



Plot VI, 2015, encaustic on panel, 61cm x 61cm >

And it is also a process of discovery of artmaking that begins in the physical realm to evoke a metaphysical one – conjuring an unseen dynamic, structuring things in the universe. Like fragments of organic growth they seem to float through the very space that gives rise to their formation. They appear as if in state of becoming, rather than static. (They might disappear, too, in a deep, we could imagine, once the very moment of their luminous presence dissipates). It is in the interplay between foreground (motifs) and background – an ambiguous, open space, scarred and rhythmically accented, a spot of red, a segment of a circle, a fissure of lines – which imbues a mysterious atmosphere to these work.

And, in the final work of this exhibition, a large-scale translucent hanging sculpture, made with thousands of machine stitched lines of coloured thread on soluble fabric which is finally heated away – we see the evolution of a practice that is actively played. It is a reminder too of Paul Klee's perception of drawing (from his *Pedagogical Sketchbook*, 1925), 'a line goes for a walk, moving freely, without a goal'. Indicative of a liberating approach to art-making, intuitively led, Joanna creates works which are in themselves about a process of discovery – of the medium or drawing and the potentialities of diverse materials.

Clodhna Shaffrey is Director of Temple Bar Galleries and Studios, Dublin.



Joanna Kidney was born in Dublin, currently lives in Co. Wicklow.

Selected solo exhibitions include *Drawer in Residence/Solo show*, Galway Arts Centre, Galway (upcoming); *Wunderkammer*, Mermaid Arts Centre, Wicklow; *Dig, undig, redig*, RHA Atrium Gallery, Dublin; *Sing yourself to where the singing comes from*, The Drawing Project, Co. Dublin; *This speaking place*, Stone Gallery, Dublin; Fenderesky Gallery, Belfast; *In and out of a familiar world*, Linenhall Arts Centre, Co. Mayo; *The shape of a moment*, Triskel Arts Centre, Cork. Selected group shows include *Eigse Carlow Arts Festival*, Visual, Carlow; *RHA Annual Exhibition*, RHA, Dublin; *Boyle Arts Festival*, Co. Roscommon; *Contemporary Art from Ireland*, European Central Bank, Germany, *Metamorphosis in White*, Gallerie HD Nick, France; *Les Quatre Saisons de l'Art*, Gallerie HD Nick, France; *Shortlisted entries for First National Solo Exhibition Award* (three person show with Sinead Fox and Niall Martin), *Sligo Art Gallery and Works on Paper* (three person show with Gerard Cox and Jane Proctor), Ashford Gallery, RHA, Dublin.

Awards and bursaries include a Ballinglen Arts Foundation Fellowship; RHA Studio Award; several Wicklow County Council individual and group Bursaries; Runner-up Award, Open Exhibition, Mermaid Arts Centre (selected by Patrick Murphy, Director RHA, Dublin); an Artlinks Bursary; the Wicklow County Council Tyrone Guthrie Centre Bursary and a DIT Award of Excellence.

Residencies include Ballinglen Arts Foundation, Co Mayo; The LFTT Library, The Guesthouse, Cork with The Tellurometer Project; Hexagon, a residential collaborative printmaking project in Cork Printmakers, Cork; Cill Rialaig, Co. Kerry; the Tyrone Guthrie Centre, Co. Monaghan and Heinrich Boll, Co. Mayo. Her work can be seen in the collections of AIB, The Central Bank, Dublin, OPW, UCD and the Department of the Environment, Northern Ireland.

She is a founding member of Outpost Studios, Bray, Co. Wicklow (2014); a featured artist on The Drawing Suite and a member of the artists collective The Tellurometer Project (with Helen G. Blake, Joanne Boyle, Raine Hozier Byrne, Rachel Fallon, Laura Kelly and Susan Montgomery).

www.joannakidney.com

With so much thanks to Mermaid Arts Centre, Wicklow Arts Office, Ballinglen Arts Foundation, Clodhna Shaffrey and Patrick Murphy.

Design www.nathansomersdesign.ie Photography www.paultierney.com



<> *Wunderkammer*, 1997–2015, found objects, microscopic and diagrammatic references, remnants from artmaking, drawings, insect pins, photographs, text, 244cm x 142cm x 122cm.

These same ideas are explored further in a series of encaustic paintings where organic-like forms are repeated in various guises on the waxy surface of the painting. About the totality of an image nor do they represent or describe specific natural forms. They remain elusive, coming from a subconscious position and the act of memory. If these origins are sourced through looking down microscopes or pouring over the published illustrations of biologists, such as Ernst Haeckel's drawings of microorganisms or strong green or blue, but more often a soft whitish colour, are muddled, marked

And, so, it would seem, in our interaction with Joanna's art, the ultimate pleasure happens in the act of looking. In the simplicity and obsessionalness of her mark-making, visibly manifest and legible, where on mark remains to itself, but calls out for an echo, repeating and multiplying. And what then appears to translate in her drawings is the immediacy of dynamic patterning, which like a vortex of a cluster of activity, orders invisible forces – hinting at how living things grow, how things flow.

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And they perform as drawings are always, in themselves about a process of translation. And they perform as an act of thinking, an act of remembering, like the poets, who hampered by language, show that the meaning does not come from reality, the thing itself, but exists in the gaps. And, so, it would seem, in our interaction with Joanna's art, the ultimate pleasure happens in the act of looking. In the simplicity and obsessionalness of her mark-making, visibly manifest and legible, where on mark remains to itself, but calls out for an echo, repeating and multiplying. And what then appears to translate in her drawings is the immediacy of dynamic patterning, which like a vortex of a cluster of activity, orders invisible forces – hinting at how living things grow, how things flow.

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WUNDERKAMMER

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Joanna Kidney

Mermaid Arts Centre, Co. Wicklow

5 June – 18 July 2015