Buddhist Third Class Junkmail Oracle Ian Burn Gerard Byrne Janine Davidson Jacob Epstein Emma Finucane Breda Lynch Fiona Mc Donald Emily Mc Gardle [O+F+C] Kathy Prendergast Elizabeth Price

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September 6-28, 2024 Library Project Temple Bar, Dublin 2

Opening September 5, 6-8pm

Artists: Buddhist Third Class Junkmail Oracle, Ian Burn, Gerard Byrne, Janine Davidson, Jacob Epstein, Emma Finucane, Breda Lynch, Fiona Mc Donald, Emily Mc Gardle, [O+F+C], Kathy Prendergast, and Elizabeth Price

Curated by Sarah Pierce Commissioned by Black Church Print Studio

Opening Hours: Tuesday - Friday 11am-6pm; Saturday 12-6pm

# Pruif



**Pru**: **f** draws on guest curator and artist Sarah Pierce's ongoing interest in alternative ways of knowing, thinking, acting and making. Queer(ed) identities, false histories, and radical mysticisms overlap as drives in the exhibition. Pierce has selected twelve works from across geographies and historical periods focusing on artworks that question what is seen, cast as truth, and where the image lies (or lies). Several works in the show are unfinished, damaged, or refer to research in progress or artworks that were never made; others were never intended to be seen as art and have been gathered for this presentation only.

The show's title, **Pru**:**f**, uses an alternative spelling to orthodox English to suggest intrinsically modular attributes, less about legibility and more about enunciation. Proof refers to evidence but is always accompanied by interpretation, and its meaning includes aspects of calibration, such as the proof of alcoholic spirits or the proofing of dough that allows it to rise. In printmaking, the artist's proof indicates a trial impression outside the final edition. Texts are proofed to remove errors. Proof may indicate a trial or the ability to withstand something. Resistance.

A starting point to the exhibition is a small bronze maquette by British-American sculptor Jacob Epstein that shows the preliminary stage for what would have been one of his final

works. The artist's choice of subject a Christ figure rising from the tomb - connects to other restagings and appearances in the exhibition. From precarious archives (Davidson and Finucane) and transgressive research (Lynch and Byrne) to un-ready-made objects (Mc Gardle and [O+F+C]) and hidden systems (Mc Donald and Prendergast) to conceptual copies (Burn and Price) and low-fidelity prototypes (Buddhist Third Class Junkmail Oracle) **Pru**: **f** celebrates the partially complete and effectively unseen as evidence of art's uncanny ability to represent the unrepresentable.

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## Buddhist Third Class Junkmail Oracle (1967-1969 US), Digital reproductions.

With the bi-line "All the news that shouldn't be," the Cleveland-based underground newspaper published by artist and mystic d.a. levy foregrounded the politics of the late 1960s and the anti-authoritarian efforts of resistance movements across the globe.

As the self-publishing and mimeograph revolution of the era unfolded, levy became a local symbol for Freedom of Speech after he was arrested and charged with contributing to the delinguency of a minor in 1966 at a poetry reading in which he allowed juveniles to read work deemed obscene by city officials.

It was shortly after pleading no contest that levy tragically took his own life at the age of 26.

#### Ian Burn, *Xerox Book, 1968 (2024), 100* sheets of electrostatic copied paper, staple bound.

- 1. A blank sheet of paper was copied on a Xerox machine.
- 2. This copy was used to make a second copy.
- 3. The second to make a third one, and so on...

Each copy as it came out of the machine was reused to make the next.

This was continued for one hundred times, producing a book of 100 pages.

Twelve books were signed by the artist.

An unauthorised facsimile has been made according to Burn's instructions and is unsigned.

A 35mm film contact sheet from the artist's archive documents an action by Byrne, made whilst a student at Parsons School of Art in New York.

Informed by a canon of feminist performance art, the student stripped bare in a seminar room and lathered his beard with brown paint. He perched on a table to make a series of prints using a beard grown for the purpose. The action was witnessed by a camera.

# Gerard Byrne, *Contact Sheet* (1997), Silver gelatin print.



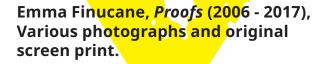
Janine Davidson, *Lend me you* (2024), Research, Colour video with stereo sound on monitor.

This work is conceived as an experimental film, incorporating both digital and analogue technology to explore notions of displacement through language and migration. It includes audio and interview recordings representing the migratory path of Davidson's grandfather (a Dutch sailor who was a Huguenot descendant).

For this research a personal archive of paper documents and a wider network of public archives have been used, including the Public Record Offices Northern Ireland, The National Archive, UK, Municipal archives of Lille, France and the Zeeuwsarchief, Netherlands, to trace and explore his migrant journey. Jacob Epstein, *Maquette for Ascension* of Christ (1958), Lead maquette mounted on Perspex. Collection Irish Museum of Modern Art, Gordon Lambert Trust, 1992.

This maquette represents the preliminary stage of what would have been one of Epstein's last works, intended for Crownhill Church, Plymouth. The rough treatment, exaggerated drapery and expressive arm and head gestures all have roots in earlier religious work, particularly his 'Christ Risen' of thirty years earlier.

Working in a style described as "Expressive Naturalism", there is a strong resemblance to medieval sculpture especially in the manner in which the drapery is rendered. The ascension theme is greatly reinforced through the angles and axes of the rising Christ, all of which point heavenward.

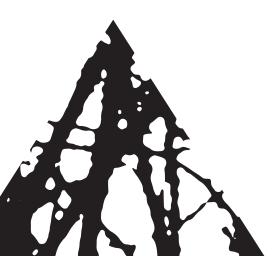


In 2015, Finucane's house burnt down and she lost work, but still had the main body in her studio. In 2017, Finucane's studio burnt down and all remaining work, drawings, collage, video, slides, photographs, and prints were destroyed.

This collection of objects is evidence of research that underpinned work made between 2006 to 2017. The finished work no longer exists.

- One 8 x 10cm black and white photograph, the oldest surviving work, made around 1995. My first research image to make a screen print, a reflection of myself in a living room with a fire lighting. Strange fact! I dreamt of a cul de sac on fire the night before the studio burnt down;
- 2. Remains of a test, 4 x 6cm photos of holding hands, collaged;
- One of the only remaining images of my sister apart from drawings approx A4;
- 4. Screenprint, approximately 40cm x 30cm;
- Video stills/thumbnails from a body of research examining boxing and ballet dancers. All other ballet and boxing videos, drawings, photographs were destroyed;
- 6. Transfer prints left from the heat of the fire onto another sheet of paper;
- 7. Two 4 x 6 photographs heat transferred by fire.





Breda Lynch, *Séance* (2016-2021), Cyanotype print. Collection Irish Museum of Modern Art, Purchase, 2021.

This work is part of a series called Fragments of a Lost Civilisation, which continues Lynch's longstanding engagement with discourses on identity, appropriation and re-appropriation, hidden histories and queer culture.

This series of cyanotype prints engage with methodologies and approaches that respond to the history of mechanical reproduction, digital reproduction online, the persistent circulation of images in the public domain, all the while querying our relationship with the image, its consumption, distribution, reproduction, value and forcing (re)considerations of authenticity within art.

The imagery within Fragments of a Lost Civilisation is scoured from different historical and contemporary sources, including Dee's Angelic/Enochian alphabet, medieval images of witch prosecutions, to 20th & 21st century images of queer sensuality and protest – particularly gay and queer activism and anarchism.



Fiona Mc Donald, [Fenscape - Array] (2023), Generative video projection, custom designed hardware and software, Texas Instrument projector, Raspberry pi, wires, Acrylic.

Fiona Mc Donald's [Fenscape - Array] is a coded generative video work. Mc Donald's work often uses data from sensors that monitor the slow, small changes and fluctuations across a range of environments.

The work [Fenscape - Array] originates from photographic documentation of a surveyed ecosystem during a field trip with researchers from National Parks & Wildlife Services NPWS to a Fen in Co. Roscommon. The artist custom designs an algorithm which gradually transforms the photographic image into kaleidoscopic mirrored arrays in response to changes in collected weather data from the distant source. The code runs on a raspberry pi computer. Leaving the inner workings of the machine/artwork exposed, the work acts as a living organic system, reflecting nature and responding to its changing conditions which are constantly in flux. The fluctuating shape of the arrayed close-up detail, saturated colours, flares of red and the black wet underworld are projected and mirrored in an acrylic surface.

A fen is defined as: "A peat-accumulating wetland that receives some drainage from surrounding mineral soil and usually supports marshlike vegetation". The work provides a means to contemplate how human actions profoundly impact these environments and by extension offers an engagement with ecosystem collapse and the climate crisis.



Before printing each layer of a screenprint, it is good practice to first print onto scrap pieces of paper to check the image was properly exposed and to avoid wasting "good" paper onto which the edition will be printed. Newsprint is inexpensive and readily available in the print studio, but it is not archival and degrades when exposed to light. Its smooth surface and light greyish-brown tone are ideal for proofing most ink colours. Although it is disheartening when a print often looks better on newsprint than on expensive paper.

Over the past two years, Emily Mc Gardle has been proofing layers of screenprints onto sheets of newsprint. These sheets are reused print after print; their torn edges, ink smudges, and layer upon layer of fragmented imagery reveal an aspect of the screenprinting process that is seldom seen outside the print studio. Reusing these sheets also allows the artist to see how different ink colours with varying levels of transparency interact when printed underneath/on top of each other.



## Emily Mc Gardle, *Proofing Layers* (2022–2024), Screenprint on newsprint.



[O+F+C] Openness and Familiarity and Contentment, (2018), Whiskey, lemon, cloves, hot water; 528hz single channel audio; scented candle.

In 2018 as part of <mark>a co</mark>llaborative exhibition Kate Friedeberg, Seanán Kerr, and Heidee Martin conceived of a collective intervention, based on their research into what sounds, smells and taste arouse feelings of contentment.

Visitors to the gallery are invited to "look away" from the art and instead prepare and partake in a hot toddy.

It is said that all the senses include touch, even sight, but especially taste. [O+F+C] evokes extreme gratification. The piece is one of ethereal substance; dust particles floating through the air, always present but rarely considered. It can be experienced and thought about, but is best encountered with disregard for the cerebral. Enjoy [O+F+C] and give it no further consideration.

Kathy Prendergast, BLACK MAP SERIES (Ukraine), 2010, Ink on printed map. Collection Iri<mark>sh Museum</mark> of Modern Art, Heritage Gift, Kerlin Gallery Collection, 2018.

Kathy Prendergast's Black Map series uses printed motorist maps almost entirely obscured with ink. Tiny white spots that represent towns, villages, and cities pinpoint places of habitation and, up close, the place names, road numbers, and contour lines peer through the surface. From afar the ink appears opaque and the effect is that of a night sky dappled with strange and unfamiliar constellations.

This work depicts the Ukraine. A description on the Irish Museum of Modern Art's website, notes, "ink obscures all signs of connection and communication, yet there is a suggestion of solace in the luminosity of the exposed areas". Darkness and light in the painting, in today's world, hold different meanings, less comforting and more despairing.



The Tent is derived from a single book, "Systems" (1972–3). Published by the Arts Council in 1972–3, "Systems" surveys the work of artists associated with the 1970s British Systems Group: reductive, predominantly abstract art generated using system theories. It features drawings, documentation and essays by each of the artists.

The book is the video's primary visual subject and its text is the source for the narration. Indeed most aspects of the video, including the melodic soundtrack, have been derived from the properties of this book. The proposition of the video is to formulate the book as a kind of space, an ideological and imaginative enclosure expressed as a futuristic tent - and the book's content is employed to narrate a fiction regarding the erection and attempted inhabitation of that tent. Drawing on space-fiction genres the narrative responds to the recurrent themes of the book: apocalyptic anxiety and futurological urgency, idealised relations between social and aesthetic economies, and artistic production as intense, hermetic refuge.

The ideograph of the tent – the video's central motif – is derived from James Moyes' "Vibration Tent" (1972), proposed in "Systems" as an environment intended for the intense, reductive experience of extreme white light and white noise. Price's work responds to Moyes' proposal: "the sculptural and audiovisual elements of the installation combine to create an enclosure for this sensual and psychological experience".





#### Elizabeth Price, The Tent (2012), HD video and countdown, 15 minutes.



#### **BIOGRAPHIES**

#### Buddhist Third Class Junkmail Oracle

(1967-1969 US) was an alternative newspaper published in Cleveland by poet, activist and artist d.a. levy. Following levy's suicide, which left many questioning the circumstances surrounding his death, Angry City Press took over publishing until 1969 when the paper ended. The Buddhist Third Class Junkmail Oracle is an early, key, mimeograph publication that was a flashpoint for freedom of speech and poetics and a radical example of cut-and-paste underground publishing and protest pamphleteering.

**Ian Burn** (1939-1993 AU) was an Australian conceptual artist and member of the London-based collective Art and Language. He was also a writer, curator and scholar. Burn studied art at the National Gallery Art School in Melbourne. He became affiliated with the Art and Language collective when he moved to London in 1964 and remained a part of the group when he moved to New York City in 1967. In 1977, Burn returned to Australia to teach at Sydney University. Ian Burn drowned on 29 September 1993 while swimming in rough seas at Bawley Point, New South Wales. **Gerard Byrne** (b. 1968 IE) works in photography, film, theatre and multi-screen installation. Characterised by laconic humour, Byrne's projects examine the ambiguities of language and what is gained or lost in the translation from text to image. Recent projects include solo exhibitions at secession, Vienna; Moderna Museet, Stockholm; ACCA, Melbourne; Kunstmuseum St. Gallen; and FRAC Pays de la Loire, France. He took part in 2017's Skulptur Projekte Münster, dOCUMENTA (13) and the 52nd and 54th Venice Biennales. He teaches at the Städelschule in Frankfurt.

Janine Davidson (b. 1974 IE) is a visual artist with a multi-disciplinary practice. Her work is primarily lens-based, incorporating the use of both digital and analogue technologies. Recent projects have developed through research and archive inquiry to explore identity, language and 'the self' in society. She has exhibited extensively across Ireland over the last 20 years. Selected residencies include Carmabi Foundation and Instituto Buena Bista, Curaçao; Artists Proof Studios, Johannesburg; Belfast Exposed, Digital Media Residency, Belfast; and Artists Studios at IMMA, Dublin. She is a lecturer at NCAD. Davidson is a member of the Black Church Print Studio, Dublin.

Jacob Epstein (1880-1959 US/UK) was an American-British sculptor, born in 1880 in New York to Polish parents. The human figure is a primary focus of his work. Early in his career, *The Pall Mall* described Epstein as "a Sculptor in Revolt, who is in deadly conflict with the ideas of current sculpture." His larger sculptures were his most expressive and experimental, but also his most vulnerable to controversy. Throughout Epstein's long and productive career, his works aroused hostility, especially for transgressing conventions surrounding the depiction of sexuality and his challenges to the appropriate subject matter for public artworks. **Emma Finucane** (b. 1975 IE) has been researching and making artwork in health contexts for over ten years. Her work is built on partnerships in varied communities continuously redefining and expanding the boundaries of her print practice. She has been commissioned and supported by the Arts Council Ireland, CREATE, and various County Councils. Recent outcomes range from wall based prints, video installation and events in public spaces including hospitals, beaches and arts centres. She teaches at the NCAD, Dublin and leads a CFA Arts and Health Diploma. Finucane is a member of Black Church Print Studio, Dublin.

Breda Lynch (b. 1970 IE) is an artist, curator and teacher. She attended the Crawford College of Art, Cork, Chelsea College of Art, London and the University of Wolverhampton. Lynch has exhibited extensively, including group exhibitions in Scotland, England, Iceland, Spain, Italy, Turkey, Thailand, China, USA and Australia. She is represented in national collections including the OPW, NUIG Collection, Luciano Benetton Italy, Trinity College Art Collection, Limerick City Gallery Collection, IMMA - Irish Museum of Modern Art - national collection, Arts Council of Ireland Collection, Meta Open Arts, GWL - Glasgow Women's Library, The Library Project, Dublin and the National Library of Ireland.





**[O+F+C]** is not an artwork or a ready-made but is the result of collective research by Kate Friedeberg, Seanán Kerr, and Heidee Martin conceived and presented as part of the group exhibition Make Haste, Slowly at the Goethe Institut Irland in Dublin in 2018.

Kathy Prendergast (b.1958 IE) studied at the National College of Art and Design, Dublin and the Royal College of Art, London. Prendergast's work considers issues of sexuality, identity mapping and power and she is particularly known for her ongoing city drawing project in which she details pencil maps of the world's capital cities.

Elizabeth Price (b.1966 UK) uses digital and reprographic media to explore existing art and design objects, collections and archives. In 2012 Price was awarded the Turner Prize for her solo exhibition "HERE" at the Baltic Centre for Contemporary Art, Gateshead. She was featured in the British Art Show 7: "In the Days of the Comet" (touring 2010 - 2011), and has presented her work at Chisenhale Gallery, London; The Stedelijk, Amsterdam; and the Musée d'art Contemporain de Montréal.

Fiona Mc Donald (b.1969 IE) primarily creates technological systems that interface into the gradual and often imperceptibly changing natural world. Working closely and collaboratively with technologists, researchers and scientists, her work transcodes the complex processes and hidden interactions in nature into soundscapes, kinetic sculpture, print and data driven drawings. Recent solo shows include Transcoding the Living Mountain at TAG Dublin, Gateways at Kings House Boyle. Mc Donald is a member of Black Church Print Studio, Dublin.

Emily Mc Gardle (b.1994 IE) is a printmaker from Co. Monaghan. Using hand-drawn artwork she creates multi-layer screenprints which combine humour, satire, and parody. She graduated from DIT in 2016 with a First-Class Honours degree in Fine Art, and received an MA in Print from the Royal College of Art, London in 2020. Her first major solo exhibition will open in An Cultúrlann McAdam Ó Fiaich, Belfast in September 2024. Mc Gardle is a member of Black Church Print Studio, Dublin.

at NCAD.

Sarah Pierce (b. 1968 US/IE) since 2003, has used the term The Metropolitan Complex to describe her project, characterised by forms of gathering, both historical examples and those she initiates. The processes of research and presentation that she undertakes demonstrate a broad understanding of cultural work and a continual renegotiation of the terms for making art, the potential for dissent, and self-determination. Before moving to Dublin, Pierce worked at the American Film Institute and Los Angeles Contemporary Exhibitions in Los Angeles and later at Artists Space in New York, while also running self-organised projects. From 2001-2002, she was the Artistic Director at (former) Arthouse in Temple Bar. In 2003 she organised Affinity Archive in her studio in Broadstone and began publishing The Metropolitan Complex papers. Pierce holds a PhD in Curatorial/Knowledge from Goldsmiths College and an MFA from the College of Architecture, Art, and Planning at Cornell University, and is a past participant of the Whitney Museum Independent Study Program in New York. She has taught on MA and MFA programmes in the EU and North America, including Simon Fraser University in Vancouver, the Centre for Curatorial Studies at Bard College, and the MA Art Praxis at the Dutch Art Institute. Pierce's art has been shown internationally in biennials and exhibitions, and her writing has appeared in numerous publications. In 2023, the Irish Museum of Modern Art presented a major exhibition of Pierce's work, Scene of the Myth curated by Rike Frank, and touring in 2024 to Galerie für Zeitgenössische Kunst, Leipzig DE and John Hansard Gallery, South Hampton UK. She currently teaches in the School of Visual Culture

Limited edition zine printed on the occasion of the exhibition Pru:f curated by Sarah Pierce, commissioned and presented by Black Church Print Studio and hosted by the Library Project.

Design Tomasz Knapik Paper Munken Smooth Risograph printed

Image Captions: Emily Mc Gardle, Proofing Layers (2022–2024), Screenprint on newsprint.

Buddhist Third Class Junkmail Oracle (1967-1969 US), Digital reproductions.

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