

# Peter Davies: *Peregrination*

Oriel yr Ysgol Gelf

Prifysgol Aberystwyth

27 Tachwedd 2017– 2 Chwefror 2018

School of Art Gallery

Aberystwyth University

27 November 2017–2 February 2018

## Datganiad

Mae llawer o'm gwaith wedi ymwneud â hanes, iaith, tirlun, a materion cymdeithasol/wleidyddol a hynny'n aml gan edrych trwy brism Cymru. Ond mae hyn wedi ymestyn i faterion ecolegol a gwleidyddol ehangach megis llygredd, hunaniaeth, mewnfudo/alltudiaeth, ac effeithiau heneiddio/treigl amser ar y cyflwr dynol. Mae'r arddangosfa'n canolbwyntio ar waith diweddar, ond yn cwmpasu detholiad o'r deugain mlynedd ddiwethaf.

Caiff deunyddiau, gwrthrychau, delweddau eu haildefnyddio, eu hailgylchu a'u hailadeiladu. Yn aml, mae'r ddelwedd yn cael ei rhoi at ei gilydd a'i chanfod trwy gyfrwng y broses o'i chreu. Mae chwarae creadigol â'r testun, y cynnwys a'r gwneud yn hanfodol. Mae arwynebeddau megis tirlun yn cael eu hail-gyflunio, eu haenu a'u gweithio. Mae cyfod deunyddiau a phrosesau amrywiol yn adlewyrchu cymhlethdodau syniadau, systemau dynol a'r byd naturiol. Defnyddir geiriau fel arwyddbost i gyfeirio at y testun.

## Statement

Much of my work has been concerned with history, language, landscape, and social/political issues, often informed through the prism of Wales. However this has extended to wider ecological and political concerns such as pollution, identity, immigration/exile, and effects of ageing/the passage of time addressing the human condition. The exhibition is focused on recent work, but covers a selected span over some forty years.

Made or found materials, objects, images are re-used, re-cycled and re-assembled. The image is often constructed and found through the making process. Inherent is creative play with the subject, content and making. Surfaces like the landscape are re-configured, layered and worked. Juxtaposing diverse materials and processes reflects the complexities of ideas, human systems and the natural world. Text is used as a signpost to the subject.



Meddai Lois Williams in **STANDPOINTS, Welsh Artists on Wales**, 1995:

*Mae Peter Davies yn datblygu'r syniad o frwydr grym, buddugoliaeth y naill dros y llall, boed hynny trwy iaith, masnacheiddio, yr amgylchedd neu rym gwleidyddol a nawddogaeth. Arwyddion o gyfoeth a grym fel arfer yw addurniadau sy'n cael eu gwisgo am y gwddf; roedd y 'Welsh Not' ar y llaw arall yn nod o watwar ac yn arwydd o orthrwm. Fel arfer, mae diferyn o ddŵr yn gysylltiedig ag effeithiau buddiol a gwarchod bywyd, ond gall diferyn o Ddŵr Cymru awgrymu adeiladu argae, boddi cwm, creu cwango, preifateiddio, llygredd a hyd yn oed yn waeth, ymbelydredd.*

Lois Williams in **STANDPOINTS, Welsh Artists on Wales**, 1995, writes:

*Peter Davies develops the idea of power struggle, the victory of one over the other, whether through language, commercialism, the environment or political power and patronage. Adornments worn around the neck are usually symbols of wealth and power; the Welsh Not, however is a mark of derision and sign of oppression. A droplet of water is usually associated with beneficial effects and preservation of life, but a droplet of Welsh Water may imply reservoir building, valley flooding, quango-creation, privatisation, pollution and even worse, radiation.*



Castell Conwy, 2006; Celtic Sea Dangerous Channel, 1992; Merthyr Rising, 2017



Welsh Alphabet, 2017; Tŷ Haf / Summer House, 1984





## Bywgraffiad

Brodor o Abertawe yw Peter, ac fe astudiodd yn Ysgol Gelf Abertawe, Goldsmiths', Prifysgol Caerdydd a'r Coleg Celf Brenhinol. Ar ôl darlithio ym Mhrifysgol Gorllewin Michigan ac Ysgol Sefydliad Celf Chicago, dychwelodd i Gymru. Yn nes ymlaen symudodd i Northern Arts yn Swyddog Celfyddydau Gweledol gan sefydlu cefnogaeth i artistiaid, arddangosfeydd a mentrau celfyddyd gyhoeddus yng ngogledd Lloegr.

Ar ôl ennill gwobr Blwyddyn y Celfyddydau Gweledol 1996 gweithiodd am nifer o flynyddoedd yn ymgynghorydd celfyddydau gweledol (e.e. i G for aeredin a'r Tate St Ives). Dilynwyd hyn gan gyfnodau gydag Ymddiriedolaeth Gelf Bae Caerdydd ac yna Cyngor Celfyddydau Cymru. Gofynnodd Prifysgol Sunderland iddo ymuno â staff ymchwil yno a daeth yn gyfrifol am yr adran Gwydr a Cerameg ac ef oedd Cyfarwyddwr Prosiect y Ganolfan Wydr Genedlaethol.

Peter, a'i frawd Paul Davies (1947-1993) oedd sylfaenwyr y grŵp artistiaid dylanwadol, Beca. Bu deialog a mentrau cydweithrediadol gydag artistiaid eraill yn bwysig iddo. Ceisiodd Peter gyfrannu i ryngwynebau perthnasol ym myd y celfyddydau gweledol sy'n ymgysylltu'n feirniadol â'r cyhoedd - er mwyn cynorthwyo i adeiladu systemau a strwythurau celfyddyd weledol, ac i gefnogi prosiectau ac artistiaid unigol a'u swyddogaeth yn ein cymdeithas ar draws maes gweledol eang.

## Biography

Born in Swansea, Peter studied at Swansea School of Art, Goldsmiths', Cardiff University and the Royal College of Art. After lecturing at Western Michigan University and The School of The Art Institute of Chicago he returned to Wales. Later he moved to Northern Arts as Visual Arts Officer establishing artist support, exhibition and public arts initiatives in the northern region of England.

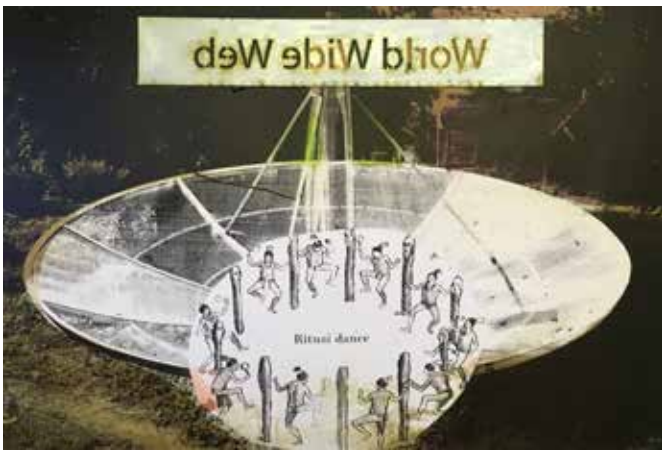
Following the successful award of the Year of Visual Arts 1996 he worked for several years as a visual arts consultant (e.g. for the City of Edinburgh and Tate St Ives). This was followed by stints at Cardiff Bay Arts Trust and then the Arts Council of Wales. Headhunted for research by the University of Sunderland he became responsible for the Glass & Ceramics department and was Project Director of the National Glass Centre.

Peter and his brother Paul Davies (1947-1993) were founders of the influential Welsh artists' group, Beca. Dialogue and collaborative ventures with other artists has been important. Peter sought to contribute to relevant visual arts interfaces that critically engage with publics - to help build visual arts systems and structures, and to support projects and individual artists and their role in our society across a wide visual front.

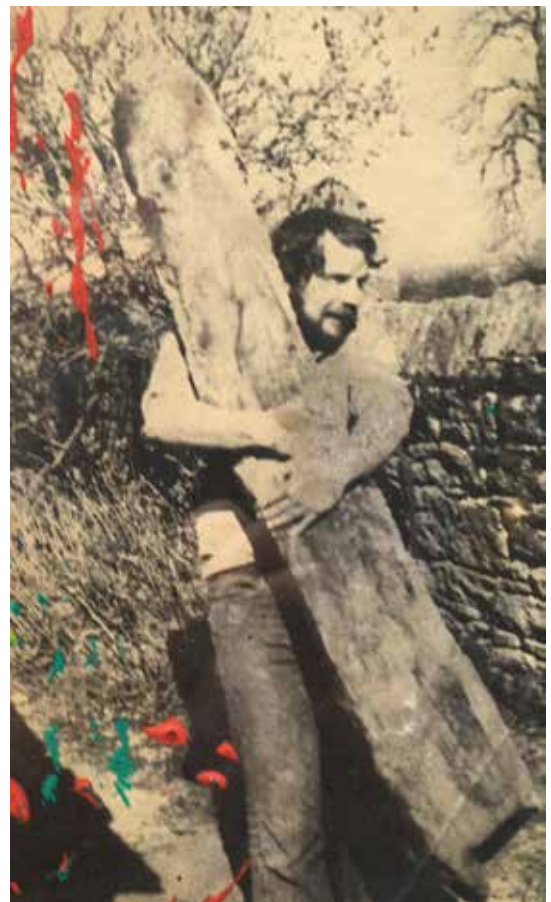




*Survivor, 2017; Scotch Cattle, 2013; Apollo (manylyn/detail) 2017*



*World Wide Web 2017; Welsh Not – Mirror, 2012*



*Studio, 2014; Welsh Not (perfformiad / performance) 1974*