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## Mark Garry: a New Quiet

Mark Garry

*Technological University Dublin, mark.garry@tudublin.ie*

Georgina Jackson

*Trinity College*

Caroline Hancock

*See next page for additional authors*

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Funder: Royal Hibernian Academy

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## Authors

Mark Garry, Georgina Jackson, Caroline Hancock, Declan Long, Brian Cass, Joanne Laws, and Cristin Leach Hughes



Mark Garry







**Mark Garry**

**A New Quiet**





**Mark Garry**

Installation  
 Drawing  
 Print  
 Sculpture  
 Photography  
 Sonic Sculptures  
 Film  
 Music  
 Performance  
 Collaborations

**A New Quiet**

Royal Hibernian Academy, Dublin



Published to mark the occasion of the exhibition

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Patrick T. Murphy  
Director, Royal Hibernian Academy

## Foreword

As a curator there are many ways of working with an artist. Some depend on a high degree of collaboration and some require a lighter touch. Working with Mark Garry required an even more demanding strategy—complete trust. With the exception of planning technician support and a decent installation period in the Gallery, the process was handed over to the artist to conceive and execute. Being aware of Mark's methodology and of his sensitivity to spaces, it was a thrilling time to see the exhibition slowly unfold within gallery arena.

Mark's sensibility is formed by landscape and its topographical and cultural determinants. Music also permeates his approach. Trading on paradox and counterpoint, the largest work created for the space was also the most ephemeral. Over three hundred threads, spanned and sliced its volume. Installed near to the ceiling their spectrum colours could be intermittently perceived from different vantage points, a fugitive rainbow evading fixity. Beneath this celestial event, a considered small number of objects were placed, the distances between them becoming journey's, as the viewer went from one feature to another. The space became a landscape, the viewer became the protagonist, the experience became the narrative.

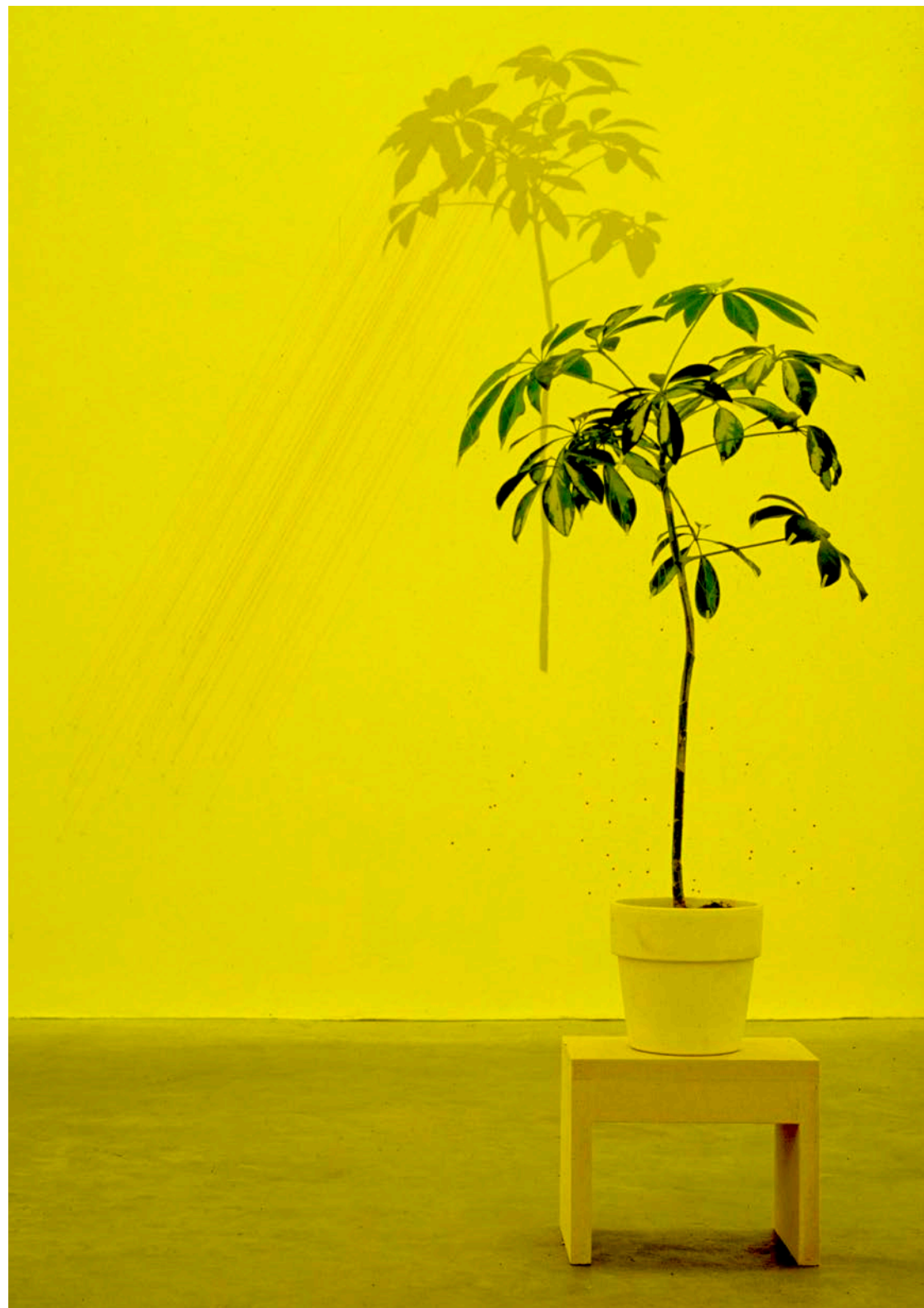
Within the pages of this publication you can gain some sense of what the artist achieved at the RHA. We are indebted to him for the vision he brought to the challenge and for his labour in realising it.

In addition to documentation and text relating to this exhibition, this publication also offers an insight into the depth and diversity of Mark's creative output over the past ten years, with a particular focus on five solo exhibitions Mark has realized over a twelve month period from January 2014 in Sligo, Dublin, Marseille and Charleston, South Carolina.

We would also like to thank the Friends of the RHA whose continued commitment to the RHA aids us in presenting exhibitions such as this. And our gratitude for the annual support of the Arts Council/*An Chomhairle Ealaíon* without which the RHA Exhibition and Education Programmes would not be possible.











1. St. Columba's Church, Swords, Co. Dublin. The project was a commission by Fingal County Council and initiated by Caroline Crowley.
2. <http://sendingletterstothesea.bandcamp.com/album/sending-letters-to-the-sea>
3. Sennett, Richard. 2012. *Together. The Rituals, Pleasures and Politics of Cooperation*. London, Penguin Books, p.9
4. *Ibid.*, p.19

### The Invitation

Dear reader

It begins with an invitation. Dear reader, follow the lines of my words, think about the ideas that exist in the turn of phrase or reflect on what lies in-between. Dear reader, follow the line of coloured thread from one space to another as it turns and twists; absorb the subtle colour alterations as blues turn to purple and reds turn to yellow sprawling across vacant spaces. The work of Mark Garry begins with an invitation, an openness and subtle generosity to look, to think, to explore — let us start this journey.

#### Sending Letters to the Sea

The very proposition of 'sending letters to the sea' is and of itself a redundant act (there is no final destination... indeed, which sea?) but an act which holds promise. The very image of a letter in a bottle scattered to the sea in a world of technological advances, (and proximity despite distance) projects a certain hopefulness of communication and the potentiality of collective moments to transcend time and distance. Indeed, this was the title of a durational public art project initiated by Garry, gathering musicians from wide-ranging fields, electro/acoustic musician and composer Karl Him (Karl Burke), musician and singer Nina Hynes, jazz percussionist Seán Carpio, classically trained pianist Fabien Leseure, jazz violinist Benoit Leseure, electronic musician Eileen Carpio, Geaspar Warfield, John Egan and the Fingal Chamber Choir, to collaborate on a performance and record. The project began with Garry's continued interest in the resonance of music within Christian beliefs, and through extensive research into the role of music within broader religious histories there was an exploration of their intertwinement; how religion throughout history and religious instances shaped both the form and composition of music. History, sound, belief systems and skills were excavated and working collaboratively over a period of two years, a soundtrack was born in a church on the 19th November 2010<sup>1</sup> which posited moments of the celebratory and promise through the secular, and explored music as both a moment and cause of collectivity in the present and throughout history. The location of this project was not contained within the walls of the church only, but saw the making of a vinyl record then inserted into alternate forms of dissemination through record stores, galleries and online through BandCamp.





There is a continued resonance of music within Garry's work, from the componiums (music boxes that play punched paper card), first appearing in his project for Ireland at Venice in 2005 and re-appearing more recently, folded records with layers of ribbon sprawling into the gallery space, to multiple collaborative music projects such as *Sending Letters to the Sea*, and later projects such as *A Generous Act* (2010) and *Drift* (2012). As Garry has stated "I am particularly interested in the fluidity and democracy of music as a cultural form, the manner in which it integrates complex mixtures of geographic, social and historical instances/influences and continues to do so as it evolves."<sup>2</sup> As an aside, Garry founded The Listening Group in 2009 which invited guests to come play and listen to music together on a weekly basis in his studio. From eleventh century hymns to Odd Future and back again, this evening divulged an eclecticism of interests and the importance of simply listening. Performances, vinyl records, large sculptural installations which create music, and componiums to be played within the gallery space, the multi-faceted engagement of music within his practice asserts that value is not just in the playing or recording but everything in and between, hinting at an engagement of viewer, listener, music maker and the potentialities of moments of being together.

In his book *Together: The Rituals, Pleasures and Politics of Cooperation*, Richard Sennett explores the importance of cooperation within our complex society. He acknowledges the de-skilling of "the social realm in equal measure" as people lose the ability to "deal with intractable differences as material inequality isolates them, short-term labour makes their social contacts more superficial and activates anxiety about the Other."<sup>3</sup> In exploring the manifestations of cooperation within contemporary society he highlights the role of the good listener and reflects on the musical rehearsal as one such space of listening, re-framing and re-thinking. Sennett argues that this process of musical "re-statement makes you think again about the sound and you may adjust as a result but not copy what you have heard."<sup>4</sup> The processes of collaboration which are central to Garry's music projects echo these moments of cooperation and thinking through alternate forms of collectivity where one voice, or skill, is not prioritised over another but modes of cooperation are developed over time.

### A Generous Act

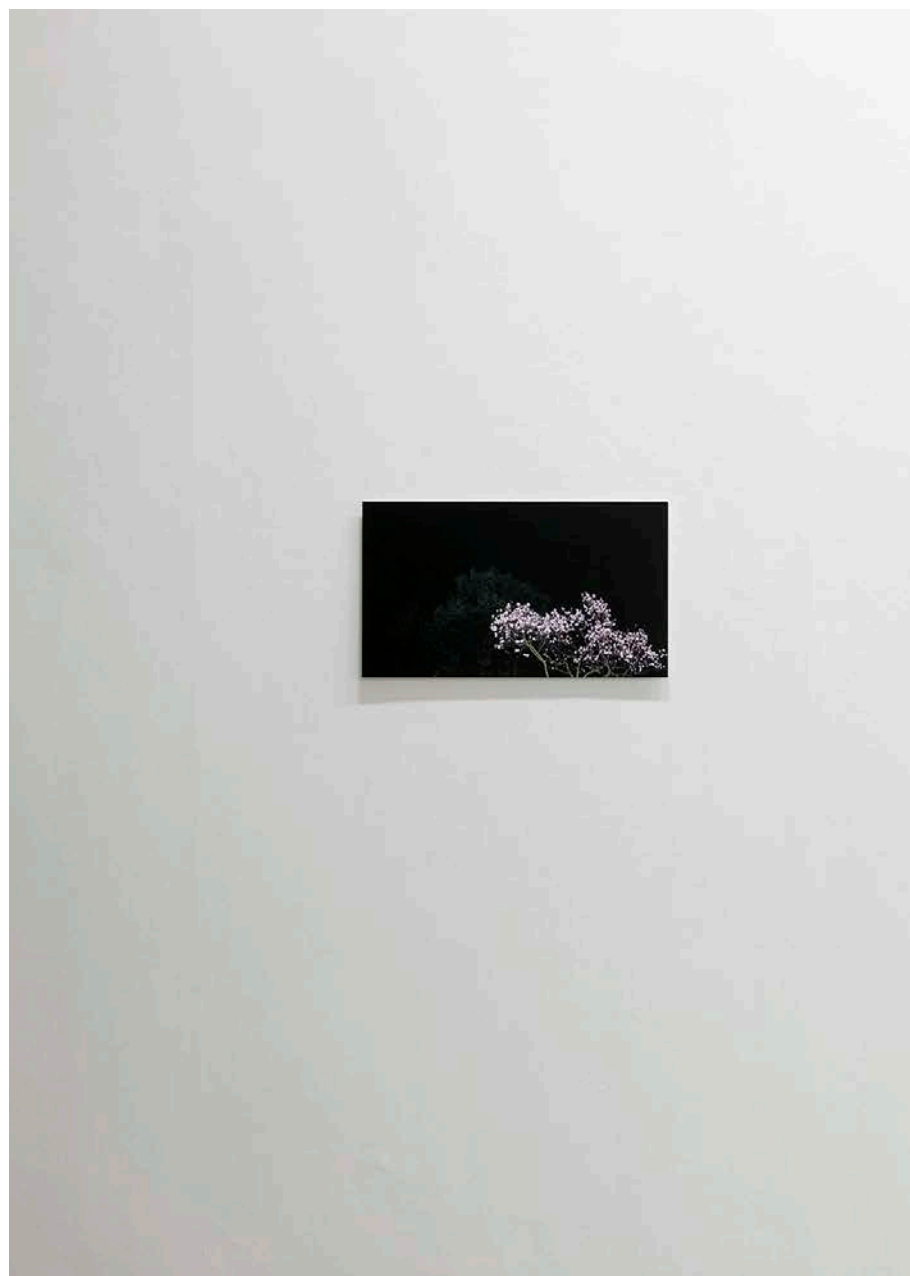
Distinctions blur within Garry's sculptural and installation work; the outlined form of a harp is inserted into the riverbed to make music from the wind along the banks of the river Shannon, a boat becomes a musical instrument, while coloured thread and beads become trajectories to navigate space, and performance and making become one. Likewise the material form of Garry's sculptural and installation work—thread, rainbow colours, carved balsam wood, ribbons, records, coloured pens often speak from the language of craft. In marrying traditional skills with trajectories, colour and sound there is a call to the things we are passionate about. There also exists a certain hospitality, an invitation to participate or to play. Music, craft, colour and collectivity are modes to engage the viewer, listener or participant.

It begins with an invitation—look, listen, explore and think...







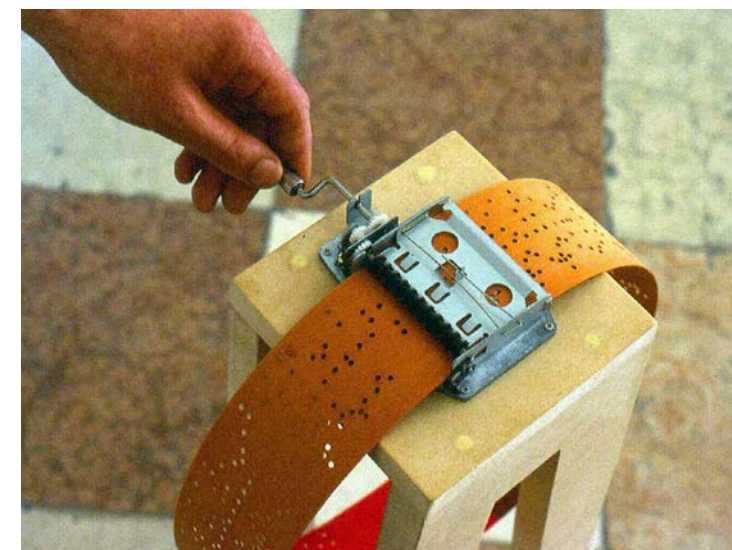
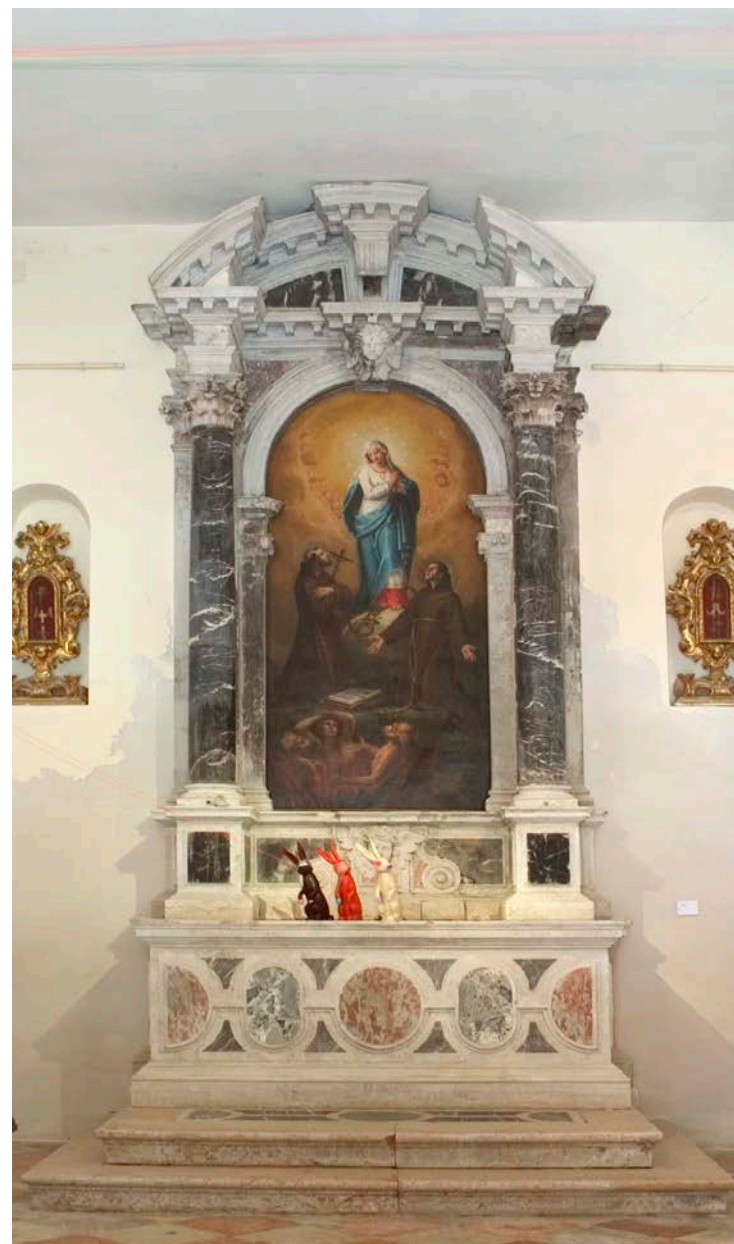




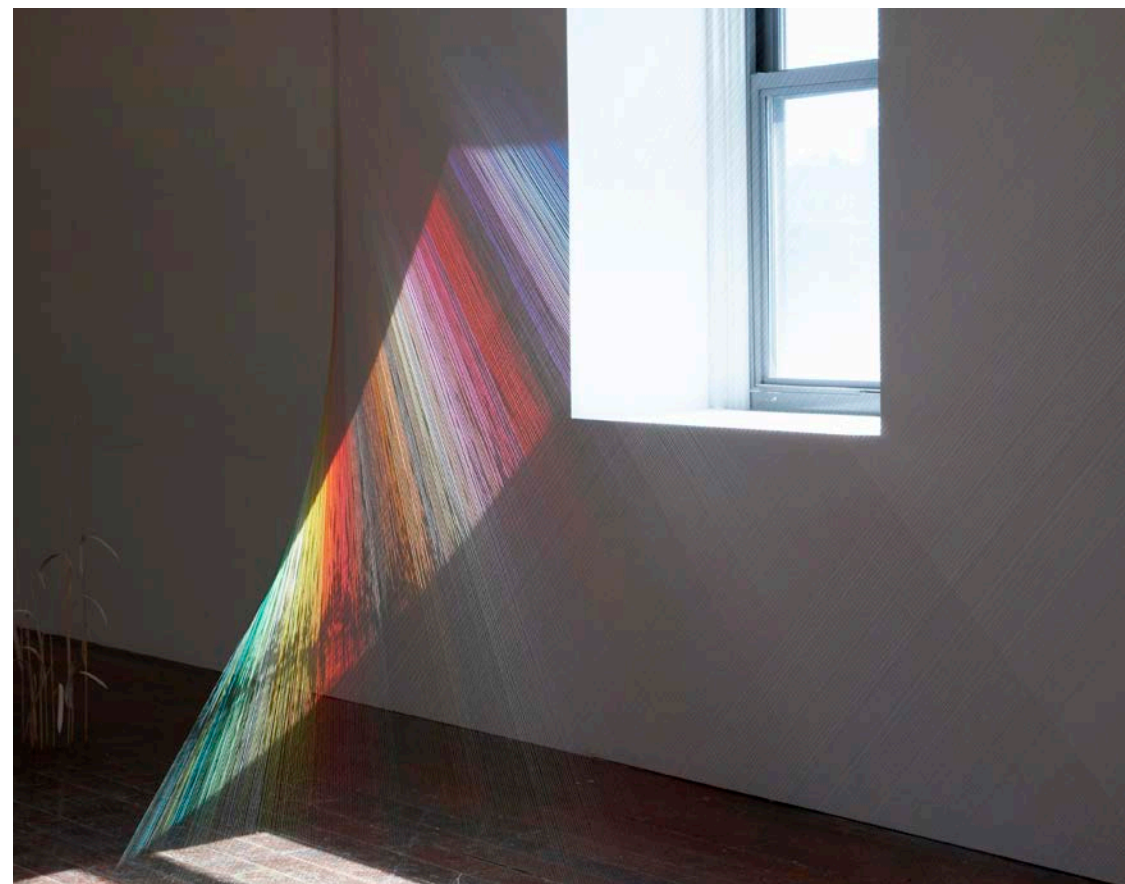


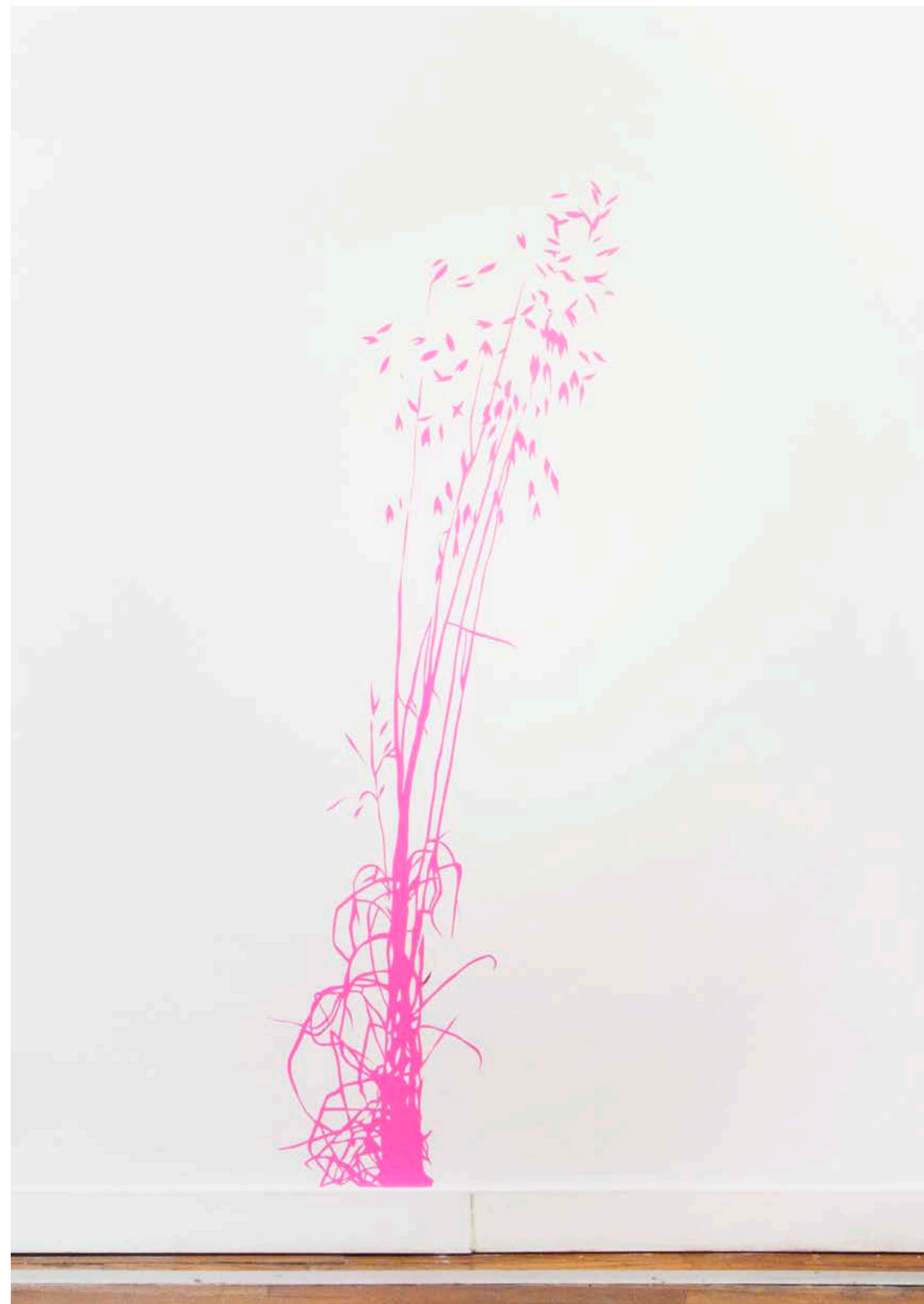














1. *Mark Garry Musicker*, interview, *VOLUME, Revue d'art contemporain sur le son*, December 2013, pp. 130-140.

2. Guy Brett (ed.), *Hélio Oiticica*, Whitechapel Gallery, London, 1969, non-paginated, artist's text in the end matter.

3. *Experimental Workshop. Japan 1951-1958*, Annely Juda Gallery, London, 2009, non-paginated, reproduced in "A Chronological History".

4. *Mark Garry. Revoir un Printemps*, Galerie du 5e/ Galeries Lafayette, during the Printemps de l'Art Contemporain, Marseille, May–July 2014.

5. *Symphonie Printanière* (Henry Valensi's 'Cine-Painting' with works by Cécile Dauchez, Bernard Pourrière, and the publications *Récits d'Hospitalité de l'Hôtel du Nord* by Christine Breton and éditions commune), Galerie Hors-Les-Murs, Marseille, May–July 2014.

6. Mike Weaver, "Henry Valensi and *Symphonie Printanière*", *Image*, October 1965.

Caroline Hancock

### Spatial Rhapsody

"Life is a lot like jazz... it's best when you improvise."

George Gershwin

Mark Garry's generative, process-based and space-sensitive work finds its tempo in intuitive improvisations with sound and space. Fabricated or found, natural or manufactured materials are transformed through often slow, repetitive and nearly ritualistic haptic processes and consolidation. His drawings replicate geometric systems. The moment of making activates the frequency of future artworks and energises the spaces Garry intervenes in. Whether they are ephemeral or become permanent works, the plants, feathers, wood, steel, metal or cotton thread, plastic or vinyl he uses take on their rhythmic tonality and meaning. Some of these processes are based on learning and practicing traditional crafts such as carving, origami, weaving, engraving. Others employ more modern or contemporary techniques and technologies such as musical mechanisms or instruments, or creating music and producing records. A late 1970s and 1980s RTÉ documentary series by David and Sally Shaw-Smith on Irish crafts called *HANDS* was one of many great early sources of information and influence. The importance of respecting the inner sap and specificity of organic materials is widely discussed. Garry hears these internal logics to which he applies poetic disruption or assemblage. One key stated reference in terms of sculptural materiality and finding balance in allowing different elements to relate in order to activate a space is Michael Warren's work and installations, in interior spaces in particular. Their vocabulary and appreciation for materials have deep-rooted connections though their artworks could appear diametrically different considering density vis-à-vis weightlessness.

Garry borrows cultural musicologist Christopher Small's term "musicker" to describe his role and activism between art forms.<sup>1</sup> It implies a multi-tasking involvement in all aspects of music-making and every detail of its diffusion and reception. His work is fundamentally inspired by music, its openness and accessibility. He identifies it as the most democratic art form and hails its fluidity, with a particular fondness for radio broadcasting and its capacity for propagation. Projects regularly integrate the various stages of music development: rehearsals, composition, performance, recording and sharing. This collaborative work has led to ambitious projects and sonic events such as *Sending Letters to the Sea*, a Fingal County Council commission in 2010, *A Generous Act*, an exhibition at The Mattress Factory in Pittsburgh in 2010, and *Drift* at Horseshoe Bay in West Cork in 2012. He researches music history and its links to



religious or regal power and world migrations. Popular, classical and folk music as well as jazz and its countless offshoots are essential to his broad repertoire. Interested in jazz in particular, and its defiance towards the Western classical music canons, Garry seeks to emulate its process-based chance-determined creative modes.

Interactive creativity finds its extension in his site-specific installations that intersect or occupy spaces. Variable two or three-dimensional elements are combined in ambient arrangements, in relational dialogues between each other and the viewer. These tangible, textural, linear, flat, sequential, audible notes tend towards minimalism. The spaces in-between are animated or vitalised to vibrate and visually exist. The rainbow spectrum of multi-coloured threads reverberating through space is his most well-known device. *How Soon Is Now* was installed in the Irish pavilion at the 2005 Venice Biennale, curated by Sarah Glennie in the Scuola di San Pasquale. In 2008, *Being Here* operated its magic at The Mattress Factory Art Museum in Pittsburgh. The titles speak of simultaneity and direct experience. The viewer is drawn into a visual *carpe diem*, which unashamedly strikes emotional chords. Garry often employs sailing vocabulary and notably the verb “to navigate”. *Wave* (1943–4), Barbara Hepworth’s inspired masterpiece in the Scottish National Gallery of Modern Art collection in Edinburgh, with strings connecting the concave carved wood volume, also slips between reality and abstraction. The air, the absence, the void is materialised to full effect, the articulation pulsating like sound waves would.

These works share formal and conceptual connections with an international web of Kinetic or Op art which began in the mid 1950s. Julio Le Parc, Hélio Oiticica, Jesús Soto, Victor Vasarely could be mentioned for example for their interest in psycho-physiology, perception and illusions, movement and the environment. The experiential, all-embracing walk through Penetrables similarly operated high demands of the viewer’s senses and physical presence. In 1969 *Hélio Oiticica* wrote: “I consider as simple ‘sensorial’ problems those related to ‘stimulus-reaction’ feelings, conditioned ‘a priori’, as occurs in Op-art and those eras related to it (either those with mechanical stimulus, or natural stimulus as in Calder’s mobiles where natural physical laws determine its mobility and affect the spectator sensorially). But when a proposition is made for a ‘feeling-participation’ or a ‘making-participation’, I want to relate it to a supra-sensorial sense, in which the participator will elaborate



within himself his own feelings which have been ‘woken-up’ by those propositions.”<sup>2</sup> The Brazilian Neo-Concrete and Tropicalismo movements appear as useful comparators for Mark Garry’s multi-disciplinary practice bridging between music, poetry, and the visual arts. His phenomenological approach veers from celebratory to melancholy, encouraging a contemplative mood.

Parallels could equally be drawn with the Fluxus movement and here I would like to mention the *Musique Concrète/Electronic Music Audition* organised under the auspices of the Experimental Workshop (Jikken kōbō) at Yamaha Hall, Tokyo, February 1956. They were merging events, happenings, art exhibitions in concert venues, including Katsuhiko Yamaguchi’s ropes which aimed “to turn exhibition space into environmental art”<sup>3</sup>

Mark Garry was commissioned by The Thomas Devlin Fund to make a monumental permanent thread-piece in the central atrium space of the MAC, a new arts venue in Belfast. *The Permanent Present* (2012) stretches in different directions across the space, simultaneously connecting it and opening it out, sometimes disappearing from view depending on the viewer’s position. Garry described it thus: “I wanted to create a work that is both positive and hopeful. I hope that it engages with and activates this space in the MAC in a manner that is both generous and spectacular. My motivation stems from a desire to articulate artworks that foreground empathy and a search for universality.”

Aware of Garry’s fascination for hip-hop and the non-hierarchical nature of his practice, I invited him to investigate a gallery in a department store in the French Mediterranean city of Marseille in 2014. The title of this solo show, *Revoir Un Printemps*<sup>4</sup>, referred to the title of a song by the famous Marseillais rappers IAM in 2003, translatable as “seeing spring again”. The lyrics describe harsh living conditions and the hope emanating from children’s smiles. Searching to lodge his work in local materials, Garry was introduced to the peripheral Northern districts of Marseille by urban designer Imke Plinta, where they collected the urban weeds growing in the rubble at the foot of housing estates. Thus nature filtered into the cultural/commercial context of the gallery sprouting up like two islands from the parquet floor—at first freshly green, then slowing and yellowing during the show to introduce the summer bake. *Rise and Shine World* (2014), this installation of wild flowers and plants,







created a resonance with the lively view of the rooftops from this fifth floor space. A minuscule fluorescent pink hand-cut vinyl silhouette of the shadow cast by one of the plants seems to grow from the bottom corner of a wall in a gregarious thrust for survival: *A Beckoning to the Self* (2014) speaks of vulnerability and force. An abstract geometric design with stretched thread, *It Echoes* (2014), pays an ecstatic homage to the four members of the band; and in a dark adjacent room, visitors could activate Garry's specially dedicated punched paper composition through a comphonium and listen to *More Hand Habits* (2014). Imagined as a portrait of the song, levels of visual and sonic interpretation and re-interpretation loop and abound, reality and fiction alternate. In the chillingly titled *Some Stories Persist* (2014), Garry pinned a found piano paper roll into draping folds cascading down a wall. The printed content consisted of American Plantation songs such as *But is it so*, composed by Scott-Gatty.

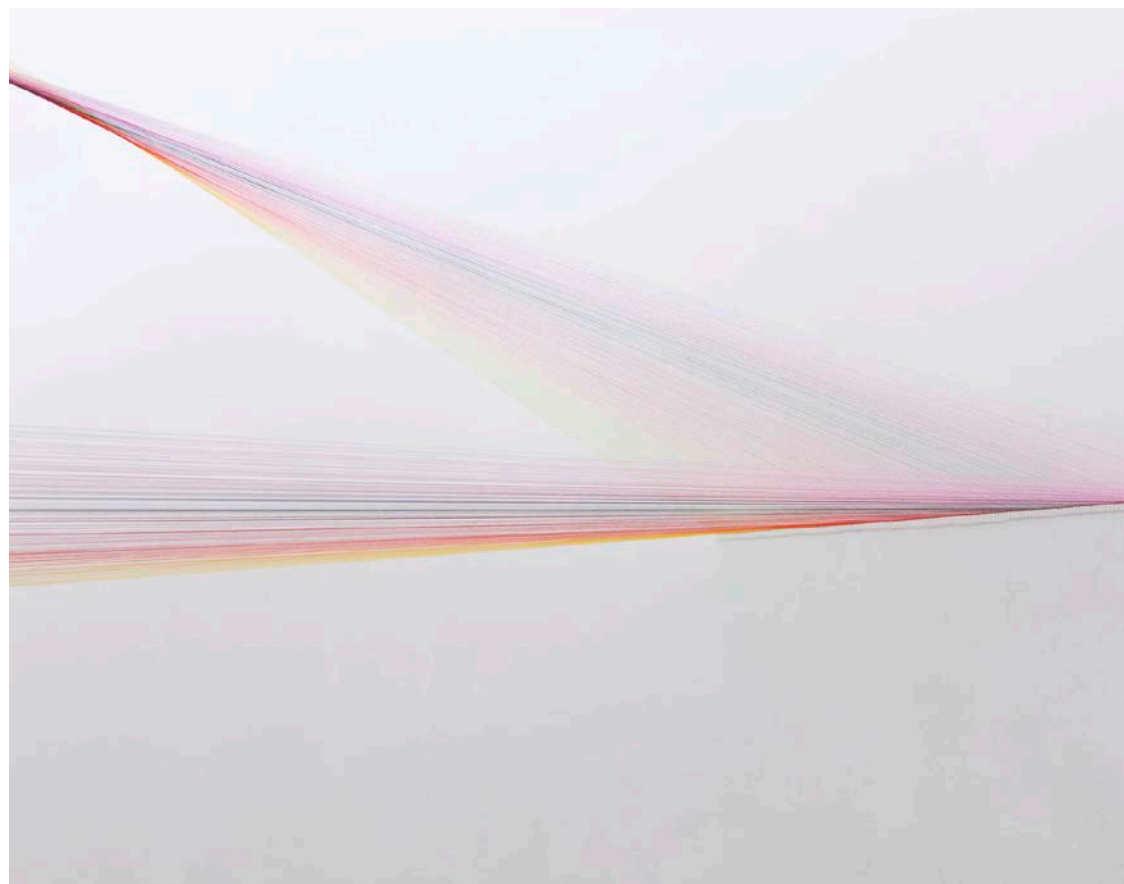
In direct dialogue with *Revoir Un Printemps*, I simultaneously curated another project entitled *Symphonie Printanière 5* with the eponymous thirty-five minute long silent cine-painting by French artist born in Algeria Henry Valensi, made between 1936 and 1960. Thousands of celluloids went into the composition of this nearly psychedelic motion picture. It is possible that Walt Disney saw early versions of this animated painting (based on an actual oil on canvas by Valensi dated 1932) prior to making *Fantasia* (1940). Inspired by, or parallel with, movements such as Cubo-Futurism, Orphism, Simultaneism and Rayonism for instance, Valensi was one of the founders of Musicalism, which was mostly forgotten until the Centre Pompidou devoted a room to Valensi's work in their collection display last year to great acclaim. The manifesto published in Paris on 4 March 1932 by Valensi and Charles Blanc-Gatti, Gustave Bourgogne and Vilo Stracquadaini and then reproduced in *Comœdia* (17 April 1932) included the following statement: "But, the art which offers the most dynamism, rhythm, harmony, science, synthesis... is Music". An article in the 1960s states that "The term 'musicalism' was derived from the adjective, not the noun, and was intended as descriptive of the impulse towards actual visual rhythm."<sup>6</sup>

Earlier on in 2014 a long residency at The Model in Sligo enabled Garry to build up towards his exhibition "A Winter Light" and research their collection. Mainie Jellett's *The Assumption* was

painted in 1937 in a Cubist style adapted for the Irish context with Catholic subject matter. This oil on canvas and its palette gave the tone to the thread piece Garry made for this project. The free interpretation of a painting of major importance in a country whose art history is still mostly unknown beyond its shores signals culturally engaged interrogations. What first appears as an abstract gesture stems from art historical and contextual considerations. Garry articulated his concerned observation of the general carelessness between the people of Ireland and their complex relation with their heritage since their independence in the 1920s. *History Windows* (2014), installations comprising a frame with threads and beads instead of canvas, have roots in numerous crafts, including needlework or decorative textile arts carried out by upper-class Anglo-Irish women in the 19th and early 20th centuries, as well as in the American Indian dream-catchers with reference to their specific symbolism. It's as if he was searching to capture the disappeared histories of a once dispossessed people, reconnect the dots, fill in the gaps, suspend disbelief and reconstitute awareness of the firmly embedded and existing cultural wealth and common creative terrain. Beyond the apparent lightness of touch, Garry's works exude emancipatory socio-political undertones that recall his active involvement as a unifying cultural programmer, producer and curator in Dublin in the late 1990s and early 2000s. Functionality is an essential texture in his quest to allow viewers to imagine and forge actuality through a different prism.

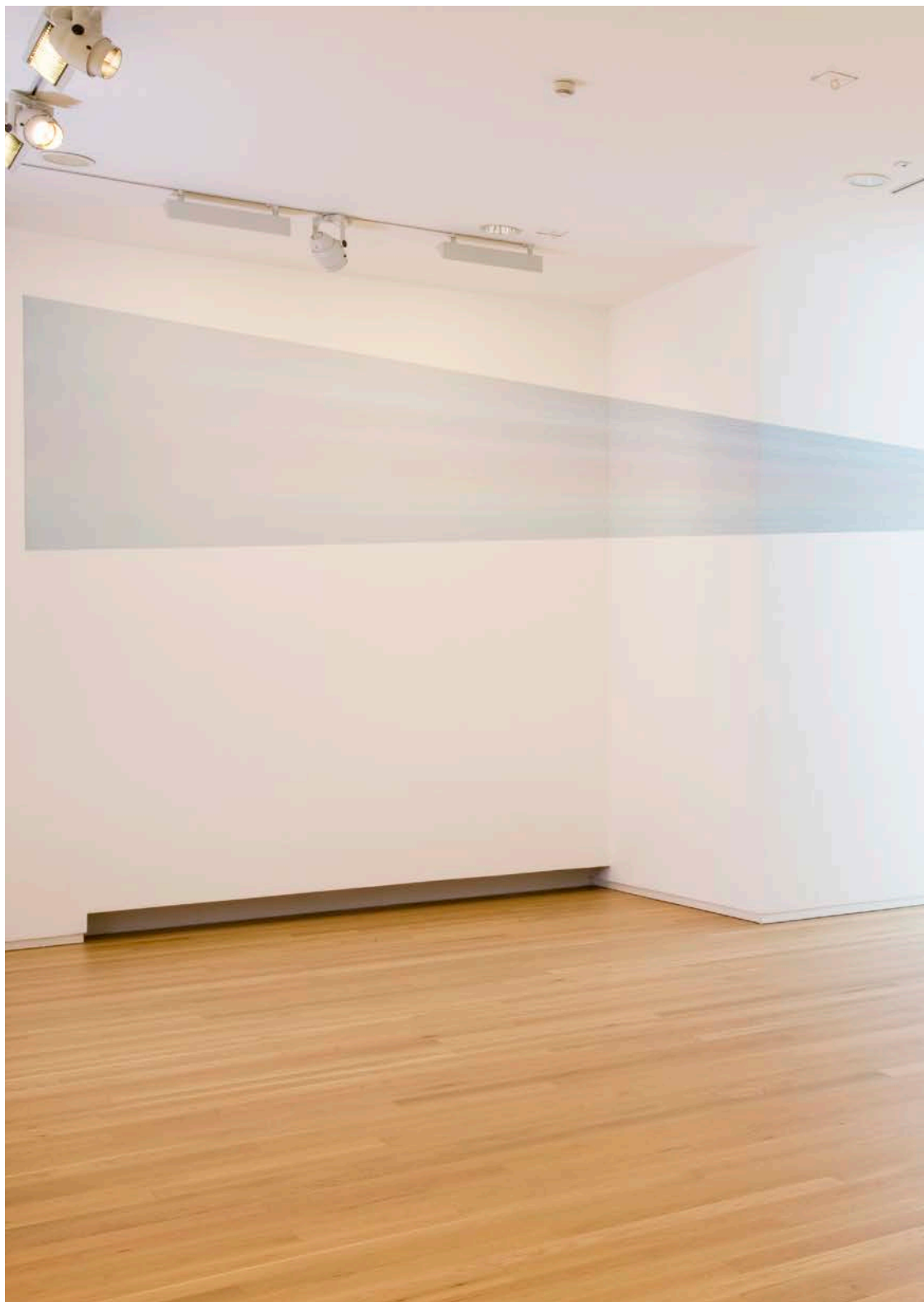


















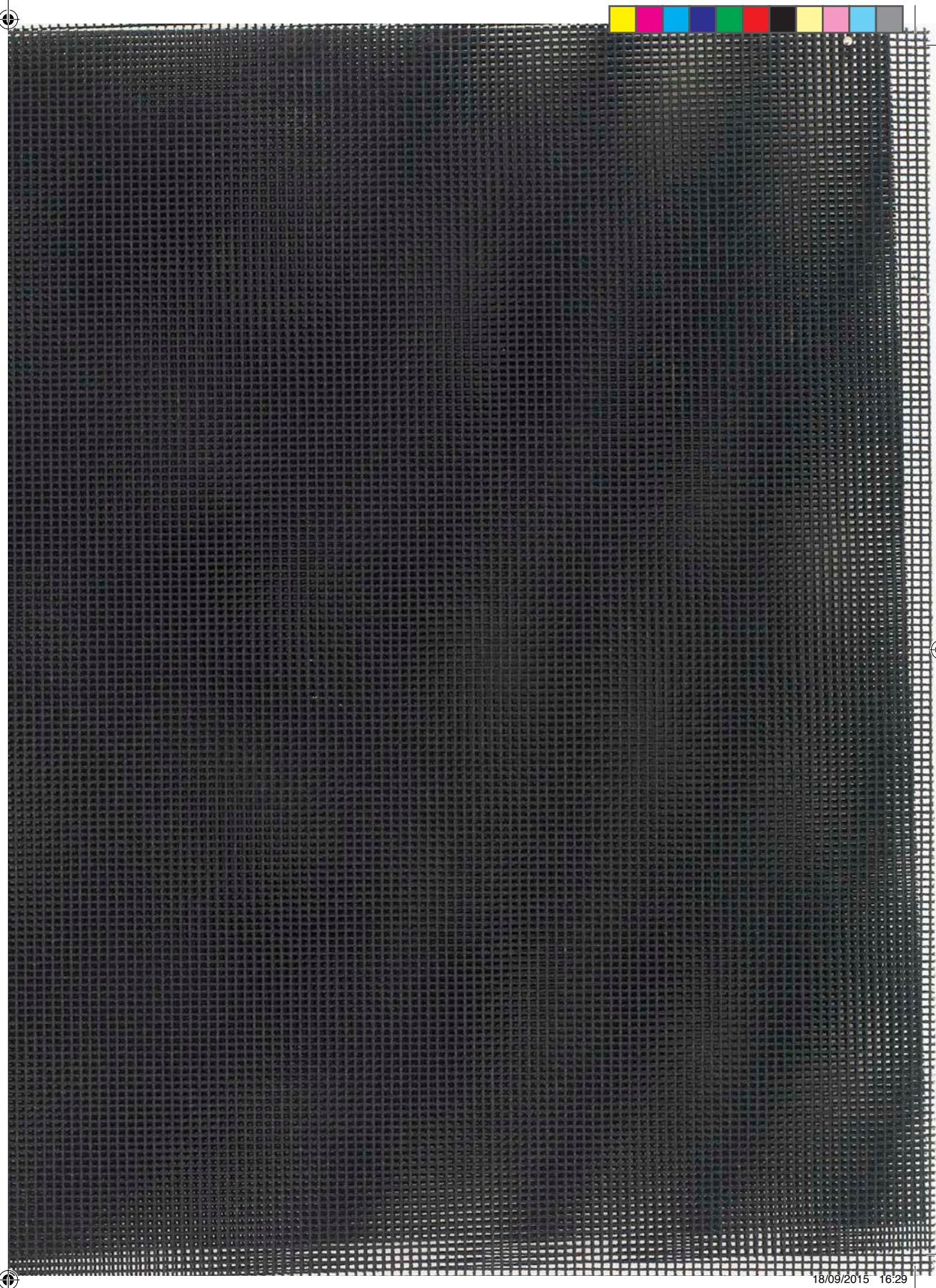






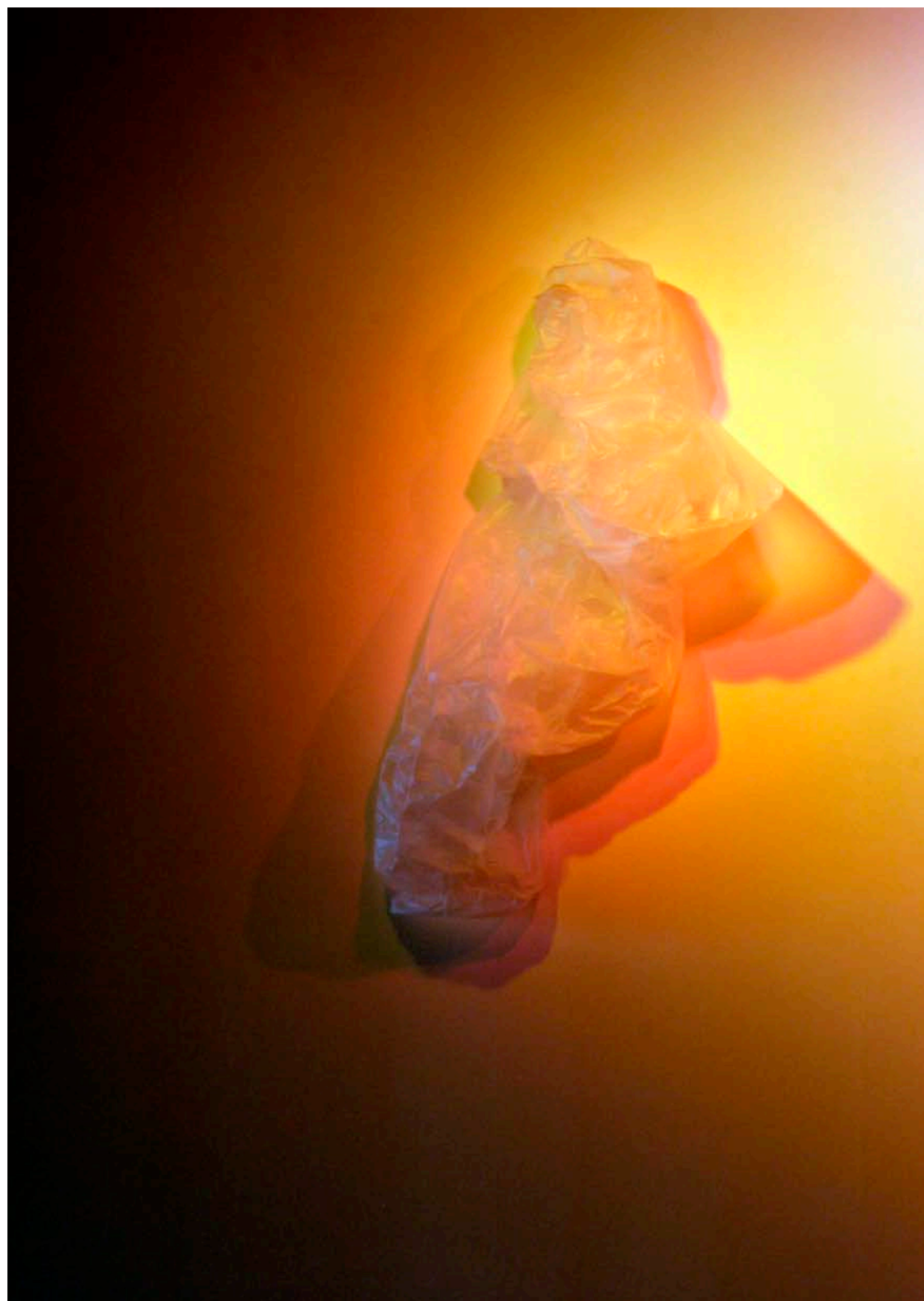


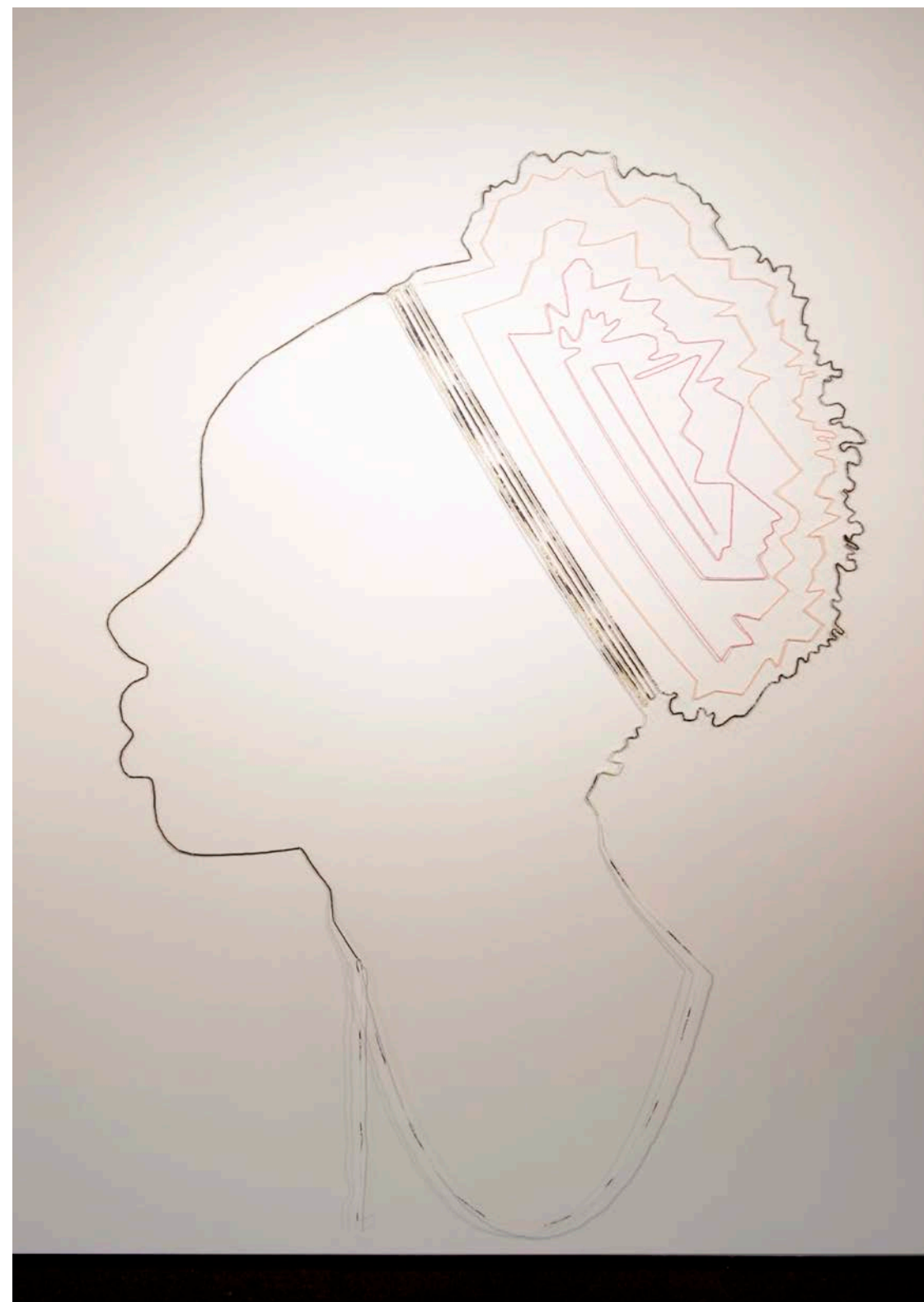
















Declan Long

### A Conversation with Mark Garry

DL Hi Mark I would like to ask you about your film works, although I am sure other elements of your work will emerge in this interview. Could you tell to me a little about the film from 2009 entitled *Landscapes*? I'm interested in its genesis and the thinking process behind it.

MG With this work I was very interested in trying to speak about landscape in particular an Irish landscape. What I perceived as a demise of an interest in the Irish landscape or thinking about the Irish landscape both culturally and socially. I suppose I mean a turn towards more engagement with contemporary digital technology by the generation of Irish people that followed mine.

DL Do you mean as artists ?

MG No, people in general, young people in general. I grew up with this fascination with things like Fairy forts and the folklore and mystery associated with the Irish landscape. I believed in all of the folklore. I was completely invested in it.

DL And when you say you believed in it, and you grew up with that fascination, what way was that fascination manifested? You are a kid growing up in a particular part of the Irish landscape and presumably you're playing football in the fields—and so are you also one of those kids that goes off and explores and invents fantastic adventures in the landscape ?

MG Yeah completely. As a kid I was utterly preoccupied with nature and animals. I was really content on my own in nature or being with animals, horses and dogs. I believed in the rules and stories about these places, I thought that fairies lived there and came out at night and played in these shaped mounds of earth and my parents and grandparents encouraged me to believe it. I thought it was really magical and mysterious that this type of experience was part of our everyday life. I was commissioned by a gallery to make an art work that dealt with landscape or thinking about landscape. While researching this project I spoke to a lot of young people from rural communities and asked them about how they felt about Irish folklore and its relationship to landscape. I asked them did they believe in fairyforts, did they believe that *The Children of Lir* spent three hundreds years as swans on Lough Derravaragh — and to my surprise and sadness they were in general skeptical and often cynical about these stories. This period of research coincided with my friend Karl Burke receiving a commission to make a sonic



response to a woods in Sligo known as Union Woods. Karl had been on a sort of self-imposed residency in these woods where he had been composing and recording works on guitar and on instruments he had built in these woods. The work he was making was remarkably beautiful and I thought making a film in that woods could be a really nice way for us to collaborate.

DL This is a slightly odd reference, but I cant help being reminded about a moment, recently, when a friend of mine accidentally told their son there was no Santa...

MG OK

DL She'd thought he'd be ready for this particularly piece of news, but the kid just cried his eyes out. He was inconsolable and through his tears he said a killer line: "do you mean there is no magic in the world—just people?". This little anecdote—which I think is extraordinarily touching—comes to mind because of the way you're emphasizing the importance both of childhood fantastical relationships with landscape and your present day artistic engagements with *people*. Your art involves both a commitment to nature but also to other people, is the process of finding others to work with in the landscape a way of finding surrogates for the lost magic?

MG Yes the energy of creating things collaboratively in landscapes was or has become a surrogate for that magic. The sounds or music Karl was making in that woods was also crucial because I suppose the closest I have gotten to that magic in my adult life is with music: sound being a magical thing that invisibly floats through the air and that can have a profound effect on us. The way in which the work evolved was quite arbitrary. I had never made a film before and asked Myles Claffey to come down to the woods with Karl and I and I set up a number of visual devices in the woods which we shot over a number of days. We were basically playing in a woods for a couple of days, and had gotten some interesting results. On the very last day when we were leaving I noticed these large plastic sheets that Karl had strung between trees to attach contact microphones to—so as to make field recordings from—and I thought there was something really interesting in the potential of these very ordinary materials being activated by the environmental conditions in this setting. We shot about twenty minutes of these plastic sheets from a variety of angles and when I went to edit the work the footage seemed to organically align with the music Karl had recorded there.





It was the first film I had made and it contained many of the values that were present in my other types of art work: these very mundane ordinary materials acting in a quietly spectacular way.

DL And when you talk about the values of the other work, I presume you mean the need to pare things back. There's a consistent desire to achieve a simplicity of form, presented under specific conditions. That suggests significant art historical precedents: certain strands of minimalism, for instance, especially with regard to some of your installations and sculptures; but perhaps there's also a consciousness of prior art that has inserted itself into natural settings. How conscious have you been of working with these types of artistic inheritance?

MG In terms of art that located itself in natural settings, I studied painting and would have initially been interested in the work of both European and North American landscape painters, painters like Andreas Achenbach, Caspar David Friedrich, Andrew Wheth, Winslow Homer and Thomas Cole. But I was also very interested in artists that located art in landscapes who followed a more obvious progression from minimalism like Walter de Maria and Robert Irwin and latterly James Turrell. It's about leaving space, creating sparsely occupied spaces that leaves room for others. This has become a value structure or way of working that almost unconsciously seems to permeate my approach to all media. As you know after college I practiced as a curator and latterly as a writer before returning to an art practice. And when I began writing curatorial texts or essays for artists I became aware of George Orwell's Five rules of effective writing and I tried where possible to apply these rules to my writing. It may have had an influence on my approach when I returned to art making. But I am very interested in Minimalism and the thinking around it, in particular its politics, its initial intentions—as disputed as they are—and I found its formalism really appealing. But where in the visual arts this led to ever increasing/decreasing levels of reductivity from a musical perspective this opened up completely new methodologies and ways of thinking about how we experience the world, Cage's 4.33 being the most obvious example. Developments in minimal music now interests me much more. I guess we live in a world where we are bombarded by image, sound and stimuli and I think there is an interesting space to try and work against that. While, like I said, I find the formalism of minimalism really appealing my approach differs in that I am using sparse





systems but I am interested in the poetry of objects and images—I'm trying to imbue the work with emotional potential which wasn't at the foreground of thinking in minimalist visual arts.

DL One characterisation of minimalism is that industrial production is at its foundation—minimalism depends on the objectivity and seriality of industrial production. In your work is the priority a fascination with types of natural production? You have 'produced' artworks for specific environments, but in a way that allows these environment to further produce the work; where there is sound, it might not be you making the sounds, for instance: it could be the wind or other elements. You allow for openness to chance and change as the work meets external influences. You 'collaborate' with places and with people.

MG Well with the Aeolian harps, for instance, they are reliant upon the environment in which they are located, being activated by the strength and direction of the wind. The tone they generate differs each season and at different times of the day, enabling a situation where each individual listener experience is completely unique. Perhaps quite selfishly I wanted to create a situation where the experience of the artwork is constantly transforming and offers new experiences new to me as the maker. In terms of the collaborations I feel the projects become much richer when a number of voices are visible/audible. Even in terms of the installations I create situations that are reliant on collaboration, they are not passive, they are reliant on an audience passing through them to activating them. That negotiation is crucial.

DL I am interested in 'activation' as it relates to landscape—partly also as a point of reference for *Drift* from 2013. Again, this is a work which involved you working with collaborators in a particular landscape while also allowing the piece to be produced by that landscape. Could you tell me about that work?

MG *Drift* was a collaboration with composer and musician Seán Carpio that began as a project called *Making and Meaning* in Detroit. For this, I made an installation and Seán and I transformed a boat into a sonic sculpture; the boat became a floating wind harp. However we hadn't considered that in the height of summer in Detroit there was not the level of wind velocity required to activate the instrument, so we adapted the boat to also become a very large hammer dulcimer and performed an outdoor performance where

Seán played a percussive improvisation in response to four music boxes that were attached to the boat and were played by four artists from Detroit. The compositions that were played on the music boxes were based on maps of four Islands off West Cork in Ireland. Because of Detroit's remarkable musical legacy and my interest in music culturally, *Making and Meaning* was an attempt to speak about how culture [music?] is transferred between cultures and more specifically how music is a very fluid means of sharing cultural concepts. *Drift* was a way to bring the work back to these four islands and became a once off performance and film work. This was a very complex collaborative project in that it involved a boat maker, engineers, composers, cinematographers, a sound recordist, lighting designers, musicians, ferry drivers.

DL This was a staged event, specific to a landscape, but it was also carefully reproduced as a film work...

MG Perhaps I should just break down the elements of the project...

The performance and filming took place in a natural amphitheatre called "Horseshoe Bay" on Sherkin Island in West Cork and again it involved my transforming a sail boat—a traditional Irish wooden sail boat—into a floating sonic sculpture. I designed and manufactured a large scale Aeolian harp that was fitted to this boat in a way that both suited the architecture of the boat and maximized its sonic potential. Seán composed a musical work based on a series of Sumerian Hymns. These hymns are the first known documented songs and were translated from cuneiform texts held by the British Museum. This composition was written for and performed by a brass quartet. We also invited French tenor saxophone player Robin Fincker to come over and to improvise around what was occurring sonically with the Aeolian harp and in doing so act as a link between the Aeolian harp and the brass quartet. This composition was made up of three themes that moved down through a cycle of fifths. The amount of times and location of these themes was controlled by a form of improvised conducting that dictated both the pacing and experience of the performance. We felt that this choice of instrumentation and use of improvisation were essential to the work from both pragmatic and conceptual perspectives. We wanted to use instrumentation that would be effective without amplification in this particular outdoor setting. The volume and type of sound made by the Aeolian Harp is dictated by the strength, direction and type of



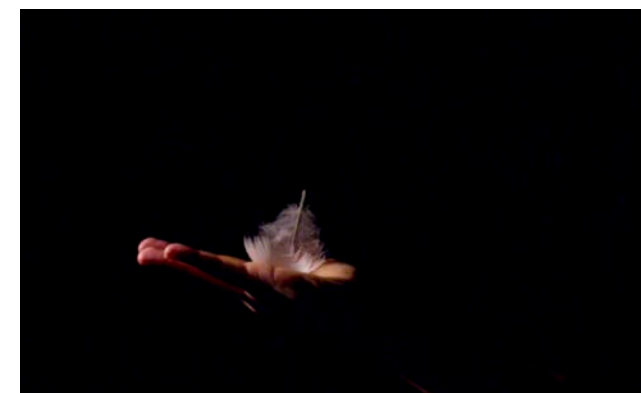




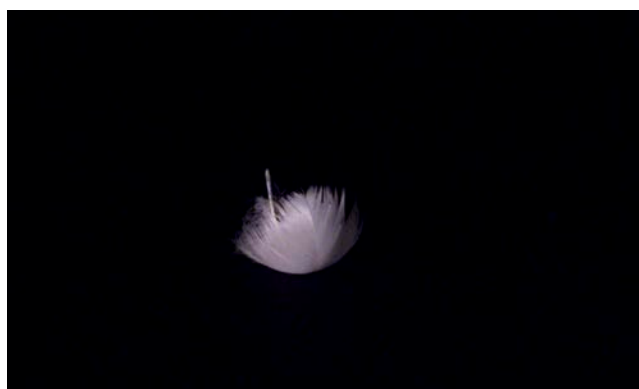
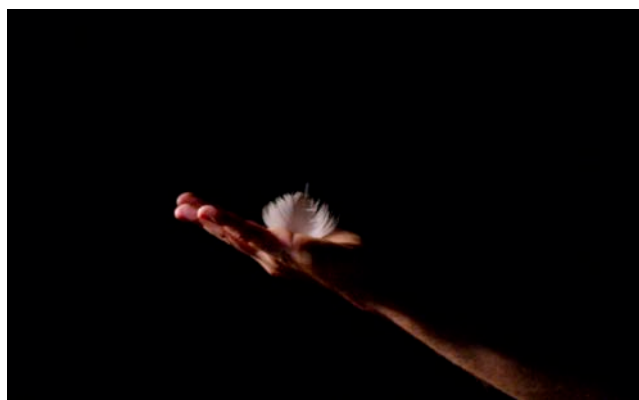
wind that passes through it and as such required improvisation and flexible responsiveness from both the performers and conductor. We wanted to set up a cultural situation that, while it had adaptable controllable elements, would ultimately create a situation where the experience of the performance was original and unique for the audience, performers and those who conceived the project. It was a very long project taking about three years to organise a one hour performance and was very brave of our funders, in that they put a lot of money into a work whose success and realisation was so reliant on weather conditions.

The audience for this performance sailed from Baltimore on the mainland out to Horseshoe Bay on two ferries that were moored in the centre of the bay and this is where the audience experienced the performance. We were anxious that the audience treated the performance as if they were attending a piece of indoor theatre, and they were asked not to photograph, film or record the performance in any manner. We wanted them to be fully concentrated on the specific individual experience of this situation and set of elements as opposed to concentrating on how they were going to document and share this experience. Because we had asked the audience to enter into this social contract to not record the performance we thought we should also not record the performance. So in terms of the film work we spent a day capturing field recordings of the environment sounds and the boat/wind harps and we set up all of the elements of the performance and had a rehearsal of sorts the night before the actual performance and filmed some of these elements so the film became a fictional account that integrated the mechanisms that made up the performance.

I initially wanted to work with the filmmaker Pat Collins on the work but he encouraged me to work with two young Irish filmmakers that he had been working with, Fergal Ward and Tadhg O'Sullivan. Both Fergal and Tadhg became very invested in the project. The film work was basically directed and edited by myself and Tadhg. It was a very tricky edit and took a very long time to try and capture the conceptual essence of the performance without replicating it and to ask the film work to act as an individual entity. What did you think of the film?







DL Not having been there, and watching the film long afterwards, I get a sense of an intentionally partial, fragmented representation of the performance. Its funny to hear you talk about the length of the edit, because in the film time passes quite quickly. We only get glimpses, we don't see the full boat right away, we see slightly obscured scenes, we don't see the performers clearly. The situation is obscured as much as represented—leaving room for the imagination to remake it.

MG Leaving space was also important in this work. There is a lot of black space in the film—the sound is continuous but I was anxious to leave room in the work.

DL There are shifts in mood with this film that I am interested in. The music creates quite different atmospheres at different stages. The tone darkens. Your attitude to nature as an artist often seems largely benign and enthusiastic, but perhaps can you talk about the ways that other atmospheres and attitudes with respect to nature are sometimes important?

MG Well this is quite complex, if we talk about landscape rather than nature my cultural relationship with the Irish landscape is quite complex. On the one hand the Irish landscape is a very rich source and on the other hand it contains or represents a bleak post-colonial past—and elements of its present reality are not necessarily overtly optimistic. The other aspects of my practice are generally quite hopeful and perhaps the film and musical works are outlets for that less optimistic reality, although there have been quietly melancholic elements within my other works. *Drift* has melancholic elements for sure, despite Seán and I approaching it in quite a strict conceptual manner the arrangement of elements and how the musicians react to that situation is up to them tonally.

DL There is quite a peculiar effect in the use of brass instruments in this setting. They make sense of course as wind instruments—heard while the wind is playing another wind instrument on the boat—but culturally speaking, brass is an odd fit with this musical engagement with the Irish landscape. Perhaps part of the piece's success comes from the fact that we don't hear the type of music that we might expect in this landscape. Brass bands make sense in Northern England. Collierie landscapes are there, but not West Cork.



MG Thats really interesting to note. When we were beginning to think about the project we were really anxious to not go down what we perceived as the typical musical pathway that might be associated culturally with this location. When we spoke to people about the project they almost always presumed that we would be using fiddle players and female singers. Seán and I wanted to make the work relate to Jazz and to very specific North American ideas; this is articulated in a number of ways in the project, like (as you say) with the choice of instrumentation but also in the use of improvisation and responsiveness. Jazz marked a really fundamental shift in thinking about music and generative processes in the west, and marked the most crucial shift in an art form that had not shifted very much in five hundred years. Not to mention the role it has played in popular music.

DL I suppose what you have done is created an expanded sense of how you might collectively perform or organise in relation to a designated landscape. It internationalises it, in a clever way as well as a poetic way.

MG I guess it had to do with how culture travels, the fluid way that music manages to travel through societies transforming as it does so.

DL You used the word 'melancholy' earlier—and in a way that brings us to the more recent film work *Bridges Burned and Backs Turned* from 2014. This work has a different type of focus—even if an engagement with nature remains—and it seems to have an even more melancholic atmosphere.

MG *Bridges Burned and Backs Turned* was made for a show called *A Winter Light* that I made last year at The Model, home of The Niland Collection in Sligo. It was kind of a survey show in the sense that, while it was all new work, it involved all of the aspects of my practice for the first time under one roof. I spent a period of time on residency at this Museum and became much more aware of its remarkable collection of twentieth century Irish art. This collection influenced much of my approach to this exhibition, perhaps because we are coming up to the centenary of our founding as an independent state, I became really drawn to works that were made around 1916 by artist like Yeats and Constance Markievicz—works that had a relationship to what was happening politically at that time—and I started to research and think about our last hundred years as a nation. I became more aware of how as citizens we had not been

very careful with each other, and *A Winter Light* became a way for me to speak about where we are as a nation and how the personal and the political are inseparable. I wanted to integrate the collection at the museum into my show and made this film to be shown in the same space as two Paul Henry paintings of the Donegal coast line, two very evocatively beautiful dark paintings that are more indicative of the Irish mood at that time than the later Paul Henry paintings that we are more familiar with.

DL SO tell us about the particular artistic choices made in this film. It involves a quite simple set up: a feather falling and hands catching it against a very solid black background.

MG I suppose its much less subjective than my other film works or works in general in terms of symbolism and narrative. Its about preciousness and carefulness and I suppose how little care we applied to each other as citizens of this nation. Like you say its a very delicate precious object that is repeatedly dropped and caught before it hits the ground, until finally it is not caught and floats into the darkness. Its a film that articulates a struggle to maintain a stability and ultimately fails in doing so. The fact that it is a silent work is important.

DL Silence was a point of reference in some of your earlier work—and you mentioned John Cage's 4.33 of course. Often this is a composition that is associated with silence, but it's less about silence than it is about chance and ambient sound. Your use of silence in this particular work feels like a very significant decision.

MG Yes it was very important for a number of reasons. I had been thinking about silence, silence as a space, silence as a means to try and speak about how we acted a nation. While researching this project I came upon an interesting recorded conversation between the playwright Enda Walsh, and the Artistic Director of the Guthrie Theate at The Walker Arts Centre where they were presenting Walshe's play *The Walworth Farce*, and the writer Fintan O'Toole. During this conversation they were speaking about Irish society and elements of Irish society that had a profound effect on its culture-making, and Fintan was speaking about the remarkable number of people that were incarcerated in various state/church institutions in Ireland up until the 1990's and how basically we as a nation never spoke about this until the past couple of years. He called it "a buried silence" and how "the darkness of our history silently washes over us".





This concept was something that was always very apparent to me when thinking about Irishness but I couldn't articulate this, and this seemed a good time to try and tackle this phenomenon. While I did record an album as part of this exhibition, the resulting exhibition was a very sonically quiet show and had just one source of sound, which was a white male canary—the females don't sing—which lived in a tear shaped cage and was presented in a room with three screen prints of the folk singer Karen Dalton and a cabinet holding two peacock feathers. *A Winter Light* marked a distinct shift in my approach to exhibition-making in that this and the other shows I have made in the last year became, in addition to being architecturally responsive, much more sociologically responsive, the show in Marseille dealt with hip hop from Marseille and the show in Charleston dealt with the slave trade and its broader impact on North America.

DL Having spoken about the way in which two significant tendencies of your work have come together in different ways—the combined enthusiasm for making music and films—I wonder how other versions of this combination have affected you as an artist? I can imagine you being excited when you first discovered something like Brian Eno's *Music for Films*—a work which is all about creating soundtracks for non-existent movies. But no doubt you could name other ways that crossovers between music and film have had an influence?

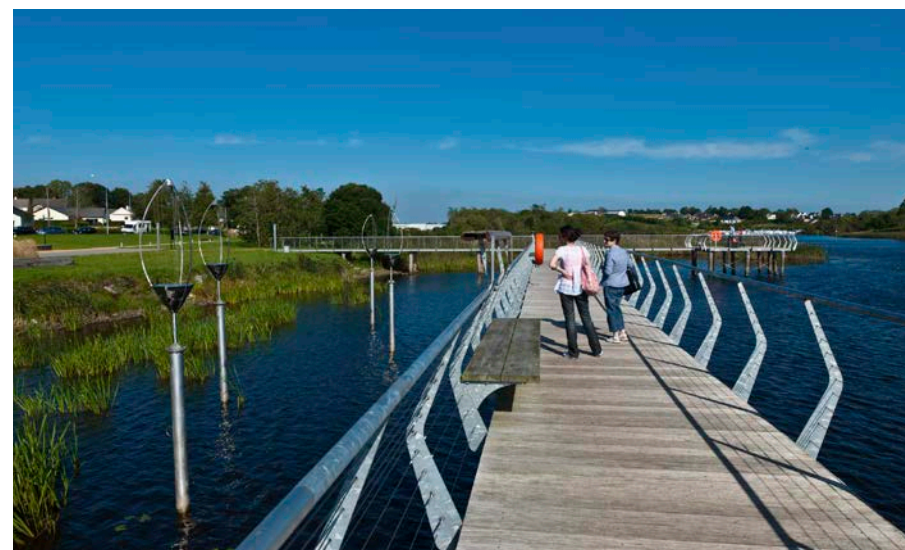
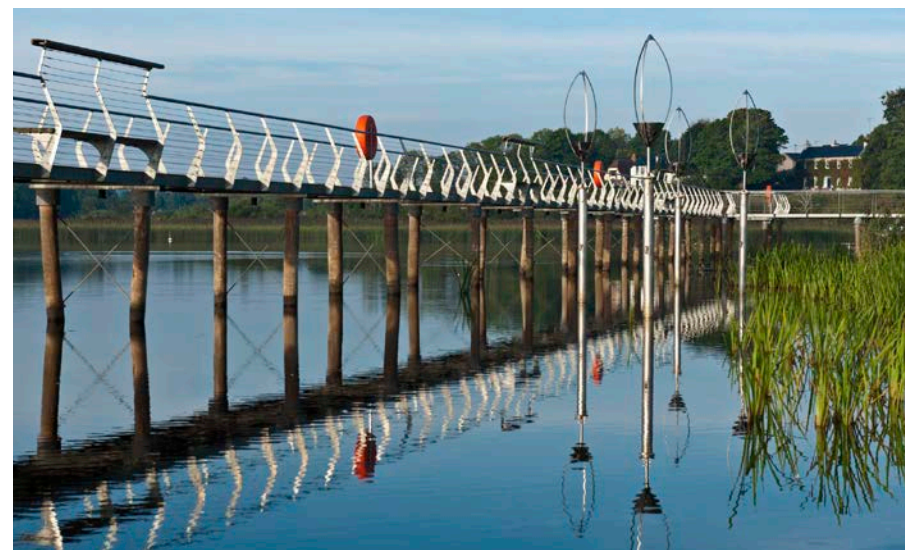
MG I really like *Music for Films* it leaves so much space, imaginative space for the listener. While I enjoy many forms of music, I love works that while they may be emotionally leading, leave enough space for one to build ones own stories into a narrative. This openness is something I try to foreground when making installations.

I guess our relationship with music and film are complex and empathetic, film or broadcast mediums in general because of our familiarity with them and music in a more fundamental sense. Movies introduce us so much music. I have made a number of works involving the work of Gustav Mahler and I would have only become aware of him through *Death in Venice*.

Music was my initial and most meaningful entry into an understanding of art and its potential, as a teenager I heard *Suffer little Children* by the Smiths, a song about The Moors Murders that caused a bunch of controversy at the time, I was a bit obsessed with it, it was and still

is a remarkably brave, moving and paradoxically beautiful piece of music. That really opened up how I looked at the world but more specifically culture and its role or roles. Music and musicology remain my central interest I am obsessed with three books by Christopher Small, *Music of the common tongue*, *Music Society Education* and *Musicking :The meaning of performance and listening*, they are terrific you would love them.

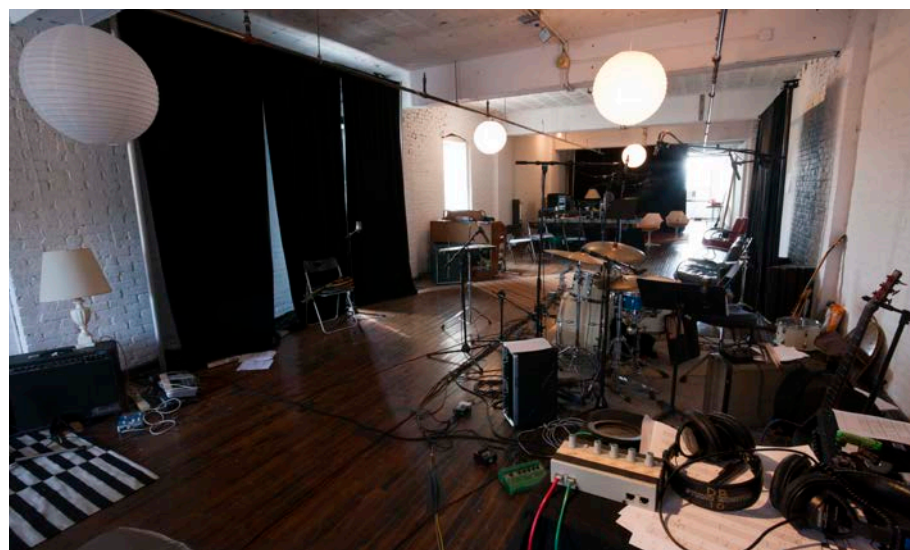
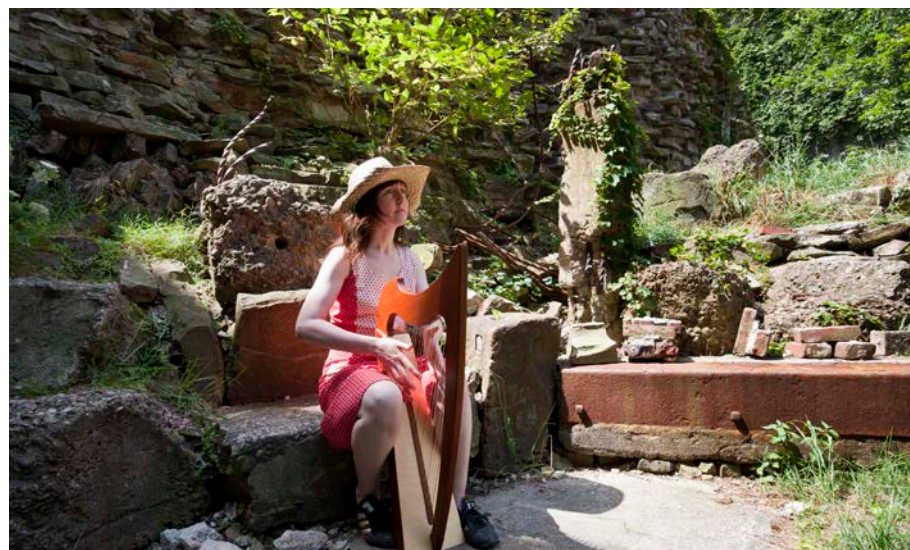
I think I would like to make a musical one day, I have been watching a lot of musicals and Jukebox movies lately like *Yankee Doodle Dandy*, *The Umbrellas of Cherbourg*, *Dancer in the Dark* and operas like *Tomorrow, in a Year* and Jonh Metcalf's *Tornrak*. I have some ideas but its early days.



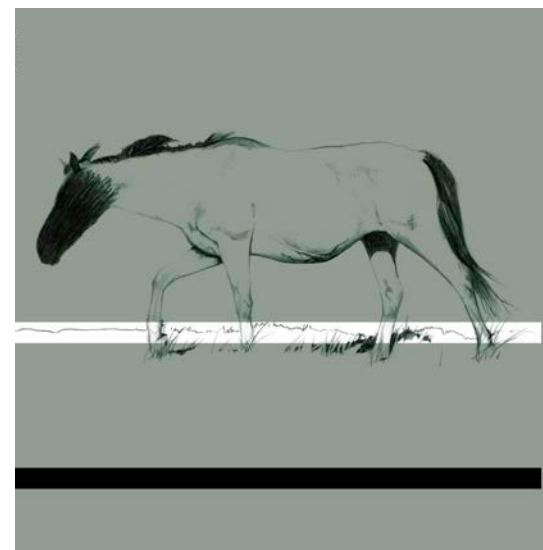


















Handwritten musical score on page 1. The score is written on multiple staves, including a grand staff at the top. It features various musical notations such as notes, rests, and dynamic markings like *pp*, *mp*, and *fp*. There are several boxed annotations on the left side: **B7**, **C1**, **C2**, **C3**, and **B5**. A tempo marking *LYAD*  $\text{♩} = 17$  is present. The word "NOVELLO" is printed at the bottom center of the page.

Handwritten musical score on page 2, titled "DRAFT DRAFT #2 (PAGE 1)" and "2 st.". The score is written on multiple staves and includes various musical notations and dynamic markings. It features several boxed annotations: **A1**  $\text{♩} = 75$ , **A2**  $\text{♩} = 60$ , **A3**  $\text{♩} = 75$ , **A4**  $\text{♩} = 100$ , **A5**  $\text{♩} = 75$ , **B1**  $\text{♩} = 75$ , and **B2**  $\text{♩} = 75$ . There are also handwritten notes such as "Cupante", "try of dynamics", and "after base use of string dynamics". The word "NOVELLO" is printed at the bottom center of the page.





1. John Berger, "The Moment of Cubism", (1969), in Geoff Dyer (ed.) *John Berger: Selected Essays*, (2001). London: Bloomsbury. pg. 92

2. *Ibid*, pg. 86

3. Henry David Thoreau, written 8 February, 1857, in Bradford Torrey and Francis Allen (ed.) *The Journal of Henry David Thoreau*, (1906). Boston: Houghton Mifflin. pg. 245

At the end of his essay *The Moment of Cubism*, John Berger reflects on the idea of beginnings: 'The moment at which a piece of music begins provides a clue to the nature of all art. The incongruity of that moment, compared to the uncounted, unperceived silence which preceded it'. In Berger's formulation what happens when a piece of music starts—the sudden awareness of a previous silence while simultaneously attention is concentrated on the sonic phenomena of the present and in anticipating what is to follow—invites comparison to what Cubist artists were trying to accomplish. Their aim was to arrive at a far more complex understanding of reality, structuring their paintings in such ways to permit multiple viewpoints and new kinds of interaction between space, objects or people. It was an aim that required a multi-sensory appreciation of the world and its fractured beauty. To return to Berger, it was about imagining wholly different relationships and possibilities. "The Cubist", he explains earlier in the essay "created the possibility of art revealing processes instead of static entities. The content of their art consists of various modes of interaction: the interaction between different aspects of the same event, between empty space and filled space, between structure and movement, between the seer and the thing seen. Rather than ask of a Cubist picture: Is it true? or Is it sincere?'<sup>1</sup> one should ask 'Does it continue?'"

It is not surprising that music was considered the paradigmatic form to exemplify dynamic relations and interactions. These ideas are naturally active in music precisely because music continues: it is not fixed by space or matter but radiates outwards as waves of energy, simultaneously approaching and receding; it transmits ideas and feelings and brings people into relation with each other; it is a shared experience that can break down the boundaries of the self while leaving us with our subjective and singular responses; it locates us in the world while also allowing us to drift, be lost, or look for new connections.

Mark Garry's art consists of bringing such relationships and possibilities into existence. In his art-making the openness of possibilities emerging from an expanded music practice, the various modes of interaction that Berger describes, are connected to his concerns with spatial analogies, sensory perception and collaborations between different ideas and forms. In this approach, music is conceived as a process, integral to our alert navigation through the world, which creates relationships between and among artworks, people and the physical and cultural context in which they meet.



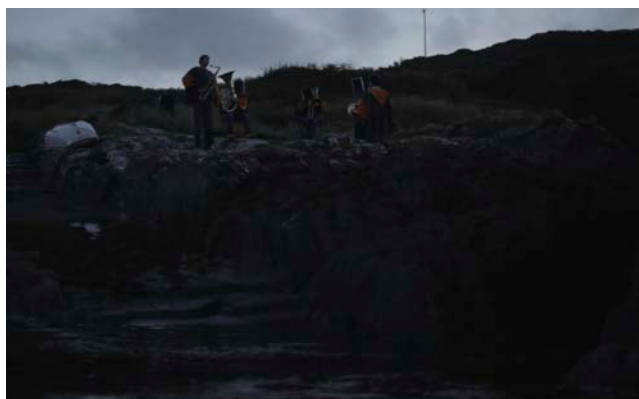
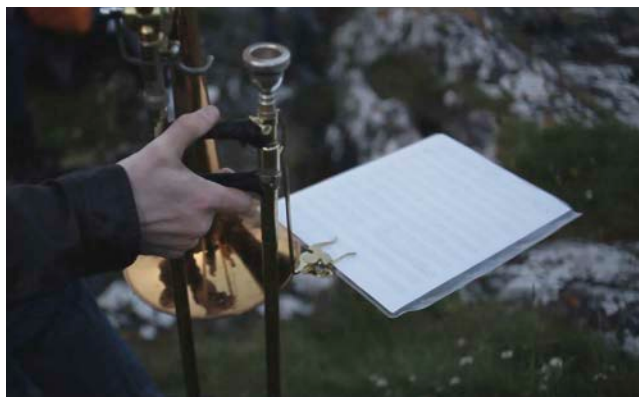
Even when musical dimensions are not manifestly inherent in Garry's works, it is never difficult to see sculpture and his art-making in relation to his musical thinking—an emphasis on processes, which also includes the viewer, over the singular work. His installations and sculptural works appear to arrive from a tension between improvisation and form; a negotiation with the physical and conceptual possibilities of the materials he uses, both as individual elements and in combination with other materials, objects and architectural environments. Like improvisational musical compositions they are built gradually over time by working through a system of repetitive processes (folding, threading, carving) so something new emerges as the relationships between the elements is incrementally changed, as thread routes overlap, colours coalesce and dissolve, and delicate links between points in space emerge. These works continue, or evolve, creating new geometries and associations as one moves through a space.

On the occasions when musical actions become constitutional elements, their staging becomes part of the drama: music's itinerant nature, its ungraspability, offers a means to enlarge the spatial and temporal territories of the encounter with a system of objects in a space. Temporality penetrates spatiality. Sculpture becomes ephemeral event. In works such as *We Resonate* (2015), and his installations with componiums, we encounter unique hybrid forms which Garry has described as 'social sculptures': simple wooden constructs designed as instruments, they have to be played to be actively realised. The viewer becomes the performer and the work continues for the duration of the action and in the residual sound that shapes the surrounding air. Reciprocal and empathetic in nature, these works—the persistent fading and the always unexpected resuscitation of sound—welcome chance procedures as constitutional elements and propose strategies of collective-making between the artist, the audience and the place they meet.

It is through such processes, of not just showing us how the enabling creativity of collective action might be, but in actually bringing it into existence for the duration of the action, that Garry's practice distinguishes itself. In this he recognised that forms of group music-making activity could provide an entirely new artistic proposition based on empathic relations, generosity, contingency and collective working. *Sending Letters to the Sea* (2009) was instrumental in developing a model for this type of work.

Responding to a public art commission from Fingal County Council, Garry was interested in exploring how music, in its ability to not only articulate and reflect who we are but also create us, could be a means to reflect upon the interrelationship between our subjective experiences and our cultural history. Keen to question his own Christian heritage, and sensitive to how music traditions are linked to religious celebration and the acoustic features of religious buildings, he invited a range of musicians and artists to bring a piece of music they were working on, or a new idea developed in response to the proposition. These musical outlines then act as a springboard for a broader collective making and improvisation, where talents and ideas are simultaneously gifted between the collaborators and each learn new things of themselves and about the context in which music-making takes place. Through short rehearsals, live performance and a recording the music is always in the process of being created, each subsequent version testing out and moving on from what had been done before. This labile relation between the original musical idea and the subsequent version, between the different collaborators who are together only briefly, gives the works a tentative expansive quality. It could collapse at any moment but it doesn't, and for the audience there is a never-quite-knowing where the listening will take you. It becomes a fragile balance necessary to articulate the complexities of a historical journey, where music-making is used to create relationships between people and open onto the affective fabric of our lives, engaging all those things that have no material presence: thoughts, feelings, emotions, harmony.

Garry's subsequent music projects have tended to include this loose group of collaborators, the ensemble expanding or contracting in response to the different set of conceptual criteria each project demands. *A Generous Act* (2010), performed and recorded in The Mattress Factory, Pittsburgh, brought many of the same people together with a number of locally based musicians. *A Winters Light* (2014) re-united many of the original group, again with additional members, to perform and develop an album of material over a few days during Garry's solo exhibition at the Model Gallery, Sligo. In their collective nature and in the way in which these projects address themselves to wider audiences, each of them could be imagined as rituals; as a means to connect with people and their physical and cultural locations, to think about social





collective activity and how this can be reconciled with individual identity, to test the dynamics of music making to create new spaces and new realities.

Traditionally, a sign of an expanded conception of music has been a re-imagining of musical instruments and their role. For *Drift* (2012) Garry, in collaboration with jazz musician Seán Carpio, fitted a traditional Irish sailboat with a large scale Aeolian harp. As this sonic sculpture sailed through the natural amphitheatre of Horseshoe Bay, the harp turned the gushing wind into something strange and spectral. At the same time, performing on the shoreline, a brass quartet played Sumerian hymns set to music, and a tenor saxophone player improvised between the unknowable wind and the systematic composition. For the audience, invited to experience the performance from a ferry moored in the centre of the bay, the multiple sonic elements formed an elusive musical composite of unknown dimensions. Arriving from all different directions, the sounds of the performance heightened, stretched and diffused as they crossed over the water, commingling with the indeterminate environment noises; waves lapping against the ferry, the cries of birds, a rope knocking against the hull. In such a situation, listening becomes an act of active participation, an attention to the world in all its contingent, subtle and fleeting grandeur. The sailing boat becomes a metaphor for the engaged listening that this project enables; a navigation through boundless uncharted seas to discover diverse possible music currents. What are the boundaries between the performance and the infinite, accidental, environmental sounds? Who is it that creates the work? The idea that *Drift* was a social, public and almost formal event is important for Garry. Gathering on a ferry in the middle of the harbour, a type of social contract comes into effect where everyone agrees to negotiate the work together as it expands into a revelatory wandering, where 'music is perpetual, and only hearing intermittent'.

The famous maxim that 'all art aspires to the condition of music' usually refers to the idea that music is an abstract art referring only to itself. However, music understood in the expanded practice of Mark Garry suggests a different interpretation. Rather than static entities or formal principals which do not explain what occurs when music takes place, what could be truly aspirational in musical action is how it continues through the process of creating it, responding to it and participating in the context in which it happens. Attuned to the

world's beauty, its impermanence, its vastness and intimacies, its textures and tones, there is something in Garry's art that suggests our subjective experiences can be interconnected in a way that is never entirely fused nor entirely separated from our communal life. That music-making, listening, or taking part in the event in whatever capacity, can create new realities in our inner and outer worlds.

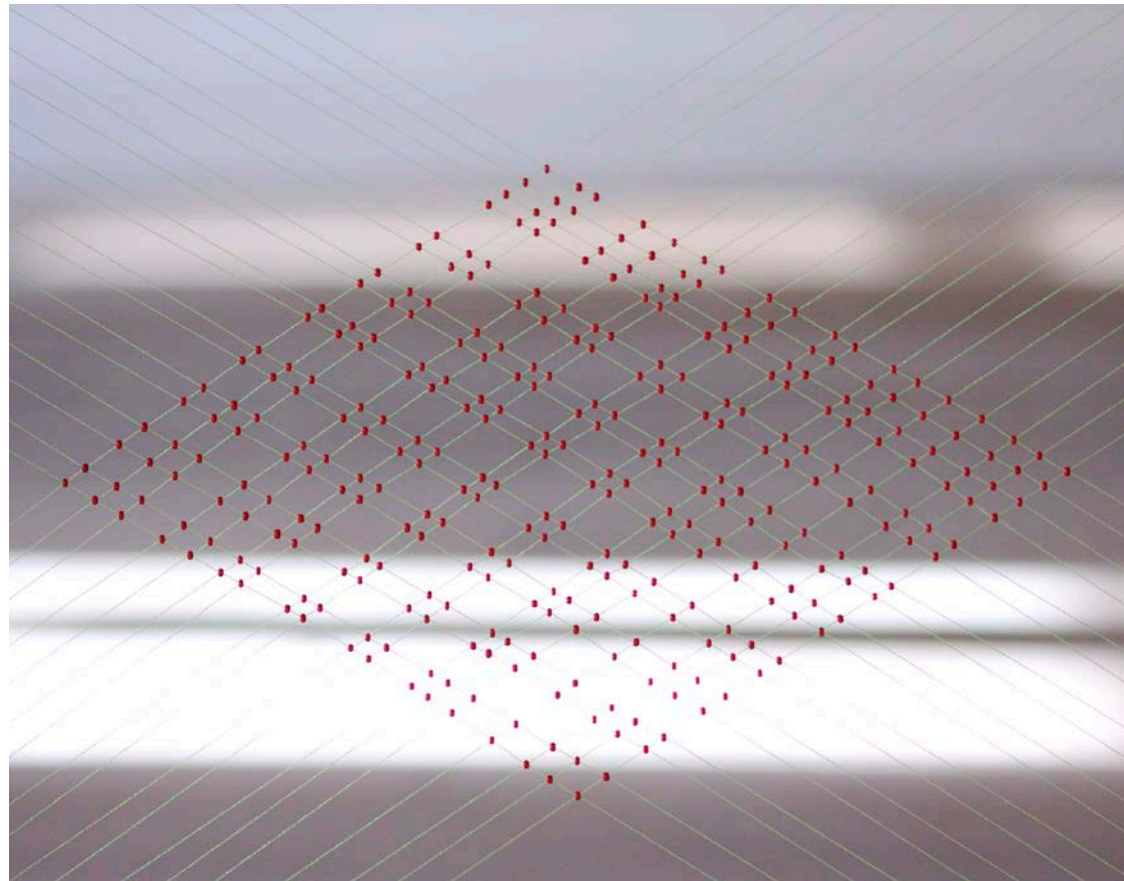














## A Winter Light

8th February – 20th April, 2014. The Model, Sligo, Ireland

Installed across seven large spaces, Mark Garry's 'A Winter Light' was the most expansive solo exhibition by a mid-career artist ever undertaken at The Model. While not formally a retrospective, given the artist's many new and site-specific works created during his recent residency in Sligo, a deep sense of history permeated this ambitious exhibition. A spectrum of intertwining personal and collective narratives convened and was made visible through the work, rooting it firmly in the Irish terrain. However, far from being forlorn or overly nostalgic, 'A Winter Light' was ethereal, joyous and luminous with hope. Well known for his site-responsive 'thread installations', Garry's wide-ranging practice was suitably showcased here, allowing new photography, film work, and musical collaboration to resonate alongside his handcrafted works, amplifying their tactile appeal.

Responding to the Niland Collection housed in The Model, the installation *A Winter Light*, 2012, memorialised the painterly palette of Mainie Jellett—a radical female figure of Irish modernism. An iridescent band of coloured thread-work traversed the space, swooping psychedelically overhead and disappearing into translucency when bleached by sunlight. Pinned painstakingly at either wall, the individual threads combined harmoniously, emulating harp strings or the inner-workings of a piano. A singular beaded thread configured on a wall below, appearing as a rainbow-coded sound wave. Sprouting from another wall, a lily-like flower, carved from American basswood, depicted North American blue-eyed grass—a non-indigenous plant which thrives in Ireland's marshlands. Such botanical enquiries became ubiquitous through other sculptural elements including *Sewickley*, 2014—a nest constructed from horsehair gathered by birds in an equine environment—and *Sycamore Leaf Origami*, 2014, which embodied the human compulsion to craft things of beauty.

Radical women found further adulation in the installation *Karen*, 2014, named after 1960s Cherokee folk singer Karen Dalton. Dalton's delicate figure was emblazoned repetitively across three wall-mounted screen-prints, her face obscured and arms outstretched, appearing to form a 'human-chain', suggestive of solidarity and resistance. The singer was previously compared to a 'canary in a coalmine' because of her hypersensitivity towards social injustice. Accordingly, within a tear-shaped suspended birdcage, a chimerical white canary chirped contentedly, breaking the silence of this



otherwise soundless exhibition. The songbird was subsequently replaced with two newly flowering snowdrops, reminiscent of Irish artist William McKeown's floral symbols of emotional solace. Within the dimly lit space, the delicate glow emanating from the alabaster petals seemed almost unbearably moving. Such immaculacy was also embodied in Garry's recurrent use of feathers, appearing as divine signifiers in works such as *Bridges Burned Backs Turned*, 2014—his new film depicting the slow-motion decent of a floating white feather, into an open hand which lingers below.

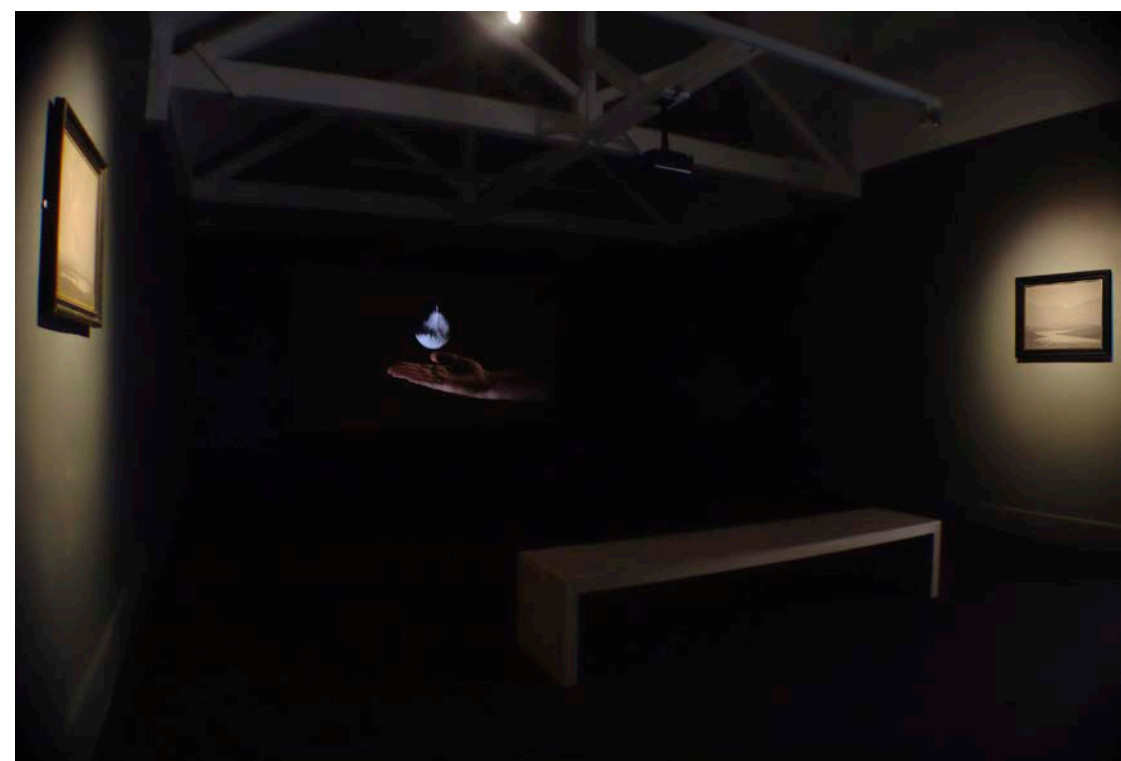
A moment of sentimentality seemed permitted in a series of photographs entitled *The Moon and other Light*, 2014. Here, the circular vermilion auras of car lights and streetlamps masqueraded as the moon, against blackness, sprinkled with raindrops and a scattering of stars. Although displayed individually, a solitary pairing of images lent tender pathos to the work, and a deep, inexplicable sadness. This depth of sorrow was echoed in only one other place, providing important anchoring points for the exhibition's more buoyant and celestial moments. Garry's inclusion of two oil paintings by Irish landscape painter Paul Henry invited art historical insights into Ireland's colonial past. The achingly entitled *Lake of the Tears of the Sorrowing Women*, 1916–17, marks a period when Henry's 'pure landscape' (bereft of figures, symbolic of poverty, war and emigration) became 'symbolically Irish'.

These erudite narratives of modern Irish history were further probed in *Journeys*, 2014, where a wall-mounted cruciform shape, constructed from two strips of pale-blue cotton, appeared as a soothing Beuysian band-aid, referencing Irish poet WB Yeats and his rumored support for the right-wing National Guard, known colloquially as the Blueshirts. Yet the obvious associations with Catholicism could not go ignored. From certain vantage points, a triptych of freestanding wooden frames *History Windows (1–3)*, 2014, assembled to form one perceptible 'confessional' structure. In the context of unfolding discourse surrounding the church's role in what journalist Fintan O'Toole has termed the 'modern Irish slavery' of the industrial school system, the enduring legacies of such paradox, trauma and acquiescent silence still haunt the modern Irish psyche. Ongoing revelations of wider systemic oppression and political corruption continue to play out against the backdrop of modern-day 'commemorative landscapes' currently unfolding amidst a decade-long phase of pivotal centenary dates (2012–2022). Such self-

declared National 'retrospection' has ushered new ways to think about the former pillars of Irish life, what to salvage and how to re-build. Accordingly, Garry's *History Windows* became discerning viewfinders, offering clarity through the deconstruction of these dominant narratives into fragmented micro-histories. In material terms, the frames' threaded, dream catcher-like internal structures recalled a Cherokee fidelity to craft and promised to soothe a sufferer's nightmares.

This notion of craft as a lucid and existentially stabilising process thoroughly permeated the entire exhibition, which was routinely punctuated with robust literary, art historical, theatrical and musicological references, inviting the viewer to glimpse the sites where performance, communication and ritual converge. If, like Paul Henry's pure landscapes, 'A Winter Light' spoke of modern Irish culture, then the visibility of the 'making process', its transparency and its laying bare of internal mechanisms, undoubtedly became emblematic of future nation-building. Only through such creative, cooperative and culturally democratic processes, Garry implied, might fresh shoots begin to emerge out of darkness, into peaceful co-existence.

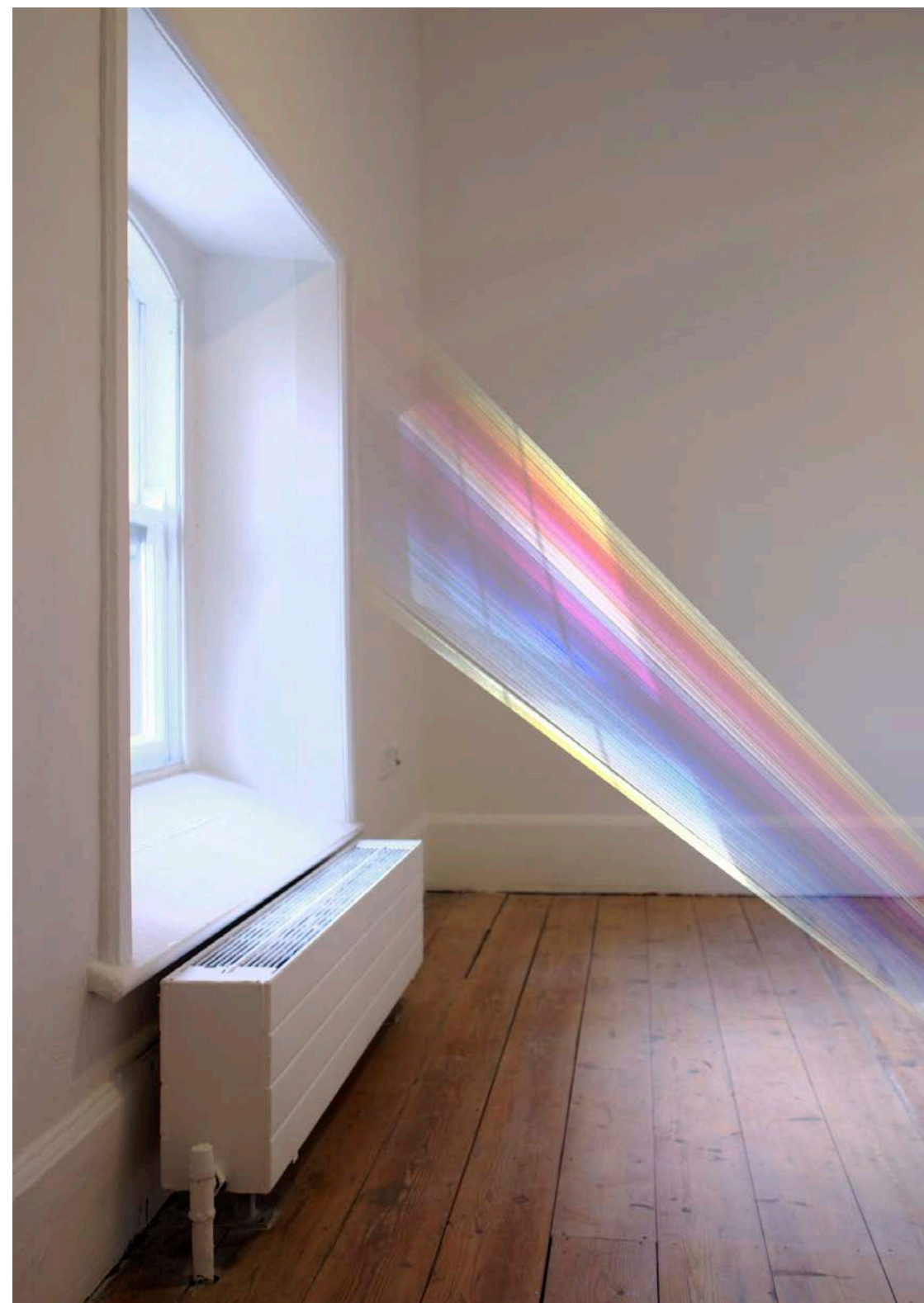








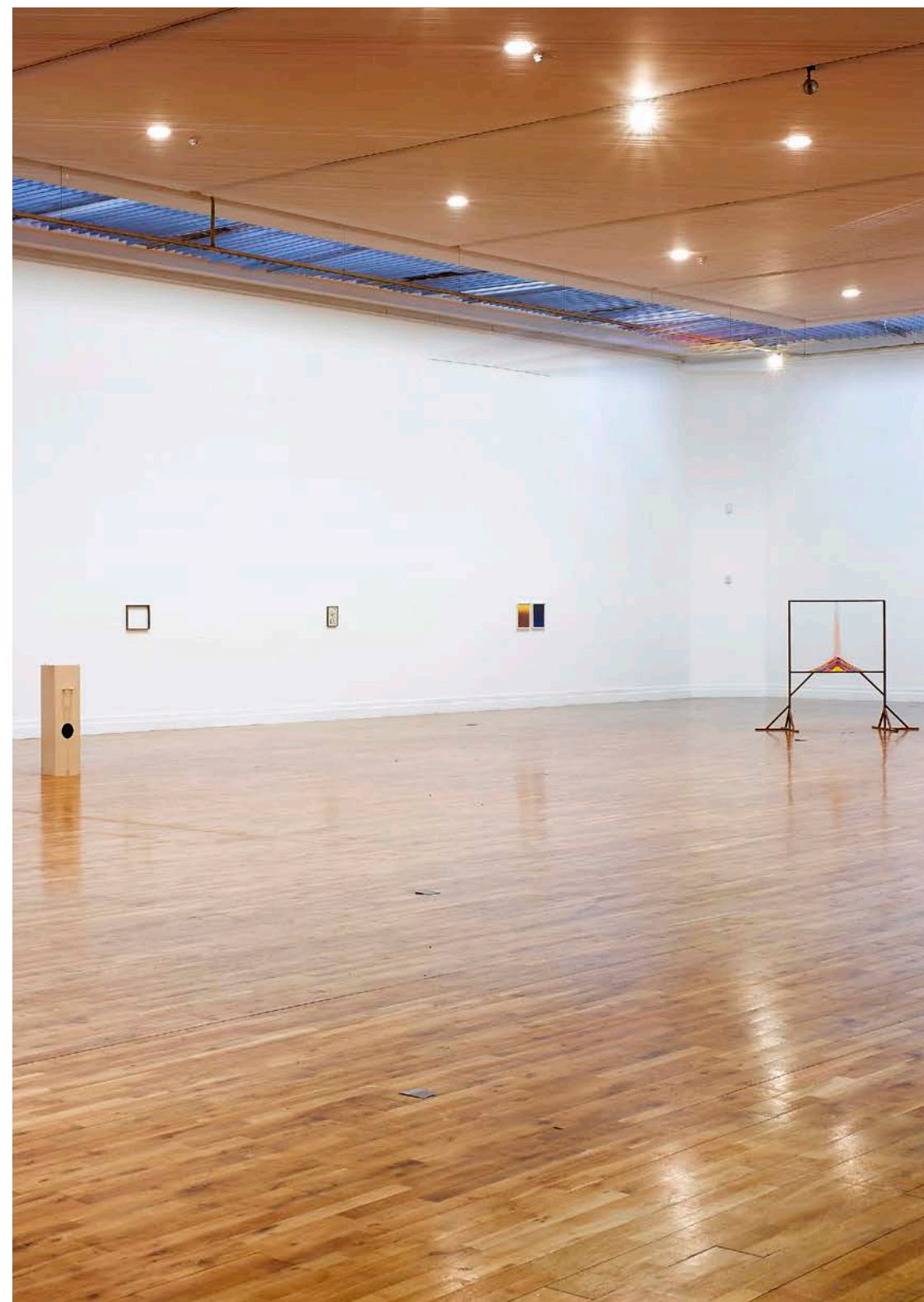
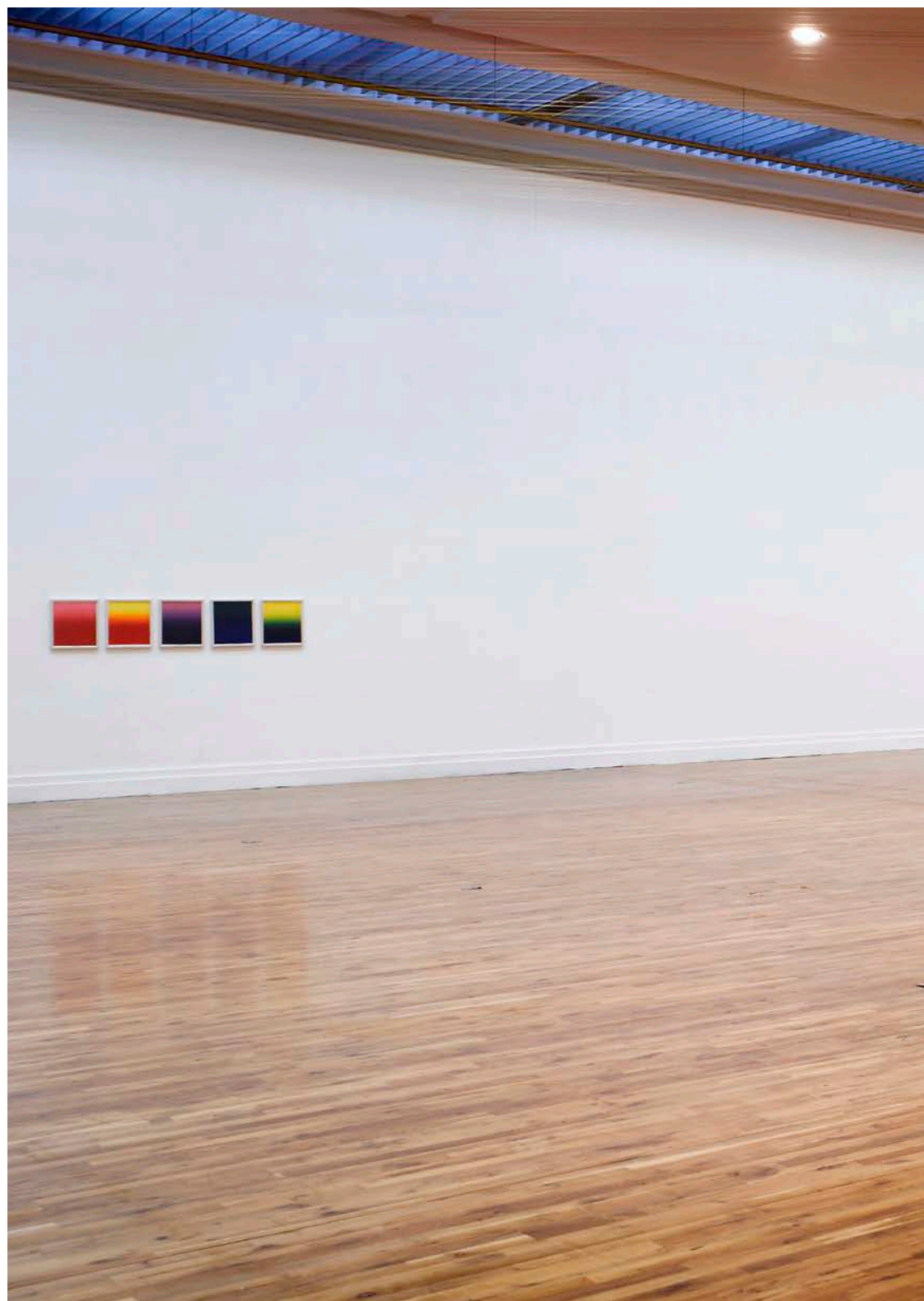














Cristin Leach Hughes

## A New Quiet

January 16, 2015–February 22, 2015. The Royal Hibernian Academy, Dublin, Ireland

Impressively occupying the main gallery at the Royal Hibernian Academy is a challenge, for any artist. It's a 6,000 square foot room with a 17 foot ceiling and a mix of fluorescent, spot and natural, slatted sky light falling from above. It has a well-used wooden floor, the sheer expanse of which makes it a physical presence in the room, and generally white walls. All of this can be changed by artists, and has been on occasion. Robert Ballagh constructed a series of painted cubicles in the space for his 2006 retrospective. Dorothy Cross changed the lighting entirely for her solo show last year. Mark Garry has taken the gallery as is, however, for his solo show of mostly small scale works. They dot the walls and, in three cases, the floor of a room ready to accommodate twice the number of objects without feeling crowded.

Garry's largest intervention is almost invisible: one of his trademark rainbow-hued thread installations. It spans the ceiling in a V-shape that meets at a point high up on a long side wall. Its colours only become visible, indeed its presence only becomes apparent, from certain angles, as you walk about. Its visual impact shifts from negligible to unexpectedly insistent as you move about, and all the while it remains fugacious, on the verge of disappearing again.

Garry works with fleeting images, moments, thoughts and sounds. His art is also often physically fleeting in terms of its potential longevity. What it produces in the viewer is a heightened awareness of the impermanent nature of any given experience.

There's a dead, dried rose suspended from a single nail on the left as you walk in the door. It's called *Berlin* (2015) and it is either an actual memento, or intended to be understood as one. As a personal keepsake or symbolic *momento mori*, it's quite beautiful, but it's also a good example of what can be problematic about much of this generation of artists work: too much focus on personal experience elevated to heartfelt art.

Garry was born in 1972. His generation loosely encompasses his fellow 2005 Venice Biennale artists (although Garry was one of the youngest), a contingent of seven who represented Ireland en groupe at the world's biggest contemporary art event, at the height of the boom: Stephen Brandes, Ronan McCrea, Isabel Nolan, Sarah Pierce, and the brothers Walker and Walker. They were selected by one of their peers, now head of the Irish Museum of Modern Art, Sarah Glennie. They were among the early pioneers of a kind of art



ubiquitous in Ireland now: a generation for whom personal fascinations, experience, memory, research and making connections is a primary motivator. This kind of art can feel too self-involved, alienating. It's not intended as such. Garry wants to tug at your heartstrings. His art is romantic, in the sense that it wants to connect with you, on a personal, intimate, emotional level.

There was a woman playing music on one of the artworks in the middle of the gallery when I entered the room. She wasn't part of the show. *We Resonate* is a wooden box instrument made by Garry with a single musical wire running all the way to the ceiling. It is to be played with a cello bow and this viewer was engaging with it in a manner absolutely in tune with Garry's intent and expectations.

She made a haunting sound with the bow before turning to ask me and the only other viewer in the room, "Would either of you mind if I sang? I just want to try this out." She began what sounded like an old Irish lament. The bow scraped along the wire and she bent her voice to the sound it made. They resonated. It was stunning. "I want one of these in my room," she declared, and we all sighed just a bit. It was a proper Mark Garry art moment: orchestrated yet unpredictable, beautiful yet transient.

Garry's multi-hued thread installations recall harp strings. He has constructed them all over the world, from Pittsburgh to Berlin. They are unique to the space in which they are made and inevitably temporary, although there is a permanent wire one in Belfast's MAC. There has always been a connection between colour and sound in Garry's work.

There is also, often a school physics experiment aesthetic to it. The lithographs in this show, entitled *Spring*, are small pops of graded colour that recall colour separation experiments. His thread installations mimic the effect of light-splitting prisms. Afterflow was made by dropping powdered pigment through a small hole drilled in the top of a wooden-framed glass-sided panel. Yellow, red, pink and blue colour fell (demonstrating gravity), to form a volcano shape below. It looks freshly made, precarious and delicate: like most of Garry's work.

His love of the cheering, perhaps even transcendental power of colour is a strong factor in the attraction viewers feel for his art. It transports those who are willing to be carried along its

romantic trajectory. Artists have worked with colour to evoke major epiphanies. Garry is after a more subtle effect. He isn't trying to change your life, but he does want to make you look at the world and how you fit in it in a slightly different way, which could be temporarily life-changing. He also asks viewers to look up. Inherent in that act is the accompanying instinctive feeling of awe. It's an invitation to gain a new perspective, rise above, be better; looking up is inspirational.

This show includes a small blue painting entitled *Hymn* in watercolour on acrylic on a piece of plywood. It looks like the blurred image of a human figure, an impression, a ghost. *Murmur* is an editioned lithograph containing a smudged black shadow like the imprint of a flower obliterated by sudden fire or the flash of a nuclear bomb. *Space* is a piece of white horse hair stretched taught across a walnut frame. The implication is that the hair is full of potential beauty, silent until plucked. *Her Now* (2014) is an evocative diptych portrait of a woman shown only as an orange shadow.

Garry's interest in remnants and echoes and what the lasting resonance of an image or memory might do to us emotionally, psychologically, mentally, is the defining factor in his work. It's to be found in the residual sound of the cello bow on the wire in the seconds after you play it, or in the echo of a woman's voice held in the listener's mind even after she has left the room.

Part of Garry's intention is to examine the fits and misfits between humans and places, and between people and to investigate the ways in which can make new connections. He drilled small holes into the gallery's wooden floor to install *We Cast Shadows*, a shin-high burst of Gypsophila flowers, also known as baby's breath, with some porcelain antlers nestled in their midst. The floor itself is in a kind of battle with the work, threatening to overwhelm it. Instinct says it would have been better on a plinth, but Garry's practice is all about engaging with the space he's given. He does it physically, by joining the walls with threads, and musically and collaboratively by leaving an open invitation to viewers to play the wire with the cello bow. It is with *We Resonate* that he ultimately tames the space to accommodate the work, because the room size and high ceiling both enhance rather than take away from the impact of it, once played.

The show is called *A New Quiet* and despite its sparseness, it is just enough. It fills the space in an almost self-effacing way, but with a





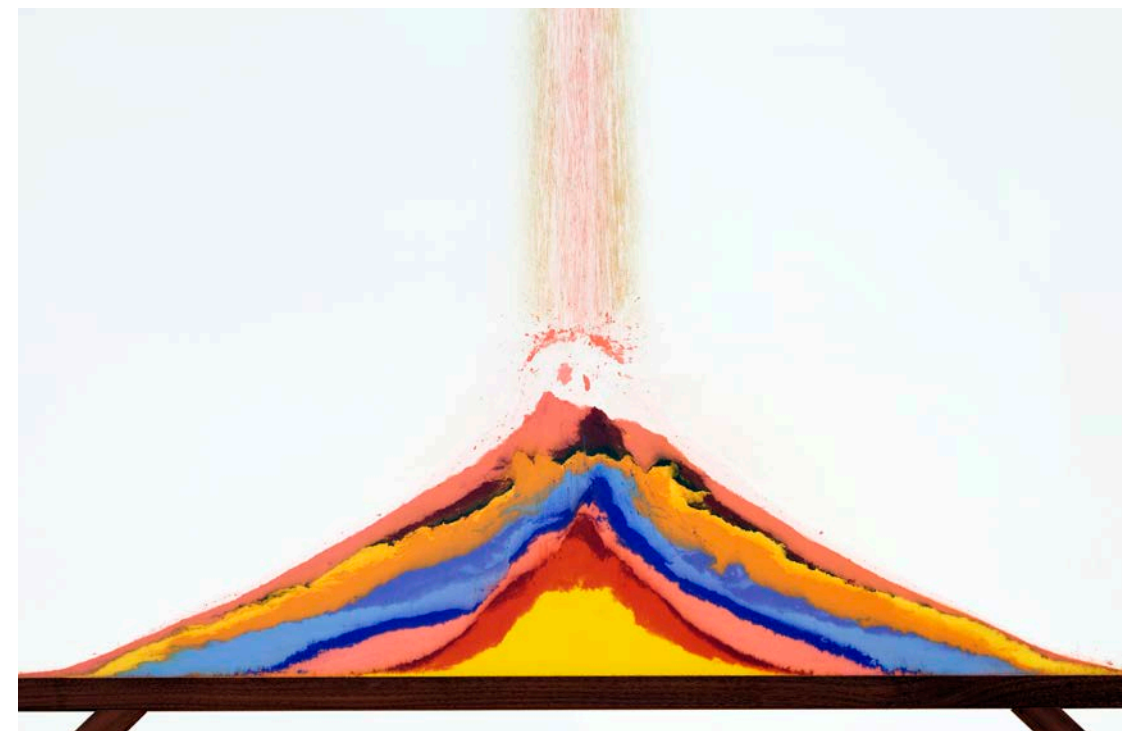


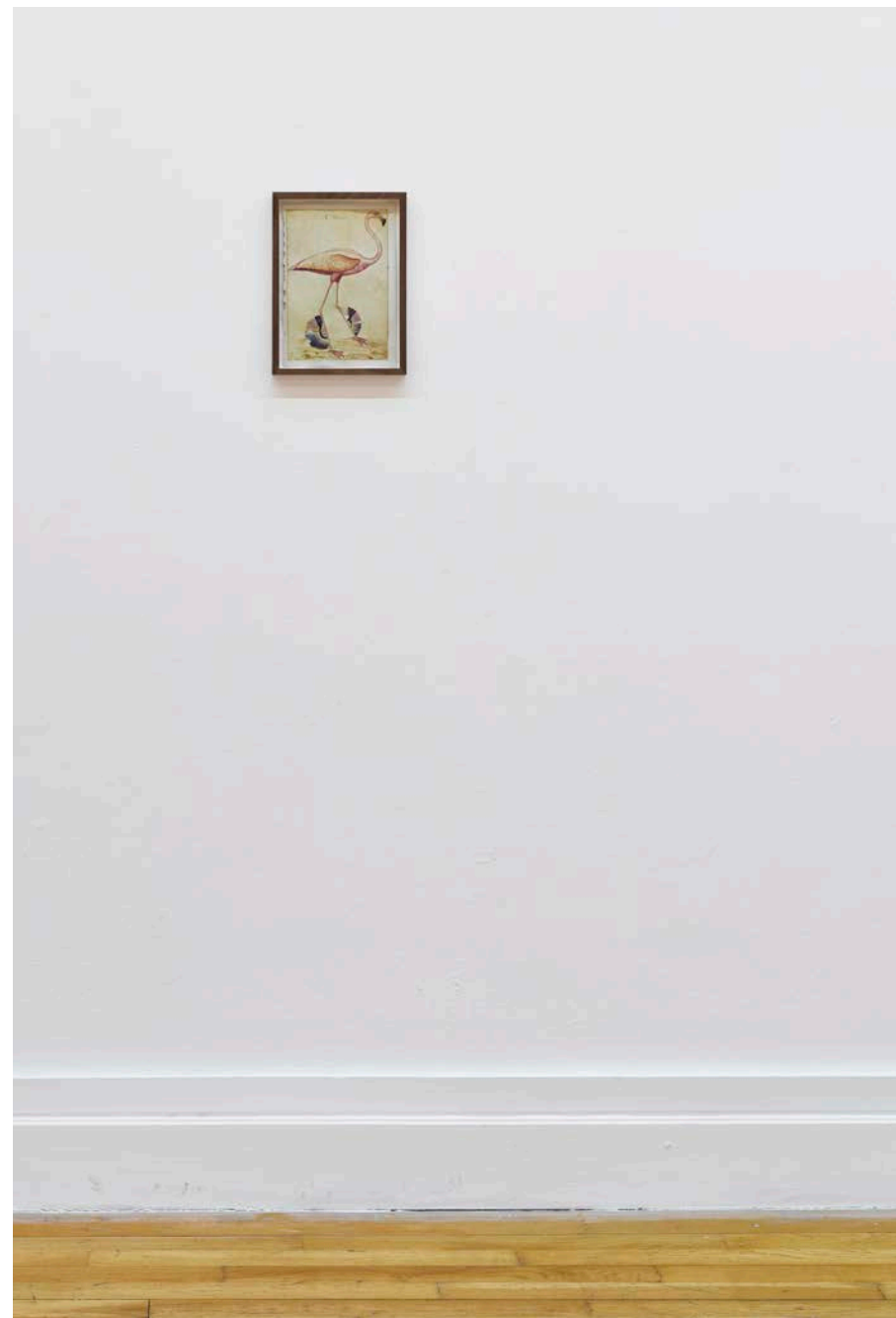


slow impact that grows over time, and reverberates, appropriately, after you've seen it. Still, the floor is the wrong colour, the ceiling is too busy, and the lighting does nothing to enhance the work. His rainbow threads have been more beautiful elsewhere, which is a shame, because Garry deserves this show, although perhaps not in this particular space.

He makes subtle, transient, low-key work but there's nothing understated about his career trajectory. This is Garry's fifth solo show in twelve months, it follows on from exhibitions at The Model in Sligo, the Kerlin Gallery in Dublin, Lafayette Projects in Marseille, France and at City Gallery in South Carolina, USA. Despite the problems with this space, he has put together a persuasive and effective show that consolidates his reputation as one of the more consistently significant artists of his generation. There's nothing ephemeral or touchy feely about that.

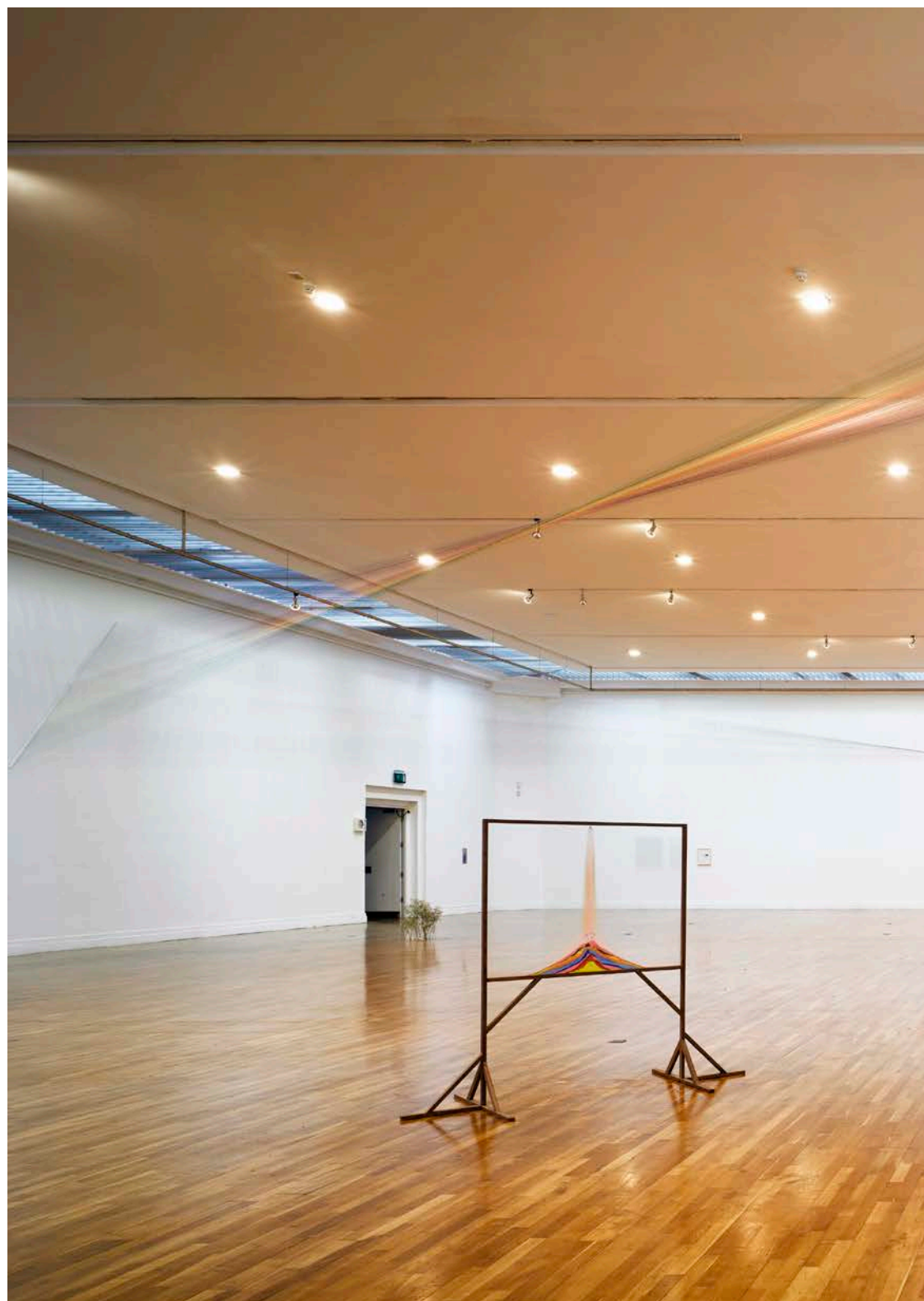
A version of this article was first published in *The Sunday Times Ireland*, 'Culture' magazine on 25th January 2015.





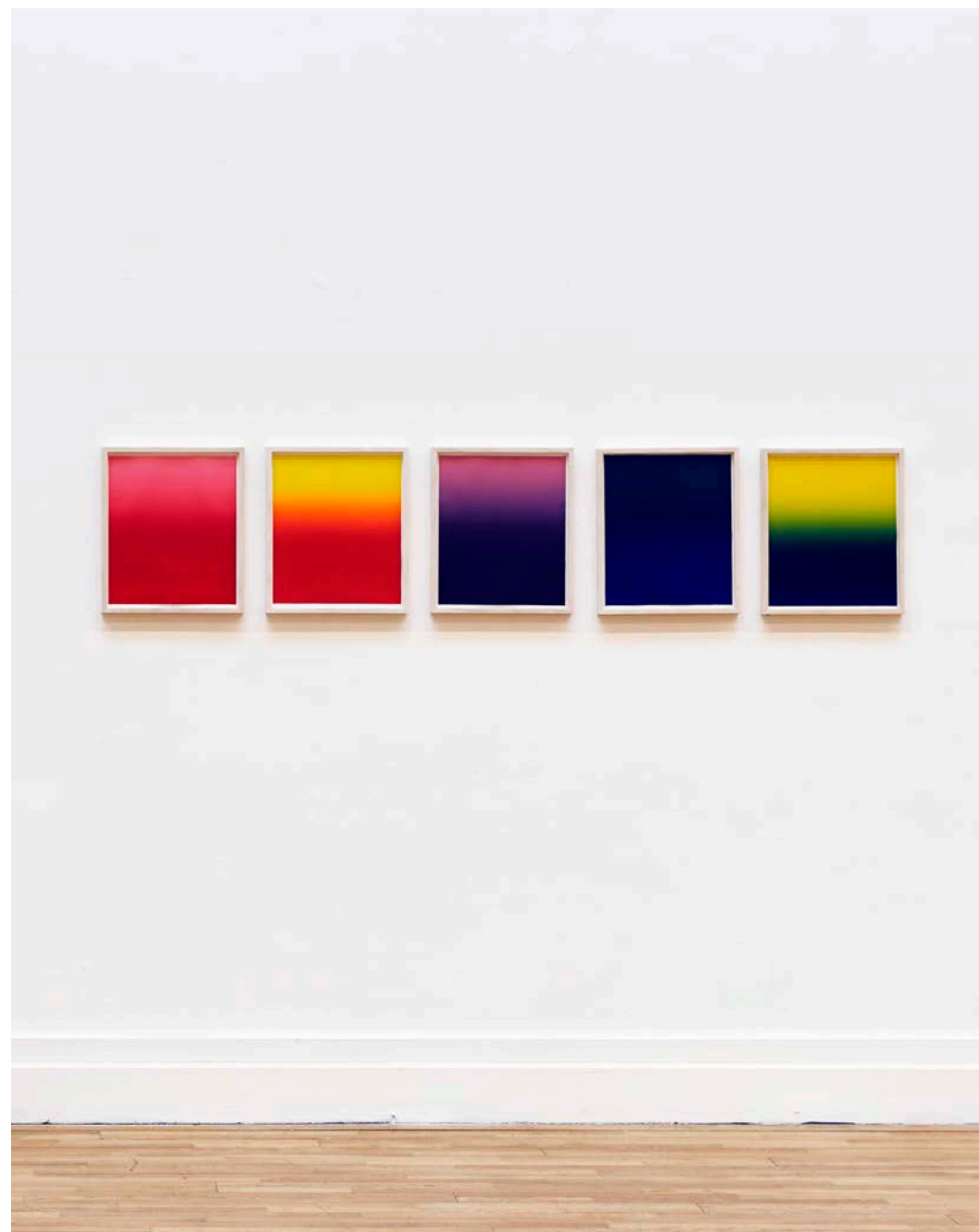












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*Murmur*, 2015. Lithograph, edition of 10, 35.5 × 30.3 cm, from *A New Quiet*, the Royal Hibernian Academy (RHA), Dublin

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*Mound II*, 2014. Powder pigment on gesso, 102 × 72 cm from *Karen*, Kerlin Gallery, Dublin

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*Karen*, 2014, installation view. Kerlin Gallery, Dublin

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*Nightflight II*, 2014. Lambda print mounted on smooth laminate, 59.4 × 24 cm from *Karen*, Kerlin Gallery, Dublin

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*Nightflight I*, 2014, installation view, lambda print mounted on smooth laminate, 71.5 × 59.4 cm

*Nightflight II*, 2015. Lambda print mounted on smooth laminate 59.4 × 34 cm

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*Karen*, 2014. Digital prints on acetate, 59.4 × 84.1 cm

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*How soon is now*, 2005, installation view. Venice Biennial, Venice. Representing the Republic of Ireland, Scuola di San Pasquale

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*How soon is now*, 2005, installation view. Venice Biennial, Venice. Representing the Republic of Ireland, Scuola di San Pasquale

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*Being Here*, 2008, installation view. Threads, pins and beads, carved American basswood, dimensions variable. The Mattress Factory Art Museum, Pittsburgh, PA

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Being *Being Here*, 2008, installation view. Threads, pins and beads, carved American basswood, dimensions variable. The Mattress Factory Art Museum, Pittsburgh, PA

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*Folds*, 2010. Threads, pins and beads from *Another Place*, Kerlin Gallery, Dublin

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*(Element 3) This is about you*, 2009. Pencil on paper 45.5 x 33 cm, Hugh Lane Gallery, Dublin

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*Logic and it associates*, 2009. Carved alder and American basswood, various hardwoods, 2 x componiums and punched paper, Hugh Lane Gallery, Dublin

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*Logic and it associates* (detail), 2009. Carved alder and American basswood, various hardwoods, 2 x componiums and punched paper, Hugh Lane Gallery, Dublin

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Frieze Art Fair, installation view, 2011. Five vinyl records upholstered in satin and mahogany base, 107 x 50 x 50 cm each

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*Dylan Thomas reading Dylan Thomas* (detail), 2011. Vinyl record upholstered in satin and mahogany base, 107 x 50 x 50 cm each, Stephen Freidman Gallery, London, UK

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*Present* (detail), 2011. Threads, pins and beads, dimensions variable, Stephen Freidman Gallery, London, UK

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*Present*, 2011. Threads, pins and beads, dimensions variable, Stephen Freidman Gallery, London, UK

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*Sandpaper 1*, 2011. Sandpaper and pins, dimensions variable, Stephen Freidman Gallery, London, UK

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*Sandpaper 1* (detail), 2011. Sandpaper and pins, dimensions variable, Stephen Freidman Gallery, London, UK

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*History window sixteen with flower*, 2014. Antique frame, beads, thread, satin ribbon and dried flower (*Gypsophila*), dimensions variable

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*After Columbus (2)*, 2014. Cut paper and pin, 14 x 14 cm, from *We Cast Shadows*, City Gallery at Waterfront Park, Charleston, South Carolina, USA

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*Sounding*, 2014, installation view. Plastic bags, pins, theatre lights and gels, dimensions variable from *We Cast Shadows*, City Gallery at Waterfront Park, Charleston, South Carolina, USA

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*lowcountry*, 2014. Beads, thread and pins, 170 x 125 cm (approx.) from *We Cast Shadows*, City Gallery at Waterfront Park, Charleston, South Carolina, USA

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Stills from *Landscapes*, 2005. Digital video, Karl Burke and Mark Garry, 12'40"

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Stills from *Landscapes*, 2005. Digital video, Karl Burke and Mark Garry, 12'40"

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*Making and Meaning*, 2011. Sculpture and performance, Cave, Detroit

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Stills from *Bridges Burned and Backs Turned*, 2014. HD video, 4'00"

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Stills from *Bridges Burned and Backs Turned*, 2014. HD video, 4'00"

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*Windharps Sonic Sculptures x 4*, 2009. Stainless steel and titanium. A Public art work, Commissioned by Leitrim County Council, dimensions variable

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A Generous Act (curatorial project), 2010. A residency, recording project and exhibition. The Mattress Factory Art Museum, Pittsburgh, PA

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*Plane*, 2006. Exhibition catalogue and vinyl record. Vinyl recording was made by A=Apple (A=apple are Karl Burke, Mark Garry and Nina Hynes)

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*Sending Letters to the Sea*, 2009. A Public art work that culminated in a recording and vinyl and digital releases. Musicians: Karl Burke, Rhona Byrne, Mark Garry, Nina Hynes, Seán Carpio, Eileen Carpio, Fabien Leseure, Benoit Leseure, Geaspar Warfield, John Egan and The Fingal chamber choir. Commissioned by Fingal County Council

*Drift*, 2012–2013. A recording project by Seán Carpio and Mark Garry. Musicians: Robert Stillman, Robin Fincker, Nigle Towse, Mark Garry and Seán Carpio. Commissioned by Music Network

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*Public Sharing of a Winter Light*, 2014. A recording project realised as part of Mark Garry's exhibition of the same title at The Model, Sligo. Participants: Oliver Alcorn, Karl Burke, Seán Capio, Eileen Carpio, Mark Garry, Fabien Leseure, Paid Murphy, Cillian Murphy, Nina Hynes, Paid Murphy, Robert Stillman and Claudia Schwab

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Scores for *Drift*, 2012 by Seán Carpio

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*Drift*, 2012–2013. Mark Garry and Seán Carpio. Film Stills and production shots of a performance and film work. Cinematography: Fergal Ward. Direction: Tadhg O'Sullivan

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*Sewickley*, 2014. Horsehair, dimensions variable, from *A Winter Light*, The Model, Sligo

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*Cage* (detail), 2014. Male canary, brass, cherry, treads and pins, dimensions variable, from *A Winter Light*, The Model, Sligo

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*Cage*, 2014. Male canary, brass, cherry, treads and pins, dimensions variable, from *A Winter Light*, The Model, Sligo

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*History Window 1* (detail), 2014. Threads, beads, cherry wood and brass, dimensions variable, from *A Winter Light*, The Model, Sligo

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*Being here again*, 2014. Threads, pins and beads, dimensions variable, from *A Winter Light*, The Model, Sligo

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*History Window 1*, 2014. Threads, beads, cherry wood and brass, dimensions variable, from *A Winter Light*, The Model, Sligo

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*Bridges Burned and Backs Turned*, installation view, 2014. Digital video and two paintings by Paul Henry. [*Early Morning on Donegal Lough* circa 1917–1918, oil on canvas The Niland collection presented by James A Healy 1975 (Josephine C Healy memorial collection). *The Lake of the Tears of the Sorrowing Women*, 1916–1917 The Niland collection presented by James A Healy 1975 (Josephine C Healy memorial collection). Paul Henry RHA 1876–1958], from *A Winter Light*, The Model, Sligo

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*Karen*, installation view, 2014. From *A Winter Light*, The Model, Sligo

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*Hand Habits*, 2014. Piano hammers, cotton and satin ribbon, dimensions variable, from *A Winter Light*, The Model, Sligo

pp.123  
*Hand Habits*, 2014. Piano hammers, cotton and satin ribbon, dimensions variable, from *A Winter Light*, The Model, Sligo

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*Leaf*, 2014. Folded sycamore leaf origami, dimensions variable, from *A Winter Light*, The Model, Sligo

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*Being here again*, 2014. Threads, pins and beads, dimensions variable, from *A Winter Light*, The Model, Sligo

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*The Moon and Other Lights 4*, 2014. Lambda print mounted on smooth laminate 97 x 67 cm from *A Winter Light*, The Model, Sligo

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*A New Quiet*, installation view, 2015. The RHA, Dublin

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*We Cast Shadows*, 2015. Porcelain and dried flowers (*Gypsophila*), dimensions variable, from *A New Quiet*, The RHA, Dublin

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*Afterflow* (detail), 2015. Walnut, powder pigment and glass. 162 x 204 x 93 cm, from *A New Quiet*, The RHA, Dublin

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*Berlin*, 2015. Dried rose, dimensions variable, from *A New Quiet*, The RHA, Dublin

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*After Columbus*, 2014. Photo montage, 25 x 18 cm, from *A New Quiet*, The RHA, Dublin

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*A New Quiet*, installation view, 2015. The RHA, Dublin

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*After Mahler Again*, 2105. Giclée print, 18.30 x 60 cm

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*Her Now*, 2015. Acrylic and oil on gesso, two panels 35.2 x 44.7 cm each, from *A New Quiet*, The RHA, Dublin

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*Spring I–V*, 2015. Unique lithographs, 39.3 x 33.5 cm each, from *A New Quiet*, The RHA, Dublin

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*Murmuring* 2015. Lithograph, edition of 10, 35.5 x 30.3, from *A New Quiet*, The RHA, Dublin



**Born in Westmeath, Ireland in 1972. Lives and works between Co. Sligo and Dublin, where he lectures in Fine Art.**

**Education**

MA in Visual Arts Practices, Institute of Art, Design & Technology, (IADT) Dunlaoghaire, Ireland, 2004–2005

BDes Hons in Interactive Media, IADT, 1996–1997

Nat. Diploma in Fine Art, IADT, 1993–1996

**Solo Exhibitions/Projects**

**2015**  
Temple Contemporary, Philadelphia, USA  
*A New Quiet*, The Royal Hibernian Academy, Dublin

**2014**  
*A Winter Light*, The Model, home of The Niland Collection, Sligo

*Karen*, Kerlin Gallery, Dublin  
*Revoir Un Printemps*, Galerie du 5e, Galeries Lafayette, Marseille, France

*We Cast shadows*, City Gallery at Waterfront Park, Charleston, South Carolina, USA

**2012**  
*Drift*, Sherkin Island, West Cork, commissioned by The National Sculpture Factory / The West Cork Arts Centre / Cork Midsummer Festival

**2011**  
*Making and Meaning*, Cave, Detroit, USA  
University of Ulster Gallery, Belfast

**2010**  
*Sleepover*, Serpentine Gallery, London (performance)  
Gallery Vartai, Vilnius, Lithuania

*Another Place*, Kerlin Gallery, Dublin

**2009**  
*This is about you*, Middlesbrough Institute of Modern Art, Middlesbrough, UK. Curated by Gavin Delahunty

**2008**  
*Being Here*, The Mattress Factory, Pittsburg, USA. Curated by Dara Meyers-Kingsley

**2006**  
Gallery 2, The Paradise, Douglas Hyde Gallery, Dublin

**Group Exhibitions/Projects**  
**2015**  
Gildar Gallery, Denver, Colorado, USA

Fourth Space, Uillinn, West Cork Arts Centre's  
*Periodical Review #4*, Ormston House, Limerick

**2014**  
*Periodical Review #4*, Pallas Projects, Dublin.

*Mark*, Ormston House, Limerick

*Paper for the sky*, INTERSTATE, Brooklyn, NY

*We all live on the same sea*, Sirius Arts Centre, Cork. Curated by Rana Ozturk

West Cork Arts Centre

*Rain, Steam, and Speed*, Sommer & Kohl, Berlin, Germany. Curated by Clarke and McDevitt Presents

**2013**  
*Islands*, Galleria Civica di Modena, Modena, Italy  
ENART, Taichung, Taiwan  
*Exiles*, The LAB, Dublin

*Dark Matters*, Goya Contemporary, Baltimore, MD, USA

**2012**  
*Into the light*, The Model and Niland Collection, Sligo

*All Humans Do*, White box, New York, USA. Curated by Aoife Tunney and Chris Fite-Wassilak

*All Humans Do*, The Model and Niland Collection, Sligo

**2011**  
Stephen Friedman Gallery, London, UK (*two person show with Isabel Nolan*)

*Brittleness*, Maria Stenfors, London, UK

*De l'émergence du Phénix*, Centre Culturel Irlandais, Paris, France. Curated by Caroline Hancock

**2009**  
*Reverse Pedagogy*, The Model and Niland collection, Sligo

*Frequency*, Dublin City Gallery, The Hugh Lane, Dublin

*Flower Power*, Tai Turin Art International, CRAA, Torino, Italy. Curated by Andrea Busto





2008

*Timbuktu*, Pallas  
Contemporary Projects,  
Dublin

The Fenton Gallery, Cork  
Kilkenny Arts Festival.  
Curated by Hugh Mulholland

Basel Art Fair, Basel,  
Switzerland

Miami Basel Art Fair, Miami,  
USA

*Exquisite Corpse*, Irish  
Museum of Modern Art,  
Dublin

*Curating Degree Zero Archive*,  
West Cork Arts Centre

*Concourse Offsite*, Dublin

*Green Screen*, Institute of  
Contemporary Art Newtown,  
Sydney, Australia. Curated by  
Kate Murphy

2007

*REM*, Temple Bar Galleries,  
Dublin

*all colours black next to  
nothing*, RHA, Dublin

*Lighthouse*, Old Truman  
Brewery, London

*Intentional community*,  
Mongrel Foundation  
collective, Dublin

*Synesthesia Sat*, Birr,  
Co. Offaly

*Drawing 07*, The Drawing  
Room, London

2006

*Making and Finding*, The  
Foundation to Life, New York,  
USA. Curated by Cathy Siegel

*Glassbox*, Paris. Screening  
curated by Vaari Claffey

*The Square Root of Drawing*,  
Temple Bar Galleries, Dublin

*Ireland at Venice*, Lewis  
Glucksman Gallery, Cork

2005

Scuola di San Pasquale,  
Venice Biennial, Venice  
(representing the Republic of  
Ireland). Curated by Sarah  
Glennie

Frieze Art Fair, London

*Landscapes*, The Dock,  
Co. Leitrim, (film collaboration  
with Karl Burke)

*Eurojets Anthology*, RHA,  
Dublin

*Workroom Press*, The  
Workroom Gallery, Dublin

*I'd rather dance with you*,  
The Workroom Gallery, Dublin

*Flagged*, Visualise Carlow,  
Co. Carlow

2004

*No one else can make me feel  
the colours that you bring*,  
Temple Bar Galleries, Dublin

Mark Garry, Tony Swain,  
Andrew Vickery, Kerlin Gallery,  
Dublin

*One up one down*, Smithfield  
Village, Dublin

*Shop*, (Mongrel Foundation  
Collective), IFSC, Dublin

2003

*Artists Groups (Mongrel  
Foundation Collective)*,  
Project Arts Centre, Dublin  
Curated by Grant Watson

*Eurojet Futures*, RHA Dublin

*The National Gallery*, Goethe  
Institute, Dublin

*Permaculture*, Project Arts  
Centre, Dublin. Curated by  
Grant Watson

**Public Art Commissions**  
2012

*The Permanent Present*,  
The MAC, Belfast

2010

*Wind Harps*, commissioned  
by Leitrim County Council

2009

*Sending letters to the sea*,  
Commissioned by Fingal  
County Council Arts Office

**Collections**

The Arts Council of Ireland.

Arthur and Carol Goldberg,  
The Foundation to Life,  
New York

**Selected Curated  
Exhibitions**

2013

Amanda Elena Conrad, the  
Goethe Institute, Dublin

2012

Ann Kelly, the Goethe Institute,  
Dublin

2011

Ben Readman, the Goethe  
Institute, Dublin

Caoimhe Kilfeather, the  
Goethe Institute, Dublin

2010

*A Generous Act*,  
The Mattress Factory,  
Pittsburgh, PA, USA

*Nothing is Impossible*. The  
Mattress Factory, Pittsburgh,  
PA, USA.

Artists: Brian Griffiths, Rhona  
Byrne, Bea McMahon, Dennis  
McNulty, Karl Burke

2010

Ronnie Hughes, the Goethe  
Institute, Dublin

2008

*If you could change the world  
at last, 1968–2008*, the Goethe  
Institute, Dublin

*Play*, Draiocht Arts centre  
Dublin.

Artists: David Beattie, Anita  
Delaney, Katherine Lamb,  
Claire Maguire, Lee Welch

Wendy Judge, the Goethe  
Institute, Dublin

2008

*Discussions in contemporary  
Sculpture*, the Dock, Carrick  
on Shannon, Co. Leitrim.  
Artists: Karl Burke, Robert  
Carr, Charles Matson Lume,  
Norman Mooney, Paul  
Mckinley, Christophe  
Neumann, Jenifer Phelan,  
Martha Quinn, Robin Watkins  
and Nina Canell

2007

*Sculpture at Kells*, Kells,  
Co. Kilkenny.  
Artists: David Beattie, Karl  
Burke, Marie-Dorothee  
Neugebauer, David Hastie,  
Nina McGowan

Orla Whelan, the Goethe  
Institute, Dublin.

2006

*Plane*, Royal Hibernian  
Academy, Dublin.

Artists: Karl Burke, Martha  
Quinn, Jenifer Phelan, Robert  
Carr. Nina Canell and Robin  
Watkins. Chris Neumann, Paul  
McKinley.

2005

*Borderline*, 4 Gallery, Dublin.  
Artists: Paul Mckinley, Sufjan  
Stevens, Robert Carr

2004

*Transit*, Visual Arts at Dublin  
Fringe Festival, various city  
centre locations.  
Artists: Rem Koolhaas and  
OMA, Praxis, Yvonne  
McGuinness, Rhona Byrne,  
Tim Lloyd, Gavin Murphy.  
Lynda Quinlan, Glen  
Loughran

2003

*Sited*, Visual Arts at Dublin  
Fringe Festival, various city  
centre locations. Presented in  
conjunction with IMMA and  
Dublin City Gallery the Hugh  
Lane.  
Artists: Gordon Matte Clarke,  
Metropolitian Complex, Jody  
Elff, Alex Barry, Mark Cullen,  
Janice Hough, Kristina Hoppe

2002

*The Finnish; British focus on  
Live Arts 2002*, Fringe Studio,  
Dublin.  
Artist: Irma Optimist

*Mend*, 5th Gallery, Guinness  
Storehouse, Dublin.  
Artists: Slavek Kwi, Christophe  
Neumann, Louisa Sloan, Karl  
Burke, Robert Carr

*Mark*, Project Arts Centre,  
Dublin.  
Artists: Lee Welch, Lynda  
Quinlan, Mark Bailey, Yvonne  
McGuinness

2001

*Shift*, Visual Arts at Dublin  
Fringe Festival, various city  
centre locations.  
Artists: Tim Lloyd, MJ Whelan,  
Gillian Kane, Ciara Healy,  
Neva Elliot

2001/02

*Tripswitch*, 5th Gallery,  
Guinness Storehouse, Dublin  
Artists: Various, revolving over  
a two year period.

**Published Writing**

2009

*Fiona Dowling*. A short story  
written in response to Fiona's  
Work. Hillsboro Fine Art,  
Dublin

2007

*Hotel Ballymun*, Seamus  
Nolan; published by Breaking  
Ground, Dublin

2006

*Circa Magazine*, Dublin,  
'Sound'

*BlackFlash Magazine*, Canada,  
'Theo Sims & Rhona Byrne'

*Circa magazine*, Dublin,  
'Some Sonic Activity'

2005

*Cosmic Annihilator*, Mark  
Cullen; published by Pallas  
Heights, Dublin

*Vibrofiles*, Paris. A survey of  
four contemporary sound  
artists

2004

*Home*, Rhona Byrne and  
Ballymun Pigeon Club; an  
Atelier David Smith and  
Rhona Byrne Publication.

*Contexts Magazine*, 'Rhona  
Byrne and Ballymun Pigeon  
Club'



- 2003  
*One Place Twice*; Louisa Sloan, published by SSI and Golden Thread gallery, Belfast
- SSI Magazine, Dublin, Theo Sims; 'Oh when the Saints go marching on'
- Homage Magazine* Issue 5; Eva Rotschild (Interview)
- 2002  
*Homage Magazine* Issue 4; 'Living Like a Lover with a Radar Phone' (Review)
- SSI Magazine, Dublin, 'Survival Issues'
- Homage Magazine* Issue 3; Paddy Jolly (Review), David Farrell (Interview)
- Live Performances**
- 2012  
White Box, New York, USA
- 2010  
Serpentine Gallery, London
- 2009  
Douglas Hyde Gallery Dublin
- St Colomba's Church, Swords, Co Dublin
- 2007  
Irish Museum of Modern Art, Dublin
- 2006  
RHA, Dublin
- 2004  
Project Arts Centre, Dublin
- 2003  
LazyBird, Dublin
- 2002  
Whelans, Dublin
- Temple Bar Music Centre, Dublin
- 2001  
*Poisonhats Festival*, Project Arts Centre, Dublin
- Personal discography**
- 2015  
*A Winter Light*, 12" vinyl LP and digital release.
- 2013  
*Drift*, 10" vinyl collaboration with Seán Carpio
- 2012  
*The Permanent Present*, 7" vinyl commissioned by the MAC Belfast and the Thomas Devlin Fund
- After Mahler*, limited edition 12" vinyl collaboration with Simon Jermyn and Ted Riederer
- 2009  
*Sending letters to the sea*. CD and Vinyl 12"
- 2007  
*To Hold you today*, limited edition 7" dubplate
- 2006  
*Plane*, 10" Vinyl (A=apple) commissioned by the RHA, Dublin
- 2001  
*Abode*, collaboration with Karl Burke, CD
- 2000  
*Poisonhats, middlepoint* A=apple in collaboration with Nicolas Liebling and Bibi Asgeirdottir, CD
- Musical Releases (as part of curatorial projects)**
- 2012  
*A Generous Act*, digital download and limited edition vinyl
- 2004  
*Transit: Secret society and Sanso xtro*, CD
- 2002  
*Shift*, Karl Him and Chequerboard, CD
- 2001  
The Warlords of Pez, 7" vinyl
- Residencies**
- Gertrude Contemporary Art Spaces, Melbourne, 2011
- Temple Bar Gallery and Studios, three year membership, 2007–2010
- The Firestation Artists Studios, 2003–2006
- The Irish Museum of Modern Art (IMMA), 2006–2007

**Karl Burke**

Karl Burke is an artist and musician based in Dublin.

Karl has exhibited widely both in Ireland and internationally including solo exhibitions at the Royal Hibernian Academy, Dublin (2014), Leitrim Sculpture Center, Leitrim (2011), the Fridge Gallery in Washington DC, USA (2010), Rua Red, Dublin (2008) and the Wexford Arts Centre (2008).

Selected group shows include Project Arts Centre, Dublin (2014), The Mac, Belfast (2013), Maria Stenfors gallery, London, England (2013), the Hugh Lane, Dublin (2012), the Irish Museum of Modern Art, Dublin (2012), Temple Bar Galleries, Dublin (2011), Galway Arts Centre, Galway (2011) and the Mattress Factory art Museum, Pittsburgh, USA (2010).

Karl also produces music and has released one solo record titled *Electronic Lament* under the name Karl Him. Karl has also been involved in an ongoing music collective which has a number of releases including *Sending Letters to the Sea*. His music has also appeared on a number of films including *What we leave in our Wake* and *Silence*.

**Seán Carpio**

Born 1979 in Arequipa, Peru, Seán is the youngest member of family of professional musicians. Seán started his music education relatively late taking piano lessons from the age of twelve, guitar at sixteen, and finally drum-set at eighteen. He graduated with honours from the Newpark Music Centre in 2002 receiving a diploma in performance and arranging from the Guildhall School of Music and Drama. In 2003 he attended the Baniff International Workshop for Jazz and Creative Music under the tutelage of Dave Douglas, and once again in 2005 when he received the Chris Driscoll Memorial Scholarship. In 2004 he was a student of Sri T.A.S Mani in Bangalore, India, where he studied Carnatic percussion and theory. Since 2006 he has been a member of Project Catalyst, an initiative to present contemporary art to new and future audiences. Through this initiative Seán has premiered three new commissions for Project including most recently his international sextet, WoWos. Since 2005 and has been active as a soloist throughout Europe and the USA, and to this date he has featured on fifteen recordings.

Seán has collaborated with visual artists and practices in a number of contemporary art contexts. He has performed, exhibited and undertaken residencies in a number of prestigious art venues including the Mattress Factory Art Museum in Pittsburgh, the Serpentine Gallery London and the MAC Belfast.

**Brian Cass**

Brian Cass is the Curator for Creative Art Practices, Trinity College Dublin. He was previously responsible for managing the Turner Prize and delivering it in Derry in 2013. He managed the Changing States: Contemporary Irish Art and the Francis Bacon Studio exhibition programme at BOZAR Centre for Fine Arts, Brussels, as part of Culture Ireland's programme for Ireland's presidency of the EU in 2013. He held curatorial and project management roles with the Irish Museum of Modern Art, Dublin, leading on projects such as *Time out of Mind: Works from the IMMA Collection* (2012); *The Moderns: The Arts in Ireland from the 1900s to the 1970s* (2010); *Philippe Parreno: November* (2009); and James Coleman (2008).

**Caroline Hancock**

Caroline Hancock is an independent curator and writer, based in Paris. Between 1998 and 2009, she worked at the Centre Pompidou and the MAMVP/ARC in Paris, at Tate Modern and the Hayward Gallery in London, at the Irish Museum of Modern Art (IMMA) in Dublin. She is a member of AICA, IKT, the curatorial platform called On The Roof and C-E-A, and writes regularly on modern and contemporary art.



**Nina Hynes**

Nina has released 4 albums (*Creation*, 1999; *Staros*, 2002; *Really Really Do*, 2007; *Goldmine*, 2013) and various EPs. She is also a member of art-music collaborations A=Apple, Sending Letters to the Sea and A Generous Act collaborating on a regular basis for the last 10 years with Seán Carpio, Mark Garry, Fabien Leseure, Eileen Carpio and Karl Burke. She has undertaken residencies and performances at a number of Visual Art institutions. At an early age, she toured with experimental composer Hector Zazou and Brian Eno collaborator Harold Budd and subsequently toured in America and Europe and has played many supports including Roxy Music, Terry Callier, Smog, Stereolab, Cat Power, Julee Cruise, David Gray, Glen Hansard, Damien Rice.

In recent years, Nina has performed with many choirs. In May 2014, she arranged her song *The World* for a 75 piece children's choir who performed it at the Universität der Künste in Berlin.

**Georgina Jackson**

Georgina Jackson is the Director of Exhibitions & Publications at Mercer Union, a centre for contemporary art in Toronto, Canada. From 2008 until 2012 she was a research scholar at the Graduate School of Creative Arts and Media, Dublin, where she completed her PhD mapping the changing terms of the exhibition and the political since 1989.

**Joanne Laws**

Joanne Laws is an arts writer and researcher based in Leitrim, Ireland.

She is a member of AICA and a regular contributor to *The Visual Artist's News Sheet*, where she serves on a panel of exhibition reviewers for the Critique section. She has previously published writing in: *Afterimage Journal of Media, Arts and Cultural Criticism* (U.S.), *Allotrope* (N.I.), *Art Papers* (U.S.), *Art Monthly* (U.K.), *Axis* (U.K.), *Cabinet* (U.S.), *Enclave Review* (Ireland), *Frieze* (U.K.), *Variant* (U.K.), and *Visual Artists News Sheet* (Ireland)

**Cristin Leach Hughes**

Cristin Leach Hughes is an art critic, journalist and broadcaster who has been writing about art for *The Sunday Times* Ireland since 2003.

**Declan Long**

Declan Long is a lecturer at the National College of Art & Design (Dublin, Ireland) where he is Program Director of the MA Art in the Contemporary World. He is a regular contributor to *Artforum* and other contemporary art publications. In 2013 he served as a member of the Turner Prize judging panel.

**Tadhg O'Sullivan**

Tadhg O'Sullivan is a film-maker, editor, sound recordist and sound-designer based in Ireland. His award-winning work is rooted in the documentary tradition with an experimental sensibility and has been exhibited internationally on a wide range of platforms. The work has cinema at its heart but emerges into a variety of media, particularly through a wide variety of collaborative projects.

**Suzanne Walsh**

Suzanne Walsh is an artist, musician and writer from Wexford, based in Dublin. She is a graduate of Art in the Contemporary World Masters in NCAD (2013). She is an editor of *Critical Bastards* magazine.

Suzanne has most recently exhibited/performed in the Joinery Gallery, Basic Space/Ormston House and Oonagh Young Gallery and published texts in *Colony* and *Gorse* journals.

**Feargal Ward**

Feargal Ward is a photographer and film-maker based in Dublin and Berlin. Feargal's work as a documentary cinematographer has seen him work with many of Ireland's leading documentary film-makers. A graduate of Ireland's National Film School in DLIADT, his award winning directorial work has screened at festivals world wide.





Mark Garry

### Artist's Acknowledgements

I would like to acknowledge the many people who have supported my endeavors over the years.



- |                           |                           |                       |
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