

Alchemical Reserve Jessica Foley & Siobhán McDonald

Alchemical Reserve began as an experiment in sharing & developing art-making processes, between artists Jessica Foley and Siobhán McDonald. Our practices are both very different, but we share common interests thematically and philosophically in many ways. We decided to exhibit together to explore these similarities further and to see where the process might lead. To focus this process we have used geography as our formal constraint, namely the Bogland Reserve at Killaun.

This exhibition has become a focal point for us to extend our own work, and to share the offshoots of that process with a wider public.

EXHIBITION SCHEDULE

WED 23rd

THE WRITING WORKSHOP 5.30 – 7pm

This workshop will be facilitated by Jessica Foley, and will draw its subject matter from the exhibition *Alchemical Reserve* – there will be experiments with thaumotropes (simple homemade 19th century animation devices) and wisdom from the *i-ching*, and mostly there will be chat, writing and tea drinking. No experience required, all welcome.

Please contact jessica.dylan.foley@gmail.com to reserve a spot or inquire for more information.

EXHIBITION OPENS FULLY FROM 7pm – 8pm

We hope you will join us, we don't have a budget for wine or beer, so bring along your own if you fancy a tipple!

THURSDAY 24th

Open all day 12-6pm

In conversation... 6pm – 7pm

A relaxed, informal conversation between the artists, writer/artist Fiona Fullam, and the public. All welcome (There will be tea & biscuits, dress warmly)

FRIDAY 25th

Open all day 12-6pm

SATURDAY 26th

Open all day 12-6pm

Both Jessica and Siobhán will be in the gallery all day. Siobhán will be running demonstrations of her seismogram apparatus throughout the day and Jessica will be making *thaumotropes* with any one interested.

SUNDAY 27th

Open all day 12-6pm

Jessica Foley

“There’s something about it makes you feel dumb”, he said, staring out to the line...



I am thinking about *Limit* and *Horizon* in a very expanded sense, and I am thinking about these two through visiting and remembering, through filming and writing, around a Bogland Reserve, in the flatlands of Offaly. When I was a child I experienced first hand how a group of students, teachers and local folk rallied together to conserve a small area of bog land in South Offaly. They did this because they recognized that the life of the bog and all that it supported was so magnificent that it needed to be protected. They built an ecologically friendly walkway across the bog, the kind that would float when heavy rains swelled the fens & bog pools. They built it so that people could visit and experience the biodiversity of the place. They learned to recognize life and it’s awesome adaptability under duress and change. And what’s more, they believed that their project was so important that it would not fade away, but that it would be sustained by the next generation of students. They had developed a very reasonable belief in continuity, adaptability and sustainability.

The walkway on Killaun bog is 20 years old this year. It has quite definitely succumbed to the elements, and the beautiful entropy of life itself is now treading its boards. It is not with nostalgia that I visit upon the walkway, and it is not with regret. My experience of the building of that walkway as an 8 year old, I’ve come to realize, has had a profound role in shaping my attitude to the world around me.

The film works, writing & audio pieces that have culminated and presented themselves here at the incongruous space of the Joinery Gallery are efforts to understand the continuous and the discontinuous, the mystery of the distance between things, not in any measurable sense, but in a kind of relative sense... in the sense that some memories seem closer than others. These are efforts to recognize *Limit* and *Horizon*, to recognize when to move towards and when to move within, and how to continue to do both appropriately...

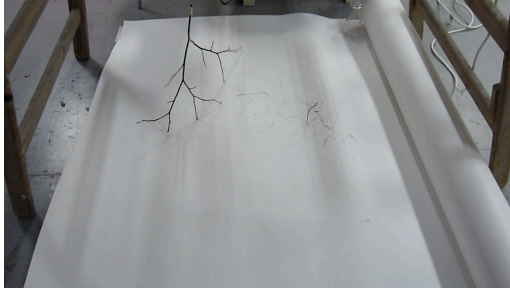
Horizon – Super 8mm film, projected onto a Wooden Screen composed out of planks from the Killaun Walkway.

Limit – Super 8mm film and hand operated Viewer.

Corduroy Moon – Audio, Spoken word between two.

When you have a Hammer, all you see are Nails – Audio, Ambient sounds with Nails & Wood.

Siobhán McDonald



Seismometer: Sound drawing in Indian Ink



Bog Pool with Underwater Microphone, reflecting tree.

Siobhan McDonald's work for the exhibition 'Alchemical Reserve' is multi-disciplinary with a focus on drawing and sound. Using materials associated with the bog from resin to pollen she sets out to explore the dense terrain of the Killaun Bogland Reserve, which was formed over 10,000 years ago by the last Ice Age. Layers of volcanic ash have been discovered in Irish bogs dating as far back as the Hekla eruption in Iceland 4,000 years ago. The work for this exhibition looks at geological time and the slow, gradual decay of all matter. Records show air circulation patterns over the North Atlantic Ocean have been carrying Icelandic volcanic ash across the seas to Irish bogs. Siobhan's practice examines the subject of entropy and in this exhibition she presents the following:

A sound piece composed by Slavek Kwi* entitled 'Breaking Ice (glacial micro-fractals in the pool of strange-attractor).' Recorded by Slavek Kwi inside the bog pool reserve on 30.1.2011.

Gallery built seismometer creating drawings generated from Slavek's underwater composition shifting across the time and frequency spectrum.

Scaled on site drawing of the now decaying, man-made walkway on the reserve. Between instrumentalisation and impulse, McDonald follows the line of the path, which encounters many constellations of holes made by time.

*Slavek Kwi is sound-artist, composer and researcher whose main interest lies in the phenomena of perception as the fundamental determinant of relations with Reality. He has been fascinated by sound-environments for the last 29 years, focusing on electro acoustic sound-paintings. These complex audio-situations are created mainly from site-specific recordings, resulting in subjective reports for radio-broadcast, "cinema for ears" performed on multiple speakers, sound-installations integrated into the environment and performances.

www.artificialmemorytrace.com

www.siobhánmcdonald.com