

# DOUBLE TAKE

## Collections and Context

Artists: Amanda Coogan, Martin Healy, Fiona Kelly, Alice Maher, Suzanne Mooney, Brian O'Doherty, Garrett Phelan, The Project Twins, and Sonia Shiel

Over the past 14 years, the Glucksman has been privileged to show many ambitious site-specific works by Irish artists. **Double Take** looks back to some of these innovative moments within our exhibition history. From dramatic gallery interventions to intimate moments of architectural response, past installations are reproduced and here presented alongside the artist's work from the UCC Art Collection. We include publications that accompanied the original displays and invite you to consider how memory and context shape our understanding of art.

In 2012, The Project Twins created three large-scale paintings for Gallery 1 as part of the exhibition *Living/Loss: the experience of illness in art*. Their bold graphic designs explore the relationship of illness to self-esteem and depression with wit and empathy. The artists' visual humour and philosophical concerns are also evident in the screenprints acquired for the UCC art collection.

Curated by **Chris Clarke** and **Fiona Kearney**

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## LOOK OUT

As part of his 2008 project for the exhibition *Getting Even*, Garrett Phelan invited 26 individuals to read excerpts from a prepared script. Accompanied by a black wall painting, these audio recordings reverberate through the gallery so that their speeches become distorted and lost from their original context. *The Hide Suite* prints by Phelan feature detailed drawings of birds recorded at a site in Fingal where the artist has built a permanent, functional monument in the form of an observation point to view birds at the local estuary.

## CHANGING SHAPES

In Fiona Kelly's *Dust Breeding*, an image of strewn rubble and cluttered refuse has been printed in tar on plywood and presented on a large, free-standing billboard structure, while her *Follies* series of prints similarly captures the gradual disintegration of the built environment. Alice Maher's video animation continues the artist's interest in metamorphosis. Through a process of drawing, erasure, and overdrawing on the same sheet of paper, Maher creates a world where the boundaries of the human body are constantly shifting and evolving with other bodies, animals and objects.

## LIVING SPACES

Amanda Coogan's triptych of photographs capture one of her performance-based artworks: the artist's head (with miner's headlamp attached) breaches a sheet of taut, blue fabric, ploughing a path through the material to explore her new and unfamiliar environment. Sonia Shiel's *Mise En Abyme* was commissioned in 2014 by the Glucksman as part of the *Fieldworks* exhibition. Her sculpture suggests an anxiety about environmental pollution and its impact on natural habitats. Her paintings too have a dark romanticism, often framing the vulnerability of both humans and nature.

## **IN FULL VIEW**

*Double Take* features a large wall drawing by the New York based Irish artist Brian O'Doherty. Using rope to create a three-dimensional drawing, O'Doherty first installed a wall drawing in the Sisk Gallery in 2009 as part of the exhibition *Here and Now: evolving art practices*.

O'Doherty's wall drawing invites visitors to walk in and around the artwork and to experience its subtleties from a number of different angles. This installation forms part of the larger focus on his work generated through *One Here Now: the Brian O'Doherty / Patrick Ireland Project* at Sirius Arts Centre, Cobh. O'Doherty's practice is also represented here through a series of intaglio prints from the UCC Art Collection that capture the artist's ongoing interest in language, text and writing.

## **SEEN IN A NEW LIGHT**

Martin Healy's neon work *Fata Morgana* represents the coordinates to a land mass sighted during an expedition to the Arctic in 1906. Believed to be an undiscovered continent, an expedition was dispatched in 1913 to map the region, where it was subsequently discovered to be a 'fata morgana', a form of mirage. In his photographic work, Healy explores the mind's eye of a child. A young boy holds aloft a toy gun as an imagined scenario plays out in his head.

In Suzanne Mooney's photographs, the artist depicts stands, platforms, backdrops and arrangements familiar from the displays of high street shops and department stores, yet without the clutter of the actual items for sale. Devoid of their high-end goods, the emphasis is directed towards empty spaces that resemble abstract, formal compositions of light and colour.