Seeing Walls Exhibition

Alec Shepley

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Intrigued by the unsettling qualities of much contemporary architecture - its fragmented neconstructivist 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 name 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.

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 thrown through a scaled down door ‘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 an 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 – 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.

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 McClenaghen. 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 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 McClenaghen, and to all the gallery visitors and friends for the support they have given us.

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 McClenaghen

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Alec Shepley & John McClenaghen
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
in layered slabs of blue insulation foam core. The
viewer trips over sculpture.

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
be dignified, is
viewed or
‘consumed’?

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 unhomely
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
consumption’.

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].

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Properties of the ‘ruin’, and the individual elements in
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Architectural Unconny – Essays
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2 Getzels, J.W. and
3 Boyarsky, N. and Murphy, N. (1998) Action Research. Architecture and
Urbanism v, 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

Jean Loch
John McClenagh

Born in Falkirk, Scotland 1964.

Studied the 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 Borderlines
Galeria Bielska BWA, Bielsko-Biala, Poland

2005 On the Brink
Gallery ZPAP, Krakow, Poland

2005 A Site for Unbuilding
Olens Daves Gallery, Newtown, Powys

1999 Give But I Am
Cube Gallery, Manchester

1999 I Shot B
Gallery 111, Manitoba, Canada

Reviews/Publications

2005 Borderlines, Galeria Bielska, Bielsko-Biala, Poland (ISBN: 9046881316)


http://www.bbc.co.uk/wales/northeast/sites/your_films/pages/box_art.shtml


http://www.umanitoba.ca/schools/art/content/galleryonesomesome/shepley.html

http://www.vanguardgallery.com/eng/index/index.asp

Works in Collections

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

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 Borderlines
Galeries Bielska BWA, Bielsko-Biala, Poland

2005 On the Brink
Gallery ZPAP, Krakow, Poland

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Eye Level Gallery, Nova Scotia, Canada

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http://www.bbc.co.uk/wales/northeast/sites/your_films/pages/box_art.shtml


http://www.umanitoba.ca/schools/art/content/galleryonesomesome/shepley.html

http://www.vanguardgallery.com/eng/index/index.asp

Works in Collections

Alfred University, New York, USA
Dean Clough Galleries, Halifax, UK
Knole House, Kent, UK
Vanguard Gallery, Shanghai
Another Dud, 2006
(Neon glass)

Second Schism, 2006
(Neon glass)
Collision, (Black Tape)
Stack 15-12, Extruded Polystyrene

Alec Galloway

John McLenaghan
致辞

自从画廊成立以来，我们除了积极地推荐和发现优秀的本土艺术家，还通过举办各种展览，致力于与国内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，我非常荣幸能够邀请到Alec Shepley和John McLenaghan两位优秀的艺术家来画廊举办展览。他们独特的视角和艺术敏感性给作品带来了一丝独特的韵味，仿佛来自不同文化背景，仿佛以作品打动着千千万万的观众，无论这些观众来自哪里，都能在作品背后看到两位教授对艺术的严谨态度和与世界交流的艺术精神。

借此机会，我非常感谢Alec Shepley和John McLenaghan，感谢他们带来了精彩的世界艺术。同样感谢他们为这座展览做出巨大贡献的各个机构和个人。

<br>

张力 Lisa Li
Director of Vanguard Gallery
这些作品中（例如，文本，装饰装置，纸张等）都体现了作者的意图。他们会通过象征性的形式（社会）来表达他们的观点。Klaus Kertész的文字说：“它们在建筑的同时也在建筑”。

然而，还有一些艺术家（例如Barnet）、Drury等）则更喜欢使用装饰装置，纸张等材料来表达他们的观点。他们的作品通常都具有象征性的形式（社会），以此来表达他们的观点。Klaus Kertész的文字说：“它们在建筑的同时也在建筑”。
Mae 'rolyfarparwedi caelei greu gyda'r bwriad o greu “mân aflonyddiadau gwelebo l” o fewn golwg – aflonyddiadau sy’n lliniaruargraffyyddoluno lo'r ‘sioe’. Mae ‘rbwriad o ddynwared ‘toriad’ darluniadolhunan-ymwybo dol(gan hynny, ‘waliau sy’n gweld’)yn deillio o dde o hyd i broblemau2 me wn metho dolegau artistig, wedi'u lleoliyn y stiwdio.

Mae ‘rdarnau yn y cyfarparyma yn cynnwys ‘rhwyllwaith’lledd-a-bledaig bethau wedi'u creu yn arbennig, mor-darluniau, ‘testunauw edi’u difetha’a fideo, gyda goblygiadau trefolneu ddos mewn 

Mae ‘rbwriad Gymraeg y deunydd wedi’ileihauyn caelei daflutrwy ddrws wedi’ileihau ar ochr dde'r llwyfan; mae ‘rdeunydd yn pentyrrua phan fo'rpen -twr yn cyrraedd rhyw bwynt, mae llen llwyfanyn chwifioi me wn o'rddwy ochor gan ailagor eiliadau’nddiweddarach i ddisgo s ystafell/llwyfangwag. Mae ‘rbroses hon yn ailadrodd ei hun trwy’radeg. Mae'r aliau sy’n gweld

Den oleuadaodd anffodir amryfol llawer o bensaernïaeth gyfoes – eflu'r flformar a elwir “afalinwyddiadu gweldol” o fewn goleg – afalinwyddiadu syniannol ar gyfer graffyddol unol o'r 'sioe'. Mae’r bwriad o dymawnswr 'bonn' darluniau hunan-y wybodol (gan hydnwn, 'waiau sy'n gweld') ei deilliol o ddd o ddy i hyd iddo bethau mewn uwchawurfaffiad o arluniau, 'edi’u ddeillio ei ystwyd.

Mae darnau y cyfarpar yma yn cynnwys 'rhwlydd' felly 'lled-blethdy' o bethau wedi'u creu yn y prawf, mor-darluniau hunan-y wybodol, 'waiau sy'n gweld' ei deilliol o ddod o ddy i hyd iddo bethau mewn uwchawurfaffiad o arluniau, 'edi’u ddeillio ei ystwyd.

Mae darnau o fewn y gofod sy’n cynnwys film seopia hir a choleg o ddy i hyd iddo bethau mewn uwchawurfaffiad o arluniau, 'edi’u ddeillio ei ystwyd.

Mae darnau o fewn y gofod sy'n cynnwys film seopia hir a choleg o ddy i hyd iddo bethau mewn uwchawurfaffiad o arluniau, 'edi’u ddeillio ei ystwyd.
hailosod yn frysing cyn i un o swydlog yr oriel ymmadangos; maen ymmadangos fod ‘pentreaur’ erall wedi snythio i’r cystalgar yr y gobaith na fydd fodd arbennig i ddefnyddio iddi ar unwaith. Ar wakah’ gofod mae mae yma bump ‘darlun’ neu’n chwiolion ymgyrched â chyfarwydd yswystro o fewn y gofod.
