

Chief among these habits, and central to Williams' work, is the topic of security – a condition born of the confusion between freedom and its confines.

The demand for an imaginary surplus necessary for everyday life has not only accelerated, it has become irrepressible. This imaginary surplus, or an image of others, which Williams asks us to both produce and face, is not simply a lens through which to understand the self, nor is it a means to become more real, more in line with being and its essence. It is experienced as the actual motor of reality, the very condition of its fullness and glow.

The exhibition connects to a group project presented in MOSTYN's first floor entitled The Wig which acts as an extension, both physically and conceptually, of Williams' research interests and collaborative practice.

ABOUT ANGHARAD WILLIAMS

Angharad Williams is an artist living in Ynys Môn and Berlin. Solo exhibitions include High Horse, Kevin Space, Vienna (2021); Without the Scales, Schiefe Zähne, Berlin (2020); Witness, Haus Zur Liebe, Schaffhausen (2019); Island Mentality, Peak, London (2019); and Scarecrows, LISZT, Berlin (2018). Angharad's work has been included in numerous group exhibitions including: Jerwood Arts, London (2021), Stadtgalerie Bern (2021) and Kunstverein Munich (2020). Performances have taken place at KW Institute for Contemporary Art, Berlin (2020); ICA, London (2019); and Radiophrenia, Glasgow (2017).

OPENING HOURS

GALLERY

Tue - Sun: 10.30 - 5.00

CAFÉ

Tue - Sun: 10.30 - 4.00

SHOP

Tue - Sun: 10.30 - 5.00

This exhibition is supported by:

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MOSTYN

ANGHARAD WILLIAMS: PICTURE THE OTHERS

19TH FEBRUARY - 12TH JUNE 2022
LOWER GALLERIES

Picture the Others is Angharad Williams' first solo presentation in Wales and her first institutional exhibition. It features new work, including a series of large-scale paintings, glass sculptures and film composed within a site responsive installation. As both an artist and writer from Ynys Môn (Anglesey), Wales, Williams' practice spans a decade that has been spent between the UK, the Netherlands and Germany.

Picture the Others is an introspective search and subsequently a process of connecting to the outside. It is also a call for imagination when we choose to leave home, the hesitation when we turn back, and the impulsive decision to go forth. The eyes are a mechanism of exterior projection – a projector itself perhaps – framing what we see and marking these objects of your vision with a light, with a glow, even. Our ideas of the 'Other' are also informed predominantly by guess work and the hegemonic institutions of history. To picture the others therefore, is to feel and see something familiar. Williams' exhibition is an invitation to witness the inside and outside in various forms that speak to the artist's desire to at once cultivate subjective interiority, to care for it, while engaging with the harsh realities of the physical world. How to accept and understand these realities – alienation, distance, separation?

We begin to rely on the kindness and works of others to bridge the gap. We see others seeing, too. Our eyes touch their field of vision, interlace with the projection of other people crossing our path. We begin to imagine the kind of magic and comfort that comes with coincidental encounters, the proximate connections to adjacent worlds. Space surrounds us and we are it. When I return home or reach home I feel as though I am more familiar with this outside world. Familiarity, however, often depends on experience and what you might have already seen.

Familiarity in degrees, its absence or unwelcome presence can also plunge us into a state of radical agitation and uncertainty about what's next. You

are forced to see what you don't want to, or moreover to figure out where the bad news is coming from. Where does truth come from? In Williams' work, truth comes about through a re-organisation of primary materials out in the "open"; a space where we are not confined to rebel against it and curse it as the work of evil, but are asked to react. This is the work of people inventing things. But people are not things and most things are not things either. Williams can't help but throw present realities into relief with the anachronisms, the awkward words and turns of phrases from the past. This strange landscape acknowledges the possibility that there was a truer encounter with others that has already passed, already happened, or has entered the present in a form we cannot influence.

The world, however, has ceased to present itself in the old terms. Our experiences of it—our multiple encounters with it— have profoundly changed. We are witnessing the birth of a new form of these subject-object relationships, as well as the emergence of new laws of conceiving space. We see less and less of what we are given to see, and more and more of what we desperately want to see, even if what we desperately want to see does not correspond to any given reality. Instead we are presented with cleverly orchestrated and excessively violent political fiction under the guise of all kinds of different but very real wars.

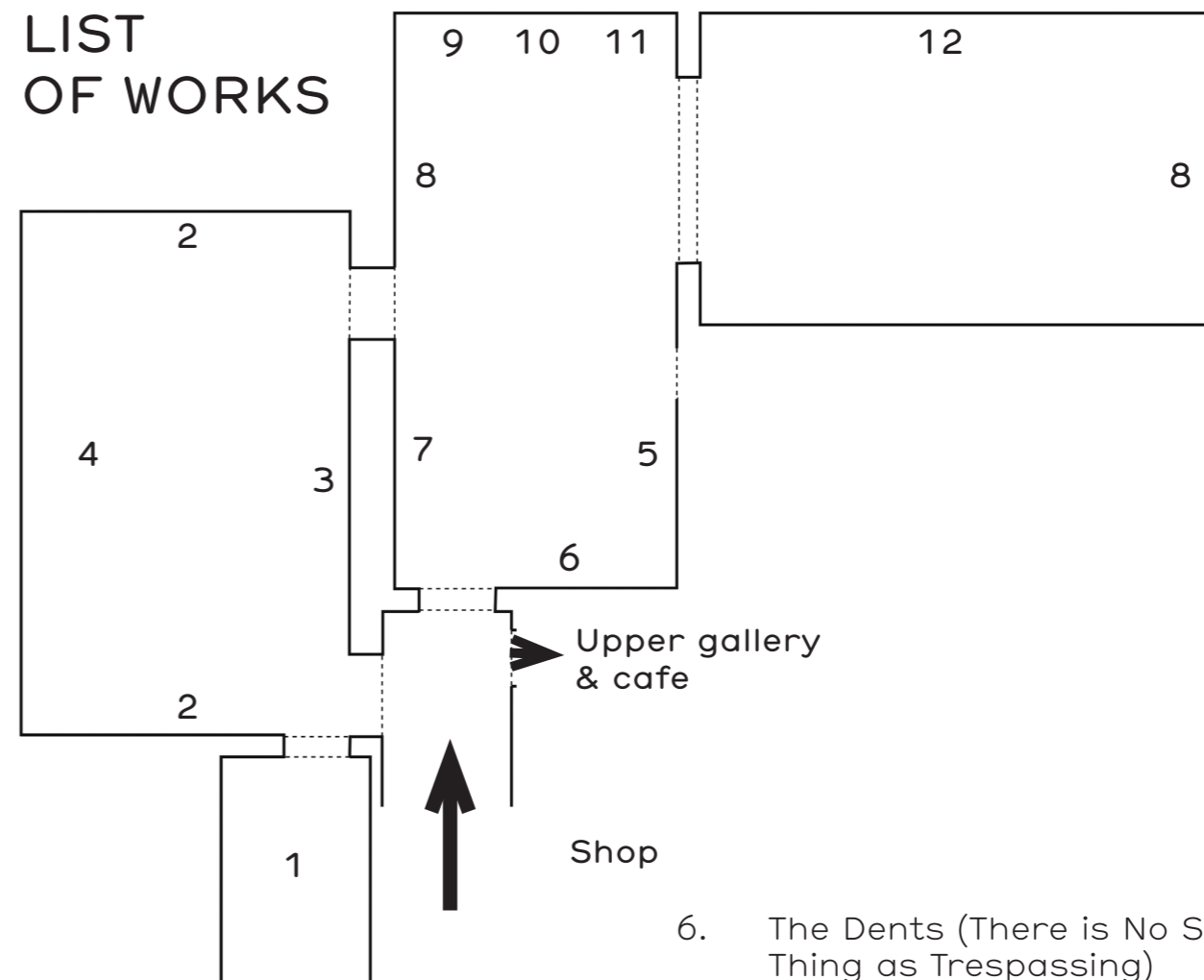
What is clear now is that our fascination with the Other has to do with our own crises in identity, with our own need to clearly distinguish subject and object even while flirting with other ways of experiencing the world. The Other doesn't appear to us just as it is "in itself" as soon as we free ourselves of the habits contracted for our greater convenience and privilege.

This is indeed and by no means the only case with migrants, refugees and asylum seekers. It is not only the way they appear in our midst that plunges us into chronic and existential anxiety. It is also the matrix of their being that plunges them into a state of radical agitation and uncertainty—the contrary of what anyone would call Home, a self-designated and legitimate place on earth. At any rate, the temptation of exception and its corollary, immunity, looms everywhere. How is it possible to harness and confiscate this social, economic, and symbolic violence, institutionalise it and direct it against the Other—anyone at all, little matter whom—that we must prey upon and annihilate at any costs? This is the question our age keeps asking, for after all, where the blending of capitalism and animism is no longer questionable, the nesting of the violent and the political tends to become the norm. Is there really anything else behind what we can picture?

Picture the Others is an unsentimental study of being in the material form of this reality, explored in different yet consistent ways. Using everyday examples, albeit at times confrontational or out of the ordinary, Williams lays down the central demands of her exhibition, inviting the audience to a direct and immediate observation of oneself by oneself. Through painting, sculpture, installation and film, Williams materialises and warps the habits and preconditions we have all developed to move through the world.

CONTINUES ON BACK COVER...

LIST OF WORKS



- | | |
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| <ol style="list-style-type: none"> 1. The Security Dilemma II
Straw and adhesive
Hand made by Rhia Davenport
2022 2. The Prism of Your Life
Telegraph poles, steel, clothes
line, fixings, bicycle parts
2022 3. The Dents (Predator and Pray)
Acrylic on canvas
2022 4. Relating to the Law, Relating to
Nature
1969 investiture chair bought
from Ebay
2022 5. The Dents (Light, Land, Man,
Boundaries, Law)
Acrylic on canvas
2022 | <ol style="list-style-type: none"> 6. The Dents (There is No Such
Thing as Trespassing)
Acrylic on canvas
2022 7. The Dents
Acrylic on canvas
2022 8. The prism of your life
Telegraph poles, steel, clothes
line, fixings, bicycle parts
2022 9. Scarecrows (Rhianfa) v
Glass, silicone, epoxy
2022 10. Scarecrows vi
Glass, silicone, epoxy
2022 11. Scarecrows vii
Glass, silicone, epoxy
2022 12. Joe Public
4K video, 15 minutes
2022 |
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