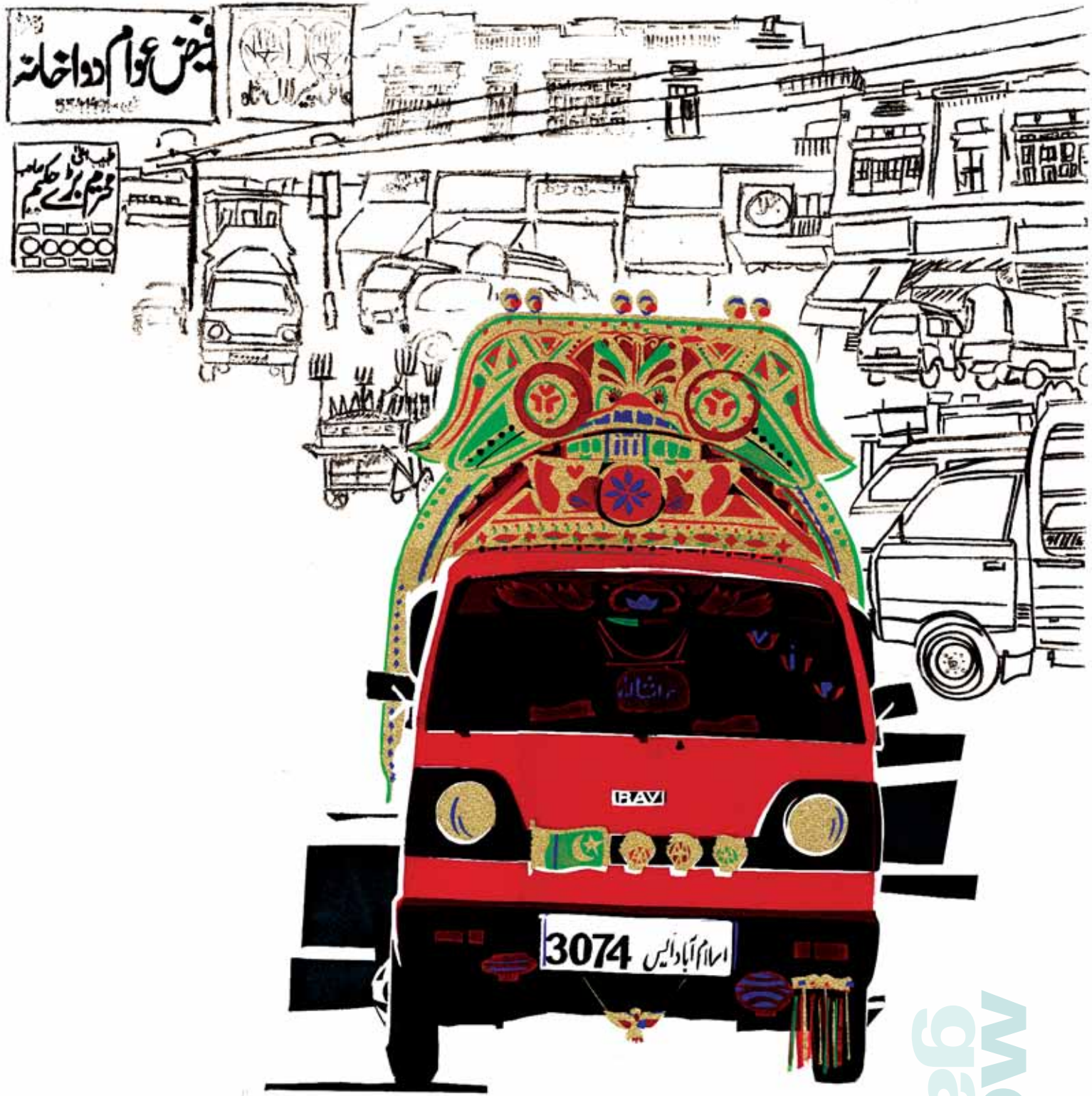


# Festival of Muslim Cultures Print Project



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gaa



# Festival of Muslim Cultures **Print Project**

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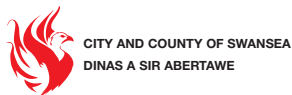
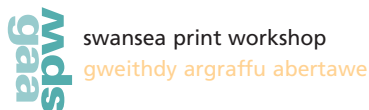
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## The Festival of Muslim Cultures

The Festival of Muslim Cultures is a year-long celebration of arts, humanities, education and discourse that seeks to foster an improved understanding and appreciation for Muslim cultures. The project was conceived in 2002 and its patron appointed; HRH Prince of Wales. Major events and exhibitions have been organised across the United Kingdom in which moderate Muslim voices can be heard and negative stereotypes challenged. A vast programme of events has been developing since then, inspired by the belief that the arts can play a role in changing society for the better by enabling people to enter into the experiences of others.

The Festival of Muslim Cultures Print Project launched Swansea Print Workshop onto an international platform as it welcomed two artists from Pakistan for a twelve week residency and an exhibition of contemporary Pakistani printmaking, which toured to three venues in the UK. Operating as a springboard to launch a programme of artist led workshops, it stretched across communities living in and around Swansea. Professional printmakers living in Wales worked alongside our resident artists and helped to establish an 'Outreach Team', who visited communities and schools to share their expertise. The aim was to expose a wide audience to Muslim Cultures through the medium of printmaking and to join in the celebration of cultural and creative exchange.

Exceeding all expectations, the programme had a profound impact on those who participated. The vibrant *Contemporary Pakistani Printmakers* exhibition and artists in residence, Atif Khan and Aleem Khan enriched the visual language and vocabulary of all those who participated. Immersed in our culture, and us embracing theirs for this brief period, was an engaging and enlightening adventure; East meets West meets East.

SARAH HOPKINS Project Manager

## Gŵyl Diwylliannau Mwslimaidd

Mae Gŵyl Diwylliannau Mwslimaidd yn ddathliad blwyddyn o hyd o gelfyddydau, dynoliaethau, addysg a thrafodaeth sy'n anelu at feithrin gwell dealltwriaeth a gwerthfawrogiad o ddiwylliannau Mwslimaidd. Datblygwyd syniad y prosiect yn 2002 a phenodwyd ei noddwr: EUB Tywysog Cymru. Trefnwyd digwyddiadau ac arddangosfeydd pwysig ar draws y Deyrnas Unedig i roi llais i syniadau Mwslimaidd cymedrol a herio ystrydebau negyddol. Mae rhaglen enfawr o ddigwyddiadau wedi bod yn datblygu ers hynny, wedi'i hysbrydoli gan y syniad y gall y celfyddydau chwarae rôl wrth newid cymdeithas er gwell drwy alluogi pobl i ymgymryd â phrofiadau pobl eraill.

O ganlyniad i Wyl Diwylliannau Mwslimaidd, lanswyd Gweithdy Printio Abertawe ar lwyfan ryngwladol oherwydd iddo groesawu dau artist o Bacistan ar gyfer preswyliaid deuddeg wythnos ac arddangosfa o waith gwneud printiau Pacistanaidd cyfoes, a deithiodd i dri lleoliad yn y DU. Yn gweithredu fel symbyliad i lansio rhaglen o weithdai a arweinir gan artistiaid, estynnodd ar draws cymunedau sy'n byw yn Abertawe a'r cylch. Gweithiodd gwneuthurwyr printiau proffesiynol sy'n gweithio yng Nghymru wrth ochr ein artistiaid preswyl, gan helpu i sefydlu 'Tîm Allgymorth', a ymwelodd â chymunedau ac ysgolion i rannu'u harbenigedd. Y nod oedd datgelu Diwylliannau Mwslimaidd i gynulleidfa eang drwy gyfrwng gwneud printiau ac ymuno wrth ddathlu cyfnawid diwylliannol a chreadigol.

Gan ragori ar bob disgwyliaid, cafodd y rhaglen effaith ddwys ar y rheiny a gymerodd ran. Cyfoethogwyd iaith a geirfa weledol pawb a gymerodd ran yn yr arddangosfa *Contemporary Pakistani Printmakers* fywiog gan yr artistiaid preswyl, Atif Khan ac Aleem Khan. Roedd ymdrochi nhw yn ein diwylliant ni a chael cyfle i ymgymryd â'u diwylliant nhw am gyfnod byr yn antur ddymunol a goleuol; y Dwyrain yn cwrdd â'r Gorllewin sy'n cwrdd â'r Dwyrain.

SARAH HOPKINS Rheolwr y Prosiect



سَوَادٌ كَبُرُوا لَكَ بِإِلْفِ شَرِيحِ الرَّايِ وَالْعَا  
عَمَّا قَالُوا لَمَنْ مَرَايَا ظَارِهَا  
النَّعْمَةُ مَوْدِدَةٌ

R/P J. Wankhary 06  
Relief

## Foreword

When artists work with communities and schools, the experience can act as a catalyst for everyone involved and can be powerful, enabling and inspiring.

The opportunities afforded by the Festival of Muslim Cultures Print Project are much wider reaching; it brings the wealth and richness of two diverse cultures together through one common medium - printmaking - to communicate, share and celebrate diversity. The project dealt with image, symbol and text as a theme, generating a huge variety of responses from all participants.

Though each lead artist and printmaker had a different starting point, they dealt with themes familiar to their individual culture. This offered others the chance to discover insights into the cultural exchange between Wales and Pakistan.

A child's mind is open to new experience; enquiring and responsive to each new stimulus. Older people bring a more considered and reflective approach; discovering through printmaking, a new voice to communicate their thoughts, feelings and memories.

Groups from schools and the community were invited to visit the Contemporary Pakistani Printmakers exhibition at Oriol Ceri Richards Gallery, Swansea to hear the artists discuss the work on display. Over seventeen hundred participants including children, young people and other groups in the community worked with both Welsh and Pakistani printmakers. This enabled them to make connections between cultures and present their own ideas through the practical workshops.

The diverse body of work that was produced is testimony to the success of the project. A selection is presented at this exhibition, demonstrating the breadth and quality of the work; the exhibition is a celebration of both the work and the learning processes involved.

The programme has had a positive impact on all those who have taken part; the legacy is in the knowledge and understanding of Muslim cultures fostered by the practical elements, and the warmth of the new friendships forged by the exchange.

CAROLYN DAVIES Arts Adviser  
Education Department, City and County of Swansea

## Rhagair

Pan fydd artistiaid yn gweithio gyda chymunedau ac ysgolion, gall y profiad fod yn gatalydd i bawb sy'n gysylltiedig ac fe all fod yn rymus, yn alluogol ac yn ysbrydoledig.

Mae'r cyfleoedd a gynigir gan Brosiect Printiau Gŵyl y Diwylliannau Mwslimaidd yn ehangach o lawer; mae'n dod â chyfoeth dau ddiwylliant gwahanol ynghyd trwy un cyfrwng cyffredin – gwneud printiau – i gyfathrebu, rhannu a dathlu amrywiaeth. Deliodd y prosiect â delwedd, symbol a thestun fel thema, gan gynhyrchu amrywiaeth enfawr o ymatebion gan yr holl gyfranogwyr.

Er bod gan bob artist a gwneuthurwr printiau arweiniodd fan cychwyn gwahanol, deliwyd â themâu a oedd yn gyffredin i'w diwylliant unigol. Rhoddodd hyn gyfle i bobl eraill gael goleuni ar y cyfnewid diwylliannol rhwng Cymru a Phacistan.

Mae meddwl plentyn yn agored i brofiadau newydd; yn holgar ac yn ymatebol i bob symbyliad newydd. Mae pobl hŷn yn defnyddio ymagwedd fwy ystyriol a myfyriol; gan ddarganfod, trwy wneud printiau, llais newydd i gyfleu eu meddyliau, eu teimladau a'u hatgofion.

Gwahoddwyd grwpiau o ysgolion a'r gymuned i ymweld â'r arddangosa Contemporary Pakistani Printmakers yn Oriol Ceri Richards, Abertawe i glywed yr artistiaid yn trafod y gwaith a oedd yn cael ei arddangos. Gweithiodd dros ddau gant ar bymtheg o gyfranogwyr, gan gynnwys plant, pobl ifanc a grwpiau eraill yn y gymuned, gyda gwneuthurwyr printiau o Gymru a Phacistan. Rhoddodd hyn gyfle iddynt wneud cysylltiadau rhwng y diwylliannau a chyflwyno eu syniadau eu hunain trwy'r gweithdai ymarferol.

Mae'r corff amrywiol o waith a gynhyrchwyd yn dystiolaeth o lwyddiant y prosiect. Cyflwynir detholiad ohono yn yr arddangosfa hon, gan ddangos ehangder ac ansawdd y gwaith. Mae'r arddangosfa'n dathlu'r gwaith a'r prosesau dysgu a fu'n gysylltiedig.

Mae'r rhaglen wedi cael effaith gadarnhaol ar bawb a gymerodd ran ynddi. Mae'r etifeddiaeth yn y wybodaeth a'r ddealltwriaeth o ddiwylliannau Mwslimaidd a feithrinwyd gan yr elfennau ymarferol, a chynheswyd y cyfeillgarwch newydd a ffurfiwyd gan y cyfnewid.

CAROLYN DAVIES Ymgynghorydd y Celfyddydau  
Adran Addysg, Dinas a Sir Abertawe

## Cyfarfyddiad Byr

Daeth Aleem Khan ac Atif Khan i Gymru o Bacistan fel 'artistiaid preswyl'. Ond beth mae hyn yn ei olygu, pan fydd un yn teithio o un ardal llawn mynyddoedd ar yr arfordir i ardal arall, sy'n llawn mynyddoedd ac ar yr arfordir? Beth yw ystyr artist 'preswyl'? Mae'n golygu mwy na thwristiaeth a llai nag adleoli: cyfarfyddiad byr. Ond, pa mor fyr bynnag ydynt, mae'r cyfarfyddiadau hyn yn funudau angerddol, dwys, cyffrous sydd, yn anochel, yn cynhyrchu cyfleoedd ar gyfer cyfathrebu ar draws diwylliannau. Pan fydd hyn yn digwydd gydag artistiaid, mae'r cysylltiadau'n bwerus, achos mae celf yn gallu siarad heb iaith lafar gyffredin. Daeth Aleem ac Atif i Gymru fel 'artistiaid preswyl' o Bacistan ac aethant yn ôl i Bacistan gan gredu'n gryf yn eu calonnau ac yn eu harferion celf.

Mae Cymru a Phacistan yn fannau amrywiol. Mae mynyddoedd gogledd Cymru'n cynhyrchu diwylliant a thafodiaith ranbarthol wahanol na'i thraethau deheuol. Mae'r un peth yn wir am Bacistan. Daw Aleem o'r gogledd, ger Gilgit, lle mae hinsawdd yr Himalayas yn ffurfio'i waith a'i fywyd a lle mae nifer o ddiwylliannau'n croestorri drwy hanes hir o fasnach. Mae Atif yn byw i'r de yn Lahore, prif dalaith y Punjab a dinas afonol o gelf a diwylliant sy'n derbyn etifeddiaeth Ymerodraeth fawr y Mughal. Daethant at ei gilydd yn Abertawe, dinas ar lan afon a bae, lle cawsant gyfarfyddiad byr gyda diwylliant Cymru, a chawsom ni gyfarfyddiad byr gyda'r ddau ddiwylliant Pacistanaidd gwahanol hyn.

Pan siaradais â nhw ar ddiwedd eu hamser yng Nghymru, gofynnais iddynt beth yr oeddent wedi darganfod yma a beth fydd yn gadael gyda nhw. Disgwyliais atebion yn ymwneud â'u hymarfer celf, neu epiffaniau y cawsant dros intaglio mewn Gweithdy Argraffu yn Abertawe. Yn hytrach, siaradodd y ddau fyfyrwr ifanc am eu profiadau'n gweithio gyda phobl Abertawe, o fyfyrwr ifanc yn yr ysgolion lleol i bensiynwyr i grwpiau o fewnfudwyr 'preswyl' parhaol. Roedd y gwrid sydd gan athro/athrawes sydd wedi dysgu mwy gan y myfyrwr na'r hyn yr oeddent nhw wedi'i ddysgu ganddo ef/hi yn perthyn iddynt. Trwy ddangos i blant sut i ysgrifennu eu henwau yn Wrđw a dangos bod celf o Bacistan yn gallu, yn wir, cynnwys ffigurau ac anifeiliaid, rhannodd Aleem ac Atif eu byd gyda Chymru. A pherodd Gymru syndod iddyn nhw hefyd. Roedd didwylledd a haelioni'r rhan hon o'r byd yr un fath â'u gwlad eu hunain, syndod hapus i'r ddau ohonynt.

Mae Atif yn dychwelyd adref gydag eicon Cymreig: y llwy garu. Mae'n rhagweld y bydd y siâp hwn yn cael ei gynnwys yn ei waith gweledol, gan ei helpu i siarad ar draws diwydiannau a rhannu'r haelioni a gafodd yng Nghymru. Bydd Aleem yn gadael gyda'r profiad o weithio gyda rhaglenni celf cymunedol, rhywbeth y mae'n gyffrous i fynd adref gydag ef i ogledd Pacistan. Roedd hwn yn gyfarfyddiad byr, i Aleem, i Atif, ac i Gymru, ond fe deimlir ei ôl-effeithiau am flynyddoedd wrth i ni barhau i rannu a thyfu drwy'r munudau 'preswyl' byr hyn.

REBECCA M. BROWN, Darlithydd, Yr Adran Wleidyddiaeth a Chysylltiadau Rhyngwladol, Prifysgol Cymru, Abertawe.





## Muhammad Atif Khan



Born in Sahiwal, Pakistan in 1972, Atif Khan graduated in Fine Art from the National College of Arts in Lahore. In 1999 he was awarded the UNESCO-ASHBURG Bursary and completed a residency at Darat-al-Funun in Amman, Jordan. He has exhibited throughout Asia and in USA, Finland, Germany and Poland and his work features in collections in the UK, Jordan and in Pakistan.

Atif Khan travelled from Lahore to Swansea in November 2005 for the three month artist in residence programme at Swansea Print Workshop. Whilst in Swansea he developed a new series of images, exploring differences between eastern and western cultures, focusing on personal, social and political issues.

*My works are narrative in nature. One can find recognisable objects and symbols in them, which denote obvious meanings. These can lead the viewer to find hidden messages. Images of diverse and contrasting environments are juxtaposed in one space, subverting their original contextual meaning and suggesting new messages.*

*As well as furthering my personal work during the residency I was also able to develop the technical side of my working practice; the cyanotype process and non-toxic printmaking techniques, which are in everyday use at the Workshop, are valuable additions to studio practice that I am keen to relay to my students at the National College of Arts in Lahore. Beside the printmaking experience, I was also invited to join a book making workshop in which I made my first hand-made Coptic stitch book. I also got the chance to visit some special places; Rhosilli and Brecon were the most memorable. Swansea gave me such a welcome – it was like being at home.*

Ac yntau wedi'i eni yn Sahiwal, Pacistan ym 1972, graddiodd Atif Khan yn y Celfyddydau Cain o'r Coleg Celf Cenedlaethol yn Lahore. Ym 1999 enillodd Fwrsariaeth UNESCO-ASHBURG a chwblhaodd gyfnod preswyl yn Darat-al-Funun yn Aman, Gwlad Iorddonen. Mae wedi arddangos ledled Asia ac yn UDA, y Ffindir, yr Almaen a Gwlad Pwyl ac mae ei waith wedi ymddangos mewn casgliadau yn y DU, Gwlad Iorddonen a Phacistan.

Teithiodd Atif Khan o Lahore i Abertawe ym mis Tachwedd 2005 i dreulio tri mis fel rhan o raglen arlunwyr preswyl Gweithdy Printio Abertawe. Tra oedd yn Abertawe, datblygodd gyfres o ddelweddau newydd, gan archwilio'r gwahaniaethau rhwng diwyllianau'r gorllewin a'r dwyrain, a chanolbwyntio ar bynciau personol, cymdeithasol a gwleidyddol.

*Mae fy ngweithiau'n naratif o ran eu natur. Gall rywun ddod o hyd i wrthrychau a symbolau cyfarwydd ynddynt, sy'n dynodi ystyron amlwg. Gall y rheiny arwain y sylwedydd at negeseuon cudd. Cyfodir delweddau amgylcheddau amrywiol a chyferbyniol mewn un gofod, gan guddio'u hystyron cyd-destunol gwreiddiol ac awgrymu negeseuon newydd.*

*Yn ystod y cyfnod fel arlunydd preswyl roeddwn nid yn unig yn gallu hyrwyddo fy ngwaith personol ond hefyd datblygu ochr dechnegol fy arferion gwaith; mae'r broses cyanoteip a thechnegau diwenwyn gwneud printiau, sy'n cael eu defnyddio bob dydd yn y Gweithdy, yn ychwanegiadau gwerthfawr at arfer stiwdio yr wyf yn awyddus iawn i'w trosglwyddo i'm myfyrwyr yn y Coleg Celf Cenedlaethol yn Lahore. Ar wahân i'r profiad o wneud printiau, cefais wahoddiad i ymuno â gweithdy gwneud llyfr lle bûm yn gwneud fy llyfr pwytho Coptaidd â llaw cyntaf. Cefais gyfle hefyd i ymweld â rhai manau arbennig iawn; Rhosilli ac Aberhonddu oedd y mwyaf cofiadwy. Cefais y fath groeso yn Abertawe – roedd fel bod gartref.*



## Aleem Khan



Born in Karimabad, Hunza, Aleem studied at the National College of Arts in Lahore and gained an Honours Degree in Fine Art. He specialised in painting and in his final year, installation. Since leaving education he has worked as an artist and freelance design consultant, book illustrator and most recently as a concept artist for a 3D video game development

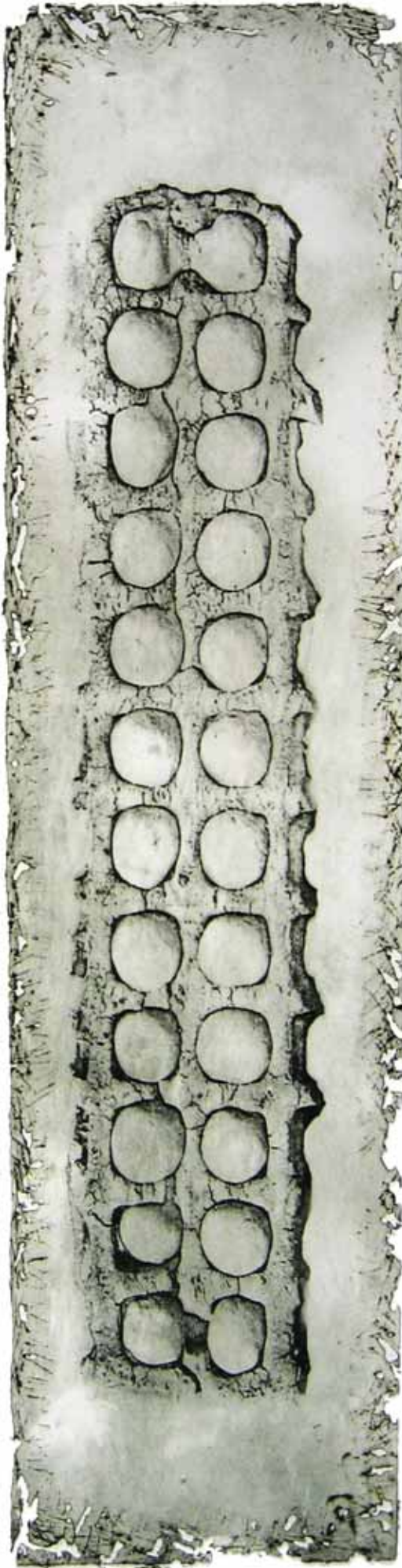
company in Islamabad, Pakistan. Aleem has exhibited his work throughout Pakistan and is currently using the artist in residence experience at Swansea Print Workshop as an opportunity for setting up a similar facility in the Northern Areas of Pakistan.

*From a personal perspective, the community workshop programme enabled me to motivate a range of learners and encourage the generation of ideas using the theme; Image, Symbol and Text. It was a great experience, focusing on contemporary art from my home land and sharing information about my personal practices, for which I have a passion. Living close to Mother Nature and my immersion in Pakistani culture, particularly those cultures of the geographically dispersed North, still burn my curiosity regarding the juxtaposition of nature and culture. This is my primary focus.*

*The residency also enabled me to greatly advance my printmaking skills and to create a body of work which reflected my experiences at the workshop.*

*The beautiful landscape of Wales and the time spent with the Welsh people was so inspiring.*





Ac yntau wedi'i eni yn Karimabad, Hunza, bu Aleem yn astudio yn y Coleg Celf Cenedlaethol yn Lahore gan ennill Gradd Anrhydedd yn y Celfyddydau Cain. Bu'n arbenigo mewn paentio ac yn ei flwyddyn olaf, gosodiadau. Ers iddo adael addysg, mae wedi gweithio fel arlunydd ac ymgynghorydd dylunio ar ei liwt ei hun, darlunydd llyfrau ac yn fwy diweddar fel arlunydd cysyniadau i gwmi datblygu gêmâu fideo 3D yn Islamabad, Pacistan. Mae Aleem wedi arddangos ei waith ledled Pacistan ac ar hyn o bryd, mae'n defnyddio'r profiad fel arlunydd preswyl yng Ngweithdy Printio Abertawe fel cyfle i sefydlu cyfleuster tebyg yn ardaloedd gogledd Pacistan.

*O safbwynt personol, mae rhaglen y gweithdy cymunedol wedi fy ngalluogi i ysgogi amrywiaeth o ddysgwyr a hybu cynhyrchu syniadau drwy ddefnyddio'r thema: Delwedd, Symbol a Thestun. Roedd yn brofiad gwych, gan ganolbwyntio ar gelf gyfoes o'm gwlad enedigol a rhannu gwybodaeth am fy arferion personol, yr wyf yn frwd iawn drostynt. Mae byw yn agos at Natur a'r ffaith fy mod i wedi fy nhrwytho'n llwyr yn niwylliant Pacistan, yn arbennig y diwylliannau hynny sy'n perthyn i'r gogledd mwy anghysbell, yn tanio fy nychymyg ynglŷn â chyfodiad natur a diwylliant. Dyma fy mhrif ffocws.*

*Roedd y cyfnod preswyl hefyd wedi fy ngalluogi i hyrwyddo fy sgiliau printio'n fawr a chreu corff o waith sy'n adlewyrchu fy mhrofiadau yn y gweithdy.*

*Roedd tirwedd hardd Cymru a'r amser a dreuliais ymhlith y Cymry wedi fy ysbrydoli.*

## Outreach Artist Alan Williams

Alan Williams was born in Swansea in 1951. He studied printmaking and gained his University of Wales BA in Graphic Art in 1997.

In the same year he co-founded Swansea Print Workshop and remains involved in its teaching programme and with community arts projects sponsored by the workshop and other organisations.

He also teaches printmaking in Higher and Adult education and produces his own etchings, collagraphs and woodcuts.

*The Festival of Muslim Cultures Print Project gave me the potential to build on experience gained on previous outreach projects and was particularly interesting in view of the diverse international and cultural dimensions. The groups I worked with embraced the project with enthusiasm and energy. The initial gallery visit and talk allowed the groups to engage with the work by the Pakistani printmakers and informed the development of their own ideas into a series of successful prints.*

*It was stimulating to work alongside the artists from Pakistan especially within the primary school setting, where the cultural contrasts provided not only a rich source of material for the printmaking but also highlighted the similarities and common ground shared by East and West.*

Ganwyd Alan Williams yn Abertawe ym 1951. Bu'n astudio gwneud printiau ac enillodd radd BA mewn Celf Graffeg o Brifysgol Cymru ym 1997.

Yn yr un flwyddyn, bu'n un o sylfaenwyr Swansea Print Workshop ac mae'n parhau i ymwneud â'i raglen addysgu a phrosiectau celf cymunedol a noddir gan y gweithdy a sefydliadau eraill.

Mae hefyd yn addysgu gwneud printiau mewn gwersi addysg Uwch ac i Oedolion ac yn cynhyrchu ei ysgythriadau a'i dorluniau pren ei hun.

*Rhoddodd Prosiect Printiau Gŵyl y Diwylliannau Mwslimaidd botensial i mi ddatblygu ar brofiad blaenorol a gafwyd o gymryd rhan mewn prosiectau allgymorth ac roedd yn arbennig o ddiddorol oherwydd y dimensiynau rhyngwladol a diwylliannol amrywiol. Ymatebodd y grwpiau y bûm i'n gweithio gyda nhw yn frwdfrydig ac yn egnïol i'r prosiect. Yn ystod yr ymweliad cychwynnol â'r oriel a'r sgwrs, cafodd y grŵp gyfle i ddod i gysylltiad â'r gwaith gan y gwneuthurwyr printiau o Bacistan a hysbysodd hyn ddatblygiad eu syniadau eu hunain, gan greu cyfres o brintiau llwyddiannus.*

*Roedd yn gyffrous gweithio ochr yn ochr â'r artistiaid o Bacistan, yn enwedig yn yr ysgol gynradd, lle roedd cyferbyniadau diwylliannol nid yn unig yn darparu ffynhonnell gyfoethog o ddeunydd ar gyfer gwneud printiau, ond hefyd yn amlgu'r tebygrwydd a'r hyn sy'n gyffredin rhwng y Dwyrain a'r Gorllewin.*



## Outreach Artist Gwenllian Beynon

Gwenllian Beynon was born in Ammanford in 1963. Following a career in nursing she studied Fine Art in Carmarthen and Cardiff before gaining an MA in Printmaking at Wimbledon, London in 1996. Since then she has established herself as a freelance artist. Gwenllian is committed to sharing her skills and knowledge and has led bilingual art-based workshops since 1989. She exhibits and sells her work internationally and is recognised for the reflection of her nationality often visible in her work as she retells traditional stories using symbolism to convey messages.

*Welsh blankets and Islamic artwork were used as references. It was important in the context of my own work to encourage the fusion of Welsh heritage with Islamic design. Some students in the workshops took this on board completely, whilst others developed individual work creating images in relation to their own experiences ... the Workshops were enhanced by the fact that artists from Pakistan had come to share their expertise.*

Ganwyd Gwenllian Beynon yn Rhydaman ym 1963. Ar ôl gyrfa mewn nyrsio, astudiodd Gelfyddyd Gain yng Nghaerfyrddin a Chaerdydd cyn ennill MA mewn Gwneud Printiau yn Wimbledon, Llundain, ym 1996. Ers hynny mae hi wedi sefydlu ei hun fel artist ar ei liwt ei hun. Mae Gwenllian yn ymroddedig i rannu ei sgiliau a'i gwybodaeth ac mae wedi arwain gweithdai celf dwyieithog ers 1989. Mae hi'n arddangos ac yn gwerthu'i gwaith yn rhyngwladol ac wedi derbyn cydnabyddiaeth am adlewyrchu'i chenedligrwydd sydd yn aml yn weladwy yn ei gwaith oherwydd ei bod yn ailadrodd storiâu traddodiadol gan ddefnyddio symbolaeth i gyfleu negeseuon.

*Defnyddiwyd blancedi Cymreig a gwaith celf Islamaidd fel deunydd cyfeirio. Yng nghyd-destun fy ngwaith fy hun, roedd yn bwysig annog ymdoddiad treftadaeth Cymreig a dylunio Islamaidd. Ymgwymerodd rhai myfyrwyr yn y gweithdai hyn yn llwyr a datblygodd rhai eraill waith unigol, gan greu delweddau mewn perthynas â'u profiadau eu hunain ... gwellwyd y Gweithdai gan y ffaith yr oedd artistiaid o Bacistan wedi dod i rannu eu harbenigedd.*



## Outreach Artist Kara Seaman

Originally from Scotland, Kara Seaman graduated from the University of East London in 2002 with a BA in Graphic Fine Art. Since moving to Swansea she has participated in several community based arts projects with an emphasis on photography and printmaking. Using the urban environment as a focus for her work, text and photography is often incorporated, making observations and comparisons of difference between the layout and structure of the towns and cities in South Wales and the lowlands of Scotland.

*Image, Symbol and Text was the core theme and fortunately, particularly relevant to my personal work. Through the process of Cyanotype - which is a photographic process that produces blueprints - the participants in my workshops explored Islamic imagery through drawing and photography.*

*Yn wreiddiol o'r Alban, graddiodd Kara Seaman ym Mhrifysgol Dwyrain Llundain yn 2002 gyda BA mewn Celf Graffeg Gain. Ers iddi symud i Abertawe, mae wedi cymryd rhan mewn nifer o brosiectau celf cymunedol gyda phwyslais ar ffotograffiaeth a gwneud printiau. Gan ddefnyddio'r amgylchedd trefol fel canolbwynt i'w gwaith, ymgorfforir testun a ffotograffiaeth yn aml, gan wneud arsylwadau a chymariaethau rhwng cynllun a strwythur trefi a dinasoedd de Cymru ac iseldiroedd yr Alban.*

*Delwedd, Symbol a Thema oedd y thema graidd ac yn ffodus, roedd honno'n arbennig o berthnasol i'm gwaith personol innau. Drwy'r broses synateip - sef proses ffotograffeg sy'n cynhyrchu printiau glas - archwiliodd y cyfranogwyr yn fy ngweithdai ddelweddaueth Islamaidd drwy ddarlunio a ffotograffiaeth.*





## Outreach Artist Victoria Malcolm

Victoria Malcolm grew up in Tunis, London and Capetown. She trained in Fine Art Painting at Hammersmith College in the mid 1970s before moving to West Wales in the mid 1980s. Here she developed and maintained her practice, studying with artist Mary Lloyd Jones and more recently with the calligrapher Mustafa Ja'far at the British Museum. She studied Arabic calligraphy in order to understand and appreciate the discipline, and to incorporate it into her printmaking practice.

*It is a demanding discipline especially for a messy painter like me but it is such a rich tradition and source of inspiration using colour, calligraphic sections and repeats to emphasise the beauty of curved and sensuous lines. Taking the shapes out of the context of words, I try to highlight the underlying principle of the infinite line and the human qualities of an abstract discipline so easily misunderstood.*

*It was a great honour to be invited to share what I have learnt as part of the Festival. Viewing Arabic calligraphy in all its forms, classical and modern, I guided the participants in their choice of suitable motif-like pieces, which were adaptable to the woodcut process. Some chose letterforms resembling animals, others pure calligraphic design or details from larger pieces, and some used architectural features as a reference for developing their ideas.*

Tyfodd Victoria Malcolm i fyny yn Nhiwnis, Llundain a Capetown. Hyfforddodd mewn Paentio Celfyddyd Cain yng Ngholeg Hammersmith yng nghanol y 1970au cyn symud i orllewin Cymru yng nghanol y 1980au. Yma datblygodd a chynhaliodd ei harfer, gan astudio gyda'r arlunydd, Mary Lloyd Jones, ac yn fwy diweddar, gyda'r caligraffydd Mustafa Ja'far yn yr Amgueddfa Brydeinig. Astudiodd galigraffeg Arabaidd er mwyn deall a gwerthfawrogi'r ddisgyblaeth ac er mwyn ei hymgorffori yn ei harfer gwneud printiau.

*Mae'n ddisgyblaeth ymestynnol, yn enwedig i arlunydd anniben fel fi, ond mae'n sut gymaint o draddodiad a ffynhonnell ysbrydoliaeth cyfoethog, gan ddefnyddio lliw, adrannau caligraffeg ac ailadrodd i bwysleisio prydferthwch y llinellau crwm a theimladwy. Gan ystyried y llinellau y tu allan i gyd-destun geiriau, ceisiaf amlygu egwyddor sylfaenol y llinell anfeidraidd a rhinweddau dynol disgyblaeth haniaethol y gellir ei chamddeall mor hawdd.*

*Roedd yn anrhydedd fawr cael fy ngwahodd i rannu'r hyn rwyf wedi'i ddysgu fel rhan o'r wyl. Gan ystyried caligraffeg Arabaidd ar ei holl ffurfiau, arweiniais y cyfranogwyr yn eu dewis o ddarnau addas sydd fel motiffau, y gellid eu haddasu i'r broses torlunio pren. Dewisodd rhai ffurfiau llythrennau a oedd yn debyg i anifeiliaid, dewisodd eraill ddyluniadau caligraffeg pur neu fanylion o ddarnau mwy, neu nodweddion pensaernïol fel cyfeiriad i ddatblygu'u syniadau.*



## Outreach Artist Nina Morgan

Nina Morgan was born in Swansea in 1978. She attended St. Martins School of Art and Design, and the West Wales School of Art achieving a First Class Honours Degree.

Since graduating she has taught printmaking in schools and institutions across Wales specialising in screen print. Her work has been exhibited in group exhibitions throughout Wales. The themes in her work have evolved through extensive travel in Asia and America. Diverse cultures, architecture, colour, taste and smell are important influences and her images evoke the notion of memory, recreating a personal poignant moment in time.

*Throughout the Print Project I primarily worked with groups of children, which was a wonderful experience; their enthusiasm was overwhelming.*

*I also led a screen print workshop with a group of Muslim women, who produced beautiful and unique designs. They worked on a wide range of themes including calligraphy and architecture, all of which came to life as we listened to traditional music. The women also sang their favourite songs as they worked - the day was an inspirational and cultural experience from my perspective also.*

Ganwyd Nina Morgan yn Abertawe ym 1978. Mynychodd Ysgol Celf a Dylunio Sant Martin ac Ysgol Celf Gorllewin Cymru, gan gyflawni Gradd Anrhydedd Dosbarth Cyntaf.

Ers graddio mae hi wedi dysgu gwneud printiau mewn ysgolion a sefydliadau ar draws Cymru, gan arbenigo mewn printio sgriniau. Arddangoswyd ei gwaith mewn arddangosfeydd grŵp ar draws Cymru. Mae'r themâu yn ei gwaith wedi datblygu drwy deithio estynedig yn Asia ac America. Mae diwylliannau amrywiol, pensaernïaeth, lliw, blas ac arogl yn ddylanwadau pwysig ac mae ei delweddau'n ysgogi ymdeimlad o gof, gan ail-greu eiliad personol a theimladwy o amser.

*Drwy gydol y Prosiect Printio, gweithiais yn bennaf gyda grwpiau o blant, ac roedd hynny'n brofiad hyfryd; roedd eu brwdfrydedd yn ysgubol.*

*Arweiniais weithdy printio sgrîn gyda grŵp o fenywod Mwslimaidd, a gynhyrchodd ddyluniadau prydferth ac unigryw. Gweithiant ar amrywiaeth eang o themâu, gan gynnwys caligraffeg a phensaernïaeth, y daethant i gyd yn fyw wrth i ni wrando ar gerddoriaeth draddodiadol. Canodd y menywod eu hoff ganeuon hefyd wrth iddynt weithio. Roedd y diwrnod yn brofiad ysbrydol a diwylliannol o'n safbwynt innau hefyd.*



## Outreach Artist Sarah Hopkins

Sarah Hopkins gained an MA in Fine Art with Distinction at Swansea Institute of Higher Education in 2003. She has worked in and around Swansea for much of her career as a printmaker, although her travels across Europe and further afield has influenced her work.

With considerable experience as a lecturer and as an arts facilitator, she initiated and managed Swansea Print Workshop's Festival of Muslim Cultures Print Project and is looking forward to developing further links with printmakers in Pakistan. She is currently developing an exchange programme with which communities in Wales and Pakistan can collaborate and enjoy.

*Working on the Festival of Muslim Cultures Print Project has been an unforgettable experience. I am inspired by the fact that the arts can influence societal change, enabling people from diverse backgrounds to enter into the experiences of others, encouraging communities to embrace other cultures and heritages.*

*Travelling to Pakistan to explore the feasibility of developing the programme further, I experienced at first hand enormous cultural differences which were vividly juxtaposed by the warmth of its people and the welcome I received wherever I went. The respect for societal structure embedded in its traditions and daily life, the rich decoration of everything from textiles to public transport set against a rugged and sometimes harsh background of the Northern Areas, combine to create an irreversible visual impact.*

*Informing more that my creative practice, the visit to Pakistan and working with the Pakistani Printmakers has holistically enriched my approach to printmaking.*

Enillodd Sarah Hopkins MA mewn Celfyddydau Cain gyda Rhagoriaeth yn Athrofa Addysg Uwch Abertawe yn 2003. Am lawer o'i gyrfa mae hi wedi gweithio yn Abertawe a'r cylch fel gwneuthurwr printiau, er bod ei theithiau ar draws Ewrop a phellach i ffwrdd wedi dylanwadu ar ei waith.

*Gyda phrofiad sylweddol fel darlithydd a hwyluswr celfyddydau, cychwynnodd a rheolodd Brosiect Printio Gŵyl Diwylliannau Mwslimaidd Gweithdy Printio Abertawe ac mae'n edrych ymlaen at ddatblygu cysylltiadau pellach â gwneuthurwyr printio ym Mhacistan. Ar hyn o bryd mae hi'n datblygu rhaglen gyfnewid y gall cymunedau yng Nghymru a Phacistan gydweithredu arni a'i mwynhau.*

*Mae gweithio ar Brosiect Printio'r ŵyl Diwylliannau Mwslimaidd wedi bod yn brofiad bythgofiadwy. Fe'm hysbrydolwyd gan y ffaith y gall y celfyddydau ddylanwadu ar newid mewn cymdeithas, gan alluogi pobl o gefndiroedd gwahanol i ymwneud â phrofiadau pobl eraill, a chan annog cymunedau i groesawu diwylliannau a threftadaethau eraill.*

*Wrth deithio i Bacistan i archwilio'r posibilrwydd o ddatblygu'r rhaglen ymhellach, cefais brofiad ymarferol o'r gwahaniaethau diwylliannol enfawr a gyfosodwyd yn fyw gan radlonrwydd ei phobl a'r croeso a dderbynais ble bynnag yr es i. Mae'r parch am strwythurau cymdeithas sy'n rhan annatod o'i thraddodiadau a'i bywyd pob dydd, yr addurniadau cyfoethog ar bopeth o decstilau i gludiant cyhoeddus wedi'u cyferbynnu a chefnidir yr Ardaloedd Gogleddol garw a weithiau'n llym, yn cyfuno i greu effaith weledol anwrthdroadwy.*

*Gan hysbysu mwy na'm harfer creadigol, mae'r ymweliad â Phacistan a gweithio gyda Gwneuthurwyr Printiau Pacistanaidd wedi cyfoethogi fy ymagwedd at wneud printiau'n gyfannol.*



## Outreach Artist Sameera Khan

Sameera Khan was born and brought up in Pakistan, and completed her first degree in Fine Art Printmaking at National College of Arts, Lahore in 1999. She gained an MA in Fine Arts from Sheffield Hallam University in 2004.

Sameera Khan is currently the Studio Manager at Swansea Print Workshop. Part of her role at the Workshop is to teach various printmaking methods. She retains her status as a practising artist by making her own artwork and taking part in national and international group shows. Her personal practice revolves around sculpture, installation and printmaking, taking inspiration from her surroundings and everyday life scenarios relating to identity.

*The Festival of Muslim Cultures Print Project very quickly became a dynamic programme. I worked closely with Sarah Hopkins to reach out to international artists; providing them with opportunities to gain international exposure and to work and interact with local groups, particularly with people who wouldn't usually be involved in the Fine Arts. It was a wonderful experience and a privilege to work with schools, colleges, local people and women from ethnic minority backgrounds, helping them to gain an understanding of Islamic Art and Culture, and offering an insight into printmaking methods.*

Cafodd Sameera Khan ei geni a'i magu ym Mhacistan, a chwblhaodd ei gradd gyntaf mewn Gwneud Printiau Celfyddyd Gain yn y Coleg Celfyddydau Cenedlaethol yn Lahore ym 1999. Cafodd MA yn y Celfyddydau Cain ym Mhrifysgol Hallam Sheffield yn 2004.

Ar hyn o bryd mae Sameera Khan yn gweithio fel Rheolwraig Stiwdio yng Ngweithdy Printiau Abertawe. Rhan o'i rôl yn y gweithdy yw addysgu dulliau amrywiol o wneud printiau. Mae'n cynnal ei statws fel artist trwy wneud ei gwaith celf ei hun a chymryd rhan mewn sioeau grŵp cenedlaethol a rhyngwladol. Mae ei harfer personol yn troi o gwmpas cerflunio, gosodiadau a gwneud printiau, ac mae'n cael ei ysbrydoli gan y byd o'i chwmpas a sefyllfaedd bywyd pob dydd sy'n ymwneud â hunaniaeth.

*Datblygodd Prosiect Printiau Gŵyl y Diwylliannau Mwslimaidd yn rhaglen ddeinamig yn gyflym iawn. Gweithiais yn agos gyda Sarah Hopkins i gyrraedd artistiaid rhyngwladol, gan roi'r cyfle iddynt gael sylw rhyngwladol ac i weithio a rhyngweithio gyda grwpiau lleol, yn arbennig gyda phobl na fyddent fel arfer yn ymwneud â'r celfyddydau cain. Roedd yn brofiad gwych ac yn anrhydedd i weithio gydag ysgolion, colegau, pobl leol a menywod o leiafrifoedd ethnig, gan eu helpu i gael dealltwriaeth o gelfyddyd a diwylliant Islamaidd, a chyflwyniad i ddulliau gwneud printiau.*



## Outreach Artist Zena James

Zena James is a Welsh artist whose interest in printmaking developed whilst studying for her degree at Swansea Institute of Higher Education. She further developed her printmaking skills when she was appointed Outreach Artist for Swansea Print Workshop in 2003. She has exhibited her work at venues throughout South Wales. Her work is influenced by life experiences gained whilst living in Europe, Asia and Africa.

*The relationship between an individual and how they function in society can be both supportive and restraining. Cultures are manmade and there are more commonalities between them than differences. It is the former that I aim to incorporate in my art. Working with culturally diverse groups consolidates this element, which can be expressed visually.*

*My role within the Festival of Muslim Cultures Print Project was to lead workshops for asylum seeker groups in the Blaenymaes area of Swansea. The workshops were well attended and the response was hugely positive; 'We had such fun' - this was the consensus as the women left clutching prints that were going straight onto their walls at home.*

*Arlunydd o Gymru yw Zena James a datblygodd ei diddordeb mewn printio wrth astudio ar gyfer ei gradd yn Athrofa Addysg Uwch Abertawe. Datblygodd ei sgiliau printio ymhellach pan gafodd ei phenodi'n Arlunydd Allgymorth ar gyfer Gweithdy Printio Abertawe yn 2003. Mae wedi arddangos ei gwaith mewn lleoliadau ar draws de Cymru. Mae ei gwaith yn cael ei ddylanwadu gan brofiadau bywyd tra'n byw yn Ewrop, Asia ac Affrica.*

*Gall y berthynas rhwng unigolyn a sut mae'n gweithredu mewn cymdeithas fod yn gefnogol ac yn ataliol. Mae diwylliannau wedi'u creu gan ddyn, ac mae mwy o bethau'n gyffredin rhyngddynt nag o wahaniaethau. Y cyntaf rwyf yn ceisio ei gynnwys yn fy nghelf. Mae gweithio gyda grwpiau diwylliannol amrywiol yn atgyfnerthu'r elfen hon, y gellir ei mynegi'n weledol.*

*Fy rôl ym Mhrosiect Printio Gŵyl Diwylliannau Moslemaidd oedd arwain gweithdai ar gyfer grwpiau o geiswyr lloches yn ardal Blaenymaes, Abertawe. Daeth nifer mawr i'r gweithdai ac roedd yr ymateb yn gadarnhaol iawn; 'cawsom gymaint o hwyl' - dyna'r farn gyffredinol wrth i'r menywod adael gyda phrintiau a oedd yn mynd yn syth ar waliau eu cartrefi.*



## Schools and Colleges

Printmakers Alan Williams, Sameera Khan, Nina Morgan and Sarah Hopkins, assisted by artists Peter Visscher, Melanie Lloyd, Kara Seaman and artist in residence Aleem Khan led an extensive programme of talks, demonstrations and workshops for schools and colleges in and around the Swansea area.

The *Contemporary Pakistani Printmakers* exhibition, held at Oriel Ceri Richards at the start of the workshop period, introduced the students to contemporary printmaking from the East. It also provided them with an opportunity to discuss more traditional approaches and general themes in Islamic art. Observing the exhibition first hand and learning about the work enabled them to appreciate the conceptual approach of each piece displayed. This in turn assisted them with the development of their own ideas within the classroom.

Using the theme image, symbol and text as a stimulus the lead printmakers and assistant artists visited the schools to conduct a series of fifty workshops.

The success of the programme is continuing; for example, the children in Coed Hirwaun Primary are corresponding and exchanging cultural experiences with the children of Mountain School, Gilgit in the Northern Areas of Pakistan.

*It was interesting learning about other cultures; it made me think and notice things about my own life and country.*

SAM CROWLEY, YSGOL GYFUN GŴYR

## Ysgolion a Cholegau

Arweiniodd y gwneuthurwyr print, Alan Williams, Sameera Khan, Nina Morgan a Sarah Hopkins, gyda chymorth yr artistiaid Peter Visscher, Melanie Lloyd, Kara Seaman a'r arlunydd preswyl, Aleem Khan, raglen gynhwysfawr o sgysiau, arddangosiadau a gweithdai i ysgolion a cholegau yn Abertawe a'r cylch.

Cyflwynwyd y myfyrwyr i sgiliau gwneud printiau Dwyreiniol gan yr arddangosfa, *Contemporary Pakistani Printmakers*, a gynhaliwyd yn Oriel Ceri Richards ar ddechrau'r cyfnod gweithdy. Darparodd gyfle hefyd iddynt drafod ymagweddau mwy traddodiadol a themâu cyffredinol mewn celf Islamaidd. Drwy arsylwi'r arddangosfa'n uniongyrchol a dysgu am y gwaith, fe'u galluogwyd i werthfawrogi ymagwedd gysyniadol pob darn a ddangoswyd. Roedd hyn, yn ei dro, yn eu cynorthwyo wrth ddatblygu'u syniadau eu hunain o fewn y dosbarth.

*Gan ddefnyddio'r thema' y ddelwedd, y symbol a'r testun fel symbyliad, ymwelodd y gwneuthurwyr printiau a'r artistiaid cynorthwyol â'r ysgolion i gynnal cyfres o bum deg o weithdai.*

Mae'r rhaglen yn parhau i fod yn llwyddiant; er enghraifft mae plant Ysgol Gynradd Coed Hirwaun yn gohebu ac yn cyfnewid profiadau diwylliannol â phlant Mountain School, Gilgit yn Ardaloedd Gogleddol Pacistan.

*Roedd yn ddiddorol dysgu am ddiwylliannau eraill; perodd i mi feddwl a sylwi ar bethau am fy mywyd a fy ngwlad fy hun.*

SAM CROWLEY, YSGOL GYFUN GŴYR



## Coed Hirwaun School

The children at Coed Hirwaun Primary worked alongside printmaker Nina Morgan together with assistant artists Melanie Lloyd and Kara Seaman. After visiting the *Contemporary Pakistani Printmakers* exhibition at Oriel Ceri Richards Gallery in Swansea, the children were inspired to work with imagery relating to architecture, living forms and calligraphy. A visit to Swansea Print Workshop to observe printmaking demonstrations also stimulated their creativity.

At their school, the children enjoyed all aspects of the collagraph printmaking process. The most exciting parts were the exclamations of amazement as their prints were revealed; the classroom was filled with 'wow' in unison.

Since the workshop experience, the children have sent postcards from Wales to the pupils of Mountain School, Gilgit in the Northern Areas of Pakistan. They hope that their correspondence will continue to inspire creativity and encourage an exchange of cultural experiences.

*Nina showed us around the exhibition and told us how the artist had created the work ... we all had our favourites.*

KATIE LLOYD, MEGAN PARROTT AND ELLIE JONES

*The plate was inked up and then squeezed through the press. This was hard work. We wore old shirts so that our clothes didn't get dirty.*

SAM COMLEY AND RYAN DHILLON

## Ysgol Gynradd Coed Hirwaun

Bu plant Ysgol Gynradd Coed Hirwaun yn gweithio gyda'r printiwr Nina Morgan ynghyd â'r arlunwyr cynorthwyol Melanie Lloyd a Kara Seaman. Ar ôl ymweld â'r arddangosfa *Contemporary Pakistani Printmakers* yn Oriel Gelf Ceri Richards yn Abertawe, ysbrydolwyd y plant i weithio gyda delweddaeth sy'n ymwneud â phensaernïaeth, ffurfiau byw a chaligraffeg. Ysgogwyd eu creadigrwydd hefyd gan ymweliad â Gweithdy Printio Abertawe i arsylwi ar arddangosiadau printio.

Yn yr ysgol, mwynhaodd y plant bob agwedd ar y broses brintio colagraff. Y rhannau mwyaf cyffrous oedd yr ebychiadau o ryfeddod wrth i'w printiau gael eu datgelu; meddai'r dosbarth gyda'i gilydd "wow".

Ers profiad y gweithdy, anfonwyd cardiau post gan y plant o Gymru i ddisgyblion Ysgolion Mynydd, Gilgit yn Ardaloedd Gogleddol Pacistan. Maent yn gobeithio y bydd eu gohebiaeth yn parhau i ysbrydoli creadigrwydd ac annog cyfnewid profiadau diwylliannol.

*Cawsom ein tywys o amgylch yr arddangosfa gan Nina a ddywedodd wrthym sut roedd yr arlunydd wedi creu'r gwaith..roedd gan bob un ohonom ein ffefrynnau.*

KATIE LLOYD, MEGAN PARROTT AND ELLIE JONES

*Cafodd y plât ei incio ac yna ei wasgu drwy'r wasg. Roedd hyn yn waith caled. Gwnaethom wisgo hen grysau fel na fyddem yn trochi ein dillad.*

SAM COMLEY AND RYAN DHILLON



PARTICIPANTS: Thomas Carne, Rhys Griffiths, Harry Jenkins, Mali Jones, Nicholas Jones, Alicia Lodge, Harry Miles, Matthew Rowley, James Tomkins, Millie Vincent. Megan Bell, Lewis Buckley, Sam Comley, Grace Davies, Brandon Dennis, Ryan Dhillon, Joseph Divetta, Nathaniel Hyatt-Golding, Morgan Ireland, Ellie Jones, Katie Lloyd, Matthew Margetson, Jordan Lee Morgan, Megan Parrott, Charlotte Powell, Oliver Probert, Shari Smith, Georgia Thomas, Oliver Wright.





## Graig Infants School

Printmaker Sarah Hopkins and assistant artist Melanie Lloyd led these workshops for the youngest participants of the programme. The reception class at Graig Infants were captivated by the story of Anarkali, a maid at the court of Emperor Akbar. The Emperor's eldest son and heir Salim fell in love with her. Akbar did not approve of the relationship, as a maid was considered not fit to be the queen of a would-be Emperor. But the lovers ignored the Emperor's disapproval and in his fury, Anarkali was sentenced to death; she was locked in a tower and left forever.

While the Anarkali legend is unsupported by historic evidence the story of youthful love in conflict with convention and authority is a common story. It is no surprise therefore that this popular tale engaged the children and evoked imaginative imagery. In groups, the class reproduced their emotive drawings as a series of screen prints.

*The King caught Anarkali and locked her in the tower.*

SOPHIA MELHAS

*The Emperor was mean and nasty and Anarkali was sad.*

MAYAMIKO BULIYANI

## Ysgol Fabanod Graig

Arweiniodd y gwneuthurwr printiau, Sarah Hopkins a'i chynorthwy-ydd, yr artist Melanie Lloyd, y gweithdai hyn ar gyfer y cyfranogwyr ieuengaf yn y rhaglen. Roedd dosbarth derbyn Ysgol Fabanod Graig wedi'i swyno gan stori Anarkali, morwyn yn llys yr Ymerawdwr Akbar. Cwmpodd mab hynaf ac etifedd yr Ymerawdwr, Salim, mewn cariad â hi. Nid oedd Akbar yn cymeradwyo'r berthynas, am na ystyriwyd bod morwyn yn addas i fod yn frenhines i ddarpar Ymerawdwr. Ond anwybyddodd y carwyr anghymeradwyaeth yr Ymerawdwr ac yn ei gynddaredd, dedfrydodd Anarkali i farwolaeth; fe'i chlowyd mewn t\_r a'i gadael am byth.

Er nad yw chwedl Anarkali wedi'i chefnogi gan dystiolaeth hanesyddol, mae'r stori am gariadon ifanc sy'n gwrthdaro â chonfensiwn ac awdurdod yn un gyffredin. Nid yw'n syndod felly bod y chwedl boblogaidd hon wedi dal sylw'r plant a symbylu delweddaeth llawn dychymyg. Mewn grwpiau, ailgynhyrchoedd y dosbarth eu darluniadau emosiynol fel cyfres o brintiau sgrîn.

*Daliodd y Brenin Anarkali a'i chloi yn y t\_r.*

SOPHIA MELHAS

*Roedd yr Ymerawdwr yn gas ac yn grintachlyd ac roedd Anarkali yn drist.*

MAYAMIKO BULIYANI





PARTICIPANTS: Rebecca Bunkham, Cerys Moore, Lowri Bater, Callum Fyfield, Kian Jones, Jack Rodon, Carys Williams, Leah Cook, Rhian Baglow, Abigail Sinnot, Mayamiko Buliyani, Jordan-Lee Hocking, Ethan Rees, Jessica Barlow, Katie-Anne Brooks, Keiran Jones, Kyle Owen, Savannah Williams, Sophia Melhas, Kaylee Jones, Callam Kift, Reagan Costello, Brian Connor, Cara Lloyd-Goulding, Declan Hollands, Carys Williams.

## Ysgol Gyfun Gŵyr

Workshops at Ysgol Gyfun Gŵyr were held by printmakers Sameera Khan, Sarah Hopkins and assistant artist Melanie Lloyd.

Following the students visit to the exhibition - where they where they had the chance to discuss the work on display with some of the contemporary Pakistani Printmakers - they were encouraged to produce drawings in response to their observations and experiences.

Identifying contrasting and common ground between Welsh and Islamic culture, fusions of image, symbol and text were visible in the printmaking blocks produced by the students.

Each student produced an individual and unique print in response to the original exhibition. Collectively, each contribution represented a piece in the jigsaw that together made up the overall work, a collective and synergistic response.



## Ysgol Gyfun Gŵyr

Cynhaliwyd gweithdai yn Ysgol Gyfun Gŵyr gan y gwneuthurwyr printiau Sameera Khan, Sarah Hopkins a'r artist cynorthwyol, Melanie Lloyd.

Wedi i'r myfyrwyr ymweld â'r arddangosfa – lle cawsant gyfle i drafod y gwaith oedd yn cael ei arddangos gyda rhai o'r Gwneuthurwyr Printiau cyfoes o Bacistan - fe'u hanogwyd i gynhyrchu lluniadau fel ymateb i'w harsylwadau a'u profiadau.

Roedd nodi nodweddion gwrthgyferbyniol a chyffredin rhwng y diwylliannau Cymreig ac Islamaidd, ymdoddi delweddau, symbolau a thestun yn amlwg yn y blociau gwneud printiau a gynhyrchwyd gan y myfyrwyr.

Cynhyrchodd pob myfyriwr brint unigol ac unigryw fel ymateb i'r arddangosfa wreiddiol. Gyda'i gilydd, roedd pob cyfraniad yn cynrychioli darn yn y jig-so a oedd yn creu'r cyfanwaith, ymateb cyfunol a synergaid.



PARTICIPANTS: Laura Elizabeth Dawn Burdett, Lauren Victoria Casey, Jamie Hugh Colfer, Sam Crowley, Jack Davies, Ffion Evans, Carina Marie Foligno, Lucy George, Kaylee Beth Gorman, Lily Rhiannon Harris-John, Alannah Rose Jones, Samantha Claire Lawson, Kimberley Sara Morgan Lewis, Emma Louise Morgan, Jadey Camillia Morgan, Rebecca Rhiannon Simpson, Rhianydd Mai Spencer, Christopher David Thomas, Thomas John Wilson, Jack Rhys Winning, Natalie Christina Byrd, Danielle Francis Cassar, Catrin Rebecca Cullen, Luke Christopher Cutforth, Lowri Wyn Davies, Osian Rideal Frobisher, Jonathan David Griffiths, Sophie May Hayman, Rachel Mary Hicks, Natalie Louise Jones, Tomos Rhys Jones, Christian John Lewis, Joel Alexander Nantel, Natasha Rebecca Smith, Daniel Thomas.



## Penclawdd Junior School

A series of printmaking workshops at Penclawdd Primary were led by Alan Williams and assistant artist Peter Visscher. As a result of discussions about Islamic Art and Culture, the children made the decision to focus on images relating to music; their own experiences and culture.

*The workshops were a great success; the pupils worked in small groups and produced a wonderfully diverse collection of prints.*

*During the final session each group showed their work to the rest of the class and discussed their ideas, which provided an insight into just how much they had learnt during the workshop.*

ALAN WILLIAMS

## Ysgol Gynradd Penclawdd

Arweiniwyd cyfres o weithdai printio yn Ysgol Gynradd Penclawdd gan Alan Williams a'r arlunydd cynorthwyol Peter Visscher. O ganlyniad i drafodaethau ynghylch Celf a Diwylliant Islam, penderfynodd y plant ganolbwyntio ar ddelweddau sy'n ymwneud â cherddoriaeth; eu profiadau eu hunain a'u diwylliant.

*Roedd y gweithdai'n llwyddiant mawr; gweithiodd y disgyblion mewn grwpiau bach a chreu casgliad amrywiol hyfryd o brintiau.*

*Yn ystod y sesiwn olaf, dangosodd pob grŵp eu gwaith i weddill y dosbarth a thrafod eu syniadau, a roddodd mewnwelediad i faint yn union roeddent wedi'i ddsygu yn ystod y gweithdy.*

ALAN WILLIAMS





PARTICIPANTS: Jayde Anderson, William Bromham, Morgan Curtis, James Dallimore, Liam Davies, Thomas Davies, Jonathan Edwards, Laura Francis, James George, Matty Heard, Leanne Hughes, Sam Isaac, Naomi Job, Catrin Jones, Howell Krampf, Joshua McCarthy, Jack Moran, Laura Mort, Savannah Palmese, Oliver Parkhouse, Niamh Quirke-Edwards, Rebecca Rushton, Kathryn Stuckey, Anna Thomas, Matthew Thomas, Sophie Thomas, Stephanie Thomas, Thomas Wallace.

## St Thomas Primary School

At St Thomas Primary, two year groups were fortunate to have been involved in the Print Project, working alongside printmakers, Alan Williams and Nina Morgan together with assistant artists Peter Visscher, Kara Seaman and Melanie Lloyd.

A tour of Swansea Print Workshop to watch printmaking demonstrations and an artist's talk at the *Contemporary Pakistani Printmakers* exhibition at Oriol Ceri Richards Gallery in Swansea stimulated the interest and creativity of the children and helped them to generate a range of ideas.

Both Alan Williams and Nina Morgan brought with them their individual experience and style of working. Through the workshops they encouraged the children to communicate their own thoughts and ideas in response to the theme. Both groups used the collagraph process, but created prints that were distinctly different from each other.

*The pupils couldn't wait to start ... a frenzied day of cutting and gluing resulted in a dynamic collection of collagraph blocks.*

ALAN WILLIAMS

## Ysgol Gynradd St Thomas

Yn Ysgol Gynradd St Thomas, bu dau grŵp blwyddyn yn ffodus i fod yn rhan o'r Prosiect Printio, gan weithio gyda'r printwyr, Alan Williams a Nina Morgan ynghyd ag arlunwyr cynorthwyol, Peter Visscher, Kara Seaman a Melanie Lloyd.

Roedd taith o amgylch Gweithdy Printio Abertawe i wyllo arddangosiadau printio a sgwrs gan arlunydd yn yr arddangosfa *Contemporary Pakistani Printmakers* yn Oriol Gelf Ceri Richards yn Abertawe, wedi ysgogi diddordeb a chreadigrwydd y plant a'u helpu i gynhyrchu amrywiaeth o syniadau.

Defnyddiodd Alan Williams a Nina Morgan eu profiad unigol a'u dull o weithio gyda'r plant. Drwy'r gweithdai, anogwyd y plant i gyfleu eu meddyliau a'u syniadau i ymateb i'r thema. Defnyddiodd y ddau grŵp y broses colagraff, ond crëwyd printiau a oedd yn wahanol iawn i'w gilydd.

*Roedd y disgyblion yn ysu am ddechrau...diwrnod prysur yn torri a gludo gan arwain at gasgliad deinamig o flociau colagraff.*

Alan Williams



PARTICIPANTS: Michael Allen, Ryan Hopkins, Rhian Passmore, Nadine Wilson, Lauren James, Zoe Williams, Shannon Edwards, Ben Kerr, Dorcas Mayombu, Daniel Passmore, Ashley Davies, Jade Thomas, Amy Quinn, Hannah Price, Charlotte Hurford, Sophie Stockton, Adam Parsons, Luke Hodgson, Natalie Raymond, Daniel Jones, Reagan Perdue, Oliver Fisher, Daniel Pike, Conah McFenton, Lewis Alders, Megan Scannell, Ashleigh Brickwood, Chloe Holmes, Georgia Davies, Stefano Amoruso, Sasha Dunell, Rebecca Goss, Joshua Holmes, Laura Mulready, Lucy O'Brien, Rikki-Lee Brooks, Jonathan Mayombu, David Owens, Sophie Riccardi, Jack Piper, Sam Lodwig, Nathaniel Passmore, Holly Galvin, Allanah Hulbert, Jordan Polverino.







## Terrace Road Primary School

Working with Nina Morgan and assistant artists Melanie Lloyd and Kara Seaman, groups of children from Terrace Road Primary were introduced to the screen printing process.

Interesting compositions were produced by the class, who worked in groups, experimenting with shapes and motifs taken from Islamic Design. They learnt how to print onto coloured and patterned paper, which enriched their artwork in the context of the theme. During the printing process the children also experimented by printing onto collaged backgrounds, a process called Chiné Collé.

## Ysgol Gynradd Terrace Road

Gan weithio gyda Nina Morgan a'r arlunwyr cynorthwyol Melanie Lloyd a Kara Seaman, cyflwynwyd y broses sgrin-brintio i blant Ysgol Gynradd Terrace Road.

Cynhyrchwyd cyfansoddiadau diddorol gan y dosbarth, a fu'n gweithio mewn grwpiau, gan arbrofi â siapiau a motiffau a gafwyd o Ddyluniad Islamaidd.

Gwnaethant ddysgu sut i argraffu ar bapur lliw a phatrymog, a gyfoethogai eu gwaith celf yng nghydstun y thema. Yn ystod y broses brintio, bu'r plant hefyd yn arbrofi drwy brintio ar gefndiroedd collage, proses a elwir yn Chiné Collé.



PARTICIPANTS: Nishat Ahmed, Sabbir Ahmed, Afnan Al-Amoudi, Caitlin Burton, Sandro Da Silva, Melanie Fanthorpe, Katie Godsall, Zaid Gubran, Keiran Ingram, Aiman Ismael, Shaheen Jafargholi, Adam James, Bilal Khan, James Lewis, Cerys Mc Cool, Connor Petrusse, Keiran Pridmore, Amy Rees, Lucy Saunders, Fahima Sultana, Rebekah Thomas, Ian Whittaker, Jackson Williams.



## Ynystawe Primary School

Printmaker Alan Williams and artist in residence Aleem Khan worked with groups of children at Ynystawe Primary to create a collection of prints inspired by the theme Image, Symbol and Text. The Workshop tour and visit to the *Contemporary Pakistani Printmakers* exhibition at Oriol Ceri Richards Gallery in Swansea produced strong ideas, which were easily translated into collagraph blocks.

The children enjoyed and valued the experience of working with Aleem Khan; they were soon able to write their names and short statements in Urdu, many of which were included in the artwork.

*The sessions that followed were incredibly prolific as the children perfected their 'inking up' and printing techniques. This left everyone feeling exhausted ... they were intensively productive sessions and the children wonderful to work with.*

ALAN WILLIAMS

## Ysgol Gynradd Ynystawe

Bu'r printiwr Alan Williams a'r arlunydd preswyl Aleem Khan yn gweithio gyda grwpiau o blant yn Ysgol Gynradd Ynystawe i greu casgliad o brintiau a ysbrydolwyd gan y thema Delwedd, Symbol a Thestun. Yn dilyn y daith o amgylch y Gweithdy ac ymweld â'r arddangosfa *Contemporary Pakistani Printmakers* yn Oriol Gelf Ceri Richards yn Abertawe, cafwyd syniadau da, a droswyd yn hwylus i flociau colagraff.

Mwynhawyd a gwerthfawrogwyd y profiad o weithio gyda Aleem Khan gan y plant; yn fuan roeddent yn gallu ysgrifennu eu henwau a datganiadau byr mewn Wrddw, ac roedd llawer ohonynt wedi'u cynnwys yn y gwaith celf.

*Roedd y sesiynau dilynol yn arbennig o gynhyrchiol wrth i'r plant berffeithio eu dulliau 'incio' a phrintio. Roedd pawb wedi blino wedi hyn...roeddent yn sesiynau cynhyrchiol iawn ac roedd gweithio gyda'r plant yn wych.*

ALAN WILLIAMS

PARTICIPANTS: Danny Acty, Shikha Bhardwaj, Zakary Bird, Lauren Cornelius, Lauren Crees, Hollie Davies, Neil Elworthy, Glyn Evans, Alexander Grace, Jack Hardcastle, Georgina James, Jack James, Rhiannon Jeffreys, Holly Jones, Kimberley Jones, Naomi Jones, Jonathon Phelps, Chloe Rawle, Adam Rendell, Jordan Roberts, Ryan Roberts, Joshua Stentiford, Alexandra Sullivan, Rebecca Thomas, Bethan Whelan, Matthew Whitley, Christopher Williams, Naomi Williams, Aled Bayliss, Carlton Owen, Steffan Hadley.





## Gorseinon College

Students from BTEC First Diploma in Design at Gorseinon College worked with printmaker Alan Williams, support artist Melanie Lloyd and artist in residence Aleem Khan.

The students visited the *Contemporary Pakistani Printmakers* exhibition at Oriol Ceri Richards Gallery in Swansea and took the opportunity to discuss the artwork on display with some of the exhibiting artists. This provided them with an insight into Pakistani culture and contemporary practice, which in turn assisted them in the creation of their own artwork.

The enthusiasm for the project steadily grew throughout the workshops as the students familiarised themselves with the artists' work and were able to discuss their concepts in a more informal setting. They quickly became engrossed with the construction of their collagraph blocks, which were successfully editioned at the end of the workshop period.

A critique involving all the participants finalised the rewarding experience.

## Coleg Gorseinon

Gweithiodd myfyrwyr Diploma Cyntaf BTEC mewn Dylunio, Coleg Gorseinon, â'r printiwr Alan Williams, gyda chefnogaeth Melanie Lloyd a'r arlunydd preswyl Aleem Khan.

Ymwelodd y myfyrwyr â'r arddangosfa *Contemporary Pakistani Printmakers* yn Oriol Gelf Ceri Richards yn Abertawe gan gymryd y cyfle i drafod y gwaith celf oedd yn cael ei arddangos gyda rhai o'r arlunwyr oedd yn arddangos. Rhoddwyd mewnwelediad iddynt o ddiwylliant ac arfer cyfoes ym Mhacistan, a wnaeth yn ei dro, eu cynorthwyo i greu eu gwaith celf eu hunain.

Tyfodd eu brwdfrydedd yn raddol ar gyfer y prosiect drwy gydol y gweithdai wrth i'r myfyrwyr ymglyfarwyddo â gwaith yr arlunwyr ac roeddent yn gallu trafod eu syniadau mewn lleoliad mwy anffurfiol. Yn fuan, roeddent wedi ymgolli'n llwyr wrth adeiladu eu blociau colagraff, a gyhoeddwyd yn llwyddiannus ar ddiwedd cyfnod y gweithdy.

Cafwyd trafodaeth feirniadol gan yr holl gyfranogwyr i gloi'r profiad gwerthfawr.



PARTICIPANTS: Jenna Crooks, Luke Edwards, Jason Jones, Cei Gerke, Michael Cooper, Josh Leonard, Rachel Williams, Josh Bond, Michelle Mathias, Sarah Hearne, Lauren Williams, Melissa Harris, Katie Scott, Victoria Thorne, Kirsty Phillips, Carly Richards.



## The Community

Community groups and individuals welcomed the Print Project, as a vehicle for further developing their printmaking skills and meeting new people outside of their geographical and cultural communities.

Workshop members and community groups were invited to attend a lecture, *Art in the Islamic World*, by Rebecca Brown at Swansea Print Workshop, and were also encouraged to visit the *Contemporary Pakistani Printmakers* exhibition at Oriel Ceri Richards Gallery, Swansea to provide a cultural context for their creative work.

Delivered by printmakers Alan Williams, Sameera Khan, Nina Morgan, Victoria Malcolm, Zena James and Gwenllian Beynon, assisted by artists Melanie Lloyd, Jenny Devereaux, Kara Seaman and artists in residence Atif Khan and Aleem Khan, a series of talks, demonstrations and workshops inspired the production of a diverse collection of prints.

## Woodcut Workshops

Printmaker Victoria Malcolm and assistant artists Melanie Lloyd and Jenny Devereaux, conducted woodcut workshops at Swansea Print Workshop, which were open to the general public and offered to learners of all ages and abilities.

As a group the participants studied classical and modern Arabic calligraphy in all its forms, and used this as a stimulus for developing design ideas. They were guided in their choice of suitable motifs, which were adapted to the woodcut process; some chose pure calligraphic design and letterforms while others selected architectural features as a reference.

The result was an assorted collection of professional prints, varying in style and composition with a distinctive ethnic similarity.

PARTICIPANTS: Jean Andrewartha, Cara Broome, Christine Evans, Liane Fairall, Jean Wanklyn.

## Gweithdai Torluniau Pren

Bu'r gwneuthurwr printiau Victoria Malcolm a'r arlunwyr cynorthwyol Melanie Lloyd a Jenny Devereaux yn cynnal gweithdai torluniau pren yng Ngweithdy Printio Abertawe, a oedd yn agored i'r cyhoedd ac yn cael ei gynnig i ddysgwyr o bob oed a gallu.

Fel grŵp, bu'r cyfranogwyr yn astudio pob math o galigraffeg Arabaidd glasurol a modern, a defnyddio hyn fel symbyliad i ddatblygu syniadau dylunio. Cawsant eu harwain yn eu dewis o fotiffau addas, a addaswyd i broses torluniau pren; dewisodd rhai ddyluniad caligraffeg a llythrennau gydag eraill yn dewis nodweddion pensaernïol fel cyfeirnod.

Y canlyniad oedd casgliad o brintiau proffesiynol, a oedd yn amrywio mewn arddull a chyfansoddiad gyda thebygrwydd ethnig nodedig.



## Childrens' workshops

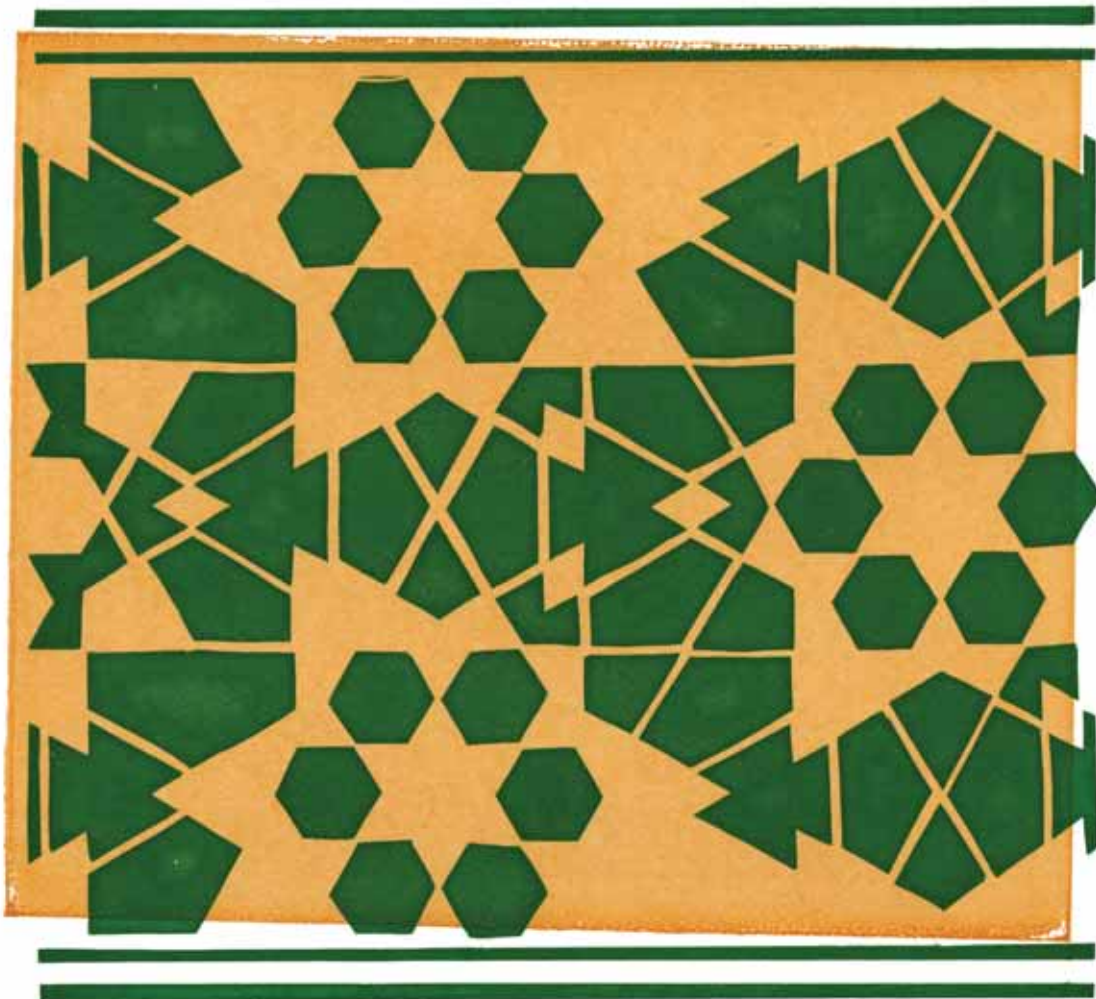
During the school holidays, printmaker Nina Morgan led a series of workshops at Swansea Print Workshop. Open to residents living in the Castle Ward area of Swansea and geared to a younger audience, this was an opportunity for children to experience the environment of a professional studio. Using the specialist equipment and materials they created a range of work inspired by the theme Image, Symbol and Text.



## Gweithdai Plant

Yn ystod gwyliau'r ysgol, bu'r gwneuthurwr printiau Nina Morgan yn arwain cyfres o weithdai yng Ngweithdy Printio Abertawe. Roedd yn agored i breswylwyr ardal Ward y Castell, Abertawe ac wedi'i anelu at gynulleidfa iau. Roedd hyn yn gyfle i blant brofi amgylchedd stiwdio broffesiynol. Gan ddefnyddio'r offer a'r deunyddiau arbenigol, crëwyd amrywiaeth o waith a ysbrydolwyd gan y thema, Delwedd, Symbol a Thestun.

PARTICIPANTS: Ben Lloyd, Sam Brown, Sarah Passmore, Amy Leeke



## Asylum Seekers in Blaenymaes

Lead printmaker Zena James and assistant artist Kara Seaman conducted a series of workshops specifically designed for the Asylum Seeker community of Blaenymaes, Swansea. Geared to the needs of the learners, as many had no experience of expressing themselves through the medium of art, it also provided an opportunity to develop their communication skills in the English language.

The collagraph, woodcut and relief printing workshops were attended by a group of Afghani, Kurdish, and Pakistani women, who applied themselves to the activities with great enthusiasm. The themes developed through the workshops were primarily student led and applied culturally familiar subjects; carpet design, geometric pattern, and the impact of the earthquake which affected Pakistan earlier this year.

*I asked my friend to write the words stones, fire and dust because I want people to understand what my picture is about.*

SAIMA SHAHID

*I want my print to be full of the colours of flowers and patterns of a carpet.*

KAMILE NAZLIER

## Ceiswyr Lloches ym Mlaenymaes

Arweiniodd y gwneuthurwr printio blaenllaw Zena James a'r arlunydd cynorthwyol Kara Seaman gyfres o weithdai a luniwyd yn arbennig ar gyfer cymuned y Ceiswyr Lloches ym Mlaenymaes. Wedi'u llunio ar gyfer anghenion y dysgwyr, nad oedd gan lawer ohonynt brofiad o fynegi eu hunain drwy gyfrwng celf, roedd y gweithdai hefyd yn rhoi'r cyfle iddynt ddatblygu eu sgiliau cyfathrebu yn yr iaith Saesneg.

Daeth grŵp o wragedd Affganaidd, Cwrdaidd a Phacistanaid i'r gweithdai ar golograff, torluniau pren a cherfwedd, ac aethant ati gyda brwdfrydedd mawr yn y gweithgareddau. Roedd y themâu a ddatblygwyd drwy'r gweithdai wedi codi o syniadau'r myfyrwyr yn bennaf a thestunau a gymhwyswyd o'r cyfarwydd yn eu diwylliant: dyluniadau carpedi, patrymau geometrig, ac effaith y ddaeargryn a ddigwyddodd ym Mhacistan yn gynt eleni.

*Gofynnais i'm ffrind ysgrifennu'r geiriau cerrig, tân a llwch am fy mod am i bobl ddeall beth yw pwnc fy narlun.*

SAIMA SHAHID

*Dw i am i'm print fod yn llawn lliwiau blodau a phatrymau carped*

KAMILE NAZLIER



PARTICIPANTS: Husna Ucar, Fatima Kaplan, Kamile Nazlier, Kavita Kapoor, Saima Shahid, Done Evren, Ayse Siringul, Sameera Ali.



## Muslim Women

With support from DACE (Department for Adult and Continuing Education) and MEWN (Minority Ethnic Women's Network) groups of Muslim Women were located in the local community and invited to participate in a series of printmaking workshops.

The women were introduced to screen print, woodcut, cyanotype, monoprint, lino print and collagraph; an intensive programme designed to encourage further participation and integration, and an opportunity to meet new people inside and outside of their geographical and cultural communities.

The volume of work generated throughout the period was extraordinary, perhaps an indication of the desire to generate artwork within the context of this particular cultural programme and within an environment sympathetic to their needs.

*This is the first art work that I have ever made and I can't believe that I made something so good - it's been a lovely experience.*

RENU HUSSAIN

## Menywod Mwslimaidd

Gyda chefnogaeth gan DACE (Adran Addysg Barhaus i Oedolion) a MEWN (Rhwydwaith Menywod Lleiafrifoedd Ethnig) daethpwyd o hyd i grwpiau o Fenywod Mwslimaidd yn y gymuned leol ac fe'u gwahoddwyd i gymryd rhan mewn cyfres o weithdai gwneud printiau.

Cyflwynwyd y menywod i brintio sgriniau, torlunio pren, syanoteip, monoprintio, printio leino a cholagraffio; Rhaglen ddiwyd gyda'r bwriad o annog cyfranogiad ac integreiddio pellach, a chyfle i gwrdd â phobl newydd y tu mewn a'r tu allan i'w cymunedau daearyddol a diwylliannol.

Roedd maint y gwaith a gynhyrchwyd drwy gydol y cyfnod yn aruthrol, arwydd o bosib o'r dyhead i gynhyrchu gwaith celf yng nghyd-destun y rhaglen ddiwylliannol benodol hon ac o fewn amgylchedd sy'n sympathetig i'w hanghenion.

*Dyma'r gwaith celf cyntaf rwyf wedi'i wneud erioed ac 'dw i ddim yn gallu credu fy mod wedi gwneud rhywbeth mor dda - mae wedi bod yn brofiad hyfryd.*

RENU HUSSAIN





PARTICIPANTS: Ayesha Farooq, Hajira Ali, Nadia Hussain, Nazma Rasool, Renu Hussain, Saira Khan, Nargis Akhtar, Haiza Ali, Hasina Begum, Sameera Khan, Ayesha Chodhury Khatun, Sidra Akhtar, Bushra Khan, Alaiha Rashid, Nadia Khan, Saima Khalid.



Focusing on learners over 50 years of age from the Castle Ward area of Swansea, printmakers Sameera Khan, Alan Williams, Kara Seaman and Gwenllian Beynon conducted a series of workshops utilising a range of printmaking techniques including cyanotype, lino printing, screen printing and monotype.

Learners were invited to join in the activities through the City and County of Swansea's 'Network 50' initiative. Jointly funded by the Common Investment Fund and Communities First, the workshops – some of which were offered through the medium of Welsh - were held at Swansea Print Workshop and made full use of the equipment and facilities.

*A marriage between Islamic design and pattern in Welsh blankets provided a stimulating focus for the monoprinting workshops.* GWENLLIAN BEYNON

*The resulting blue and white images of the cyanotype process have great beauty especially when featuring brush marks ... both very direct and delicate, which is very much like the process itself.* PAT BRIGGS



Gan ganolbwyntio ar ddysgwyr dros 50 oed o Ward y Castell yn Abertawe, cynhaliodd y gwneuthurwyr printiau, Sameera Khan, Alan Williams, Kara Seaman a Gwenllian Beynon gyfres o weithdai, gan ddefnyddio amrywiaeth o dechnegau gwneud printiau gan gynnwys syanoteip, printio ar leino, printio sgriniau a monoteip.

Gwahoddwyd dysgwyr i ymuno â'r gweithgareddau drwy fenter 'Rhwydwaith 50' Dinas a Sir Abertawe. Wedi'u cyd-ariannu gan y Gronfa Fuddsoddi Gyffredin a Chymunedau'n Gyntaf, cynhaliwyd y gweithdai – y cynigiwyd rhai ohonynt drwy gyfrwng y Gymraeg – yng Ngweithdy Printio Abertawe, gan wneud defnydd llawn o'r cyfarpar a'r cyfleusterau.

*Darparodd cyfuniad o ddylunio Islamaidd a phatrymau mewn blancedi Cymreig ganolbwynt ysgogol ar gyfer y gweithdai monoprintio.* GWENLLIAN BEYNON

*Mae gan y delweddau glas a gwyn sy'n dod o ganlyniad i'r broses syanoteip brydferthwch mawr, yn enwedig wrth ddangos marciau'r brws ... mae'r ddau yn uniongyrchol iawn ac yn gain, llawer fel y broses ei hun.* PAT BRIGGS



## Master Class

The masterclass sessions gave experienced artists the opportunity to gain an insight into the working methods and individual practice of our resident artist Atif Khan and Studio Manager Sameera Khan.

Influenced by the power of imagery in advertising and more traditional Moghal miniature paintings, Atif Khan juxtaposes these references to subvert their original contextual meaning in order to question contemporary Pakistani social and political issues. The conceptual emphasis on content is fundamental to his approach to image building. With this in mind, participants were encouraged to collect personal references, montage their images and examine the impact of the results, developing compositions suitable for the photo-etch process, his favoured printmaking technique.

Masterclasses led by Sameera Khan, encouraged the fusion of design and text from both East and West, a feature of her own art practice. Experimenting with screen printing techniques to explore the rich traditions of both cultures, the workshops produced diverse outcomes from all those involved.

## Dosbarthiadau Meistr

Rhoddodd y sesiynau dosbarth meistr gyfle i artistiaid profiadol gael mewnwelediad i ddulliau gweithio ac arfer unigol ein hartist preswyl, Atif Khan, a Rheolwr y Stiwdio, Sameera Khan.

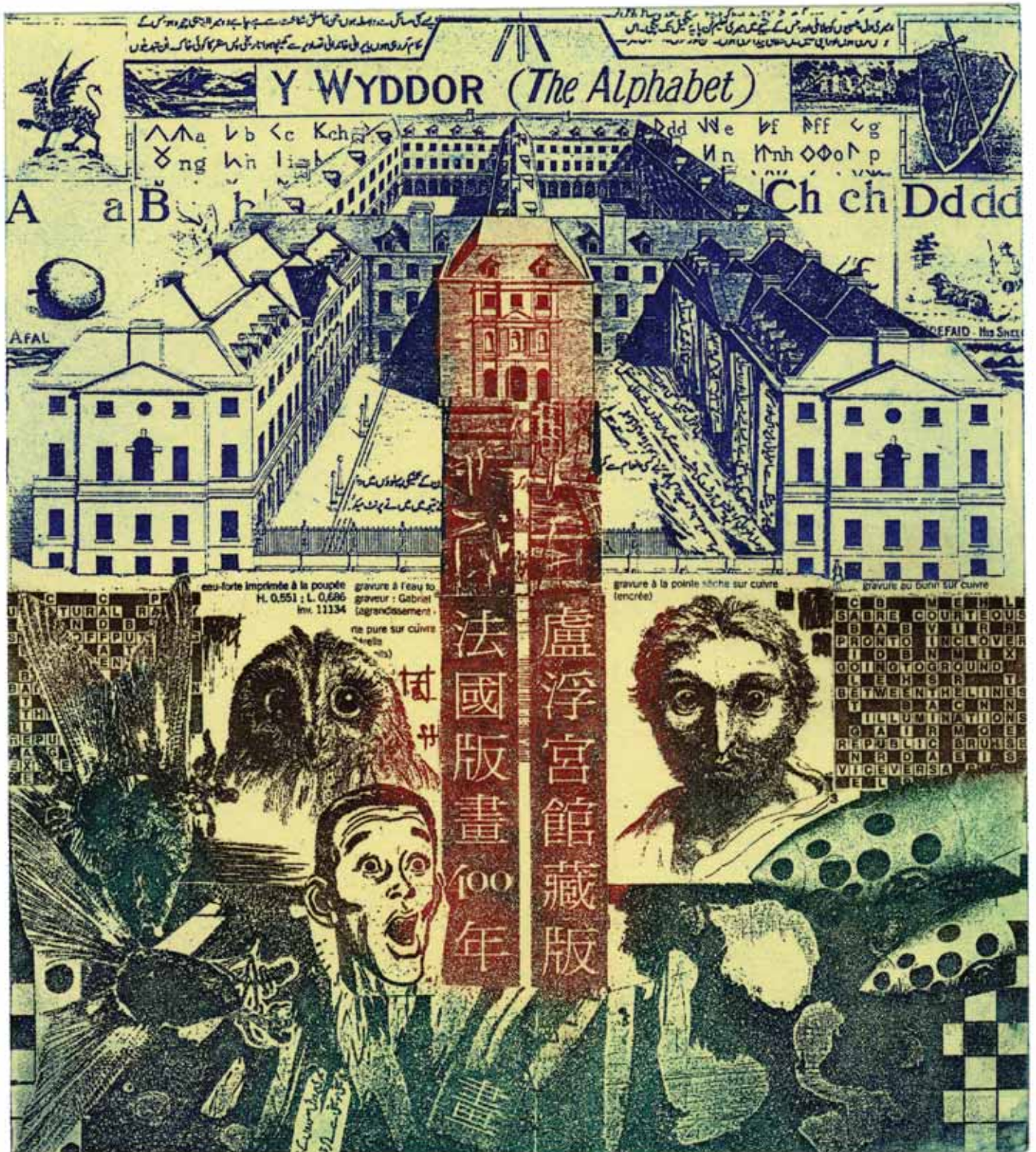
Wedi'i ddylanwadu gan bŵer delweddaeth mewn hysbysebu ac mewn paentiadau bach traddodiadol Mogwl, mae Atif Khan yn cyfodod y cyfeiriadau hyn i wyrdroi eu hystyr cyd-destunol gwreiddiol er mwyn holi materion cymdeithasol a gwleidyddol Pacistanaidd cyfoes. Mae'r pwyslais cysyniadol ar gynnwys yn hanfodol o ran ei ymagwedd at adeiladu delweddu. Gan gadw hyn mewn cof, anogwyd cyfranogwyr i gasglu cyfeiriadau personol, creu montage o'u delweddu ac archwilio effaith y canlyniadau, gan ddatblygu cyfansoddiadau sy'n addas ar gyfer y broses ffoto-ysgythr.

Yn y dosbarthiadau meistr a arweiniwyd gan Sameera Khan, anogwyd ymdodiad o ddylunio a thestun o'r Dwyrain ac o'r Gorllewin, nodwedd o'i harfer celf ei hun. O ganlyniad i arbrofi gyda thechnegau printio sgriniau i archwilio traddodiadau cyfoethog y ddau ddiwylliant, cynhyrchodd y gweithdai ganlyniadau amrywiol gan bawb dan sylw.



PARTICIPANTS: Amir Aghanejad, Neil Bally, Emma Bridges, Cara Broome, Sheila Clark, Gerry Core, Sarah Davies, Veronica Gibson, Robert Macdonald, Nina Morgan, Jade Rees, Kara Seaman, Judith Stroud, Alan Williams.





## Swansea Print Workshop

Swansea Print Workshop is a *not for profit* company, which means any profit we make is put back directly into the workshop. Run by a group of artists who are passionate about printmaking, it contributes to the long and prestigious tradition of artist-printmakers.

The Workshop has played host to a wide range of activities related to the Festival of Muslim Cultures UK: 2006. We were one of the few organisations in Wales to anticipate and plan for this celebration of Muslim cultures. In England a great number of very prestigious events took place which received substantial financial support, something we were sadly lacking in Wales. However, the Arts Council of Wales's positive and immediate response to our ideas and plans in June 2005 allowed the programme to move forward.

While it has not been an easy undertaking for our small group of artists, staff, members and volunteers; it has certainly been an enormously engaging and productive process.

The response from printmakers in Pakistan was both supportive and encouraging, and the artwork was everything we could have hoped for. Our artists and members, as well as the schools and community groups we worked with, all regarded the project as a very positive and immensely enjoyable experience.

We look forward to continuing exchanges with printmakers from other cultures. Our links with Pakistan continue to grow and we have ambitious plans to build on this success.

JACKIE FORD

## Gweithdy Printio Abertawe

Mae Gweithdy Printio Abertawe yn gwmni *dim er elw*, sy'n golygu bod unrhyw elw a weir yn cael ei ail-fuddsoddi'n uniongyrchol yn y gweithdy. Fe'i rhedir gan grŵp o arlunwyr sy'n frwdfrydig iawn dros argraffu ac mae'n cyfrannu at draddodiad hir a phwysig gwneuthurwyr printiau.

Mae'r Gweithdy wedi cynnal amrywiaeth eang o weithgareddau sy'n gysylltiedig â Gŵyl Diwylliannau Moslemaidd DU:2006. Roeddem yn un o'r ychydig sefydliadau yng Nghymru i ragweld a chynllunio ar gyfer y dathliad hwn o ddiwylliannau Moslemaidd. Yn Lloegr, cynhaliwyd nifer mawr o ddigwyddiadau clodfawr iawn a dderbyniodd gefnogaeth ariannol sylweddol, rhywbeth a oedd yn brin yng Nghymru. Fodd bynnag, roedd ymateb cadarnhaol a phrydlon Cyngor Celfyddydau Cymru i'n syniadau a'n cynlluniau ym mis Mehefin 2005 wedi galluogi'r rhaglen i symud ymlaen. Er na fu'n dasg hawdd i'n grŵp bach o arlunwyr, staff, aelodau a gwirfoddolwyr, bu'n broses gynhyrchiol a diddorol dros ben.

Roedd yr ymateb gan brintwyr ym Mhacistan yn gefnogol ac yn anogol, ac roedd y gwaith celf yn gwireddu ein holl obeithion. Ym marn eu hardistiaid a'n haelodau, yn ogystal â'r ysgolion a'r grwpiau cymunedol y buom yn gweithio gyda hwy, roedd y prosiect yn brofiad pleserus a chadarnhaol iawn.

Edrychwn ymlaen at barhau i gyfnewid â phrintwyr o ddiwylliannau eraill. Mae ein cysylltiadau â Phacistan yn parhau i dyfu ac mae gennym gynlluniau uchelgeisiol i adeiladu ar y llwyddiant hwn.

JACKIE FORD

