

artesmundi¹⁰

#1

Dylan Huw

[Lleisiau ar draws ei gilydd]

In a back room in the middle of Caerdydd's civic centre, a pair of recent films by Alia Farid play on a loop. *Chibayish* (2022) and *Chibayish* (2023) are set at the confluence of the Tigris and Euphrates rivers in southern Iraq, whose ecologically depleted state is a microcosm of the region's wider lived and landscaped legacies of imperial extraction. The films represent two chapters of a body of work developed by Farid over a number of years, which particularises notions of cultural and environmental memory in the watery borderlands of Kuwait and Iraq.

The films depict these marshes as an imaginative topography embodying a vast social and cultural history; as a site which contains generations of familial and ecological grief; and as the everyday habitus of its residents, whose intimate collaborative camaraderie with the artist colours much of our engagement as viewers with the films' setting. At the Amgueddfa, a row of water-vessel sculptures of monumental scale lines the adjoining gallery, guiding our bodies towards their encounter with the films and drawing into focus their capacious and formally fluid explorations of water: as an innately shared/shareable zone, an extractable commodity, and a life-sustaining force, both within the historically rich but exhausted terrain vivified onscreen and anywhere else we might interact with it.

Like other artists presenting work in venues across Wales as part of Artes Mundi 10, Farid utilises an observational documentary poetics to build new meaning from a sited history of geopolitical conflict and state resource-terrorism. These two iterations of *Chibayish* incorporate a broad church of contemporary experimental documentary techniques, veering between a 'slow' observational style, quasi-(auto)ethnographic footage of its 'subjects' at work and in conversation, and unexpected jolts of animation and discordant sound design, which foreground the instability of the spatial world depicted and the slipperiness of its mediation as 'art' designed in part to circulate in a rarefied international context.

For all the films' formal experimentation – and the potential heaviness of their themes – they devote a not-inconsiderable amount of their runtime to leisurely studies of play and of song. The latter work in particular feels focussed on youth, and on the vernacular normalcy of life in the marshland region. We watch as these young boys dance, sing, show off for the camera; we are infected by their joy. The films are both tightly anchored to the specific context in which they were made, and generous enough in these moments of levity to prompt any number of associations and self-interrogations in their viewers regarding where the water we consume (encounter, are enveloped by) comes from, to whom it belongs, and what it means.

I have been describing Farid's films as a 'pair,' but it might be more appropriate to call them a duet: both for the different (though harmonious) slants they offer on one place-based inquiry, and for the foregrounded role that sound plays in them, whether as song, speech, or ambient noise: the Chibayish marshes are made a whole sonic universe. The more time I have spent sitting and thinking with them, the more this film duet has begun to suggest the notion of the *confluence* as both subject and something like a documentary mode.

2

Trwy gydol y Gaeaf, mae dwy ffilm ddiweddar gan Alia Farid yn chwarae am-yn-ail mewn stafell ddu yng nghefn yr Amgueddfa yng Nghaerdydd. Cafodd *Chibayish* (2022) a *Chibayish* (2023) eu ffilmio lle mae afonydd Tigris ac Euphrates yn cwrdd yn ne Irac, ac mae stad ecolegol ddirywiedig y corsydd yn feicrocosm amlwg o olion degawdau o echdyniad neo-gytrefol ar dirwedd y rhanbarth hwn o'r byd. Mae'r pâr o ffilmiau'n cynrychioli dau bennod o gorff o waith ehangach a ddatblygwyd gan yr artist dros sawl blwyddyn, sy'n penodoli syniadau ynghylch cof diwylliannol ac ecolegol yng ngororau dyfrllyd Kuwait ac Irac.

Mae'r ffilmiau'n portreadu'r corsydd hyn fel topograffeg ddychmygus sy'n ymgorffori pob math o hanesion cymdeithasol a diwylliannol, ac hefyd fel safle sy'n cynnwys cenedlaethau o alar teuluol ac ecolegol, a chartref

bob-dydd ei thrigolion – mae agosatrwydd amlwg yr artist gyda rhai ohonynt yn ganolog i gymeriad y gwaith. Yn yr Amgueddfa, mae rhes o gerfluniau llestr-dŵr anferth yn tywys ein cyrff at ein cyfarfyddiad â'r ffilmau yn yr oriel gyfagos, gan amlinellu archwiliadau grymus a hylifol y ffilmau o ddŵr: fel gofod i'w rannu, fel nwydd i'w echdynnu, a fel grym i gynnal bywyd, yn y dirwedd flinedig ond gyfoethog ar y sgrîn a lle bynnag rydym ni fel gwylwyr yn ymwneud â dwr yn ein bywydau ni.

Fel sawl artist sy'n arddangos yn Artes Mundi 10 ar hyn o bryd mewn lleoliadau ledled Cymru, mae Farid yn sefydlu poetics dogfen arsylwadol i adeiladu synnwyr a synhwyrusrwydd o'r newydd o hanesion safle-benodol o wrthdaro a darostyngiad. Mae sbectrwm eang o dechnegau dogfen arbrofol i'w gweld yn y gwaith: mae'n symud o arddull araf a wylidwrus at olygfeydd egniol o'i "destunau" ar waith at bytiau animeiddiedig annisgwyl, sy'n amlygu ansefydlogrwydd y gofod a bortreadir, a llithrigrwydd ei fedaeteiddio fel 'celf' wedi'i greu yn rhannol i gylchredeg mewn cyd-destunau celf rhynlwgadol.

Er gwaetha holl arbrofi ffurfiol y ffilmau – a thrymder posib eu themâu – maen nhw'n neilltuo swm sylweddol o'u hamser at astudiaethau hamddenol o chwarae a chanu. Mae'r ail ffilm, yn enwedig, fel petai ganddo ffocws ar ieuenctid, ac ar normalrwydd bob-dydd bywyd ger y corstir. Gwylwyr wrth i'r bechgyn ifanc hyn ddawnsio, canu, showan off i'r camera; cawn ein heintio gan eu llawenydd. Mae'r ffilmau wedi'u hangori'n dynn i'r cyd-destun penodol y cawsant eu gwneud ynddo, ac hefyd yn ddigon hael gyda'r fath foments o ysgafnder i ysgogi pob math o gysylltiadau a hunan-ymholiadau yn eu gwylwyr: ynghylch ble mae'r dŵr rydyn ni'n ei ddefnyddio (yn dod ar ei draws, cael ein amgylchynu gan) yn dod, i bwy mae'n perthyn, a beth mae'n ei olygu.

Dwi wedi bod yn disgrifio ffilmau Farid fel "pâr" ond efallai byddai deuwad yn fwy addas: am y gogwyddau gwahanol (cydseiniol) maen nhw'n cynnig ar un ymholiad, ac am y rôl gryf mae sain yn chwarae ynddynt, boed hynny trwy gân, ar lafar, neu mewn swm amgylchynol: daw corsydd Chibayish yn fydysawd sonig. Y mwy dwi wedi eistedd a myfyrio gyda'r ffilmau, y mwy mae'r ddeuwad ddogfennol hon wedi awgrymu'r syniad o *gydlifiad afon* fel trosiad am dechnegau'r artist o gyfuno a dyblu.

3

It's a sunny-cold October Sunday, and I get to the Museum minutes before it opens; I'm told the cold brew I buy from Brodie's as I wait is the last of this year's batch. I'm here to spend more time with Alia Farid's films than I managed at the opening a few nights ago. I'm doing some work with Artes Mundi, overseeing new writing commissions for a softly reconfigured version of its online journal. Our intention is to draw out some of Artes Mundi 10's thematic-conceptual throughlines by placing the varied practices presented in the exhibition(s) across Wales into dialogue with the long-term research and curiosities of some other artists/ researchers/curators in Wales and internationally.

I had initially expected that my own contribution to the series would be mainly introductory. (Which is to say this text was not supposed to exist.) But the unusual presentation of Farid's films, whose main language is Arabic, in the context of Artes Mundi 10 spoke directly to the conversations I'd already initiated with the contributors of this series in ways I felt compelled to expand upon. Conversations, especially, about looking to writing as a method of simultaneously particularising and complexifying, in language, how we understand the function of contemporary art and its discourses in the society in which we live and work, and exploring ways of doing so that make explicit associations between the personal and the collective or societal.

At Amgueddfa Cymru, the 2022 iteration of *Chibayish* plays with English subtitles; the 2022 iteration of *Chibayish* plays with Welsh subtitles; the 2023 iteration of *Chibayish* plays with English subtitles; and the 2023 iteration of *Chibayish* plays with Welsh subtitles. A different kind of language-environment is established for the world of the films: we are made aware that each individual viewer's engagement with *Chibayish*'s two iterations is contingent on their own relationships with the three languages (Arabic, Welsh, English) present in the space. How each viewer's language-based subjectivity receives these films uniquely colours their encounter with the ideas and images they present. I would argue that this is the case with all art which involves language in any way whatsoever, anywhere in the world, even if is a tension usually elided by the systems which produce discourse around art (largely due to how

dominant and unchallenged is its lingua franca). But it's a sensation which feels heightened by the curatorial decision to subtitle the films in this way, which de-privileges the subjectivity of the majority-language viewer, and allows both Welsh- and Arabic-speakers to interact with the film unmediated by the default dominance of English.

As a first-language Welsh speaker, this struck me as a quietly radical upturning of the logic of contemporary Welsh bilingualism within the arts sphere. The use of Welsh in exhibition contexts in Wales is, with only very rare exceptions, defined by its status as a 'translated' language, and so almost always involves a flattening – and thus a tacit invisibilisation – of the non-majority language, which upholds a logic of appeasement and comfort for the majority (a logic which is in many ways intensified by the usual tokenistic presence of Welsh as a 'requirement'). I am less interested in the *decision* to present the works in this way – though the oft-neglected need for access provisions in Wales beyond the English language is part of it – than I am by what happens to *the event* of our encounter with the work as a result. The language-environment established by this subtle reframing of Farid's films felt all the more jolting due to its seeming incidental and casual nature. Regularly, I and countless other artists and art workers have to argue for the Welsh language to be seen, heard and incorporated in artistic spheres as its own entity with its own unique properties, unsubordinated by majoritarian orthodoxies. Here is an enacting of precisely this impulse in the seemingly unlikely (though it should not feel that way) context of an international art prize.

The *Chibayishes*' status as a film 'duet' is emphasised and enriched by this linguistic doubling, inviting us to imagine the presence of (complexified) dualities and binaries more generally within the world of confluences which Farid creates: between history and present, between grief and joy, between 'war' and 'peace.' Such unusual and suggestive processes of adaptation and translation feel foregrounded across Artes Mundi 10's presentation of its seven artists' work; processes made more dynamic yet by the exhibition's newly devolved format, with presentations staged in response to the sites of art institutions in four Welsh towns and cities, each of which has its own

social-cultural-linguistic particularity. I previously saw Nguyễn Trinh Thi's 'And They Die a Natural Death,' for example, which has been reconfigured or 'transplanted' for Abertawe's Glynn Vivian, at the Rondell in Kassel, Germany, as part of documenta fifteen, in a highly site-responsive installation. Encountering it again, in a different context, the work feels both entirely different (coloured by my relationship with the building, with Swansea, with the day I'm having) and doubly transporting (to Kassel and the day I was having there, and to the Vietnamese forests evoked in the work). On shelves outside the installation (which is capped to eight visitors at a time; I had to wait until an enthusiastic group of Swansea schoolkids were done when I first visited) extracts from Bùi Ngọc Tấn's novel *Tale Told in the Year 2000*, a passage from which provides conceptual grounding for Trinh Thi's work, are presented in Vietnamese, Welsh and English. Taken together, such transplantations build a tapestry of practices and projects as linguistically dynamic as it is artistically rich.

These kinds of interrogations around what (the minor) language might do (might already be doing, might have always done) in and alongside international contemporary artistic practices have been central to the conversations I've been having since September with the seven writers, artists and researchers who have written new texts to be published online, in pairs, between now and the end of February. Each text resonates with the thematic emphases of the AM10 in some way, guided by the particular curiosities, specialisms and affective-artistic-professional habitus of its author. Some will appear in English only, some in Welsh, several in a mix of the two and some incorporating other languages too. Formal and thematic resonances abound across the series: almost all look to processes of excavation and archaeology as formal strategies, and share particular emphases on fragmentation and the anecdotal. All have been developed with a reflexive approach to what *thinking with language* alongside contemporary art might achieve, using language as a distinct medium and words as a distinct tool, in such a way as to illuminate, or rub up against, ideas present in the work.

It can feel futile to wonder about the particular use of art writing and criticism given the “given everything that's happening of the world” of it all. But giving serious thought to how we put into language sensations and potentialities that are out of reach to other forms, and taking seriously how we *translate into forms* ideas and feelings which feel mysterious and elusive and problematic, feels like an urgent task which this moment demands of all of us, whether we consider ourselves interested in “art” or “writing” or not. Going back and forth with the writers whose work will populate this space over the coming weeks and months has been among the most rewarding creative experiences I’ve had, and all the more so for the sense of intention it has provided during the accelerated feeling of overwhelm and loss of faith in institutions – not to mention disillusionment with the power levers of the “art world” – over recent months, as the earth has seemed to be moving beneath our feet. I hope the pieces offer something of the same to those who read them. Consider each text an invitation to sit with complexity, seriousness, play and experimentation – and also to consider language as a medium which might enrich and make new, in minor or revolutionary ways, and as a ground upon which we interact with all this engulfing contemporary’s everyday confluences.

4

Mae’n ddydd Sul oer o Hydref, a dwi’n cyrraedd yr Amgueddfa funudau cyn iddo agor; mae barista Brodie’s yn dweud wrthaf ei bod newydd gymryd eu cold brew oddi ar y fwydlen am y flwyddyn. Dwi yma i dreulio mwy o amser gyda ffilmiau Alia Farid na llwyddais i yn yr agoriad rhai nosweithiau ‘nol. Dwi’n gweithio ar brosiect gyda Artes Mundi: rhaglen o wyth comisiwn sgwennu gwreiddiol ar gyfer fersiwn newydd o’r cyfnodolyn digidol fe lansion nhw gyda’r Artes Mundi diwethaf. Ein bwriad yw i amlygu a chyfoethogi rhai o linyrnau thematig a chysyniadol artistiaid AM10 gan eu gosod mewn deialog gyda practisys ac ymchwil hir-dymor rhai artistiaid, ymchwilwyr a churaduron eraill, yng Nghymru a thu hwnt.

Roeddwn i wedi meddwl i ddechrau mai rhagair byr byddai i fy nghyfraniad i at y gyfres. (Hynny yw: nid oedd y darn rydych chi'n darllen nawr fod i fodoli.) Ond cafodd cyflwyniad yr Amgueddfa o ffilmiau Alia Farid effaith annisgwyl arna i, a siaradodd yn uniongyrchol â'r sgysiau dwi wedi bod yn cael gyda cyfrannwyr y gyfres hon. Sgysiau, yn enwedig, am ysgrifennu fel strategaeth o benodoli a chymhlethu – a rhoi mewn i iaith – sut rydym yn deall swyddogaeth celf gyfoes mewn cymdeithas, ac archwilio ffyrdd o wneud hynny sy'n creu cysylltiadau plaen rhwng y personol a'r casglebol-gymdeithasol.

Dyma sut caiff y ddwy ffilm eu harddangos: mae *Chibayish* (2022) yn chwarae gydag isdeitlau Saesneg; mae *Chibayish* (2022) yn chwarae gydag isdeitlau Cymraeg; mae *Chibayish* (2023) yn chwarae gydag isdeitlau Saesneg; ac mae *Chibayish* (2023) yn chwarae gydag isdeitlau Cymraeg. Dyma sefydlu amgylchedd ieithyddol i'r ffilmiau o fath gwahanol iawn i'r un rydym fwyaf cyfarwydd ag ef: amlygir y ffaith bod perthynas pob un gwylwr gyda'r hyn mae'r ffilmiau'n cyflwyno yn ddibynnol ar eu perthynas bersonol gyda'r dair iaith sy'n bresennol yn y gofod (Arabeg, Cymraeg, Saesneg). Mae'r ffordd mae pob gwylwr felly yn ymwneud â'r ffilm yn cael ei liwio gan ei goddrychedd ieithyddol. Byddwn i'n dadlau bod hyn yn wir am unrhyw gelfyddyd sy'n cynnwys unrhyw iaith, mewn unrhyw ffordd, unrhyw le yn y byd, ond mae'n densiwn sydd bron wastad yn absennol o'r systemau sy'n creu disgwrs ynghylch celf gyfoes. Ond mae'n ymdeimlad sy'n cael ei ddwysáu gan y penderfyniad curadurol i isdeitlo'r ffilmiau yn y modd hwn, sy'n di-freintiau safle'r gwylwr iaith-fwyafrifol, ac yn galluogi siaradwyr Cymraeg a/neu Arabeg i ymwneud â'r ffilm heb bod y iaith ddominyddol arferol yn y ffordd.

Mae hyn yn ymddangos i mi fel gwrthdroad gynnil radical o rhesymeg dwyieithrwydd yn sffêr celfyddydol Cymru. Diffinir rôl y Gymraeg yn ein cyd-destunau celf, â rhai eithriadau prin iawn, gan ei statws fel iaith 'gyfieithedig,' ac felly bron yn ddi-ffael mae yna anweledigeiddio ar waith. Cynnal rhesymeg o gysur a dyhuddiad i'r mwyafrif mae dwyieithrwydd o'r math hwn; rhesymeg sydd yn dod yn *fwy* amlwg pan mae'r Gymraeg ond yn bresennol mewn ffordd docenistaidd. Mae llai o ddiddordeb gen i yn y *penderfyniad* i gyflwyno gweithiau Alia Farid fel hyn – er bod yr anghenrhaid am ddarpariaethau mynediad yng Nghymru y tu hwnt i'r Saesneg yn rhan ohono – nag sydd gen i yn yr hyn sy'n digwydd i'n

cyfarfyddiad ni fel gwylwyr gyda'r gwaith o ganlyniad. Mae'r amgylchedd ieithyddol a sefydlir gan yr ail-fframio cynnil hwn o ffilmiau Farid yn teimlo'n fwy ysgytwol fyth oherwydd ei natur achlysurol. Mor aml, mae'n rhaid i mi, a nifer fawr o artistiaid a gweithwyr celf eraill, ddadlau dros gael gweld, clywed a defnyddio'r Gymraeg fel endid gyda'i briodweddau unigryw ei hun, heb orfod bodoli'n eilradd i iaith y mwyafrif. Dyma wneud hyn yng nghyd-destun anhebygol (er na ddylai deimlo felly) gwobr gelf ryngwladol.

Caiff statws y *Chibayishau* fel 'deuawd' ei amlygu a'i gyfoethogi gan y dyblu ieithyddol annisgwyl hwn. Cawn ein gwahodd i ddychmygu presenoldeb deuoliaethau o bob math yn y byd o gydlifiadau mae Alia Farid yn creu: rhwng hanes a'r presennol, rhwng galar a llawenydd, rhwng 'rhyfel' a 'heddwch.' Mae'r fath brosesau awgrymog o addasiad a chyfieithu'n teimlo'n ganolog i gyflwyniadau Artes Mundi 10 o waith ei saith artist – prosesau sy'n dod yn fwy deinamig eto o ystyried fformat datganoledig yr arddangosfa eleni, gyda gwaith yn cael ei gyflwyno mewn ymateb i ofodau sefydliadau celf mewn pedair o drefi a dinasoedd, pob un â phenodolrwydd cymdeithasol-diwylliannol- ieithyddol. Gwelais i 'And They Die a Natural Death' gan Nguyễn Trinh Thi, er engraifft, fel gosodwaith safle-benodol yn y Rondell yn Kassel, yr Almaen, yn documenta fifteen llynedd. Mae trawsblaniad y gwaith i'r Glynn Vivian yn Abertawe yn ysgogi ymateb sydd ar unwaith yn gwbl wahanol (wedi'i effeithio gan fy mherthynas gyda'r adeilad, gyda Abertawe, y math o ddydd dwi'n ei gael) ac yn fy nghludo 'nol i Kassel, a'r ffordd profais i'r goedwig yn Fietnam y mae'r gwaith yn ei gyfleu. Ar silffoedd tu allan i'r gosodwaith yn y Glynn Vivian (sydd yn dal hyd at wyth person ar y tro; cefais i fy nal tu ôl grwp o blant ysgol brwdfrydig o Abertawe) mae dyfyniadau o'r nofel *Chuyện kể năm 2000* gan Bùi Ngọc Tấn, sy'n angori gwaith Trinh Thi, mewn Fietnameg, Cymraeg a Saesneg. Gyda'i gilydd, mae'r fath drawsblaniadau'n adeiladu tapestri o bractisys a phrosiectau sydd mor gyfoethog yn ieithyddol ac yw'n artistig.

Mae tensiynau tebyg ynghylch *yr hyn gall meddwl yn ddwfn am iaith*, mewn ac ynghyd â phractisys celfyddydol rhyngwladol, ei ysgogi wedi bod yn ganolog i'r sgysiau dwi wedi bod yn cael ers mis Medi gyda'r saith sgwennwr/artist/ymchwilydd sydd yn creu darnau gwreiddiol i'w cyhoeddi fan hyn, mewn paru, rhwng nawr a diwedd Chwefror. Mae pob

comisiwn yn atseinio pwysleisiau thematig AM10 mewn rhyw ffordd, wedi'i liwio gan chwylfrydeddau, arbenigeddau ac amodau affeithiol-artistig-proffesiynol ei awdur. Bydd rhai yn ymddangos yn Saesneg, rhai yn Gymraeg, y rhan fwyaf mewn cymysgedd o'r ddau a rhai yn cynnwys ieithoedd eraill hefyd. Mae pob math o gyseiniannau ffurfiol a thematig rhyngddynt: mae bron pob un yn edrych mewn rhyw ffordd at brosesau o gloddio ac archaeoleg fel strategaethau creadigol, ac yn pwysleisio'r anecdotaidd a'r tameidiog. Mae pob un hefyd wedi ei ddatblygu gydag agwedd atgyrchol at ddefnydd iaith fel cyfrwng penodol a geiriau fel teclynnau, mewn ffyrdd sy'n tanlinellu neu'n rwbio'n erbyn syniadau sy'n bresennol yng ngwaith yr artistiaid.

Mae'n aml yn teimlo'n ofer i bendroni dros 'bwrpas' sgwennu/celf yn yr oes sydd ohoni, pan rydym yn teimlo mor agos at holl erchylldra'r byd, a mor ddi-dda am ein capasiti i greu gwahaniaeth o fewn y strwythurau sydd ar gael i ni. Ond credaf bod rhoi ystyriaeth ddifrifol i *sut rydym yn rhoi iaith i* deimladau a photensialau sydd allan o gyrraedd ffurfiau eraill, sut rydym yn *cyfieithu mewn i ffurf* pethau sy'n annealladwy neu'n anghydawns, yn dasgiau mae gofyn i ni i gyd ymafael â nhw. Mae mynd nol a 'mlaen gyda'r sgwennwyr bydd yn cyhoeddi eu gwaith yn y gofod hwn dros yr wythnosau a'r misoedd nesaf yn un o'r profiadau creadigol cyfoethocaf dwi wedi cael, yn enwedig am yr ymdeimlad o bwrpas mae wedi rhoi i'r cyfnod hwn pan mae dicter a diffyg ffydd yn ein sefydliadau wedi teimlo mor llethol. Gobeithiaf bydd y darnau'n cynnig rhywbeth tebyg i'r rheiny sy'n eu darllen. Ystyriwch y gyfres yn wahoddiad i eistedd gyda chymlethdod a difrifoldeb, i chwarae ac arbofi – ac hefyd i ystyried iaith fel cyfrwng sydd â chapasiti di-ddiwedd i gyfoethogi a chreu o'r newydd, mewn ffyrdd bach a mawr: y tir rydym i gyd yn ei rannu.

Sgwennwr, critic a churadur yw **Dylan Huw**, sy'n golygu comisiynau sgwennu Artes Mundi 10. Mae'n Gydymaith gyda Peak Cymru ac yn gyn Gymrawd Ymchwil gyda Visual AIDS (2023), Cymrawd Cymru'r Dyfodol (2022-3) a Sgwennwr Preswyl gyda Jerwood (2022). Mae ganddo MA mewn Theori Celf Gyfoes o Goldsmiths, Prifysgol Llundain, ac mae'n byw yng Nghaerdydd. dylanhuw.com

Dylan Huw's '[Lleisiau ar draws ei gilydd]' is the first in [a series of 8 newly-commissioned texts](#) developed alongside [Artes Mundi 10](#), which is showing in Cardiff, Swansea, Newtown and Llandudno between October 2023 and February 2024. You can read #2, by Taylor Le Melle, [here](#).

Dylan Huw, journal editor for Artes Mundi 10, is a writer, critic and convenor of artists' programmes. He is an Associate with Peak Cymru, and a former Visual AIDS Research Fellow (2023), Future Wales Fellow (2022-3) and Jerwood Writer in Residence (2022). He has an MA in Contemporary Art Theory from Goldsmiths, University of London, and currently lives in Cardiff. dylanhuw.com

'[Lleisiau ar draws ei gilydd]' gan Dylan Huw yw'r cyntaf yn [ein cyfres o 8 comisiwn sgwennu](#) wedi'u datblygu yn rhan o [Artes Mundi 10](#), sydd ar ddangos yn Abertawe, Caerdydd, Drenewydd a Llandudno rhwng Hydref 2023 a Chwefror 2024. Mae darn #2, gan Taylor Le Melle, [arlein](#) nawr.