

Mechanism comprises of electronic, industrial and theatrical elements which respond, listen and react to the everyday life of the Crawford Gallery and its city centre surroundings. **Andrew Kearney** scrutinizes how buildings function within a given landscape, how people circulate through spaces and the historical and contemporary power relations that underpin our relationship with our surroundings.

Overlooking the public plaza, Emmet Place, a mirrored circular 'mandala' presents itself as a portal to the inside of the gallery through the eighteenth-century façade. Responding directly to the whims of nature and the movement within the public space it creates a wealth of reflections and sounds reacting to the changing conditions on any one day.

Entering the gallery, one steps in an extraordinary stage inhabited by a series of autonomous installations, each one endlessly performing its own routine.

An eight-metre-long light and sound machine floats off four high wires. Functional yet vulnerable in its exposed state, it alters sounds and conversations captured outside the building, to create an always changing cacophony of sound and light sequences -- a continuous codified dialogue between the building's external and internal spaces.

Further into the gallery, the shell of a fallen tree, truncated, hollowed out, its skin made of black plasticated AstroTurf is dragged back and forth like a metronome. Devoid of life, the artificial body present itself as a marionette counterpart to the majestic tree at Emmet Place; its sweeping movement constantly making us reconsider our route through the space of the gallery.

Meanwhile a mesmeric rotating orb or satellite, invites us to occupy its shiny surface. Its continual stationary movement, prompting us to reflect upon unknown futures.

In the background 20 black ceramic urns sit attentively in their own silent community, quietly overseeing our taking part in the exhibition. On one side of the wall swimming pool steps playfully introduce a new reading of the gallery space what until now was over becomes under. These black urns were Kearney's response to his personal pilgrimage to the Nazi death camps in Poland – aware that half a million gay men were also killed in such encampments. Like other historic artefacts on display at the Crawford Gallery these urns question our relationship with the past and its relevance for the present if not the future. Passing judgement on who is at the bottom of the empty swimming pool or possibly submerged in it, we may question if we are, ourselves, able to access a possible exit up the mounted steps to safety or danger?

Within the mirror surfaces and the technological presence of Kearney's dynamic installations belie a darkened underbelly of surveillance, self-censorship and silent communities. Yet, the technology and mesmeric objects, ultimately, are reliant upon and relinquish control to the viewer's actions whether outside or inside the building. Each one of us becomes participants in collectively determining the performance of the installations with our movement and sound. It is us who are responsible for our environments.

Andrew Kearney's interest lies with what the work *does* – always regenerating, never predetermining, constantly seeking new information to create new possibilities.

ANDREW KEARNEY /

Andrew Kearney is based in Limerick and London. Recent exhibitions include *Mechanism*, Centre Culturel Irlandais, Paris and The Dock, Carrick On Shannon (2017); *On Arriving*, Watts Artist Village and Gallery, Surrey (2016); *Tell Me Something* Limerick City of Culture (2014) and *SKYLUM*, Justice Lipsius Council, Brussels and Nuit Blanche, Toronto (2012/13) and *Embrace the Place*, TATE Britain (2011).

www.andrewkearney.net

PUBLIC TALK

Check gallery website for details

BOOK A TOUR

We welcome opportunities to collaborate with schools, community groups and educational partners.

For information on Learn & Explore:

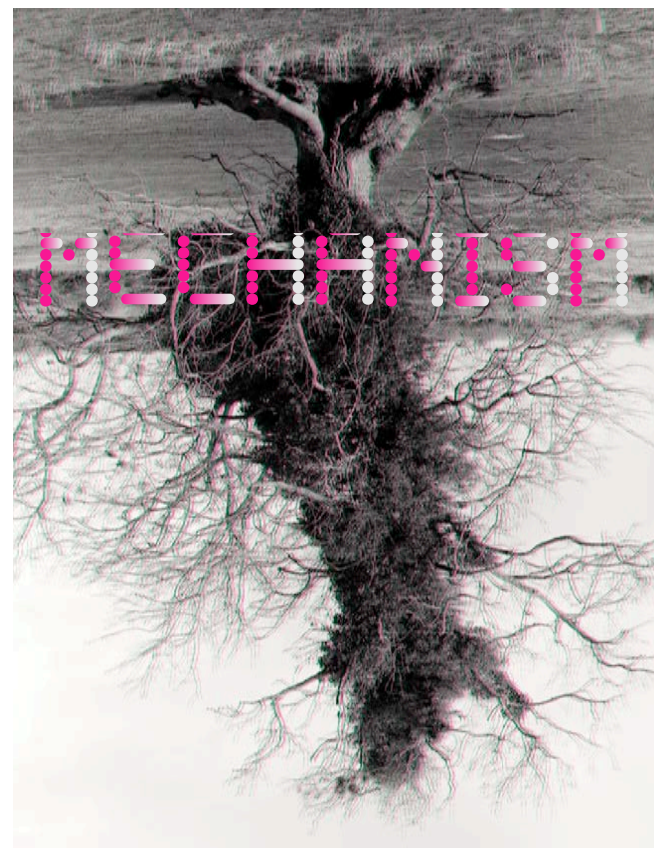
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15 MARCH – 26 MAY