

Wexford County Council, Wexford Arts Centre, and Kamera 8
in association with Grölle pass:projects

HERE/there

WEXFORD MEETS WUPPERTAL

A group exhibition of artists working in Ireland
and Germany
Curated by Anya von Gosseln and Jürgen Grölle

Pablo de Lillo, Bert Didillon, Fergus Doyle, Chris Dreier,
Gary Farrelly, Wolfgang Flad, Isabel Kerkermeier, Anthony
Lyttle, Stephen Nolan, Helen O'Leary, Patrick Redmond,
Friederike Ruff, Klaus-Martin Treder, Mary Ruth Walsh
and Julia Zinnbauer.

The Arts Department of Wexford County Council in partnership with Wexford Arts Centre and Kamera 8 are delighted to host an exhibition of artists working in Ireland and Germany. HERE/there features the works of Pablo de Lillo, Bert Didillon, Fergus Doyle, Chris Dreier, Gary Farrelly, Wolfgang Flad, Isabel Kerkermeier, Anthony Lyttle, Stephen Nolan, Helen O'Leary, Patrick Redmond, Friederike Ruff, Klaus-Martin Treder, Mary Ruth Walsh and Julia Zinnbauer. Running between the three venues, the exhibition links with Galerie GRÖLLE pass:projects, Wuppertal and showcases work exploring the historical significance of the two regions.

Anya von Gosseln is a curator and gallerist at KAMERA 8, Wexford and formerly at Galerie de Gestlo, Cologne. Jurgen Grölle is a curator and gallerist at Galerie GRÖLLE pass:projects, Wuppertal.

Venues:

Wexford County Council, Wexford Arts Centre,
and Kamera 8 Gallery

24 June - 16 August 2019

Opening Reception & Performance
by Office for Joint Administrative Intelligence
5pm on Friday 21 June, 2019
at Wexford County Council, Carricklawn

As I sat at my computer on April 15th to write about this wonderful project combining the Rhineland and South East Ireland, I was disturbed by internet footage showing the 800 year-old Cathedral of Notre Dame engulfed in flames. People from across Europe and further afield watched in horrified silence as the spire collapsed and flames spread along the roof. Our sense of loss spread far beyond France, and so it should, because Notre Dame was built at a time when the national borders that we recognise now barely existed and it went on to become a symbol of survival, beauty and grace that we have all imbibed with the air we breathe.

So it was when the last great Irish/German cultural exchange took place, although most of it earlier than the building of the French cathedral. Germanic influences are recognizable in the abstracted animal forms that proliferate in Insular art, notably in the Irish metalwork, illustrated Gospel books and manuscripts of the Early Christian period, such as the Books of Durrow and Kells, the Tara Brooch and the Ardagh Chalice. The influence, however, very quickly spread in reverse as Irish Benedictine monks established schottenklosters in Wurzburg (site of the 7th Century martyrdom of St. Killian) and Regensburg and other towns in southern Germany. Brian, the blind King of Leinster, died at Cologne in 1052, a century before relics of the 11,000 Virgins and of saints Heribert and Pinnosa, were brought from there to Dublin's Christchurch Cathedral. Charlemagne sent for Irish monks to teach his 16 children in the 8th Century and the only existing Irish, pre-Norman calendar of the saints was taken to safety to Karlsruhe, where it remains to this day. St. Willibrord led his mission from Carlow, eventually founding the monastery at Echternach. Was it scribes from Carlow who created the famous Echternach Gospel? Its insular style suggests connections. And the Germans returned the compliment; Benedictines from Regensburg came fundraising to Cashel, bringing with them Conrad the Carpenter, possibly helping to shape Cormac's Chapel, one of the architectural gems of 11th Century Ireland. By the 12th Century invasions and colonisation gave the Irish other things to think about and those close connections gradually filtered out.

But that was then. Nowadays, thanks to Ireland's own, indefatigable German/Irishwoman, Anya von Gosseln and her colleague in the Rhineland, Jurgen Grölle, we have an opportunity to open up a new kind of mission, to bring the best of the contemporary art of these two regions together, with Irish

artists showing in Wuppertal and German and Irish artists showing in Wexford. In the age of air-travel and digital technology, no region is pre-eminent; time-lapses are not an issue. Instead artists move freely to and from their bases, whether in New York, Berlin or simply down the road from home. What is important is that now they can talk together and experience their own space through active participation with artists from elsewhere, in a shared project. So installations compete for space with performance, painting with fragments of structures that comment on traditional approaches to history, tradition, the landscape, the built environment, the materials we use in our daily lives. Fergus Doyle's surreal photographs rub shoulders with Chris Dreier's. Installations by Wolfgang Flad and sculptures by Isabel Kerkermeier and Bert Didillon use the materials that surround us to re-imagine our world, while Helen O'Leary draws on discarded structural materials from old paintings to think about memory and history. Paintings by Klaus Martin Treder and Anthony Lyttle explore abstract shapes, forms and marks created by drawing, painting or collaging found matter, while those of Stephen Nolan, Pablo de Lillo, Patrick Redmond and Friederike Ruff bring us closer to more obviously traditional genres and the history of painting, always with their own distinctive contemporary voice. Mary Ruth Walsh explores the kind of architectural spaces to which Julia Zinnbauer responds in her video work and where the Office for Joint Administrative Intelligence - Chris Dreier and Gary Farrelly - stage performances.

While the range of work is exciting and upbeat, it is uncompromising in its confrontation with lived experience and global threat. It will become the 21st Century visio Wuppertal/Wexford, a post-modern gloss on the 12th Century Visio Tnugdali, in which Frater Marcus, an Irish monk at Regensburg, tells of the Irish knight Tnugdali's journey through Heaven and Hell. Tnugdali thought salvation lay in patronage of religion, von Gosseln and Grölle and their chosen artists look to art instead.

Catherine Marshall
April 2019

Catherine Marshall is an art historian, curator, and critical writer.

HERE/there will run in Wexford County Council, Wexford Arts Centre and Kamera 8 Gallery until Friday 16 August 2019.

For further information on all artists please refer to biography page or website link - www.wexfordartscentre.ie, or contact Catherine Bowe, Wexford Arts Centre, Commarket, Wexford on +353 (0)53 9123764 or email catherine@wexfordartscentre.ie.

Opening hours:
Wexford County Council: Monday to Friday from 9am-5pm
Wexford Arts Centre: Monday to Friday from 10am-5pm, and Saturday from 10am-4pm
Kamera 8 Gallery: Tuesday to Friday from 11am-5pm, and Saturday from 12pm-5pm

Background Image: Wolfgang Flad, MH9K (detail), 2018, milled wood, 90 x 70cm

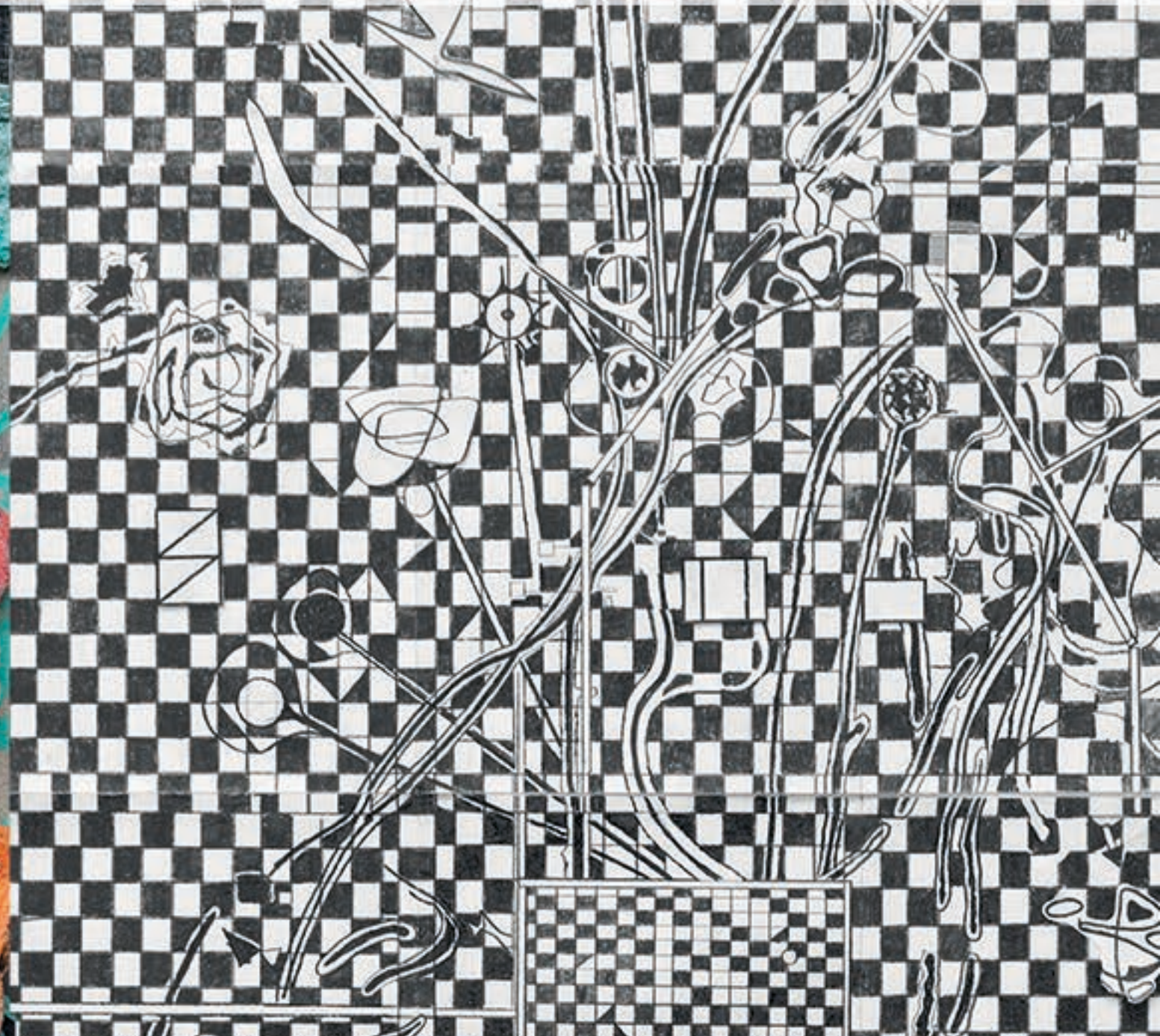
Isabel Kerkermeier, *Gaze Maze* (detail), 2019,
mixed media on vinyl, 250 x 237cm



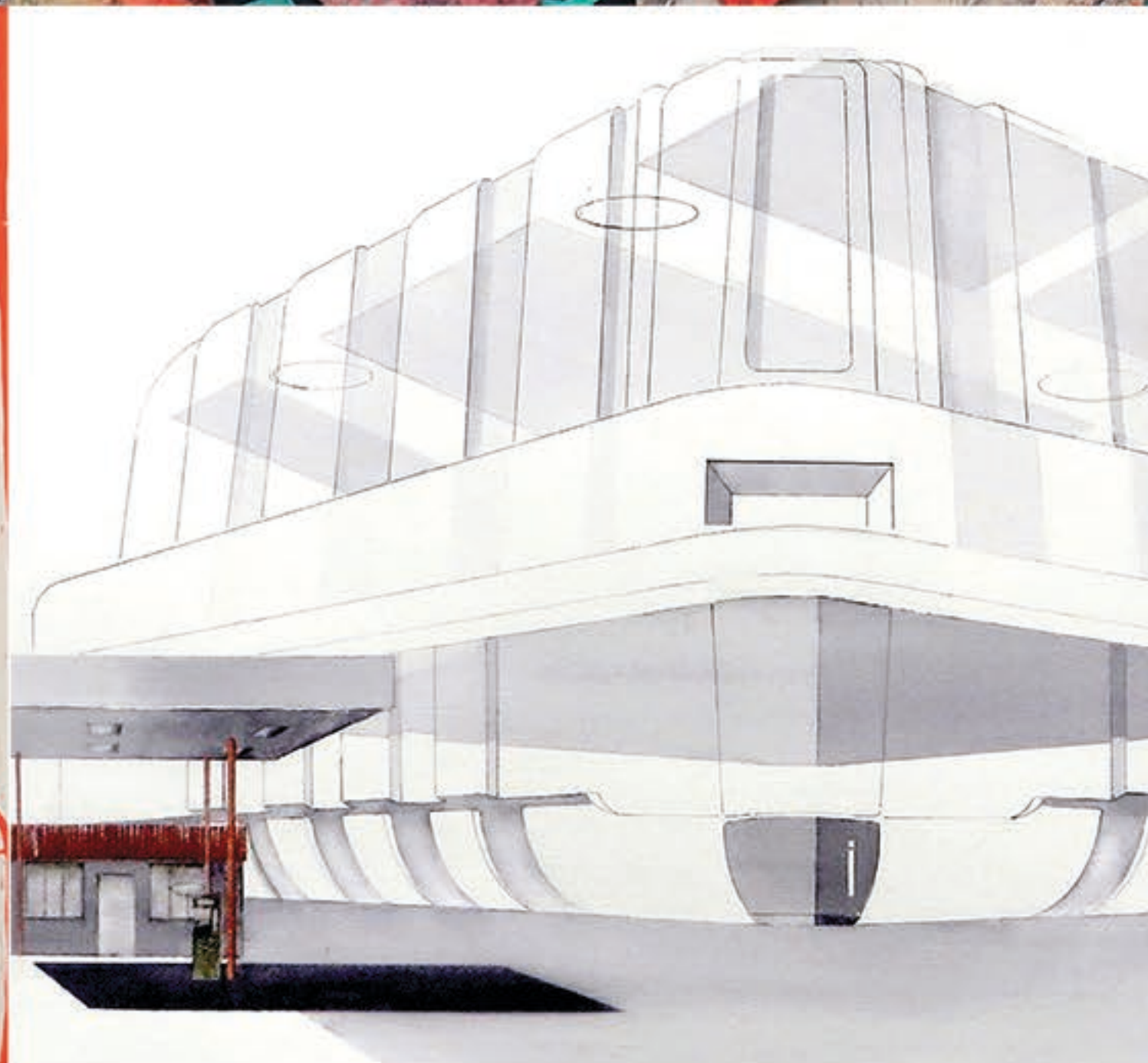
Patrick Redmond, *Take a look at me now* (detail), 2019,
paper on oil painting, 36 x 30cm



Pablo De Lillo, *Zelig Series Nº1 (Bouquet)* (detail), 2019,
graphite on paper, 126 x 89cm



Anthony Lytle, *Meander* (detail), 2016-17,
woodblock on paper, 127 x 87cm



Mary Ruth Walsh, *A Slow Stillness Unfolding* (detail), 2015,
oil, acrylic, and pen on paper, 70 x 100cm



Friederike Ruff, *Breathing in the Midnight Sky* (detail), 2016-17,
embroidery and acrylic on canvas, 30 x 40cm