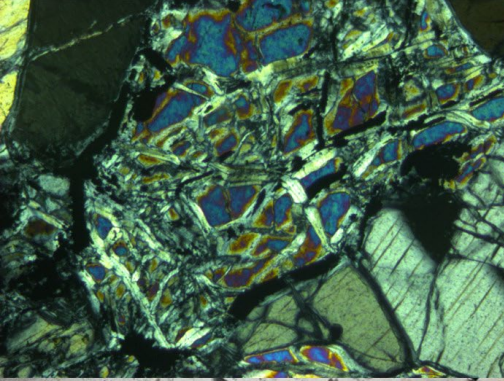


SOLS
EICE



Hammerheads

Marie Farrington, Sibyl Montague,
Laura Ní Fhlaibhín & Liliane Puthod

1 July — 16 September
Third Floor Gallery

Hammerheads is a group exhibition by four dynamic Irish artists Marie Farrington, Sibyl Montague, Laura Ní Fhláibhín and Liliane Puthod who explore diverse approaches to sculpture and expanded practice. The exhibition title *Hammerheads* conveys the insights, energy and attitude of the artists to sculpture making in the contemporary world. The artists have produced predominantly new sculpture and site-specific installations featuring both handmade and industrial materials in response to the galleries and courtyard spaces of Solstice. The artists' interest in the materiality of sculpture is evident throughout the exhibition. A broad range of materials including wax, volcanic olivine sand, acid-etched glass, cast ink, archaeological drafting film, steel, stone, bronze, found objects, consumer products, recycled fabric, medicinal healing plants and distilled lavender oil converge in the exhibition. Works in the exhibition explore themes such as the intersections between landscape and memory, consumerism, politics of care, biodiversity and the temporality of contemporary consumption in a globalised world.

Marie Farrington's practice articulates intersections between landscape and memory, exploring how matter is coded and transformed over time. She employs casting as a sculptural process to construct material archives that capture residual aspects of sites. Her practice alludes to the act of making as a geological gesture, defined by continuous tensions between accrual and removal / accumulation and erasure.

For *Hammerheads*, Marie presents new site-specific works that respond directly to the gallery space and perform a subtle mapping of its schematics. Informed by geological field-sampling and imaging, these installations are premised on the x, y and z axis of the space, acting as testing grounds that feel both diagrammatic and ephemeral. A broad range of materials including volcanic olivine sand, acid-etched glass, archaeological drafting film, cast ink, muslin, anthracite, steel and wax converge in these works, evoking a spectral presence through unfixed or provisional elements. By centralising dust and other bi-products of their own production, the works included in *Hammerheads* imply a circuitry and circularity: they refer to, and hold residues of, each other's construction. The works reflect on sculpture's relationship to memory, imagehood and visibility, exploring surface as an archive of material relationships and as a site of intense contact between the history and future of an object.

Sibyl Montague's multidisciplinary practice combines textile, digital, vegetable, and 'poor' material sources with the hacking and disassembly of commodity goods and media. Her varied practice often plays with systems of value and worth, where the taking apart and reassembling of found material reveal the economies of labour and extraction embedded within them. Frequently making and clustering her work under titles, ongoing series such as 'Hand held' feature bottles, tools, charms, jars and organic matter. Collections of detritus and street material are presented in

carefully crafted arrangements and assemblages imbued with importance and symbolic meaning.

Montague's recent solo exhibition and film installation *Claí na Péiste* (Worm's Ditch) at Temple Bar Gallery, Dublin focused on culturally symbolic references to the pig in Irish folklore, everyday life and contemporary ecology.

For *Hammerheads* Sibyl exhibits new and recent works from her 'Blanket' series; sculptural and patchwork assemblages made from used and found textiles. Displayed on low plinths close to the ground, the pale pink, blue or green striped wool blankets are the familiar bedding typical of households in Ireland. Made chronologically since 2020, each blanket has been cut, dyed or stained. Either boiled with tobacco or painted with rainbow bleeds, the worn and patched surfaces are appliquéd and embroidered by hand. Rags and cut offs gathered from fast fashion outlets, end sales and thrift shops are interwoven with French lace, table linen, dish cloths and GAA tops. A shearling coat, sports gear and faux furs have been reconstituted back into corpus forms, bound and bundled together as parcels or back packs.

Montague's practice of mixing and layering image, text and form distorts them beyond context. Corporate logos, tourist memorabilia, high street fashion prints and slogans merge into a mosaic of DIY patchwork. Displayed together for *Hammerheads*, the blankets share elements that begin to describe a larger mosaic or story.

Laura Ní Fhlaibhín completed her MFA at Goldsmiths, University of London in 2019 and her BA at the National College of Art and Design, Dublin in 2013. She lives and works between London and Ireland. Laura Ní Fhlaibhín works with materials related to healing and nourishment. Sifting stories, materials and traces associated with site, memory, myth, narratives of care and the casting of spells, she creates complex but pithy material scenarios. These may incorporate condensed sculptural images, drawings, text, performance and formal gatherings of elements that serve as ritual artefacts and talismans. Care is both represented and inscribed in the material and narrative improvisations that are interwoven in her sculptural assemblages.

Laura Ní Fhlaibhín's works explore current scientific research and tacit, inherited knowledge into the therapeutic potential of some medicinal plants in the treatment of dementia. Lemon balm, sage and lavender grow in the courtyard spaces, plants that are all regarded as supportive neurobiological agents, to guard against memory loss. These plants are pollinators too. Inside the gallery, Laura's works operate within a circulatory system and sculptural assemblage; a herbal bouquet is held atop charred wood, drying in the light. The plant matter is distilled into oil, using scientific apparatus. The artist cast adult medical drinking beakers in bronze, and they are arranged in a spatial constellation of matter, as both functionary

containers and amulets, to hold oils and water. A series of plastic medical boxes are arranged in a spatial constellation of matter, containing and holding plants, metals, oils and water. The plant oils circulate through the gallery, as a gesture of care to the viewer.

Liliane Puthod makes sculptures and large-scale interventions or what might be deemed to be a subversive appropriation of objects, images, and texts by using both industrial materials and handmade processes as a way to confront archaeological and commodified times. She manipulates some of societies existing modes of production and dissemination to investigate the elusive concept of time inherent to everyday life's consumption and to subtly destabilise what she considers the fabrication of desire and its perceived value within our globalised world.

For *Hammerheads*, Liliane Puthod has created a series of new architectural and sculptural interventions based on revisited works. While questioning the relationship between temporality, commodities and advertisement strategies, this fresh body of work comically manipulates scale, flow and materials to emphasise underlying mass-production issues. From a large onomatopoeic wall painting *Dream Up* to a pocket size work *Final Hours*, passing through *Doorbusters*, punctuated by under-counter-fridge-like sculptures *Shop Till You Drop After Cool Death (Back in 5)* and a unique hand carved Kilkenny limestone slab *Limited Stock*, artwork titles appropriate advertising slogans which relate to decision making, immediacy, finitude and threshold reflecting somehow on human conditions within an everyday environment.

Curated by Brenda McParland

See full exhibition information & accompanying events at QR code below:

Solstice Arts Centre

Railway Street,
Navan, Co. Meath
C15 KWP1

RCN: 20065775

Ph: +353 46 909 2300

Gallery Opening Hours

Tues – Sat: 11am – 4pm

Admission: Free

@solsticearts

www.solsticeartscentre.ie



Front cover images (L-R):

Marie Farrington, Sibyl Montague,
Laura Ní Fhlaibhín & Liliane Puthod