

Artists

Spain

Paz Die Dean
Sonia De La Vega

Poland

Monika Szpener
Agata Zboromirska

Tunisia

Fleur De Lys
Elyes Garbaa

Wales

Catrin Gwilym
Sian Hughes
Andrew Smith
John Brown

Oh brother, where's
the art?
Seeking solace after
Marcel Duchamp and the
evolved politics of
form.
Neil Powell

Documented Art Space Harlech

MAES LLIW COLOURFIELD

An International Artists Network Residency
at a Celtic Venue

Merthyr Farm Harlech LL46 2TR

2—9 September 2025





Foreword

The works presented in *COLOURFIELD* explore the meaning of colour through both conceptual depth and perceptual experience. Artists gathered at Merthyr Farm, a striking location nestled in the mountainous terrain above the historic town of Harlech in North West Wales.

The open field, with its panoramic views westward to the sea and northward to the Eryri Mountain National Park, offered a rare and evocative setting. Encircled by dry stone walls and bathed in a uniquely intense northern light, the site became a canvas of infinite potential.

With only seven days to respond to the landscape and leave a mark, time itself became a medium challenging each artist to distil their vision into a fleeting yet powerful statement.

John Brown



Mission concept:

The project seeks to explore a contemporary nexus of time, place and persons to facilitate conversation, exchange ideas, trade or other communication through contemporary International art practice. Working in an International environment the aim is to create opportunities for Visual Art Exchanges with European venues (either IN or OUT of the White Box). This will create a platform for exchange to use Contemporary Visual Art Practice as a conduit to open doors to share and celebrate each others' cultural differences. Artists to be invited from Italy Poland Spain and Wales. Working in a contemporary manner, exhibition work originated in their own studios, then brought to the residency for the Colourfield exhibition in an unfinished condition for assembly in a field situated above Harlech in the land of Merthyr Farm and Hendre Ddyfrgi.

ICAW Documented Art Space is a loosely affiliated International Artist Network based in Harlech Wales LL46 2TR.

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The Story of the Origin of an Exhibition in a Field.

Kenneth Griffith was a Welsh actor and documentary filmmaker. His outspoken views made him a controversial figure, especially when presenting documentaries which have been called "among the most brilliant, and controversial, ever made in Britain".

Kenneth Griffith opened the inaugural Harlech Biennale in 1994 which was taking place with works exhibited in factory units directly below Harlech Castle. At the 1994 opening of the first Harlech Biennale Kenneth Griffiths who was filming at the time in North Wales appearing in the film 'The Englishman Who Went up a Hill but Came down a Mountain'.

He stood at the microphone, paused for a minute then in a dramatic explosion exclaimed as he pointed up at the castle with the words: "We should tear that bloody edifice down stone by stone. Because, it is in the Celtic tradition to hold their meetings in the landscape of their cultural heritage. Wales is a Celtic nation. The Welsh Celtic identity is widely accepted and contributes to a wider modern national identity. Welsh meetings therefore, in the Celtic tradition did not take place in establishment edifices.

COLOURFIELD an ICAW Documented Arts Space 2025 exhibition, therefore will be held in a field on the land of Merthyr Farm Harlech and the land around Hendre Ddyfrgi. Artists resident in Wales will join with global artists via ICAW contact and invited to exhibit works in a field.



Paz Die Dean is a Spanish Multidisciplinary Artist known for Sculptures, Painting and Installations that address ecological, social and emotional themes. She uses Performance Art and Theatre as a tool to carnalise emotional experiences. She uses natural and recycled materials to explore issues like ocean pollution, gender violence, an migration.

Her work has been exhibited Internationally-in Europe, the USA, and Africa. She directs cross-cultural art encounters in exhibition such as, Ligacao and Conexion art to raise awareness. She also leads Art Therapy workshops for adults, teens and children. Her art merges activism and beauty, making it both deeply personal and universally resonant.



Sonia de la Vega Amado, born in Madrid, studied Fine Art at the Complutense University Madrid.

My Art Practice includes Multi-disciplinary and Performance Art events who combines my Pictorial work with Action Art.

The work I propose for the COULORFIELD Symposium invokes the ancient Gods of Celtic mythology; the sun, fertility, and including the mythical supernatural beings such as fairies, elves and nymphs who protect the mountains, rivers, springs and the trees in the Mythical World with reference to Brigid.

'Brigid, also known as Brigit, is a prominent goddess in Celtic mythology. She is often referred to as the **"Exalted One"** and is associated with various domains, including **fertility, motherhood, poetry, healing, and craftsmanship.** Brigid is considered a triple goddess, representing different aspects of life. Her sacred tree is the birch, and she is celebrated for her influence over fire and inspiration, making her a significant figure in both ancient and modern Celtic spirituality.'



Monika Szpener: One of the projects included in the International Contemporary Art Wales 2025 Project is the 'The Meadow' - a light installation placed in an open space. It consists of a hundred plaster casts of jaws obtained from prosthetic clinics. Missing teeth were replaced with glowing LED light implants creating the effect of a luminous meadow.

These fragments of the human body - deceased and deformed - acquire a decorative, aesthetic character, the true origins of which are revealed only upon closer observation.

The 'Meadow' is a visual record of the condition of contemporary society, juxtaposing the natural beauty and order of nature with the mundane reality of everyday life. The installation explores the clash between the real body and its ideal, exemplary image. Human bones, the skull, and especially the teeth-as symbols of decay and the processes of destruction that occur during life- remind us of the inevitability of death, placing the work in the tradition of vanitas.



Agata Zboromirska - Born in 1985 in Lodz, Poland. A graduate of two faculties at the Władysław Strzemiński Academy of Fine Arts in Lodz.

She earned her Master of Fine Arts degree from the Faculty of Graphics and Painting, specializing in screen printing. She received a distinction for her diploma project created in the Studio of Artistic Object under the supervision of Professor Zbigniew Dudek, PhD, at the Faculty of Sculpture and Interactive

Actions. Since 2020, she has been a faculty member at the Sculpture Institute of her alma mater, where she runs the Wood Workshop and co-teaches in the Studio of Artistic Object.

Zboromirska has participated in numerous exhibitions, open-air events, and symposia, including international ones. Her artistic practice focuses on combining materials-primarily wood and steel. Assemblage plays a key role in her work, serving as a means to explore new relationships between form, matter, and meaning.



Souhaila Arous (Fleur De Lys) is a Tunisian visual artist and international coordinator from the Kerkennah Islands, born in Sfax. Her work is distinguished by an innovative style inspired by local heritage and seascapes. She has participated in over 90 art exhibitions in Tunisia, including at the Palais Kheireddine and the City of Culture, as well as international exhibitions in Istanbul, Poland, France, Egypt, Algeria, and Morocco, in addition



to holding solo exhibitions. Souhaila is a member of the Tunisian Union of Visual Artists and contributes to organizing local and international exhibitions to promote cultural exchange. She has also organized various events in collaboration with international organizations such as UNICEF, ICMPD, and the European Union. Her works have been acquired by the Tunisian state, with the most recent acquisition in 2024.



Elyes Garbaa, a young Tunisian artist born 2010 began his artistic journey at an early. Since 2017, he has participated in major art exhibitions, including those held at Dar Been Achour (Palais Kheireddine). As well as in various school and cultural events.

In recent years, he has developed a strong passion for photography, taking part in several local and International events. Notably, he contributed a documentary during the Kerkennah International Art Festival 2024.

He participated in the Grand Prize of Visual Arts of the city of Tunis with a photographic work entitled 'My Path', standing out as the youngest artist among leading Tunisian photographers. Recently, he was invited by the Ministry of Culture of Algeria to participate in an International event in October 2025.



Catrin Gwylim 'Tu Allan - Tu Fewn -Tu Allan'

Rwy'n gweld fy ymarfer celf fel ffordd o adrodd straeon. Mae'n ffordd o geisio gwneud synnwyr o'r cyfan trwy gasgliadau o wrthrychau a ddarganfuwyd, sy'n aml yn gyffredin, ynghyd â ffotograffiaeth a geiriau. Mae'n ddathliad o bethau a lleoedd sy'n cael eu hanwybyddu neu eu diystyru'n rhy aml.

I see my art practice as a means of storytelling. It is a means of trying to make sense of it all through collections of found, often mundane objects combined with photography and words. It is a celebration of things and places that are too often overlooked or dismissed.



Sian Hughes: I live and work in Llanfairfechan on the North Wales seashore. I am drawn to the landscape: to the derelict, the discarded, the fallen. For me, the Colourfield Residency 2025 offers the opportunity to expand my outdoor work. I am keen to approach the Celtic Field venue, using materials to be available at the location e.g. drystone, grasses, discarded wood, barbed wire and rusty metal. I will bring along eight silver birch branches to create a free-standing grove.

I have created Installations for Oriel Davies Newtown, Galeri Caernarfon, Storiel Bangor, Oriel Brondanw and the Bridewell Gallery Liverpool, as well as outdoor installations at Plas Bodfa, and most recently exhibited work at Y Lle Celf at the National Eisteddfod of Wales 2025.



Andrew Smith

'Maes Lliw (Colourfield)'

Considering painting outside and bypassing the Plein Air convention introduces an exciting and boundary free proposition. In collaboration with John Hedley on principally the subject of colour, a new dimension has been introduced with the use of mirrors. During the project my work will involve applying paint to various supports, placing shapes and utilising on site frames whilst engaging with the elemental situation near Moel Senig, located high above the coastal town of Harlech. The exciting prospect of elemental effects, both perceptive (light change) and physical (water and wind), requires alternative methods of making and in this context the mirrors have potential. Ways of seeing, incorporating 'image and place' can be highlighted both in terms of looking on site but more importantly perhaps in the creation of digital media. This will prioritise documentary evidence of the activity and experimental work.

Recent activities: Joint collaborative project exhibition Colour Connections./ International Painting Symposium Mark Rothko, Daugavpils, Latvia./ Faberlull Residency in Catalunya/Public Art Commissions Llandudno / Llandrindod Wells/ Morocco. / Three month Arts International Residency Sauerbier House South Australia. / Long term Residencies in North East India tour of Madhya Pradesh and exhibition at Alliance Francais de Bhopal / Morocco and two placements in China. Received: Additional Support by Arts Council of Wales



John Brown

I have produced a work for Colourfield 2025 that emphasises the use of colour in common language as a concept to convey the description of an experience. Preparation for the work consists of a poetic expression in words on the situation in Gaza entitled Broken Rainbows. The materials are constructed to form a brutalist base to exhibit an icon that is taken from the sign to protect the 'woman and child'.



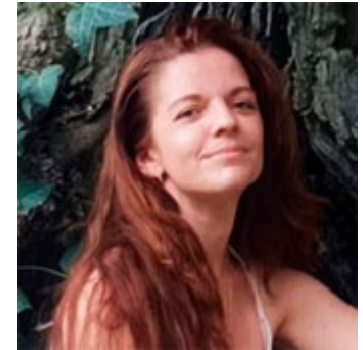
Paz Die Dean
Spain



Performance Art
Enaid arall (Other Soul)
Concept and Choreography
originated by Paz Die Dean.

‘Other Soul’ Performed by Paz Die Dean and Sonia De La Vega is rooted in Celtic cosmology. *Enaid Arall* (meaning “Other Soul” in Welsh) explores the cyclical nature of existence – birth, death, and spiritual renewal – through elemental symbolism, bodily transformation, and immersive ritual. Several Celtic deities are deeply entwined with the themes of birth, death, and rebirth – reflecting the cyclical worldview of the ancient Celts.





Sonia De La Vega
Spain



Le Llama de Brigid
The Flame of Brigid
An Interactive work with
fire



Monika Szpener
Poland



Tu Bylem
(Translation from Polish-'I Was Here')



Sun Catcher — catching the light of the setting sun from Merthyr Farm on an evening in September 2025

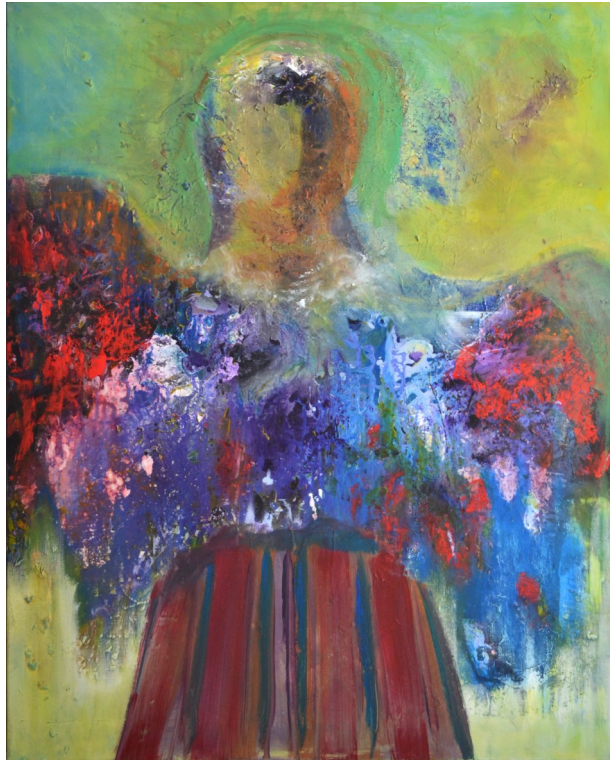


Agata Zboromirska
Poland

COLOURFIELD 'Sun Catcher'

Construction with shaped mirrors.
Catching the light of the sun
from Merthyr Farm on 7 September 2025





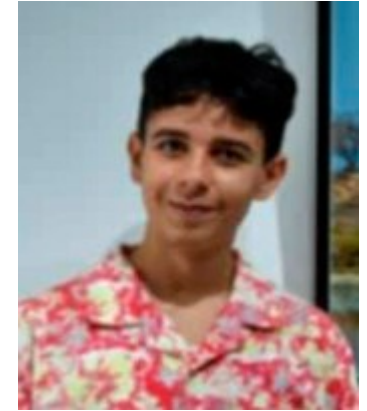
Souhaila Arous (Fleur De Lys) is a Tunisian artist and Commissioner for Kerkennah Island International Festival of Visual Arts.



Fleur De Lys
Tunisia



Breaking Dawn



Ilyes Garbaa
Tunisia

My Path

Sent digitally to Harlech Wales to participate in Maes Lliw
COLOURFIELD 2025. An ICAW Documented Art Space Celtic Exhibition to
make art in a field.



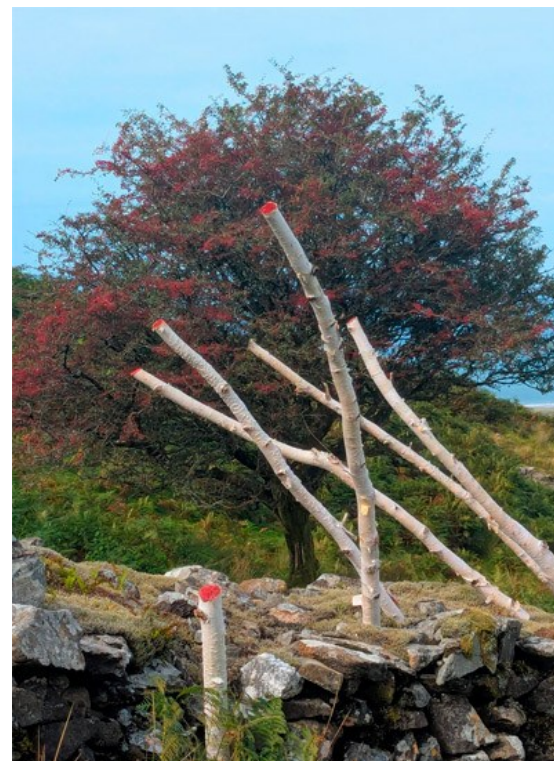
Catrin Gwilym—'A celebration of things to often overlooked'.



Catrin Gwilym
Wales



Sian Hughes - Wales







Andrew Smith
Wales

COLOURFIELD

'Paintings in mirrored landscape'





John Brown
Wales

COLOURFIELD 'Ikon for Gaza'
Broken Rainbows and tight lips.

Brutalist poetic bolted construction .



Det:: homage to the bulb in Picasso's
Guernica.

Oh brother, where's the art?

Seeking solace after Marcel Duchamp and the evolved politics of form

NEIL POWELL 3 SEPTEMBER 2025,

*Neil Powell has been an arts professional in various capacities for the past 4 decades; primarily, his outputs can be characterized by his work as an artist, educator, curator, and the academic lead for a prestigious UK arts university.



[Neil Powell | Meer](#)

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Marcel Duchamp, Bicycle Wheel, 1951, Metal wheel mounted on painted wood stool, 129.5 x 63.5 x 41.9 cm. The Museum Of Modern Art, New York, The Sidney and

In a culture of saturation, speed, and contradiction, contemporary art seems to be eluding definition at its own expense, while apparently revelling in the fragmentation of its own identity. I don't make this statement lightly. The title 'Oh Brother, Where's The Art?' borrows the folksy urgency of displacement to question not only art's location but also its existential condition. What does it mean to make-or even recognize-art in the wake of Duchamp, amidst digital capitalism, climate collapse, and institutional/colonial critique? I would argue that we are at some kind of crossroads; after all, what significance can art purport to carry greater than the televised currency of psychotic clamour of whining military drones or catastrophic human suffering? These are truly pure signifiers of the utmost intentionality at the level of the cognoscenti.

The antidote, if there is one, lies not in finding a fixed location for artistic practice or decrying its ineffectuality in the face of militarism but in tracing its migrations—conceptual, material, and political—at a time where facts have become malleable and truth negotiable. I have tried, in good faith, to lay out a minimal, less convoluted series of stepping-off points for those in the jaws of their own practice, perhaps searching for an intellectual location, or for those who might count themselves as innocent bystanders (there is no such thing, of course) to moral and cultural implosion.

This is in the hope of salvaging some sense from the current torrent of stuff that threatens simultaneously to overwhelm our sentience and undermine our belief in all things critical and creative, consumed as we might be by the seductively efficient aesthetics of death machinery. Below, I offer some strategies for navigating the perils of the gigantism of mainstream, social, and factional media.

I. Moving from Object to Idea: If we are to continue as devotees of the arts with any sense of hope and creative optimism, we should be encouraged by art history’s conscientious narrative documenting and indeed in some instances prompting the repeated collapse and resurrection of art and its movements. Any conversation about contemporary art must pass through the accelerating existential crises initiated by Marcel Duchamp, whose seminal work *Fountain* (1917)—the notorious urinal signed “R. Mutt”—redefined art by apparently prioritizing concept over form. Duchamp’s readymades suggested that the artist’s choice could suffice as artistic creation, initiating a lineage that would eventually define the major crisis in modernism, aka conceptualism.¹ Jump ahead into the 1960s, and Sol LeWitt advanced this ethos, stating, “The idea becomes a machine that makes the art.”²

II. Mobilizing the Metaphysics of Material: Contemporary artists often explore material not for its inherent beauty, but for its associative power. For example, Rachel Whiteread’s *House* (1993), a concrete cast of a Victorian home’s interior, preserves absence as presence.⁵ It is at once monument and tombstone, evoking both domesticity and the violence of urban erasure. Cornelia Parker, likewise, renders destruction poetic in ‘*Cold Dark Matter: An Exploded View*’ (1991), a garden shed blown up by the British Army and reassembled as a suspended constellation.⁶ The work transforms obliteration into beauty and stasis into narrative. In contrast, Erwin Wurm’s *One Minute Sculptures* (begun 1997) are temporary and participatory.⁷

They require viewers to pose with banal objects—cucumbers, chairs, sweaters—creating absurd, short-lived forms. In Wurm's practice, sculpture becomes an event, a bodily performance of instability and humour that continues the Duchampian subversion with playful absurdity. These three examples remind us that art can simultaneously and impossibly be serious and playful, a profession and a pastime.

III. Not bowing to language and institutions: Marcel Broodthaers, once a poet, injected language and institutional critique into visual art. His 'Musée d'Art Moderne, Département des Aigles' (1968-72) was a fictive museum populated by crates and taxonomies, parodying museological authority.⁸ The work anticipated much of today's skepticism toward institutions and their narratives, and as such, I would consider it to be a constructively healthy approach to the corporate cultures that now seem to pervade all aspects of our daily and not-so-daily lives. One leaping-off point from Broodthaers's absurdity found innovative voice in the work of Tony Cragg. Cragg's 'Britain Seen from the North' (1981), composed of found plastic objects, maps both the artist's form and the cultural clutter of late capitalism.⁹

His work reconfigures the readymade—plastic detritus becomes form and commentary, not merely provocation. Cragg also anticipates the lack of biodegradability, designating the plastic components as the 'finds' of future archaeologists, perhaps in a post-post-apocalyptic society. The use of non-traditional material for social critique also resonates in the works of Yayoi Kusama. Her Infinity Mirror Rooms (e.g., 'Phalli's Field,' 1965) expand visual obsession into immersive environments.¹⁰ Her repetition and reflection, drawn from hallucinations and trauma, simultaneously obliterate and center the self—a psychedelic testament to the dissolution of form and ego. We should be reassured, therefore, that humanity, a healthy suspicion of institutionalised culture, and establishment values absolutely need to be critically challenged by the artist as commentator, consumer/victim, and visionary outsider.

IV. Understanding Sculpture as a Vehicle for Gesture and Trace: Here I offer some handy collisions that might just remind one of the fecundities of the artistic imagination as opposed to any preoccupation with notions of post-colonial redress, gender politics, or political correctness (not that there is anything bad about any of these per se, of course; I personally just find them slightly worthy and dull). Richard Long's 'A Line Made by Walking' (1967) redefined sculpture as a gesture, a mark upon the earth.¹¹ His walks—documented by photos, maps, or arranged stones—merge landscape, time, and action.

The work exists as a trace, inviting viewers to contemplate presence through absence and, by implication, the fleeting nature of experience. Louise Bourgeois, by contrast, internalizes her sculptures. Her massive spider 'Maman' (1999) draws from personal memory, symbolizing protection and motherhood, yet also evokes fear and unease.¹² Bourgeois connects emotional states to architectural form—abstract yet deeply autobiographical. These artists find language in space: Long through the landscape, Bourgeois through the psychic body. In both, sculpture transcends objecthood and enters the terrain of metaphor and memory.

V. Working Toward the Contemporary Plural: If this is a bit of a list, then I apologize, but I wanted to cite some examples that offer both hope and stimulation. Specifically, I wanted to highlight three artists—artists who scrounge, scatter, and reassemble the pieces left by their 20th-century forebears. Kara Walker's 'A Subtlety' (2014), a monumental sugar-coated sphinx installed in a former refinery, excavates histories of slavery and labor embedded in space. Tino Sehgal's "constructed situations"—live encounters enacted by performers—eliminate the object entirely, existing only in interaction. El Anatsui's woven tapestries of liquor bottle caps ('Dusasa I,' 2007) turn consumer waste into a shimmering historical narrative. These practices reflect a pluralist condition: global, discursive, and intersectional. They question the colonial, capitalist, and institutional frameworks still shaping art's production and display.

VI. Oh Brother, Where Art Thou? Well, where do all these apparently disjointed paragraphs get us to? Perhaps it is not in any one thing, but between things: between concept and form, space and memory, and politics and poetics. To ask of art where it is is to seek to locate a fixed place, sensibility, and entity that simply doesn't exist. Seeking to 'discover' or recreate some new modernist Substack just isn't going to work or help. Searching for the certainty of a new modernist 'movement' is as doomed to failure as it would be to ask where meaning resides in an era of data saturation and cultural exhaustion.

Today, art is as likely to be an ephemeral act as a permanent object. It is processual, participatory, and often critical. It is in Broodthaers' crates, Whiteread's voids, Wurm's awkward poses, and Kusama's mirrored infinities. But it is also in what Sol LeWitt described as the movement of an idea through material, space, or thought. Art's power now lies in its flexibility and doubt—its ability to refuse finality. In this landscape, the artist becomes not merely a maker but a facilitator, a cartographer for the unsettled movement of cultural tectonic plates. I would offer that the function of art today has never been more at odds with power politics, global capitalism, and corporate culture. Art today does not need to resolve; it needs to provoke, question, and haunt. In that, it continues Duchamp's legacy—not by mocking meaning, but by demanding we keep looking for it.

References

- ¹ Marcel Duchamp, Fountain, 1917, porcelain urinal, lost original, replicas exist in major collections.
- ² Sol LeWitt, "Sentences on Conceptual Art," Art-Language 1, no. 1 (1969).
- ³ Sol LeWitt, Wall Drawing #146A, 1972, ink on wall, executed by assistants.
- ⁴ Robert Morris, 'Untitled (Tangle)', 1967, industrial felt, variable dimensions.
- ⁵ Rachel Whiteread, 'House', 1993, concrete cast of a house's interior, destroyed in 1994.
- ⁶ Cornelia Parker, Cold Dark Matter: An Exploded View, 1991, garden shed, explosion, wires, light.
- ⁷ Erwin Wurm, One Minute Sculptures, ongoing series since 1997, performed with props.
- ⁸ Marcel Broodthaers, 'Musée d'Art Moderne, Département des Aigles', 1968-72, installation and fictional museum.
- ⁹ Tony Cragg, 'Britain Seen from the North', 1981, found plastics, collage.
- ¹⁰ Yayoi Kusama, 'Phalli's Field', 1965, stuffed fabric forms in mirrored room.
- ¹¹ Richard Long, 'A Line Made by Walking', 1967, photograph and text.
- ¹² Louise Bourgeois, 'Maman', 1999, bronze, stainless steel, and marble.

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