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Esgyn /  
Uprisings

# Alek O.

27.04 – 14.07 2013

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Ganwyd Alek O. yn Buenos Aires, a bu'n byw yn Milan cyn symud i Lundain lle mae'n byw a gweithio ar hyn o bryd. Mae hi'n aml yn defnyddio gwrthrychau parod yn ei gweithiau celf gan fabwysiadu ac addasu dulliau traddodiadol o wneud celf megis paentio, lluniadu a brodio. Wrth drawsffurfio gwrthrychau iddi ganfod neu eu cael yn rhodd at ei gwaith - gwrthrychau personol iddi hi ei hun neu rhai oedd arfer a bod ym mherchnogaeth ei theulu neu ffrindiau - mae'n newid eu ffurf a'u hymddangosiad mewn ffordd arbennig sy'n dwyn i gof gyfnodau penodol mewn hanes celf, sef Minimaliaeth ac Arte Povera. Gyda'r broses drawsffurfiol yma, mae hi hefyd yn cronicle hanes blaenorol y gwrthrych yn ogystal â sut mae'n clymu at ei hanes hi ei hun, boed yn gyfeillgarwch ag eraill, y mudo iddi wneud, neu atgofion ganddi o le penodol. Tra mae ei gwaith yn aml wedi'i drwytho mewn naratif bersonol, mae ganddi ddiddordeb mewn trosi'r naratif hwn i gydestun arddangosfa a chysylltu gyda'r gwyliwr. Cyfeiria ei gwaith at y dull unigryw y gall celf weithredu fel argraffnod neu fynegai o le, amser a phobl. Wrth wau ynghyd y materion sy'n ymwneud â chanfyddiad, cynrychiolaeth ac adeiladu naratif, yn yn bôn mae hi'n cwestiynu ein bodolaeth a'n cof.

Born in 1981 in Buenos Aires, Alek O. previously lived in Milan before moving to London where she currently lives and works. The works she produces often utilise ready-made objects and both adopt and adapt traditional methods of art making such as painting, drawing and embroidery. Transforming objects that she has found or been given by way of her work - objects from her personal domain or that formerly belonged to her friends or family - she changes their form and appearance in such a way that they appear to recall particular periods of art history, namely Minimalism and Arte Povera. With this process of transformation, she also chronicles the former history of that object as well as how it ties to her own history, whether it is her friendship with others, her own migration, or the memories she has of a particular place. While her work is often infused with a personal narrative, she is interested in the transposition of this narrative to the context of the exhibition and connectedly to the viewing public. Her work stakes out a unique approach to how art can function as an imprint or index of place, time, and people. Weaving together issues of perception, representation and the construction of narrative as it does, it ultimately questions our existence and memory.

Adam Carr

Curadur Rhaglen Celfyddydau Gweledol /  
Visual Arts Programme Curator  
MOSTYN



•  
IMAGE / DELWEDD  
Tangram [Bird], 2011



## Cyfweliad gyda / An interview with Alek O. —

Adam Carr: Sut y dechreuodd y cyfan?  
Beth ddenodd ti at y celfyddydau  
gweledol?

Alek O.: Fel llawer o blant roeddwn i'n cael fy hudo gan baentio. Roeddwn yn eithaf da am luniadu ac roedd hynny'n galonogol. Roedd fy chwaer hŵn, sy bellach yn bensaer, yn ddylanwad mawr. O'i herwydd hi roedd 'na lawer o lyfrau a chatalogau diddorol yn y tŷ. Dyna sut y dois i adnabod Magritte ac Ernst, ac yna daeth Duchamp a Jackson Pollock, Jeff Wall, Cindy Sherman ... ond doeddwn i ddim yn meddwl bod yn artist fy hun ... er fy mod yn gyfrinachol yn dymuno hynny. Roeddwn eisiau bod yn ddylunydd diwydiannol. Fe wnes bopeth o fewn fy ngallu i ddoel yn un. Ond diflasais.... Yna, bron ar hap a damwain, cefais y profiad o gwrdd â nifer o artistiaid Eidalaidd o'm hoedran i, gyda'i gilydd, mewn un lle.... Roedd hyn yn 2004, yng Nghanolfan Gelf Isola. Roedd ynt newydd, neu ar fin, gorffen yn yr academi, Roedd hwn yn gyfnod cyffrous iawn. Roeddwn yn teimlo fel yn y stori dylwyth teg yr Hwyaden Fach Hyll, lle mae'r un hyll yn darganfod nad oedd yn rhy ddrwg wedi'r cwbl.

AC: Rwyf yn wreiddiol o'r Ariannin, beth wnaeth i ti benderfynu symud i'r Eidal?

AO.: Ar bwynt penodol, roeddwn yn astudio Dylunio Diwydiannol yn Buenos Aires, a clywais am Enzo Mari, Achille Castiglioni, Vico Magistretti a Marco Zanuso, y rhan fwyaf ohonynt yn gweithio ym Milan. Penderfynais i ymuno â dinas mor wych. Ond pan gyrhaeddais i, roedd yn rhy hwyr. 2001 oedd hi ac erbyn hyn roedd y rhan fwyaf ohonynt wedi marw a dim ond ambell un dal yn gweithio. Yn y cyfamsar, ni ddaeth cenhedlaeth iau flaengar. Roedd hyn yn siom mawr iawn.... Nid oedd dylunio Eidalaidd na'r Brifysgol o ddiddordeb mwyach. Yn ôl pob tebyg symudais i'r Eidal trwy gamgymeriad, roeddwn yn ifanc a wedi'm camarwain. Er hynny roeddwn yn hoffi'r ddinas ac felly arhosias.

Adam Carr: How did it all start? What attracted you to the visual arts?

Alek O.: Like many kids I used to be fascinated by painting. I was quite good at drawing and that was encouraging. I received a big influence from my elder sister, who is now an architect. It was through her that many interesting books and catalogues entered my house. That's how I got to know Magritte and Ernst, and then came Duchamp and Jackson Pollock, Jeff Wall, Cindy Sherman... But I didn't think of becoming an artist myself... although I secretly desired it. My idea was to become an industrial designer. I did all I could to become one. But then I got bored... Almost by chance I had the possibility of meeting a number of Italian artists of my age, all together, in one shot... That was in 2004, at Isola Art Center. They'd just finished the academy, or almost. It was a very exciting time. I felt like in the fairy tale the Ugly Duckling, where the ugly one finds out that he wasn't that bad.

AC: You are originally from Argentina, what made you decide to move to Italy?

AO.: At a certain point, I was studying Industrial Design in Buenos Aires and I heard of Enzo Mari, Achille Castiglioni, Vico Magistretti and Marco Zanuso, most of whom worked in Milan. I decided to join such a brilliant city. But when I arrived it was too late. It was 2001 and by then most of them were dead and just a few were still active. Meanwhile there hasn't been any generational turnover. It was a very big disappointment... Italian design wasn't interesting any more and neither was the university. I moved to Italy probably by mistake, I was young and misinformed. But then I liked the city, and so I stayed.



AC: Mae dy waith yn gwneud defnydd eang o wrthrychau canfod. Mae'r syniad o'r 'readymade', y parod, wrth gwrs yn gyfeiriad amlwg yma, er, yn wahanol i syniad Duchamp o'r parod lle mae hanes y darn yn cael ei anwybyddu o blaid y cyd-destun caiff ei arddangos ynddo ynghyd â'i syniad o 'ddifaterwch gweledol', mae'r gwrthrychau rwyf ti yn eu defnyddio yn llawn naratif bersonol. Wyt ti'n gallu disgrifio dy waith yng nghyd-destun hyn?

AO.: Unwaith, darllenas bod y rhan fwyaf o'r aur sy'n cylchredeg heddiw, yr un aur â chanrifoedd yn ôl. Felly os oes gennych fodrwy aur, gall rhan ohoni fod wedi dod o'r hen Aifft neu o'r Incas. Dyna sy'n fy hudo: deunyddiau sy'n croesdorri amser a straeon, a chredaf bod y deunydd yn cronni rhai straeon yn gyfrinachol.

Mewn llawer o'm gwaith, nid yw'r gwrthrych yn cael ei gynrychioli, ond mae'n bresennol yn uniongyrchol. Ond yn wahanol i Duchamp, ni allwch ei adnabod ar unwaith. Mae'r gwrthrych wedi ei drawsnewid a beth welwch chi nawr yw ei ddeunyddiau mewn trefn newydd, gyda'r ad-drefniant wedi ei bennu gan amlaf gan sylwedd y gwrthrych. Mae'r cyfansoddiad neu'r ffurf yn ganlyniad i gydosodiad neu gywasgiad syml o'i rannau gwahanol. Er yn cael ei bennu fynychaf gan y gwrthrych ei hun, mae rhywfaint o gyfansoddi yn anochel oherwydd natur ei gyfansoddiad. Er efallai yn eilradd, rwyf gwneud fy mhenderfyniadau - ffurf y canfas, y siâp neu'r maint, ayb - wrth ystyried sut y byddant yn pennu estheteg y darn terfynol. Credaf bod yr agwedd weledol yn bwysig gan mai hwn yw'r cyswllt cyntaf, a'r cyfrwng ar gyfer cyfathrebu gyda'r gwylwr.

AC: Your work makes wide use of found objects. The notion of the readymade is of course an obvious reference here, though as opposed to Duchamp's concept of the readymade where the object's history is delimited in favour of the context in which it is displayed together with his idea of 'visual indifference', the objects that you use are rife with personal narratives. Could you describe your work in relation to this?

AO.: Once I read that most of the gold that circulates today, is the same from centuries ago. So if you have a gold ring, part of it may come from ancient Egypt or from the Incas. That is what fascinates me: materials that cross time and stories. In a way, I believe that the material secretly stores part of them.

In many of my works, the object is not represented but directly present. Unlike in Duchamp's works, you can't recognise it immediately. The object has been transformed and what you see are its materials in a new order. This rearrangement is mainly determined by the nature of the object's materials. The composition or form is the result of a simple assembling/compacting of its different parts. Although mainly determined by the object itself, by the nature of its materials there is still a certain degree of composition. Even if secondary, I make my choices - the format of the canvas, the shape, the volume, etc - thinking that they will determine the aesthetics of the final piece. I believe that the visual aspect is important, as it's the first contact, and the medium for the communication with the viewer.

## Cyfweliad gyda / An interview with Alek O. —

AC: Gellir dweud fod dy waith yn ymgymryd â ieithoedd gweledol rhai o'r prif symudiadau celfyddydol, Minimaliaeth ac Arte Povera yn benodol. Ydi hwn yn gam bwriadol?

AO.: Wrth edrych ar fy ngherfluniau, ar y golwg cyntaf gallwch gysylltu nhw gyda Minimaliaeth ... ceisio defnyddio'r ffurf symlaf ar gyfer pob deunydd, gyda'r maint deilliol yn dwyn i gof ffurfiau elfennol Minimaliaeth. Ond wrth ail-edrych yn ddwysach, fe welwch nad yw'r arwynebau yn syth, mae cleisiau ar y fertig, mae'r onglau'n grwn. Yn y diffygion hyn y triga emosiwn y darn. Fe ddiffiniodd rhywyn fy ngwaith unwaith fel Minimaliaeth cynnes. Mae'r gwrthdweud hyn yn gwneud rhyw fath o synnwr i mi.

AC: Your work could be said to take on the visual languages of a few key art movements, namely Minimalism and Arte Povera. Is this a deliberate move?

AO.: If you look at my sculptures, in a first glimpse you can associate them to Minimalism... trying to use the simplest shape for each material, the resulting volumes recall the elementary forms of Minimalism. But at a second, deeper look, you will see that the surfaces aren't straight, the vertex are bruised, the angles rounded. In these defects resides the emotionality of the piece. Somebody once defined my work as warm Minimalism. In a way, this contradiction makes sense to me.

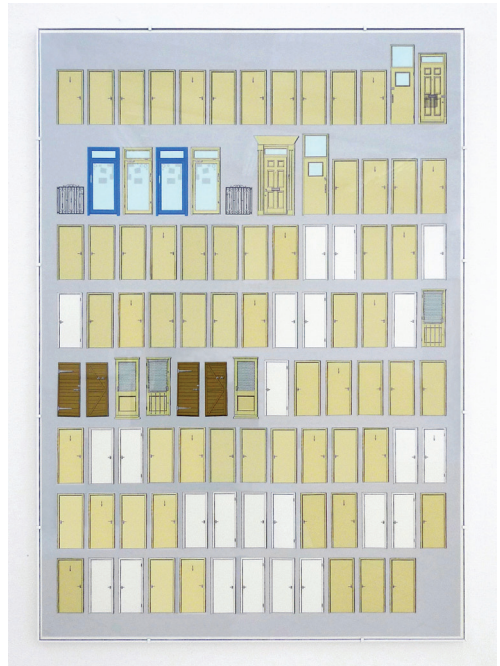


•  
**IMAGE / DELWEDD**

Corkscrew, 2010

•  
**IMAGE / DELWEDD**

The Doors [London, Llundain  
27 Nov / Tach 2011], 2012



AC: Elli di ddisgrifio peth o'r gwaith yn dy arddangosfa yma yn MOSTYN, ac efallai sut maent yn gyfansawdd o rai o'r materion a'r syniadau yr ydym wedi'u trafod?

AO.: Yn fy narnau Tangram, mae ymbarél ganfyddais yn cael ei datgymalu'n ôl i'w darnau sylfaenol. Nid oes terfyn ar y ffyrdd y gellir cyfnuno'r 8 darn cynfas trianglog, a thrwy'r cyfuniadau hyn, ar adegau, mae siâp cyfarwydd yn ymddangos sy'n fy atgoffa o anifail. Ymhlith y myrdd gyfuniadau, efallai bydd rhai cyd-ddigwyddiadau hapus fel aderyn, cath neu forlo. Ond mae llymder a geometreg rheolaidd y siapiau yn celu gerwinder y defnydd, ei flerwch - y tyllau, sgriffiadau a'r staeniau yn waddol digwyddiadau bach.

AC: Could you describe some of your works in your show here at MOSTYN, and perhaps how they compound some of the issues and ideas that we have been speaking about?

AO.: In my Tangram pieces, a found umbrella is disassembled back to its basic modules. The 8 triangular canvas thus obtained can be combined in unlimited ways, and through these combinations sometimes a recognisable shape that recalls an animal appears. Among the myriad possible combinations, there may be some happy coincidences as a bird, a cat or a seal. But the sharpness and regular geometry of the shapes masks the material's roughness, its untidiness - holes, scratches and stains are the track left behind by small incidents.

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Holl weithiau gan Alek O. /  
All works by Alek O.

—  
Edward Higgins White, V  
2012  
edau menyg canfod,  
brodwaith ar ganfas /  
found gloves' threads,  
embroidery on canvas  
49,5 x 70 cm

—  
Tangram (Bird)

2011  
Defnydd cotwm  
hydwyth o barasôl /  
stretched cotton fabric  
from a parasol  
192 x 220 cm

—  
The Doors

2011  
[London, 27 Nov /  
Llundain, 27 Tach 2011]  
2012  
sgrîn sidan ar bapur /  
silkscreen on paper  
100 x 70 cm  
Ffoto gan / Photo By  
Agostino Osio

—  
Corkscrew

2010  
corcsgriw efydd wedi'i asio /  
fused brass corkscrew  
8,5 x 6,1 x 0,5 cm

—  
Hoffai'r artist ddiolch i  
Flavio Clerici, Vincenzo  
Latronico a Mouro Vignando.

The artist would like  
to thank Flavio Clerici,  
Vincenzo Latronico and  
Mauro Vignando.

•  
Cynhyrchwyd y cyhoeddiad hwn  
i gyd-fynd â'r arddangosfa  
Esgyn gan Alek O., fel rhan  
o raglen Oriol 6.

—  
MOSTYN, 27 Ebrill -  
14 Gorffennaf 2013

Ysgogwyd a churadwyd Oriol  
6 a'i rhaglen Esgyn gan:  
Adam Carr, Curadur Rhaglen  
Celfyddydau Gweledol MOSTYN.

—  
Mae Esgyn yn rhoi  
arddangosfeydd unigol i  
artistiaid ifanc sy'n dod  
i'r amlwg ond heb gael  
arddangosfa unigol mewn  
lleoliad sefydliadol, naill  
ai'n genedlaethol neu'n  
rhyngwladol. Mae'n caniatáu  
i artistiaid weithio  
dan amodau proffesiynol  
a chyflwyno'u gwaith i  
gynulleidfa ehangach.

—  
Gwnaed Esgyn yn bosibl  
trwy gefnogaeth hael:  
Sefydliad Esmée Fairbairn

—  
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Mae cofnod catalog o'r  
llyfr hwn ar gael gan  
Lyfrgell Genedlaethol Cymru  
a'r Llyfrgell Brydeinig.  
Cyhoeddiad © 2013 MOSTYN  
a'r awduron.

—  
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ffotograffiaeth trwy  
gareidgrwydd yr artist.

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Gallery 6's programme.

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MOSTYN, 27 April -  
14 July 2013

Gallery 6 and its programme  
Uprisings has been initiated  
and curated by: Adam Carr,  
Visual Arts Programme  
Curator, MOSTYN.

—  
Uprisings gives solo  
exhibitions to young and  
emerging artists who are  
yet to receive a solo  
exhibition in an institution  
setting, either nationally  
or internationally. It  
allows artists to work under  
professional conditions and  
present their work to  
a larger audience.

—  
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—  
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