

2116

Forecast of the next century

25 March – 3 July 2016
Lewis Glucksman Gallery
University College Cork

www.glucksman.org

Artists: Amanda Coogan, Maud Cotter, Gary Coyle, Eleanor Duffin, Damien Flood, Siobhán Hapaska, Ramon Kassam, Sam Keogh, Ruth Lyons, Eoin McHugh, Ailbhe Ní Bhriain, Mairead O'hEocha, Niamh O'Malley, Darn Thorn, Lee Welch, and the Centre for Genomic Gastronomy.

2116 has been organised in collaboration with the **Eli and Edythe Broad Art Museum** at Michigan State University, MI, USA.

2116 is a forecast of the next century. It explores our predictions and projections of an increasingly globalised and technology-driven world, and asks how Ireland will look from both within the country and from outside. From our contemporary vantage point, halfway between the origins of Irish independence in 1916 and an unknown, imagined future, how do visual artists see the next 100 years?

The exhibition **2116: Forecast of the next century** features 16 Irish artists whose works present a vision of our changing society, the technological advances, progress and decline that will shape the coming century. Taking place one hundred years after the Easter Rising, **2116** is a platform for what is rising now and a way for Ireland in all its definitions to begin to imagine what lies ahead.

Artists have long occupied the roles of visionaries, seers, and initiators of the avant-garde. However, future visions are necessarily contingent and this uncertainty, even impossibility, of accurately foretelling the future is evoked in several works in the exhibition. In **Niamh O'Malley's** *Stand (Pale Straw)*, a vertical glass screen is clouded with pencil markings, subtly shading one's perceptions of the surrounding spaces, while her series of *Panel Drawings* capture the dense accumulation of scuffed and scrawled lines. This sense of ambiguity is similarly suggested in **Lee Welch's** intervention of gold painted swathes across the windows of the gallery. Reminiscent of archaic symbols or signs, they also point towards an unknowable future of indecipherable languages and codes, while, in **Eoin McHugh's** woollen tapestries, the dense patterning and compositional complexity of the image overwhelms the viewer with a barrage of visual information. Infused with an atmosphere of dread and anxiety, the work recalls a message, distorted and disrupted in transmission.

The connection between the distant past and the unforeseeable future is addressed in **Ailbhe Ní Bhriain's** two-screen projection *Reports to an Academy*. By using filmed imagery relating to an idealized traditional version of Ireland and reconstructing it through a virtual, computer generated world, her work questions the borders between the real, the remembered and the imagined. **Darn Thorn's** digitally altered images of Irish 1960s modernist architecture proposes a future where the utopia promised by the thinkers of the past actually succeeded while, in **Gary Coyle's** installation of wallpaper and charcoal drawings, 19th century motifs and contemporary subject matter are mixed together to create a claustrophobic, dystopian atmosphere.

While new technologies might appear useful in forecasting the future, they are also predictive of their own, eventual obsolescence. **The Centre for Genomic Gastronomy** explores impending threats to food security characterised by blights, crop failures, and the whiplash pace of change. Their work adapts a 1916 image of a storefront in Waterford to create a tableau in **2116** of 'future foods', ingredients and accompanying signage. In **Ruth Lyons' Stormglass**, a sealed glass container contains a chemical solution. Based on a Victorian barometer invented by Admiral Fitzroy on his voyage with Darwin on the HMS Beagle, the work reflects on the folly of attempting to ascertain the future within the means of the present.

The residual traces of our history and their preservation for subsequent generations is explored in a number of artist's works. **Sam Keogh** appropriates the image of the children's television character Oscar the Grouch to reflect upon the overwhelming accumulation of materials and associations, while **Amanda Coogan's** 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. In **Eleanor Duffin's** installation, a milky white liquid drips steadily from two yellow bags suspended from the gallery ceiling. The crystallisation of this fluid over the course of the exhibition enacts a method of preservation similar to that of the petrification of human bodies in Pompeii.

This synthesis of disparate influences, objects and elements recurs in a number of ways throughout **2116**. In **Siobhán Hapaska's** work, an olive tree is suspended by a gilded crane and flanked by tree trunks and engine blocks. The structure, which refers to the Hanukkah menorah and the story of the miracle of the oil, reflects the artist's diverse vocabulary of materials and complex layering of narrative and resonates with our contemporary condition of displacement and loss. **Damien Flood's** paintings create fictitious narratives through abstract images that conjure up notions of domed cities, arid landscapes and floating islands, while in **Ramon Kassam's** series of acrylic paintings, he portrays spaces that are invented or re-imagined in the mind of a semi-fictional artist. **Mairead O'hEocha** references historical and contemporary painting, film and photography, in her canvases of semi-rural and urban spaces. Their sense of a suspended past, present and future is mirrored by the artist's incorporation of slow and fast passages of painterly application. **Maud Cotter's** sculpture of high-tension cables, plastic and steel responds to the architectural language of gallery itself, drawing on ideas of philosophy, politics and economy to explore the very idea of the future. In her work, the future exists as an "expanded now, not a chronological line but more of a circular form ingesting itself at its centre. With no end in sight, we are continually about to, but never, arrive."

The artists of **2116** were selected by Chris Clarke, Senior Curator at the Glucksman; Emma-Lucy O'Brien, Curator at VISUAL, Carlow; and Caitlin Doherty, Deputy Director of Curatorial Affairs at Broad Art Museum, through invitation and open submission. **2116** is a collaboration between two partner organisations which are both world-class architectural art spaces in regional settings: O'Donnell + Tuomey's Lewis Glucksman Gallery at University College Cork, Ireland, and Zaha Hadid's Eli and Edythe Broad Art Museum at Michigan State University, USA. The partners share a commitment to international exhibition practice developed in tandem with public programmes that involve young people and communities.

2116 will take place at the Glucksman, Cork, Ireland from 25 March to 3 July 2016 where it is curated by Fiona Kearney, Director, Lewis Glucksman Gallery, and Chris Clarke, Senior Curator, Lewis Glucksman Gallery, and at the Broad Art Museum, Michigan, USA from November 2016 to May 2017 where it is curated by Caitlín Doherty, Curator and Deputy Director of Curatorial Affairs, Broad Art Museum.

2116: Forecast of the next century has been organised in collaboration with the Eli and Edythe Broad Art Museum, MSU, and at the Glucksman, the exhibition is supported by University College Cork, The Arts Council Ireland, and private philanthropy through Cork University Foundation.



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Notes on accompanying events:

Amanda Coogan will present a performance artwork as part of **2116** on Friday June 24, 2016. On Saturday June 25, the artist **Lee Welch** will present '*To see without looking*', a walk-through of the exhibition given by a blind tour guide.

The Glucksman will be hosting the **Visual Arts Workers Forum** on Friday June 24, 2016. This event enables an open conversation and a place for debate for all visual arts workers: artists, art writers, students, curators, historians, educators, arts officers, private gallerists, technicians, archivists, studio managers, facilitators, administrators, and more. <http://vawf.ie/>

It is possible to arrange for press interviews with some of the participating artists. For further discussion of the exhibition, press images or more detailed information, please contact:

Chris Clarke, Senior Curator, Lewis Glucksman Gallery, University College Cork. exhibitions@glucksman.org / +353 21 4901844

The Lewis Glucksman Gallery makes great art available to everyone. A wide range of events and activities are programmed for all abilities throughout the exhibition run. You can view the entire programme in our seasonal brochure at <http://glucksman.org/CurrentBrochure.pdf>

The Lewis Glucksman Gallery is open :

10 am – 5pm Tuesday – Saturday

2 – 5pm Sundays Closed Mondays.

Admission to the Glucksman is free / Suggested €5 donation.

www.glucksman.org

Forthcoming exhibitions at the Lewis Glucksman Gallery:

I Went to the Woods: The Artist as Wanderer

22 July – 6 November 2016

curated by Chris Clarke and Pádraic E. Moore

Gut Instinct: Art, Food and Feeling

25 November 2016 – 19 March 2017

curated by John Cryan and Fiona Kearney

Notes on curators:

Chris Clarke is Senior Curator at the Lewis Glucksman Gallery, where he has curated exhibitions including *Everything Must Go: Art and the Market*, *Stitch in Time: The Fabric of Contemporary Life*; *Selective Memory: Artists in the Archive*; *Fieldworks: Animal Habitats in Contemporary Art*; *Modern Families: Relatives and Relationships in Art*; and *Passports: Globalisation in Contemporary European Video*. Previously Clarke was Visual Arts Engagement Manager, responsible for public programmes and projects at Cornerhouse, Manchester. Clarke has published extensively about contemporary art and is a frequent contributor to art journals and magazines including *Art Monthly*, *Source*, *VAN* and *Photography and Culture*. In 2015, Clarke curated the Newfoundland and Labrador official representation at the Venice Art Biennale.

Fiona Kearney is Director of the Lewis Glucksman Gallery where she has curated *Boolean Expressions: contemporary art and mathematical data*, *Folly: Art after Architecture*, *The Artist's Eye: Photographic Portraits of Artists*, *Living/Loss: The Experience of Illness in Art*, *Modern American Painting from the NYU Art Collection*; *The Year of the Golden Pig: Contemporary Chinese Art from the Sigg Collection* and *Through the Looking Glass: Childhood in Contemporary Photography*. In July 2008, she was the Irish commissioner for the European Night at the Rencontres d'Arles international photography festival and in June 2013, she was invited to curate a major exhibition of Irish art at the Galleria civica contemporary art museum in Modena, Italy. *Island: New Art from Ireland* formed part of the International Culture Programme for Ireland's Presidency of the European Union. Throughout her academic and professional career, Fiona has received several distinguished awards including the designation of college scholar by UCC, bursary awards from the Arts Council of Ireland, the NUI Prix d'Honneur from the French Government, and a UCC President's Award for Research on Innovative Forms of Teaching.

Caitlín Doherty was appointed Curator and Deputy Director of Curatorial Affairs at Broad MSU in spring 2015. A respected international curator, scholar, and director, Doherty has engaged with artists, students, and members of local communities across the globe. From 2012 – 2015, she served as Exhibitions and Speaker Curator at Virginia Commonwealth University in Qatar (VCUQatar), where she organised major exhibitions of international contemporary art and design, including *Confluence: Photographic-based work from the contemporary Middle East* (2014); *The Depths of Hope* (2014), by Egyptian-Sudanese artist Fathi Hassan; *Equilibrium* (2012), by Irish sculptor John O'Connor; and *The UP Factory* (2012), an interdisciplinary exhibition by Amsterdam-based international design company DROOG. From 2006 – 2008, Doherty worked as Director of Lismore Castle Arts, one of Ireland's leading contemporary art galleries, where she oversaw exhibitions featuring artists such as Michael Craig-Martin, Matthew Barney, Richard Long, and Nathalie Djurberg.