

Introduction

Barbara Dawson, Hugh Lane Gallery

'What is real is not the external form but the essence of things. Starting from this truth it is impossible for anyone to express anything essentially real by imitating its exterior surface.'

Constantin Brancusi¹

a consequence of -a dappled world is a solo exhibition by Maud Cotter of a body of work developed from 2015 through exhibitions in Limerick City Gallery of Art, 2018 and The Dock, Carrick-on-Shannon, 2019. It is now in its third iteration, in the Hugh Lane Gallery, produced amid the many turbulences that have marked 2020, brought on by Covid-19. The title is inspired by Pied Beauty, a poem by Gerard Manley Hopkins which celebrates the diversity and disparate nature of existence.

'Maud Cotter's work sets up an exchange between the most humble and rudimentary of everyday objects and far-reaching abstract and conceptual models.'2

Using materials gathered from a variety of sources, her assemblages involve a process influenced by a Duchampian concept of the readymade whereby the artist elevates the ordinary and the everyday to an art form. Purposefully selected for their evocative potential, the objects she selects question their very materiality and their inherent narratives are made visible by the artist's empathic sensibility. Cotter's installations build an original and thoughtful relationship between objects and space, through which she creates an original aesthetic language for the nature of things or, rather, what things want to tell us.

Nancy Cartwright's book The Dappled World: A Study of the Boundaries of Science.3 Agreeing with Cartwright's argument for the impossibility of a unified theory of everything, Cotter takes the view that variegation and variety are forces that bring greater understanding. 'I think we're in an amalgamated, integrated and

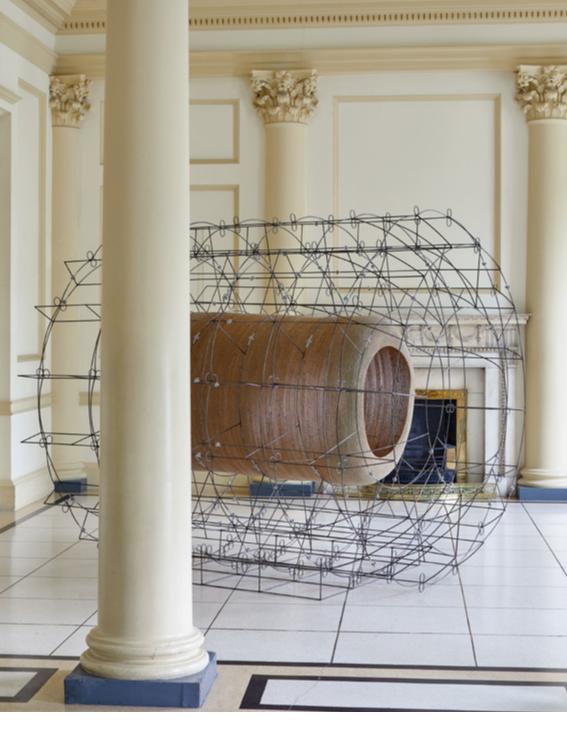
Cotter begins her inquiry by taking as reference point

collaborative relationship with matter.'4 Cotter's response to the gallery and liminal spaces of

the Hugh Lane combine an apparent simplicity with a powerful sense of joy in the materials of the everyday. In a new site-specific installation, titled slit, the artist inserts a number of hot-water bottles filled with plaster that emerge from the narrow vertical gap of a freestanding wall - envisaging the tension this creates between occupied and empty space. We are delighted to present Maud Cotter's a consequence

of – a dappled world in the Hugh Lane Gallery. We are most grateful to Jonathan Griffin, Michael Lightborne, Ed Krčma and Sarah Kelleher for their thoughtful and informative essays on Maud Cotter and her work. Our thanks to Michael Dempsey, Head of Exhibitions, and Victoria Evans, Exhibitions Curator, who curated the exhibition and edited the catalogue, to Lucia Fabbro, Head of Conservation, our Art Handlers and all the Hugh

- Lane team.
- ${\tt i.} \quad http://pastexhibitions.guggenheim.org/brancusi/overview.html.\\$ 2. Ed Krčma, from his 2016 essay 'To Diagram without stilling: On Maud Cotter's Sculpture'.
- 3. Nancy Cartwright, The Dappled World: A Study of the Boundaries of
- Science (Cambridge: Cambridge University Press, 1999), 19. 4. Maud Cotter, 'Plinth Politics: within an exterior', lecture at Royal Hibernian Academy, Dublin, 13 November 2019.











top left: found, 2016–20 top right: spine, 2018

bottom left: a solution is the room, 2017 bottom left: unique forms of continuity

in space, 2020









watery life & rock / one-thirteen, 2018–20

Ground Floor Corridor













without stilling, 2017–18

Gallery 10



List of works

Reception

spine, 2018

matter of fact, 2016 mild steel, card, primer 240 × 240 × 300 cm

Bookshop Cabinet

found, 2016-20 black cement fondue, ground, dental plaster, stainless steel, hemp cord, $7 \times 9 \times 9$ cm; box: bookcloth, marble paper, greyboard, blind embossed text, 7.5 \times 10.5 \times 15.5 cm edition of 10

botanical watercolour paper, eco fleck paper, 10.5 \times 15 \times 1 cm a solution is the room, 2017

concertina: lambeth cartridge box, ink, card, 199 \times 8 \times 0.25 cm; box: $9.5 \times 9.5 \times 4.1$ cm Maud Cotter and Simon Cutts,

unique forms of continuity in space, 2020 casebound book with picnic-paper over boards with embossed cover image, seven tipped-in images of the works from the sequence to accompany poems by Simon Cutts, published by Coracle, 36 pp. 17.5 \times 15 cm

unique forms of continuity in space, 2018–21

Bookshop Corridor

Perspex box, $24 \times 68 \times 35$ cm, containing: unique forms of continuity in space / eleven, 2018-19

rubber, prestia plaster 12.5 × 23 × 15 cm Maud Cotter and Simon Cutts,

unique forms of continuity in space, 2020 casebound book with picnic-paper over boards with embossed cover image, seven tipped-in images of the works from the sequence to accompany poems by Simon Cutts, published by Coracle, 36 pp. 17.5 \times 15 cm

perch, 2020 aluminium, plaster, card, 110 \times 27 \times 38 cm

Ground Floor Corridor

somewhere else, 2020 aluminium, acrylic mirror, plastic, paint, 150 × 173 × 110 cm

watery life & rock / one, 2018 mild steel, wax, rubber, $52 \times 19 \times 28$ cm

watery life & rock / two, 2018 mild steel, wax, rubber, $50 \times 20 \times 22$ cm

watery life & rock / three, 2018 mild steel, wax, pvc hose, $80 \times 27 \times 26$ cm

watery life & rock / four, 2018 mild steel, wax, card, prestia, acrylic, $64 \times 29 \times 30$ cm

watery life & rock / five, 2018

mild steel, wax, epe foam cord, $90 \times 38 \times 40$ cm

watery life & rock / six, 2018

watery life & rock / seven, 2018

watery life & rock / nine, 2018

watery life & rock / twelve, 2020

mild steel, wax, foam, $75 \times 20 \times 23$ cm

mild steel, wax, latex, $74 \times 19 \times 23$ cm

watery life & rock / eight, 2018 mild steel, wax, foam, 110 \times 18 \times 28 cm

mild steel, wax, window film, $70 \times 30 \times 22$ cm watery life & rock / ten, 2018

mild steel, wax, rubber, $43 \times 18 \times 23$ cm

watery life & rock / eleven, 2018 mild steel, wax, rubber cord, prestia, $87 \times 29 \times 26$ cm

mild steel, silicone rubber, $62 \times 18 \times 24$ cm

watery life & rock / thirteen, 2020 mild steel, plastic, $84 \times 19 \times 20$ cm

aluminium, rubber, prestia, 150 × 126 × 62 cm a dappled world / one, 2017 insulation board, washing line, aeroboard, cardboard, prestia,

a dappled world / two, 2017 Waterford crystal, birch ply, paint, rubber hosing, mild steel, prestia, pencil line, cable tie, wire $118 \times 217 \times 24$ cm and

a dappled world / three, 2017 birch ply, paint, plastic mesh, sponge, thread, steel, prestia, pencil line, cable tie, $82 \times 27 \times 20$ cm

birch ply, paint, mild steel, pencil line 118 \times 217 \times 24 cm and

Gallery 13

the moon is falling, 2018 plastic sheeting, prestia, aeroboard, stainless steel, dimensions variable

Gallery 12

slit, 2020

 $49 \times 23 \times 25$ cm

120 × 17 × 18 cm

a breather of air, 2019 stainless steel, card, primer, jesmonite acrylic, polythene sheeting, $320 \times 550 \times 180$ cm

Gallery 11 & bone / revisited, 2020 birch ply, prestia, stainless steel, cement, plastic, hazard tape,

bailing twine, air column bag, turnbuckle, high tension cable,

epe foam cord, 190 \times 140 \times 60 cm

Gallery 10 without stilling, 2017–18

Finnish birch ply, weights, $350 \times 350 \times 350$ cm

Artist bio

Maud Cotter lives and works in Cork. She is a graduate and Adjunct Faculty Member of the Crawford Municipal College of Art and Design, Cork. Cotter has lectured in Art and Architectural Colleges in Europe and America. She is co-founder of the National Sculpture Factory and a member of Aosdana. She is represented by domobaal gallery, London.

Public Programme

COFFEE CONVERSATION

Wednesday 16 June, 11 am

Online talk and tour with Maud Cotter at her exhibition in the Hugh Lane Gallery, which will be available on our YouTube channel here. The talk and tour will be followed by a discussion hosted on Zoom. Free, though booking for post-talk discussion is required here.

HUGH LANE GALLERY CULTURE CLUB Friday 18 June, 10.30 am

Join us for a live talk on the exhibition, with Hugh Lane Gallery Head of Exhibitions Michael Dempsey. Free, although booking is required, email: cultureclub@dublincitycouncilculturecompany.ie to reserve a place.

ACTIVE / INACTIVE: SCULPTURE AND WOMEN IN THE HUGH LANE GALLERY COLLECTION Thursday 24 June, 1 pm Join us online for this talk with Dr Paula Murphy,

Professor Emeritus, UCD School of Art History and Cultural Policy. Free, though booking is required. Please book here.

STUDY MORNING: MAUD COTTER Friday 2 July, 10 am-12.30 pm

A morning of talks online with speakers including artist Maud Cotter, artist Daphne Wright, Director National Sculpture Factory Valerie Byrne, and more; moderated by writer Sarah Kelleher. Hosted on Zoom. Free, though booking is required. Please book here.

Friday 16 July, 10.30 am Join us online for a live talk on the exhibition, with

HUGH LANE GALLERY CULTURE CLUB

HUGH LANE GALLERY

Hugh Lane Gallery Exhibitions Curator Victoria **Evans**. Free, although booking is required, email: cultureclub@dublincitycouncilculturecompany.ie to reserve a place. ONLINE: EXPLORING ART AT THE

Tuesday 13 July – Thursday 15 July, 10.00 am–12.30 pm During our online three day Summer School for adults

we will explore and discuss artworks from the Hugh Lane's collection as well as our temporary exhibitions Cecil King: Present in Time Future and Maud Cotter: a consequence of – a dappled world through Visual Thinking Strategies (VTS) discussions, illustrated talks, and practical art ideas and discussions with artists. You are encouraged to share your thoughts and artwork having subsequently tried out the art ideas yourself should you so wish! Fee: €20 in total for the three day course and advanced booked essential via Eventbrite here. This live online course will be presented via the Zoom online platform. MICHAEL LIGHTBORNE Thursday 29 July, 1 pm

Join us online for this talk with artist and writer Michael Lightborne, which will be available on

YouTube channel here. More details to follow. ARTISTS' TAKEOVER Published on the home page of the gallery website

Maud Cotter shares some of the poetic influences on her work.

Please note that more talks will be added to the

programme – please check back for updates. Please feel free to get in touch with us with any

questions on the programme: Jessica O'Donnell, Head of Education:

jodonnell.hughlane@dublincity.ie

Cleo Fagan, Education Curator:

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cleo.fagan@dublincity.ie

Catherine Neville, Assistant Education Curator:

The health and safety of our visitors, artists and staff is our primary concern.

The Hugh Lane Gallery has implemented guidelines in accordance with government regulations across our galleries. Hand sanitiser stations are provided at various locations in the gallery for visitors and staff to use. We ask that all visitors to the Hugh Lane Gallery wear facemasks in the building.

We do advise visitors to check <u>www.hughlane.ie</u> or our social media pages for any updates following advice from the relevant health authorities.

Hugh Lane Gallery

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