



DISPLAY SHOW
Temple Bar Gallery & Studios
3 July – 29 August 2015

In 1939 the Italian Neo-Rationalist, Franco Albini, built a radio out of glass. His intention was to expose a familiar machine's unfamiliar inner mechanisms, the concealed means by which it works. Albini is one of eight twentieth-century architects and designers to whom Display Show is dedicated; from who's pioneering ideas seven contemporary artists have drawn source. Display Show, like the glass radio, is about revealing, and reconsidering, some of the cloistered processes which belie gallery spaces and beget exhibitions.

Off in a lonely corner, there is a swirly grey marble plinth bracing only itself. Zig-zagging the gallery floor, a high-tech flight case stands opened out, its concertina compartments baring a series of abstract paintings still fastened inside, their bold dots and curved shapes bouncing and wheeling from canvas to canvas.

Eileen Gray is another of Display Show's dedicatees; her work is distinguished by a fondness for overlaps and interplays, sleek transitions, reciprocal doors, drawers, panels. The concerns Gray applied to designing a piece of furniture have much in common with those applied to configuring the separate pieces which make up Display Show. Some artworks have been built solely to hold up other artworks; shapes, colours and materials cooperate even when they don't match. A cohesive style runs through everything, such that this group exhibition might easily be mistaken for a solo.

Foreground: Gavin Wade, 'Z-Type Display Unit (After Kiesler & Krischanitz)', 2015, 11 Powder coated aluminium components in 6 colours, 2 hard wood slatted panels 360x60x5cm and 120x360x5cm, mdf and formica seat/plinth 5x360x60cm, steel bolts.

In support of: Ellis McDonald, 'Numinous Objects' 2010-2015, Selection from digital image collection and code, flatscreen TV.

Background: Andrew Lacon, 'Marble(d)', 2015, 110x28x28cm, Carrara Marble, Marbling Inks And 'A Display for Sculpture 06', 2015, 120x360cm, Casein Marble Paint, Yellow Pigment

Floor: Gavin Wade, 'Organised Direction (After Herbert Bayer)' 2015, 2-pack floor paint on existing painted floor.

Photograph by Kasia Kaminska

These seven artists have been set an unusual task, to make art about how art is displayed. More unusual still, they are being invited to propose improvements to the gallery, to dream up a better space to suit the needs of their work. A slatted timber partition has been raised in front of the entrance, redirecting the purposeless viewer's route, and so I purposelessly follow the gleaming contours of a floor mural until it leads me into a wall upon which a portal has been mapped in eye-watering yellow paint. Improvement means subtraction as well as addition. A formerly blocked-up internal window has been unblocked, creating a spy hole into the gallery's atrium, and in the atrium, on the opposite side of the portal wall, I find the yellow has bled through, the mural seeped beneath.

Display Show's central structure is part abstract sculpture, part jungle-gym, and its audible component syncs perfectly with the visible: the scuffle of working tools, the chiming of piano keys, the distant chattering of playing children. It was recorded in a studio with the window open, and so the door of Temple Bar Gallery is left open too, allowing real and recorded sounds, present and past sounds, process and display sounds to intermingle, melodically.

In 1972, John Berger said: 'we never look at just one thing; we are always looking at the relation between things and ourselves.' Display Show reminds me that we are also looking at the relation between things and the world to which they have been necessarily, and ingeniously, attached.

Sara Baume

TBG+S Writing Commission 2015

The logo for Temple Bar Gallery + Studios is a black right-angled triangle pointing towards the bottom right. Inside the triangle, the words "TEMPLE BAR", "GALLERY +", and "STUDIOS" are stacked vertically in a white, sans-serif, uppercase font.

Temple Bar Gallery + Studios (TBG+S) aims to support artists to make new work and to introduce new audiences to contemporary art. As part of this aim, TBG+S is pleased to launch the first year of the TBG+S Writing Commission. The aim of the commission is to both support the work of an emerging writer and to explore different approaches to writing about art for a variety of audiences and media.

In the pilot year of the commission, TBG+S has commissioned author Sara Baume to write a response to each of the five programmed exhibitions in the 2015/16 gallery programme. This series of short essays will be available online, in the gallery and broadcast on RTE's 'Arena' radio programme. At the end of the year, TBG+S will publish a small booklet of the collected essays.

Sara Baume studied fine art and creative writing, and has published both criticism and fiction. In 2014 she won the Davy Byrne's Short Story Award, and in 2015 she won the Hennessy Award for New Irish Writing. Her debut novel, *Spill Simmer Falter Wither*, was published by Tramp Press in February 2015.

You can hear a recording of Sara Baume reading her essay for RTÉ Arena, Radio 1, on the TBG+S Soundcloud page soundcloud.com/templebar-gallery-studio