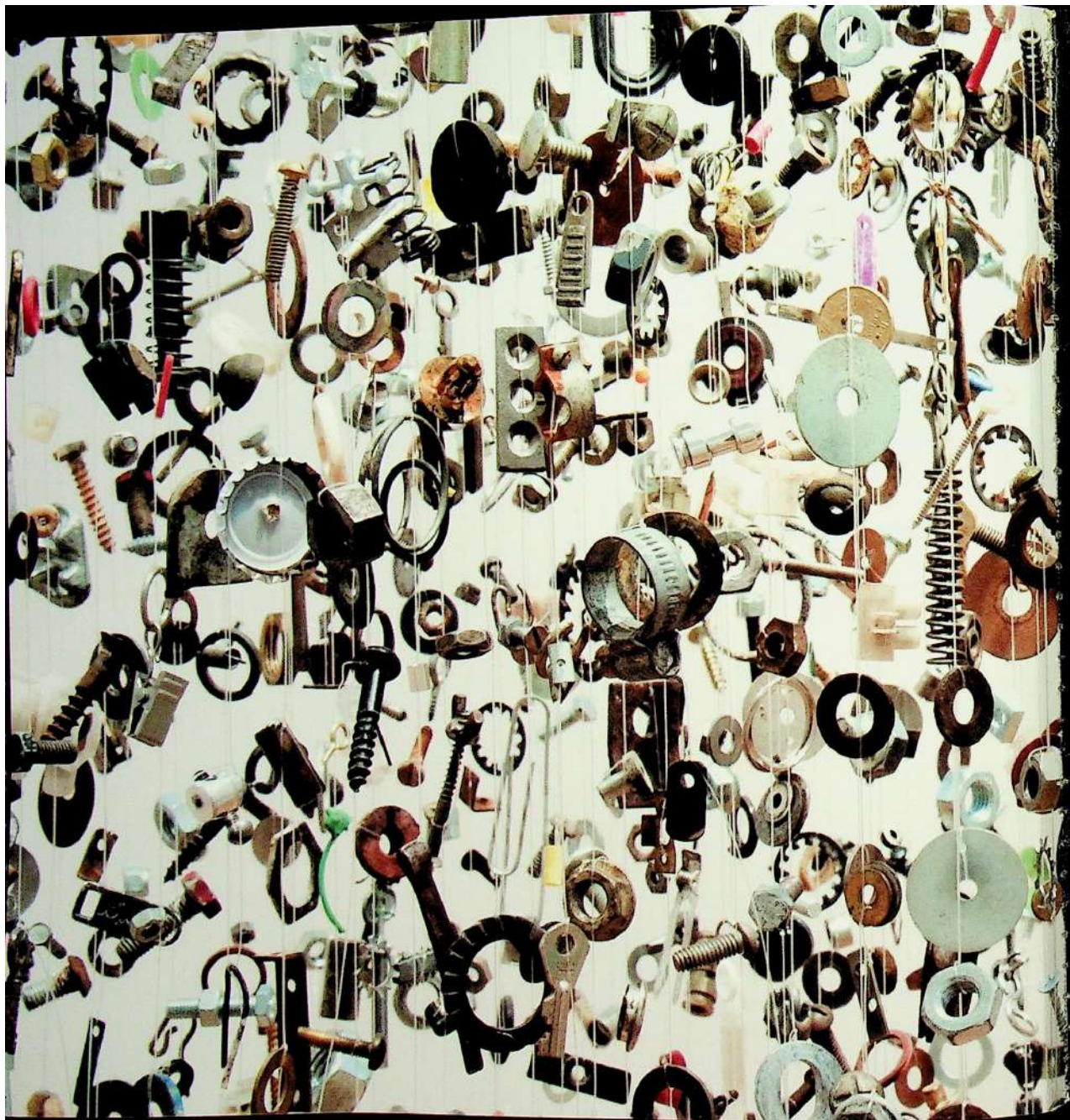






philippa law

Oriel Davies Gallery

PHILIPPA LAWRENCE

Oriel Davies would like to thank the following individuals who have helped with the realisation of this exhibition and catalogue: Philippa Lawrence, Sara Roberts, Jason Ingram, Alex Ramsay, Alex Alderton, Neil Wallace, Andy Hazell, Francis Corfield, Neil Fowler, James Graham, Emma Williams, Amanda Farr, Clare Martin, Helen Kozich, Mary Steele.

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EXHIBITION TOUR DATES

10 October - 18 November 2006

Oriel Davies Gallery, Newtown

The Park, Newtown, Powys SY16 2NZ

10 January - 24 February 2007

Tunbridge Wells Museum & Art Gallery

Civic Centre, Mount Pleasant, Tunbridge Wells, TN1 1JN

5 May - 8 July 2007

Glynn Vivian Art Gallery, Swansea

Alexandra Road, Swansea SA1 5DZ

Hoffai Oriel Davies ddolich i'r unigolion canlynol sydd wedi ein helpu gyda gwreiddu'r arddangosfa a'r catalog hwn: Philippa Lawrence, Sara Roberts, Jason Ingram, Alex Ramsay, Alex Alderton, Neil Wallace, Andy Hazell, Francis Corfield, Neil Fowler, James Graham, Emma Williams, Amanda Farr, Clare Martin, Helen Kozich, Mary Steele.

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Atgynhyrchir y gweithiau i gyd trwy gwrteisi'r artist

Cedwir pob hawl. Ni ellir atgynhyrchu, storio mewn system caffael neu throsglwyddo unrhyw ran o'r cyhoeddiad hwn mewn unrhyw ffurf drwy unrhyw gyfrwng, boed hwnnw yn un trydanol, mecanyddol neu fel arall, heb ofn caniatâd perchnogion yr hawlfraint a'r cyhoeddwr yn gyntaf.

DYDDIADAU Y BYDD YR ARDDANGOSFA YN TEITHIO

10 Hydref - 18 Tachwedd, 2006

Oriel Davies Gallery, y Drenewydd

The Park, Newtown, Powys SY16 2NZ

10 Ionawr - 24 Chwefror, 2007

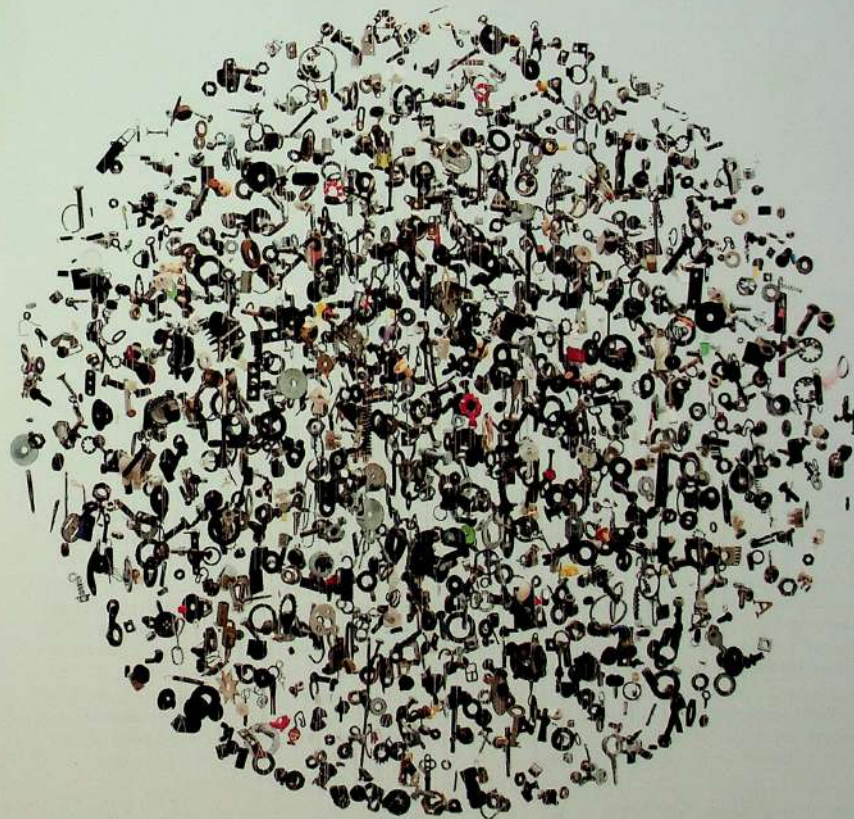
Amgueddfa ac Oriel Gelf Tunbridge Wells

Civic Centre, Mount Pleasant, Tunbridge Wells, TN1 1JN

5 Mai - 8 Gorffennaf, 2007

Oriel Gelf Glynn Vivian, Abertawe

Alexandra Road, Swansea SA1 5DZ



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INTRODUCTION

Oriel Davies is proud to present the first solo exhibition by Wales based artist Philippa Lawrence. The exhibition includes a significant body of Lawrence's new and recent work and provides a unique opportunity to consider the way in which the artist employs materials and processes throughout her practice.

This exhibition brings together many of the elements essential to Lawrence's practice: pattern, beauty, simplicity and structure, combined with a methodical and painstaking attention to detail. Nothing ever appears misplaced or misaligned. Rather, things come together and move apart in an apparently seamless and cyclical manner, which compliments the artist's awareness of the relationship between her work and its surroundings.

Throughout Lawrence's work, materials are revisited and reinterpreted, and her choice of materials reflects an interest in the unseen or unnoticed elements that constitute our daily lives. Nuts, bolts, bulbs and flies are removed from their usual habitats and installed in a way that invites the viewer to consider the inherent beauty and structure within them, transforming the commonplace into something far from ordinary.

Whilst many of these elements have come to characterise Lawrence's practice over the years, her newest works illustrate that they do not by any means define it. Neon and glass have begun to emerge as key materials in her practice and her installations have increased in scale and complexity as they have been reworked and revisited. The ethos of her work however, continues to underpin everything she does, and the viewer cannot help but become mesmerised by the painstaking attention to detail that informs all her pieces.

Oriel Davies would like to extend its warmest thanks to Sara Roberts for her insightful essay, Neil Wallace for his catalogue design, Jason Ingram for his photography for the catalogue and Frank Corfield and Neil Fowler for their technical support. Finally we would like to thank Philippa Lawrence for all her hard work and enthusiasm, without which this exhibition would not have been possible.

Emma Williams Exhibitions & Publicity Officer

CYFLWYNIAD

Mae Oriel Davies yn falch o gyflwyno'r arddangosfa unigol gyntaf gan yr artist Philippa Lawrence a leolir yng Nghymru. Mae'r arddangosfa yn cynnwys corff sylweddol o waith newydd a diweddar Lawrence ac yn rhoi cyfle unigryw i ystyried y modd y mae'r artist yn defnyddio deunyddiau a phrosesau drwy gydol ei gwaith.

Mae'r arddangosfa hon yn dwyn ynghyd lawer o'r elfennau sy'n hanfodol i waith Lawrence: patrwm, harddwch, symliwydd a strwythur, ynghyd â sylw trefnus a thrylwyr i fanylder. Nid oes unrhyw beth fyth yn ymddangos wedi ei roi yn y lle anghywir. Yn hytrach, mae pethau yn dod at ei gilydd ac yn symud oddi wrth ei gilydd mewn dull diwniad a chylchol, sy'n cyd-fynd ag ymwybyddiaeth yr artist ynghylch y berthynas rhwng ei gwaith a'i amgylchion.

Drwy gydol gwaith Lawrence, mae'n mynd yn ôl at yr un deunyddiau ac yn eu hail-ddehongli, ac mae ei dewis o ddeunyddiau yn adlewyrchu diddordeb yn yr elfennau anweledig neu ddisylw sy'n rhan o'n bywydau bob dydd. Caiff nytau, boltau, bylbiau a gwybed eu symud o'u cynefinoedd arferol a'u gosod mewn modd sy'n gwahodd y gwyliwr i ystyried yr harddwch cynhenid a'r strwythur o'u mewn, sy'n troi'r cyffredin yn rhywbeth ymhell o fod yn gyffredin.

Tra bo llawer o'r elfennau hyn wedi dod i nodweddu gwaith Lawrence dros y blynyddoedd, mae ei gwaith mwy diweddar yn dangos nad ydynt mewn unrhyw fodd yn ei ddiffinio. Mae neon a gwydr wedi dechrau ymddangos fel deunyddiau allweddol yn ei gwaith ac mae ei gosodiadau wedi cynyddu mewn graddfa a chymhlethdod wrth iddynt gael eu hailweithio ac wrthi ailedrych arnynt. Mae ethos ei gwaith er hynny yn parhau i fod yn sail i bopeth y mae'n ei wneud, ac ni all y gwyliwr ond cael ei syfrdanu gan y sylw trylwyr iawn y mae'n ei roi i fanylder yn ei holl ddarnau.

Hoffai staff Oriel Davies estyn eu diolch cynhesaf i Sara Roberts am ei thraethawd treiddgar, i Neil Wallace am ddyluniad y catalog, i Jason Ingram am ei ffotograffiaeth ar gyfer y catalog a Frank Corfield a Neil Fowler am eu cefnogaeth dechnegol. Yn olaf hoffem ddiolch i Philippa Lawrence am ei holl waith caled a'i brwdfrydedd na fyddai'r arddangosfa hon wedi bod yn bosibl hebddynt.

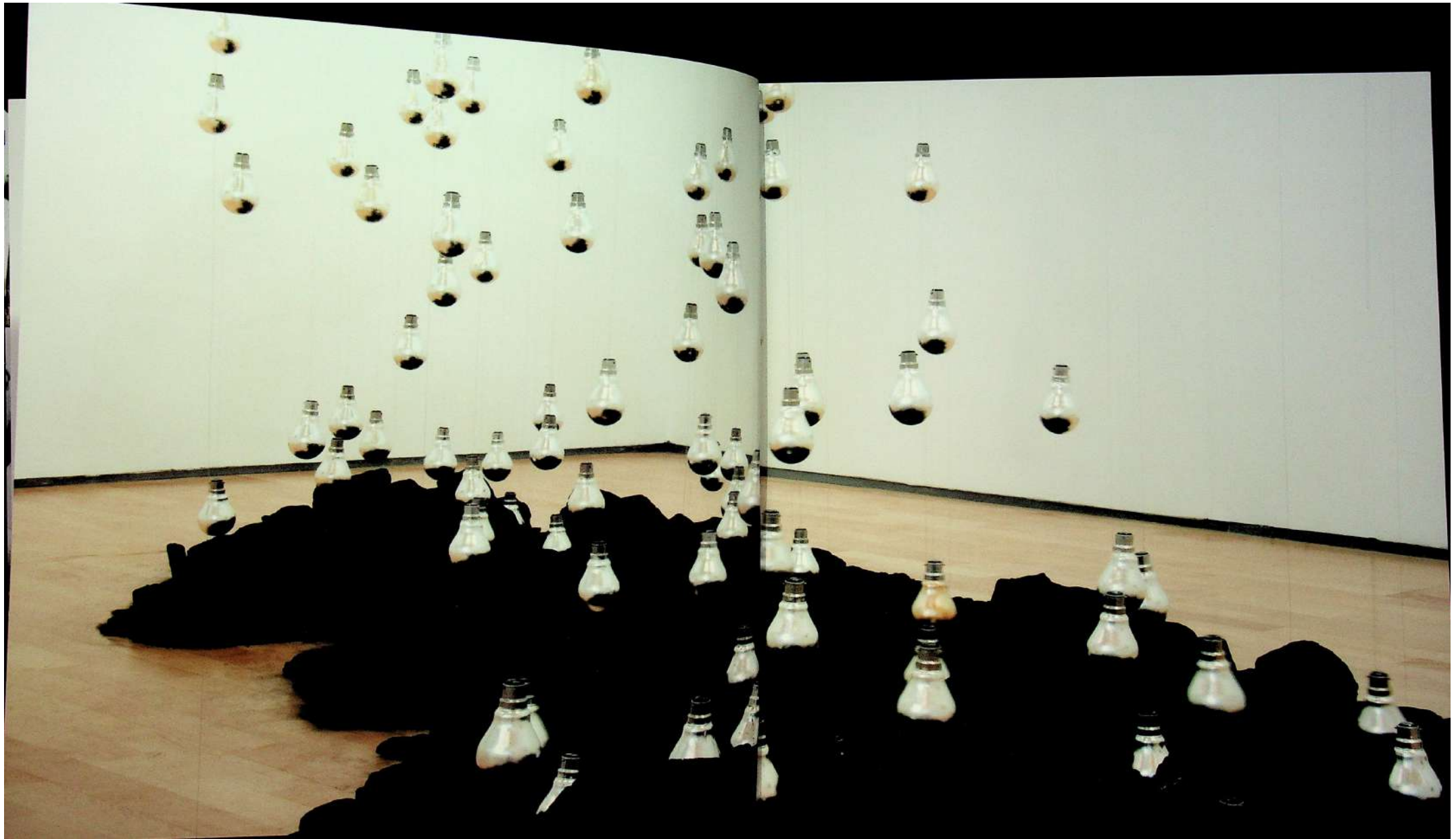
Emma Williams Swyddog Arddangosfeydd a Chyhoeddusrwydd

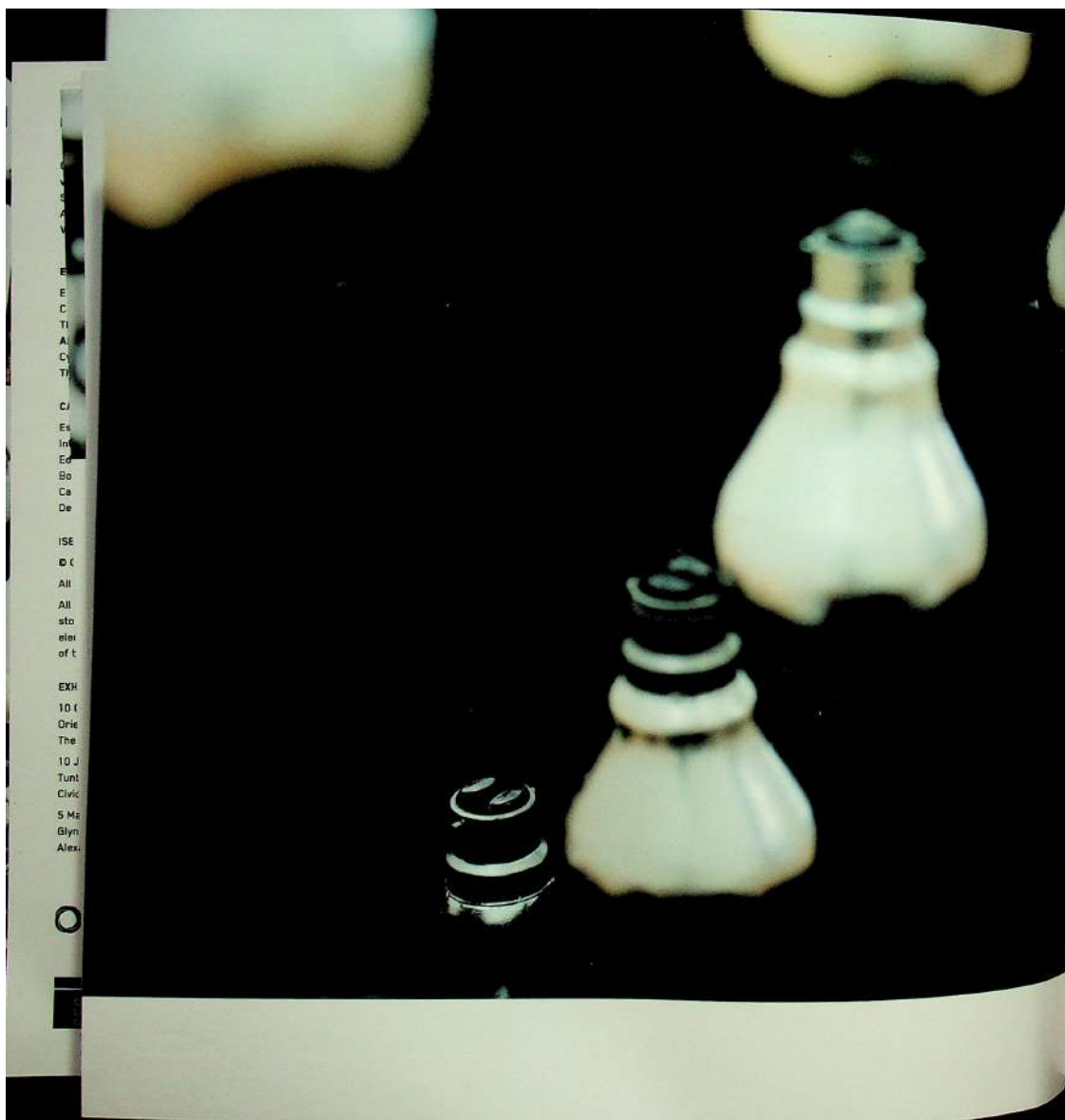


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PHILIPPA LAWRENCE

The concept of space is important to my work, as are pattern, place, time and play. Pattern refers to the correlating threads within nature and within our daily life; the pattern of living that considers the cyclical nature of action as well as thought. Where place does not directly inform making, the work remains incomplete until it is arranged and placed in its final showing space. Time spent creating the work is important, but equally vital is the time spent in placing the work in situ; this imbues it with energy and life force. While I come to the site with an idea almost complete, I have to remain open to the possibility of intuitive engagement that only comes through spending considered time in a space. I have to come prepared, but must also remain open and be able to listen to, and to play with the constituent parts of the work.

This sense of a greater whole is pertinent and key to how I work. Seemingly separate threads in my practice are in fact intrinsically linked. In the studio I have several ideas running concurrently, ideas that enrich each other through their interplay or their inherent difference. I work best amongst a medley of materials and techniques, and seek new forms and ways to express myself, which require me to spend time with other specialists and to explore the myriad methods of manufacturing.

I make collections of objects or suites of images in a study and exploration of difference. This leads to the reappearance of objects, materials and motifs in my work, such as insects, nails, light bulbs, tables or the use of gold leaf or glass. Just as long-term friendships carry conversations over time, so certain ideas reoccur to me, then grow, develop and change with the gift of hindsight or when seen in a new light. Some works, even when seemingly complete, insist on my return, leading to a continual dialogue that informs and guides me, as the maker.

My reason for making work comes from a desire to connect with others - to assuage some of the feelings of separateness, which form part of the human condition. A desire to take work out of a gallery environment into the public realm and to draw attention to the beauty in the everyday is illustrated most visibly in *Bound* (p18). The project connects me to the land: physically, in the time spent wrapping the trees and through the long journeys spent in seeking them out; and also emotionally, when meeting and talking to those local to the area and those that own and work the land.

In new works such as *Soft Target* (p8), *For the Fallen* (p22) and *Bathed in Light* (p52), seemingly very different in approach and use of materials, I illustrate my growing desire to acknowledge the fragility of life. In *For the Fallen*, a parquet floor of float glass lies on top of a pattern of dead flies; intimating how the earth supports those who came before us and those that will follow. The surface of the world we walk holds the remains of all former creatures. Even in our homes, cycles of life and death are played out unobserved.

Recent developments in my work have drawn me to explore neon: *Bathed in Light* refers to the cleansing and restorative properties of water and light. The shape of this ancient deep bath - a vessel for an absent human body - and the neon within, draw attention to the sarcophagus-like nature of the object. The piece is about the relationship between the corporeal and the spirit.

I have an obsessive eye that constantly seeks, sifts and sorts the world of stuff, making connection between objects and place. This particular attention is evident across much of the works in this exhibition, perhaps most obviously in the installation *Another World* (p5). This composition of many hundreds of ordinary, discarded objects - an extensive collection picked from the streets, combined with the residue of a close friend's own creative enterprise (nuts, bolts, screws, keys, nails, springs, washers) - is suspended to form a sphere in space.

The First Law of the Conservation of Energy is something that I often think about. In this Law, Einstein stated that energy is neither created nor destroyed but can only be changed from one state to another. I believe making work is a kind of transmission and exchange of energy, the final part of which takes place within the gallery. This, then, is where I leave the work with the very real hope that it brings enjoyment to those who engage with it.

I thank the Arts Council of Wales for funding the production of new work for this exhibition; Oriel Davies for allowing me this opportunity; and to those who have supported my work and helped me achieve my goals. Especially Andy Hazell who always worked alongside me with patience and enthusiasm in sometimes extreme weather conditions as I created *Bound* and with whom I have spent many hours chewing over creative ideas, playing with and teasing out their innumerable possibilities.



PHILIPPA LAWRENCE

Mae'r syniad o ofod yn bwysig i'm gwaith fel y mae patrwm, lle, amser a chwarae. Bydd patrwm yn cyfeirio at yr edafedd sy'n cydberthyn o fewn natur ac o fewn ein bywydau bob dydd; patrwm byw sy'n ystyried natur gylchol gweithredu yn ogystal â meddwl. Lle nad yw lle yn sail yn uniongyrchol i wneud, mae'r gwaith yn parhau'n anghyflawn hyd nes y bydd yn cael ei drefnu a'i osod yn y lle y bydd yn cael ei ddangos yn derfynol. Mae amser a dreulir yn creu'r gwaith yn bwysig, ond yr un mor hanfodol yw'r amser a dreulir yn gosod y gwaith in situ; mae hyn yn rhoi egni a grym bywyd iddo. Er fy mod yn dod i'r safle gyda syniad sydd bron yn gyflawn, mae'n rhaid i mi barhau yn agored i'r posibilrwydd o gysylltiad sythweledol a ddaw dim ond drwy dreulio amser i ystyried mewn lle arbennig. Mae'n rhaid i mi fod yn barod, ond mae'n rhaid i mi hefyd barhau yn agored a gallu gwrando ar a chwarae gyda rhannau cyfansoddol y gwaith.

Mae'r synnwyr hwn o gyfanrwydd mwy yn berthnasol ac yn allweddol i'r ffordd yr wyf yn gweithio. Mae edafedd sy'n ymddangos yn rhai sydd ar wahân yn fy ngwaith mewn gwirionedd wedi eu cysylltu yn gynhenid.

Yn y stiwdio mae gennyf nifer o syniadau yn rhedeg ar y cyd, syniadau sy'n cyfoethogi ei gilydd drwy'r ffordd maent yn cyd-fynd â'i gilydd neu eu gwahaniaeth cynhenid. Rwy'n gweithio orau ymysg casgliad o ddeunyddiau a technegau, a cheisiaf ffurfiau a ffyrdd newydd i fynegi fy hun, sy'n ei gwneud yn ofynnol i mi dreulio amser gydag arbenigwyr eraill ac ymchwilio i'r llu o ddulliau o weithgynhyrchu.

Rwy'n gwneud casgliadau o wrthrychau neu gyfresi o ddelweddau mewn astudiaeth ac yn ymchwilio i'r gwahaniaeth. Mae hyn yn arwain at ail-ymddangosiad gwrthrychau, deunyddiau a motifau yn fy ngwaith fel pryfed, hoelion, bylbiau golau, byrddau neu ddefnyddio deilen aur neu wydr. Yn union fel y mae cyfeillgarwch tymor hir yn cario sgysiau dros amser, felly mae syniadau arbennig yn dod yn ôl i mi, ac yna'n tyfu, yn datblygu ac yn newid gyda synnwyr trannoeth neu pan welir hwy mewn golau newydd. Mae rhai gweithiau, hyd yn oed pan maen nhw'n ymddangos yn gyflawn, yn mynnu fy mod yn dychwelyd, gan arwain at ddeialog barhaus sy'n fy llywio i, fel y gwneuthurwr.

Daw y rheswm am wneud gwaith o awydd i gysylltu ag eraill - i dawelu rhai o'm teimladau o fod ar wahân, sy'n ffurfio rhan o'r cyflwr dynol. Dangosir awydd i fynd â gwaith allan o amgylchedd oriel at y cyhoedd ac i dynnu sylw at harddwch ym mywyd bob dydd yn amlwg iawn yn Bound (t36). Mae'r prosiect yn fy nghysylltu i â'r tir: yn ffisegol, yn yr amser a dreulir yn lapio'r coed a thrwy'r siwrneion hir a dreulir yn chwilio amdanynt; a hefyd yn emosiynol, wrth gyfarfod a siarad â'r rhai hynny sy'n lleoli i'r ardal a'r rhai hynny sy'n berchen ar ac yn gweithio ar y tir.

Mawn gweithiau newydd fel Soft Target (ts), For the Fallen (t22) a Bathed in Light (ts2), sy'n ymddangos yn wahanol iawn o ran agwedd a'u defnydd o ddeunyddiau, rwyf yn dangos fy awydd cynyddol i gydnabod pa mor fregus yw bywyd. Yn For the Fallen, mae llawr 'parquet' o wydr yn gorwedd ar dop patrwm o bryfed marw; gan ddynwared sut mae'r ddaear yn cynnal y rhai hynny a ddaeth o'n blaenau a'r rhai a fydd yn ein dilyn. Mae arwyneb y byd y cerddwn ynddo yn dal gweddillion yr holl greaduriaid blaenorol. Hyd yn oed yn ein cartrefi, mae cylchoedd bywyd a marwolaeth yn troi yn ddi-sylw.

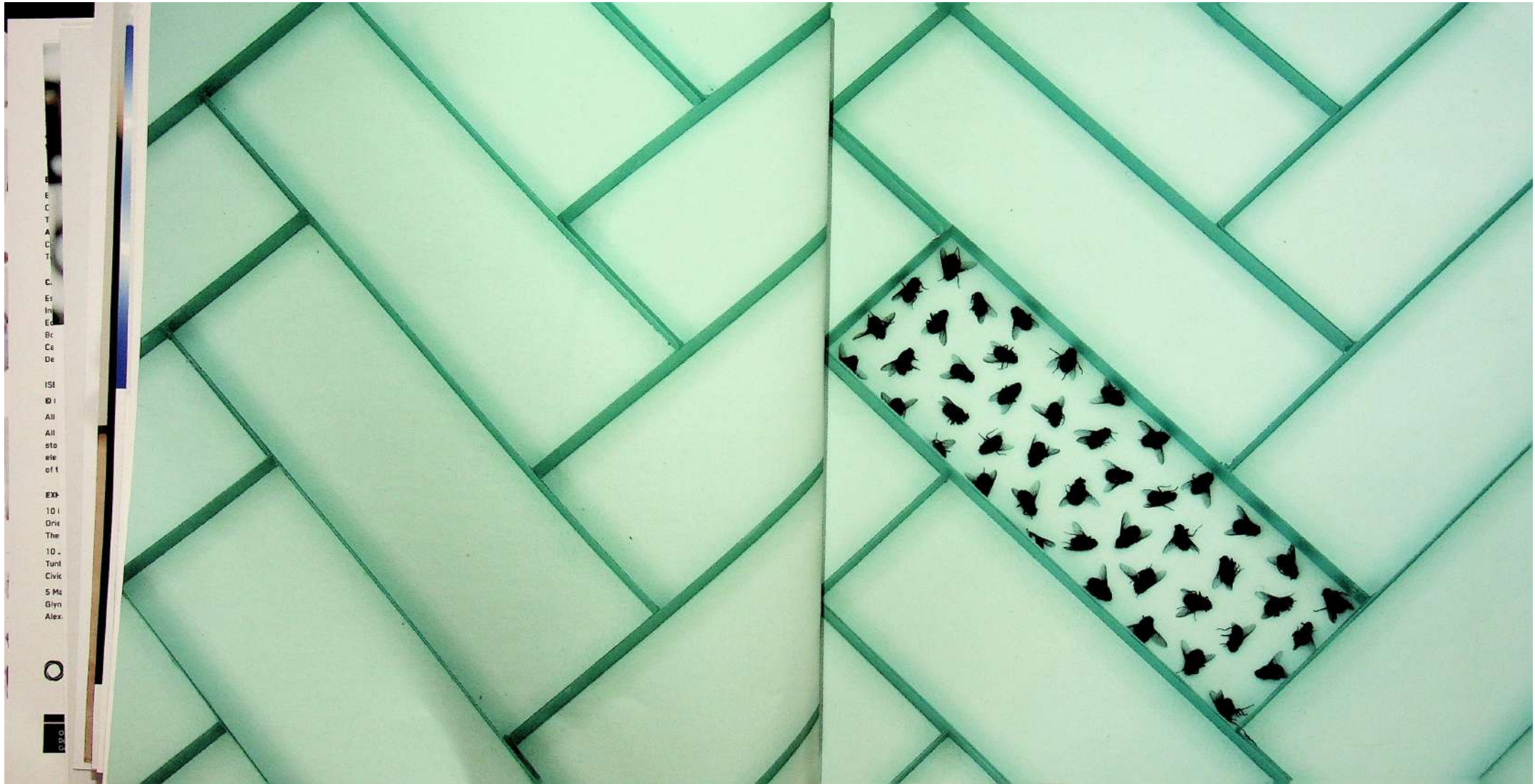
Mae datblygiadau diweddar yn fy ngwaith wedi fy nhynnu i ymchwilio i neon: cyfeiria Bathed in Light at nodweddion glanhau ac adferol dŵr a golau. Mae siâp y bath dwfn hynafol hwn - llestr i gorff dynol absennol - a'r neon o'i fewn, yn tynnu sylw at natur debyg i sarcophagus y gwrthrych. Mae'r darn yn ymwneud â'r berthynas rhwng y corfforol a'r ysbryd.

Mae gennyf lygad obsesiynol sy'n chwylio ac yn didoli y byd yn barhaus gan wneud cysylltiadau rhwng gwrthrychau a lle. Mae'r sylw arbennig hwn yn amlwg ar draws llawer o'r gwaith yn yr arddangosfa hon, efallai yn fwyaf amlwg yn y gosodiad Another World (ts). Caiff y cyfansoddiad hwn o gannoedd lawer o wrthrychau cyffredin wedi eu taflu o'r neilltu - casgliad helaeth wedi ei bigo o'r strydoedd, ynghyd â gweddill menter greadigol ffrind agos (nytau, bolltydd, sgrîwiau, allwedd, hoelion, sbringiau a wasieri) ei hongian i ffurfio sffer yn y gofod.



Mae Deddf Gyntaf Gwarchod Egni yn rhywbeth yr wyf yn meddwl amdani'n aml. Yn y ddeddf hon, nododd Einstein nad yw egni naill ai'n cael ei greu na'i ddinistrio ond y gall gael ei newid o un cyflwr i'r llall. Credaf fod gwneud gwaith yn fath o drawsnewid a chyfnwedd egni, gyda'r rhan olaf yn digwydd o fewn yr oriel. Dyma feily ble rwyf yn gadael y gwaith gyda'r gobaith gwirioneddol ei fod yn dod â boddhad i'r rhai sy'n cysylltu ag ef.

Diolchaf i Gyngor Celfyddydau Cymru am gyllido cynhyrchiad y gwaith newydd ar gyfer yr arddangosfa hon; i Oriel Davies am ganiatáu i mi gael cyfle ac i'r rhai hynny sydd wedi cefnogi fy ngwaith a'm helpu i gyflawni fy amcanion. Diolch arbennig i Andy Hazell sydd bob amser wedi gweithio gyda mi gydag amynedd a brwdfrydedd mewn tywydd eithafol ar brydiau wrth i mi greu Bound ac y treuliais lawer o oriau yn ei gwmni yn meddwl dros syniadau creadigol, gan chwarae gyda nhw a thynnu posibilïadau di-bendraw allan ohonynt.



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PHILIPPA LAWRENCE ORIEL DAVIES EXHIBITION

Philippa Lawrence smiles at an old friend. Her eyes have lit upon a tack, crudely hammered into the top of a picture rail to serve as the hook for cord from a Venetian blind, too high and too trivial for most people to notice. This is the kind of thing that delights her – the pragmatism, the utility and the beauty of such an object, the aesthetics of the everyday.

She has used tacks like this one in her installations – in such numbers and arrangements that life is breathed into them; they are animated by the fact of their community, by their implied society, its apparent hierarchy, by whatever force it is which draws them together. She has had them colonise the corner and surface of a table in *Swarm* (2004) (p24), and team over the architraves within gallery spaces such as *q39*, *Chapter* and *Oriel Mostyn* (various installations, 2002-04). They follow their golden queen, one tack rendered in precious metal and thus elevated to leadership. Admittedly, at such a distance it is only a minority of onlookers whose patience and observation will be rewarded with a glimpse of this odd-one-out. But this is work of and for the observant eye. It is the artist's eye, which has recognised the insectoid in the humble carpet tack, and equated the blued sheen of annealing in its manufacture with the seductive yet repulsive iridescent shimmer of the bluebottle.



Flies have fascinated Philippa since early childhood, spending long hours watching their flight patterns, beguiled by their dramatic cycles of consumption, sex, life and death. In her work, she has used actual flies on occasion: crawling in colonies over mirrors in a nod to the Vanitas tradition in *Untitled* (2005); encased within a lightbulb *A Light Death* (2002) (p43) or light fittings in *Help* (2003 and 2005) (p32) - so strongly attracted to the light source that they have become a part of it; and their fragile and evidently dead bodies gilded in *Glisten* (1999).

In her hands, multiple objects are animated through their apparent response to site: for example, in the site-specific work *Untitled* (2005) (p30) for the exhibition *Anima* at B312 gallery in Montreal, seemingly innocuous handmade woollen pom-poms have acquired tribal habits as they colonise floor and recesses, responding to the building's previous function in the fur trade and to its idiosyncratic architectural features. Her choice of components is made with a wry understanding of human nature: the handmade pom-poms, which also make up *Soft Target* (2006) (p8), are the benign products of solitary industry, a relic of childhood and of the low-craft make-do-and-mend era. People feel warmly towards them because they are amongst the first artefacts they ever made for themselves. They are fluffy and warm, and their juxtaposition into concentric circles, sometimes incidentally suggesting floral motifs, belies their final militaristic form - the wreath signalling the 'Soft Targets', or civilian casualties, of war.

Beginning to End (2005) (p48) is another colony, vibrant with potential for new life, but actually referring to a period of ill health, which led the artist to examine her genetic legacy. She has toyed with the idea of producing wallpaper using the images of its multiple glass forms, so that the viewer can become immersed in the wriggling mass.

In *Nothing is Something* (2006) (p42) she even makes a community of holes - exploring nothingness by collecting a multitude of holes and allowing them to coalesce. These are burn-holes in sheepskin parchment, carefully snipped around their fragile edge, and linked by tied monofilament to form an ethereal cloud. There is something repellent about the animal origin of the material, something too intimate for words, its treatment truly brutal; but the result is a thing of fragile beauty.

There is a particular kind of beauty in rendering ideas through constructed multiples, a formula with powerful appeal to the desire of the human eye to find order and repetition. Philippa's background in printmaking is just the beginning of her engagement with repeated acts, and the production of multiples comes naturally to her. Though she uses pattern in her work, she is resistant to the purely decorative, and while she is happy to adopt and adapt techniques from all manner of traditional making practices, not least from decorative conventions, she employs such crafts and skills solely to render her meanings more clearly, and not for their own sake.

She has written that her work demands "patience, discipline and rigour"¹. And says that it is possible to learn more about yourself through what you are prepared to do physically, whether it be operating a lumbering cherry picker to access tall trees or the winding and binding of a small pom-pom hundreds of times. Philippa is naturally inquisitive and analytical, and wholeheartedly embraces specialist techniques and processes. She has mastered many of the skills required to achieve exactly the desired effect, believing the work gains certain tones and qualities through her actually making it rather than subcontracting fabrication².

However, Philippa is happy to collaborate with specialists, such as silversmith Pamela Rawnsley, glassmakers in the Czech Republic or local neon fabricators. Wanting to understand the processes of gilding, and to form a connection with the master craftsmen of the past, she underwent training in order to use it with proficiency in *Glow* (1991). To create *Blood Pool* (2005) (p44), full of secrets, evidence, past crimes, a site-specific response to a door in House of Art, Ceske Budejovice, she studied glass fusion at the Creative Glass Guild in Bristol, before contracting the piece from local craftsmen. Employing the technique and material again in *Without Light, No Hope* 2006. She took evening classes in scientific glassblowing at Westminster College in order to produce the multiple glass sperm forms in *Sperm* (1994) and used her training in photography to produce exquisite, technically accomplished photograms of them.

Repetition is a route to meditation, and many of the simple act, which Philippa deploys gain a contemplative, ritualistic power through repetition. The act of binding or bandaging a limb is transformed when it is applied to an entire dead tree, each branch tenderly wrapped, to protect, to conceal, or to render it more visible (*Bound*, 2003, National Botanic Gardens of Wales). Small repeated actions combine to achieve something physically big and conceptually bigger still. When this small-action-enshrined-in-a-larger-action of binding an entire tree is itself repeated, with trees sited in strategic spots in every county of Wales, *Bound* (2003-6) (p18). Ritual and meditation become a kind of public shamanism, where she is called to account for her action, and the action becomes a social as well as an aesthetic engagement.

More recent works, particularly those made for the International Site-ations Project Sense in Place in Iceland, refer to more elemental themes in an environment of natural extremes.



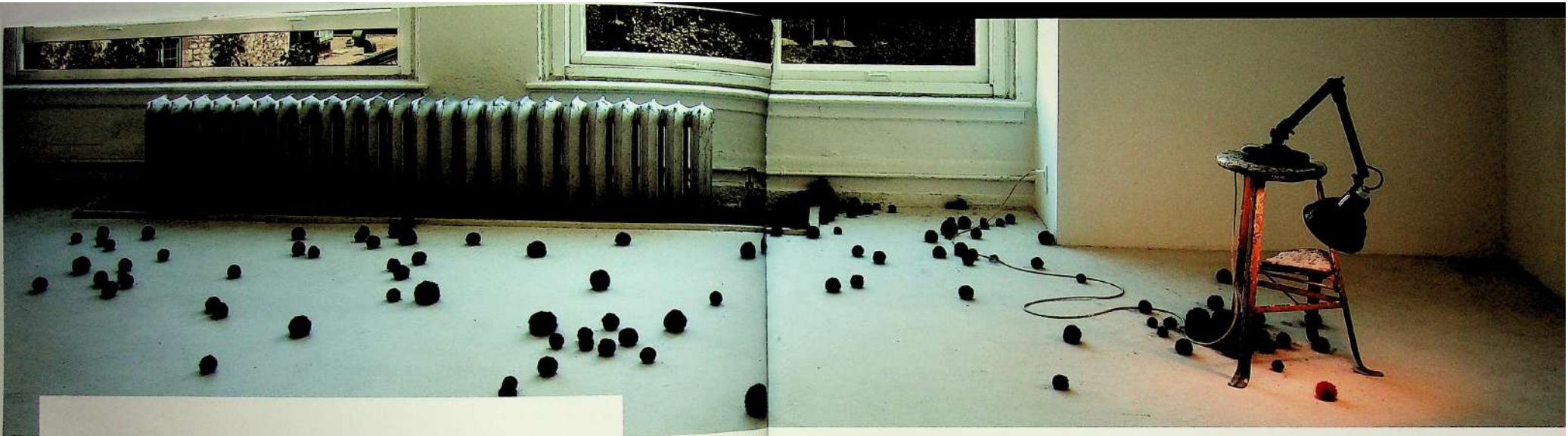
Starburst (2006) (p54) pictorialises harnessed forces; lightbulbs as symbols of electrical power, ordered and altered, gilded in white gold for everlasting radiance. But even as they are formally presented and captured in a repeated photograph, in reality they are beginning to tarnish and fade. *Fallen Star* (2006) (p12) has gilded lightbulbs emulating raindrops, in frozen freefall over porous, thirsty-looking lava rock.

In *Barcode* (2006) (p34), rendered on the schoolhouse on the island of Videy (just off the mainland of Reykjavik), the commodification of natural resources is spelled out in the act of wrapping a downpipe in cable ties, to emulate the pattern of barcodes on plastic mineral water bottles. Even the water we drink has a price and is controlled by inescapable market forces. Binding with cable ties is tighter, more forceful and aggressive than the bandaging of invalid trees: this work cannot be undone, unwound; it can only be destroyed.

Philippa Lawrence speaks of the impossibility of truly imposing oneself on the material world, and certainly hers is a gentle manipulation, an ironic and punning world-view. But while teasing out meaning from the trivial and the overlooked, and retaining a strong sense of playfulness, she yet deals with the big issues – life and death, sex and desire, love and loss. It is work which is deeply relevant and connected with a true experience of the world, its issues and infinite complications.

Sara Roberts

¹ Exhibition Catalogue *Like Gold Dust*, Angel Row Gallery 2002, ² Interview 4 July 2006



PHILIPPA LAWRENCE ARDDANGOSFA ORIEL DAVIES

Mae Philippa Lawrence yn gwenu ar hen ffrind. Mae ei llygaid wedi taro ar dac sydd wedi ei forthwyllo i mewn i frig rheilen lluniau i fod yn fachyn i gortyn o len Fenis, yn rhy uchel ac yn rhy ddibwys i'r rhan fwyaf o bobl sylwi arno. Dyma'r math o beth sy'n tynnu ei sylw – y bragmatiaeth, gwasanaeth a harddwch gwrthrych o'r fath, estheteg pethau bob dydd.

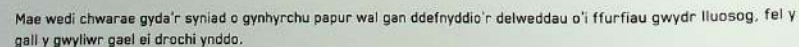
Mae wedi defnyddio taciau fel hyn yn ei gosodiadau – yn y fath niferoedd a threfniadau fel bod bywyd wedi eu hanadlu iddynt; maent wedi eu hanimeiddio gan ffaith eu cymuned, gan y gymdeithas sydd ymhlwg ynddynt, eu hierarchaeth dybiannol gan ba bynnag rym sydd yn eu tynnu ynghyd. Mae wedi eu cael i gymryd drosodd gornel ac arwyneb bwrdd sydd wedi torri yn *Swarm* (2004) (t24) ac yn lleadau dros architraffau o fewn gofodau'r oriel fel g39, Chapter ac Oriel Mostyn (gosodiadau amrywiol 2002/04). Maent yn dilyn eu brenhines aur, un tac wedi ei wneud mewn metel gwerthfawr ac felly wedi ei godi i rŏl arweinyddiaeth. Rhaid cyfaddef o bellter o'r fath mai dim ond lleiafrif o bobl sy'n sylwi y gwobrwyir eu hamynedd a'i gallu i arsylwi gyda chipolwg ar yr un gwahanol hwn. Ond dyma waith ac i'r llygad manwl dyma lygad yr artist sydd wedi adnabod y pryfolyn yn y tac carped di-nod, ac wedi cymharu gwawr las y tymheru wrth ei gynhyrchu gyda'r tywyniad sy'n perthyn i'r gleren las.

Mae pryfed wedi rhyfeddu Philippa ers ei phlentynod cynnar, ac mae wedi treulio oriau hir yn eu gwyllo a'u patrymau hedfan, ac wedi ei hudo gan eu cylchoedd dramatig o dreuliant, rhyw, bywyd a marwolaeth.

Yn ei gwaith, mae wedi defnyddio gwybed go iawn weithiau, yn cropan mewn cytreff dros ddrychau i gydnabod traddodiad Vanitas yn *Untitled* (2005); wedi eu cau o fewn bwlb golau *A Light Death* (2002) (t43) neu ffritiadau golau yn *Help* (2003 a 2005) (t32). Maent wedi eu denu mor gryf at ffynhonnell y goleuni fel eu bod yn dod yn rhan ohono; a'u cyrff bregus sy'n ymddangos yn farw wedi eu heuro yn *Glisten* (1998).

Yn ei dwylo hi, mae gwrthrychau lluosog yn cael eu hanimeiddio drwy eu hymateb i safle, er enghraifft: yn y gwaith ar gyfer safle penodol yn *Untitled* (2005) (t30) ar gyfer arddangosfa Anima yn Oriel B312 ym Montreuil, mae pompons o edafedd wedi eu gwneud â llaw wedi caffael arferion llwythol wrth iddynt ymsefydlu ar loriau a chilfachau, gan ymateb i swyddogaeth blaenorol yr adeilad yn y fasnach ffwr ac i'w nodweddion pensaernïol idiosyncratig. Mae wedi gwneud ei dewis o gydrannau gyda dealltwriaeth o'r natur ddynol: mae'r pompons wedi eu gwneud â llaw, sydd hefyd yn ffurfio *Soft Target* (2006) (t8) yn gynhyrchion gwaith unig, atgof o blentynod a'r cynnod crefft isel o wneud y tro a thrwsio. Mae pobl yn teimlo'n gynnes tuag atynt oherwydd eu bod ymysg yr arteffactau cyntaf y bu iddynt eu gwneud erioed iddyn nhw eu hunain. Maen nhw'n fiewog ac yn gynnes ac mae'r ffordd y maent wedi eu gosod mewn cylchoedd consentrig gan awgrymu motifau blodeuol weithiau yn cuddio eu ffurf filirol derfynol – gyda'r dorch o flodau yn arwydd o'r 'soft targets' neu'r colledigion o blith sifiliaid mewn rhyfel.

Mae *Beginning to End* (2005) (t48) yn gytreff arall, sy'n llawn potensial ar gyfer bywyd newydd, ond sy'n cyfeirio mewn gwirionedd at gyfnod o afiechyd a arweiniodd yr artist i archwilio ei threfnadaeth genetig.



Yn *Nothing is Something* (2006) (t42) mae'n gwneud cymuned hyd yn oed o dyllau - gan ymchwilio i ddim byd drwy gasglu lliaws o dyllau a chaniatáu iddynt gyfuno. Mae'r rhain yn dyllau llosg mewn memwrn o groen dafad, wedi eu torri yn ofalus o amgylch y min bregus a'u cysylltu gan monofilament wedi ei gymu i ffurfio cwmwl nefolaidd. Mae rhywbeth atgas am darddiad anifeiliaid y deunydd, rhywbeth sy'n rhy glos i roi geiriau iddo. Mae ei driniaeth yn anifeiliaid, o'r canlyniad yw rhywbeth o harddwch bregus.

Ceir harddwch arbennig mewn cyfnewtyn sŷniadau drwy effennu cyfansawdd wedi eu hadeiladu, ffrimiwla gydag apêl pŵeris i ddymuniad y llydag dynol i ddarganfydd trefn ac ail-adrodd. Mae cefndir Philippa mewn gwneud printiau yn ddim ond dechrau ei chysylltiad â gweithrededd sy'n cael eu hail-adrodd ac mae cynhyrchu effennau cyfansawdd yn dod yn naturiol iddi. Er ei bod yn defnyddio patrwm yn ei gwaith, mae'n gwrthod yn hyr yd yn addurniadau yn unig, ac er ei bod yn hapus i fabywsiadu ac addasu technegau o bob math o arferion gwneud traddodiadol, nid yn lleiaf o arferion addurniadau, mae'n defnyddio crefftiau a medrau o'r fath yn unig i wneud ei hystyron yn fwy clir ac nid er eu mwyn eu hunain.

[illegible]



Mae ailadrodd yn llwybr at fytyrdod, ac mae llawer o'r gweithredoedd syml mae Philippa yn eu defnyddio, yn ennill grym myfyriol, defodol drwy eu hail-adrodd. Caiff y weithred o rwymo cymal o'r corff ei thrawsnewid pan gymhwysir hyn at goeden fawr gyfan, gyda phob coeden wedi ei lapio'n ofalus, i warchod, i guddio neu i'w gwneud yn fwy gwladwy (Bound (2003), Gerddi Botanegol Cenedlaethol Cymru). Mae gweithredoedd bychain wedi eu hail-adrodd yn cyfuno i gyflawni rhywbeth mawr yn ffisegol ac yn ddamcaniaethol yn fwy fyth. Pan fo'r weithred hon o rwymo coeden gyfan yn cael ei ddyblygu, gyda choed wedi eu lleoli mewn mannau strategol ym mhob sir yng Nghymru, mae Bound (2003-6) (t18), defod a myfyrdod yn dod yn fath o shamanistiaeth cyhoeddus, lle gelwir hi i gyfrif am ei gweithredoedd, ac mae'r gweithredu yn dod yn gysylltiad cymdeithasol yn ogystal ag esthetig.

Mae gweithiau mwy diweddar, yn arbennig y rhai hynny a wnaed ar gyfer y International Site-ations rhyngwladol Sense in Place yng Ngwlad yr Iâ, yn cyfeirio at themâu mwy elfennol mewn amgylchedd o eithafion naturiol. Mae Starburst (2006) (t54) yn darlunio grymoedd wedi eu harnaisio; bylbiau golau fel symbolau o bŵer trydanol, wedi eu trefnu a'u newid, wedi eu heuro mewn aur gwyn i oleuo am byth.



Onid hyd yn oed wrth iddynt gael eu cyflwyno yn ffurfiol a'u dal mewn ffotograff sy'n cael ei ail-adrodd, mewn gwirionedd maent yn dechrau llychwinio a diflannu. Mae gan Fallen Star (2006) (t12) fylbiau golau wedi eu heuro sy'n efelychu diferion o law, sy'n syrthio'n ddilyffethair wedi eu rhewi dros greigiau lafa hydraidd.

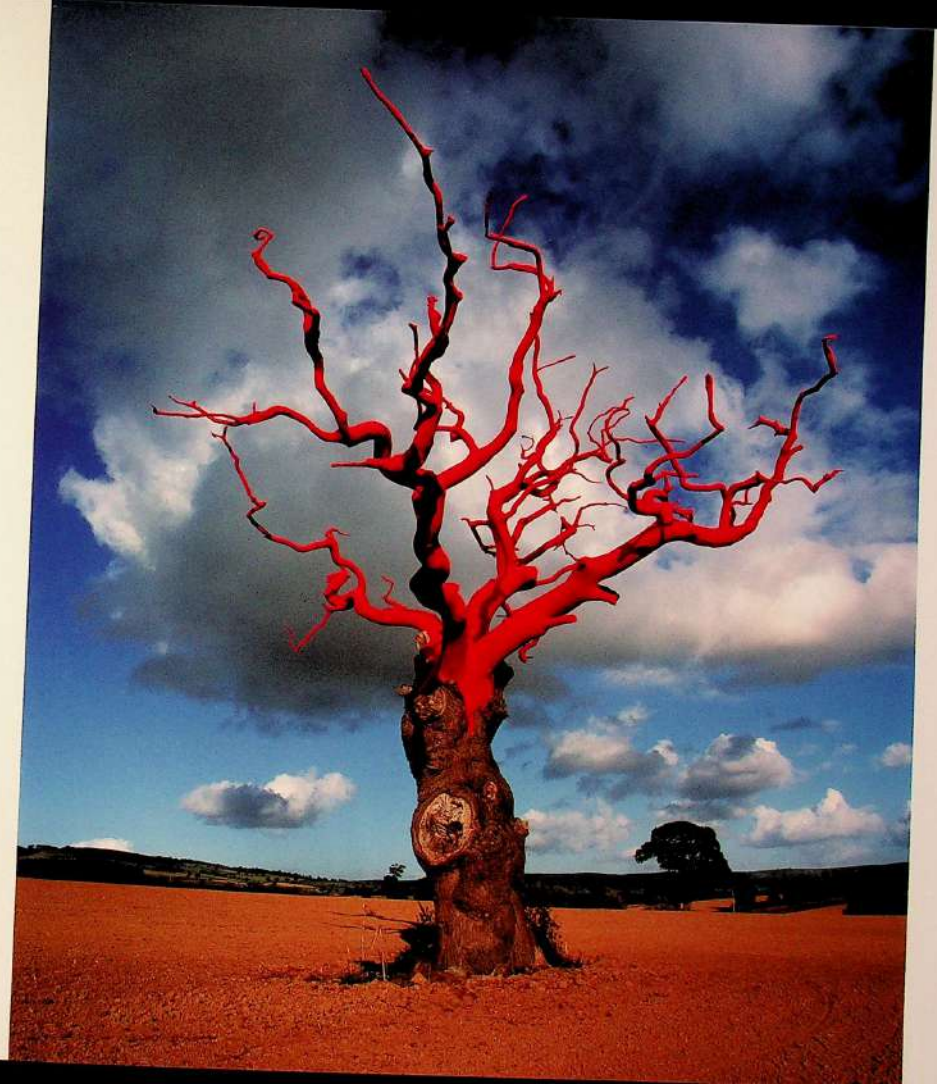
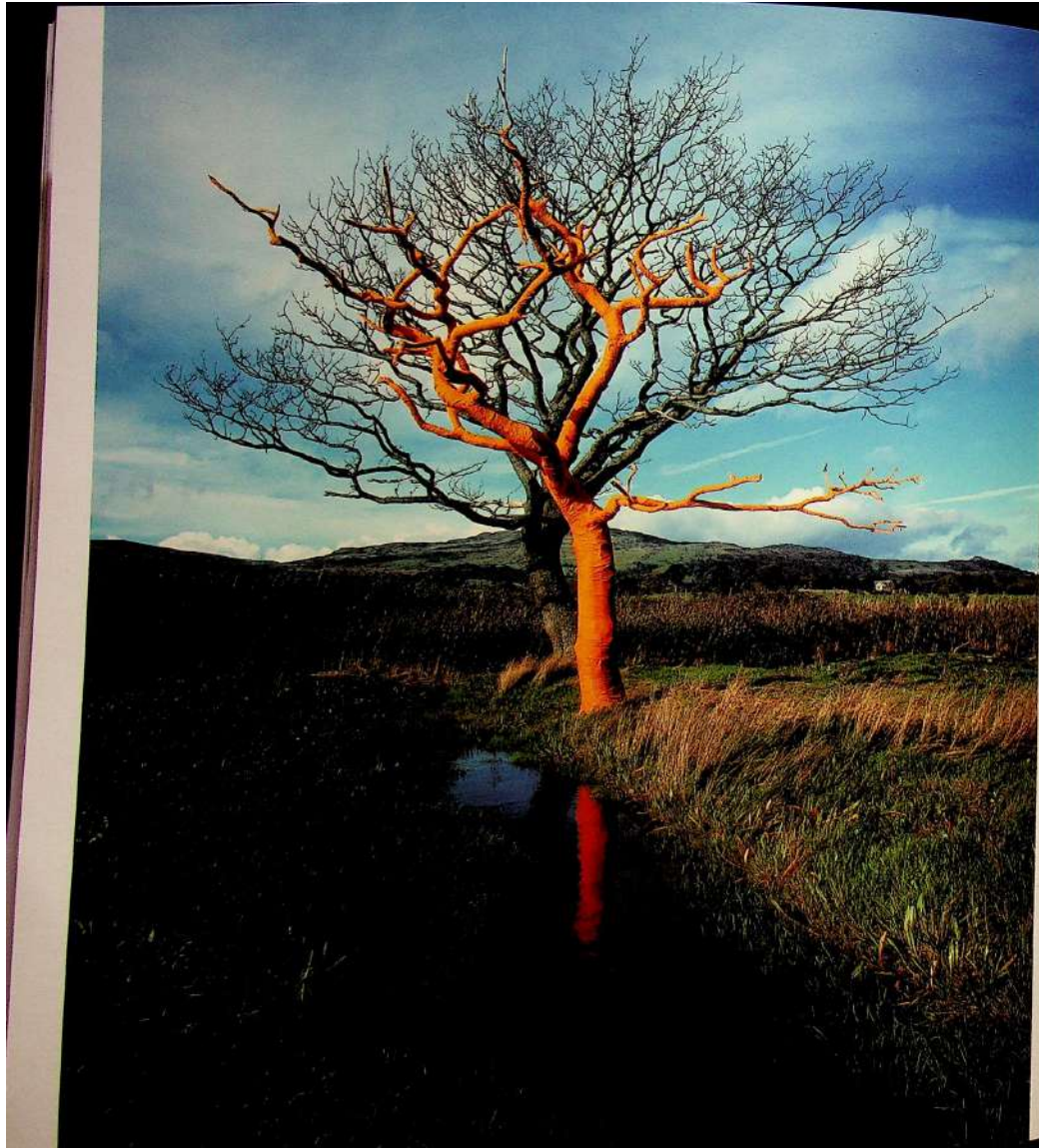
Yn Barcode (2006) (t34) a wnaed ar dŷ'r ysgol ar Ynys Videy (oddi ar dir mawr Reykjavik), caiff y modd y mae adnoddau naturiol yn cael eu troi yn nwyddau ei gyfleu yn y weithred o lapio pelpen gyda rhwymynnau câbl i efelychu patrwm barcodau ar boteli dŵr mwynol plastig. Mae gan hyd yn oed y dŵr a yfwn bris ac mae'n cael ei reoli gan rymoedd anorod y farchnad. Mae clymu gyda rhwymynnau câbl yn dynnach, yn fwy pwerus ac ymysodol na chlymu coed methodig: ni all y gwaith hwn gael ei ddatod, yr unig beth y gellir ei wneud yw ei ddinistrio.

Mae Philippa Lawrence yn siarad am ba mor amhosibl yw gosod eich hun ar y byd materol, ac yn sicrhau mae ei byd hi yn driniaeth ysgafn ac yn farn eironig ar y byd. Ond tra'n tynnu ystyr allan o'r dibwys a'r hyn sy'n cael ei roi o'r neilltu, a chadw synnwyr cryf o chwaraeusrwydd, mae hi eto yn ymdrin â materion mawr, bywyd a marwolaeth, rhyw ac awydd, cariad a cholled. Mae'n waith sy'n hynod berthnasol ac sy'n gysylltiedig â phrofiad go iawn o'r byd, ei broblemau a'i gymhlethdodau di-bendraw.

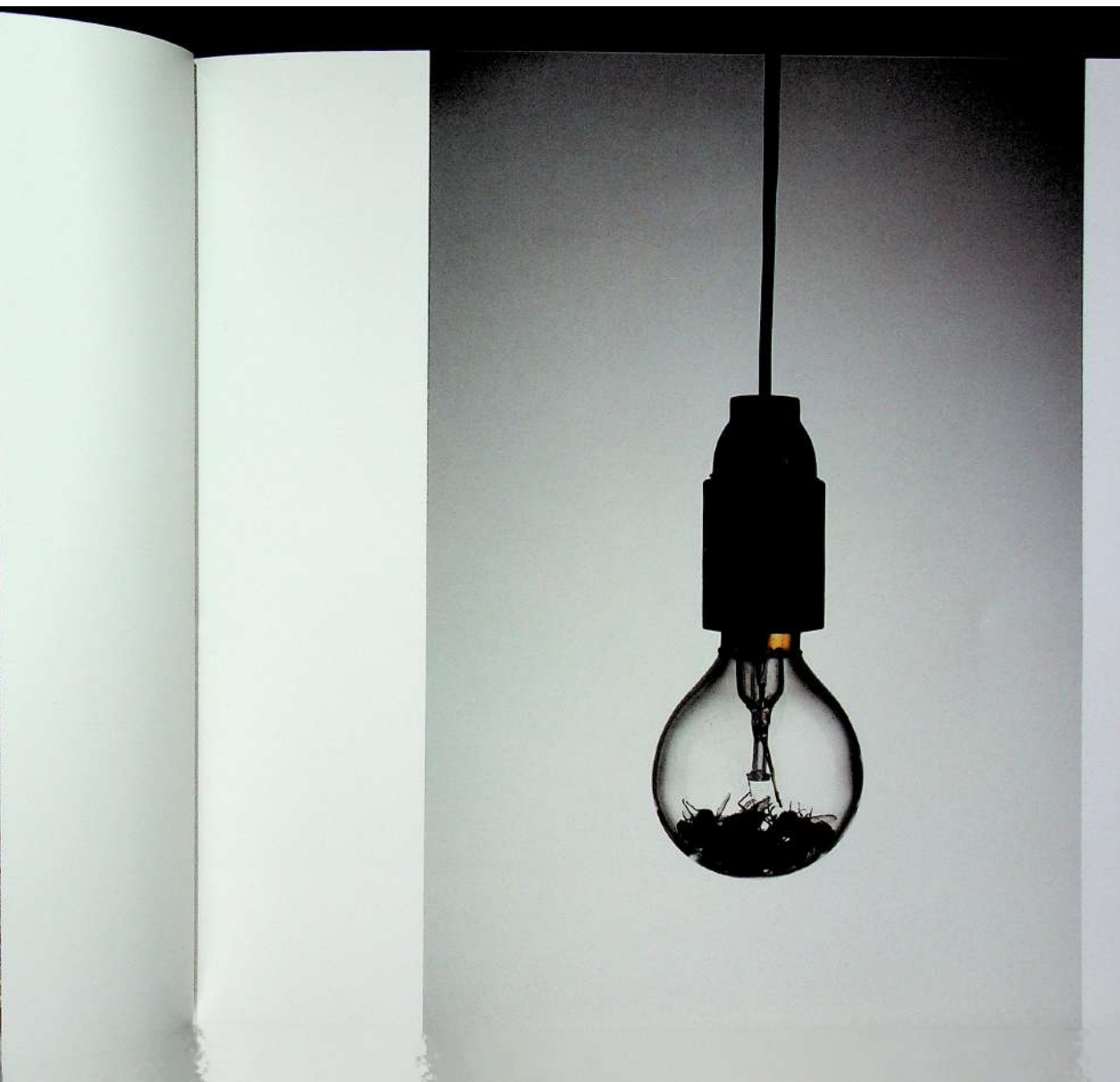
Sara Roberts

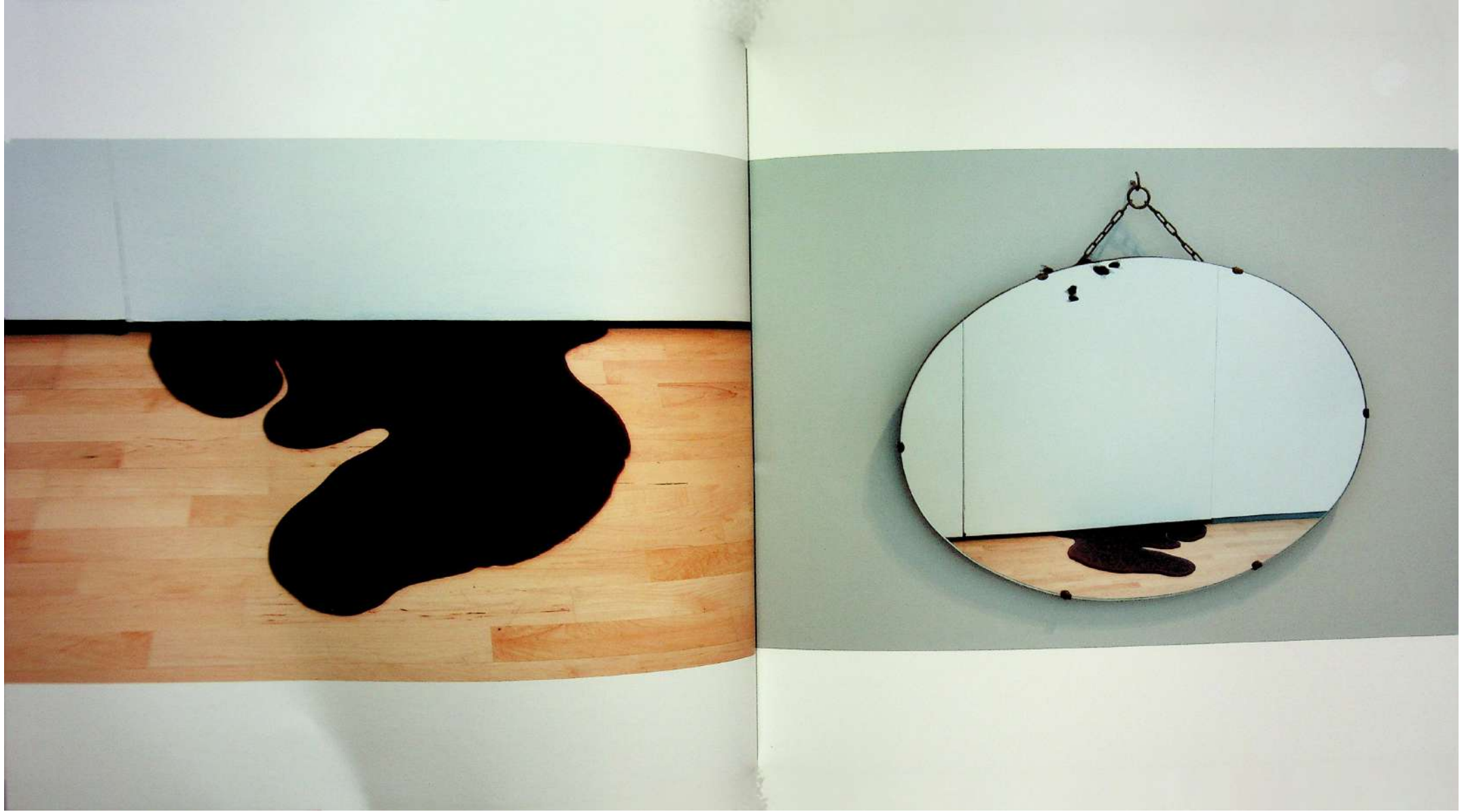
¹ Catalog Arddangosfa Like Gold Dust, Angel Row Gallery 2002. ² Cyfweiliad 4 Gorffennaf 2006

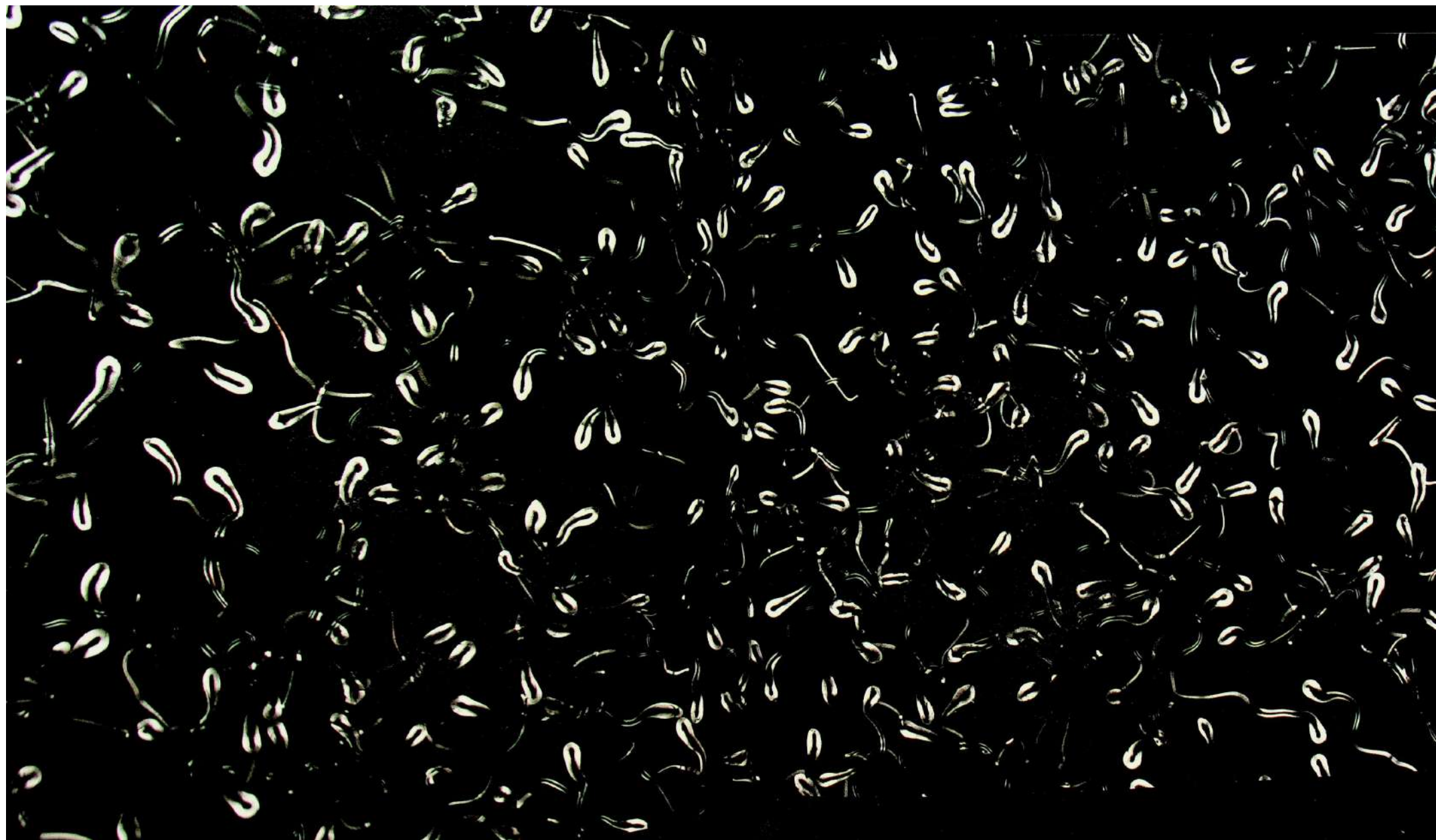


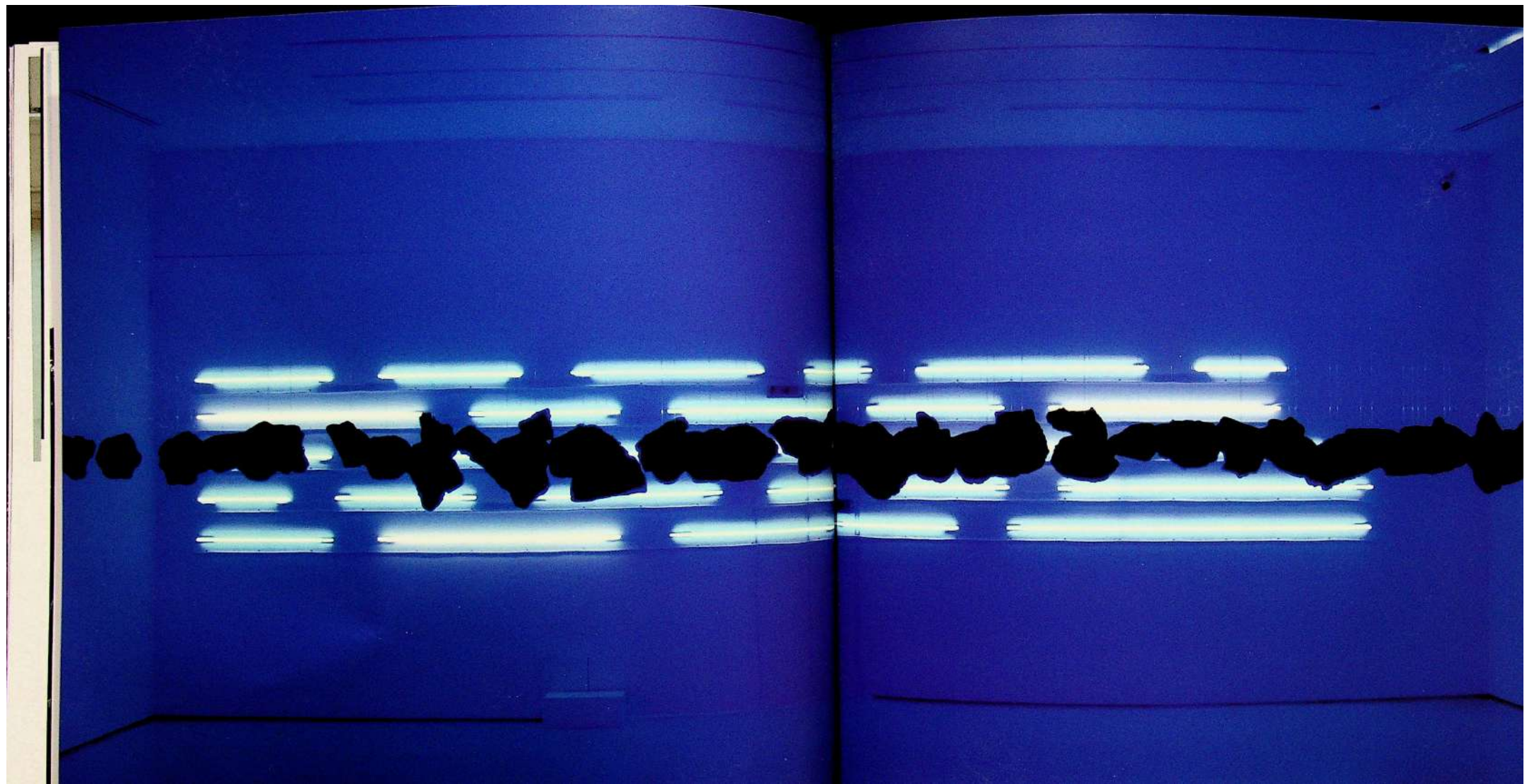


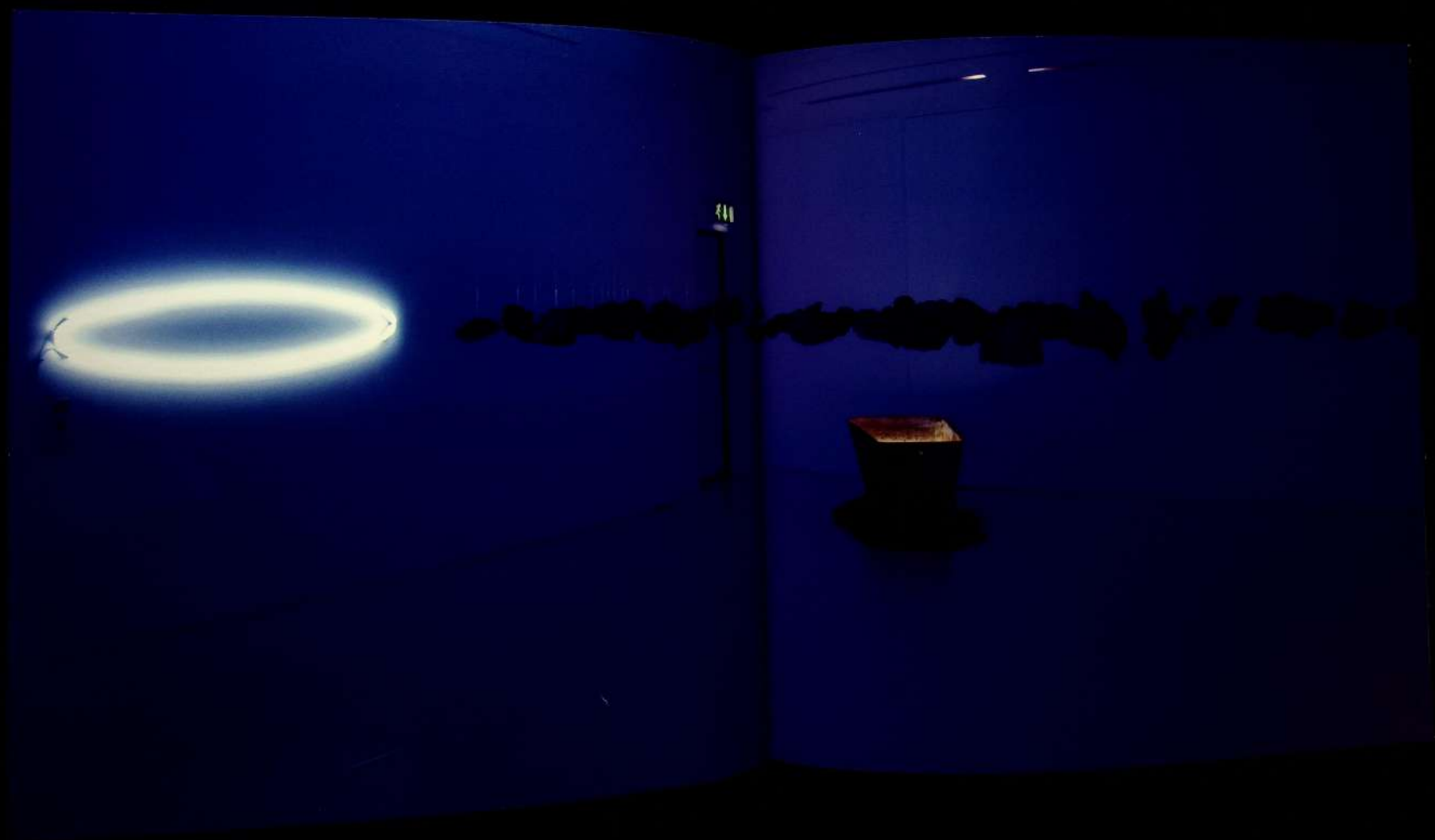


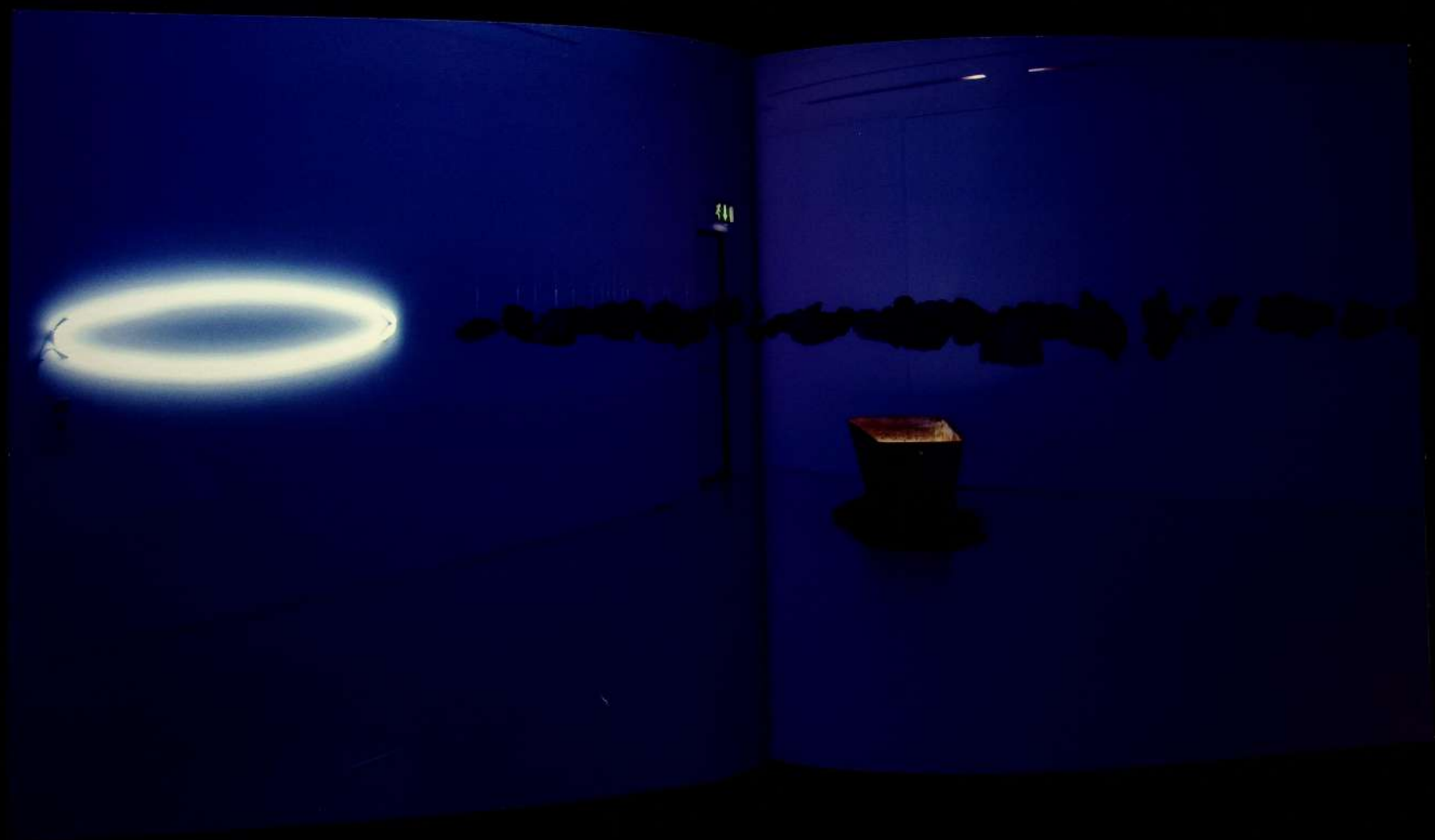


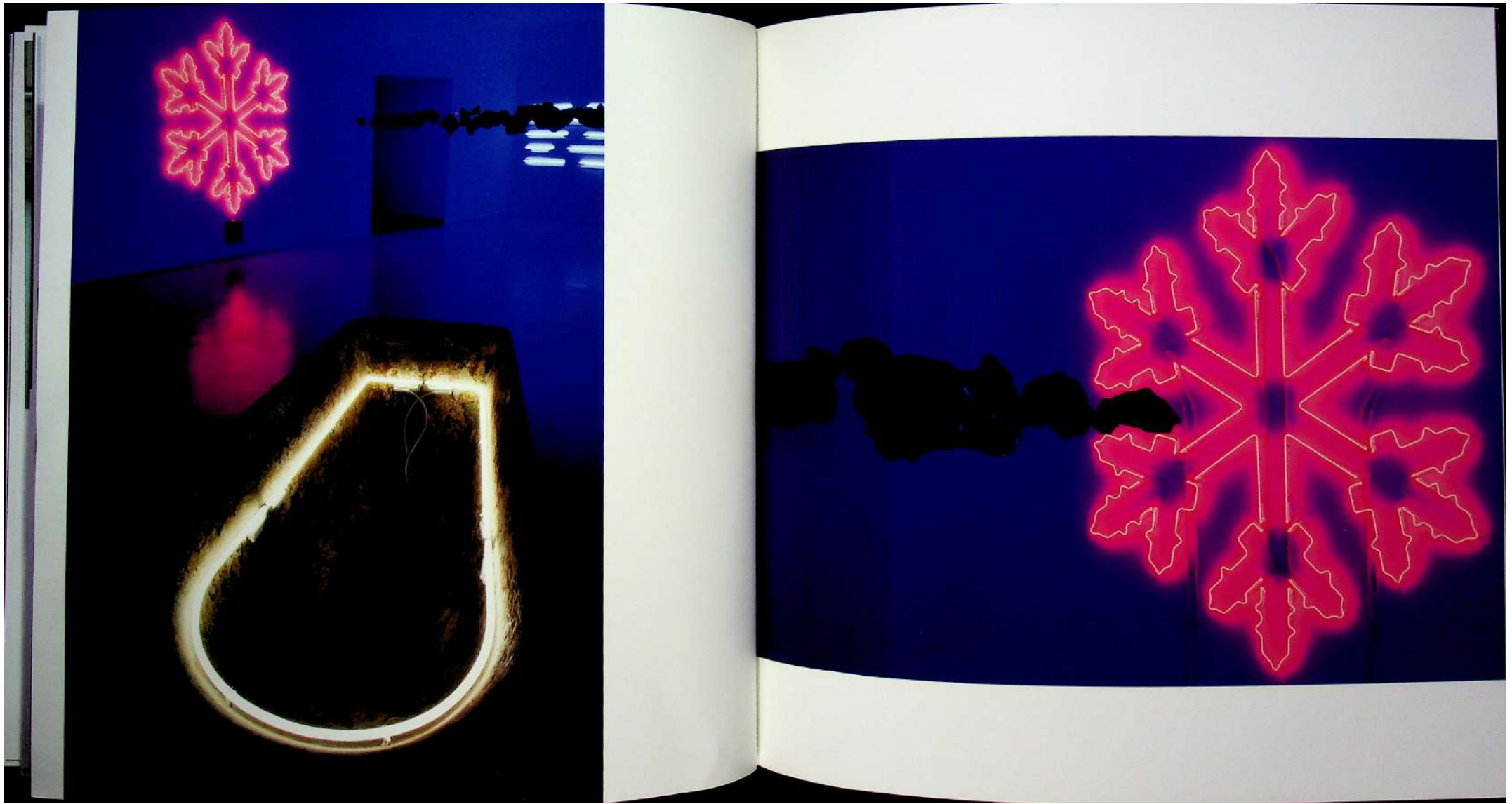


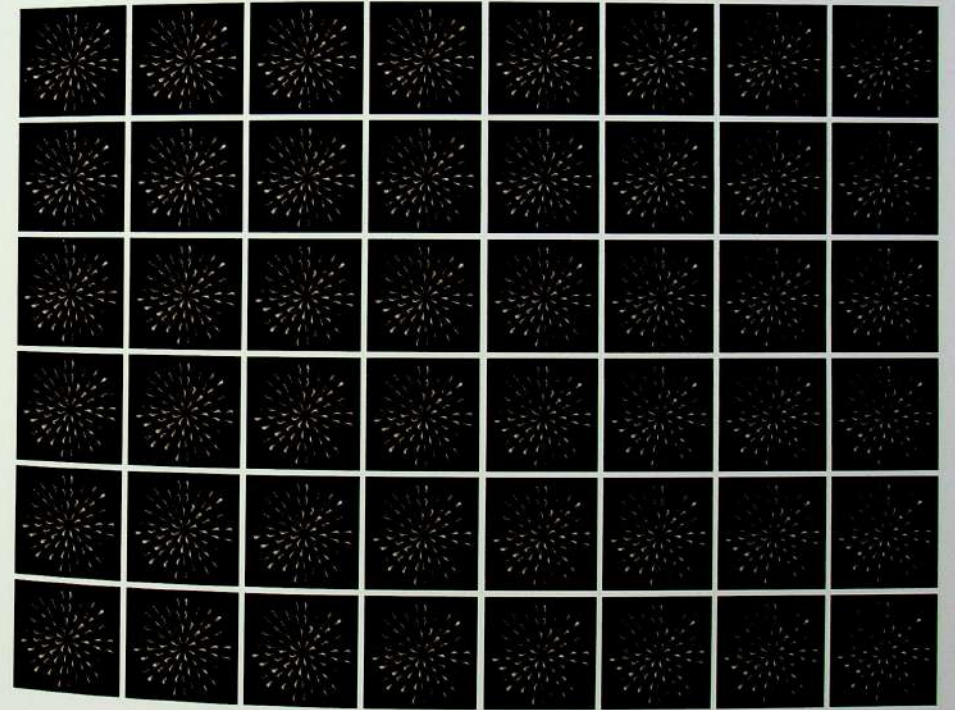
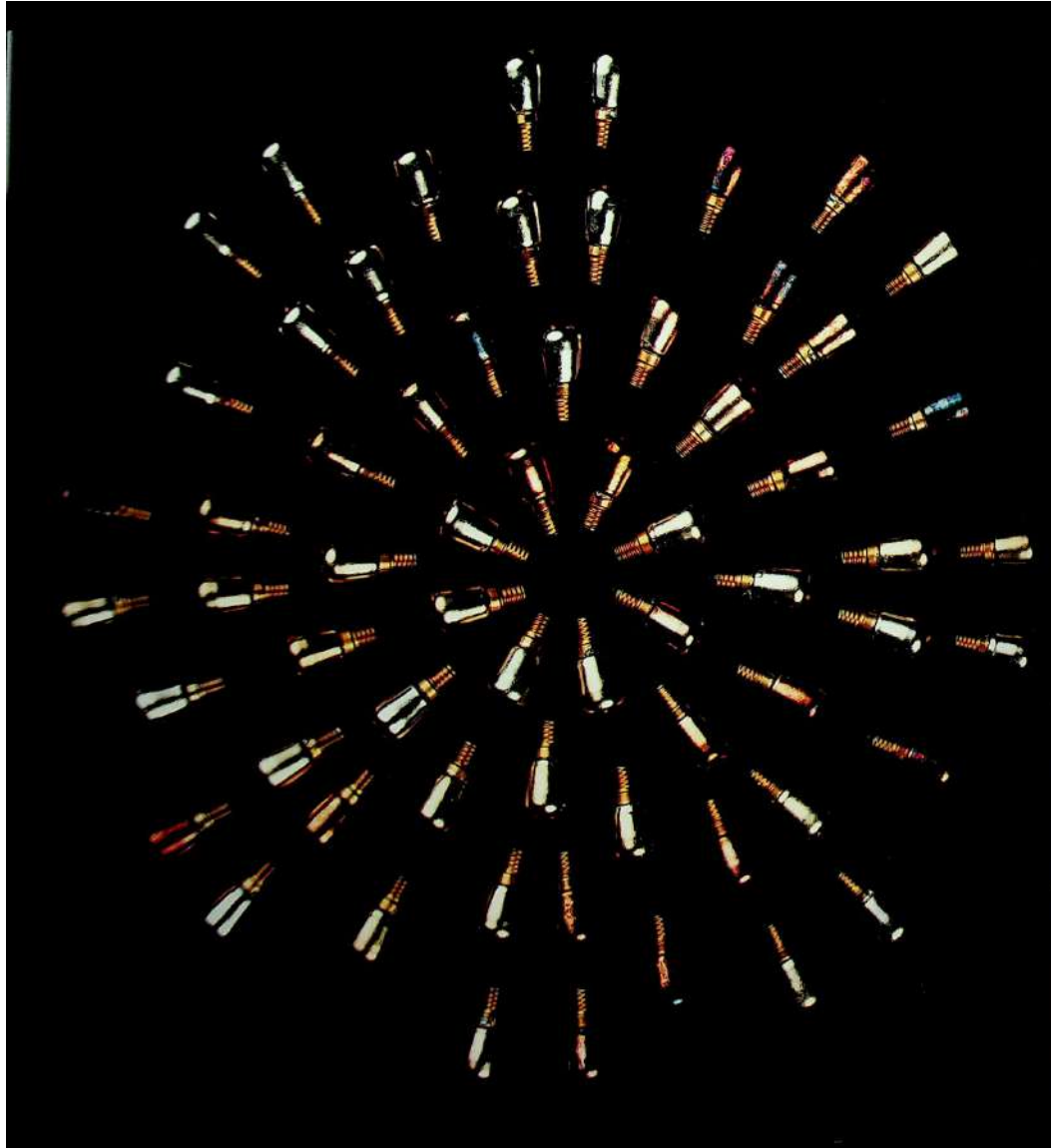














BIOGRAPHY

Philippa Lawrence was born in Louth, Lincolnshire in 1968. She studied at Norwich School of Art (1987-1990) and the Royal College of Art, London (1991-1993). She lives and works in Cardiff, and is Senior Lecturer in Contemporary Textile Practice at University of Wales Institute (UWIC), Cardiff.

Lawrence has exhibited widely both in the UK and internationally, including Japan, Canada, Iceland, Czech Republic, and Australia. Her work has been selected for numerous group exhibitions, including *Sense in Place*, Reykjavik, Iceland (2006); Reiko Aoyagi and Philippa Lawrence, House of Arts, České Budějovice, Czech Republic (2005); *Anima*, B312, Montreal, Canada (2005); National Eisteddfod of Wales, Newport (2004); *Mostyn Open 2004*, Oriel Mostyn, Llandudno (2004); *Insiders: Art and the Box*, Oriel Davies Gallery and touring (2003-2005); *Explorations*, National Botanic Gardens of Wales (2003); *Like Gold Dust*, Angel Row Gallery, Nottingham (2002); *Glow*, Artspace, Sydney, Australia (2001); and *ArtTextiles*, Bury St Edmunds Art Gallery (1996).

Lawrence's residencies include: *Laura Ashley (Artists @ Work)*, 2004; *Artspace*, Sydney, Australia (2001); and *Cité International des Arts*, Paris (1993).

Awards made to the artist include a *Production Grant*, Arts Council of Wales (2006); a *Creative Wales Award*, Arts Council of Wales (2003); an *Oppenheim John-Downes Award* (1998); and a *Henry Moore Foundation Scholarship* (1992).

BYWGRAFFIAD

Ganwyd Philippa Lawrence yn Louth, Swydd Lincoln ym 1968. Astudiodd yn Ysgol Gelf Norwich (1987-1990) a'r Coleg Celf Brenhinol, Llundain (1991-1993). Mae hi yn byw ac yn gweithio yng Nghaerdydd, ac yn Uwch Ddarlithydd mewn Ymarfer Tecstilïau Cyfoes yn Athrofa Prifysgol Cymru (UWIC), Caerdydd.

Mae Lawrence wedi arddangos yn eang yn y DU ac yn rhyngwladol, gan gynnwys yn Siapan, Canada, Gwlad yr Iâ, y Weriniaeth Tsiec ac Awstralia. Detholwyd ei gwaith ar gyfer nifer o arddangosfeydd grwp, gan gynnwys *Sense in Place*, Reykjavik, Gwlad yr Iâ (2006); Reiko Aoyagi a Philippa Lawrence, Ty Celf, České Budějovice, y Weriniaeth Tsiec (2005); *Anima*, B312, Montreal, Canada (2005); Eisteddfod Genedlaethol Cymru, Casnewydd (2004); Arddangosfa Agored Mostyn 2004, Oriel Mostyn, Llandudno (2004); *Insiders: Art and the Box*, Oriel Davies Gallery a theithio (2003-2005); *Explorations*, Gardd Fotanegol Genedlaethol Cymru (2003); *Like Gold Dust*, Oriel Angel Row, Nottingham (2002); *Glow*, Artspace, Sydney, Awstralia (2001); ac *ArtTextiles*, Oriel Gelf Bury St Edmunds (1996).

Mae preswyladau Lawrence yn cynnwys: *Laura Ashley (Artistiaid wrth eu Gwaith)*, 2004; *Artspace*, Sydney, Awstralia (2001); a *Cité International des Arts*, Paris (1993).

Mae gwobrau a roddwyd i'r artist yn cynnwys Grant Cynhyrchu, Cyngor Celfyddydau Cymru (2006); Gwobr Cymru Greadigol, Cyngor Celfyddydau Cymru (2003); Gwobr Oppenheim John-Downes (1998); ac Ysgoloriaeth Sefydliad Henry Moore (1992).



LIST OF WORKS

EXHIBITION IMAGES

- 1 **Another World, 2006** (p2, p5, cover)
installation
sphere of found metal and plastic objects on monofilament
diameter: 1 metre
- 2 **Soft Target, 2006** (p8-p11)
installation
six mohair and silk pom pom targets on MDF
diameter of each: 45cm
- 3 **Fallen Star, 2006** (p12-p15)
installation
7.2K gilded light bulbs, fuse wire and coal
variable dimensions
- 4 **Bound, Anglesey, 2004** (p18-p19)
giclée print on Hahnemühle Photorag Paper, 308 gsm
edition of 50
print size: 50cm x 40cm
- 5 **For the Fallen, 2006** (p22-p23)
installation
water cut float glass parquet floor, houseflies
approx: 1.5m x 2.5m
- 6 **Bound, Cardiganshire, 2006** (p36-p37)
giclée print on Hahnemühle Photorag Paper, 308 gsm
edition of 50
print size: 50cm x 60cm
- 7 **Bound, Old Denbighshire, 2004** (p38)
giclée print on Hahnemühle Photorag Paper, 308 gsm
edition of 50
print size: 50cm x 40cm
- 8 **Bound, Montgomeryshire, 2005** (p39)
giclée print on Hahnemühle Photorag Paper, 308 gsm
edition of 50
print size: 50cm x 40cm
- 9 **Wish Balls, Shelved, 1995-2006** (p40-p41)
thistledown in blown glass spheres, perspex shelf
80cm x 22cm x 8cm
- 10 **Nothing is Something, 2004-2006** (p42)
branded sheepskin holes on monofilament, perspex shelf
20cm x 15cm
- 11 **A Light Death, 2004** (p43)
blown glass light bulb with braided flex and houseflies
bulb: 8cm in height
- 12 **Blood Pool, 2005** (p44-p45)
installation
fused glass, mirror, house flies
variable dimensions
- 13 **Beginning to End, 2005** (p46-p47)
suite of 3 photograms on silver gelatine fibre based paper
each: 50cm x 60cm
- 14 **In the Beginning, 2006** (p48-49)
installation
neon
- 15 **Divided, 2006** (p50-p53 +p16-p17)
installation
neon snowflake, ellipse and suspended lava rock
1.8m x 8m
- 16 **Bathed in Light, 2006** (p52)
installation
ancient cast iron bath, neon, coal
80cm x 180cm
- 17 **Starburst, 2006** (p54-p55)
48 inkjet prints on foamalex
120cm x 160cm

IMAGES OF PREVIOUS WORKS

- 18 **Swarm, 2004** (p24-p26)
installation (Oriel Mostyn Llandudno)
carpet tacks and 24k gold.
variable dimensions
- 19 **Untitled, 2005** (p30-p31)
installation (Anima, B312, Montreal, Canada)
mohair and silk pom poms, anglepoise and light
variable dimensions
- 20 **Help, 2005** (p32-p33)
installation (Anima, B312, Montreal, Canada)
houseflies and light fitting
120cm x 25cm
- 21 **Barcode, 2006** (p34-p35)
installation (Site-ations, Videy, Reykjavik Iceland)
plastic cable ties on guttering
variable dimensions

OTHER WORKS IN EXHIBITION

- Bound, Brecknockshire, 2005**
giclée print on Hahnemühle Photorag Paper, 308 gsm
edition of 50
print size: 50cm x 60cm
- Bound, Glamorganshire, 2005**
giclée print on Hahnemühle Photorag Paper, 308 gsm
edition of 50
print size: 50cm x 60cm
- Bound, Old Radnorshire, 2004**
giclée print on Hahnemühle Photorag Paper, 308 gsm
edition of 50
print size: 50cm x 60cm
- Untitled, 2004**
lithographic print and charcoal on Somerset paper
56cm x 76cm
- Untitled, 2004**
lithographic print and charcoal on Somerset paper
56cm x 76cm
- Untitled, 2005**
photogram on silver gelatine fibre based paper
60cm x 20cm
- Wish Ball, 2006**
ink jet print on foamalex
20cm x 20cm

