



Throughout July 2014, Basic Space Dublin took up residence at the historic Sailors' Home in Limerick inviting 24 artists to contribute to an unfolding and expanding exhibition: Stone Soup. The dynamic programme of performative, ephemeral and experimental moments included site- and context-responsive works by **Marie Farrington** to the locally sourced limestone scattered throughout the space. One particular work, *Previous Heat* (2014), incorporated stones found on-site with a collection of tiny tetrahedrons cast in plaster. In Part 1 of *Previous Heat*, the Platonic solids huddled together, semi-concealed, under the overhang of a large rock; in Part 2, a heavy stone balanced - elegantly and almost impossibly - on a fragile tip. For *Periodical Review #4*, Farrington revisits the tetrahedron motif, this time made from wax and the pollen of a Stargazer lily. Dozens of individual pieces make up the whole of *Sincerely* (2014), gradually brightening from white to yellow, like a wave of energy.

I first encountered **Jane Butler**'s work as part of a Members' Exhibition at Catalyst Arts in Belfast, where she exhibited a component of the body of work, *Shift | Merge*. A piece of glass leaned casually against the wall. As I moved around the space, I noticed a bright blue frame of light would appear at the edges of the glass at certain angles, casting subtle shadows and lines that moved with the viewer. During the recent Belfast Open Studios programme organised by Visual Artists Ireland, Butler's studio was aglow with transparent and translucent materials, like a series of experiments playing with light, colour and reflection. Through temporary architectural interruptions, her work involves highlighting or drawing attention to certain characteristics of a space that might otherwise go unnoticed – a gap in the floorboards or the depth beneath a window. At Pallas Projects, she presents a site-responsive work, *What stays, what fades away* (2014), dichroic mirror and perspex activated through the gallery's lighting system to cast a diagonal beam of light across the floor.

In 2014, Eva International presented AGITATIONSIM curated by Bassam El Baroni at locations throughout Limerick city including the vast industrial complex at the former Golden Vale Milk Plant. Here, **Sofie Loscher** exhibited *waiting in the wings*, an installation work inspired by an eighteenth century theatrical technique used to create ghosts on stage. The illusion was revealed, or demonstrated rather, redirecting attention away from the objects themselves and towards the process of perception. Currently on a year-long Art in Science residency at UCD, Loscher is interested in the properties of physics and sensory experience. Force fields and light waves are as much her materials as glass and paper. In *A certain slant of light* (2014), our visual logic is tested as light travels invisibly through clear acrylic rods only to reappear reflected on the wall. For me, the work does not attempt to fool or trick the viewer however but to revel in a little wonder. **MCO**

Note: All the works featured in *Periodical Review* are available to purchase during the course of the exhibition, with commissions on sales going towards developing exhibitions & exchanges at PP/S. Please speak with us, or email enquiries to: info@pallasprojects.org

In a collaboration with Ormston House the exhibition will be reconfigured and presented in Limerick in 2015.

Information

Periodical Review #4
Selected by Mary Conlon, Paul Hallahan,
Gavin Murphy & Mark Cullen

Pallas Projects/Studios, Dublin
5th December 2014 – 17th January 2015

Gallery hours
12–6pm, Thursday–Saturday (5th–20th December and in January by appointment)

www.pallasprojects.org | info@pallasprojects.org

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05/12/14—17/01/15

Periodical Review #4

Selected by Mary Conlon, Paul Hallahan, Gavin Murphy & Mark Cullen

Michael Beirne, Jenny Brady, Jane Butler, Rachael Corcoran, Anita Delaney, Joe Duggan, Marie Farrington, Hannah Fitz, Mark Garry, Dragana Jurisic, Allyson Keehan, Caoimhe Kilfeather, Ali Kirby, Sofie Loscher, Loitering Theatre, Shane Murphy, Liam O'Callaghan, Andreas Kindler Von Knobloch/Resort, Orla Whelan

An artwork, like a book, is not made up of individual words on a page (or images on a screen), each of which with a meaning, but is instead "caught up in a system of references to other books, other texts, other sentences." Michel Foucault, *The Archaeology of Knowledge*

Pallas Projects/Studios presents the fourth in the series of *Periodical Review* – a unique, yearly survey of Irish contemporary art practices, that looks at commercial gallery shows, museum exhibitions, artist-led and independent projects and curatorial practices. *Periodical Review* is not a group exhibition per se, it is a discursive action, with the gallery as a magazine-like layout of images that speak (the field talking to itself). An exhibition as resource, in which we invite agents within the field to engage with what were for them significant moments, practices, works, activity, objects: nodes within the network.

Each year PP/S invite two peers – artists, writers, educators, curators – to review and subsequently nominate a number of art practices, selected via an editorial meeting. Such a review-type exhibition within Irish art practice acts to revisit, be a reminder, a critical appraisal and consolidation of ideas and knowledge within the field of contemporary Irish art; to facilitate and encourage collaboration, crossover and debate within the field of Irish contemporary art; and to act as an accessible survey of contemporary art, expanding parameters to art practices around the country.

Previous co-curators have been Matt Packer (Glucksman/Treignac/CCA), Michele Horrigan (Askeaton Contemporary Arts), Eamonn Maxwell (Director, Lismore Castle Arts), Padraic E. Moore (Independent curator), Ruth Carroll (RHA), Carl Giffney (Good Hatchery).

Mary Conlon is a curator based in Limerick. She read literature at University College Dublin and Universidad de Sevilla (1996-2001) and studied Visual Art Practice at Dún Laoghaire Institute of Art, Design & Technology (2002-2006). After graduating, she was appointed as Gallery Manager of Green On Red Gallery. In 2009, she was awarded the third Shinnors Curatorial Research Scholarship and a two-year residency at Limerick City Gallery of Art. In 2011, through the Creative Limerick initiative, she founded the cultural resource centre, Ormston House, where she is Artistic Director. She is curator of the nomadic Six Memos project, drawing on the writings of Italo Calvino, which also forms the basis of her practice-led PhD in Curatorial Studies at Limerick School of Art & Design. She is a member of the Italian curatorial network vessel and of the Board of Directors of eva International, Ireland's Biennial of Visual Art.

Paul Hallahan is an artist and curator based in Kildare. He was founder and director of Soma Contemporary, Waterford between 2009 and 2012. In 2013 he was chosen as the first artist in Broadstone Studio's Invited Artist Series.

Pallas Projects/Studios is a not-for-profit organisation run by artists Mark Cullen and Gavin Murphy, operating since 1996. PP/S collaborates with peers and encourages publics to engage with current Irish contemporary art, through the provision of affordable artists' work-spaces, and an ongoing commitment to lead, provide vision, and develop the visual arts at the grassroots by presenting solo projects, group exhibitions, artist-initiated projects and collaborations with partner arts organisations.

Curators' notes

Caoimhe Kilfeather's work has been exhibited widely in the last year, in both Oonagh Young and Temple Bar Galleries, and at Volta, Basel, where her *Skep* series of fibre-based large-format photographs were presented. Kilfeather's work seeks to confront us with an object where "the image has touched the depths before it stirs the surface". And so it is: ancient, tangible, tactile and practical processes, traditions and techniques, imbued with the qualities of her artistry are put to inexplicable ends. We are confronted with an immense delicate presence, a woven (dwelling or shelter or upturned vessel?), now an architectural form, something to navigate; or a sequence of passages, sheer quantities of oiled paper screen and filter the natural light, enveloping us from our machine-made mode de vie.

"With the disappearance of Yugoslavia in 1991 [the] Yugoslavs vanished, like the citizens of Atlantis, into the realm of imaginary places and people". *YU: The Lost Country* by **Dragana Jurisic**, shown first at Belfast Exposed, and subsequently at the RHA, is based on the1941 book *Black Lamb and Grey Falcon* by Anglo-Irish writer Rebecca West, a work which brought to bear the novelist and critic's sensibilities to produce a historical travelogue as contemporary masterpiece. Jurisic retraced West's journey, re-interpreting the book through photography – and bringing to bear her preternatural compositional nous – in an attempt to re-live her own experience of Yugoslavia and to re-examine conflicting emotions and memories. Fittingly she was awarded the Graduate Student Prize in 2011 from The International Rebecca West Society, and is recipient-elect of the Emerging Visual Artist Award at Wexford Arts Centre.

Mark Garry is an ambidextrous artist, alternating between orchestrating groups of musicians to collaborate on performed or recorded works, to producing delicately considered site-specific installations that are measured and quiet, requiring meticulous systems of construction. *A Winter Light* which took place at The Model in February of this year (and pared-back as *Karen* at Kerlin Gallery) was his most ambitious solo exhibition to date, with Garry afforded the entire gallery (and its collection) to act as the nadir of a practice which has been articulated as much through a generous focus on curation and collaboration, as it has through his own art-making. In presenting and reacting to collection works by artists such as Mainie Jellett and Paul Henry, new shoots of Garry's practice emerged, pieces of the most vivid subtlety, including free-standing thread and bead sculptures, and framed pigment and gesso that emits a diffusion of light and the striated landscape.

London-based Irish artist **Anita Delaney** has diligently been doing her thing, away from the prying eyes of her home town to great effect, occupying a highly-individualised imagined space all of her own making. Following on from a BA in Animation, her two-person show *Of Men and Mountains* at Pallas Contemporary Projects – before the 'contemporary' was deemed a given (or redundant) – provided a bright flash of a forming voice. But it was a move to London, an MA at Chelsea College of Art and Design, and the work that followed that led to spots in Bloomberg New Contemporaries, Liverpool Biennial and ICA, London in 2013; and Studio Voltaire Members Show, selected by Jenni Lomax and Mike Nelson in 2012; her deserved inclusion in Kerlin Gallery's *Fortnightly Features Presents* in April, and her first solo show proper in Ireland: *DRINK THE LIQUID, EAT THE SOLID* at Ormston House, Limerick.

Allyson Keehan studied painting in Limerick, then video at Byam Shaw in London (now part of Central Saint Martins). Her monochromatic paintings, worked on in a semi-dark spot-lit studio, are concerned with the idea of material, drapery – the backdrop of traditional genre painting – and the canvas itself. The image is photorealistic, shows much technique, skill, learning and application, but from there things get more complex. The canvas is cut away, slashed with the stretcher showing through, a doubled trompe l'oeil, or *double negative*. The paradoxes play. The backdrop becomes the foreground, and the painting becomes surface, photo blurs into after-images of Rothko. Keehan came to the colour blue through a process of elimination: blue is neutral, in between light and dark, it is twilight, space and vastness. Her *Blue Studio Project* in Berlin, turned her entire residential work space into a respite from the tungsten glow of the street outside. **GM**

Following the reception of a pitch from **Orla Whelan** at this year's VAI Speed Curating, I visited her studio/home where I was greeted by a menagerie of ghostly apes, whales, gannets and various other members of the animal kingdom. The protagonists exist in a world rubbed back to trace essence, coloured boundaries, interlocking planes; as John Berger would have it - monuments to their own disappearance. 'The world moves between us", is part of a developing body of work called 'Why paint animals?'. It is series of highly subjective paintings which explore a sense of disconnection with nature in contemporary life and how this disconnection influences human attitudes to mortality and existence. The ape in this picture stares implacably; unimpressed by his predicament nor by the viewer who captures his attention.

At the Taylor Galleries second instalment of Lacuna(2) I encountered **Shane Murphy**'s collection of very well crafted modular treatments of the cube in space. Working three-dimensionally through the process of expanded drawing, he develops a vocabulary of open form geometric sculptures through horizontal, vertical and diagonal lines. By subtly employing line as a medium, he demonstrates that a drawing is not confined to a purely two-dimensional act, but is in fact a three-dimensional process demanding an active participation from the viewer in pedestrian space. Shane Murphy's work is informed by phenomenological ideas of perception and explores the tacit integration between viewer and object. It is this embodied sense of perception that is key to the work, as it is the background to which everything else emerges.

Selected by Valerie Conor for last years excellent *Golden Mountain*, Tulca and installed in the large upstairs room of the Galway Arts Centre, **Jenny Brady**'s single-screen Carve Up was a visually beguiling work. Filmed at North Bull Island, Dublin, a UNESCO Biosphere Reserve, it features wild orchids, which grow on the island in Summer. The work draws upon questions around the nature and conception of species, presenting the viewer with a speculative and experimental natural history. The work features extracts from *The Principles of Classification and Classification of Mammals* (1945) by George Gaylord Simpson, an influential twentieth-century palaeontologist and one of the founders of the 'modern synthesis' of evolution. The largely electronic score made with her collaborator musician Andrew Fogarty produces moments of rupture, distance, discord and unity with the onscreen image.

In March 2014, a group of nine artists ventured to Peanmeanach, a remote peninsula in the Scottish Highlands. They spent six days living together in a bothy, a type of basic travel lodge open to walkers, and exploring the surrounding landscape. This was an experiment in communal living with the potential for artistic practice in a geographically isolated area. The artists were invited to use the site at PP/S as a platform to recontextualise their experience in response to a wider audience and in an urban setting. They did this by recreating some of the key elements of the bothy expedition. **Andreas Kindler Von Knoblach**'s repurposed gas bottle as a Wood burning stove is a work for me that embodied the heart of the communal experience that was **Resort**. *A Popular Destination* was the third Resort project in a series of off-site residencies experimenting with new methods of art making, communal living and friendship in remote environments.

A Guided Meditation on the Machines documents a performative reading held on the roof of the Marker Hotel, as part of **Loitering Theatre**'s collaboration as associate artists on the Prosperity Project (Jesse Jones/Create), and which formed part of a research event with Alexander Galloway and Franco 'Bifo' Berardi, examining cognitive capitalism's current move to capture the soul. A thick fog rolled into Dublin Bay shrouding Dublin's Silicon Docklands with a sympathetic backdrop for the guided meditation, staged as a precursor to the 'Wisdom 2.0' 'corporate mindfulness' event held at the Dublin European HQ of Google in Autumn 2014. Participants were implicated in a crypto-mystical invocation of the infinite swarm of monetised digital searches, pokes, and likes flowing through the Dublin Gateway of Knowledge and stateless capital, whilst the spectre of the Anglo carcass lurked at the edge of amnesia. Caroline Campbell and Nina McGowan have been working since 2012 under the name of Loitering Theatre. **MCU**

Michael Beirne's work *Resurrection* came to my attention after seeing it in a group exhibition (I want to be your dog) in Glasgow in late 2013. The work stood out to me as a unique and beautiful example of contemporary painting. The surrealist nature to the work alongside the elegant image making that Michael makes is something that left the work stand out in my mind ever since seeing it for the first time. The delicate nature of the image alongside the huge amount of content appealed to me. I was and still am in awe at the paintings he can make, and on closer inspection they open up much more and for me, and I get lost in the works. The paintings high detail allows him create small universes for the viewer and can allow the work to work on many levels.

I worked with **Rachael Corcoran** last year in an exhibition titled "a lamb lies down" in Broadstone studios. The work shown titled *It never rains in Southern California* was a double channel projection bringing together opposing found footage to make a very strong singular artwork. It interested me how Rachael worked with the double image, which she has in the past both still and moving image. While talking with her a new work jumped out to me, *Trainspotting*. The work is made up of again found footage and a double channel work. The work brings together a dance sequence with a designed soundtrack of found sounds, and it enthralled me, the use of movement within the found footage as well as the use of movement within the editing of the work.

The works of **Liam O'Callaghan** have interested me for a number of years and how he was able to bring together

materials so gracefully and playfully has always intrigued me, allowing for both conceptual ideas to work alongside sometime emotional content. At the start of 2014 I was lucky to see a lot of the new work he was making for his two solo exhibitions titled *If and Then...*, in the Butler Gallery and Galway Arts Centre while he worked away in his studio. His process and the risks I felt he was engaging with while making this new body of work stood out, questioning his relationship to the process and putting the artistic making to the centre of some of his works. I was interested in showing the most emotionally driven works and I felt that they gave a good insight into the process of thinking artists have to go through to make new work.

After seeing **Hannah Fitz**'s solo exhibition at Broadstone studios titled *Buffalo buffalo Buffalo buffalo buffalo buffalo Buffalo buffalo* curated by Lily Cahill and Rob Murphy the works in the show stayed with me for months. I was very interested in how her use of space and material also had such a painterly quality. The works that jumped out were the ones with muted colours, I was fascinated by the weight they possessed and how they gained such a heavy feeling yet were also able to possess a delicacy. The artistic concerns, meanings, and relations between these sculptures can be best described by explaining the sentence: Buffalo buffalo Buffalo buffalo buffalo buffalo Buffalo buffalo. Which is a grammatically correct sentence constructed using variations of meaning indicated by the word 'buffalo'. Here buffalo is used as a noun, place name, and verb (meaning: to bully) and describes a repetitive chain of bullying behaviour within the buffalo community.

Joe Duggan's *Life is not enough* project came to my attention last year and I was able to see the book itself in the UK last year in exhibition. The book is the first part of the project; Joe is working on a feature film based on the book currently. Joe set up a shop for a month in London to launch the book in 2013. The book through sparse text and a series of photographs, Duggan and friends enact a tale on a self-built theatrical set. A mini epic presenting a humorously bleak and cartoon-like vision of the human experience, the book suggests an existence governed by an unconscious overlord; a force that neither judges nor designs, but just is. 'Life is not enough' was begun while on an Arts Council supported residency in Newfoundland, Canada. **PH**

Ali Kirby's distinctive sculptural arrangements and allusive assemblages are weirdly precarious and sturdy at once, striking a delicate balance between tenuous material relationships and robust structures. Decommissioning found objects, repurposing household products and sourcing construction hardware, she imagines them afresh, blending coarse and gentle textures. A consistent colour palette throughout her work softens the blows of sudden transformation: pale pinks, dusty yellows and turquoise blobs pop against the gradient of industrial greys. For the exhibition, Essays for the House of Memory, curated by Haizea Barcenilla at Ormston House, she presented *Lair* (2014), damaged concrete bricks wrapped carefully in a blanket, giving it a particular form it could not achieve alone. Resting on top of the protected bricks, a fragrant gelatinous form wobbled tentatively, releasing the familiar, homely smell of fabric softener. For Periodical Review #4, a new work *nook* (2014) consists of a partially plastered monolith sheltering everyday objects and smells and, if you care to get down on your hands and knees to peer inside, a tarpaulin sky of blue.