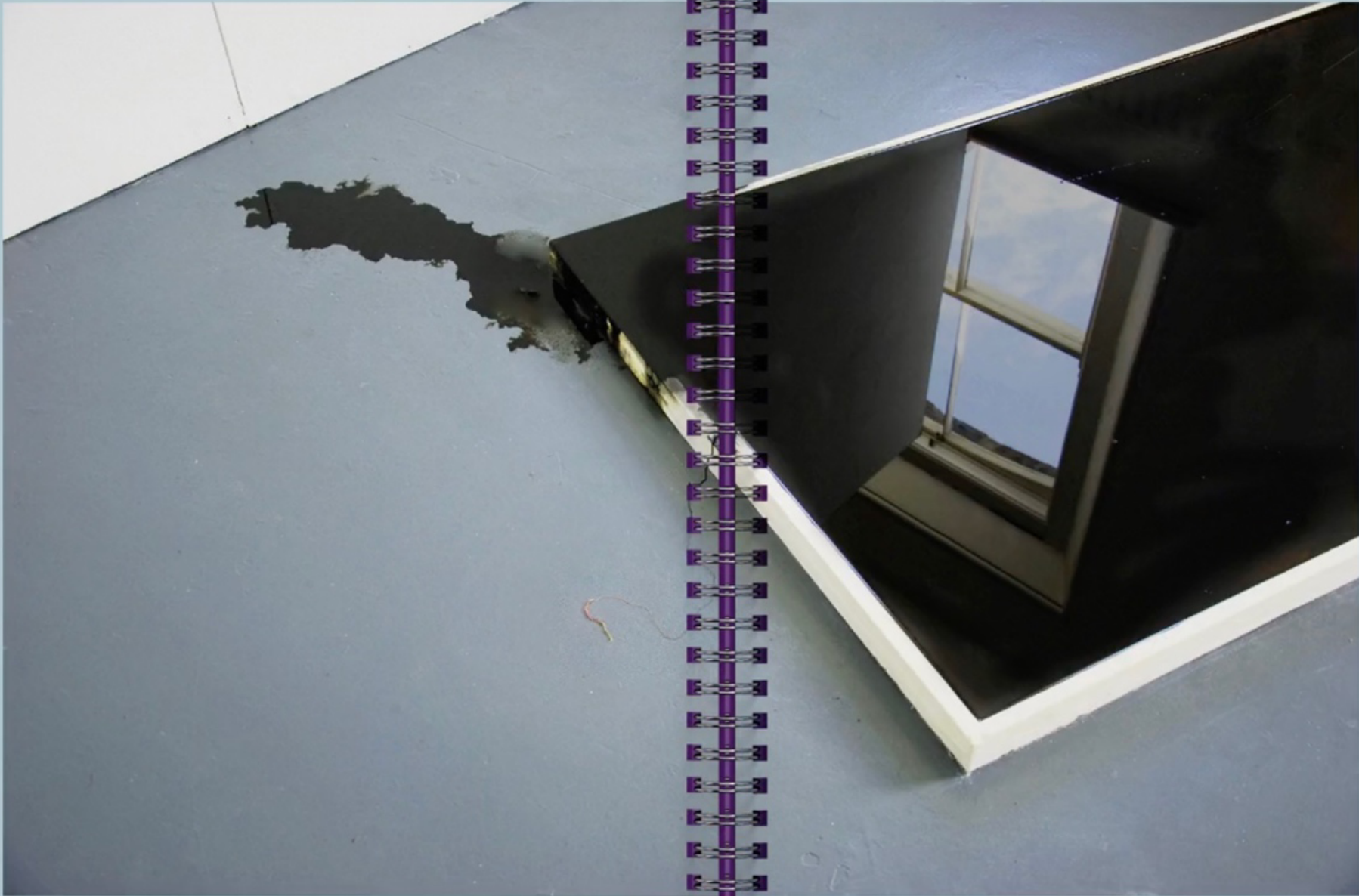


MARIE FARRINGTON



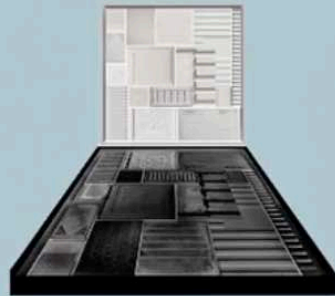
In 1969 the moon changed—I promise, this might happen

[2013] Plaster, used engine oil, thread, fragment of a Starburst lily, 2 x 39.4 x 78.7 inches

A Vague Anxiety

55





Settings

[2019], Plaster, Indian ink, 2000 x 2000 x 10cm

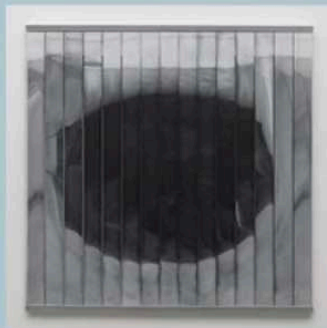
See, level
[2018] Cast plaster, seawater, Dimensions variable - RESORT Revelations, Fingal Co. Co. Arts Office - Curated by Caroline Cowley



Studio image courtesy of the artist [2019]

Untitled

Siobhán Hapaska [2016] carbonized oak, white marble powder, aluminium & acrylic twinwall channel



Basic Indian ink is made of lampblack, a fine soot which, when mixed with water, forms a liquid that requires no binder. The suspension of the carbon molecules forms a waterproof layer once dried. Indian ink comes from China. Its name reflects its travels.

My hands were stained for days by the ink used in the making of this work. One drop left a circular shadow on the palm of my hand that condensed in the flexion creases. Dried, black rivers travelled outwards from the point of impact, softening the boundary of the mark.

The stain was slowly eroded by the cycle of skin cells falling off and rebuilding my epidermis. A gradual, microscopic push drove the stain off the surface of my hand. My skin resisted the pigment by rebuilding its fleshy architecture and dismantling the blot. The plaster did not resist. It was thirsty, and readily received the ink, soaking up and memorialising each mark and every moment of contact.

A sodden brush, heavy with my mixture of one part water, one part ink, was quickly lifted from a mug and drawn down to meet a chalky, ghostly square. The ink hit its surface as a shimmering liquid and was assimilated in seconds. A flat, matt black confirmed the two materials had merged.

I'm now left with ink-stained plaster, a pallid host embalmed in lampblack. Both materials are essentially lost. This new, soaked item is neither and both. Staining like this is a cycle of death and renewal for these materials: irreversible, essence-stripping and coloured with the fossilised remains of ancient organisms so that their coexistence unfolds across time.

When muslin is soaked in ink it dries pale. Something is lost. Muslin is a strainer. It holds back some materials while letting others through. It filters, and acts both for and against what is being strained.

Staining with ink is an exercise in proximity, placing two materials as closely together as possible. Within the ink, water molecules cling together. Hydrogen-bonding creates surface tension, just enough attractive force to hold the looming drops in the brush.

Intermolecular forces between water and a solid surface allow capillary action to pull the ink upwards along a thread, defying gravity. Here, surfaces act in reciprocal resistance to one another, enabling the ink to travel.



IMMA

A Vague Anxiety
12th APRIL - 18th AUGUST 2019



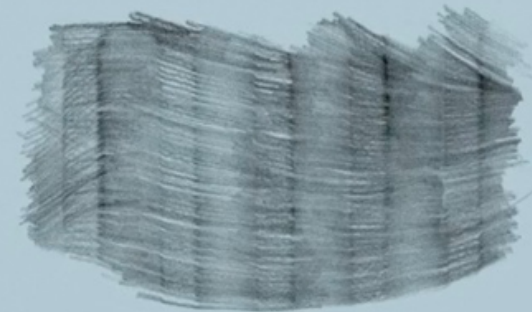


Studio images courtesy of the artist [2019]

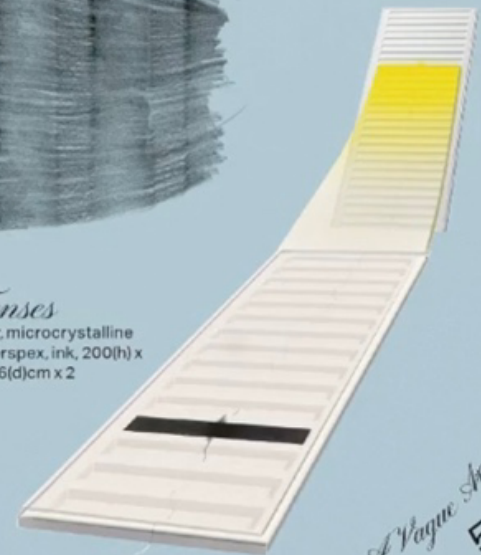


IMMA

A Vague Anxiety
12th APRIL – 18th AUGUST 2019



Fenses
[2019] Plaster, microcrystalline
wax, thread, Perspex, ink, 200(h) x
50(w) 6(d)cm x 2



A Vague Anxiety
59

Marie Farrington's sculptures trace the intimate intersections between history, knowledge and making by exploring the subtle forces and entropies contained in materials. Lending agency to invisible processes to reveal tiny occurrences unfolding in spaces and on surfaces, her sculptures act as ephemeral testing grounds that evoke a spectral presence and often uncover residual aspects of places. *Marie's* material-lead works exist in conversation with the historical trajectories that have birthed them, working at once as a subversion and a making explicit of material while navigating how sites and substances may become imbued with value and meaning through time spent in contact with human processes. Introducing materials for their capacity to allude to memory and change, many of her pieces, although working within a concept of sculpture, exist as flat planes and use acts such as folding, layering, polishing or covering to establish a sense of image-hood that emphasises the notion of surface as a point of intersection between sculptures, images and architectural forms.

Marie studies at DIT [BA, 2013, 1.1] and NCAD [MA, 2016, 1.1]. Recent projects include *RESORT Revelations*, curated by Caroline Cowley [2018]; SÍM Residency, Iceland [2018]; *Cf* at the Research Pavilion, 57th Venice Biennale, initiated by Jeanette Doyle [2017]; *In good faith they waited for gravity*, RUA RED [solo, 2015]; *These Circular Ruins*, Dept. Of English, Maynooth University, curated by Aoife Tunney and Dr. Colin Graham [solo, 2016]; *In good faith they waited for gravity*, RUA RED South Dublin Arts Centre [solo, 2015]. Upcoming exhibitions include *Fore, fold* [solo] at Pallas Projects and Studios [2019].

Marie was recently awarded a residential studio at Fire Station Artists' Studios [2018 - 2020]. She is the recipient of the Arts Council Travel and Training Award [2018]; the Arts Council Visual Arts Bursary Award [2017]; Firestation Artists Studios' Sculpture Workshop Award and Bursary [2015]; the RUA RED South Dublin County Council Graduate Award and Bursary [2015], the Visual Culture Postgraduate Scholarship at NCAD [2014/15] and the Gold Medal for Academic Excellence at DIT [2013].



E D U C A T I O N S E L E C T E D A W A R D S

2014-2016 Master of Arts (first class honours)'Art in the Contemporary World' National College of Art and Design, D u b l i n

2013-2014 Professional Diploma in Education (Art and Design) National College of Art and Design, Dublin

2009-2013 Bachelor of Arts (first class honours) Fine Art, Dublin Institute of Technology

2018 Fire Station Artists' Studios, Residential Studio Award, 2018-2020
— Arts Council, Travel and Training Award
2017 Arts Council, Visual Arts Bursary Award
2015 Fire Station Artists' Studios: Sculpture Award and Bursary
2014 RUA RED South Dublin Arts Centre: Graduate Award and Bursary
— Postgraduate Scholarship, full tuition (Master of Arts). Awarded by Department of Visual Culture, NCAD, Dublin
2013 Gold Medal, Academic Excellence Award, Dublin Institute of Technology.

S E L E C T E D E X H I B I T I O N S S E L E C T E D W R I T I N G / S P E A K I N G

2019 (Solo, Upcoming, May) *Fore, fold*, Artist Initiated Projects, Pallas Projects and Studios

2019 (upcoming, May-July) *Disruptors*, Highlanes Gallery, Drogheda

2018 Periodical Review # 8, Pallas Projects/Studios.

—*Resort Revelations III*, Lynder's Mobile Home Park, Portrane, Fingal Co. Co. Curated by Caroline Cowley
—*Two Pieces Missing*, The Association of Icelandic Visual Artists (SÍM), Hafnarstræti, 101 Reykjavik

2017 (solo) *When Saying Equals Doing*, The Inaugural International Autonomous Biennale, The Research Pavilion, 57th Venice Biennale Initiated by Jeanette Doyle

2016 (solo) *These Circular Ruins*, Department of English, Maynooth University, Curated by Aoife Tunney and Dr. Colin Graham

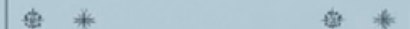
2015 (solo) *In good faith they waited for gravity*, RUA RED, South Dublin Arts Centre
—*Instincts*, Santa Monica Studios, Los Angeles

2014 COE '14, Claremorris Curated by Michelle Cotton
—*Stone Soup*, The Sailor's Home, Limerick, Curated by Basic Space in association with Ormston House

2013 *The Producers*, South Circular Road Community Garden. Curated by Vaari Claffey.
— *A Subtle Matter*, Catalyst Arts, Belfast. Curated by Any Brooks

2018 Artist talk, Association of Icelandic Visual Artists (SÍM), Hafnarstræti, 101 Reykjavik, 11th June
2017 *Activism and Art*. The People's College Lecture Series, Hugh Lane Gallery, 11th Nov
—*only connect*, This Matters Now, CIRCA Arts Magazine.

2016 *An argument for the elasticity of systems discourse*. M.A. thesis, NCAD, Dublin.
2013 *A Subtle Matter*; Artist talk at Catalyst Arts, Belfast, 11th Oct
—*Constructions of meaning around the theatrical material object*. B.A. thesis, DIT
—*Restating 'Location.'* Essay for *Basic Space* Press residency at IMMA.



A Vague Anxiety
12th APRIL - 18th AUGUST 2019

