

CHRIS KINSEY



Front Cover / Clawr Blaen

'Breaking Out' 1989 Gouache on paper / Gouache ar bapur

CYMREICTOD

WELSH WOMEN

MENYWOD CYMRU

A Watermans Art Centre, Brentford, Middlesex, touring exhibition in association with the Henry Thomas Galley, C.C.T.A., Carmarthen, Dyfed.

**Supported by West Wales Arts/Welsh Arts Council Touring. S.4.C.
Sponsored by H.T.V., LEWIS PRINTERS.**

CHAPTER ARTS CENTRE, CARDIFF.

Telephone 0222 396061

2nd DECEMBER 1989 - 7th JANUARY 1990

GLYNN VIVIAN ART GALLERY AND MUSEUM, SWANSEA.

Telephone 0792 55006/51738

13th JANUARY - 16th FEBRUARY 1990

NATIONAL LIBRARY OF WALES, ABERYSTWYTH.

Telephone 0970 623816

2nd MARCH - 2nd APRIL 1990

HENRY THOMAS GALLERY, C.C.T.A., CARMARTHEN.

Telephone 0267 235855

9th APRIL - 4th MAY 1990

LIBRARY, MUSEUM AND ART CENTRE, RHYL, CLWYD.

Telephone 0352 2121

14th MAY - 9th JUNE 1990

WATERMANS ART CENTRE, BRENTFORD, MIDDLESEX.

Telephone 01 568 1176

6th JULY - 29th JULY 1990

The 'sister' exhibition showing concurrently with Cymreictod — Welsh Women aims to highlight portraits that exist in Permanent Collections throughout Wales not only in Galleries and Museums, but also portraits in private and public collections that are often at risk because of the lack of adequate funding to conserve and show them. It is also hoped this exhibition will emphasise the need to support contemporary portraiture in Wales and will help to encourage the building of a Welsh National Portrait Gallery.

'Sister' Exhibitions of portraits from their Permanent Collections will be exhibited at

GLYNN VIVIAN ART GALLERY AND MUSEUM, SWANSEA.

13th JANUARY - 16th FEBRUARY 1990

NATIONAL LIBRARY OF WALES, ABERYSTWYTH.

2nd MARCH - 2nd APRIL 1990

*** CARMARTHEN MUSEUM, ABERGWILI, CARMARTHEN.**

Telephone 0267 231691

9th APRIL - 12th MAY 1990

*** BODELWYDDAN CASTLE, CLWYD.**

The National Portrait Gallery's Victorian Collection in the Ladies Drawing Room.

Telephone 0745 583539

PERMANENT EXHIBITION

*** Admission Charge Chapter closed 23 Dec. '89 - 2 Jan. '90**

Telephone for further details.

Arddangosfa deithiol Canolfan Gelf Waterman, Brentford, Middlesex mewn cydweithrediad ag Oriel Henry Thomas, Y Coleg Celf, Caerfyrddin, Dyfed. Cefnogir gan Gelfyddydau Gorllewin Cymru/Arddangosfeydd Deithiol Cyngor Celfyddydau Cymru. S.4.C. Noddwyd gan H.T.V., Lewis Argraffwyr.

CANOLFAN Y CHAPTER, CAERDYDD. Ffôn 0222 396061
RHAGFYR 2ail 1989 - **IONAWR** 7fed 1990

ORIEL GELF AC AMGUEDDFA GLYNN VIVIAN, ABERTAWE. Ffôn 0792 55006/51738
IONAWR 13eg - **CHWEFROR** 16eg 1990

LLYFRGELL GENEDLAETHOL CYMRU, ABERYSTWYTH. Ffôn 0970 623816
MAWRTH 2ail - **EBRILL** 2ail 1990

ORIEL HENRY THOMAS, Y COLEG CELF, CAERFYRDDIN. Ffôn 0267 235855
EBRILL 9fed - **MAI** 4ydd 1990

CANOLFAN LLYFRGELL, AMGUEDDFA A CHELF, Y RHYL, CLWYD. Ffôn 0352 2121
MAI 14eg - **MEHEFIN** 9fed 1990

CANOLFAN GELF WATERMAN, BRENTFORD, MIDDLESEX. Ffôn 01 568 1176
GORFFENNAF 6ed - **GORFFENNAF** 29ain 1990

Mae'r 'chwaer' arddangosfa sy'n cydreddeg â 'Cymreictod — Menywod Cymru' yn ceisio dwyn sylw at bortreadau sydd mewn Casgliadau Parhaol ledled Cymru, nid yn unig mewn Oriolau ac Amgueddfeydd, ond hefyd mewn casgliadau preifat a chyhoeddus sydd dan fygythiad yn aml oherwydd diffyg arian digonol i'w cadw a'u harddangos. Gobeithir hefyd y bydd yr arddangosfa hon yn dwyn sylw at yr angen am gefnogi portreadaeth gyfoes yng Nghymru gan gynorthwyo i setydlu Oriel Bortreadau Genedlaethol Cymru.

Cynhelir 'Chwaer' arddangosfeydd o'u casgliadau parhaol yn:

ORIEL GELF AC AMGUEDDFA GLYNN VIVIAN, ABERTAWE.
IONAWR 13ed - **CHWEFROR** 16eg 1990

LLYFRGELL GENEDLAETHOL CYMRU, ABERYSTWYTH.
MAWRTH 2ail - **EBRILL** 2ail 1990

* **AMGUEDDFA CAERFYRDDIN, ABERGWILI, CAERFYRDDIN.** Ffôn 0267 231691
EBRILL 9fed - **MAI** 12fed 1990

CASTELL BODELWYDDAN, CLWYD. Ffôn 0745 583539
Casgliad Fictorianaid yr Oriel Bortreadau Genedlaethol yn Ystafell Hamdden y Boneddigesau.

ARDDANGOSFA BARHAOL

*Tâl Mynediad

Ffonier am fanylion pellach.

Point of Departure

How
to articulate
Wales? to chant the sough
of the wind on the morfa, relate
the mabinogi of the plough?

What
images point here?
Sing the polyglot
sea and the sculptured, listening ear
of the quarry, the wheat's gavotte.

Sing
the smooth sands' face,
the blank, unruffled wing
of the evening. Wales is a place
to write on: slate for incising,

air
unsigned, and night
like a blackboard there
over Eryri, where in chalks of light
tomorrow will canticle and flare.

Dart,
then, words—shining sharp
and obsidian. Art
must fit and flight from its bow-taut harp
precisions of the clumsy heart.

Raymond Garlick

CYMREICTOD — WELSH WOMEN

A consciousness of feeling, being Welsh. A search for an identity within the diverse culture of Wales. An industrial valley upbringing has left a deep and irreversible imprint on my life. Now, living in a rural area of Welsh speaking Wales steeped in ancient literature, music, myths and language, I am attempting through this exhibition to understand these diversities of Welsh life. This search expresses itself in part through the paintings and drawings of Welsh Women, being an acknowledgement of the contribution women have made to the social, political and cultural life of Wales, both locally and nationally.

This series of portraits is punctuated by images that are, in effect, narrative self portraits, they speak of my consciousness of being, feeling Welsh-Cymreictod.

Chris Kinsey

looking at space created artificially,
the subject bounces throughout each nervous cell,

eyes round

the look follows as the subject moves away,
round as decorated piers, plain as perpendicular
decoration,
the essence is conversation carried on by people
in rooms full of confessions taken from
emotional experiences
symbolised in colour, shape, line, form
so personal the evidence of study is remote

the squared vision enters

loops over folds and underlates through
the obscurity of reasoning,
to produce images that manifest more
questions and few answers.

CYMREICTOD — MENYWOD CYMRU

Ymwybyddiaeth o fod yn Gymraes. Chwilio am hunaniaeth o fewn diwylliant amrywiol Cymru.

Mae fy magwraeth mewn cwm diwydiannol wedi'i hargraffu'n ddwfn ac yn ddi-droi-yn-ôl ar fy mywyd. A minnau yn byw yn awr mewn ardal wledig ynghanol y Gymru Gymraeg, ardal a drwythwyd gan hen lenyddiaeth a cherddoriaeth, chwedlau ac iaith, yr wyf yn ceisio deall yr amrywiaeth sydd ym mywyd Cymru drwy'r arddangosfa hon.

Mynegir y bererindod hon yn rhannol drwy baentiadau a darluniau o Fenywod Cymru, sef ymgais i gydnabod cyfraniad menywod i fywyd cymdeithasol, gwleidyddol a diwylliannol Cymru — yn lleol ac yn genedlaethol.

Brithir y gyfres hon o bortreadau gan ddelweddau, sydd mewn gwirionedd yn hunan-bortreadau hanesiol, sy'n cyfleu fy ymwybyddiaeth o fod yn Gymraes, sef Cymreictod.

Chris Kinsey



GREGUNOG SISTERS 1989
Graphite and charcoal on paper
Graffit a sercol ar bapur



GLADYS AND CYNİ 1989
Graphite and gouache on paper
Graffit a gouache ar bapur



VERA 1988
Gouache on paper
Gouache ar bapur



YSKIR 1988
Gouache on paper
Gouache ar bapur



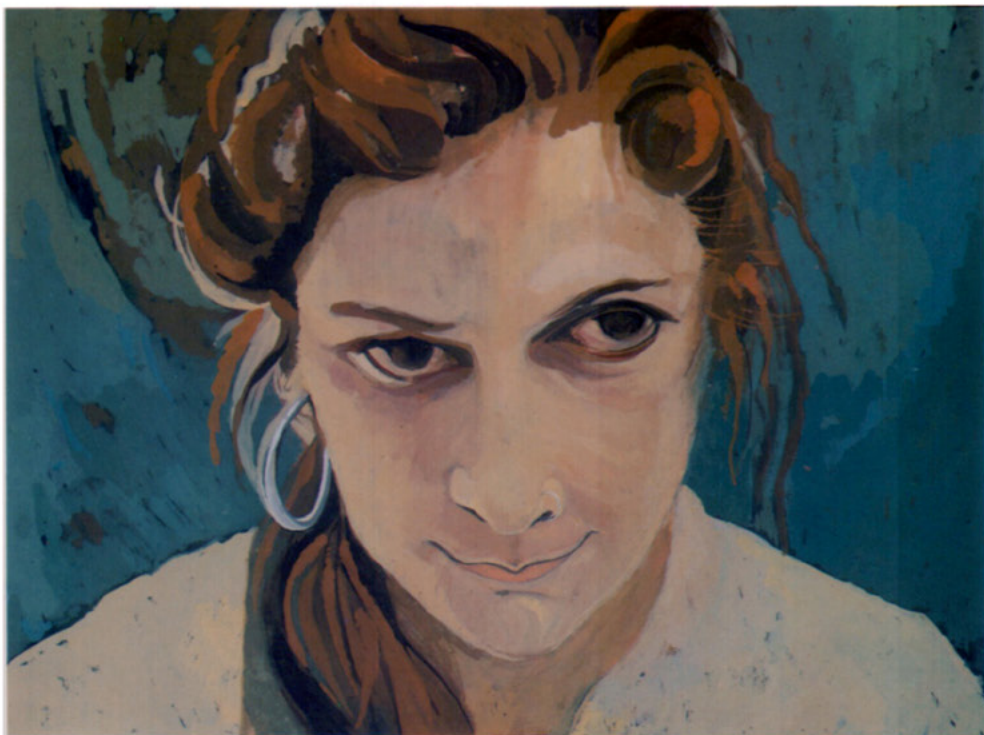
'MA' 1988
Gouache on paper
Gouache ar bapur



JESSE 1988
Graphite on paper
Grafit ar bapur



MEGAN AND HER MOTHER 1988
Pastel, charcoal, graphite on paper
Pastel, sercol, graffit ar bapur



JAYNE 1989
Gouache on paper
Gouache ar bapur



MAY WEDDING 1988
Graphite and gouache on paper
Graffit a gouache ar bapur



VICTORIA RD 1988
Gouache on paper
Gouache ar bapur



REBEKA 1989
Gouache on paper
Gouache ar bapur



GWEN 1989
Gouache on paper
Gouache ar bapur

So much discussion about 'Cymreictod', about being Welsh, is conducted as though Welshness is an absolute quality which can be set down upon the tablets rather than something which is made up of many different elements, something which we experience and acknowledge more easily than we can define. Chris Kinsey's exhibition reflects one woman's attempts to examine her own consciousness of feeling Welsh — rather than British — an attempt to name herself, her roots, her place in the world and to say something about their meaning in her life. Perhaps also to ask why. To try to find out what sense of place, of history, of belonging imbues us with the sense that this, rather than any other, is our place in the world.

The debate about Welshness is often coloured by arguments about the extent to which speaking the language is an essential qualification for being Welsh. The wordless art of painting liberates us from that arena of discussion and allows us to look for less concrete attributes — a quality in the face, certain affinities...Certainly it is possible to identify such a thing as a Welsh face. It leaps out at us occasionally from the television or from a street in a Welsh market town, a particular arrangement of features which speaks to us of Welsh genealogy but the faces which Chris has assembled speak to us of more than a shared accident of genes and history. For some of these women the consciousness of being Welsh has been in the foreground of their lives dictating causes to be fought — a public arena in which to contend. For others the knowledge of Welshness has been implicit, a given, a coloured thread in the everyday weave of life.

There is something very moving about this collection of portraits — this record of so many different lives and relationships across the generations. Each face bears witness, carries the imprint of the particular life experience. The special shock of this exhibition is that the faces which command our attention are women's faces. We have so little access to information about the lives of our mothers and grandmothers, lives which have so often been submerged by the patriarchal view of history. These paintings help to make her story visible and in so doing celebrate the value of the ordinary, which is usually unsung. Indeed, if you look properly at these portraits you can see how ordinariness becomes extra ordinary in the strength and stamina which has allowed so many of these women to triumph over the hardships of their everyday lives.

It is to be hoped that one of the effects of this powerful exhibition will be to draw attention to the paintings by and about Welsh women which exist in the National collection and which do not get the prominence which they deserve — not to mention the portraits of women which must be hidden away in girls' schools and similar institutions throughout Wales!

Another element in these paintings is Chris Kinsey's response to a sense of place. In her own life she is reconciling her past experience of industrial English speaking Wales with her present knowledge of rural Welsh speaking Wales and these different aspects of Wales are visible in her work. The connection between place and 'Cymreictod' is an elusive one but the instinctive and spiritual dimension of these paintings illuminates the affinity with landscape which for so many of us bears upon our sense of personal identity — an affinity which can be as easily identified with an industrial view as with a lake or a mountain. My own sense of 'Cymreictod', which has been chosen rather than inherited, is inextricably bound up with a sense of place. I was not born in Wales but have lived here for most of my life, nourished originally by the idea that Welshness was somehow to do with Dylan Thomas and rugby, and coming later, particularly through my relationships with other Welsh people and through my work in the arts to a much deeper sense of what constitutes Welshness and the certainty that this is my place in the world. Consequently the concerns which Chris is exploring are very real to me. By coincidence, as I write this, I am working on a new play called BRANWEN, which is based on a story from the Mabinogi. All the Mabinogi heroines are portrayed as passive individuals, but this dramatic version explores what was really happening to Branwen, who sacrificed so much for her own sense of place and identity, like so many other Welsh women.

Similarly, in this exhibition, the lives and passions, sacrifices and joys of these other Welsh women are reclaimed from invisibility and celebrated as a testimony for their posterity and for their own 'Cymreictod'.

Gilly Adams
June 1989

Mae cymaint o'r drafodaeth ar Gymreictod, ar beth yw bod yn Gymraes neu'n Gymro, yn mynd yn ei blaen fel pe bai Cymreictod yn ansawdd absoliwt y gellir ei harysgrifio ar y llechi yn hytrach na rhywbeth sy'n cynnwys llw o wahanol elfennau, rhywbeth haws ei brofi a'i gydnabod nag ei ddiffinio. Mae arddangosfa Chris Kinsey yn adlewyrchu ymdrechion un fenyw i archwilio ei hymwybyddiaeth ei hun o fod yn Gymraes — yn hytrach na Phrydeinwraig — ymgais i'w henwi ei hun, ei gwreiddiau, ei lle yn y byd a dweud rhywbeth am ystyr hynny yn ei bywyd. Efallai hefyd i ofyn pam. I geisio darganfod pa ymdeimlad o le, o hanes, o berthyn sy'n ein llenwi â'r ymdeimlad mai hwn, yn hytrach nag unrhyw fan arall, yw ein lle yn y byd.

Lliwir y drafodaeth ar Gymreictod yn fynych iawn gan ddadleuon ynglŷn ag i ba raddau y mae medru'r iaith yn gymhwyster hanfodol er cydnabod rhywun fel Cymraes neu Gymro. Mae celfyddyd ddi-eiriau peintio yn ein gollwng yn rhydd o hynny ac yn caniatáu i ni edrych am briodoleddau llai diriaethol — ansawdd mewn wyneb, ymlyniad neilltuol... Yn sicr, mae'n bosibl adnabod y fath beth ag wyneb Cymreig. Bydd yn llamu i'n golwg o bryd i'w gilydd o'r teledu neu ar y stryd mewn tref farchnad Cymreig, wynepryd neilltuol sydd yn awgrymu achau Cymreig, ond mae'r wynebau y mae Chris wedi eu crynhoi yn son wrthym am fwy na genynnau a hanes cyffredin yr ydym yn digwydd ei rannu ag eraill. I rai o'r menywod hyn, bu'r ymwybyddiaeth o Gymreictod yn flaenllaw yn eu bywydau, yn pennu'r achosion i frwydro drostynt — arena gyhoeddus i ymgyrchu ynddi. I eraill, bu'r wybodaeth o Gymreictod yn beth ymhlyg, edefyn o liw yng ngwead beunyddiol bywyd.

Mae rhywbeth teimladwy iawn ynglŷn â'r casgliad hwn o börtreadau — y cyfnod hwn o gymaint o wahanol fywydau a pherthnasau ar draws y cenedlaethau. Mae pob wyneb yn tystio i brofiad neilltuol o fywyd, yn dwyn ôl y profiad neilltuol hwnnw. Yr hyn sy'n ysgytwol ynglŷn â'r arddangosfa hon yw'r ffaith mai wynebau menywod yw'r wynebau sy'n dal ein sylw. Mae gennym gyn lleied o wybodaeth am fywydau ein mamau a'n neiniau, bywydau a foddwyd mor fynych gan yr olwg batriarchaidd ar hanes. Mae'r peintiadau hyn yn cynorthwyo i wneud hanes menywod yn weladwy ac wrth wneud hynny, mae'n dathlu gwerth y cyffredin, nas clodforir fel arfer. Yn wir, os edrychwch yn iawn ar y portreadau hyn gellwch weld sut yr â'r cyffredin yn anghyffredin yn y cryfder a'r dyfal-barhad sydd wedi galluogi cymaint o'r menywod hyn i oresgyn caledi eu bywydau beunyddiol.

Gobeithio mai un o effeithiau'r arddangosfa rymus hon fydd tynnu sylw at y peintiadau o fenywod Cymreig a pheintiadau ganddynt sydd yn y casgliad cenedlaethol ac na roddir iddynt yr amlygrwydd y maent yn ei haeddu — heb son am y portreadau o fenywod sydd, mae'n rhaid, ynghudd mewn ysgolion merched a sefydliadau cyffelyb ym mhob cwr a chornel o Gymru!

Elfen arall yn y peintiadau hyn yw ymateb Chris Kinsey i ymdeimlad o le. Yn ei bywyd ei hun, mae'n cymodi profiad ei gorrffennol yn y Gymru ddi-Gymraeg ddiwydiannol a'i phrofiad presennol o'r Gymru wledig Gymraeg ei hiaith, ac mae'r agweddau gwahanol hyn ar Gymru i'w gweld yn ei gwaith. Mae'r cysylltiad rhwng lle a "Chymreictod" yn un anodd dal gafael arno, ond mae dimensiwn greddfol ac ysbrydol y peintiadau hyn yn taflu goleuni ar yr ymlyniad â thirlun sydd i gymaint ohonom yn ddylanwad ar ein hymdeimlad o hunaniaeth bersonol — ymlyniad a all fod â golygfa ddiwydiannol lawn cymaint ag â llyn neu fynydd.

Mae fy ymdeimlad innau o Gymreictod, a ddewiswyd yn hytrach na'i etifeddu, yn gwbl anwahanadwy oddi wrth ymdeimlad o le. Ni'm ganed yng Nghymru ond rwyf wedi treulio'r rhan fwyaf o'm bywyd yn byw yma, gyda'r syniad wedi ei feithrin yn wreiddiol bod a wnelo Cymreictod mewn rhyw fodd â Dylan Thomas a rygbi, cyn dod yn ddiweddarach, yn enwedig drwy fy mherthynas â Chymry eraill a thrwy fy ngwaith yn y celfyddydau, i ymdeimlad llawer dyfnach o'r hyn sy'n ffurfio Cymreictod a'r sicrwydd mai dyma fy lle i yn y byd. O ganlyniad, mae'r materion y mae Chris yn eu harchwilio yn real iawn i mi. Drwy gyd-ddigwyddiad, wrth i mi ysgrifennu hyn o lith, yr wyf yn gweithio ar ddrama newydd, BRANWEN, yn seiliedig ar Ail Gainc y Mabinogi. Portreadir holl arwresau'r Mabinogi fel unigolion goddefol, ond mae'r fersiwn ddramatig hon yn archwilio beth oedd yn digwydd i Branwen go iawn, a aberthodd gymaint er mwyn ei hymdeimlad ei hun o le a hunaniaeth, fel cymaint o fenywod Cymreig eraill.

Yn yr un modd, yn yr arddangosfa hon, ail-hawlr bywyd ac angerdd, aberth a llawenydd y menywod Cymreig eraill yma o'u cyflwr anweledig a'u dathlu fel tystiolaeth a fydd byw fyth am eu Cymreictod eu hunain.



Llun/Photograph Pete Davies

BIOGRAPHY

Born in Pontypool, Gwent 1942
National Diploma in Design, Painting Special. Newport College of Art, Gwent.

Art Teachers Diploma, Education Department, University of Wales, Cardiff, Glamorgan.

Four years teaching in High School Education, Cardiff and South Glamorgan.

1968-1975: Co-founder, Artistic Director and Administrator, Chapter Workshops and Centre for the Arts, Market Road, Canton, Cardiff. During this period two art galleries, artists' studios and workshops, a theatre, two cinemas, and film and video workshops were established. The interaction of the arts and the community were an essential aspect of Chapter's *raison d'être*.

Organiser, "Pavilions in the Parks", in Newport, Gwent, and Cardiff, Glamorgan, by request of the Welsh Arts Council.

Artistic Adviser to the Cardiff City Council's Committee with special responsibility for the redevelopment of Cardiff City centre.

Co-founder of the Artists and Designers in Wales Organisation.

BYWGRAFFIAD

Ganwyd ym Mhont-y-pŵl, Gwent 1942
Diploma Cenedlaethol mewn Dylunio, Arbenigo mewn Peintio, Coleg Celf Casnewydd, Gwent.

Diploma Athro Celf, Adran Addysg, Prifysgol Cymru, Caerdydd, Morgannwg.

Pedair blynedd o ddysgu mewn Addysg Ysgolion Uwchradd, Caerdydd a De Morgannwg.

1968-1975: Cyd-syllaenydd, Cyfarwyddwr Artistig a Gweinyddwr, Gweithdai a Chanolfan Celfyddydau'r Chapter, Heol y Farchnad, Canton, Caerdydd. Yn ystod yr adeg hwn, sefydlwyd dwy Oriel Gelf, Stiwdios a Gweithdai i Arlunwyr, theatr, dwy sinema, gweithdai ffilmiau a fideos. Roedd y gydberthynas rhwng y celfyddydau a'r gymuned yn brif ysgogiad dros flurfio Canolfan y Chapter.

Trefnydd, "Pavilions in the Parks", yng Nghasnewydd, Gwent, ac yng Nghaerdydd, Morgannwg, ar gais Cyngor Celfyddydau Cymru.

Ymgynghorydd artistig i Bwyllgor Cyngor Dinas Caerdydd oedd â chyfrifoldeb arbennig am ail-ddatblygu Canol Dinas Caerdydd.

Cyd-sefydlydd Mudiad Arlunwyr a Dylunwyr yng Nghymru.

1975-1976: Lecturer in Art and Design, School of Home Economics, University of Wales, Cardiff.

1976-1980: Artist and Teacher, Foundation for Professional and Vocational Studies, St. Maarten, Netherland Antilles.

1982/-: Part-time Lecturer, Faculty of Art and Design, Carmarthen.

1983/4: Member of Combined Arts Panel, West Wales Arts Association.

1983/4: Member of Steering Committee for an Arts Centre for Carmarthen.

1985/-: Part-time Lecturer, Faculty of Art and Design, Alexandra Road, Swansea.

Has exhibited throughout Wales, in the Caribbean, and in the U.S.A. and Europe.

Work in private collections in U.S.A., Germany, Holland, West Indies, and the United Kingdom.

Mural commission for Concorde holiday complex, St. Maarten, Netherland Antilles.

Posters for Chapter Events in permanent collection, Victoria and Albert Museum, London.

Work currently showing at Andrew Knight Gallery, Charles Street, Cardiff. Greenwith Gallery, Philipsburg, St. Maarten, Netherland Antilles.

SOLO EXHIBITIONS

A Pilgrim's Progress in Painting and Drawing

- 1986 November/December
Chapter Arts Centre, Canton, Cardiff
- 1987 January
Henry Thomas Gallery, Carmarthen, Dyfed
- 1987 February
Swansea Arts Workshop, Swansea, Glam.
- 1987 March
Aberystwyth Art Centre, Aberystwyth, Dyfed
- 1987 April
Llantarnam Grange Art Centre, Cwmbbran, Gwent
- 1988 April
Gallerie Le Crocodile, Bruxells, Belgium

Awards

- 1982 Prize Winner, Open Printmaking Section, National Eisteddfod of Wales, Swansea, Glam.
- 1985 Welsh Arts Council Special Project Grant to develop a series of paintings and drawings based on the theme 'Portraits from a Multi-cultural Society', to be exhibited throughout Wales and England. The project incorporates organising and co-ordinating Mural painting Workshops as part of the Culturama celebrations on Nevis, West Indies, 1985, and Bute Town Carnival, Cardiff, in 1986.
- 1988 British Council Travel Grant to exhibit at Gallerie Le Crocodile, Bruxells, Belgium

1975-1976: Darlithydd mewn Celfyddyd a Dylunio, Ysgol Gwyddor Tŷ, Prifysgol Cymru, Caerdydd.

1976-1980: Arlunydd ac Athrawes, Sefydliad Astudiaethau Proffesiynol a Galwedigaethol, St. Maarten, Yr Iseldiroedd.

1982: Darlithydd rhan-amser, Cyfadran Gelf a Dylunio, Caerfyrddin.

1983/4: Aelod o Banel Celfyddydau Cyfunol, Cymdeithas Celfyddydau Gorllewin Cymru.

1983/84: Aelod o'r Pwyllgor Llywio dros gael Canolfan Gelf yng Nghaerfyrddin.

1985: Darlithydd rhan-amser, Cyfadran Gelf a Dylunio, Heol Alexandra, Abertawe.

Wedi arddangos ei gwaith ar hyd a lled Cymru, yn y Caribi ac yn yr Unol Daleithiau a Ewrop.

Enghreifftiau o'i gwaith mewn casgliadau preifat yn yr Unol Daleithiau, Yr Almaen, Yr Isalmaen, India'r Gorllewin a Phrydain Fawr.

Poster ar gyfer digwyddiadau yn y Chapter mewn casgliad parhaol yn Amgueddfa Victoria ac Albert, Llundain.

Gwaith comisiwn ar gyfer canolfan wyliau Concorde, St. Maarten, Yr Iseldiroedd.

Arddangosir ei gwaith ar hyn o bryd yn Oriol Andrew Knight, Stryd Charles, Caerdydd. Oriol Greenwith, Philipsburg, St. Maarten, Yr Iseldiroedd.

ARDDANGOSFEYDD O'I GWAITH EI HUN YN UNIG

Taith y Pererin mewn Lluniau a Lluniadau

- 1986 Tachwedd/Rhagfyr
Canolfan y Chapter, Canton, Caerdydd
- 1987 Ionawr
Oriol Henry Thomas, Caerfyrddin, Dyfed
- 1987 Chwefror
Gweithdy Celfyddydau Abertawe, Abertawe, Morgannwg
- 1987 Mawrth
Canolfan Gelf Aberystwyth, Aberystwyth, Dyfed
- 1987 Ebrill
Canolfan Gelf Llantarnam Grange, Cwmbbran, Gwent
- 1988 Ebrill
Gallerie Le Crocodile, Brwsel, Belg.

Gwobrau

- 1982 Enillydd gwobr yn yr Adran Argraffwaith Agored yn Eisteddfod Genedlaethol Cymru, Abertawe, Morgannwg.
- 1985 Grant Prosiect Arbennig Cyngor Celfyddydau Cymru i ddatblygu cyfres o luniau a lluniadau ar y thema 'Portreadau o Gymdeithas Aml-ddwylliant', i'w harddangos led led Cymru a Lloegr. Mae'r prosiect yn cynnwys y gwaith o drefnu a chyd-gysylltu gweithdai paentio murluniau fel rhan o'r dathliadau 'Culturama' ar Nevis, India'r Gorllewin, 1985, a Charnifal Tref Bute, Caerdydd, yn 1986.
- 1988 Grant Teithio y Cyngor Prydeinig i arddangos gwaith yn Gallerie Le Crocodile, Brwsel, Gwlad Belg.

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