

Press Release: For Immediate Release

Wednesday 29 October, 2016

## Motivational Deficit...

November 14 – January 17, 2015

Michelle Browne; Brian Duggan; Anthony Haughey;  
Aaron Lawless; Orla McHardy; Eoin McHugh;  
David Sherry; Sonia Shiel;

Preview: 6 pm, Thursday 13 November

**Motivational Deficit...** at the Crawford Art Gallery, Cork features the work of eight contemporary Irish artists, whom within their art-making practice have marked the pervasive nature of how recession and austerity has crept, and sometimes smashed, into our lives.

The works in the exhibition, created within the last five years, offer an antidote to the phenomenon of motivational deficit<sup>1</sup> - the perceived public disaffection with political and social engagement - where society's relationship with the government policies that control contemporary society is perceived as externally binding not internally compelling.

**Aaron Lawless'** works are playful experiments of authorship and authority. practice, exhibited as installations or as sculptural entities. Focusing on the disparity in paid employment, with especial regard to the arts sector, Lawless has created a contemporary monolith that mirrors and buffers the individual, echoing society's prevalent income inequality. **David Sherry's** audio *What's it All About (I love those paintings)* offers his disconcerting experience of the perception, expectations and realities of professional art practice, whilst the satirical *Great Meals I never had* provides a stark overview of the austerity and financial implications for Generation Y. Similarly, **Orla McHardy's** interests lie in making films that 'are whittled down to their most reduced, articulate and potent'. *Good Friday*, shows a mechanical made-in-China toy horse, bound by its own limitations, to endlessly trot and stumble around the crude tethering pole of boom and bust.

A number of works from **Anthony Haughey's** *Settlement* series reflect the failed aspirations of the Celtic Tiger period and the sobering anxieties and uncertainty of the current period. According to Cultural Geographer Cian O'Callaghan, 'these are places haunted by Ireland's past, but alive also to the potentials of the future'. These abandoned spectral places are re-imagined in the utopian community orientated alternatives proposed by the thirty-two architects the artist collaborated with to create the installation, *Monument to the collapse of Capitalism* (2011). The foreboding vision of **Brian Duggan's** THE MEASURE film considers 'post and pre-something' scenarios within a disjointed but coherent narration, including sampling the original dialogue in E.M. Forster's 1909 short novella *The Machine Stops* as a guide. The digital film offers a warning shot to our relationship to the incredible speed and domination of a real-time ideology which can be said to reproduce all of the characteristics of occupation, both physically and mentally<sup>1</sup>.

**Sonia Shiel's** evocative installation *Catalogue of the Sea* attempts to audit the uncontainable and uncompromising, whilst the epic *Consent Volenti* is a visual redaction of the legal notion of inherent risk and fictive imagery, thereby further extending the realm of truth and

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<sup>1</sup> Simon Critchley, *Infinitely Demanding. Ethics of Commitment, Politics of Resistance* (2007), Verso, London & New York.

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authenticity. Shiel's works are an uncomfortable reminder of the prevalence of the growing tension between the individual and the social, exemplifying the dissonance and underlying disquiet with the status quo. **Eoin McHugh** exquisite painting offers an alluring but fragile societal foundation whilst **Michelle Browne's** video examines the determinants of risk, through a series of conversations held in the context of a poker with protagonists from the Celtic Tiger era. The stress levels of the participants were monitored during the conversations and game play. Browne offers a fascinating insight to each player's concept of *Risk* and the protagonist's business relationships failed and successful relationship with it.

**Motivational Deficit...** comes together at a time when according to government and market led sources, supported by the media, Ireland is on the cusp of new economic growth. The works in the exhibition can be viewed as a set of markers which are both a critical response and a reminder of the important role which the visual arts can foster, in considering how to move forward from the particular set of socio-economic circumstances Ireland currently resides. *Motivational Deficit...* also asks if there is appetite to reconsider the overall system to prompt what lessons can we bring forward to quell the acceleration, crash and systemic failures of the Celtic Tiger and beyond....

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### EDITOR NOTES

**Exhibition Preview: 6 pm, Thursday 13, November**

#### About the artists:

**Michelle Browne** is an artist and curator, based in Dublin. Much of her work is performance based and her practice focuses on the relationship between public space and the individual exploring the engagement and reaction to social structures. Projects include: *These Immovable Walls: Performing Power*, Dublin Castle and Office of Public Works; *Love and Death and Other Complicated Matters*, Belfast International Festival of Performance (2014); *The Year of the Flood*, Flood Gallery, Dublin; *Welcome to the Neighbourhood*, Askeaton Contemporary Arts, Limerick; *Fallow*; Unit 1 with Dublin Live Art Festival (2013) and *Dublin's Fare City*, Project Arts Centre, Dublin with International Network for Contemporary Performing Arts (2012).

**Brian Duggan** concerns himself with more or less dramatic events in crisis, in a prosaic, subtle, but no less disconcerting way. He plunges the viewer into a realm where seemingly casual navigation of space bespeaks chilling (hi)stories. His work examines situations both pre and post events where things do not work out as planned. Recent exhibitions include: *This short-term evacuation*, POSITIONS Berlin; *Life is (not) a Still Life (after Oskar Kokoschka)*, Balzer Art Projects, Basel (2014); *We like it up here ,its windy, really nice*, ISCP New York (2013); *They Have Tried Everything to Keep Us From Riding...but in the end we always win*, Limerick City Gallery; *Everything Can Be Done, In Principle*, Visual, Carlow, (2012).

**Anthony Haughey** is an artist and lecturer in the Dublin Institute of Technology, where he supervises doctoral practice-based projects. His art practice is based in place and community and its connectedness through dialogic exchange often exploring contentious issues relating to citizenship and contested spaces. Haughey's recent projects include: *Citizen*, Millenium Court Arts Centre, Portadown and Highlanes Gallery, Drogheda; *Dispute, Labour and Lockout*, Limerick City Art Gallery; *Homelands: Contemporary Art from the British Council Collection*, touring India, Pakistan and Sri Lanka (2013); *Landschaften*, Kunstlerhaus S11, Solothurn, Switzerland; *Sense of Place*, Palais des Beaux Arts de Bruxelles (2012).

**Aaron Lawless'** works are playful experiments of authorship and authority. Lawless' practice involves recycling leftover found materials into startling arrangements, exhibited as installations or as

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sculptural entities. Often guided by YouTube tutorials and DIY instruction manuals, his constructions rarely hold an allusion to high art, rather that he sees them as makeshift solutions made with the resources at hand. Recent projects have included: *The Modius Strip*, commissioned by Dublin City Council/Giro D'Italia (2014); *The Act of Portrayal*, Limerick City Art Gallery; *Welcome to the Neighbourhood*, Askeaton Contemporary Arts, Limerick (2013); *After the Future*, EVA International Biennial, curated by Annie Fletcher (2012).

**Orla McHardy's** work spans across traditional single channel films made for broadcast to site-specific gallery installation pieces whose interests lie in making films that 'are whittled down to their most reduced, articulate and potent'. Recent projects include *Script films-Script as a moving image*, FACT, Liverpool; *Developers*, with Alice Lyons, Roscommon Arts Centre, Ireland; *Towards a Dialogue of the Possible*, Mermaid Arts Centre, Bray; *Typemotion: Type as Image in Motion*, National Gallery of Art, Vilnius, Lithuania (2014), *GIRBTS*, with Mark Booth, Devening Projects + Editions, Chicago; The Beacon Line, The Dock, Leitrim; Centre for Contemporary Art, Warsaw (2012). She is currently Assistant Professor of Animation in the Department of Kinetic Imaging at Virginia Commonwealth University, USA.

**Eoin Mc Hugh's** practice is centred on his interest in the psychology of imagery. His paintings, installations and sculptures create an investigation of the blurred narratives formed between the spaces around each object or image. Mc Hugh attempts to deny the viewer one definitive interpretation of his works and in doing so quietly compels the viewer to question how they process images. Recent exhibitions have included *the skies will be friendlier then*, Kerlin Gallery, Dublin; *Things go Dark*, The Model, Sligo (2014); *Augury*, Douglas Hyde Gallery, Dublin (2013); *Prelude Speaker*, Castletown House, Kildare (2013) and *Urpflanze*, TR1 Kunsthalle, Tampere, Finland (2012).

**David Sherry** draws attention both to the ordinary events of life and the intricate structures of the artworld, by subtle interventions or absurd exaggerations. Sherry approaches his artistic interventions and performances as if testing the greater controlled framework of 'accepted' structures and schema of everyday life. Exhibitions and performances include: *Journey into the Unknown*, CCA Derry-Londonderry; *Generation: TG*, The Travelling Gallery, Edinburgh; *37 Pieces of Flair*, The Newbridge Project, Newcastle Newcastle upon Tyne; *Optimism works both ways*, with Thomas Geiger, Weingruell Gallery, Karlsruhe, Germany (2014), *Riff*, Baltic 39, Newcastle upon Tyne; *The Life of a Finger*, Vault Art Glasgow (2011); *Electrical Appliance*, Glasgow Museum of Modern Art (2011); *Living the Dream After Death*, GAK Bremen; *Running for the Tram*, De Appel, Amsterdam (2010);

**Sonia Shiel's** far-fetched works are vested in make-believe and indiscretion. They are composed of paintings and sculptures, videos and animated sculptures that share overarching narratives and the central materiality of paint. Idyllic scenes of industry, nature and society are underscored with preposterous violence, obtuse props and inflated caricature. Set in ungoverned, lawless and fictional environments, her protagonists in their various pursuits, are confronted by nature, worry, wonder and mortality, mocked by chance, systemic obstacles and laws of their own creation. Recent exhibitions: *Unseen Presence*, Irish Museum of Modern Art, Dublin; *Consent Volenti* ISCP Studio, New York; *Fieldworks*, Lewis Glucksman Gallery, Cork (2014); *Misadventure Seeks Rainy Afternoon*, Oonagh Young Gallery, Dublin (2013).

### Access & Education

For details on guided tours, access and education please go to:

<http://www.crawfordartgallery.ie/education.html> or email: [emmaklemencic@crawfordartgallery.ie](mailto:emmaklemencic@crawfordartgallery.ie)

### About the Crawford Art Gallery

Crawford Art Gallery is a National Cultural Institution and regional art museum for Munster, dedicated to the visual arts, both historic and contemporary. The permanent collection comprises over 2500 works, ranging from eighteenth century Irish and European painting and sculpture, through to contemporary video installations. At the heart of the collection is a collection of Greek and Roman sculpture casts, brought to Cork in 1818 from the Vatican Museum in Rome.

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Through its temporary exhibitions, publications and education programmes, the Crawford Art Gallery is committed to fostering recognition, critical assessment, and acknowledgement of historical and contemporary Irish and international art practice. Located in the heart of Cork city, the gallery is a critical part of Ireland's cultural and tourism infrastructure, welcoming over 200,000 visitors a year.

**How to get to the Crawford Art Gallery, Cork**

Crawford Art Gallery is located in the heart of Cork City centre, adjacent to Cork Opera House and Opera Lane, just off Patrick Street. Ten minutes walk from Cork's Kent Train Station and five minutes walk from Cork Bus Terminus. Disabled parking zones are available at the front entrance of the gallery at Emmet Place and Academy Street.

**Admission**

Admission to the Crawford Art Gallery and *Motivational Deficit* exhibition is free.

**Opening Hours:**

Monday - Saturday: 10 am - 5pm (last entry 4:45pm); Thursday: 10 am - 8pm  
closed Sundays and Bank Holidays

**Crawford Art Gallery, Emmet Place, Cork, Ireland**

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