PHILIPPA LAWRENCE

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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 didiolch i'r unigolion canlynol sydd wedi ein helpu gyda gwireddu'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.

CEFNOGWYD YR ARDDANGOSFA A'R CATALOG GAN

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Cywir Cymru/Artworks Wales
Y Cynghor Prydeinig, Y Weriniaeth Tsiecy

CYHOEDDWWYD Y CATALOG GAN ORIEL DAVIES GALLERY

Traethodau gan Sara Roberts a Philippa Lawrence
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Goilygydd gan Emma Williams ac Amanda Farr
Tynnwyd y fotograffau ar gyfer Bound gan Alex Ramsay a Jason Ingram.
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Atgynhychir y weithiau i gyd trwy gywrt ei'r artist
Cedwir pob hawl. Ni ellir atgynhychu, storio mewn system caffael na throsglwyddo unrhyw ran o'r cyhoeddiad hwn mewn unrhyw ffurf drwy unrhyw gyfrwng, boed hwnnw yn un trydanol, mecanlydd neu fel arall, heb ofyn caniatâd perchnogion yr hawlfraint a'r cyhoeddwr yn gyntaf.

DYDDIAU Y BYDD YR ARDDANGOSFA YN TEITHIO

10 Hydref – 18 Tachwedd, 2006
Oriel Davies Gallery, y Drenewyd
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 Gorfennaf, 2007
Oriel Gelf Glynn Vivian, Aberdawe
Alexandra Road, Swansea SA1 5DZ
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
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.