

# Some Concrete Possibilities

The Library Project, 4 Temple Bar, Dublin 2

Black Church Print Studio presents 'Some Concrete Possibilities' an exhibition featuring **Cara Farnan, Garreth Joyce, Helen MacMahon and Lee Welch**. Curated by **Siobhán Mooney**, winner of Black Church Print Studio Emerging Curator Award 2018.

**Exhibition dates:** 11th - 30th January 2019 / Gallery hours: Tuesday - Saturday 12pm - 6pm.

**Associated event:** A&E Session: Artist Talk - 17th January at 1.15pm, The Library Project.

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**Cara Farnan** is a Visual Artist based in Dublin. Cara works in a variety of forms including sculptural and site-specific installation, sound, text, video, drawing and printmaking. Since graduating with a BA(Hons) in Fine Print from NCAD in 2016, Cara has completed residencies in the RHA School, Dublin; Haihatus, Finland and Cow House Studios, Wexford. In 2018, Cara curated a one-day exhibition, Gathering on Dollymount Strand and produced Emma Brennan's performance Heed, to the Mound at Dublin Fringe Festival. Recent Exhibitions include Incomplete Nature, Interface, Inagh Valley, Galway; The Museum of Mythological Waterbeasts, Ormston House, Limerick and SIDE STREET curated by Krista Brand, The Locker Gallery at WSU, Washington. Cara is a member of Black Church Print Studio and Ormond Studios.

[www.carafarnan.com](http://www.carafarnan.com)

**Garreth Joyce** is a graphic artist based in Dublin. Garreth utilises his background in design, illustration and photography to create his street murals; his current work takes inspiration from billboard and advertising posters. Garreth graduated from LSAD in 2002 with a BA in Graphic Design, he has since exhibited in the European Month of Photography, Umgebungen Berlin; Waterford Walls 2018, Grey Area I, Grey Area II, the Point Square, Dublin 2018 and EV+A, Limerick 2002. Garreth has worked on many community projects including; Gale Taca Cork, Re-Imagine Cork, Dublin Canvas, Peoples Republic of Cork, Liberties scheme Dublin 8 and ICCL Repeal Campaign. Commercial client's include; Jameson Caskmates, Vodafone, Lucozade and Guinness Opengate Brewery.

[www.gwjoyce.com](http://www.gwjoyce.com)

**Helen MacMahon** is a Dublin based artist. Helen's work, which is a study of light and its behaviour, takes the form of installations, sculpture and photography. Helen graduated from DIT in 2013 and currently has a studio in Rua Red Arts Centre, Tallaght. Since graduating Helen's work has been exhibited nationally and internationally including: Puke Ariki Museum, New Zealand; Hangar Gallery, California; Guangdong Science Center, China; LACE Gallery, Los Angeles; OMSI, Portland, USA; Luan Gallery, Athlone; Luznava Manor, Latvia; Ganter Multimediaspace, France; Galway Arts Centre; Liberty Science Center, New Jersey, USA; Tactic Arts, Sample Studios, Cork; The Model, Sligo; Draíocht, Dublin; Platform Arts, Belfast; The Science Gallery (both in Dublin, the US and Malaysia); MART, Dublin; Catalyst Arts, Belfast, Eight Gallery, Dublin and the Talbot Gallery, Dublin.

[www.helenmacmahon.com](http://www.helenmacmahon.com)

**Lee Welch** (IRL/USA) completed an MFA at the Piet Zwart Institute, Rotterdam and gained his BFA from the National College of Art and Design, Dublin. He was recently awarded a residency at the Irish Museum of Modern Art, Dublin. Welch's work has been featured in numerous institutions including Eli and Edythe Broad Art Museum, Michigan State University; Dublin City Gallery The Hugh Lane; John Jones Project Space, London; CCA, Derry; Kölnischer Kunstverein, Cologne, Germany; Museo de Arte Contemporáneo de Castilla y León (MUSAC) curated by Latitudes, León, Spain; Objectif Exhibitions curated by Raimundas Malasauskas, Antwerp and Project Arts Centre, Dublin.

[www.leewelch.com](http://www.leewelch.com)

**Siobhán Mooney** is an independent curator and arts administrator based in Dublin. Siobhán graduated from UCC in 2006 with a BA in Art History and English. Since receiving her MA form IADT in Visual Arts Practices in 2014 she has curated several shows including: **The Wild Show**, Iain Griffin (Eight Gallery, 2017); **Offer**, Claire McCluskey (MART 2016); **Fortuna**, Helen MacMahon (MART, 2015); **The Butterflies in my Brain**, Helena Hamilton (MART 2014); **Temporary Sites**, Group Show (MART 2014); **ISLANDS**, group show (MART 2014) and **Henrietta's Dance**, Deirdre Glenfield (de Appendix 2013). Siobhán received the 2018 Black Church Print Studio Emerging Curator Award.

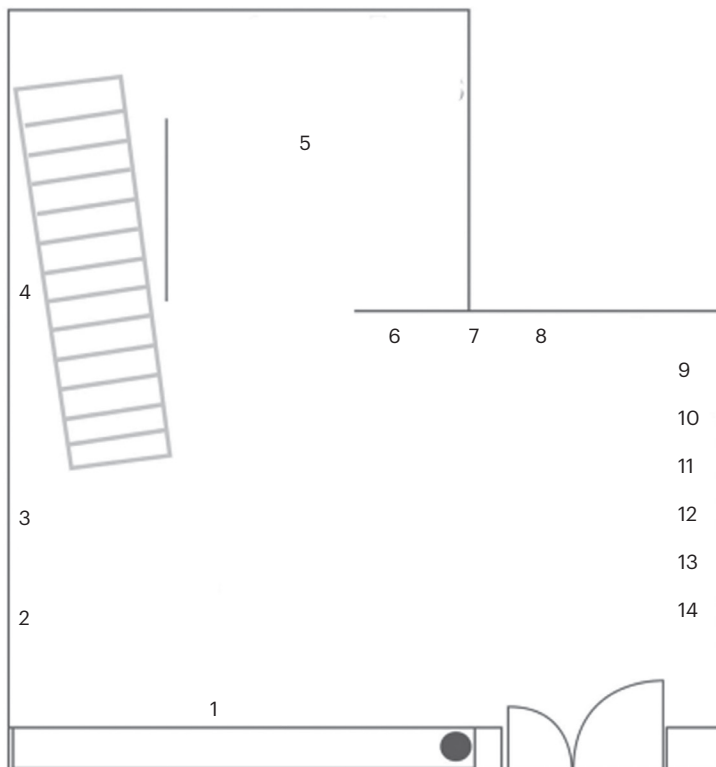
**'Some Concrete Possibilities'** looks at the role of chance and the different ways in which it impacts and influences the development of an artwork. Ideas of reappropriation, perception, reimagining architecture, the magic in the everyday and the potential of experimentation are also explored.

**Cara** proposes to us the act of 'weather-making', an act once condemned as witchcraft. Through a pair of abstract and fantastical sculptures Cara appeals to the viewer to consider the inherent magic and quiet monumentality of stuff - the strange quirks of and interactions between often familiar things. Windcaller tries to summon a wind and emits a low windy whistle at various times. The magnified, labour intensive pencil drawing of Model was created in the spirit of conjuring, solidifying the cyclic nature of its smaller companion. This smaller Model stores water in its tiny clay body, which will evaporate into the gallery and mingle with the atmosphere before being refilled again and again.

**Garreth's** prints have a tactile and arbitrary origin. The work stems from months of photographing the organic rips of layer upon layer of eroded posters then tearing and collecting these obsolete announcements from billboards and hoardings throughout the city. The results are an unpredictable collision of imagery, texture and colour, letterforms and logos, intended meanings are lost and new ones are revealed through the process. These digital collages restore order where it has been lost. Hands, lips and teeth draw us in.

**Helen's** Circe ignites the wall of the gallery space with a vortex of light. Like a swirling light painting, colour stretches its way across the architecture of the small antechamber. Light is used like a physical material, stretched and manipulated by simple interventions that seek to steer the lights behaviour but not to control its ultimate manifestation. From its location in the window Interface engages the active and the accidental audience. Using fresnel lenses, magnifying sheets designed to enhance and clarify vision, they instead invert the observers viewpoint offering altered perspectives that shift with each interaction.

Through the ancient ritual of divination, **Lee's** paintings open up a world of possibility and intuition. A tarot card reading in the artist's studio was the genesis of these paintings; these works are coming from a series of such proceedings initiated by the artist. Ideas around chance, perception and the evolving and perpetually mutating nature of meaning are evoked exploring the relationship between artist, subject and viewer. The romance and associations of this mystic process and the effect it has on the sitter are more essential to the experience than the outcome of the reading.



1. Helen MacMahon, *Interface*, 2019  
Site specific, interactive installation/viewing device.  
Fresnel lenses, split rings, hooks.  
Dimensions variable
2. Cara Farnan, *Model (for a channel)*, 2019  
Graphite on Fabriano. Dimensions variable
3. Cara Farnan, *Model*, 2019  
Glazed earthenware, brass wire, silver coated copper wire,  
water. Dimensions variable
4. Cara Farnan, *Windcaller*, 2019  
Unfired clay, household emulsion, sound recording  
(3 minute loop) Dimensions variable
5. Helen MacMahon, *Circe*, 2019  
Spotlight, mirrored mylar, drainpipe, drainpipe fixings, painted  
acrylic disc, motor, music stands.  
Dimensions variable
6. Lee Welch, *Feelings never had no ethics*, 2019  
Acrylic on canvas - 50 x 40 cm
7. Lee Welch, *Feelings never have been ethical*, 2019  
Acrylic on canvas - 50 x 40 cm
8. Lee Welch, *Dreaming of the place*, 2019  
Acrylic on canvas - 30.5 x 25 cm
- 9 - 14. Garreth Joyce, 2019  
A2 Prints (12" x 16" | 420mm x 594mm) Giclee/Archival Pigments  
on Hahnemühle Photo Rag® 308 gsm
9. *Death, Courage, Ecstasy*; 10. *A-Bomb*; 11. *Unlike any other*;  
12. *Hey Hey*; 13. *You Versus You*; 14. *Dancing into the arms of death*.