

Beyond Drawing

23 July to 8 September 2022

1. Marleen Kappe, *Echoes in time*, mixed media, 2022

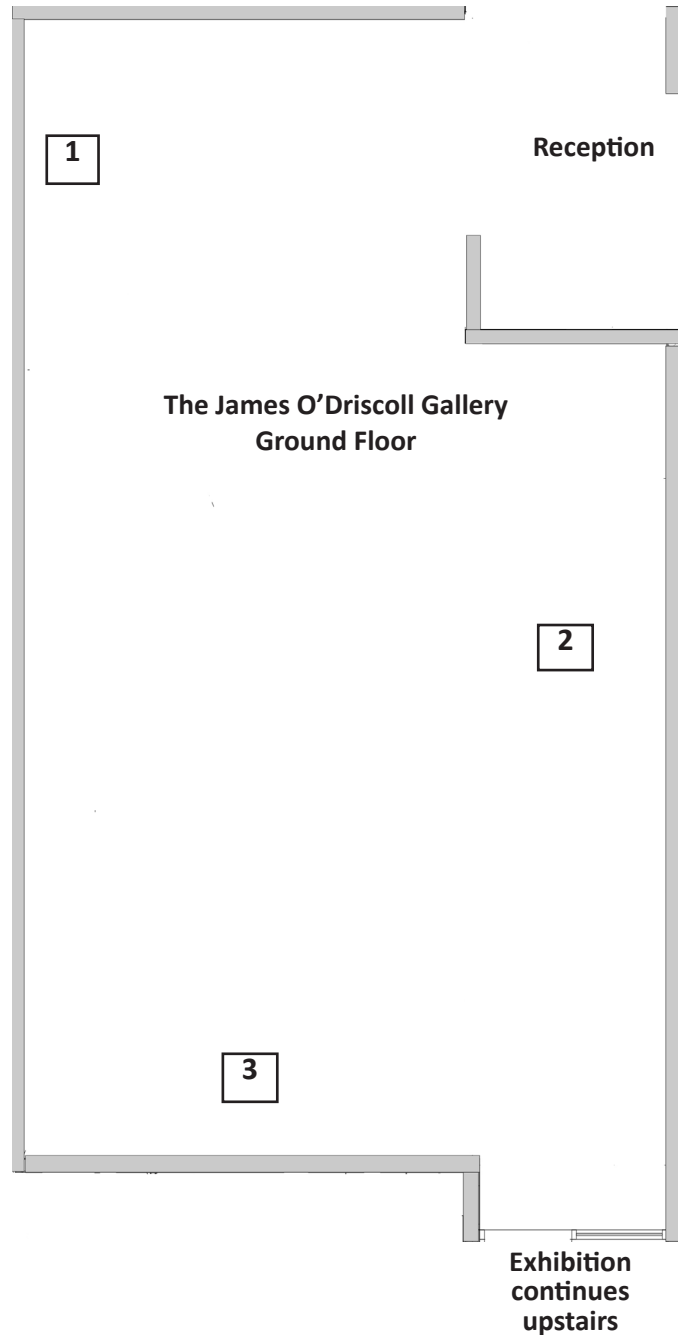
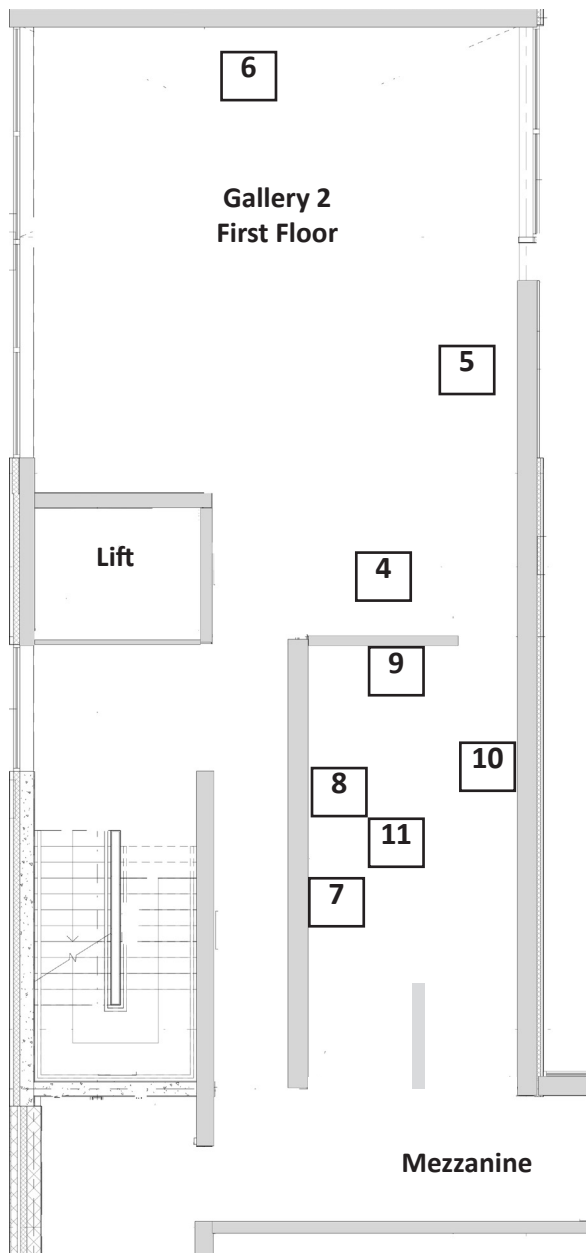
2. Marisa Rappard, *Waves of Whispers, Traces, Tidings*, drawings, wooden sticks (mixed media), 2015

3. Felicity Clear, *Hodograph Drawing*, elastic and paper tape, 2022

4. Romy Muijers, *two: an unlimited hymn*, pencil, colour pencil on paper, 200 x 150 cm, 2022

5. Romy Muijers, *intervals*, pencil, colour pencil on paper, 2019

6. Kiera O'Toole, *Weaved Drawing from reworked drawings*, ink, acrylic, graphite on paper, 2022



7. Mary-Ruth Walsh, *Drawing for E.1021*, pencil and watercolor on paper, 70 x 100 cm, 2022

8. Mary-Ruth Walsh, *Still Life*, pencil and watercolor on paper, 70 x 100 cm, 2019

9. Mary-Ruth Walsh, *A Silent Space in the Turning World*, pencil, watercolor, pure pigmenton and oil on prepared paper, 70 x 100 cm, 2019

10. Mary-Ruth Walsh, *Roadside*, pencil, watercolor and acrylic on paper and found object in perspex box, 70 x 100 cm, 2022

11. Mary-Ruth Walsh, *Model for E.1021*, plaster, 10 x 12 x 42 cm, 2022

Beyond Drawing

Felicity Clear, Marleen Kappe, Romy Muijers, Kiera O'Toole, Marisa Rappard, Mary-Ruth Walsh
23 July to 8 September

This group exhibition exploring drawing includes new and site-specific work by three Irish and three Dutch artists curated by Dutch artist and curator Arno Kramer.

Drawing is a speculative and exploratory process, and many contemporary artists are testing what the parameters of a drawing can be. Charcoal, pencil and ink have been supplemented with materials such as wire, tape, wood and steel. Artists are experimenting with materials such as smoke, water, light and air, and methods of presentation such as installation and film.

This exhibition captures a moment in contemporary drawing practices, it invites the viewer to viscerally engage with drawing through an expanded field which opens up new possibilities. Several of the works are site specific and constructed on site over time and in relation to the physical building, all are experimental and explorative, while holding an authenticity and sensitivity to the core of drawing practice. This approach to drawing lies at the heart of the practice of each artist selected for Beyond Drawing.

Based on diagrams of wind speed and direction called hodographs, **Felicity Clear's** large-scale, site-specific *Hodograph Drawing* is made from elastic and paper tape, where light and shadow become part of the spatial drawing to skew perspectives and challenge perception.

In her work, **Marleen Kappe** explores the borders between drawing and installation presenting partially abstract worlds referring to artificial urban landscapes. Her mixed media work *Echos in Time* comprises two and three dimensional, architectural and linear elements.

Romy Muijers drawings are about time, each line drawn or erased in their making becomes part of the work. Then by modelling and bending, she transforms paper into a three-dimensional space, creating a sort of stage set that the viewer can explore.

Kiera O'Toole's recent weaved drawings comprise hand cut strips of layered graphite, varnish and acrylic on paper, woven into objects which are site specific, in that they attempt to create a 'holding space' where the viewer's awareness of their felt bodily experience in the presence of the drawing unfolds, as the drawing affects the viewer.

Marisa Rappard's *Waves of Whispers, Traces, Tidings*, comprises layered drawings combined with wooden sticks which cascade onto the floor, the remains of places in space and time float in a dense and endless narrative stream in which fact and fiction, past and present coincide.

Mary-Ruth Walsh's wall-mounted drawings of plastic packaging, accompanied by the corresponding found plastic packaging placed on a shelf or plinth, acquire an architectural quality and highlight the artist's interest in the relationship between art and architecture, permanence and impermanence.

A publication designed by Oonagh Young, featuring an essay by writer and curator Caoimhín Mac Giolla Léith, alongside installation documentation of the works in the galleries at Uillinn, will be available in the autumn.

