

sid motion gallery

Annwn by Iwan Lewis

An exhibition in extended reality
for Vortic Collect app as part of the London Collective

20th July – 15th August 2020



Iwan Lewis
Citrus Sun, 2020
Oil on canvas
46cm x 38cm

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Iwan Lewis
Afallon, 2018
Oil on canvas
144cm x 125cm

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Iwan Lewis
Mango Syrup and Proboscis, 2016
Oil on canvas
195cm x 163cm

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Iwan Lewis
Cont y Môr, 2020
Oil on canvas
51cm x 60cm

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Iwan Lewis
Catch, 2017 - 2018
Oil on canvas
51cm x 61cm

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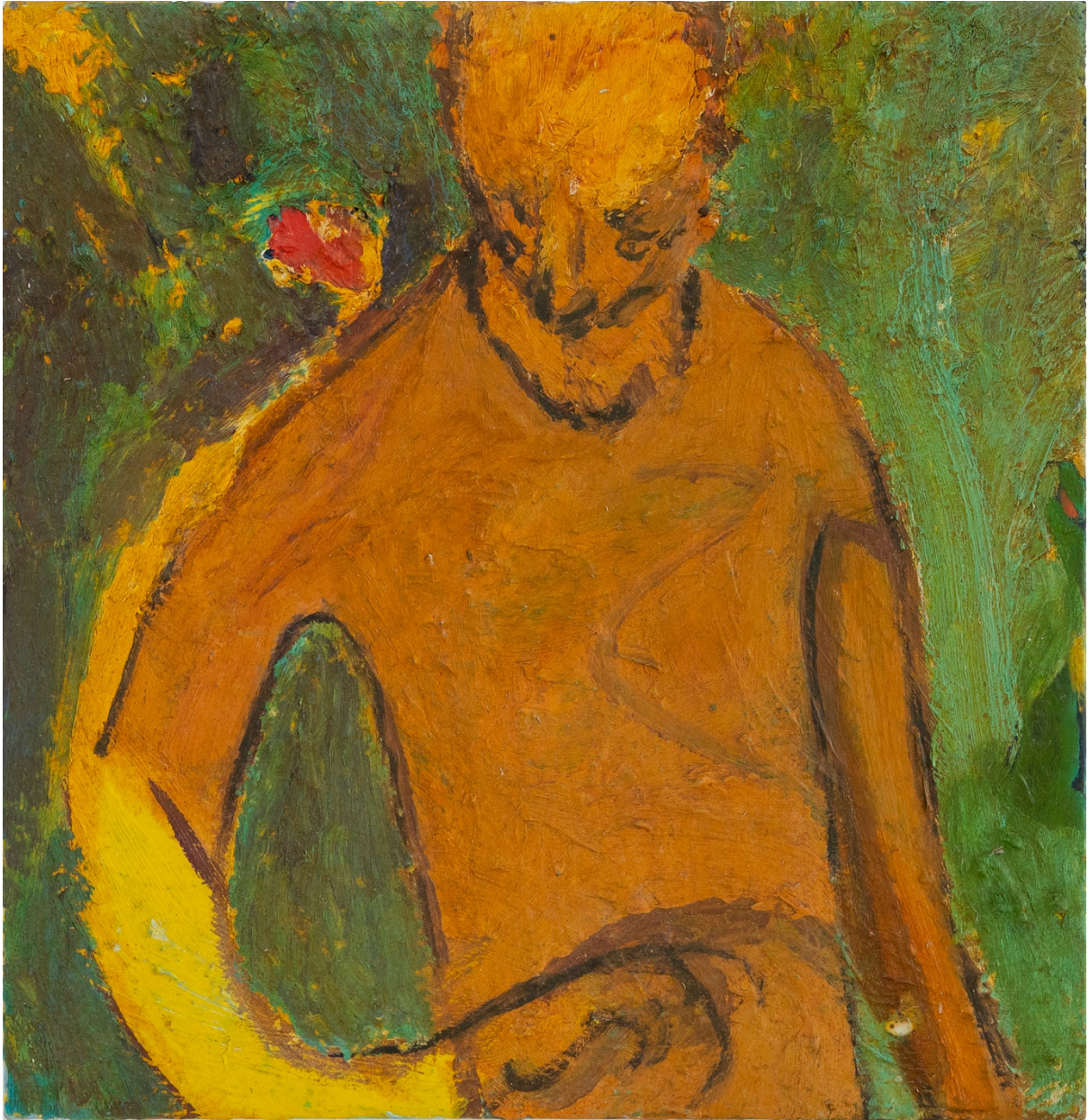
Iwan Lewis
Pope, 2018
Oil on canvas
96cm x 75cm

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Iwan Lewis
Orenau, 2018
Oil on canvas
102cm x 102cm

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Iwan Lewis
Eliffant, 2016
Oil on canvas
31cm x 30cm

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Iwan Lewis
Invading Doggerland, 2018
Oil on canvas
45cm x 39cm

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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: 'Annwn' by Sid Motion Gallery, London (solo, 2020); 'Blason' at Sid Motion Gallery, London, co-curated by Charlie Billingham (group, 2019); '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.

"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."