

NEW LIGHT

Artist billboard walks in Cork city

GLUCKSMAN

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In venturing outside after a period of confinement and isolation, we take notice of our surroundings in different ways. We become aware of sights and smells, the vibrancy of colours and the play of light, and observe what was once familiar with a reinvigorated sense of appreciation. We learn to see the everyday in a new light, with fresh eyes and an renewed attention to detail. A **Glucksman** project for **Cork Midsummer**, **NEW LIGHT** is an exhibition of eight poster-based artworks presented in a series of exploratory walks across the public spheres of Cork city. Each walk features the eight artworks presented on billboard sites enabling safe distance viewing and an unfolding exploration of the project.

The participating artists are all currently based in Cork and were selected by **Glucksman** curators Chris Clarke, Tadhg Crowley and myself to showcase a diverse range of practices and artistic approaches. By presenting the works on public advertising spaces, we hope to enable people in our city to encounter art again in person despite the continued closure of the **Glucksman** due to COVID 19 restrictions. Each artwork is also available as a postcard in order to connect with those unable to view the billboard sites in person. We hope that the people of Cork might share one with family and friends who cannot visit us here in the city just yet.

Considering ideas of regeneration and recuperation, locality and civic space, and the intimate relationship to our close surroundings, this off-site exhibition is an invitation to rediscover our shared environment through a walking tour of the individual works. **NEW LIGHT** encourages individuals to look again, to look closer, and to take their time as they reacquaint themselves with Cork's pathways and passages.

Fiona Kearney

Director, The **Glucksman**

University College Cork, Ireland

www.glucksman.org



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Viewfinder by Carol Anne Connolly

Viewfinder is a photographic artwork that employs an architectural form to frame a natural composition. The play between the interior/exterior spaces operates in a way to draw the eye to look closer. Responding to the notion of intimacy and civic space, the artwork invites us to consider new perspectives of our shared surroundings, and our place within them.

Carol Anne Connolly is a Cork-based artist whose work examines the development of current cultural, civic, and social ideas relating to place and has involved collaborations with ghost estate residents, physicists, NGOs, farmers, copyright law academics and musicians. Her previous exhibitions include shows and projects at St. Carthage Hall, Lismore; TULCA, Galway; and Pallas Projects, Dublin.



Maybe 1 by Mark Kent

Seeking isolation travelling by bike to the arctic circle spending the night in the same gritty shanties as I am documenting. Composing a constellation of coordinates that would later dictate the composition of my paintings. These photographs - originally meant as preliminary research for the paintings and therefore never meant to be shown - are both diaristic and investigative in their intent, these compositional dictates are applied to the photos to create a new images for the poster.

Mark Kent is an artist currently based in Mallow after periods spend studying in Amsterdam and Chicago. His contribution is based on preliminary research for his paintings and employs diaristic and investigative approaches to his subject matter. His previous exhibitions include Bridget Donahue Gallery, New York; Gallery 400, Chicago; and Ellen de Bruijne Projects, Amsterdam.



Pavee Presence by Leanne McDonagh

During my time at college I became enthusiastic about abstraction. Through further experimentation with paint, print and photography I soon discovered various ways of creating my desired visuals, images that fell between abstraction and representation, ones that revealed as much as they concealed, while also capturing the fleeting transience of my memories. As a member of one of the most socially excluded groups in Irish society my memories are sometimes spoiled by extensive experiences of being identified as a negative stereotype. However not all my memories are blemished and I retain others that are untouched by negativity. Hence I have chosen to document and record my experiences of past and present so that I can encapsulate the positive and authentic norms that remain constant throughout the years. Documenting for both myself and for the outsider an artistic auto-ethnographic view of the community before it is lost forever. Pavee Presence was captured by a Traveller's stall at a fair. There is beauty in all people and all things but the real beauty in life is being able to see that beauty in others.

Leanne McDonagh is a young Traveller woman currently living in Cork. She is the 5th of ten children and grew up a halting site, with first-hand experience of the prejudices and misconceptions that society has about Travellers. As an artist she feels she has a unique opportunity to represent and record her community from within. Her work has been exhibited at Triskel Arts Centre, Cork; Origin Gallery, Dublin; and Wandersford Quay Gallery, Cork.



I never forget a face by Peter Nash

Over the last few weeks at home, I've spent a lot of time looking out of the window at the neighbourhood wildlife. The current period of confinement and isolation began in Spring, and while the interruption in the usual routine made it seem as though the world had stopped, the birds outside continued with their yearly ritual of building nests, finding food and raising their chicks until they were strong enough to leave the nest. I've heard that crows can recognise and remember human faces. There's a gang of them that hang around on the phone lines outside my window and it's easy to see these birds all the time and barely notice them, but perhaps they see us and notice as we leave home in the morning and return home in the evening. Did they wonder why we weren't going out anymore? This new drawing is a combination of studies made in UCC's Zoology museum, from life and from diagrams found in reference books. I've often sought solace in reference books and encyclopedias during uncertain times. I appreciate their structured information and having a place to find answers, when life can be haphazard and doesn't occur as a strict A-Z of experiences.

Peter Nash is originally from Carlisle, England and currently based in Cobh. His work primarily consists of drawing, film, and sculpture, and is strongly influenced by a pre-internet age of reference books, printed maps and half-remembered experiences. He has previously exhibited his work at Garter Lane Arts Centre, Waterford; Sirius Arts Centre, Cobh; and TACTIC Gallery, Cork.



FREe by Sarah O'Brien

Sarah O'Brien's practice explores the static power of words, suspended in the physical space of a painting's parameters. Studio research examines ancient, near lost forms/fragments of writing, the history of language and semiology. Practically, the weighty and densely worked canvases explore text and words as being potentially both active and passive agents within the picture plane. This resonates with text as presented in contemporary banners, (it as an agent of activism) and early written languages and pictograms (essential and ornamental). The paintings resonate the banner and the placard with emphatic text. Mostly the words are obscured, turned upside down and backwards, shifting the emphasis from readability to ornament. Embedded in the paintings is the arc of their making, the process which is bewildering and empowering, mystical and therapeutic, propelled by physical movements and instinctual decisions. Material, abstract and vaguely legible elements. Sometimes diagrammatic, referencing ancient writings, runes, glyphs and ogham, in attempt to flatten back the painting from representation or aesthetic ambitions. Disturbing this endpoint is important as the painting becomes a stranger vessel of communication, referencing historic marks and immediate, contemporary culture.

Sarah O'Brien lives and works in Kinsale, Co. Cork whose paintings interrogate materiality and the physical engagement we have with our everyday surroundings. Her urgent, abstract works are often built up layer by layer, through different incarnations, and employ a diverse mix of materials. Her recent exhibitions include shows at Parnell Square, Dublin; Sirius Arts Centre, Cobh; and Garter Lane Arts Centre, Waterford. She is represented by Berlin Opticians Gallery, Dublin.



Sea Song by Shane O'Driscoll

The art of balance informs my work. Limited elements ranging from the geometric to the textured are carefully positioned against a flat background. Each motif is distinctive in its own right but it also enhances and resonates with those around, creating an element of tension or frisson across the composition. Bold simple graphic visuals have always appealed to me and I strive to distill an artwork as much as I can, while still maintaining its weight, when creating my work. The power of colour and shape is an intrinsic element of my practice and finding new ways to portray this is what keeps me motivated. I strive for simplicity, relying on the weight of visual balance within my artworking textures and the memory of markmaking in my printmaking process. Often, bold hard-edge shapes are overprinted with handmade gestural lines to soften and humanise the assembly of elements. My process begins with a guide composition and each shape is exposed for printing. This guide is merely just that, a guide, as I enjoy the element of chance in my work and will turn and test each shape and colour on the surface until I find a new journey and resting place for the pieces.

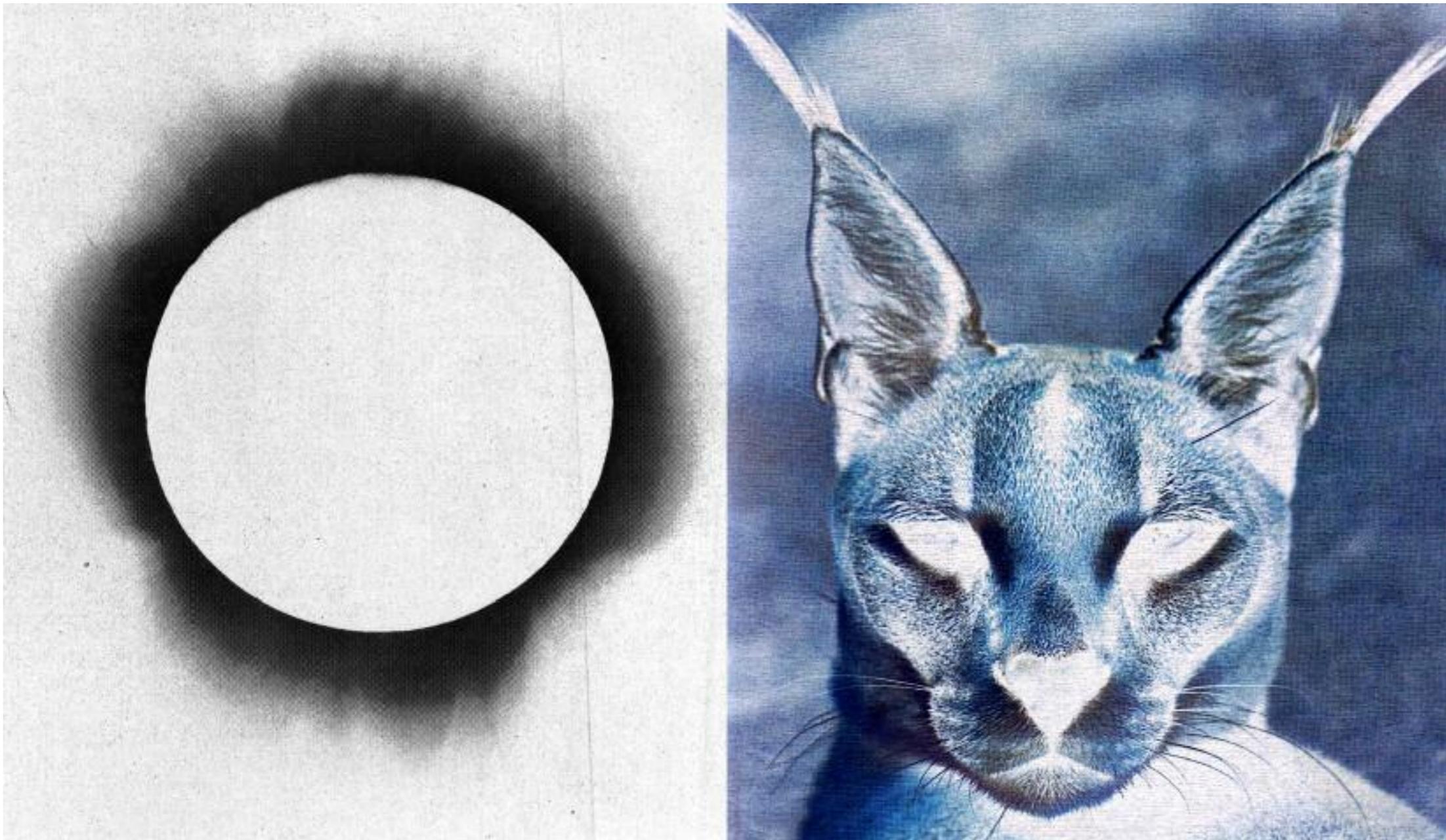
Shane O'Driscoll is a Cork-based artist and printmaker whose vivid, colourful images draw on personal experience, architectural forms, and compositional experiments where he reduces his subject matter to its most minimal essence. His previous projects include a public commission for the ESB Substation, Cork and work held in the collections of The National Gallery; and Trinity College Dublin.



Sunstreams by Emma O'Hara

Sunstreams is a collage-based artwork created in response to the theme *New Light*. Having been confined to a city during quarantine there is a huge sense of realisation of how important it is for us to engage with the natural environment. Vegetation, open air and water are so integral to our mental health and wellbeing. By using bold unnatural colours, O'Hara hopes to captivate the viewer and give them a sense of being immersed within the jungle-like landscape. The word isolation comes with a lot of negativity during this time; however, by allowing the viewer to feel isolated while engaging with the artwork there comes a sense of freedom. The intention is to encourage people to reconnect with our environment and relieve the viewer of the stress and anxiety of the city environment and the current uncertainty of life in lockdown.

Emma O'Hara is a Wexford-born artist based in Cork who works with photography, collage and printmaking. She takes inspiration from everyday encounters with landscape, architecture, and the urban environment, rebuilding these elements through the use of collage-based screen print approaches. Her previous exhibitions include shows at GMIT, Galway; Impact 10, Santander; and Cork Printmakers Gallery.



From Altered Light by Pádraig Spillane

From Altered Light collages images from a mid-twentieth century science journal and a mass-produced nature book. Juxtaposing manipulated inversions of a solar eclipse and a wildcat, the work explores how scientific and nature documentary imagery have impacted our understanding of the world.

Pádraig Spillane is a Cork-based artist working with photography, appropriation, and object-based assemblages. He explores the intersections of desire in his work, employing photographic collage to reconfigure familiar images of the human body. His previous exhibitions include shows at The Complex, Dublin; Crawford Art Gallery, Cork; and CCA Derry-Londonderry.

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