

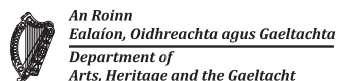
Hennessy Art Fund for IMMA Collection

The Hennessy Art Fund 2017 has been selected by Sarah Glennie, IMMA Director, Christina Kennedy, Senior Curator: Head of Collections, IMMA and Linda Shevlin Independent Curator. IMMA wishes to thank the artists, Mark Garry, Mairéad Mc Clean, Ciarán Murphy and Yuri Pattison.

IMMA would like to recognise Hennessy's vision in providing this essential fund, and to thank Hennessy Ireland and everyone at Edward Dillon Co. in particular Andy O' Hara, Elaine Cullen and Vincent Borjon-Prive, Moët Hennessy.

We would also like to thank our invaluable IMMA members and patrons.

Have a question about an artwork? Want to know more? Ask any member of our Visitor Engagement Team, easily identifiable through their blue lanyards.



Hennessy
Art Fund for IMMA Collection

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Front Cover:
Mairéad McClean
No More, 2013,
Found footage, vhs,
digital video and sound
Duration: 16 min

Collection Irish Museum
of Modern Art Purchase,
Hennessy Art Purchase,
IMMA Collection, 2017

IMMA - IRISH MUSEUM OF MODERN ART
COURTYARD GALLERIES, EAST GROUND

13 JULY – 26 NOVEMBER 2017

Hennessy Art Fund for IMMA Collection



In this, the second year of the Hennessy Art Fund for IMMA Collection, four works by four different Irish artists have been selected and are on exhibition here in IMMA's Courtyard Galleries, East Ground. The chosen artists for 2017 are Mark Garry, Mairéad Mc Clean, Ciarán Murphy and Yuri Pattison.

Artists are nominated by a selection panel, which in 2017 included Sarah Glennie, Christina Kennedy, IMMA and independent curator Linda Shevlin, with final recommendations approved by the IMMA Collection & Acquisitions Committee, in line with IMMA's Collection policy. Artists based in Ireland and Irish artists living abroad are eligible for selection each year. Works are sought that show excellence and innovation within contemporary art developments and signal a moment of achievement within an artist's practice. Work must have been made within the previous five years.

Elaine Cullen, Market Development Manager for Moët Hennessy Ireland, said: "This partnership with IMMA continues Hennessy's long tradition of supporting and nurturing Irish talent within arts and culture. It's a privilege to enable the acquisition of such high calibre work to the National Collection at IMMA."

Room 1 Ciarán Murphy – L-2 (2013)

Oil on canvas

Ciarán Murphy's enigmatic paintings such as *L-2* take their starting point from a wide-ranging and ever growing archive of images, found, collected and carefully arranged into categories by the artist. This unseen archive forms the backbone that haunts the finished works. Through a process of editing, erasing, overwriting or simply replacing what has been painted and unpainted, the work leaves a sense that is not quite of loss, or absence, but rather the presence of a non-thing.

Murphy's images, derived from photographs, seem suspended in a dislocated space lending them a sort of familiarity. But the undetermined canvases never let viewers get too close, rather distancing viewers with their seeming simplicity of technique, their cold muted colour palette and washed-out quality.

Murphy has had solo exhibitions in Kavi Gupta Gallery Chicago, Grimm Gallery, Amsterdam and the Douglas Hyde Gallery, Dublin. He participated in the group show, *In the Line of Beauty* (2013) at IMMA Dublin and *Fieldworks*, Glucksman Gallery, Cork (2014).

Room 2 Mairéad McClean – No More (2013)

Found footage, vhs, digital video and sound

Mairéad McClean's work disrupts and restructures events from the past highlighting the unreliability of both history and memory. Through the use of sound, still and moving image, material evidence is re-opened and re-examined and a new vantage point is created.

No More (2013) uses archive footage from two moving image sources, one from a TV broadcast of the prime minister of Northern Ireland announcing the introduction of internment on August 8th 1971. The other from a dance training video of Rhyzard Cieslak, filmed in 1972 as he demonstrates body exercises (derived from Hatha Yoga designed to allow the practitioner to go beyond 'their own personal limitations'). Part of this body of work includes still images of children's drawings and letters which belong to the artist, sent to her father while he was interned in Long Kesh internment camp in 1971/1972 period.

McClean, was born and grew up in Beragh, Co Tyrone, Northern Ireland and has lived and worked for the past 25 years in London. She completed a Post Graduate in Fine Art at the Slade School of Art between 1989/1991 and held the position of Reader in Film and Video Arts at the University of Greenwich, until October 2011.

No More (2013) won the inaugural MAC International Art Prize in Oct 2014.

Room 3 Yuri Pattison - transparency, hybrid viscosity (communal table v.00P) (2017)

Dexion slotted angle, Eames DSR replica chairs, acrylic, protective film, Raspberry Pi model 3, cabling, cable ties, USB power supply, Optoma GT1080 projector, fan, video content, Harris Citrus Infused Polythene Dust Sheet, TP-Link Archer Wi-Fi router, LED panel, solid state relay.

In an inherently 21st century manner, the practice of Yuri Pattison is informed by a seamless merger of hard and soft realities. He works in sculpture and digital media, exploring the visual culture of digital economies and the natures of online/offline skill sharing. Typical, recent examples of his artworks thoughtfully list medium and/or displayed interior contents, as if listed by border security agents.

transparency, hybrid viscosity (communal table v. 00P) (2017) takes its inspiration from flexible communal work spaces, synonymous with the digital economies emerging over the past decade: co-working spaces, the hot desk, laptop café, tech incubators, etc. These environments emphasise how top-down managed organisations 'astroturf' organic qualities found in grassroots and peer-led communities, such as hacker spaces.

Unlicensed Chinese replicas and a shifting 3D projected render of the classic Eames designed DSR chair are installed around the table, underscoring the temporary, disposable and trend-driven nature of digital economies.

Yuri Pattison's practice was the focus of the prestigious two-year *CREATE* residency with Chisenhale Gallery, London, which concluded with a major solo show, *user, space*, curated by Polly Staple in 2016. Pattison's first solo exhibition in Ireland took place with mother's tankstation limited in 2016. Solo shows in 2017 include Kunst Halle Sankt Gallen, Switzerland and Kevin Space, Vienna.

Room 4 Mark Garry – North of the West (2017)

HD Film, record player, vinyl records

North of the West (2017) was created by Mark Garry for *An Afterwards*, his solo exhibition at Luan Gallery, Athlone in (2017). The artist used the exhibition's location, close to where he grew up, as the starting point to reflect upon associated social, cultural and topographical characteristics of his upbringing.

Filed with artist/cinematographer Padraig Cunningham at Mullaghmore Peninsula, County Sligo, *North of the West* acts as a means of structuring an allegorical parallel between the sea and Garry's paradoxical childhood relationship with the Christian faith – in terms of the powerful, immense, beautiful and potentially terrifying elements that surround the island of Ireland.

The soundtrack for the film, played on vinyl record, comes from another of Garry's collaborative works directly engaging with the sea. Titled *Drift*, the record is the outcome of a musical performance, film and recording project that took place in Detroit, Michigan and Horseshoe Bay, Sherkin Island, off the coast of West Cork. This performance incorporated Aeolian harps, a brass section and a saxophone player.

To listen to the soundtrack the viewer is invited to play the record by pushing the on/off switch on the player.