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Seeing Walls Exhibition

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NEW!



Acknowledgements

Since the Vanguard Gallery opened, we have not only discovered and shown many excellent Chinese artists, but also have worked with many overseas artists and agents.

In July 2006, we were delighted to show in our gallery the installation ‘Seeing Walls’ by the excellent British artists, Alec Shepley and John McClenaghan. We found that all the visitors to the gallery were deeply attracted to their splendid works. Even though the cultural background of the two artists is different gallery the installation managed to integrate the artist’s individual and combined approaches to ‘painting without paint’. Thanks to their tremendous efforts and professional approach the exhibition was a great success, receiving coverage in the printed media in Shanghai and on TV.

Now, I’d like to express my gratitude to Alec Shepley and John McClenaghan, and to all the gallery visitors and friends for the support they have given us.

Lise Li
GALLERY DIRECTOR
Vanguard Gallery
M50 Shanghai

We would like to express our thanks to Lise Li and Emma Yang at the Vanguard Gallery, Shanghai for their help and support and to our good friend Xiong Qin who is an artist based in Chongqing - Qin helped initiate the project and supported us throughout our time in Shanghai. We would also like to express our thanks to the Arts Council of Wales and to University of Wales, NEWI - without their support this project may not have been possible.

Alec Shepley & John McClenaghan



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The installation has been constructed with the notion of creating ‘little visual disturbances’ within the field of vision – disturbances that mitigate against an overall unifying impression of the ‘show’. The intention of simulating a self-conscious pictorial ‘fracture’ (hence ‘seeing walls’) comes out of problem-finding in conventional artistic, studio based methodologies.

The pieces in this installation consist of a loosely interlocking ‘mesh’ of especially constructed objects, wall drawings, ‘ruined texts’ and video, often with urban or domestic connotations.

The pieces within the space include an old and crackled looking sepia film of someone repeatedly piling up model junk in a ‘doll’s house scale’ model studio. The scaled down material is thrown through a scaled down doorway ‘stage right’; the material piles up and when the pile reaches a state, a stage curtain swishes in from either side only to reopen seconds later to an empty room/stage. This process repeats itself continuously. The film is showing on old monitor in what appears to be a ‘cartoon-like’ hole in the wall reminiscent of a ‘wile e coyote’ cartoon; this adds to the impression of the monitor having just crashed through the wall. The hole in the wall also ‘punctures’ the fabric of the gallery and gives the spectator a glimpse into a gallery store – an otherwise unseen space. And all the while a ‘Djangoesque’ jazz guitar ‘leitmotif’ emanates from the storeroom. The seemingly futile endeavour in the film is reminiscent of the deadpan absurdity and yet careful and precise staging, lighting and timing of a Buster Keaton sketch.



“Intrigued by the unsettling qualities of much contemporary architecture - its fragmented neoconstructivist forms mimetic of dismembered bodies, its public representation buried in earthworks or lost in mirror reflection, its “seeing walls” reciprocating the passive gaze of domestic cyborgs, its spaces surveyed by moving eyes and simulating “transparency”, its historical monuments indistinguishable from glossy reproductions - I have been drawn to explore aspects of spatial and architectural uncanny, as it has been characterized in literature, philosophy, psychology, and architecture from the beginning of the nineteenth century to the present. Marked by its origins in romantic thought, the theme of the uncanny serves to join architectural speculation on the peculiarly unstable nature of “house and home” to more general reflection on the questions of social and individual estrangement, alienation, exile, and homeliness”

series of ‘spatial actions’ in a way that directly connects one to the other. By dissolving the boundaries the room is exposed in its unseen role as being frame or format. To paraphrase the architects Nicholas Boyarsky and Nicola Murphy, the voids formed by spatial actions disrupt the space, providing entry points and breaks through to the city behind – the now. They suggest that a series of predetermined actions can initiate an event, a “spatial practice”, that can be read by the viewer through the examination of its aftermath. They begin to bend and distort visual experience - creating visual accidents; text

collides text, video monitor crashes into store room, sculptures collapse into one another, plinth crumbles into floor, viewer trips over sculpture.”

The apparent objective certainty of the works e.g. texts, neon constructions, stacked sculptures, gives way to an uncertainty of intuition and chance. In the words of Klaus Kertess, they simultaneously construct and destruct one another.”

In the dispersal sculptures of Barry Le Va the spectator will not only examine the traces left by the artist and attempt a reconstruction of the event that was its

creation, they will also continue it through their own actions in the space. In the realised urban environment suggested by Boyarsky and Murphy the city dweller would actuate architectural space by following the trace of the architect’s process, as realised place. Those who populate this space continue the process both by the choices of where to walk, the routes they take (narratives they construct) and also through the random actions which will later spring up in the spaces that form as a result of the architect’s process. As Michel de Certeau observes “space is practiced place”.

Space is pure violence escaping time and geometry to affirm its presence as the expression of the here-now, the instantaneous, the simultaneous and, by extension, the event.

Georges Bataille

Words like scatter, shuffle, shift etc. associated with process art, do however, imply movement with a spatial and a temporal direction. Objects and elements in a process based drawing or installation often link or overlap to imply trajectories of movement.

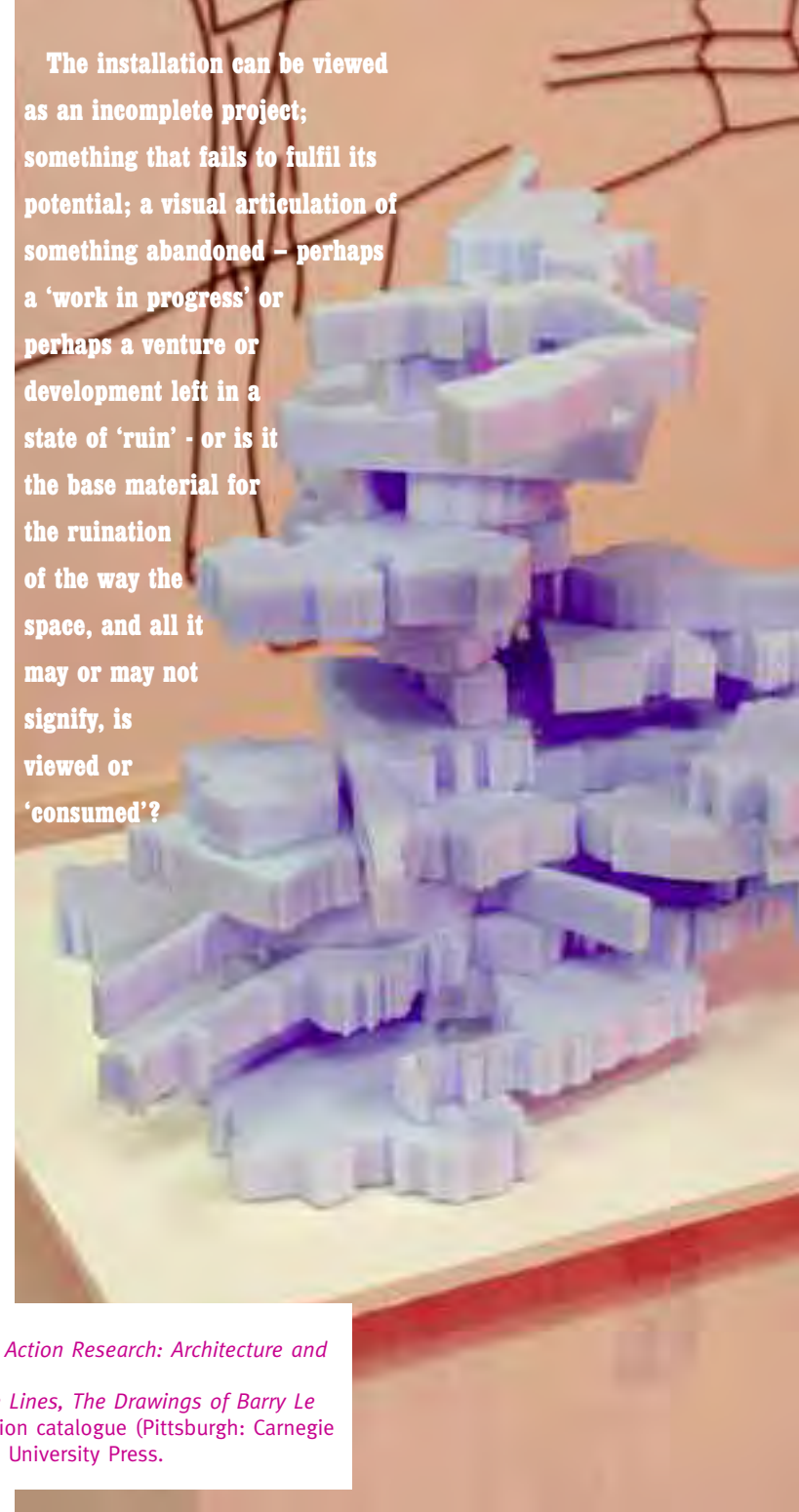
Viewing can take a variety of forms such as searching or tracing, which within this context

encourages the spectator to adopt the role of the detective within a forensic process of viewing. Walking grows in relevance within art practice when artists (and by extension viewers) begin to talk about being in the work. This process conceptually or physically actuates space within the work, as it does in our daily lives, when the process of reading is the space produced by the practice of a particular place [or artwork].

The cumulative effect of these **visual ‘disturbances’** is that it does not seem point us in a single direction ‘out there’ – it seems to insist upon a return to our presence within the space – the ‘now’. Conscious of this perhaps unhomey presence one senses the approach to be a fundamental calling into question of the status of the ‘work of art’; its ability to represent something; the notion of ‘passive viewing’, and may be specifically asking if the pieces are reflecting back our gaze - ‘seeing walls’. The notion of change and renewal, of ruin as verb as well as noun, of something in process and in the act of taking place in the here and now is significant here. There is a strong sense of a practice as something which is failing to keep a hold on itself, as a kind of acceptance of something ‘real’; caught in the moment of an on-going slip-up or blunder – with often hilarious consequences.

Jean Loch

The installation can be viewed as an incomplete project; something that fails to fulfil its potential; a visual articulation of something abandoned – perhaps a ‘work in progress’ or perhaps a venture or development left in a state of ‘ruin’ - or is it the base material for the ruination of the way the space, and all it may or may not signify, is viewed or ‘consumed’?



viewer trips over sculpture

Other pieces in the space include pristine models in layered slabs of blue insulation foam core. The stacked blue slabs teeter either on white plinths or else on the floor. Some of the plinths appear to have been knocked over and the slabs hastily reassembled before a gallery official appears; other ‘stacks’ appear to have simply fallen and left in the hope that no one will notice. The stacks look like architectural models of metropolitan spaces and immediately brings an odd sense of scale to the proceedings as we imagine ourselves to be giants looming over a new plaza or shopping concourse. The cut out shapes would appear to have been the result of hours’ of painstaking labour; they have a detailed specificity and that belies their apparent homogeneity.

On the walls of the space there are five red neon ‘drawings’ (each about a metre or so square); five ‘ruined texts’ (about 2 metres wide); and a large black line drawing (5 metres across) made in fine, black, plastic sticky tape. The neon wall pieces seem to be confusing arrangements of lines reminiscent of materials and devices associated with a fine art painting practice – fabric, stretchers; surfaces etc. and yet each one seems somehow broken, a ruined fragment of another composition elsewhere in the space – one of the other neon pieces perhaps, or the curtain flapping by the window in the gallery office or the curtains or fabric in the video assemblages?

The artists say: “the project provides us with a direct, physical interconnection between drawing and installation. Here the drawing on the wall is both the precursor and the point of departure for a...”

¹ Vidler, A. 1992 (p.ix) ‘The Architectural Uncanny – Essays on the Modern Unhomey’ MIT
² Getzels, J. W. and Csikszentmihalyi, M. 1976 ‘The Creative Vision’ John Wiley & Sons, New York & London.

⁵ Bataille, Georges. (1973) *Oeuvres Completes*, vol. 1 *Premiers Ecrits*, 1922-1940, Gallimard, Paris.

³ Boyarsky, N. and Murphy, N. (1998) *Action Research: Architecture and Urbanism 1*, Black Dog, London
⁴ Kertess, Klaus. (1988) *Between the Lines, The Drawings of Barry Le Va*, in Barry Le Va 1966-88, exhibition catalogue (Pittsburgh: Carnegie Mellon Art Gallery, Carnegie Mellon University Press.

Alec Shepley

Born in Manchester, UK,1963
PhD Fine Art, Manchester Metropolitan University, 2000
MA Fine Art, Sheffield Hallam University, 1993
BA (hons) Fine Art, Wolverhampton Polytechnic
Currently Reader in Fine Art, School of Art & Design, University of Wales, North East Wales Institute, UK.

Selected Exhibitions

2005	<i>Borderlines</i>	Galeria Bielska BWA, Bielsko-Biala, Poland
2005	<i>On the Brink</i>	Gallery ZPAP, Krakow, Poland
2005	<i>A Site for Un-building</i>	Oriel Davies Gallery, Newtown, Powys
2000	<i>Maid of Honour</i>	Eye Level Gallery, Nova Scotia, Canada
1999	<i>Give Battle In Vain</i>	Cube Gallery, Manchester
1999	<i>I Shot B-by</i>	Gallery 111, Manitoba, Canada

Reviews/Publications

2005	<i>Borderlines</i> , Galeria Bielska, Bielsko-Biala, Poland (ISBN: 0946881316)
2004	Clark, R. November 20-26, 2004 p37 <i>Site for Un-Building</i> review: ‘ <i>The Guide</i> ’, <i>Guardian Newspapers</i>
2002	Shepley, A. 2002 <i>Something Light: Notes on Abstraction</i> NEWI (ISBN: 0 94688 120 0)
1999	Hyatt, J. Sanders-Wood, T & Twigge, S 1999, <i>Give Battle in Vain</i> CUBE/Manchester Metropolitan University (ISBN: 1 900756 08 0)

http://www.bbc.co.uk/wales/northeast/sites/your_films/pages/box_art.shtml
<http://www.eyelevegallery.ca/archives/maingalleryarchives/archives2000/archives2000.htm>
<http://www.umanitoba.ca/schools/art/content/galleryoneoneone/shepley.html>
<http://www.vanguardgallery.com/eng/index/index.asp>

Works in the Collections

Alfred University, New York, USA
Dean Clough Galleries, Halifax, UK
Knole House, Kent, UK
Vanguard Gallery, Shanghai

John McClenahan

Born in Falkirk, Scotland 1964
Studied Fine Art at The Glasgow School of Art 1983-87
Currently Senior Lecturer in Fine Art, School of Art and Design, University of Wales, North East Wales Institute, UK.

Selected Exhibitions

2005	<i>Borderlines</i>	Galeria Bielska BWA, Bielsko-Biala, Poland
2005	<i>On the Brink</i>	Gallery ZPAP, Krakow, Poland
2004	<i>One Person Show</i>	The Gascoigne Gallery, Harrogate.
2003	<i>Beneath a Changing Sky</i>	Maiden Bridge Gallery, Lancashire.
2002	<i>Something Light</i>	Oriel 103 Gallery, Wrexham
2001	<i>Against a Bright Ground</i>	2 person show with Neil Palister, The Gascoigne Gallery, Harrogate, North Yorkshire.
1998	<i>Crossing Boundaries</i>	Mansfield Art Gallery, Buxton Art Gallery.

Reviews/Publications

2006	<i>Field Pattern - a “Hybrida” project</i> , Collaborative Bookwork with Barbara Greene, The Bradford School of Art and Bristol City Art Gallery.
2005	<i>Borderlines</i> , Exhibition Catalogue, Gallery Bielska, Bielsko Biala, Poland (ISBN: 0946881316)
2002	<i>Something Light: Notes on abstraction</i> , Exhibition Catalogue, NEWI (ISBN: 094688 120 0)
1997	<i>Spirit of Bradford</i> , Tyke Publications.

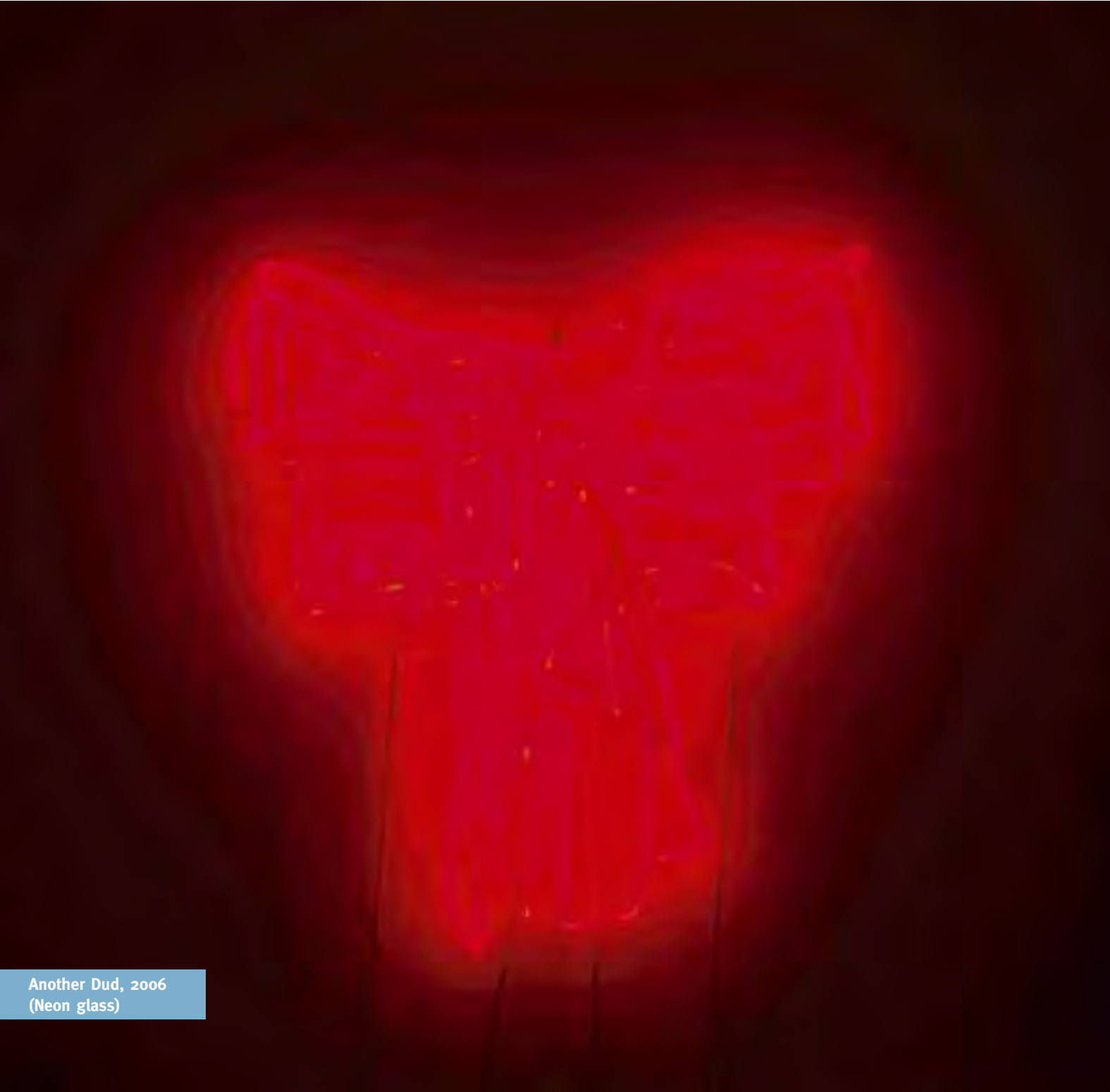
Works in Collections

North Ayrshire Museum (Cunningham District Council)
The Prince’s Trust
BBC Scotland
Maiden Bridge Gallery, Lancashire
Charter Management Consultants, Lancaster
Vanguard Gallery, Shanghai

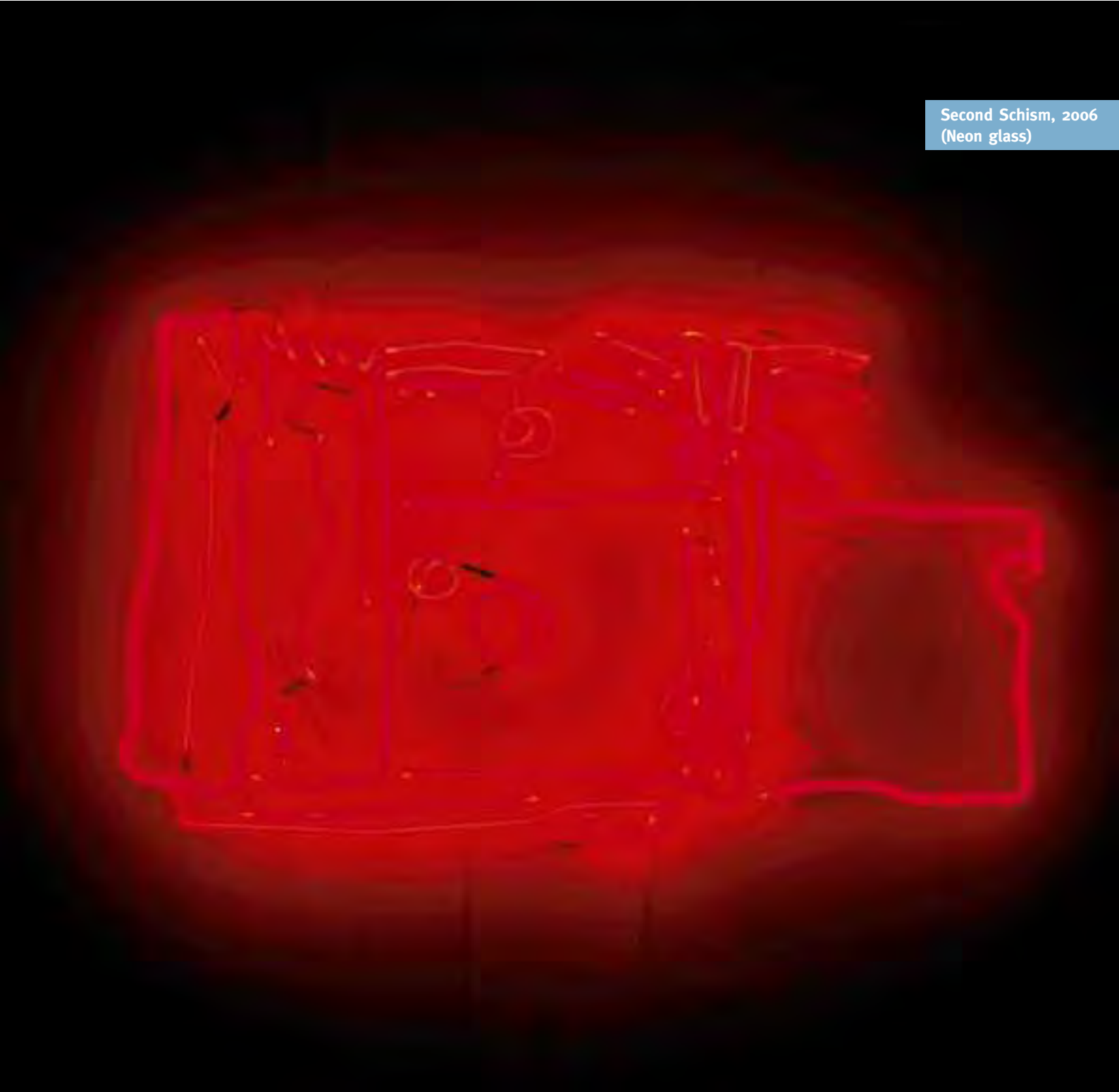
Fall (2nd state), 2006
(Neon glass)



Residue (M50), 2006
(Neon glass)



Another Dud, 2006
(Neon glass)



Second Schism, 2006
(Neon glass)



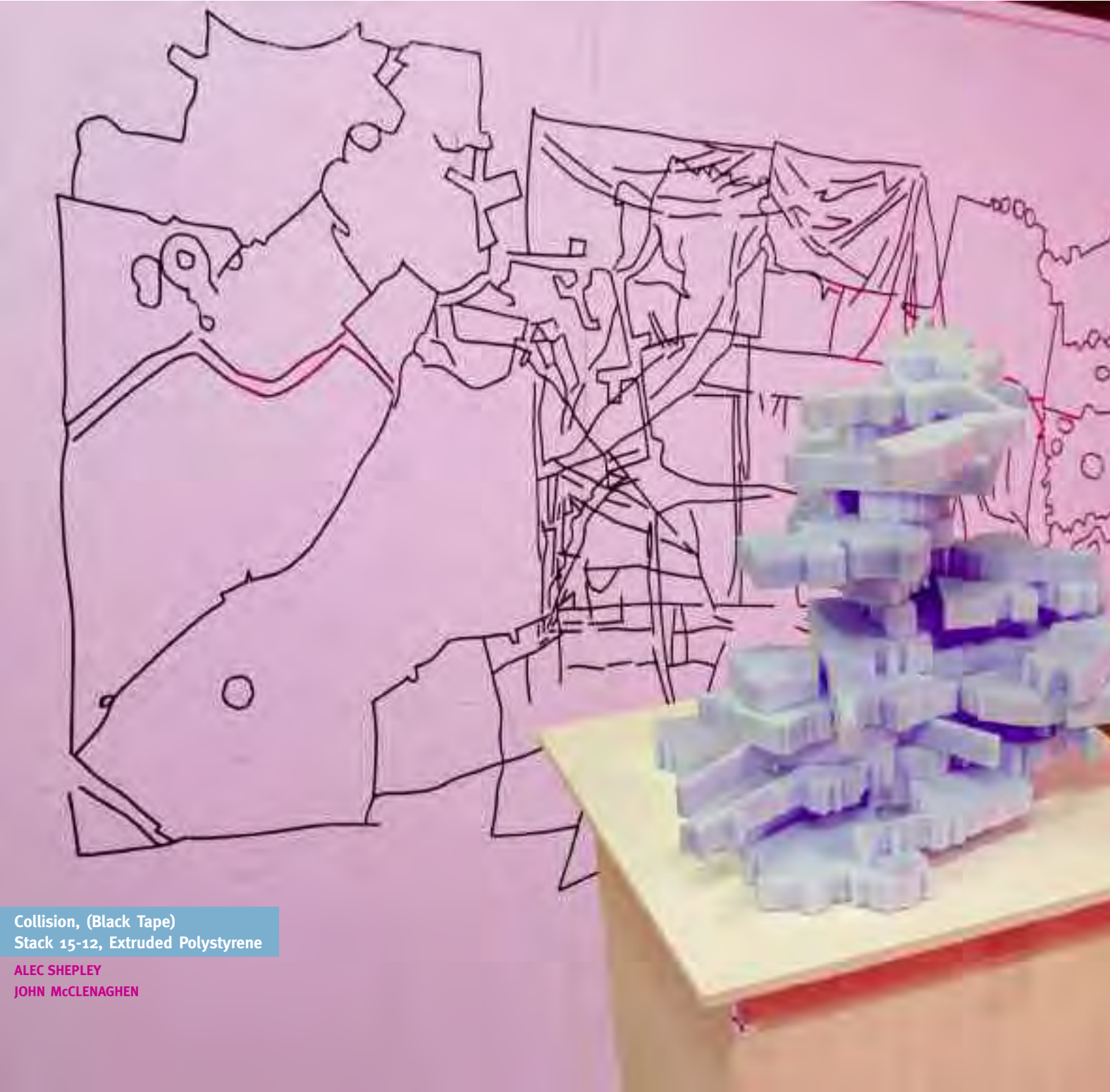
Flop II, 2006
(Neon glass)



Untitled V Ruined text Pieces, 2006
(Vinyl)



Title??, 2006
(Black Tape)
ALEC SHEPLEY



Collision, (Black Tape)
Stack 15-12, Extruded Polystyrene

ALEC SHEPLEY
JOHN McCLENAGHEN



Stack 0144, 2006

JOHN McCLENAGHEN

Stack 0144 (foreground) MDF
Stack 0113 (behind) MDF
JOHN McCLENAGHEN



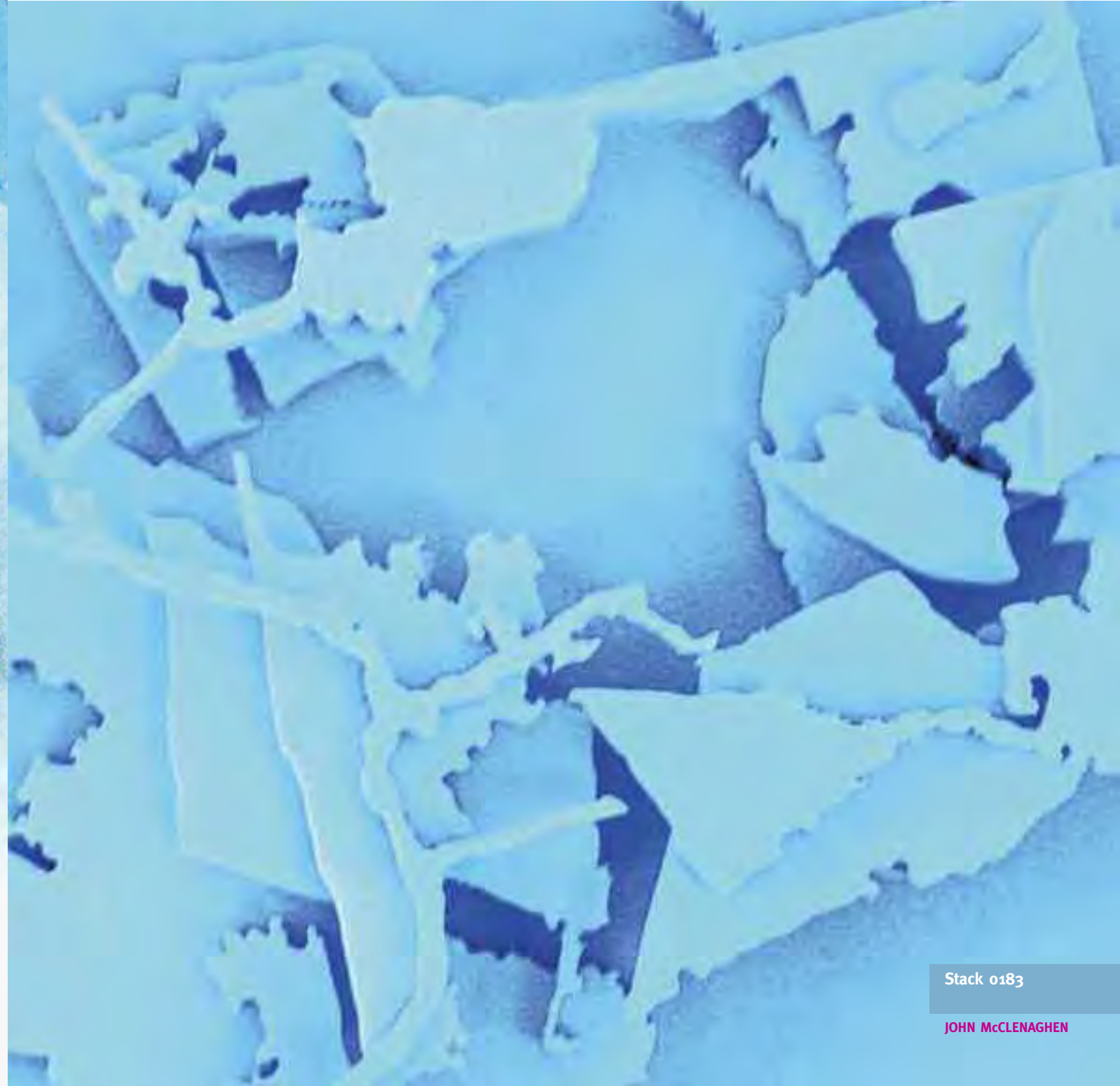
Stack 0113

JOHN McCLENAGHEN



Stack 0153

JOHN MCCLLENAGHEN



Stack 0183

JOHN MCCLLENAGHEN

“正在观望的墙”装置艺术展

2006年7月15-24日

Alec Shepley & John McClenaghan

上海Vanguard画廊

上海市莫干山路50号

致 辞

自从画廊成立以来，我们除了积极的推荐和发现优秀的本土艺术家，还通过举办各种展览，致力于与国外的艺术机构和艺术家建立交流与合作，推动艺术的发展。

今年7月份，我们很高兴能够邀请到Dr. Alec Shepley和John McClenaghan两位优秀的艺术家来画廊举办装置和影像作品的展览。他们独特的视角和艺术敏感性融汇于作品当中，虽然来自不同的文化背景，仍然能以作品打动所有参观展览的观众。无论这些观众来自哪里，成功的展览背后离不开两位教授对待艺术的严谨态度和与生俱来的艺术禀赋。

我希望能借此机会特别感谢Dr. Alec Shepley和John McClenaghan，感谢他们带来了精彩的艺术作品。还要感谢那些给予这次展览很大支持的各个机构和朋友。

李力 Lise Li

Director of Vanguard Gallery

“这是由许多当代建筑中令人不安的特质所引发的强烈创作兴趣——由肢解的身体组成的破碎而抽象的新几何形象。当代人或建筑所埋没或在镜面反射中迷失的公共象征，以“正在观望的墙”为主题反映的对家庭内部生活的消极凝视，被移动的眼睛扫视的空间及其幻灯拟型，用有光纸复制的形象鲜明的历史性纪念物——我被这一切深深地吸引着，由此去探究建筑空间及其架构的无限奇妙。我所做的这一切，与文学、摄影、心理学和建筑学等领域早在19世纪就已开始，至今仍方兴未艾的探究一样，是对建筑空间及其架构的特性的探究。基于我对建筑时空特性本源的某些奇思异想，本次关于建筑时空特异性的主题旨在加入到建筑学的冒险中去关注“房子和家园”奇特的不稳定性，进而触及对社会和个人的分裂感、疏离感、疏逐感以及平凡感等问题的总体反思”。¹

展示装置是由我们创造出的诸多微小然而清晰可见的干扰物建构而成——这些干扰物干扰着展出所具有的总体上趋于统一的整体性印象。。这种旨在引发自我意识层面的“破碎”图景（“seeing walls”主题名称由此而来）在以常规艺术形式和画家为中心的方法学意义层面遍布问题发现。²

该装置中的各种碎片是些松散地相互咬合在一起的网状物，包括挂在墙上的图画、毁坏的文本、录像带碟片等，这是些充满城市生活或家庭生活隐喻的特殊建构物。

建筑空间中的碎片也包括一部老旧发黄，看上去有断裂纹路的影片，内容是：一个人在一个以“玩偶之家规模”改造的戏室中重复地粉碎着那些颇具代表意义的废旧物品。那些不断爬升的象征废旧

¹ Fisher, A. 1993 (ed.) *The Architectural Uncanny – Essays on the Modern Uncanny* MIT

² Gotzels, J. W. and Calkins, M. 1976 *The Creative Vision* John Wiley & Sons, New York & London.

物品的绒状物通过同样不断爬升的绒状出口（标有“正是舞台”）而被扔了出来，并慢慢堆积着。每当堆到一定程度，就会有舞台幕布随机地从任一边升起，嗖地从空中飞过，仅几秒钟就腾空了舞台/房间为新的表演作好准备。影片中，这个相向的过程不断地重复着，重复着。影片正在展示的是主题是那看似卡通墙洞的老式监视器，这令人不禁会联想起卡通片“Wile e coyote”，这种奇特联想破坏了墙壁的完整印象。并且，该墙洞看上去似乎“打穿了”万德画廊固有的建构结构，让观众们看见了通常不可能看见的画廊仓库，当此之时，监视器中显示出，Vanguard画廊的仓库内是与“Djangoesque”爵士吉他有关的主题。在影片中，这些看似无谓的努力令人联想起Buster Keaton 滑稽戏中那一本正经中透露出的荒诞，然而与之相伴的却是认真周密的舞台布景、灯光布局和时间安排。

展示的建筑空间中的其它碎片还包括层层堆积的蓝色人造绝缘泡沫板中所传达出的代表性质素。这些蓝色泡沫或被摇摇晃晃地堆放在白色底座上，或干脆只是被随意堆放在地上。其中一些底座看上去就象遭到某些重击而已受损，但赶在展厅官员到来之前，人们在匆忙间还是将泡沫块胡乱地堆放其上；其它一些泡沫板则只是简单地掉下或消失，似乎并没有期望人们的关注。展览中的这些板材及其建构方式象征着当代大城市空间的建筑典型。当我们想像着自己成为某种庞然大物逼近一个新的购物中心或广场时，它们便即时地给予我们一种奇特的天平般的感受（引导我们对这一切进程做出衡量和判定）。这些特意削砍出的形状看上去应当象是一种长时间辛苦劳动的结晶。它们之间存在精细的专业分工，并形成人们当下的几何体错觉。

展示空间的墙上有五幅红色的霓虹管“图画”（每个大约一米见方）、五个被损毁的文本（大约2米宽），以及一幅大型的由优质黑色塑料粘胶带做成的黑色线型图画（长共5米）。该霓虹墙似乎只是令人费解的线条组合。它们令人联想起与当代绘画实践相关联的材料和装置——那墙体结构、延展状态、墙体表面及其它每个看似破裂的部分，以及在其它作品中也可见到的废墟片断——这些线条或许就是另一霓虹墙作品的碎片？或是飘动在画廊办公室窗边的帘子？抑或只是录像节目中的幕布或其它编织物？

艺术家们说，“这个展示项目为人们提供了一个图画与装置间的直接的、符合自然法则的相互关联（状态）。在这里，墙上的图画既是先导又是一系列“空间行为”的分割点，直接联系着一个个空间行为。通过诸多融于其内的干扰物，房间所具有的原本不可见的框

架结构及其安排方式被揭示了出来。用建筑师Nicholas Boyarsky 和 Nicola Murphy的话来说就是，由空间行为造成的空灵感扰乱了空间本身，并由此提供了逃出城市背后及其当时情境的标记。在他们看来，一系列先决行为可以创生某种特殊事件，即‘空间实践’，观众们在审视结果时能读到这个特殊事件的有关信息。这些先决行为一开始就倾向于扭曲视觉经验，创造着新的视觉意外，在文本、雕塑、监视器、仓库、泡沫等不同媒介间寻求着多种多样的匹配关系，譬如这些文本与别的文本间的互释，监视器探视着了仓库，泡沫在滑向地板时碎裂，电视观众绊倒了雕塑……”³

这些作品中（例如：文本、霓虹装置、堆放在一起的雕像）显而易见的客观确定性揭示出了（社会）建制和际遇的不确定性。用Klaus Kertess话来说就是：“它们在建构的同时便在解构”。⁴

面对艺术家Barry Le Va随意摆放的雕塑，观众将不仅仅是审视评判艺术家留下的踪迹，而且会尝试着重构艺术事件。他们还可能因为自身参与到空间中的行为而对美术作品及其表达进行拓展。Boyarsky and Murphy认为，在当代现实的城市环境中，当地居民愿意按照建筑师所设定的程序将建筑空间现实化，使其成为一个真实存在之所。从其它地方移居来的人也将继续这种空间现实化过程。他们通过选择自己的散步场所，形成自己的生活常规（叙事角度看是他们在建构）以及随意化的日常行为来使空间现实化得以实现。随即这一切便将迅速出现在城市空间中成为建筑家设计过程的一个结果。正如Michel de Certeau观察发现，“空间是一个实践场”

然而，言词就象其它那些与过程性艺术相关联的分散、摇摆、移动等活动一样，确实意味着某种特定时空方向的运动。基于绘画或装置的活动过程中的物品及其构件经常联系着，叠加着，以此指示特定的运动轨道。

观看可以采用诸如搜寻或追踪等多种形式。而搜寻或跟踪一类情境则鼓励观众在观看的过程中采用类似侦探的角色。在艺术实践中，当工作中的艺术家（更广泛意义上则是观众或观看者）开始谈论他们工作进程时，他们自己的走动便逐渐（参与到艺术活动中）成为与其艺术创作活动相关联的一种活动。正如我们日常生活中所发生

³ Boyarsky, N. and Murphy, N. (1996) *Action Remains: Architecture and Urbanism* (Black Dog, London)

⁴ Kertess, Klaus (1987) *Perceive the Lines, The Drawings of Barry Le Va* in Barry Le Va *Unfolded*, exhibition catalogue (Pittsburgh: Carnegie Mellon Art Gallery, Carnegie Mellon University Press)

的那样，当阅读过程是一个由特定场合下的实践（或艺术工作）所创造的空间时，该过程便在概念层面或身体层而使得创作空间成为真实存在之所。

这些清晰可见的“干扰物”所形成的累积性效果便是：它似乎无意于用唯一的“离开那里”的方向牌给予我们以相应提示。相反，它似乎执意于引导我们返回到我们所在的空间，并审视此时此地的我们自己的在场。当意识到自身这种也许是非同寻常的出场时，观众们觉察到“艺术工作”活动进行提问的基本方式及其表达能力，觉察到“消极凝视”的关键概念。并且，他们可能在此之中产生特别的疑问：是否该展示空间中的物品会反射我们自己的目光？——那些“正在观望的墙”！也正因此，改变、更新、刷新等概念既是名词也是动词，此时此地发生的“过程”、“活动”等象征显然也正是“此在”。这是一种强烈的关于实践的感受，类似于那些脱离控制而自在发生的事情，或是要接受那些“确实存在”的事情时产生的特殊感受。通常，正当我们做蠢事时或面对滑稽荒唐的结果时，这些感受就产生了。

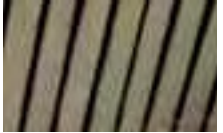
本次展示装置可被看作是一个尚不完整的项目，或是某个未曾实现潜能的计划，或是放弃了某些东西的视觉表达——这些被放弃的东西，也许是一个“尚在过程中的任务”，也许是灭亡进程中的某种发展与冒险——或许，这次展示的装置正是某种空间毁灭方式的基本素材？而它可能指明或尚待指明的一切，正在被审视或在被遮蔽？

Sepal Lychee
(50 Moganshan Road, Shanghai)

空间是一种逸出时间的纯粹威力，是一种重申自身在场的几何学。是关于此时此地、转瞬即逝、同时发生、事件（拓展意义上）等诸类事物的表达。⁴
Georges Bataille.

⁴ Bataille, Georges (1975) *Geometry of Experience*, vol. 1. Princeton Press, 1925-1994, Oxford, 1994

waliau sy’n gweld



15-24 Gorffennaf 2006
Alec Shepley a John McClenaghan

Oriel Vanguard
50 Moganshan Road
Shanghai

Dan gyfaredd nodweddion annifyrrol llawer o bensaerniaeth gyfoes – ei ffurfiau neoluniadaethol tameidiog sy’n efelychiadol o gyrff drylliedig, ei chynrychiolaeth gyhoeddus wedi’i chladdu mewn cloddweithiau neu wedi’i cholli mewn adlewyrchiad drych, ei “waliau sy’n gweld” yn dychwelyd edrychiad goddefol syborgiaid domestig, ei llefydd gweigion wedi’u harolygu gan lygaid sy’n symud a “thrylowder” dynwaredol, ei chofebau hanesyddol yn union yr un fath ag atgynrychiadau sgleiniog – rydw i wedi cael fy nenu i archwilio agweddau o’r annaearyl gofodol a phensaernïol, fel y mae wedi cael ei nodweddu mewn llenyddiaeth, athroniaeth, seicoleg a phensaerniaeth ers dechrau’r bedwaredd ganrif ar bymtheg hyd at y cyfnod presennol. Yn sgîl ei darddiad mewn meddylfryd rhamantaidd, mae themau’r annaearyl yn ategu at ddyfalu pensaernïol ynghylch natur neilltuol o simsan “t? a chartref” i fyfyrïo mwy cyffredinol ynghylch ymddieithrio cymdeithasol ac unigol, estroniaethu, alltudiaeth a chartrefoldeb?

Mae’r cyfarpar wedi cael ei greu gyda’r bwriad o greu “mân aflonyddiadau gweledol” o fewn golwg – aflonyddiadau sy’n lliniaru argraff gyffredinol unol o’r ‘sioe’. Mae’r bwriad o ddynwared ‘toriad’ darluniadol hunan-ymwybodol (gan hynny, ‘waliau sy’n gweld’) yn deillio o ddod o hyd i broblemau2 mewn methodolegau artistig, wedi’u lleoli yn y stiwdio.

Mae’r darnau yn y cyfarpar yma yn cynnwys ‘rhwylwaith’ lled-blethedig o bethau wedi’u creu yn arbennig, mur-ddarluniau, ‘testunau wedi’u difetha’ a fideo, gyda goblygiadau trefol neu ddomestig yn aml.

Mae’r darnau o fewn y gofod yn cynnwys ffilm sepiâ hen a chleciog yr olwg o rywun yn pentyrru sothach model dro ar ôl tro mewn stiwdio model ‘maint t? dol’. Mae’r deunydd wedi’i leihau yn cael ei daflu trwy ddrws wedi’i leihau ar ochor dde’r llwyfan; mae’r deunydd yn pentyrru a phan fo’r pentwr yn cyrraedd rhyw bwynt, mae llen llwyfan yn chwifo i mewn o’r ddwy ochor gan ailagor eiliadau’n ddiweddarach i ddangos ystafell/llwyfan gwag. Mae’r broses hon yn ailadrodd ei hun trwy’r adeg. Mae’r

ffilm yn dangos hen fonitor yn yr hyn sy’n edrych fel twll ‘cart?naidd’ yn y wal sy’n dwyn i gof gart?n ‘wile e coyote’; mae hyn yn ychwanegu at yr argraff fod y monitor newydd yn syrthio trwy’r wal. Mae’r twll yn y wal hefyd yn ‘tyllu’ deunydd yr oriel ac yn rhoi cipolwg i’r gwylwyr o storws yr oriel – lle nad yw’n cael ei weld fel arall. A thrwy’r cyfan mae ‘leitmotif’ gitâr jazz ‘Django-esgaid’ yn seinio o’r storfa. Mae’r ymdrech ymddangosiadol ofer yn y ffilm yn dwyn i gof abswrdrwydd difyngiant ynghyd â llwyfannu, goleuo ac amseru gofalus a manwl gywir sgats gan Buster Keaton.

Mae’r darnau eraill yn y gofod yma yn cynnwys modelau dilychwin mewn slabiau haenog o graidd sbwng inswleiddio. Mae’r pentwr o slabiau glas yn gwegian naill ai ar blinthiau gwynion neu ar y llawr. Mae rhai o’r plinthiau yn ymddangos i fod wedi’u taro i lawr a’r slabiau wedi’u

¹ Vidler, A. 1992 (p.ix) *‘The Architectural Uncanny – Essays on the Modern Unhomely’* MIT
² Getzels, J. W. and Csikszentmihalyi, M. 1976 *‘The Creative Vision’* John Wiley & Sons, New York & London.



hailosod yn frysiog cyn i un o swydogion yr oriel ymddangos; mae'n ymddangos fod 'pentyrrau' eraill wedi syrthio a'u gadael yn y gobaith na fydd neb yn sylwi. Mae'r pentyrrau yn edrych fel modelau pensaernïol o ofodau metropolitanaidd ac ar unwaith mae'n dod â synnwyr rhyfedd o raddfa i'r gweithrediadau wrth i ni ddychmygu ein hunain fel cewri yn hofran uwchben sgwâr neu faes siopa newydd. Ymddengys ei

bod wedi cymryd oriau o waith trwyadl i dorri'r siapiau yma allan; mae ganddynt benodoldeb manwl sy'n gwrth-ddweud eu cydrywiaeth ymddangosiadol.

Ar waliau'r gofod mae yna bump 'darlun' neon coch (bob un tua medr sgwâr); pum 'testun wedi'i ddifetha' (tua 2 fedr o led); a darlun llinellau duon mawr (5 medr ar draws) wedi'i wneud o dâp gludiog plastig, du, tenau. Mae'r darnau wal neon fel petaent yn drefniadau dryslyd o linellau sy'n dwyn i gof ddeunyddiau a dyfeisiau sy'n gysylltiedig ag arfer peintio celfyddyd gain – deunydd, estynyddion; arwynebau ayb. ac eto mae pob un fel petaent wedi torri, yn damaid wedi'i ddifetha o gyfansoddiad arall yn rhywle arall yn y gofod – un o'r darnau neon eraill efallai, neu'r llen yn fflapio wrth y ffenestr yn swyddfa'r oriel neu'r llenni neu'r deunydd yng nghydoddiadau'r fideo?

Meddai'r artistiaid: “mae'r project yn ein darparu gyda chydgyssylltiad uniongyrchol, corfforol rhwng darlun a chyfarpar. Yma mae'r darlun ar y mur yn rhagflaenydd ac yn fan cychwyn ar gyfer cyfres o 'weithredoedd gofodol' mewn ffordd sy'n cysylltu'n uniongyrchol â'r naill a'r llall. Trwy ddiddymu'r ffiniau, amlygir yr ystafell yn ei rôl anweledig fel ffrâm neu fformat. I aralleiri-o'r penseiri Nicholas Boyarsky a Nicola Murphy, mae'r gwagleoedd a ffurfir gan weithredoedd gofodol yn tarfu ar y gofod, gan ddarparu mynedfeydd a thoriadau trwodd i'r ddinas tu ôl – y presennol. Maent yn awgrymu y gall cyfres o weithredoedd rhagderfynedig ysgogi digwyddiad, “arfer gofodol”, y gellir ei ddarllen gan y gwylwyr trwy archwilio ei adladd. Maent yn dechrau plygu a llurgunio profiad gweledol – gan greu damweiniau gweledol; mae testun yn gwrthdaro â thestun, y monitor fideo yn syrthio i mewn i'r storfa, cerfluniau yn dymchwel yn erbyn ei gilydd, plinth yn malu ar lawr, gwylwyr yn baglu dros gerflun...”³

Mae sicrwydd ymddangosiadol wrthrychol y gweithiau e.e. testunau, adeiladweithiau neon, cerfluniau wedi'u pentyrro, yn arwain at ansicrwydd greddf a siawns. Chwedl Klaus Kertess, maent yn creu a dinistrio ei gilydd ar yr un pryd.”⁴

Yng ngherfluniau gwasgarol Barry Le Va bydd y gwylwyr nid yn unig yn archwilio yr olion a adawyd gan yr artist ac yn ceisio ail-greu 'r digwyddiad, sef ei gread, bydant hefyd yn parhau ag ef trwy eu gweithredoedd eu hunain yn y gofod. Yn yr amgylchedd trefol cyflawn a awgrymwyd gan Boyarsky a Murphy, byddai trigolion y



ddinas yn ysgogi gofod pensaernïol twyddilyn ôl proses y pensaer, fel lle cyflawn. Mae'r rheiny sy'n bodoli yn y gofod yma yn parhau â'r broses trwy ddewis ble i gerdded, y ffyrdd y maent yn eu cymryd (naratifau y maent yn eu creu) a hefyd trwy'r hap-weithredoedd a fydd yn dod i'r fei yn nes ymlaen yn y gofodau sy'n ymfurfio o ganlyniad i broses y pensaer. Chwedl Michel de Certeau, “lle cynefin yw gofod”.

Mae geiriau fel gwasgaru, siffrwd, syflyd ayb sy'n gysylltiedig â chelfyddyd broses, fodd bynnag, yn awgrymu symudiad gyda chyfarwyddyd gofodol a thymhorol. Mae gwrthrychau ac elfennau mewn darlun neu gyfarpar seiliedig ar broses yn aml yn cysylltu neu orgyffwrdd i awgrymu taflwybrau symudiad.

Mae modd gwyllo mewn amryw o ffyrdd megis chwilio neu amlinellu, sydd o fewn y cyd-destun yma yn annog y gwylwyr i fabwysiadu rôl y ditectif o fewn proses fforensig o wyllo. Mae cerdded yn tyfu o ran perthnasedd o fewn arfer celfyddyd pan fo artistiaid (ac yn sgîl hynny y gwylwyr) yn dechrau siarad am fod yn y gwaith. Mae'r broses yma yn ysgogi gofod o fewn y gwaith yn gysyniadol neu'n gorfforol, yn yr un modd ag y mae yn ein bywydau bob dydd, pan mai'r broses o ddarllen yw'r gofod a gynhyrchir gan arfer man [neu waith celf] penodol.

Effaith gynyddol yr 'aflonyddiadau' gweledol hyn yw nad yw fel petai'n ein hanelu ni i un cyfeiriad 'allan yn fan'cw' – mae fel petai'n mynnu dychwelyd at ein presenoldeb o fewn y gofod – y 'presenol'. Yn ymwybodol o'r presenoldeb anghartrefol o bosibl yma, synhwyrir fod yr agwedd yn codi amheuaeth sylfaenol ynghylch statws y 'gwaith celf'; ei allu i gynrychioli rhywbeth; y syniad o 'wyllo

Gofod yw trais pur yn diane rhag amser a geometreg i gadarnhau ei bresenoldeb fel y datganiad o'r r?an-hyn, y disymwth, y cydamserol ac, yn sgîl hynny, y digwyddiad. .”⁵

Georges Bataille

goddrychol', ac fe allai fod yn gofyn yn benodol a yw'r darnau yn adlewyrchiad o'n hedrychiad – 'waliau sy'n gweld'. Mae'r syniad o newid ac adnewyddu, o ddistryw fel berf yn ogystal ag enw, o rywbeth ar y gweill ac yn y broses o ddigwydd yn y r?an hyn yn arwyddocaol yma. Mae yna synnwyr cryf o arfer fel rhywbeth sy'n methu dal gafael arno'i hun, fel math o dderbyniad o rywbeth 'real'; wedi'i ddal yn ystod cam gwag neu lithriad sy'n dal i ddigwydd – gyda chanlyniadau digrif dros ben yn aml.

Gellir gweld y cyfarpar fel project anorffenedig; rhywbeth sy'n methu â chyflawni ei botensial; mynegiad gweledol o rywbeth wedi ei adael – 'gwaith ar y gweill' o bosiibl neu efallai fenter neu ddatblygiad wedi'i adael mewn cyflwr 'adfeiliedig' – neu ai dyma'r deunydd sylfaenol ar gyfer difetha'r modd y mae'r gofod, a'r cyfan y gallai ei arwyddocáu neu beidio, ei weld neu ei 'lowcio'?

Jean Loch

for more information about Jean Loch, Alec & John, see <http://www.newi.ac.uk/nwsad/>

³ Boyarsky, N. and Murphy, N. (1998) *Action Research: Architecture and Urbanism 1*, Black Dog, London

⁴ Kertess, Klaus. (1988) “*Between the Lines, The Drawings of Barry Le Va*,” in Barry Le Va 1966-88, exhibition catalogue (Pittsburgh: Carnegie Mellon Art Gallery, Carnegie Mellon University Press.

⁵ Bataille, Georges. (1973) *Oeuvres Completes, vol. 1 Premiers Ecrits, 1922-1940*, Gallimard, Paris.

