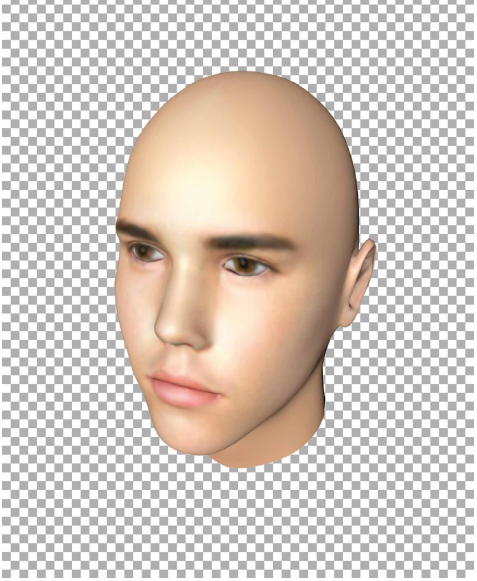
Impossible Material

Examining the immaterial metaphysicality of virtual form and space through inter-media translation



"The simulacrum is never what hides the truth -- it is truth that hides the fact that there is none. The simulacrum is true."

- Jean Baudrillard, Simulacra and Simulation, 1981

The opening quotation from Jean Baudrillard's seminal essay on hyperrealism, 'Simulacra and Simulation', is something of a simulation of the truth within itself. The quote is attributed to Ecclesiastes, although on closer inspection there appears to be no such passage within the Old Testament. Does Baudrillard's illustration imply that a fabrication of reality can act as a surrogate for actual reality? Or can this apocryphal statement be explained by the problems that occur between translation from the original Hebrew text into the author's own language and ultimately to that of the reader's? It is true that Baudrillard's interpretation captures something of the spirit of Ecclesiastes, which speaks of the transitory nature of existence, and how we are left with a shadow of the original, an unfaithful copy, a simulacrum.

We could view the ideas that Baudrillard lays out in much of his writing on cultural theory as an accurate depiction of our contemporary state of networked existence, which can be said to be in constant dialogue, or translation, between the simulated and the actual.

As the line between digital and physical space becomes blurred, and the dialogue between the virtual and the actual heightens in intensity, what does it mean to exist simultaneously online and in the physical world? What does it mean for the artist as creator of the physical art-object when the digital dimension redefines our notion of space, form and surface? Are the practices and tools of the renaissance artist rendered obsolete in a post-media age, or does a culture of 'open-source' and the 'user-interface' call for a re-emergence of traditional techniques in convergence with other media? And how do we describe the materiality of this hybridisation as digital media moves offline and into the physical realm? This exhibition seeks to examine the increasingly grey area that lies between simulated and tangible dimensions.

impossiblematerial.com
info@impossiblematerial.com
@impossmaterial

As with Baudrillard's analogies of Disneyland as a vision of a true America or Jorge Luis Borges' tale of the cartographers' map which replaces the land that it represents, the virtuality of the digital realm acts as a secondary layer to the physical world as we know it. As a result, we frequently find ourselves caught between the two, in a digital-analogue limbo. The miniaturisation of technology and the devices that allow us to immerse ourselves within these virtual spaces have become increasingly covert and sentient to the degree that they enable us to occupy multiple environments and spaces at once. We have arrived at a state where we live in a constant flux between actual reality and a digitally enriched, augmented version of reality, a hyperreality. We are at once connected to everyone, everywhere, and everything whilst simultaneously being in a perpetual state of isolation and stasis. This heightened layer of inter-dimensionality, whilst being charged with cultural and social implications, holds many possibilities and avenues of exploration for the artist. This exhibition, Impossible Material, attempts to place the art-object within this middle-ground between these separate realities.

"The internet is not everywhere. Even nowadays when networks seem to multiply exponentially, many people have no access to the internet or don't use it at all. And yet, it is expanding in another direction. It has started moving offline. But how does this work?"

- Hito Steyerl, Too Much World: Is the Internet Dead? eflux journal #49, November 2013

Impossible Material is an exhibition of mixed media work by two Welsh artists, Geraint Edwards and Dewi Williams. The separate work of these two artists shares a common ground that explores this inter-dimensional flux and seeks to emphasise the cultural, social and philosophical aspects that arise from this present-day post-dimensional condition. Much of the work in this exhibition explores processes and elements indicative of both physical and simulated realities to arrive at artefacts that reflect our own cross-dimensional engagement and experience. Ultimately, this collection of work is an exploration of the art-object in an age of the non-object.

Dewi Williams, Parametric Landscape #6 (detail), oil on canvas 2018

Geraint Edwards
Dewi Williams

Impossible Material

Galeri Caernarfon
June 8 - July 19 2019

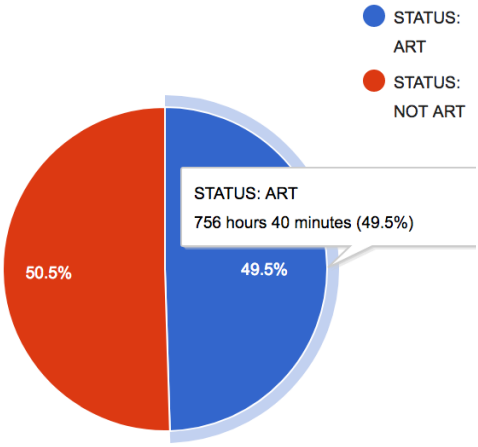
A guide to work included in exhibition

ART/SWITCH (Physical Format), 2016

Geraint Edwards & Dewi Williams

Electronics, LED Matrix, wood, plastic,
60cm x 80cm x 20cm

Objects, such as found objects, can acquire the status of art. Is it a one-way street? Is this a quality which, once attributed, cannot be revoked? Who may act as arbiter? Can an object be “forced to be art” against its will? This work is not an opinion poll. It is a democratisation of the art-making process, where each unilateral decision designates the re-al-time status of the object. You are invited to press the switch to change its status. ART/SWITCH exists in 2 forms: a physical form in the gallery space, and an online version at art-switch.net, where you can remotely determine its status. You can also follow its status on twitter @ARTSW1TCH



Blank Canvas / Conceptual Monochrome, 2016

Geraint Edwards

Untitled_2.psd-(Blank canvas / Conceptual Monochrome), acrylic on canvas,
64cm x 48cm, 2016

Untitled_3.psd-(Blank canvas / Conceptual Monochrome), acrylic on canvas,
30cm x 22.5cm, 2016

Untitled_4.psd-(Blank canvas / Conceptual Monochrome), acrylic on canvas,
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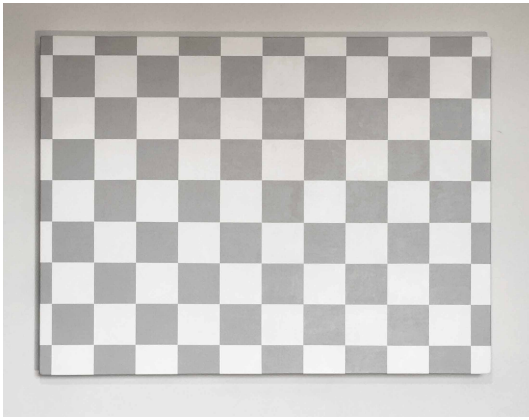
Untitled_6.psd-(Blank canvas / Conceptual Monochrome), acrylic on canvas,
100cm x 75cm, 2016

Untitled_7.psd-(Blank canvas / Conceptual Monochrome), acrylic on canvas,
120cm x 90cm, 2016

This series of paintings depicts the transparent base layer of an image in photo-editing software such as Photoshop (the grey and white chequered pattern). They depict nothingness through an awful lot of something, in the tradition of monochrome painting. Is a blank photoshop canvas emptier than a physical blank canvas? Can it be an equally meditative space? In objectifying digital space, a hybrid space is created where we must ask: are they in our space or are we in theirs? They reflect Bridget Riley's goal, 'I wanted the space between the picture plane and the spectator to be active', updated to respond to contemporary concerns about virtual/physical hybridity. These images turn the viewer into a digital object, as humanity increasingly moves from being the subject of activity on the planet to being its object. Turn yourself into a digital layer and share your photos with #impossmaterial



Google Translations / Cyfieithiadau Google, 2019

Geraint Edwards

HD video projection

This series of videos is a record of translations back and forth between English and Welsh using Google Translate. An English word (e.g. “truth”) is translated into Welsh, then that word is translated back into English, and so on, with each translation getting further in meaning from the original word. The process ends when the opposite word (e.g “lie”) is arrived at. The advantage and the curse of unlimited digital space and of the network is that every possibility is catered for, and that every interpretation can be found supported somewhere. This would never have been possible in the era of the paper dictionary. This work serves as a metaphor for this feature of the network. In a post-truth, fake-news society, how much does range pose a threat to accuracy?:

“If you’re searching for support for your views online, you will find it. And moreover, you will be fed a constant stream of validation: more and more information, of a more and more extreme and polarising nature.” – James Bridle, “New Dark Age”.

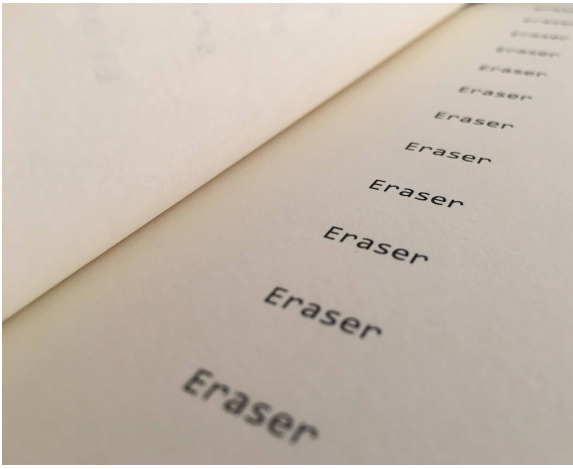
truth

cywirdeb

strictness

llymder

severity



Erased Erased de Kooning Drawing, 2019

Geraint Edwards

Book & HD single-channel video

The title refers to the Robert Rauschenberg work in which he erased a Willem de Kooning drawing over a month, using around 40 erasers in an act of “additive subtraction”, leaving an “empty” image, which showed traces of its former state: a palimpsest. As digital erasure is so much more visually complete, a blank digital image will not show such a history. The pure absence of visual information could represent the beginning point of an act of creation, or the end point of an act of destruction. The scrolling text work shown here is the History Log file following the nine-hour-thirty-three-minute erasure with a 1-pixel eraser tool in Photoshop of an image of Rauschenberg’s Erased de Kooning Drawing: a digital palimpsest and an epic conceptual poem about digital erasure.

It is available to buy in book form in the Galeri shop.

Digital Environment Painting Series, 2016 - 2018

Dewi Williams

Victoria with Geometric Object
oil on canvas, 140cm x 160cm, 2017

Parametric Landscape #6
oil on canvas, 150cm x 150cm, 2018

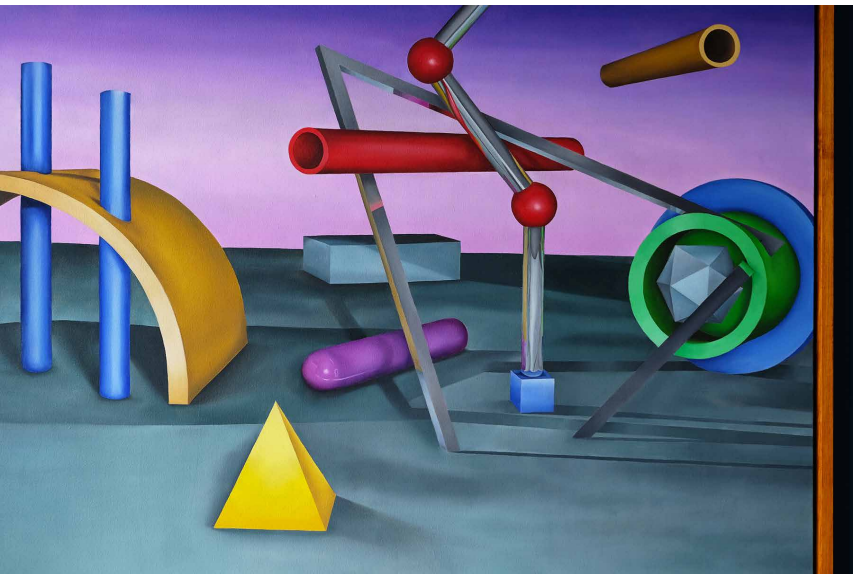
Study for Victoria with Geometric Object
oil on canvas, 43cm x 54cm, 2017

Study for Multi-Dimensional Still Life
oil on canvas, wood electronics, artificial plant, 2016

Parametric Landscape #3
oil on canvas, 160cm x 90cm, 2016

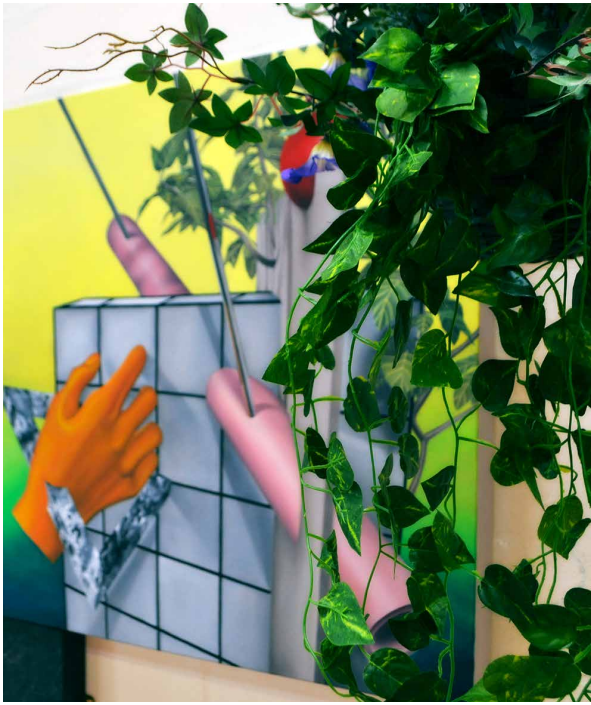
I am primarily interested in how the digital has become so integrated within the present day sense of 'normality', that the distinction between where the physical environment ends and the virtual begins has been blurred into a single unit, and how this creates new spaces, environments and objects for us to engage with.

This series of paintings was created through an engagement with a variety of media processes that seek to occupy multiple levels of dimensionality at once, where digital forms are rendered as analogue objects before being re-visioned in virtual format and re-printed once more. Using contemporary digital visualisation tools, whole new worlds are manifest to explore and manipulate, enabling speculation about the alien properties of their virtual materiality. While these new environments create exciting possibilities for the visual artist, they also open an interesting and critical counter-dialogue with our present day post-digital condition. Through creating this flux between digital and analogue ephemera, artifacts become charged with the signification of inter-dimensional dialogue; they become hybrid objects that sit between the actual and the virtual and reflect our digitally enhanced view of reality. Throughout these images which interweave digital technologies with traditional art practice, I aim to explore the formal, spatial and material properties of these new hybrid media, and illustrate the effects of these virtual forms and images when manifest in the real world.



For many of us a large part of our lives is spent gazing into the virtuality of the digital realm, using it to inform our physical existence in both our social and professional activities. Through using the practices of the renaissance artist, which are primarily concerned with capturing the beauty of nature in oil painting on canvas or the object carved from stone, this shifting of the artist's gaze towards the virtual space gives the digital view of reality a higher significance than actual reality. This opens new avenues of exploration for the artist where traditional materials are replaced with unknown virtual substances and environments that defy all notions of physicality. This synthetic interpretation begins to act as a surrogate for the real.

The geometric becomes equivalent to the organic: the computer generated model over the human form, the simulated over the original.



We Stood On The Bridge

Geraint Edwards

Modified photograph / website, (2016)

This is an interactive story for 2 or more people with smart devices with QR readers. The work can be entered by either visiting the website (westoodonthebridge.net) on a phone or by scanning a QR code. The user is presented with some short lines of text and finally another code on their screen. The reader then realises they can't continue reading without asking another person to scan it for them (a digital parallel of the Allegory of the Long Spoons). Each person becomes the other's storyteller, bridging the gap across technological individualism and social alienation, creating a shared social and cultural space within which the importance of co-dependence is highlighted.

Windchime / Barcode

Geraint Edwards

Wood, wire, iron bracket, fan, varying dimensions, 2018

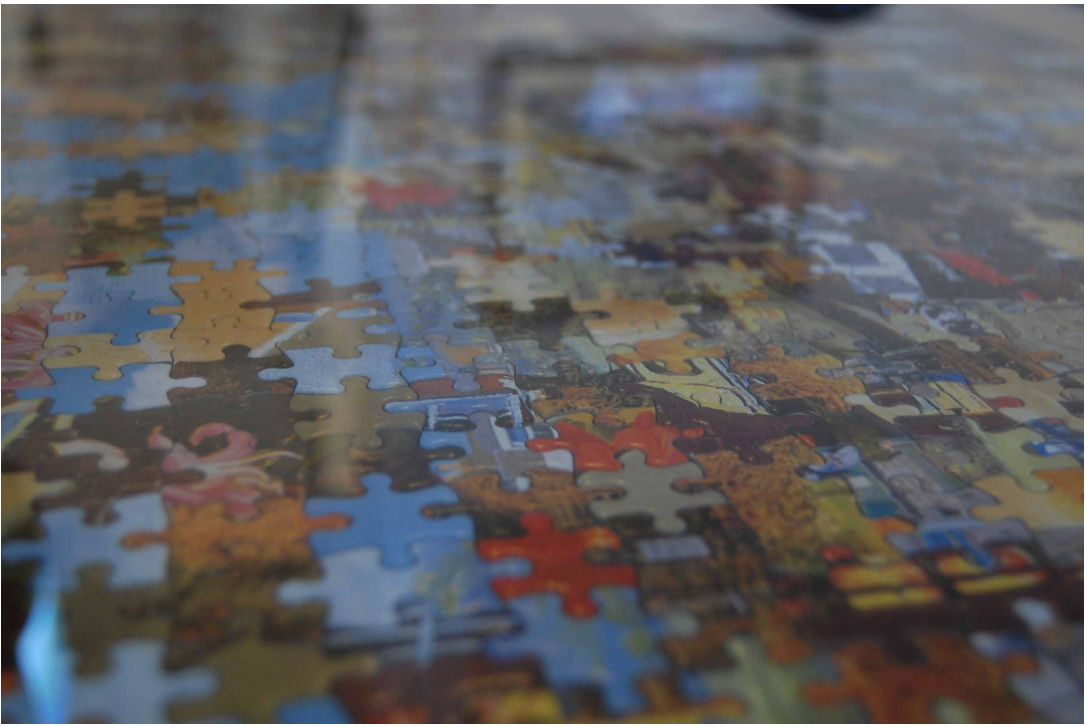
As the wind blows, you may freely enjoy the relaxing sounds of the windchime (pine). As the wind falls, you are deprived of their calming presence. Fortunately, when they settle, the chimes form a barcode which can be scanned with a barcode reader (Scandit works best) on your personal telephone. This will provide you with a unique online retail opportunity to purchase a recording of this very windchime (or hear a free sample). This will serve to tide you over until the resumption of the wind, and the harmonious tinkling you crave: a physical/digital consumerist loop-dream at the high-end of relaxation distribution.

Circuit-bent Jigsaw #3

Geraint Edwards

Jigsaws, accompanying video performance & interview, 86cm x 66cm, 2014

One of a series of six jigsaws randomly-generated by the throw of the dice in weekly 6-hour-long performances streamed online. This work investigates the fields of glitch and circuit-bending: the practice of dismantling electronic equipment (more often than not, old electronic toys) and corrupting their circuitry in order to achieve unpredictable and randomised results (audio and/or visual). Circuit-bent jigsaw takes this culture of experimental modification out of its digital context and re-applies it to a traditional medium in search of not only Aesthetic - but Conceptual-Glitch.



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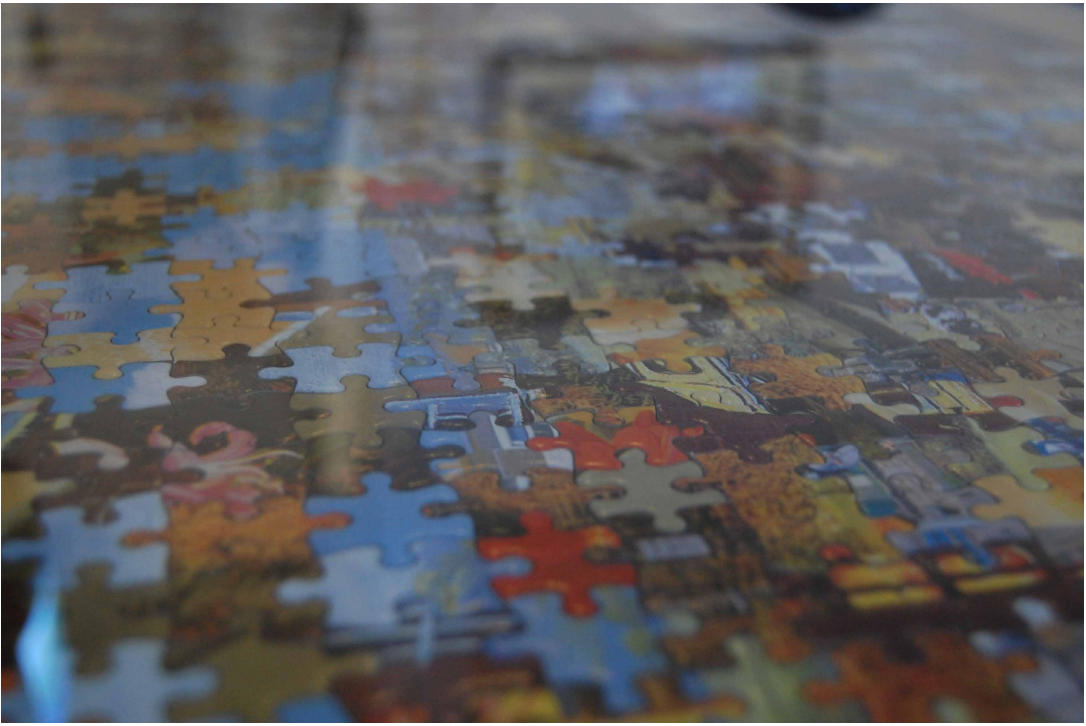
ART

Circuit-bent Jigsaw #3

Geraint Edwards

Jig-so, perfformiad fideo a chyfweliad cysylltiedig, 86cm x 66cm, 2014

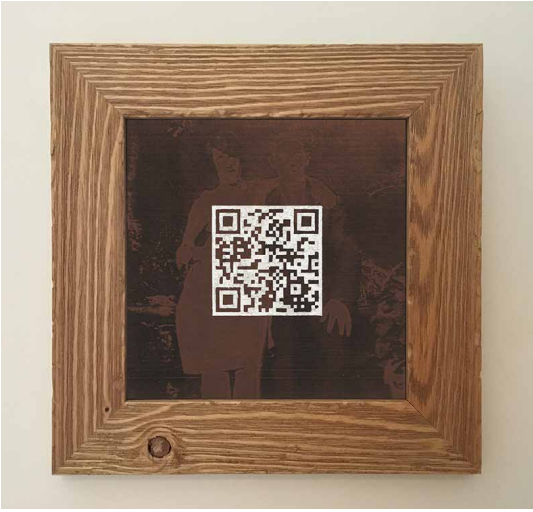
Un o gyfres o chwe jig-so a gynhyrchir ar hap gan daflu dis mewn perfformiadau wythnosol 6-awr gyda ffrwd ar-lein. Mae'r gwaith hwn yn ymchwilio i feysydd glitch a phlygu cylched: y grefft o ddatgymalu offer electronig (yn amlach na pheidio, hen deganau electronig) a llygru eu cylchedau er mwyn creu canlyniadau ar hap (sain a / neu ddelwedd). Mae'r gwaith celf hwn yn cymryd y diwylliant hwn o addasu arbrofol allan o'i gyd-destun digidol ac yn ei ail-gymhwyso i gyfrwng traddodiadol gan ymgeisio darganfod nid yn unig Glitch Esthetig, ond hefyd Glitch Cysyniadol.



We Stood On The Bridge

Geraint Edwards

Ffotograff addasedig /gwefan, (2016)



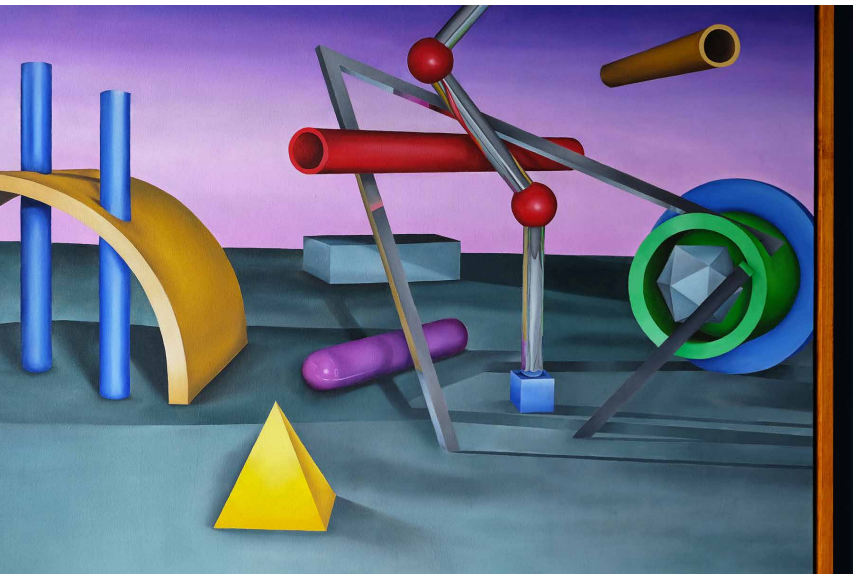
Mae hon yn stori ryngweithiol i 2 neu fwy o bobl sydd â dyfeisiau smart gyda darllenwyr QR. Gellir cychwyn trwy naill ai ymweld â'r wefan (westoodonthebridge.net) ar ffôn neu drwy sganio'r côd QR. Cyflwynir rhai llinellau o stori fer i'r defnyddiwr ac yn olaf côd arall ar eu sgrin. Yna, bydd y darllenydd yn sylweddoli na all barhau i ddarllen heb ofyn i berson arall ei sganio ar ei gyfer (yn gyfwerth ag Alegori'r Llwyau Hir). Mae pob person yn dod yn storïwr y llall, gan bontio'r bwlch ar draws unigoliaeth dechnolegol a dieithrio cymdeithasol, gan greu gofod cymdeithasol a diwylliannol a rennir lle mae pwysigrwydd cyd-ddibyniaeth yn cael ei amlygu.

Windchime / Barcode

Geraint Edwards

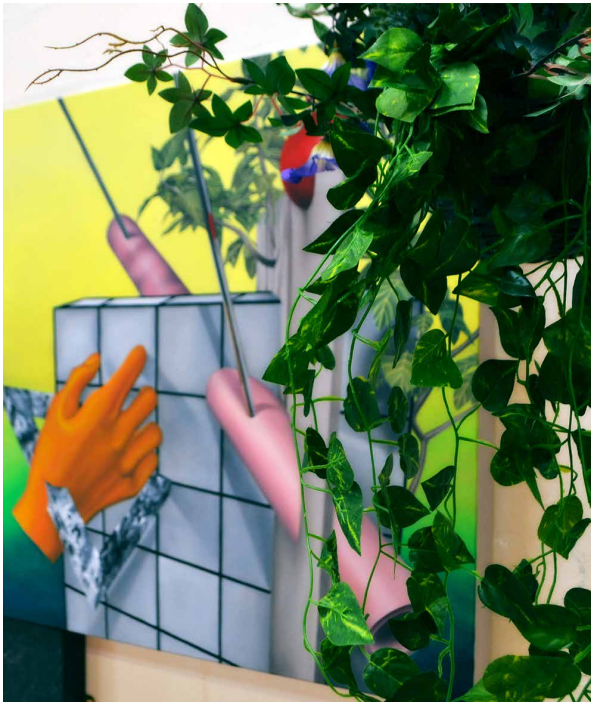
Pren, gwifren, braced haearn, ffan, dimensiynau amrywiol, 2018

Wrth i'r gwynt chwythu, cewch fwynhau synau ymlaciol y clychau (pîn). Wrth i'r gwynt ddisgyn, cewch eich amddifadu o'u presenoldeb braf. Yn ffodus, pan fyddant yn setlo, mae'r clychau yn ffurfio côd bar y gellir ei sganio gyda darllenydd côd bar (mae Scandit yn gweithio orau) ar eich ffôn personol. Bydd hyn yn rhoi cyfle unigryw i chi bwrcasu recordiad ar-lein o'r clychau rhain (neu glywed sampl am ddim). Bydd hyn yn eich lleddfu chi nes y bydd y gwynt yn ailddechrau, gan ddod a'r heddwch sydd ei angen arnoch unwaith eto: breuddwyd cylchol prynwriaeth gorfforol/rhithwir ar bwynt uchaf y diwydiant ymlacio.



I lawer ohonom mae rhan fawr o'n bywydau yn cael ei dreulio'n syllu ar natur rithwir y byd digidol, gan ei ddefnyddio i lywio ein bodolaeth gorfforol yn ein gweithgareddau cymdeithasol a phroffesiynol. Trwy ddefnyddio technegau artist y dadeni, sy'n ymwneud yn bennaf â chynrychioli harddwch natur mewn peintiad olew ar gynfas neu wrthrych o farmor, mae symudiad golwg yr artist tuag at y gofod rhithwir yn rhoi arwyddocâd uwch i realiti digidol na realiti gwirioneddol. Mae hyn yn agor llwybrau archwilio newydd i'r artist lle mae deunyddiau traddodiadol yn cael eu disodli â sylweddau ac amgylcheddau rhithwir anhysbys sy'n herio pob syniad o realiti corfforol. Mae'r dehongliad synthetig hwn yn dechrau bodoli fel dirprwy ar gyfer y gwir.

Mae'r geometrig yn dod yn gyfwerth â'r organig: y model cyfrifiadurol dros y ffurf ddynol, yr efelychiad dros y gwreiddiol.



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olew ar gynfas, wood electronics, artificial plant, 2016

Parametric Landscape #3
olew ar gynfas, 160cm x 90cm, 2016

Drwy gydol y delweddau hyn sy'n cydblethu technolegau digidol ag arferion celf draddodiadol, fy nod yw archwilio nodweddion ffurfiol, gofodol a deunyddiol y cyfryngau hybrid newydd hyn, a dangos effeithiau'r rhith-ffurfiau a'r delweddau hyn pan fyddant yn bresennol yn y byd go iawn. Mae gen i ddiddordeb yn bennaf yn y ffordd y mae'r digidol wedi dod mor integredig yn yr ymdeimlad presennol o 'normalrwydd', bod y ffin rhwng yr amgylcheddau ffisegol a rhithwir wedi dod yn un uned, a sut mae hyn yn creu mannau, amgylcheddau a gwrthrychau newydd i ni ymgysylltu â nhw.

Crêwyd y gyfres hon o baentiadau trwy ymgysylltu ag amrywiaeth o brosesau sy'n ceisio meddiannu nifer o lefelau dimensiynol ar yr un pryd, lle mae ffurfiau digidol yn cael eu gwneud fel gwrthrychau analog cyn cael eu hail-wneud mewn fformat rhithwir a'u hail-argraffu unwaith eto. Gan ddefnyddio offer delweddu digidol cyfoes, mae'n bosib archwilio a thrin bydoedd cwbl newydd, gan ryfeddu at nodweddion estron eu deunydd rhithwir. Er bod yr amgylcheddau newydd hyn yn creu posibiliadau cyffrous i'r artist, mae hefyd yn agor gwrth-ddeialog feirniadol a diddorol gyda'n cyflwr ôl-ddigidol heddiw. Trwy greu'r fflwcs hwn rhwng effemera digidol ac analog, mae arteffactau yn cael eu gwefrio efo statws rhyng-ddimensiynol; dônt yn wrthrychau hybrid sy'n eistedd rhwng y corfforol a'r rhithwir ac yn adlewyrchu ein golwg ddigidol o realiti.

Google Translations / Cyfieithiadau Google, 2019

Geraint Edwards

Tafluniad fideo HD, 2019

Mae'r gyfres hon o fideos yn gofnod o gyfieithiadau yn ôl ac ymlaen rhwng y Gymraeg a'r Saesneg gan ddefnyddio Google Translate. Mae gair Saesneg (e.e. "truth") yn cael ei gyfieithu i'r Gymraeg gan ddefnyddio un o'r dewisiadau a gynigir (e.e. "cywirdeb"), yna caiff y gair hwnnw ei gyfieithu yn ôl i'r Saesneg, ac yn y blaen, gyda phob cyfieithiad yn mynd yn bellach o'r gair gwreiddiol. Daw'r broses i ben pan gyrhaeddir y gair gyferbyn (e.e. "lie"). Y fantais a melltith gofod digidol diderfyn a'r rhwydwaith yw y darperir ar gyfer pob posibilrwydd, ac y gellir dod o hyd i bob dehongliad yn cael ei gefnogi yn rhywle. Ni fyddai hyn erioed wedi bod yn bosibl yn oes y geiriadur papur. Mae'r gwaith hwn yn drosiad ar gyfer y nodwedd hon o'r rhwydwaith. Mewn cymdeithas ôl-wirionedd, newyddion ffug, faint mae amrywiaeth yn fygythiad i wirionedd?:

"Os ydych chi'n chwilio am gefnogaeth ar gyfer eich barn ar-lein, byddwch yn ei ddarganfod. Ac ar ben hynny, byddwch yn cael llif cyson o ddilysu: mwy a mwy o wybodaeth, o natur fwy eithafol a phegynol." – James Bridle, "New Dark Age".

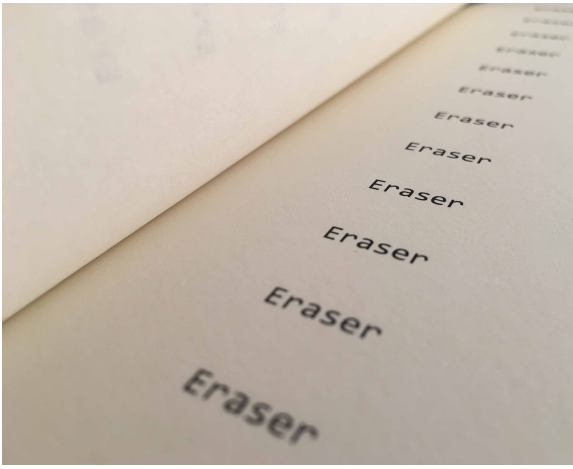
truth

cywirdeb

strictness

llymder

severity



Erased Erased de Kooning Drawing, 2019

Geraint Edwards

Llyfr & Fideo HD un-sianel HD, 2019

Mae'r teitl yn cyfeirio at waith Robert Rauschenberg lle dileodd ddarlun gan Willem de Kooning dros fis, gan ddefnyddio tua 40 o rwbwyr mewn gweithred o "ddilead ychwanegol", gan adael delwedd "wag", a oedd yn dangos olion ei gyflwr blaenorol: palimpsest. Gan fod dilead digidol gymaint yn fwy cyflawn, ni fydd delwedd ddigidol wag yn dangos ei hanes. Gallai absenoldeb llwyr gwybodaeth weledol gynrychioli man cychwyn gweithred o greadigaeth, neu ddiweddbwynt proses o ddinistrio. Y gwaith a ddangosir yma ydi'r ffeil "History Log" sy'n dangos pob gweithred yn y rhaglen dros broses naw awr a thri deg tri munud pan ddilëwyd delwedd o ddarlun Erased de Kooning Drawing Rauschenberg gydag offeryn rhwbiwr 1-picsel yn Photoshop: palimpsest digidol a cherdd gysyniadol epig am ddileu digidol.

Mae ar gael i'w brynu fel llyfr yn siop Galeri.

Blank Canvas / Conceptual Monochrome, 2016

Geraint Edwards

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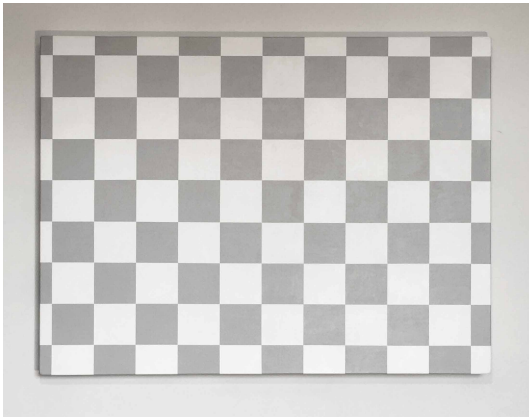
Untitled_7.psd-(Blank canvas / Conceptual Monochrome), acrylig ar gynfas,
120cm x 90cm, 2016

Mae'r gyfres hon o baentiadau yn darlunio haen sylfaenol dryloyw delwedd mewn meddalwedd golygu ffotograffau fel Photoshop (y patrwm bwrdd gwyddbwyll llwyd a gwyn). Maent yn darlunio absenoldeb trwy lawer iawn o bresenoldeb, yn y traddodiad o beintio unlliw. A yw cynfas photoshop gwag yn wacach na chynfas gwag corfforol? A all hefyd fod yn ofod i'w fyfyrio? Gan wrthrychu gofod digidol, mae gofod hybrid yn cael ei greu lle mae'n rhaid gofyn: ydyn ni yn eu gofod nhw neu ydyn nhw yn ein man ni? Maent yn adlewyrchu nod Bridget Riley, 'Roeddwn i eisiau'r gofod rhwng wyneb y llun a'r gwyliwr i fod yn egnïol', wedi'i ddiweddaru i ymateb i bryderon cyfoes am y gymysgedd rithwir / corfforol. Mae'r delweddau hyn yn troi'r gwyliwr yn wrthrych digidol, tra bod dynoliaeth yn symud o fod yn weithredwr i fod yn wrthrych. Trowch eich hun yn haen ddigidol a rhannwch eich lluniau efo #impossmaterial



Geraint Edwards
Dewi Williams

Deunydd Amhosib

Galeri Caernarfon
June 8 - July 19 2019

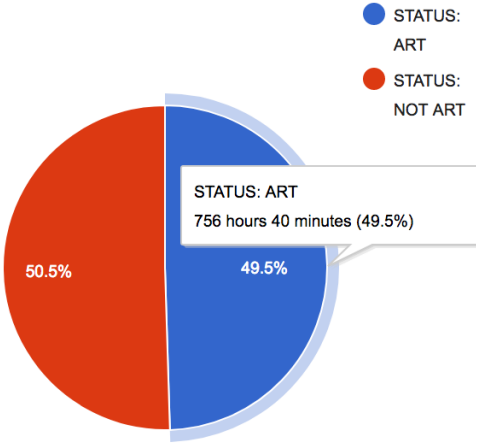
Canllaw i waith wedi'i gynnwys yn yr arddangosfa

ART/SWITCH (Physical Format), 2016

Geraint Edwards & Dewi Williams

Pren, plastig, LEDs, electroneg,
60cm x 80cm x 20cm

Gall gwrthrychau, fel gwrthrychau a ddarganfuwyd, dderbyn statws celf. Ond a yw'n stryd unffordd? A yw hwn yn nodwedd na ellir ei ddiddymu ar ôl cael ei briodoli? Pwy all weithredu fel barnwr? A all gwrthrych gael ei "orfodi i fod yn gelf" yn erbyn ei ewyllys? Nid arolwg barn yw'r gwaith hwn. Mae'n democrateiddio'r broses gwneud celf, lle mae pob penderfyniad unochrog yn dynodi statws amser real y gwrthrych. Fe'ch gwahoddir i bwyso'r botwm i newid ei statws. Mae ART/SWITCH yn bodoli mewn 2 ffurf: ffurf gorfforol yn yr oriel, a fersiwn ar-lein yn art-switch.net, lle gallwch chi benderfynu ei statws o bell. Gallwch hefyd ddilyn ei statws ar twitter @ARTSW1TCH



Yn yr un modd â chyfatebiaethau Baudrillard o Disneyland fel gweledigaeth o America mewn gwirionedd, neu stori Jorge Luis Borges o fap y cartograffwyr sy'n disodli'r tir y mae'n ei gynrychioli, mae natur rithwir y byd digidol yn gweithredu fel haen eilaidd i'r byd corfforol. O ganlyniad, rydym yn aml yn cael ein dal rhwng y ddau, mewn limbo digidol-analog. Mae'r broses o leihau maint technoleg a'r dyfeisiau sy'n ein galluogi i ymgolli yn y mannau rhithwir hyn wedi dod yn fwy cudd a synhwyrol i'r graddau eu bod yn ein galluogi i feddiannu amgylcheddau a gofodau lluosog ar unwaith. Rydym wedi cyrraedd cyflwr lle rydym yn byw mewn fflwcs cyson rhwng realiti gwirioneddol a fersiwn estynedig o realiti wedi'i gyfoethogi'n ddigidol, sef hyperrealiaeth. Ar yr un pryd, rydym wedi ein cysylltu â phawb, ym mhob man, a phopeth, ac ar yr un pryd rydym mewn cyflwr parhaus o unigedd ac ansymudoledd. Mae'r haen ddwysach hon o gyd-ddimensiwn, yn llawn oblygiadau diwylliannol a chymdeithasol, yn dal llawer o bosibiliadau a llwybrau archwilio i'r artist. Mae'r arddangosfa hon, Deunydd Amhosib, yn ceisio gosod y gwrthrych celf yn y maes hwn rhwng y ddau realiti.

"Nid yw'r rhyngrwyd ym mhobman. Hyd yn oed y dyddiau hyn pan ymddengys bod rhwydweithiau'n lluosi'n gyflym, nid oes gan lawer o bobl fynediad i'r rhyngrwyd neu nid ydynt yn ei ddefnyddio o gwbl. Ac eto, mae'n ehangu i gyfeiriad arall. Mae wedi dechrau symud oddi ar-lein. Ond sut mae hyn yn gweithio?"

- Hito Steyerl, Gormod o Fyd: Ydy'r Rhyngrwyd yn Fyw? cylchgrawn eflux # 49, Tachwedd 2013

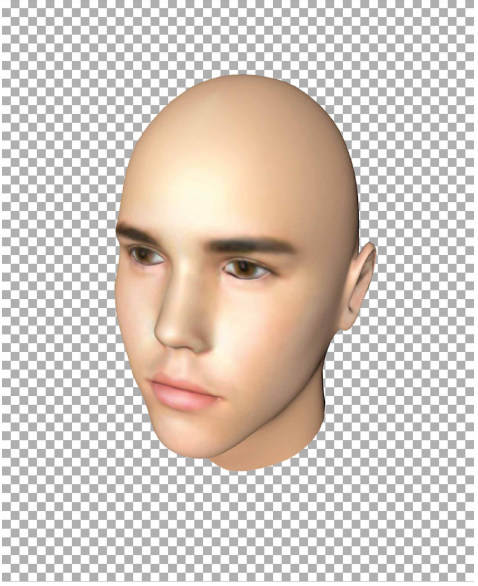
Arddangosfa o waith cyfryngau cymysg gan ddau artist o Gymru, Geraint Edwards a Dewi Williams yw Deunydd Amhosib. Mae gwaith unigol y ddau artist hyn yn rhannu tir cyffredin sy'n archwilio'r fflwcs rhyng-ddimensiwn hwn ac yn ceisio pwysleisio'r agweddau diwylliannol, cymdeithasol ac athronyddol sy'n deillio o'r cyflwr ôl-ddimensiwn.. Mae llawer o'r gwaith yn yr arddangosfa hon yn archwilio prosesau ac elfennau sy'n arwydd o realiti corfforol ac efelychiadol i gyrraedd arteffactau sy'n adlewyrchu ein hymgysylltiad a'n profiad traws-ddimensiwn ein hunain. Yn y pen draw, mae'r casgliad hwn o waith yn archwiliad o'r gwrthrych celf mewn oes absenoldeb gwrthrychau.

Deunydd Amhosib

Archwilio metaffisegoliaeth anniriaethol ffurfiau a mannau rhithwir trwy gyfieithiad rhyng-gyfryngol.

Wrth i'r llinell rhwng gofod digidol a gofod ffisegol fynd yn aneglur, ac mae'r ddeialog rhwng y rhithwir a'r corfforol yn dwysáu, beth mae'n ei olygu i fodoli ar yr un pryd ar-lein ac yn y byd ffisegol? Beth mae'n ei olygu i'r artist fel crëwr y gwrthrych corfforol pan fydd y dimensiwn digidol yn ailddiffinio ein syniad o ofod, ffurf ac arwyneb? Beth yw gwerth arferion ac offer artist y dadeni mewn oes ôl-gyfryngol? Ydi diwylliant "open-source" ac "user-interface" yn galw am ailymddangosiad technegau traddodiadol wrth gydgyfeirio â chyfryngau eraill? A sut rydym yn disgrifio corfforolddeb yr hybridiaeth hwn wrth i'r cyfryngau digidol symud oddi ar-lein ac i'r byd corfforol? Mae'r arddangosfa hon yn ceisio archwilio'r maes cynyddol lwyd sy'n gorwedd rhwng dimensiynau efelychiadol a diriaethol.

impossiblematerial.com
info@impossiblematerial.com
@impossmaterial



"Nid yw'r simulacrum byth yr hyn sy'n cuddio'r gwirionedd - y gwir sydd yn cuddio'r ffaith nad oes dim. Mae'r simulacrum yn wir."

- Jean Baudrillard, Simulacres et Simulation, 1981

Mae'r dyfyniad agoriadol o draethawd arloesol Jean Baudrillard ar hyperrealiaeth, 'Simulacres et Simulation', yn fath o efelychiad y gwirionedd ynddo'i hun. Priodolir y dyfyniad i lyfr yn y Beibl, Pregethwr, er ei bod yn ymddangos, yn dilyn archwiliad agosach, nad oes unrhyw adnod o'r fath yn yr Hen Destament. A yw darlun Baudrillard yn awgrymu y gall gwneuthuriad realiti weithredu fel dirprwy ar gyfer realiti gwirioneddol? Neu a ellir esbonio'r datganiad apocryffaidd hwn gan y problemau sy'n codi rhwng cyfieithu o'r testun Hebraeg gwreiddiol i iaith yr awdur ei hun ac yn y pen draw i iaith y darllenydd? Mae'n wir fod dehongliad Baudrillard yn cyfleu rhywbeth o ysbryd Pregethwr, sy'n siarad am natur dros dro bodolaeth, a sut yr ydym yn cael ein gadael gyda chysgod o'r gwreiddiol, copi anffyddlon, simulacrum.

Gallem edrych ar y syniadau y mae Baudrillard yn eu hawgrymu mewn llawer o'i ysgrifennu ar theori ddiwylliannol fel darlun o'n cyflwr cyfoes o fodolaeth rwydweithiol, sydd mewn deialog gyson, neu gyfieithiad, rhwng yr efelychiad a'r gwir.