

TWOSOME TWIMINDS

Shane Bradford/Kris Emmerson/ Mary Ruth Walsh
28.03.08 - 19.05.08

Preview featured performances by CAP PAS CAP
and Skinny Wolves DJs

Oonagh Young is very pleased to open with “Twosome Twiminds,” which promotes an investigation of duality, appropriation and transformation, featuring the work of Shane Bradford, Kris Emmerson and Mary Ruth Walsh. The inherent duality in the practice of these artists brings together works that use and critically reflect the ability to become something else where packaging becomes architecture, television screens become the eyes of a gigantic organism, and books become sculptural paintings, denying access to the reader while remaining eloquent and tactile.

Ruth Walsh employs architecture, demystifying the monumental by representing small-scale packaging as colossal structures. The homogenisation of our physical world is highlighted through this cross-referencing process where photography serves to document but usually encourages a double take.

Kris Emmerson uses both high and low-tech materials to convey similarities with microorganisms and the natural world. “For now and forever...” references ideas of continual cell reproduction and, at the same time, mass production with the use of prefabricated plywood and naked television monitors.

In this particular series, second-hand books become Shane Bradford’s canvases, which he dips repeatedly in household gloss paint, to create an object which falls somewhere between painting and sculpture. This transformation creates an entirely different object, overlapping the old and the new, maintaining a sense of history and former identity while undermining our previous perception of the subject matter.

Each artist elevates the mundane, in an attempt to rupture preconceived ideas. In his linguistic experiments James Joyce went beyond the scope of language believing art has a dual or double character; being both constitutive and constituted. The works in this exhibition afford ‘two thinks at a time’, or ‘twosome twiminds’ mirroring what Joyce said of poetic language.¹

¹ Richard Kearney, *The Poetics of Imagining* 171