developing community gardens, allotments and food hubs with the local community.*



Sefydliad celfyddydol yw Peak Cymru sy'n gweithio o ardal y Mynyddoedd Duon gydag artistiaid, pobl ifanc a'u cymunedau. Mae'n cefnogi ymarferion celfyddydol cyfoes sy'n gysylltiedig â lle, hunaniaeth, iaith a'r hinsawdd. Mae gan Peak ddau ofod: Yr Hen Ysgol, Crug Hywel, lle mae cegin a stiwdio, gweithdai a gwersi crochenwaith, a Plaffform 2, Gorsaf Drenau'r Fenni, lle cynhelir ymchwil creadigol a digwyddiadau cyhoeddus. *Peak Cymru is an arts organisation working from the Welsh Black Mountains with artists, young people and their communities. We support contemporary artistic practice connected to place, identity, climate and language. We have 2 bases: **Yr Hen Ysgol, Crickhowell**, where we host pottery classes and studio-based activity, and **Plaffform 2, Abergavenny Train Station**, where we host artist research and public events from our reading room.*



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