

**Curator Statement**  
Colin Martin

*Satellite Salon* comprises two conceptual ideas. The print studio as a site of artistic production is one that facilitates and supports modes of production in printmaking. Print studios are factorial communal spaces that are both inclusive and accessible. They are sustaining spaces that are hands-on and haptic and filled with specialist materials and technical knowledge. Printmakers and artists orbit these spaces supported by their gravitational pull and benefit from the mutual support and opportunity that arises. The term *Salon* derives from the French term for a reception space. These spaces contradictorily create an elite space for specialism, while simultaneously creating a bounded inclusivity within that envelope. The salon typically created a formal device to create commonality between disparate elements. Inevitably hierarchies between genres developed, the humility of still lives were skyed while history paintings were hung on the privileged eye level. On balance the salon space is an egalitarian one that corresponds to the social nature of spaces such as the Black Church Print Studio. The leveling nature of the print studio is both an intergenerational workspace that accommodates artists working at various levels of experience in a specialist field. The works in *Satellite Salon* represent a fully inclusive representation of members work and embraces the medium specificity of the printmaking process, the exhibition contains 50+ works in a formal uniformity offset with a choreographed scatter hang that can accommodate the diverse print languages that comprise the artistic community of the Black Church Print Studio.

4 - 26 September 2026

Commissioned by Black Church Print Studio

# Satellite Salon

Curated by Colin Martin

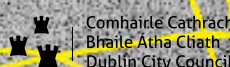
The Library Project, 4 Temple Bar, Dublin

Opening hours: Monday - Friday: 11 am - 6 pm; Saturday 12 - 6pm

**Further Information:**

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# Satellite Salon

- Romana Ashraf
- Emily Mc Gardle
- Caroline Byrne
- Terry Lawless
- Siobhán Cox
- Elizabeth Kinsella
- Jane Ellis
- Robert Kelly
- Joan Gleeson
- Liza Kelly
- Margaret McLoughlin
- Maureen Burke
- Rúairí McCarthy Griffin
- Aisling Conroy
- Mo Levy
- Aoife Dwyer
- Dorota Konchevska
- Ann Gilleece
- Ann Kenny
- Ann Kavanagh
- Nick Boon
- Svenja Michelle Behle
- Leonie Connellan
- Jennifer McElwain
- Jayde Dunphy
- Fiona McDonald
- Niamh O'Reilly
- Violá Chiang
- Tom Moore
- Neil Dunne
- David McGinn
- An Gee Chan
- Sam O'Reilly
- Janine Davidson
- Mary O'Connor
- Brian Giles
- Tracy Staunton
- Caoimhe Dalton
- Maura Osborne
- Jane Garland
- Stephen O'Dowd
- Alan Crowley
- Derval Tubridy
- Margot Galvin
- Louise Peat
- John Graham
- Irene Whyte
- Mary A. Fitzgerald
- Linda Uhlemann
- Jane Glynn
- Suzy Quirke

## Working Together John Graham

Working in communal studio spaces, printmakers share the gains and disadvantages of thinking in proximity. This hive mind, in part, produces a guild-like adherence to methods and protocols, reflected in the discrete stages of printmaking itself. The title of the current show, 'Satellite Salon', speaks aptly to this state of affairs, with artists – the satellites here – showing in friendly constellation, a salon-style firmament without need of individual stars.

The Modernist trend of hanging individual artworks within halos of pristine whiteness encourages idolatry. By placement and other means, by degrees of physical and conceptual isolation, a work is deemed complete onto itself, as though it wasn't the product of everything that precedes and follows it, the processes of making and interpretation that form the living system of art. Hanging works salon-style, by contrast, replaces deities with democracy, an approach sacrificing individual preferences for wider recognition.

The numerous juxtapositions of the salon-style hang, its scrambled hierarchy of random connections, produces a montage effect, with individual prints like frames in an exploded film strip. Together as such, the artworks jostle for your attention, but in their various expressions articulate a shared language. Thinking in proximity can produce sameness but also tensions that have the opposite effect. A dialectic, if you will, where contradictions produce momentum.

Brian Eno coined the term 'scenius' to describe collective endeavours preceding so-called individual creations. The musician and producer reminds us that social conditions determine artistic outcomes. In the West, at least, we prefer to focus on exceptional individuals. But the cult of personality (and the cult of genius it accompanies) is a relatively modern invention, allied to notions of liberty, while sometimes forgetting the fraternity and equality that sets freedom in its place. In quiet revolution, the creative intelligence of the Black Church Print community finds outlets in exhibitions like this one and, in more subtle ways, finds it every day within a 'scenius' of mutual exchange.

I've seen technical manuals in printmaking studios, but I've never seen anyone using them. Working together, printmakers learn by osmosis. And yet, they can also fetishise technique, as though an obsession with method might compensate for absences elsewhere. I've done this myself. Because printmaking is so demanding, perhaps, but also because polishing the looking-glass of the medium itself protects me from a deeper scrutiny. Or so I sometimes believe. Though intrinsically reflective, printmaking conceals as much as it manifests, a medium enlivened by tensions of hiding and revelation.

With invited curators, a series of innovative Black Church Print Studio exhibitions have included a wide range of media and small groups of artists. Colin Martin's 'Satellite Salon' is unusual because it includes most of the studio members. Conceived as the first in a series of biennials focused exclusively on printmaking, the exhibition highlights the core discipline underpinning diverse practices. A degree of homogeneity – dictated by the framing format – also helps to highlight differences. In printmaking, proximity and physical boundaries are spurs to creativity. We think through limitations. The viewer benefits from this but doesn't need to know it; the harmonies and collisions of this lively exhibition speak for themselves.