

## ***Forthcoming exhibition at Wexford Arts Centre***

### **HAMMER | ANVIL | STIRRUP**

Curated by Richard Carr

In association with OpenGorey

Including works by David Beattie, Richard Carr, Edgardo Rudnitzky, John Wynne

4<sup>th</sup> September – 7<sup>th</sup> October 2017

Opening Launch: Saturday 2<sup>nd</sup> September

**3pm** - Gallery conversation with exhibiting artists and Wexford County Arts Officer Liz Burns

Followed by wine reception

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Describing listening as a motile bond of entanglement, Salomé Voegelin in her recent book *'Listening to Noise & Silence: Towards a Philosophy of Sound Art'* puts forward that sound art must remain a strategy of listening rather than an instruction to hear. Referring to Maurice MerleauPonty's notion of being honeyed, a phenomenological approach to the world of perception, Voegelin proposes a criticality in listening, one of generative discovery through a fluid, fleeting sound-listener relationship.

**HAMMER | ANVIL | STIRRUP** presents the work of a key group of Irish and International artists whose current practices evoke a vitality and freshness in their engagement with concerns surrounding sound related artwork; from composition, physics and sculpture to noise, acousmatics and listening. Occupying both gallery spaces at Wexford Arts Centre, **HAMMER | ANVIL | STIRRUP** showcases the work of David Beattie [Ireland], Richard Carr [Ireland], Edgardo Rudnitzky [Argentina] and John Wynne [UK]. While each artist's work remains specific to their own motivations and impulses, they come together in this exhibition to enquire into notions of listening as a critical practice while embracing the curatorial implications of exhibiting a number of 'sound works' within a gallery context; noise, interference and conflicting autonomies.

**HAMMER | ANVIL | STIRRUP** takes its name from the three smallest bones in the human body. Found in the middle ear; the Hammer, Anvil and Stirrup perform as an interface between the inner and outer sonorous worlds. In a constant state of simultaneous reception and production, the Hammer, Anvil and Stirrup exist as both independent entities as well as an interconnected sonic system. Working on this premise, the exhibition aims to bring to the fore, enquiries into the practice of listening within the development of sound related art work and when exhibited, who, what or where does the sound belong. Through the combination of these works, the exhibition itself aims to act as a similar interface, generating its own internal logic and inviting you to enter its space and become entangled in the world around you.

**HAMMER | ANVIL | STIRRUP** includes a number of existing but diverse sound works to form the basis of future conversation, investigation and discovery rather than commissioning new work to fit a tightly knit curatorial thread. The works bring divergent approaches to the notion of listening as a critical practice, investigate the role of listening outside of the term 'sound art' and invite prospective perspectives to its relevance going into the future.

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For further information on the artists or the exhibition please contact Catherine Bowe, Visual Arts Manager, Wexford Arts Centre, Cornmarket, Wexford on +353 (0)53 9123764 or email [catherine@wexfordartscentre.ie](mailto:catherine@wexfordartscentre.ie).

## ARTISTS BIOGRAPHIES

**David Beattie** is an artist who lives and works in Dublin, Ireland. He has received a number of Arts Council bursaries, most recently in 2015 and was awarded the Harpo Foundation Award in 2010. His work is in a number of public and private collections and most recently was a recipient of the Hennessy Art Fund for IMMA collection, 2016. Recent solo exhibitions include CCA Derry-Londonderry (2017), Temple Bar Gallery and Studios (2011); The Mattress Factory Art Museum, Pittsburgh and Mercer Union Centre for Contemporary Visual Art, Toronto, Canada (both 2010). Beattie has been included in numerous group exhibitions including *As Above, so below*, Irish Museum of Modern Art (2017), *In the Line of Beauty*, Irish Museum of Modern Art, Dublin (2013), *O Brave New World*, Rubicon Projects, Brussels (2013) *All Humans Do*, The Model Sligo and Whitebox, New York (2012); *Feedback*, Galway Arts Centre (2011); *Holding Together* at the Douglas Hyde Gallery, Dublin (2010); *La Part des Choses*, Mains d'Oeuvres, Paris, and in *Quiet Revolution*, Hayward Touring, UK (2009).

**Richard Carr** currently lives and works in both Dublin and Wexford. He has firmly established himself as one of Ireland's prominent young artists exhibiting alongside leading practitioners such as; Bill Viola, Dorothy Cross, Alice Maher, Gerard Byrne, Yann Novak, Salomé Voegelin, Eva Rothschild among others. His work was recently selected for the finalists' exhibition for the Hotron Prize at VISUAL, Carlow, ISSTA 2016 at VOID Derry/Londonderry and the F15 Festival in association with Irish Museum of Modern Art, Dublin. His work has been supported by various public bodies including South Dublin County Council and Wexford County Council. He recently featured as part of Ireland's National 1916 Centenary Programme, was longlisted for the Celeste International Art Prize and shortlisted for the Ireland's Emerging Visual Artist Award. He graduated with his MFA (2013) from NCAD, Dublin and is due to have his first international solo exhibition open in London in 2018.

**Edgardo Rudnitzky** (1956, Argentina) is a sound artist, composer, and percussionist based in Berlin since 2003. Rudnitzky's works explore the nature of sound in its physical/material presence in the space. The sound in his works is fatefully tied to the materiality of the object and can, only exist in this connection. He has incorporated this practice in theatrical settings, dance, and films. Selected solo exhibitions include *Swing for Poe*, Galerie Mario Mazzoli, Berlin (2014), *Cicadas*, Naturkundemuseum Potsdam (2013), *Nocturno* (Version for 15 Monocords) Fundación PROA, Buenos Aires (2012), *La Ascensión*, in collaboration with Jorge Macchi, Argentine Pavilion at the Venice Biennial, Venice (2005). Selected group exhibitions include *Silenzid'Alberi*, Veneto (2017), *Beyond the Sound*, Buenos Aires (2016), *Festival 90db*, Rome (2014), *Transiente*, *Festival Node*, Modena, Italy (2012), *Notations: the Cage effect today*, Hunter College Gallery, New York (2012), *Prospect 1 New Orleans, USA* (2008), *Yokohama Triennale*, Japan (2008).

**John Wynne** is an award-winning artist whose diverse practice includes large-scale sound installations in galleries and public spaces, delicate sculptural works, photographs that produce sound, flying radios and 'composed documentaries' that hover on the borders between abstraction and documentation. His work on language endangerment includes a project with click languages in the Kalahari Desert and another with one of Canada's indigenous languages. Working with photographer Tim Wainwright, he was artist-in-residence at two major centres for cardiothoracic and abdominal organ transplants: outcomes include a book, a half-hour BBC Radio commission and several exhibitions, most recently *Transplant and Life* at the Hunterian Museum in London. Of his massive *Installation for 300 speakers, Pianola and vacuum cleaner*, the first piece of sound art in the Saatchi collection, Adrian Searle wrote in the Guardian that "Cage would have enjoyed this." John is a Reader in Sound Arts at the University of the Arts London and has a PhD from Goldsmiths College, University of London.

