

The background of the image is a complex, abstract pattern of swirling, concentric lines in shades of green, red, and blue, set against a dark, almost black, background. The lines create a sense of depth and movement, resembling a topographical map or a microscopic view of a material. The colors are vibrant and contrast sharply with the dark background.

RYAN SAMUEL DAVIES

VISUAL ARTIST, CREATIVE TECHNOLOGIST AND FILM MAKER



HELLO, I'M RYAN!

I am a visual artist, creative technologist, and filmmaker working across theatre, live events, and expanded cinema. Growing up in a post-industrial town in South Wales, my working-class background and neurodivergence shape my outlook on art as a means for profound social change. My artistic journey began in 2018 as an Assistant Director and theatre facilitator, honing skills in storytelling and collaboration. In 2020, I transitioned into visual arts, working as a Digital Associate on diverse projects before graduating with a BA (Hons) in Video Design for Live Performance from the Guildhall School of Music and Drama. Rooted in a deep connection to the outdoors and a keen awareness of cultural and political currents, my work weaves storytelling and cutting-edge technology to challenge conventions and reimagine how we engage with the world around us.

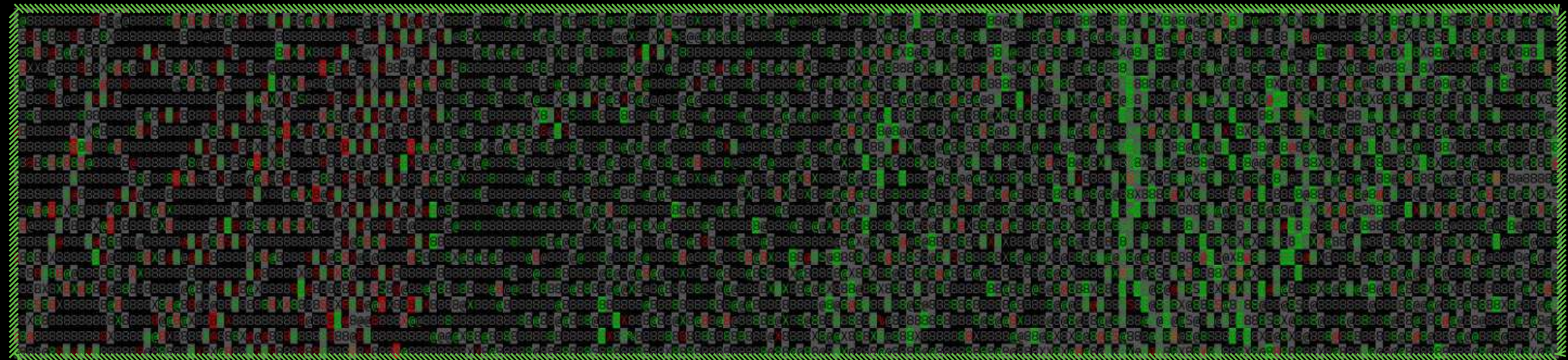


I come from a small working class town in South Wales. Situated on the coast overlooking the Gower

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--- SKILLS

- Adobe Creative Suite
- QLab
- Resolume
- TouchDesigner
- Unreal Engine
- Videography & Video Editing
- Photography
- Video Design for Theatre & Live Performance
- PC Building & Repair
- Proficient in Windows, Mac, and Linux Systems



ATTEMPTS ON HER LIFE (2023)

In this Guildhall School production of Martin Crimp's "Attempts on Her Life," directed by Emma Baggott, I served as the Video Designer. Leading a team of three, we crafted a dynamic visual experience using state-of-the-art technology. We utilized Resolume as our media server, which allowed for seamless integration and control of all visual elements. Our setup included six 12k and two 6k Panasonic projectors to transform the stage into a canvas for storytelling. With three PTZ cameras mounted within the set capturing live action, and five iPhones streaming video via NDI, Resolume facilitated real-time manipulation and display of these visuals, enhancing the narrative with a fluid, responsive environment. This approach not only complemented the play's themes of identity and perception but also intensified its theatrical rollercoaster ride through contemporary obsessions.





IPHIGENIA YN SBLOT (2024)

In Alice Eklund's 2024 revival of Gary Owen's Iphigenia yn Sblot, I took on the roles of Video and Captioning Designer. This production, a new Welsh translation of the award-winning play, featured a single 12k projector covering the entire set with dynamic, immersive projections.

My work involved significant audio-reactive visuals, collaborating closely with BAFTA-winning composer Tic Ashfield to synchronise the visual elements with the emotional intensity of the score.

Additionally, I developed the captioning system for the production, ensuring that the English translation was available at every performance, making this Welsh language theatre accessible to a broader audience while preserving the play's poignant message.

INVISIBLE ANIMAL (2023)

In the innovative production Invisible Animal, I served as the Video Designer, blending technology with narrative to reflect the complex world of Tom Manning, an autistic individual navigating neurotypical society. Drawing from Tom's real-life experiences, the show features him conversing with two projected versions of himself, which required extensive green screen filming.

I created digital sets using Unreal Engine, crafting environments that mirrored Tom's inner and outer worlds. These visuals were pivotal in depicting his internal struggles and the personas he adopts. I programmed the show in QLab, where I managed cues for dialogue and visuals. This setup allowed for continuity even if lines were skipped or altered on stage, providing a fluid interaction between Tom and his digital alter egos.





OPERA TRIPLE BILL (2023)

I took on the unique challenge of integrating silent films into live opera performances. I crafted these films to appear on stage, enhancing the storytelling and providing a visual counterpoint to the live action. These silent films were not only a nod to cinematic history but also served as a commentary on the operas themselves, weaving together the old with the new in an artistic dialogue.

Additionally, I expanded the visual scope of the production by designing a digital set extension for the exterior of a cinema using Unreal Engine. This digital enhancement was paired with the physical set, where I projected the interior of the cinema, creating a seamless blend of reality and virtuality.



MISC. VIDEO DESIGN WORK

(2022 - 2024)



Macbeth, 2023



Succession theme is my ringtone, 2024



Cabaret Boheme, 2022



Rejkyavik, 2024



Under Milk Wood, 2023



Hot In Here, 2022



new dawn, 2025



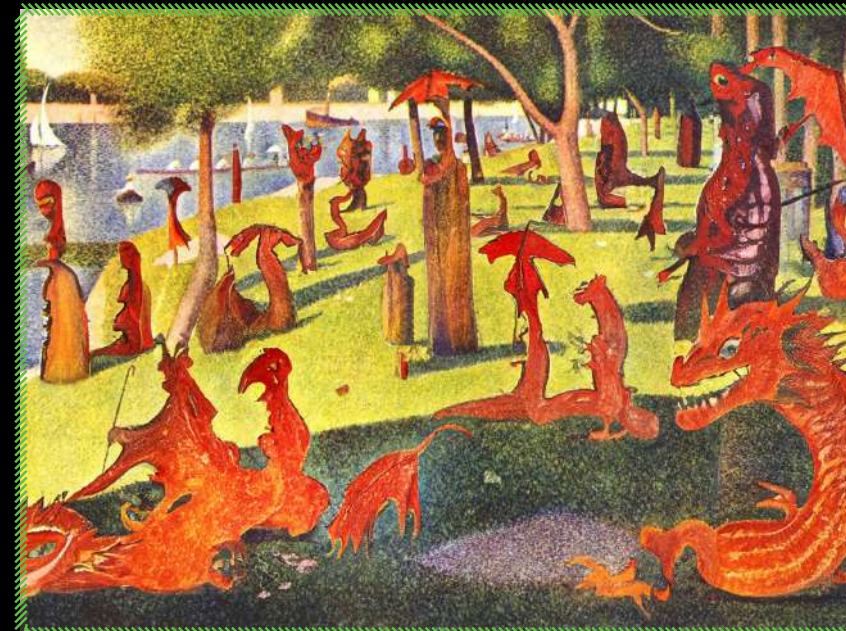
caught in the act of beginning, 2025



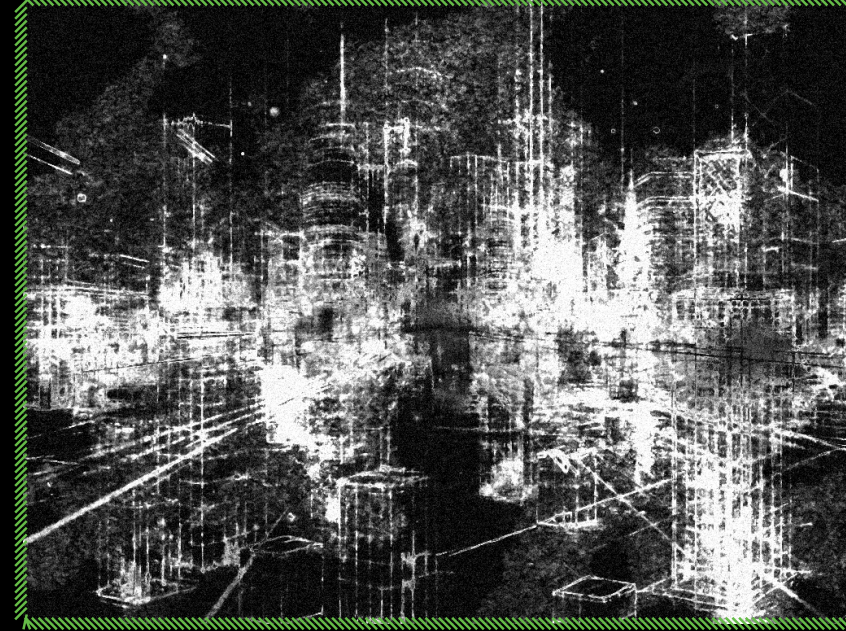
brat summer, 2024



come together, 2024



sunday in the park with my demons, 2024



in the city eye, 2024

DIGITAL ART

My practice in digital art has evolved to include the creation of satirical collages and also the integration of paper cutouts with painted elements to produce beautiful, surreal scenes. Collage, my favorite medium, allows me to explore and critique the intersection of society and technology. By blending digital imagery with physical art forms, I delve into contemporary issues, employing humor and irony to provoke thought and foster dialogue. This technique of layering and juxtaposing diverse elements highlights the absurdities and complexities of our digital age, encouraging viewers to reflect on technology's societal implications. This multifaceted approach challenges perceptions, celebrates creativity, and underscores the potential for critique within art.

PROJECTION MAPPING

My journey in projection mapping spans a wide array of projects, from intimate installation pieces to grand, large-scale outdoor displays. Leveraging tools like Resolume, Disguise, and QLab, I've become adept at crafting immersive visual environments that transform physical spaces into dynamic narratives. My work with Panasonic projectors has been pivotal, allowing for high-quality, vibrant projections that captivate audiences.

My technical proficiency with various mapping software, combined with an understanding of how light interacts with different surfaces, enables me to push the boundaries of what's possible in visual storytelling, making each project a unique blend of art, technology, and environment.



Rhyddid, Installation, 2021



Hot In Here, Theatre, 2022



Christmas Festival, Outdoor Projection, 2021



Lumen Festival, Outdoor Projection, 2022



Lumen Festival, Outdoor Projection, 2022



Arrival, Promenade Performance, 2022



Sweeney Todd, 2024



The Misadventures of Pinocchio, 2024



The Misadventures of Pinocchio, 2024



BAUHAUS FESTIVAL Rehearsals, 2022



BAUHAUS FESTIVAL Rehearsals, 2022



Camp Drill, 2022

PHOTOGRAPHY

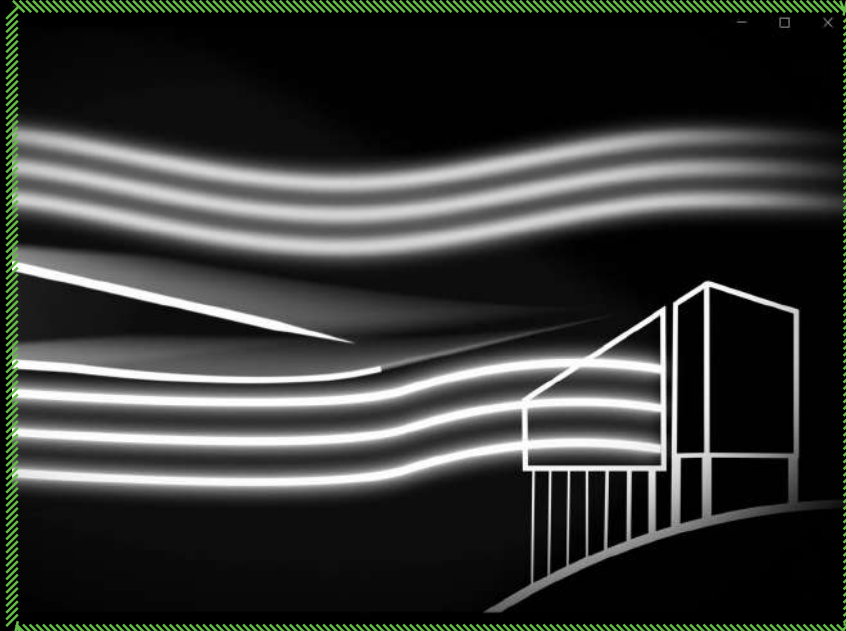
I am an established rehearsal, performance, and events photographer, having provided photographs for notable institutions like the Bohemians Theatre Company, Guildhall School of Music and Drama, Purple String Productions, and Llanelli Youth Theatre. My practice as a photographer is deeply rooted in my love for theatre and live events, where I've honed an innate understanding of the dramatic process.

Working in theatre has given me a unique perspective. I don't just capture moments; I integrate myself into the artistic process. My approach allows me to truly embody the spirit of each production, from the tension of rehearsals to the energy of live performances. This immersion means I can anticipate and seize the fleeting moments that define theatre's magic - the subtle expressions, the dynamics of movement, and the unspoken connections between performers and their audience.

ANIMATION

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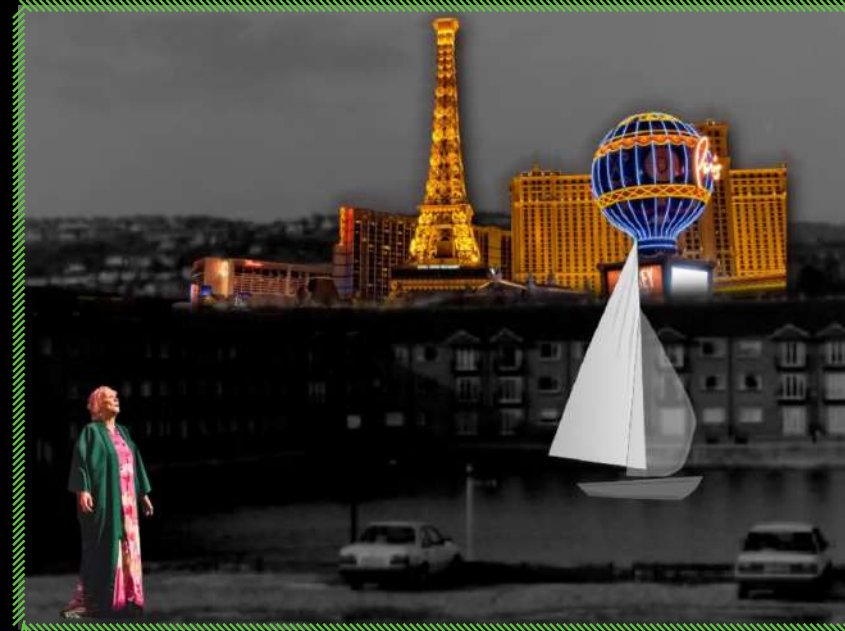
Kandinsky Drawing, Music Video, 2022



Kandinsky Drawing, Music Video, 2022



This Incredible Life, Digital Play, 2020



This Incredible Life, Digital Play, 2020



Valhalla, Interactive Live-Stream, 2020



Danny Devito wants you 2 buy a violin, 2022



VIRTUAL REALITY

Simul marked my entry into VR, created in Unreal Engine, and was a significant milestone in my digital art. This immersive experience let participants wander through serene, interactive natural landscapes across three levels, each designed to evoke peace and freedom. Simul provided a deeply personal journey, exploring both self and environment.



TIN & TIDES

(CURRENT PROJECT)



Tin & Tides

An immersive installation chronicling the fall of industry in Llanelli, Wales, and the transformation of the area into a haven for wildlife and biodiversity. Featuring archival footage and filmed interviews with steelworkers and those who now steward the local environment.

Status: currently applying for ACW Funding



I take on the role of Project Director and Video Designer, sourcing archive material as well as conducting interviews with local people and piecing together the project in collaboration with a sound designer, lighting designer and other local artists who will contribute pieces to the project.

The project will feature projections on gauze as well as footage displayed on analog monitors.



Video Task

Ryan Samuel Davies 2025