

# Radical Lethargy

Rebecca Gould  
Iwan Lewis

Private view  
7 April 2022

8 April –  
7 May 2022



Rebecca Gould  
*The Fish Prefer Higher Water Under a New Moon*, 2021  
Machine and hand stitched fabric quilt  
made with hand dyed and painted fabrics  
and a stick  
230 × 180 cm



Rebecca Gould  
*Doughy Folds, Soft Like Marshmallow*, 2021  
Machine and hand stitched fabric quilt  
made with hand dyed & painted fabrics,  
sun dyed felt and a red leather belt  
180 × 125 cm



Rebecca Gould  
*Leaky, Sticky Thoughts Lasting For Weeks*, 2021  
Machine and hand stitched fabric quilt  
made with hand dyed and painted fabrics  
and Monsoon silk belt  
180 × 125 cm





Rebecca Gould  
*Mediating Anodyne*, 2021  
Machine and hand stitched fabric quilt  
made with hand dyed and painted fabrics  
and Monsoon silk belt  
195 x 140 cm



Rebecca Gould  
*Half Of An Hour Glass Sitting On  
Prickly Grass*, 2021  
Machine and hand stitched fabric quilt  
made with hand dyed and painted fabrics  
and Monsoon silk belt  
180 × 125 cm



Rebecca Gould

*There Is Always A Gap Between  
What Is Expected And What Is  
Needed, 2020*

Machine and hand stitched fabric quilt  
made with hand dyed and painted fabrics  
126 × 200 cm



Rebecca Gould

*I'll Buy You The Soft Baps And The Coleslaw. I See Your Needs And I Meet Them With A Full Tray of Snacks And Companionship*, 2021

Hand dyed and painted fabrics, wadding, tarpaulin and rivets, mattress, metal hooks, stool, plaster of Paris, chicken wire, plastic cup from Ikea, household paint, TV monitor, headphones and looped

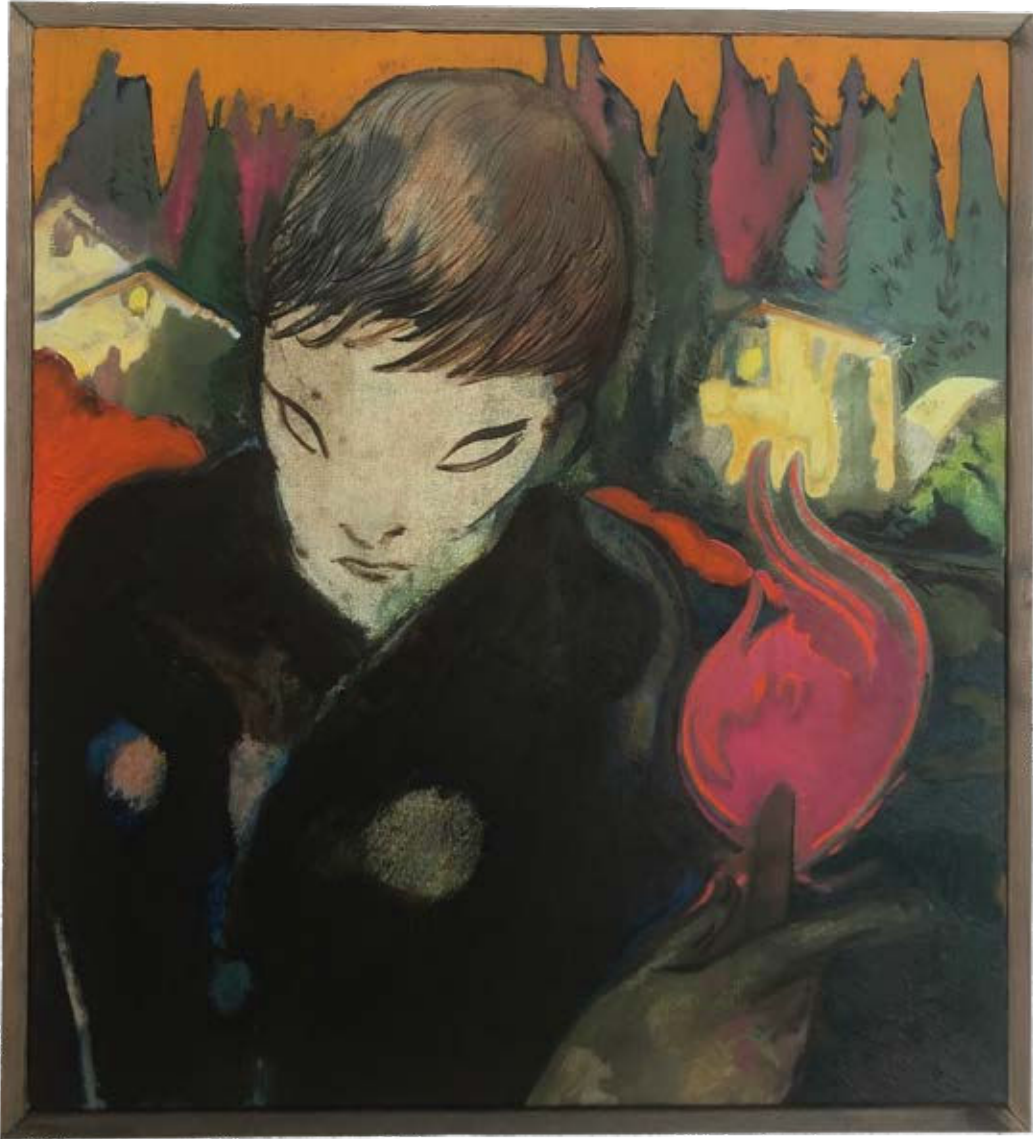
4 min 58 sec video

Dimensions variable approx 445 × 325 × 325 cm





Iwan Lewis  
*Apple Cider Vinegar With Mother*, 2021  
Oil and wax on canvas  
57 × 53 cm



Iwan Lewis  
*Eithin Hâf / Summer Gors*, 2022  
Oil on canvas  
58 × 53 cm



Iwan Lewis  
*Crossing Lanes Between  
Locals and Visitors*, 2021  
Oil on plywood  
60 × 110 cm





Iwan Lewis  
*Mona or The Encroachment  
Of The Barefoot Runner, 2022*  
Oil on canvas  
152 × 122 cm



Iwan Lewis  
*The Past Harassing the Present*, 2017-2021  
Oil on canvas and wooden panelling  
130 x 110 cm





Iwan Lewis  
*Communal Catharsis 1, 2 and 3*, 2022  
Oil on board cut-outs  
Dimensions variable



Iwan Lewis  
*Apple and Pear Cider*, 2021  
Oil on canvas on marine plywood  
22 × 26.5 cm



Iwan Lewis  
*Arowana*, 2022  
Oil on hand towel on board  
35 × 50 cm



Iwan Lewis  
*New Shoot 1, 2022*  
Oil on hand towel and rag on board  
32 × 35 cm





Iwan Lewis  
*New Shoot 2*, 2022  
Oil on hand towel on board  
20 × 25 cm





Iwan Lewis  
*A Buzzard, Moon and Fence*, 2012-2021  
Oil, wax and damar varnish on marine plywood  
62 × 52 cm



Iwan Lewis  
*Turnpike*, 2022  
Acrylic on Gesso on plywood  
41 × 31 cm



Iwan Lewis  
*Pine on Pine*, 2021  
Oil on pinewood  
24 × 14 cm



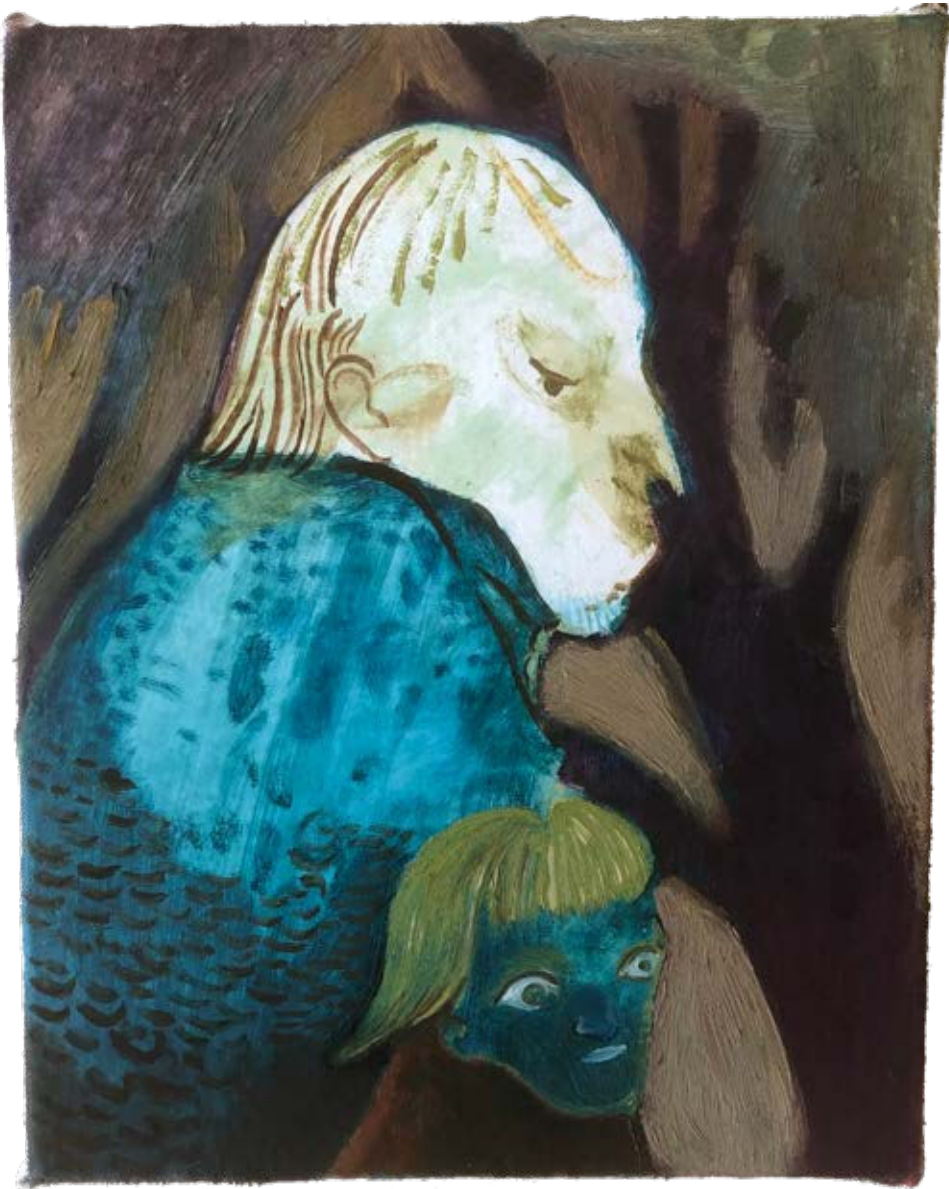


Iwan Lewis  
*Public Space*, 2022  
Oil on hand towel on board  
25 × 21 cm



Iwan Lewis  
*Fringe and Demin*, 2022  
Oil on Gesso on board  
29 × 26 cm

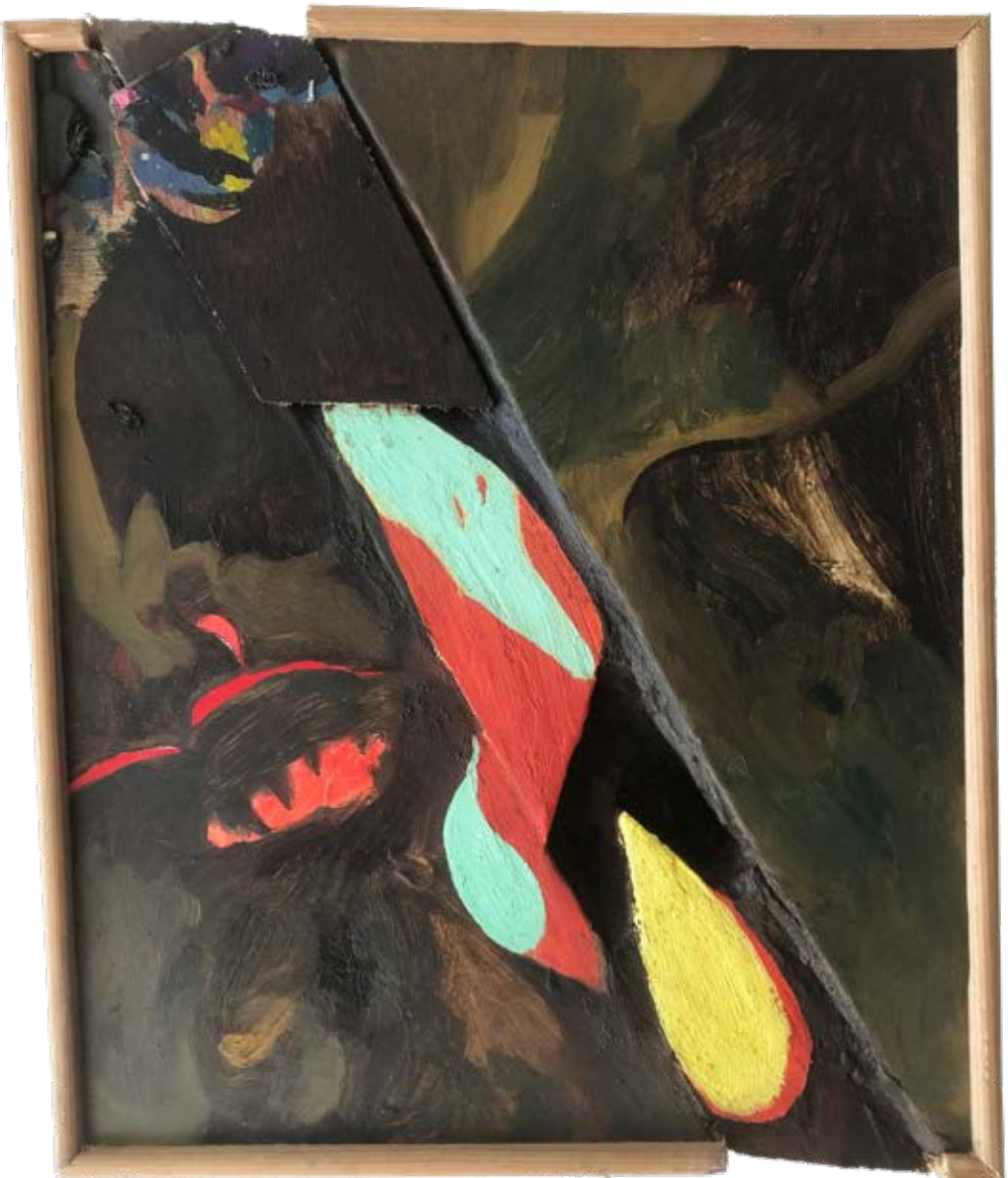




Iwan Lewis  
*Hedgehog in The Fog*, 2022  
Oil on Gesso on board with fishing fly  
21.5 × 17 cm



Iwan Lewis  
*Blankety Blank*, 2022  
Acrylic on Gesso on plywood  
30 × 22 cm



Iwan Lewis  
*Lucky Charms*, 2022  
Oil on board  
36 × 30 cm





Iwan Lewis  
*Communal Catharsis*, 2021  
Acrylic on Gesso on plywood  
25 × 21 cm

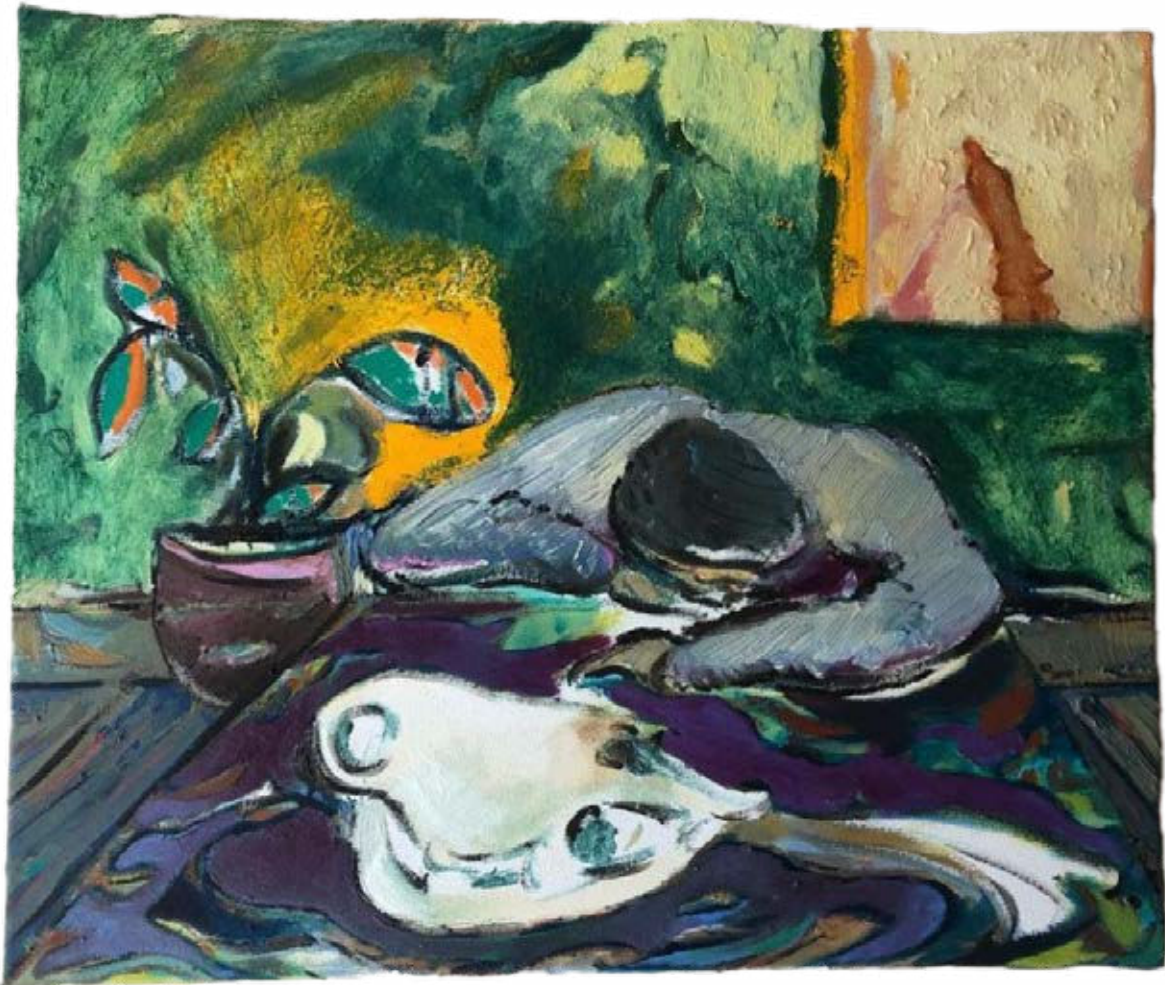


Iwan Lewis  
*A Peasant Wedding*, 2022  
Oil on board  
16 x 13 cm





Iwan Lewis  
*Capital Realism*, 2020  
Oil on canvas  
25 × 35 cm



Iwan Lewis

*Slipping In And Out of A Lucid Dream, The Young  
Painter Finds Himself Urinating On A Polynesian  
Gravestone Marked 1903, 2021*

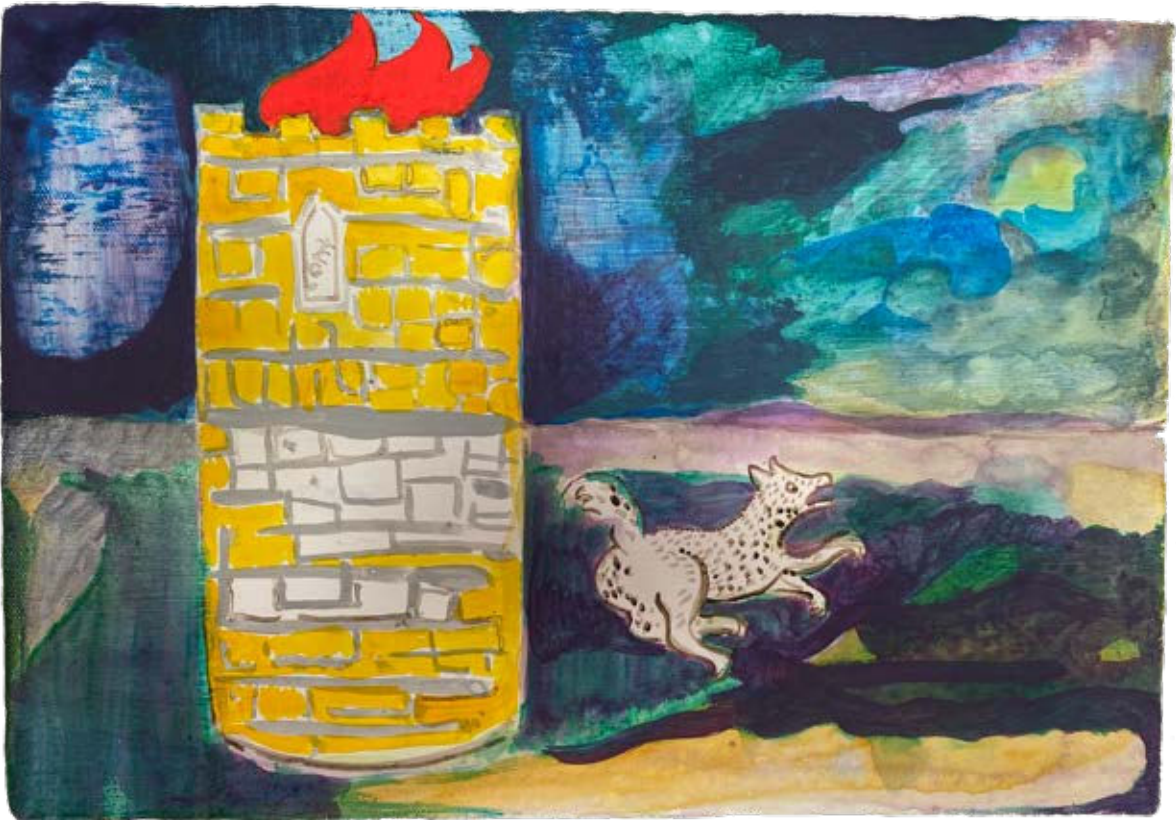
Oil and wax on canvas

40 × 60 cm



Iwan Lewis  
*Mona Boot Sale*, 2021  
Acrylic on Gesso on plywood  
22.5 × 21 cm



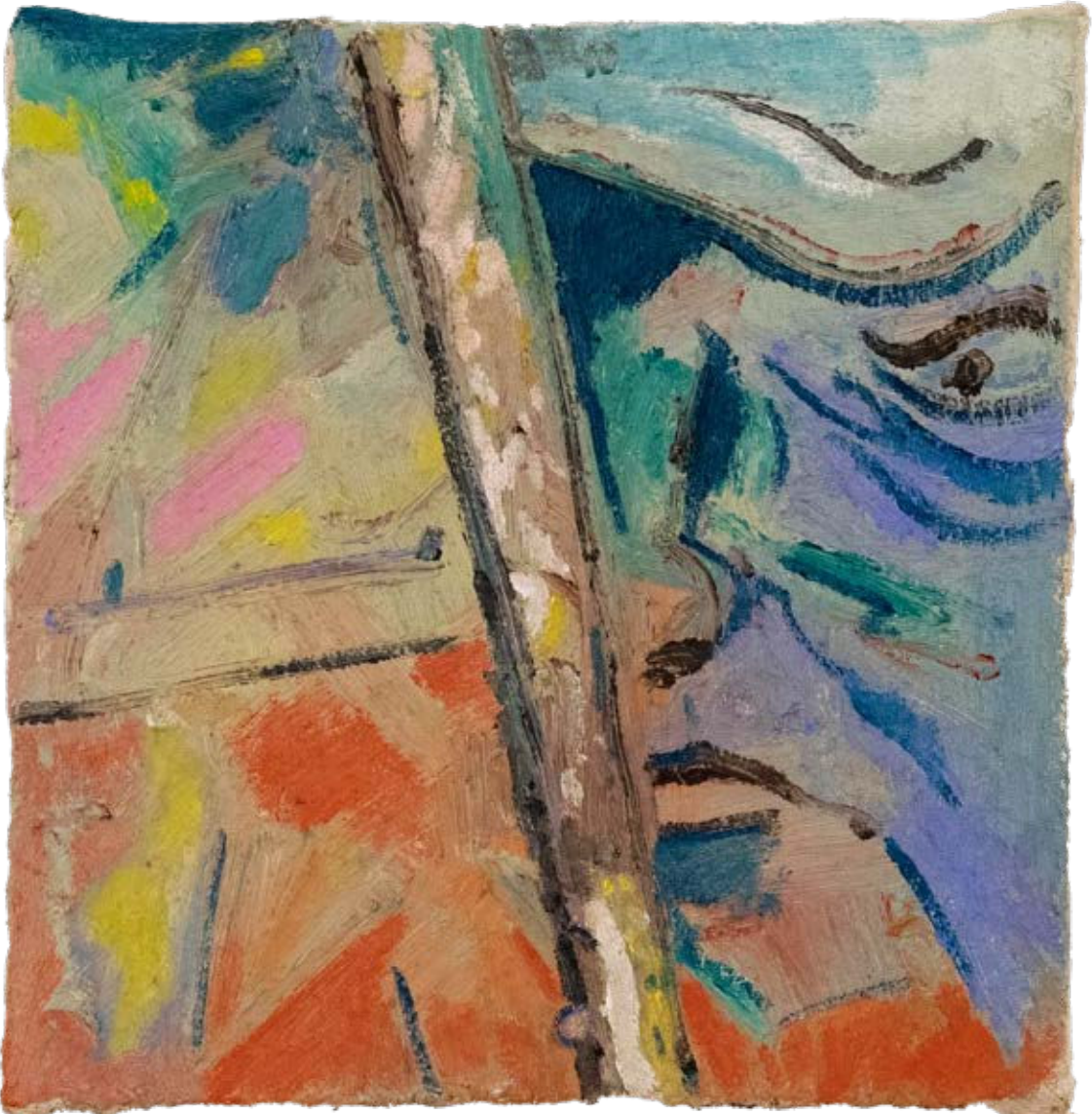


Iwan Lewis  
*Tower and Dog*, 2021  
Acrylic on Gesso on board  
23.5 × 34 cm



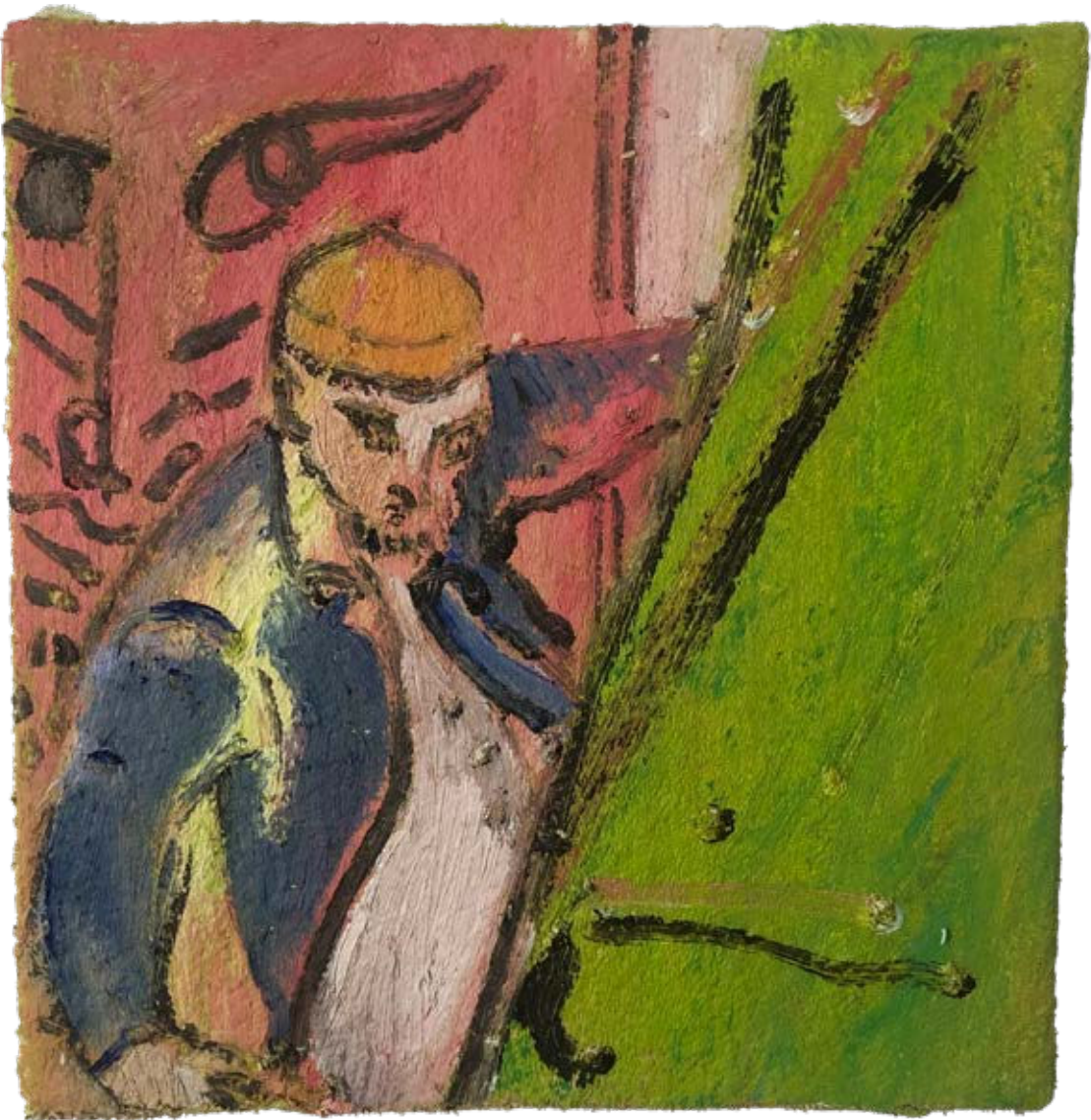
Iwan Lewis  
*Decadent Disgust*, 2020  
Oil and wax on canvas  
30 × 22 cm





Iwan Lewis  
*Kirby-esque*, 2021  
Oil and wax on hand towel on plywood  
32 × 21 cm



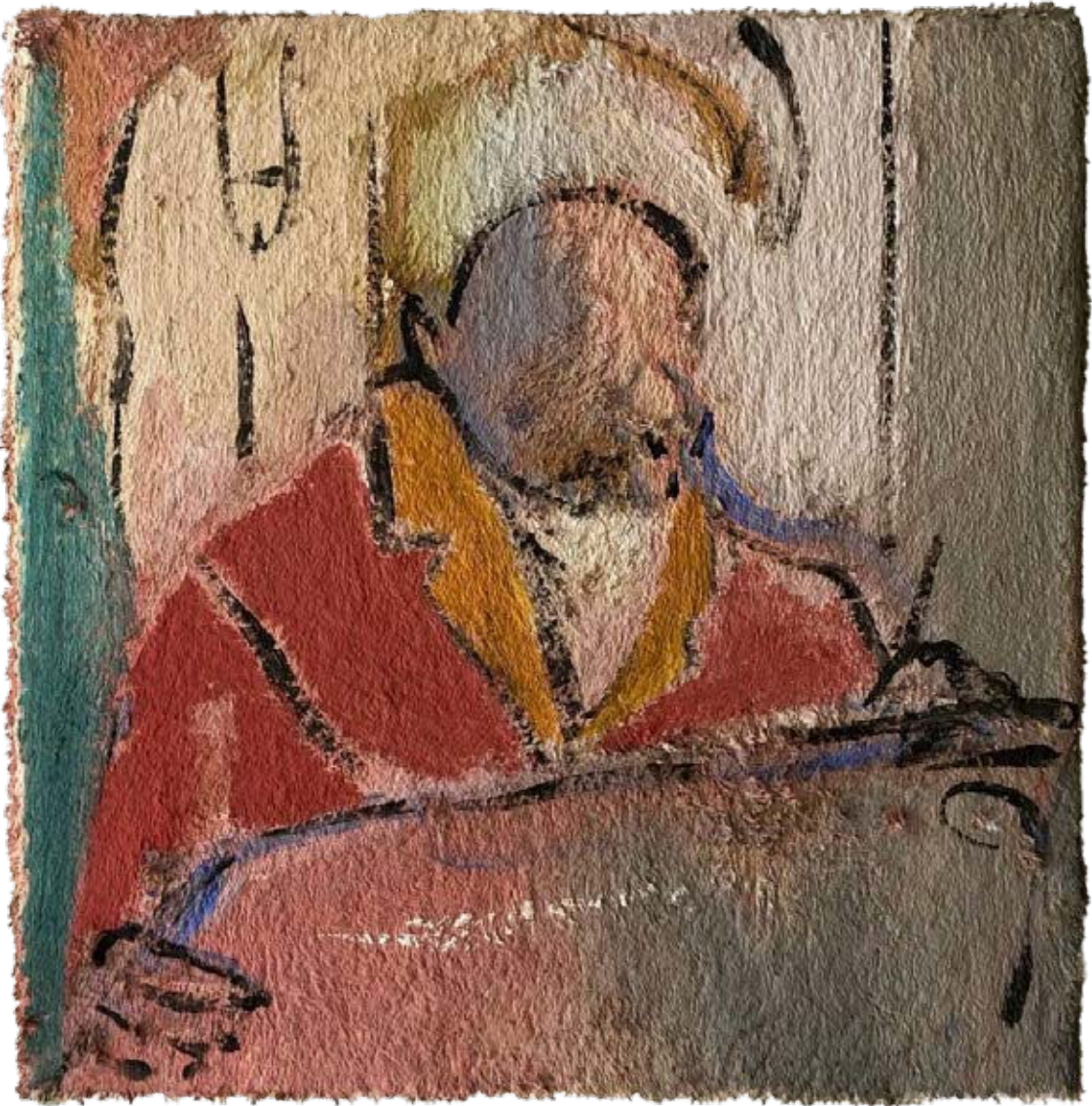


Iwan Lewis  
*Big Gesture*, 2021  
Oil and wax on hand towel on plywood  
32 × 31 cm



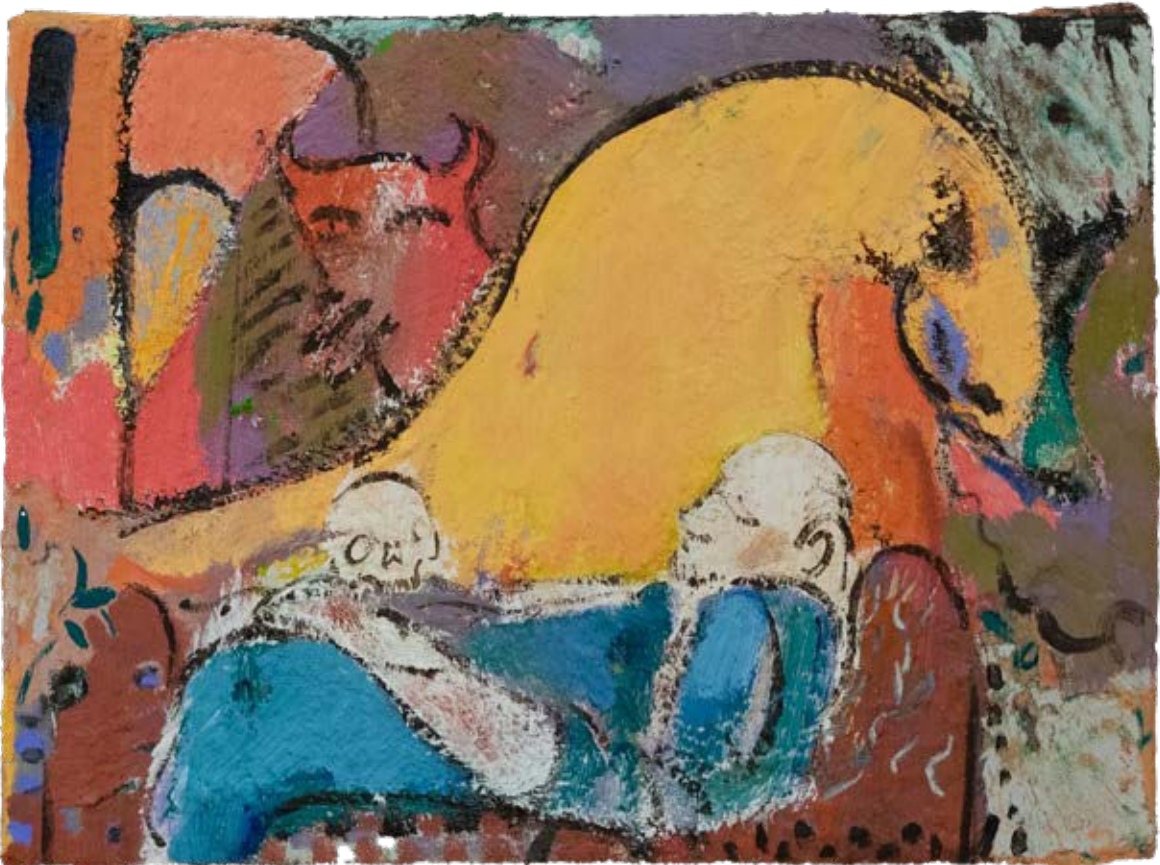
Iwan Lewis  
*Big Little Man*, 2021  
Oil and wax on hand towel on plywood  
32 × 31 cm





Iwan Lewis  
*Painter and Apollo*, 2021  
Oil and wax on hand towel on plywood  
32 × 31 cm





Iwan Lewis  
*Play Acting*, 2021  
Oil and wax on hand towel on plywood  
31 × 42 cm



Iwan Lewis  
*IRL Fragments of a Cat*, 2021  
Oil on fabric on plywood  
23 × 23 cm





Iwan Lewis  
*Alarch*, 2021  
Oil and wax on hand towel on plywood  
20 × 20 cm





Iwan Lewis  
*Cwn Dilyn*, 2021  
Oil on canvas  
60 × 60 cm



Iwan Lewis  
*The Poet and the Plague*, 2021  
Oil and wax on hand towel on marine plywood  
20 × 13 cm



Iwan Lewis  
*Between Trading and Pillaging*, 2021  
Oil on Canvas  
16 × 11 cm





Iwan Lewis  
*Bobbling Munch*, 2020  
Oil on canvas  
60 × 60 cm

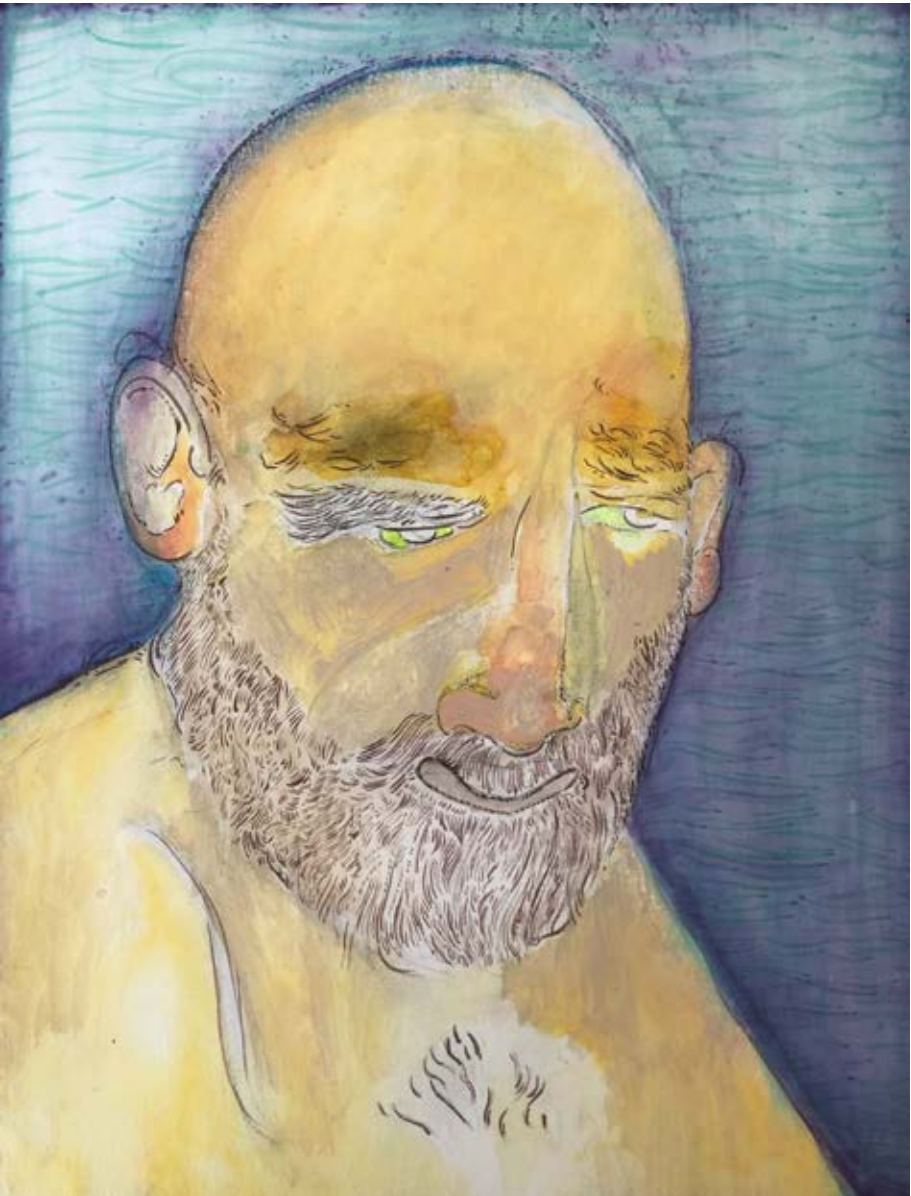


Iwan Lewis  
*Sub-Mariner*, 2021  
Oil on canvas on plywood  
27 × 21 cm



Iwan Lewis  
*Irritable Sparkles*, 2021  
Oil on board  
22 × 16 cm

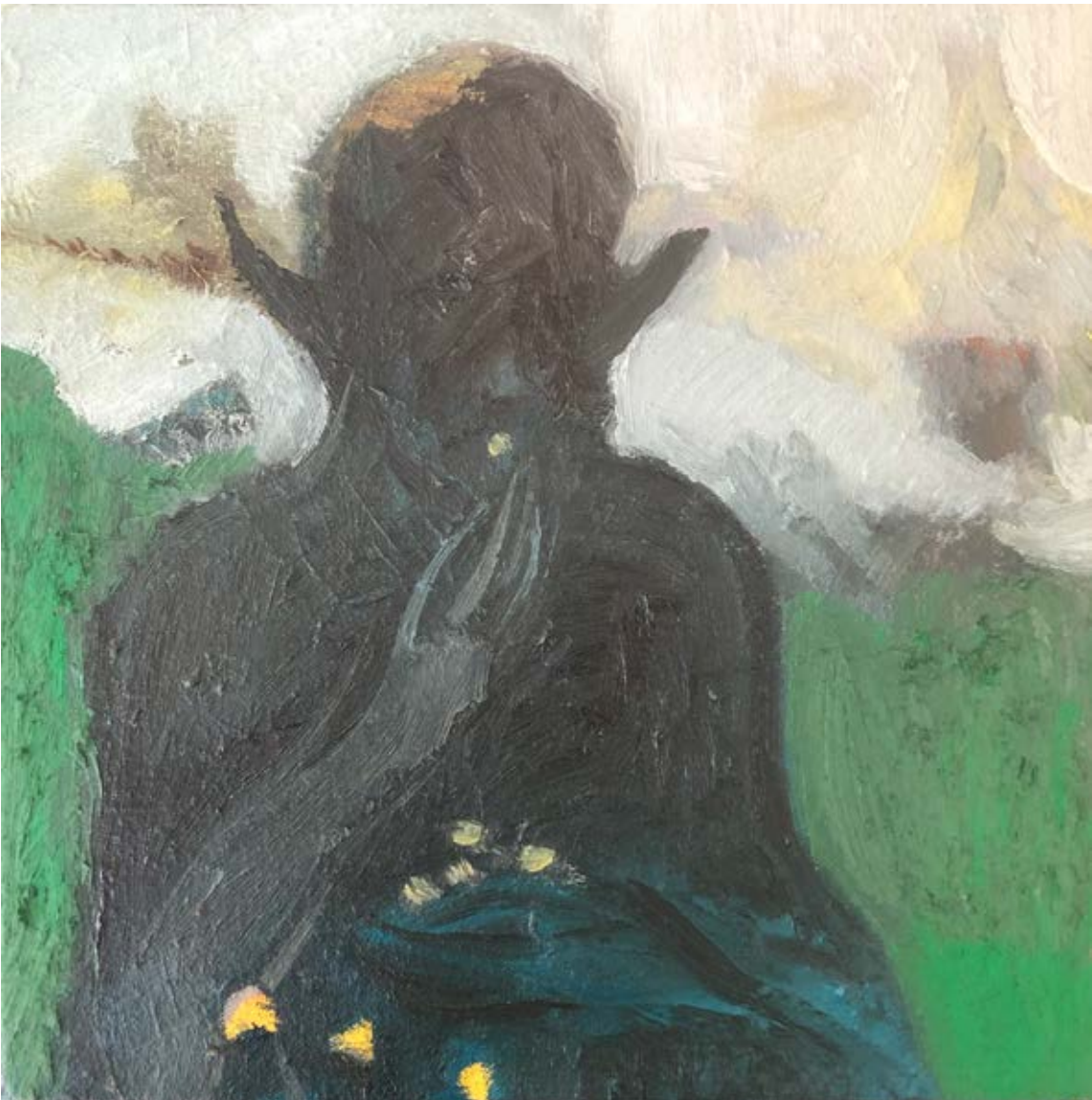




Iwan Lewis  
*LDH, 2022*  
Acrylic on Gesso on plywood  
40 × 30.5 cm



Iwan Lewis  
*Valerian*, 2021  
Oil and wax on canvas on plywood  
20 × 20 cm



Iwan Lewis  
*A Cobnut Thief*, 2021  
Oil on canvas  
26 × 26 cm





Iwan Lewis  
*Mona*, 2021  
Oil on board  
13 × 20 cm



Iwan Lewis  
*Townspeople Walking With  
An Agressive Gait, 2022*  
Oil on plywood  
49 x 49 cm

Radical Lethargy  
Rebecca Gould & Iwan Lewis

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Sid Motion Gallery is pleased to present 'Radical Lethargy' an exhibition of two solo presentations by Rebecca Gould and Iwan Lewis.

Rebecca Gould is an artist working with sculpture, video and textiles. Iwan Lewis is a painter exploring native mythologies. The exhibition title refers to their shared experience of living on the island of Ynys Môn, which forces them to question their roles as artists. This island backdrop is a welcome paradox from living in London which was their home for a decade. In this serendipitous retreat to rural living, vacuums once filled by the art world are now replaced with questions on socio political structures and the capacity of language to alter perceptions. This doesn't only feed into their work but is visible in their collaborative project; Studio Cybi, allowing them to question established ideologies.

Both artists explore ideas of cycles; and of these cyclical states needing fallow periods and decay as a hand in hand part of life. Like the smooth caress that turns to a sharp scratch – it is a reminder of the menace in the supposed idyllic.

The duality of the environment is present in Lewis's paintings – the paint is often waxy, rigid, unwilling to bend to the artist's hand. Much like the island, his paintings aren't passive, they are to be argued with. Often working on multiple paintings at once he allows every aspect of them to be fragile; easily erased and replaced. The works titles often serve to change the perception of the reading of the paintings too, they are often worked on with as much labour as the paintings themselves. Much like language, the colour and texture of the works can change, becoming signs that lose their meanings and gain new ones.

Gould works in a similar manner. She does not prioritise one medium over another; video, fabric and words intertwine. The quilt works are often recycled from previous installations or from her environment meaning they are never finished, always moving from one state into the next. Included in the work titled 'Doughy Folds, Soft Like Marshmallow' are parts of pink felt sun-bleached from when it lined the curtains of the couple's caravan during a freezing winter. Like the cyclical ideas explored in the exhibition title, the works themselves aim to preserve objects and time. Even when applied to video work the significance of everyday life is at the fore; Gould's readings are layered with sounds of the artist's children and techno music from the studio.

Although both artists use materials, objects and colours from their daily life, the works are not directly autobiographical. Instead both add myth, theory, philosophy, time and labour to comment on the environment, politics and cyclical shifts of their landscape.



Rebecca Gould (b. Scotland) works in a range of mediums encompassing sculpture, text and video. Gould gained a BA Fine Art at University of Wales, Cardiff and an MA Fine Art at Central Saint Martins, London. Gould has participated in numerous group and solo exhibitions in public institutions and artist-run spaces across the UK including recently; 'Aggregate', Freelands Foundation, London (2022); '40 plus 1', Storiell Bangor, Gwynedd (2022); 'No Time To Plan An Ending', g39, Cardiff (2021) and 'Your Foot In My Face and Other Tectonic Strategies', Kingsgate Project Space, London, UK (2021) Receiving funding from LOCWS International 3, Arts Council of Wales, The Eaton Fund and Wales Arts International. Rebecca was a g39 Artist Fellow, The Freelands Foundation Artist Programme 2020–22. She co-founded STUDIO CYBI, an artist project space in 2016.

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: 'Your Foot In My Face and Other Tectonic Strategies', Kingsgate Project Space, London, UK; 'Tonnau O Gariad', BayArt, Cardiff, UK; '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 and Hanes: 'Tales/Stories/Legends/Myths', Aberystwyth Arts Centre. Solo exhibitions include 'Annwn', Sid Motion Gallery, London and Gallery 6, MOSTYN, Llandudno. Lewis was awarded First Prize in Painting, Welsh Artist of the Year, 2012; and is co-founder of the artist-led space STUDIO CYBI, established in 2016.