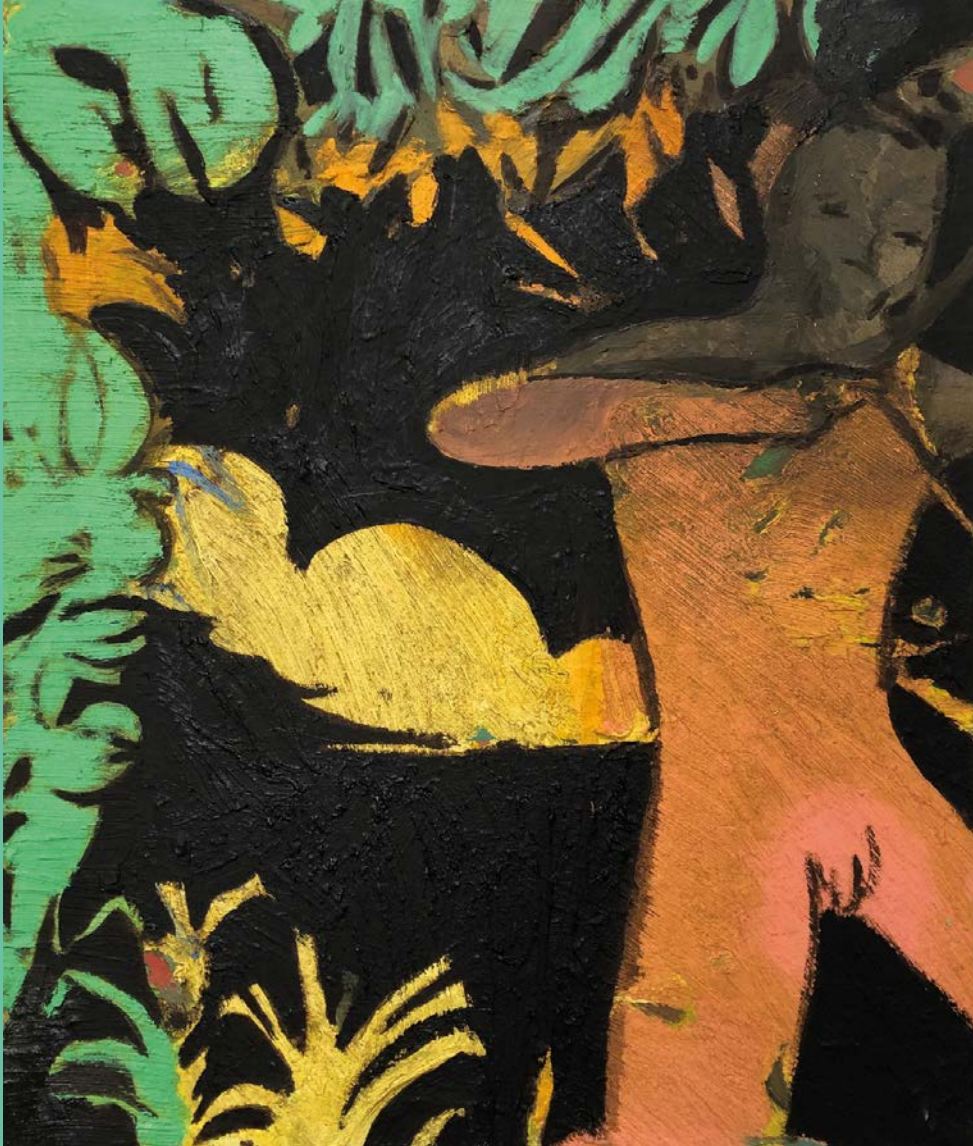
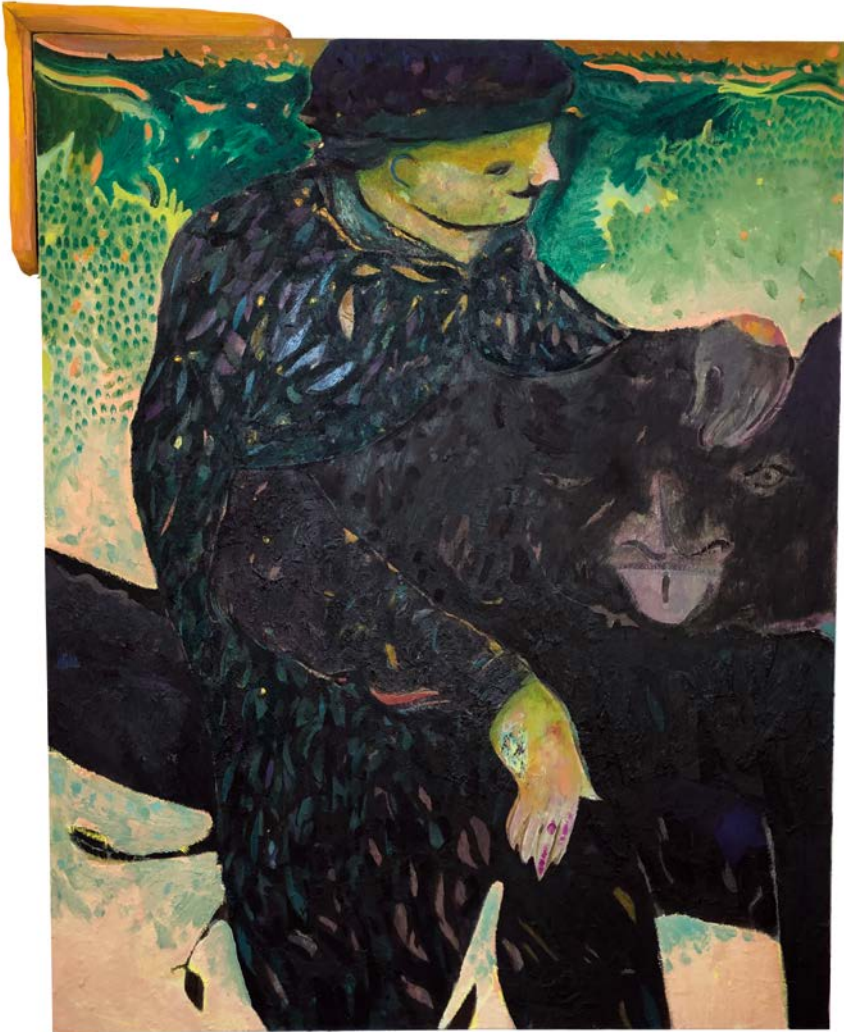


Iwan Lewis  
*Annwn*

13 March –  
11 April 2020



Private View  
Thursday 12th March  
6–8pm

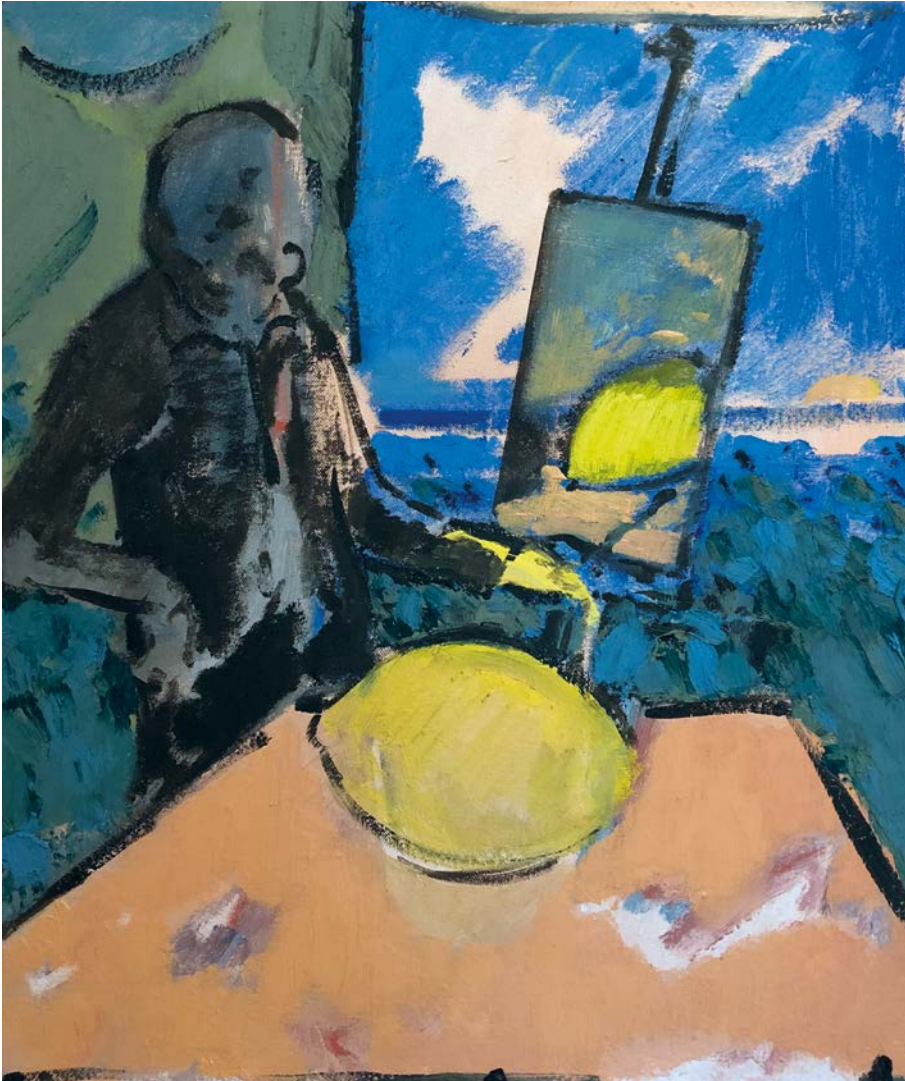


*The Marquess, The Mog and  
The Marauding Mob, 2020*  
Oil on canvas  
153 x 122cm





*Afallon*, 2018  
Oil on canvas  
144 x 125cm



*Citrus Sun*, 2020  
Oil on canvas  
46 × 38cm

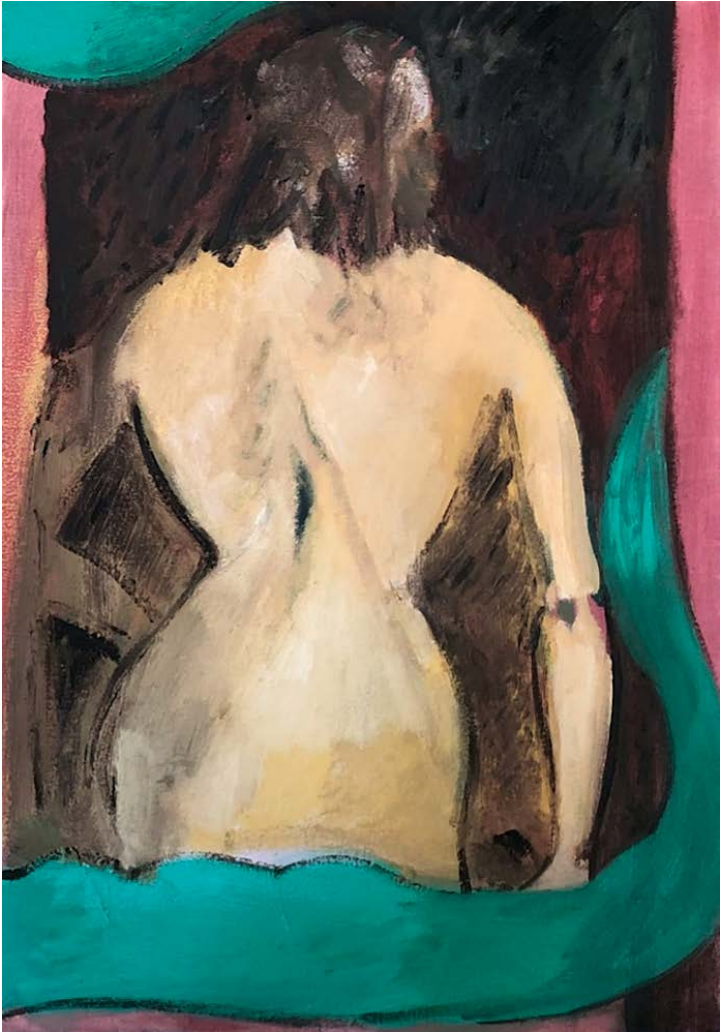




*Mango Syrup and Proboscis*, 2016

Oil on canvas

195 × 163cm



*Dorothea a'r Sliwan, 2020*  
Oil on canvas  
67 × 47cm



*Cont y Môr*, 2020  
Oil on canvas  
51 × 60cm



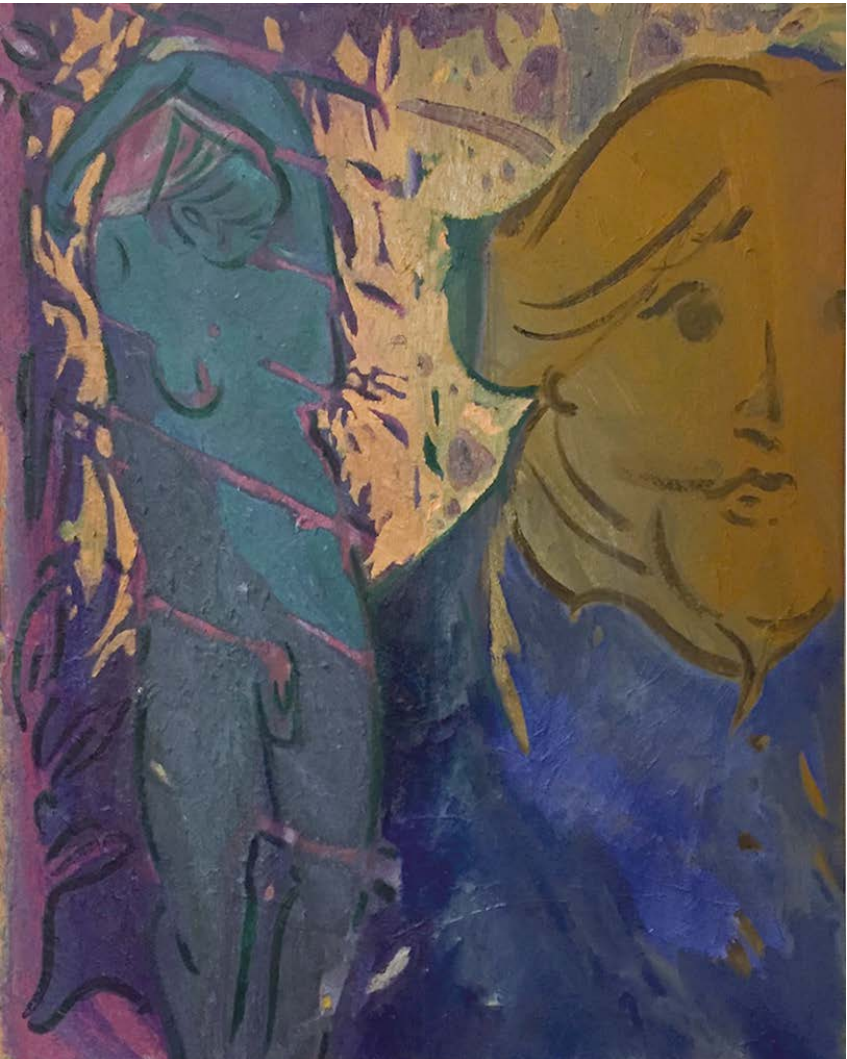


*Doggerman, 2018*  
Oil on canvas  
79 x 70cm





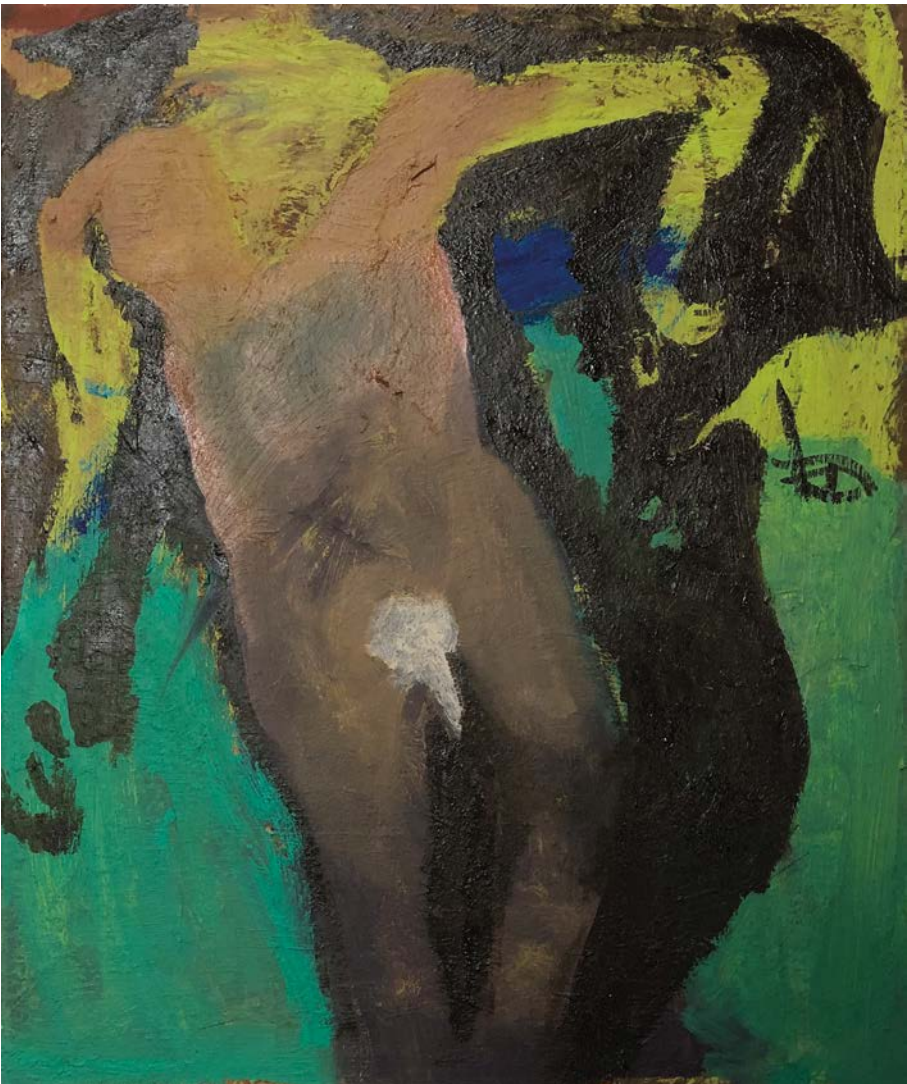
*Catch*, 2017-18  
Oil on canvas  
51 x 61cm



*Tigress and The Landlord*, 2019

Oil on canvas

76 × 61cm

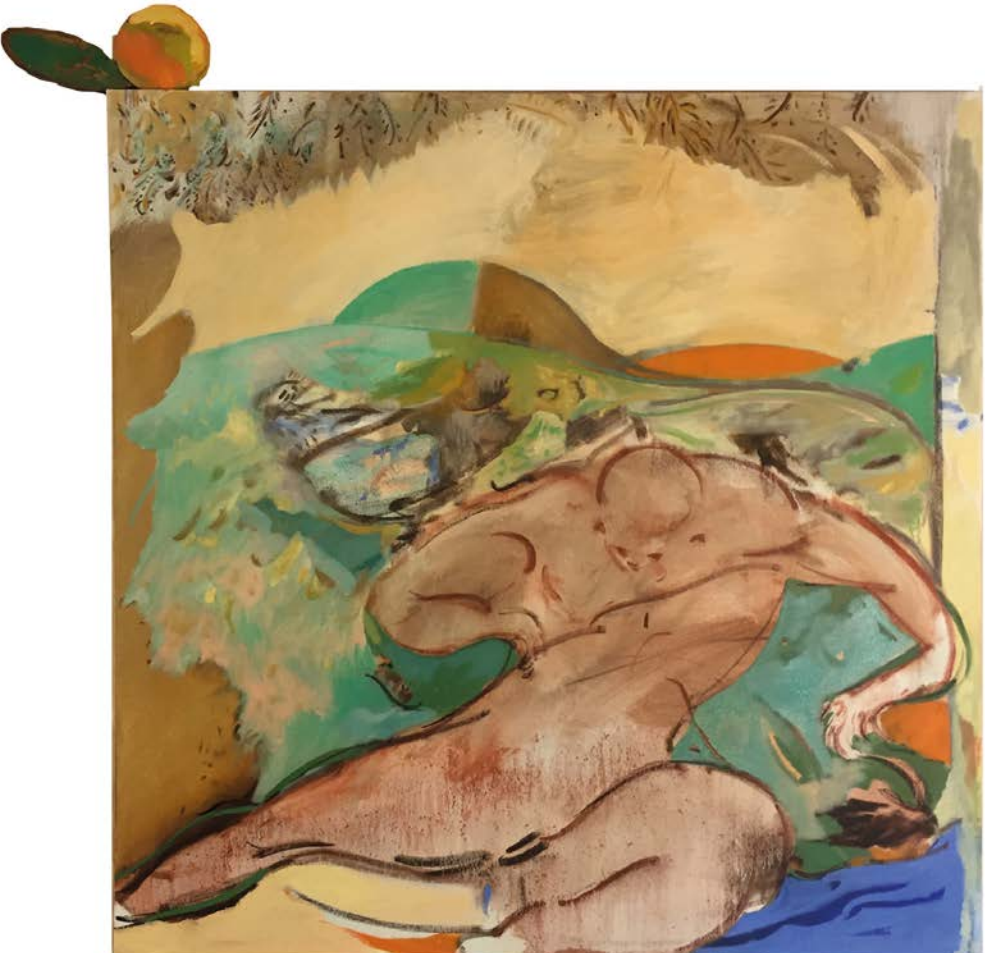


*Sliwan*, 2019  
Oil on canvas  
61 × 51cm





*Pope, 2018*  
Oil on canvas  
96 × 75cm



Orenau, 2018  
Oil on canvas  
102 x 102cm



*Liferoom*, 2015  
Oil on canvas  
31 × 41cm





*Eliffant*, 2016  
Oil on canvas  
31 x 30cm



*The Cat Collects His Tears  
in a Paper Cup for a Future  
Moment of Sincerity, 2020*  
Oil on canvas  
51 × 41cm



*Inland Sea, 2020*  
Oil on canvas  
31 x 31cm





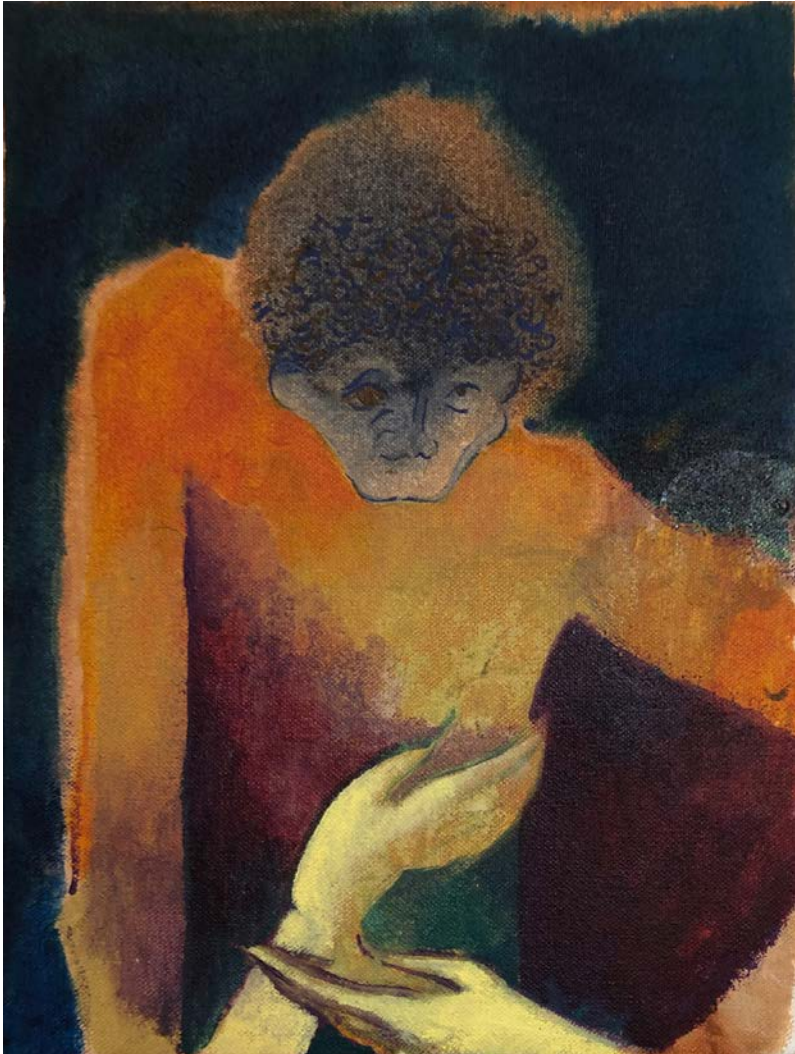
*Saint Seiriol*, 2020  
Oil on canvas  
25.5 × 25.5cm



*Invading Doggerland, 2018*

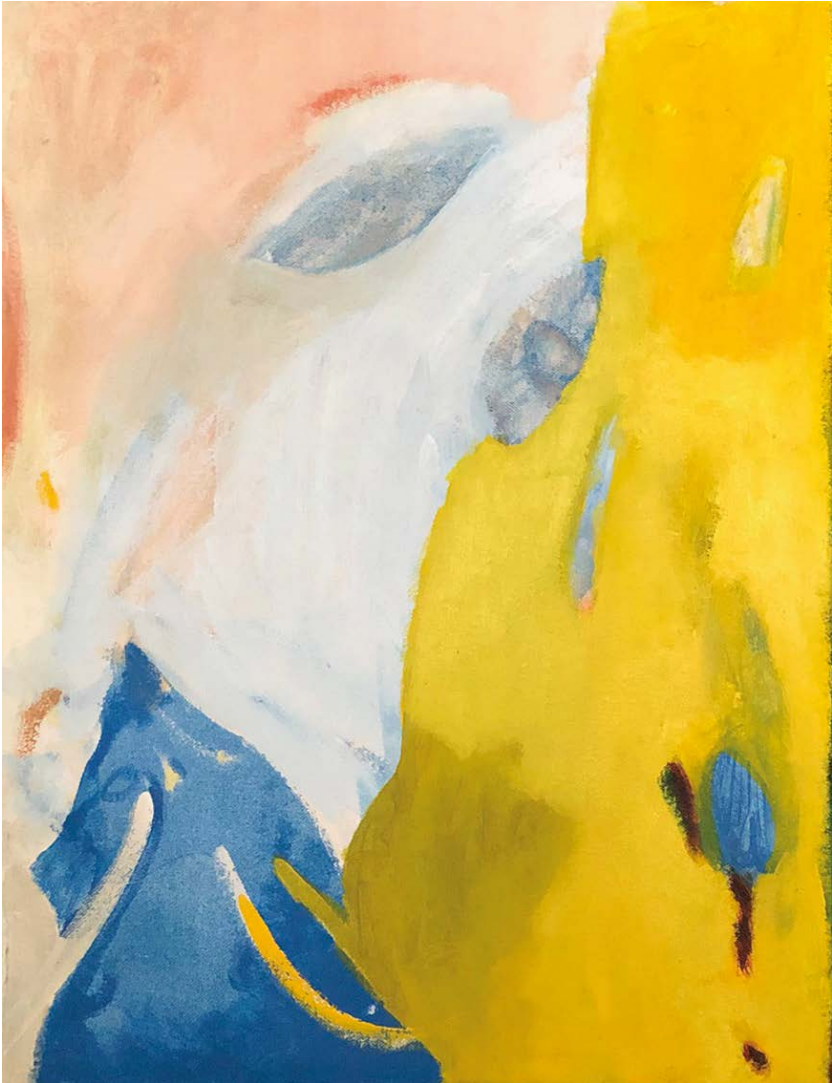
Oil on canvas

45 × 39cm



*Piano Fingers*, 2020  
Acrylic on canvas  
27 x 22cm





*Knight and Rook*, 2020  
Acrylic and oil on canvas  
40 × 30cm



*Gwyddal*, 2020  
Acrylic on wood carving  
21 × 18 × 12cm

Press Release

*Annwn*  
*Iwan Lewis*

13 March – 11 April 2020  
Private view on Thursday 12 March

Annwn or Annwfn comes from the Welsh for Otherworld, appearing in native mythology as a place of milk and honey, a place free from afiechyd or disease. Unlike the Christian Otherworld, Annwn can appear in specific locations. I recognise my bilingual tongue as opposites similar to that of the real and the other. For me my mother tongue has become a time machine or a key to otherworldly portholes fixed to a specific region where dialect and class create nuances, where nation becomes irrelevant and where civilisation sits precariously on a pitted landscape. This linguistic porthole becomes a tool to escape and explore the other. The epic landscape can't be reasoned with rationally over canvas instead it becomes a backdrop where narratives play out. Often the wet grey is exchanged with a hot sticky humidity; this is where Annwn truly exists as a sanctuary to keep nature's true intentions at bay. Annwn serves as respite to the living not as a retreat for the dead.

Iwan Lewis (b. North Wales) is an artist and lecturer who graduated from BA (Hons) Fine Art at UWIC, Cardiff in 2002 and MA Painting, Royal College of Art, London in 2011. Lewis has exhibited extensively for the last decade. A selection of his recent exhibitions include: 'Blason' at Sid Motion Gallery, London, co-curated by Charlie Billingham; 'Nightswimming', Lle Gallery at Mission Gallery, Swansea; 'Birds That Eat Purple Flowers', Chapel on the Green, Hay-on-Wye; 'Celf', North Wales Contemporary, Caernarfon, and 'Hanes: Tales/Stories/Legends/Myths', Aberystwyth Arts Centre. Earlier solo exhibitions include Gallery 6, MOSTYN, Llandudno and 'Indian Summer', The Ucheldre Centre, Anglesey. Lewis was awarded First Prize in Painting, Welsh Artist of the Year, 2012; was nominated for The Paul Hamlyn Award for Visual Artists, 2017 and is co-founder of the artist led space Studio Cybi