



Anthony Clarkson, Heaven and Earth, wood and canvas, 2011

EXHIBITIONS

Wexford Arts Centre

The Line Between

Anthony Clarkson, Sabina Mac Mahon, Shiro Masuyama, Hilary Wilder

Trans Fabula

Fergus Doyle

The Line Between

Antony Clarkson, Sabina Mac Mahon, Shiro Masuyama, Hilary Wilder

In association with Cow House Studio and Monster Truck Gallery & Studios

Tuesday 4th September – Saturday 6th October 2012

Lower Gallery

Wexford Arts Centre, in partnership with Cow House Studios will host *The Line Between*, a group exhibition by artists Antony Clarkson (UK), Sabina Mac Mahon (Ireland), Shiro Masuyama (Japan), and Hilary Wilder (USA). From September to November 2011, the artists participated in the Cow House Studios Artist in Residence Programme. During their ten week stay, they worked together in an environment which facilitated both individual research and interdisciplinary interaction. Immersed in the rural farming landscape, they shared the large, adaptable studio allowing them to become acquainted with and challenged by one another's practices.

Although the artists explore very different subject matter, a thread linking their practices is the reference to the overlaps or slippages that can occur between various subjects and art forms. These slippages and overlaps are exemplified through the mediums and materials employed by the artists as often the work is not what appears to be on first viewing it. Hilary Wilder's work often references marquetry and cabinetry design, medieval gold sculpture, and Scandinavian modern furniture, while never actually appropriating from them. In the work entitled *Raft*, the viewer encounters a sculpture which is seemingly composed of wooden slants of varying lengths. On closer inspection, however, the work reveals itself to be composed of paper, a material that contrasts greatly with wood, lacking its weight and density. Through a sophisticated handling of materials, Wilder draws the viewer's attention to the object and successfully disrupts the initial interpretation.



Shiro Masuyama, Knitting the woolen jumper for the sheep I sheared, 2012

Threading the line between fact and fiction, Sabina Mac Mahon constructs narratives based on found objects and texts, and by presenting them in a formal museum type display, questions how we interrupt the veracity of the information we encounter. Specifically for this exhibition, Mac Mahon presents objects and texts relating to a fictional story about an ornamental hermit and an archaeologist, and spins a story about a skull seemingly found in a cave in the mountains to the west of Enniscorthy. Ornamental hermits were fake hermits that landed gentlemen in the 17th century would hire to live in caves or constructed dwellings on their land to make them look pious and wealthy.

Exploring the overlaps between art and life, and questioning the distinction between art and everyday objects is the work of Shiro Masuyama. Masuyama originally studied architecture and received a Masters Degree from Meiji University, Kawasaki, Japan. As a visual art practitioner, Masuyama is primarily motivated to create work by the need to understand his environment. Towards this goal, he seeks out residencies in order to explore different social contexts and histories. Focusing on the familiar and overlooked, whether it is materials, processes or everyday occurrences, he redirects the viewer's attention and with a playful sense of humour, relays his observations. Stemming from the observation that there were many sheep to be found in the Irish landscape but few woollen mills, Masuyama created the work *Knitting the woollen jumper for the sheep I sheared*. The project involved working with the sheep farmer and spinners and of course a sheep!



Sabina Mac Mahon, The Stone of St. Stephen's Martyrdom, 2012

continued

Similarly, Antony Clarkson's practice responds to architectural and social contexts and has coined the term 'situation-specific' to describe works created for particular gallery spaces. For this exhibition, the work *The Murder of Crows* specifically responds to the gallery space and consists of double sided sculptural paintings which flock through the space and around the columns. The beautifully crafted work entitled *Heaven and Earth*, similarly occupies the space between painting and sculpture composed of a canvas in a wooden frame but not in a traditional sense.

Situated within the rural tranquillity of Rathnure, Co. Wexford, Cow House Studios offers a valuable support structure for emerging visual artists as well as introducing critically engaging contemporary work to the rural community. For further information on the Cow House Studios please log on to www.cowhousestudios.com.

Hilary Wilder, Raft, acrylic on yupo paper, 2012



press release

Artists

Antony Clarkson www.antonyclarkson.com

Shiro Masuyama www.shiromasuyama.net

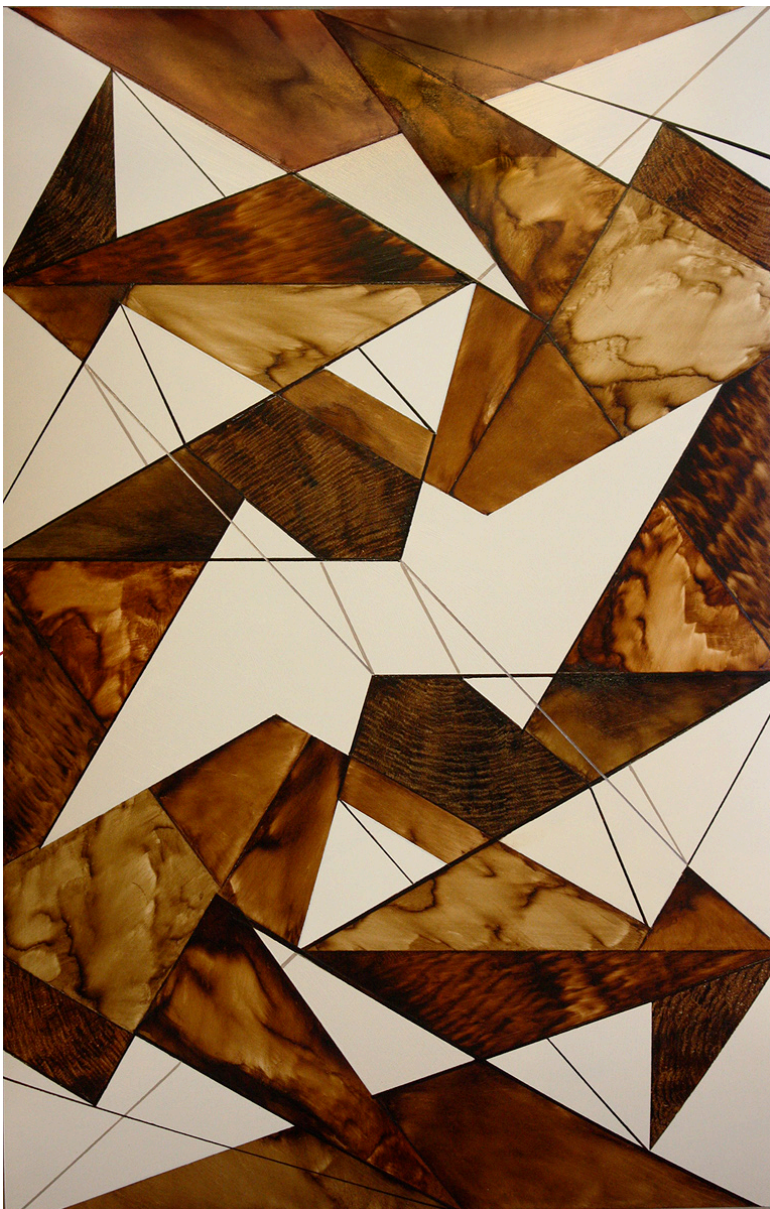
Hilary Wilder www.hilarywilder.com

Art Organisations

Cow House Studios www.cowhousestudios.com

Monster Truck Gallery & Studios www.monstertruck.ie

Wexford Arts Centre www.wexfordartscentre.ie



Hilary Wilder, Untitled, acrylic on yupo paper, 2012

websites

Trans Fabula

A solo exhibition by Fergus Doyle

press release

Tuesday 4th September – Saturday 6th October 2012

Upper Gallery

Wexford Arts Centre is delighted to present *Trans Fabula*, a solo exhibition of photographic and mixed media work by Wexford based artist Fergus Doyle. Whilst the artist's primary interest resides in how cultural and social traditions and norms are fabricated, it is the role of language in this process that underpins the work.

Spending his formative years in London, during what is commonly described in Ireland as The Troubles, the portrayal of political and social issues by UK and Irish print and broadcast media of the time became an early influence. Traveling to and from Ireland throughout his childhood and early adolescence, observations of Ireland's changing socio-economic landscape were observed during these periodic visits. Settling back in Wexford, Doyle began to question the role collective memory plays in contemporary life and came to view the curious history of the reclaimed lands of Wexford slob as representative of the wider country.

Return to Blue, a central work in the exhibition, presents the viewer with an image of the new pump which occupies the original room of the pump house located on the Wexford slob. The title refers to the colour of the Irish standard flag and also the original colour associated with St. Patrick. Begerin, formerly an island that occupied Wexford Harbour is now land locked. It is closely associated with St. Ibar, who at first was contested by St. Patrick as he attempted to expel him from Ireland. These strands of meaning that become engrained in the fabric of a place, meshing fact and fiction, is an example of what intrigues Doyle. Without expressing any overtly political message, *Return to Blue* looks back to our past history, and is also suggestive of the current political uncertainty within Europe.

Fergus Doyle, Standard, clay, wood, steel, concrete, 2012



continued

The ambiguous origins of cultural norms are explored alongside the notion of happenstance that brings events and people together. In the exhibition, this is represented by the photographic image of the twin brothers and authors of the Guinness Book of Records, Ross and Norris McWhirter. In an unlikely twist, the idea for the Guinness Book of Records came during a shooting expedition on the slob and the unanswered question of whether the golden plover was the fastest game bird. The twin brothers were commissioned to compile the first book as the brothers ran an information agency in London. The brothers successfully edited the publication for a number of years before Ross was assassinated by the IRA in 1975 after offering a reward for the capture of those responsible for the London bombing campaign. His lobbying for photographic ID for all Irish living in England was unsuccessful.

As the title suggests, the artist's interest resides in how narratives, and in particular political and social histories, are reinterpreted through word and image across generations. Bringing seemingly disparate subjects together; the reclaimed lands of Wexford Slob with twin brothers and authors of the Guinness Book of Records, Ross and Norris McWhirter, Doyle's interests are wide ranging and carefully tease out connections and instances of influence between events and happenings.

Fergus Doyle received a BA in Fine Art from Wexford School of Art & Design, I.T. Carlow in 2009. He is currently Co. Director of Studio 9, an artist run studio for graduates and emerging artists based in Wexford town. Trans Fabula is his first solo exhibition.

press release

Fergus Doyle, Raft, photographic print, 2012





Fergus Doyle, Tabloid, photographic print, 2012

The Line Between and *Trans Fabula* will run in Wexford Arts Centre from Tuesday 4th September to Saturday 6th October, 2012.

For further information on the exhibitions or artists please contact Catherine Bowe, Visual Art Manager of the Wexford Arts Centre on 053 9123764 or email catherine@wexfordartscentre.ie.

Wexford Arts Centre gratefully acknowledges the ongoing support of Wexford County Council and the Arts Council. Wexford Arts Centre partnered with Cow House Studios and Monster Truck Gallery and Studios to host *The Line Between*.

EXHIBITIONS

Wexford Arts Centre

Gallery opening hours:

Monday – Saturday: 10.00am – 5.30pm

Sundays: 11.00am – 5.00pm

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