

Stephen Brandes

Stephen Brandes' current body of work stems from a visual diary he made during a recreation of his grandmother's flight through Europe to escape from the pogroms in Romania. Stephen's intricate and complex drawings, executed in differing scales and on unexpected surfaces interweave this history with his own experience and invention. Using the pictorial language of European fairytales, American comics and medieval cartography his work represents fantastical, dysfunctional landscapes that suggest the imagined places of history and fairytales, yet from a distinctly suburban viewpoint.

Stephen Brandes was born in Wolverhampton, UK in 1966 and now lives and works in Cork after moving to Ireland in 1993. He has exhibited extensively in Ireland and internationally including *Ways of escape* a solo show at Temple Bar Gallery and Studios, Dublin in 2004 and recent group exhibitions; *Necessary journeys*, Temple Bar Gallery and Studios, Dublin 2003, *The Retreat*, City limits, Melbourne, Australia 2004 and *C2*, Crawford Municipal Gallery, Cork 2005. His work is represented in the collections of the Irish Museum of Modern Art and the Office of Public Works, Ireland. He also works as a curator of independent art projects, most notably *Superbia*, an exhibition situated in a semi-detached house in Ballymun, Dublin and the forthcoming *Superbia2* at St Columba's Boys National School as part of Cork 2005.

Stephen Brandes is represented by the Rubicon Gallery, Dublin.

Mark Garry

Mark Garry utilises a range of natural and craft materials such as thread, beads, coloured paper, origami, plants, and a range of methodologies (colour, line, objects and space) to create refined part installations and part drawings that delicately intersect the space and leave the viewer open to an imaginative response to the visual, spatial and associative interactions created by the materials. His installations and sculptures push these materials to their limit and involve detailed skilled workmanship from the artist that is reflective of their association with the craft tradition.

Mark Garry was born in Westmeath, Ireland in 1972 and now lives and works in Dublin. He has exhibited extensively in Ireland including *Eurojet futures*, The Royal Hibernian Academy, Dublin 2003, *Permaculture*, Project Arts Centre, Dublin 2003, *No one else can make me feel the colours that you bring*, Temple Bar Gallery and Studios, Dublin 2004, the Kerlin Gallery, Dublin 2004 and *I'd rather dance with you*, a solo show at The Workroom Gallery, Dublin 2005. Mark also works as an independent curator and writer. He has curated a number of Gallery based exhibitions and independent projects and has been the Visual Arts Curator for the Dublin Fringe Festival from 2000 to 2004.

Ronan McCrea

Ronan McCrea's recent work is concerned with the space between collective modes of memory and remembering as a private act. This is the basis of the ongoing work *Sequences, scenarios and locations*, evolving in various manifestations since 2000. At Venice he is showing three chapters of this project: *Part I – After Hänsel & Gretel*, *Part II* and *Part III – The Lost photographs of Albert H*.

Taking the form of a photographic slide installation, *Sequences, scenarios and locations* employs both personal documentary material and fictive narratives. The photographic sequences, which are akin to film stills, follow a teenage girl acting out a motif from the Grimm fairytale where Hänsel unsuccessfully uses a trail of bread to find his way home through the forest.

In *Part I – After Hänsel & Gretel*, 'host-like' paper fragments, cut from a drawing based on post-mortem photographs of the artist's father, which stand in for the bread dropped by Hänsel. (This drawing is one of a series entitled the *Correction drawings*, made in 2000, which involved a process of trying to 'correct' the discrepancy between the photographic image and the artist's memory of his father's features. This resulted in the selective erasure of the pencil marks and then cutting out sections of the paper itself – the 'hosts'.) This narrative is set in various Dublin locations associated with his father's biography.

Part II finds the protagonist in Venice where she picks up a trail of photographic fragments, that, when reconstructed, make up the source post-mortem image used for the drawing featured in *Part I*.

In *Part III – The Lost photographs of Albert H* the girl drops a trail of almost three hundred family photographs of the unknown 'Albert H' through Berlin, images previously found by the artist in one of the city's flea markets.

Ronan McCrea was born in Dublin in 1969 and continues to live and work there. He has exhibited extensively in Ireland and internationally, including solo exhibitions: *Sequences, scenarios & locations* and *The Correction drawings I-IV*, Galway Arts Centre 2004; *general – specific*, Project Arts Centre, Dublin, 2003 and *Seminal*, Glassbox, Paris in 2002. Recent group shows include *No one else can make me feel the colours that you bring*, Temple Bar Gallery & Studios, 2004; *Permaculture*, Project Arts Centre, Dublin, 2003; *Greyscale/CMYK*, Tramway, Glasgow, 2002; *A timely place...*, London Print Studio Gallery, London, 2001. He has also worked as a curator and was a guest curator at *The Return*, Goethe Institute, Dublin in 2003, and currently lectures in photography at Limerick School of Art & Design.

Sarah Glennie

Sarah Glennie has been working as a curator both in Ireland and internationally for over 10 years. She moved to Ireland in 1995 to work at the Irish Museum of Modern Art where she curated a number of exhibitions including solo exhibitions by Olafur Eliasson and Shirin Neshat, and the major public art project *Ghost ship* by Dorothy Cross. In 2001 she moved to the Henry Moore Foundation Contemporary Projects where her curated projects included *Paul McCarthy at Tate Modern* and *Stopover: Graham Gussin, Hilary Lloyd and Richard Woods* at the Venice Biennale 2003. She recently co-curated *Romantic Detachment*, a Grizedale Arts project at P.S.1/MoMA and is currently working with Tacita Dean on a major new commission for Cork 2005.

Isabel Nolan

Isabel Nolan uses various means – drawing, painting, text, animation and video – in an eclectic body of work that tentatively describes her uncertain, and shifting relationship to her real and imagined surroundings. Her primarily small scale works employ a diverse visual vocabulary, amongst which are pencil portraits, painted words, an array of simple abstract motifs, and frequently, in various media, images of commonplace phenomenon – animals, the sea, trees. Isabel's work describes intimate moments – the intensity of longing, the anxiety of isolation. The work offers glimpses of the world that are given temporary significance by our desire to define our situation and relationships with others.

Isabel Nolan was born in Dublin in 1974 and continues to live and work in Dublin. She has exhibited extensively in Dublin and internationally and recent solo shows include *Everything I said let me explain* at the Project Arts Centre, Dublin in March 2005 and *Death creeps in through the mouth* at the Goethe Institute, Dublin in 2003 and group shows; *Budget bureau*, Centre d'Art Contemporain, Geneva in 2005, *Coalesce – with all due intent*, at the Model Arts and Niland Gallery, Sligo, 2004 and the Yugoslav Biennale of Young Artists, Vrsac, Serbia-Montenegro. Her work is in the collection of the Irish Museum of Modern Art and she co-curated with Vaari Claffey, *No one else can make me feel the colours that you bring*, at Temple Bar Gallery and Studio, Dublin 2004.

Sarah Pierce

Since 2003, Sarah Pierce has organised an art practice involving a number of strategies collectively termed The Metropolitan Complex. Central to this practice is an investigation of the local as a discourse articulated through institutions, artists, art schools, and bureaucracies. Here, the so-named 'complex' implicates the psychological, social, and often incidental relationships that form a local scene. For Venice, The Metropolitan Complex sites a Pavilion on the grounds of the Scuola di San Pasquale as an experiment in nationality, history and finding one's place.

Sarah Pierce was born in Connecticut, USA in 1968 and now lives and works in Dublin. Recent Metropolitan Complex projects include *Affinity archive*, Dublin, *Archivo paralelo*, Sala Rekalde, Bilbao, *Paraeducation department*, Witte de Witte/TENT, Rotterdam, and *You can't cheat an honest man* at PS1 MoMA, New York, as part of *Romantic detachment* organised by Grizedale Arts. Sarah is Research Associate in forms of curating and documentation at Interface, the University of Ulster.

www.themetropolitancomplex.com

Walker and Walker

The collaborative partnership, Walker and Walker have continued their exploration of representations of the sublime with their first film project *Nightfall*, shown in Venice. The 16mm film follows a central protagonist through a Lakeland landscape that is reminiscent of the ideals of Romanticism. The film uses three formal devices to address the idea of the sublime in nature; the echo, provided by the location Lake Königsee in Bavaria; repetition, as the protagonist is shadowed at points in the film by a doppelgänger; and the passing of day into night which in this instance evokes the allegorical opposites of darkness and light and the Romantic interpretation of the sublime as a passion best aroused by uncertainty.

Joe and Pat Walker were born in Dublin in 1962 and both continue to live and work in the Dublin area. They have exhibited extensively in Ireland and internationally and recent solo exhibitions include the Royal Hibernian Academy, Dublin in 2004 and in 2003 *Floating ip* in Manchester and Temple Bar Gallery and Studios. Group exhibitions include *Do something* at *Floating ip* in 2004, *Are we there yet*, Glassbox, Paris and *How things turn out* at the Irish Museum of Modern Art, Dublin both in 2002.

Printed Project, Issue 05

Another Monumental Metaphor

Printed Project is the biannual journal published by the Sculptors' Society of Ireland. A special edition of *Printed Project* has been commissioned as part of Ireland's representation at the Venice Biennale. *Printed Project* is edited/curated on a rotating basis and this special edition *Another Monumental Metaphor* is edited/curated by Dublin based artist Alan Phelan.

Stemming from the Biennale context, the themes from various world biennials serve as titles for contributions examining a range of recent and upcoming activities, histories, artworks and practices including rural art, relational conflict, false modernism, unsolicited art for public spaces, and nationalist tendencies in architecture and curating. Artist's contributions occur between the essays with artworks exploring parallel universes, hidden and lost cinema, Republican directives, and behavioural rules for virtual worlds.

This edition of *Printed Project* offers insights into complex levels of engagement, obsession and history in Ireland, augmenting the selected artists representing Ireland at the Venice Biennale.

Contributors

Texts by: Niamh O'Malley; Georgina Jackson; Steven Duval and René Zechlin; Anna Colin; Tim Davies, John Langan, Ann Mulrooney, and Deirdre O'Mahony; Gavin Delahunty and Nevan Lahart; Gavin Murphy; Tim Stott; Ciarán Bennett; Jason E Bowman, Sarah Glennie, Caoimhín Mac Giolla Léith, Karen MacKinnon, and Hugh Mulholland.

Artworks by: Alice Maher; Mark O'Kelly; Susan MacWilliam; Shane Cullen; Vanessa O'Reilly; Niamh McCann; Katie Holten.