

Each now, is the time, the space

Leonor Antunes, Alexandre da Cunha, Rhea Dillon, Veronica Ryan. Curated by Habda Rashid

23 MARCH – 27 OCTOBER 2024

Lismore Castle Arts is delighted to present *Each now, is the time, the space*, curated by Habda Rashid and featuring sculptural works by artists: Leonor Antunes (b.1972 Portugal, lives Berlin, GER / Lisbon, PORT), Alexandre da Cunha (b.1969 Brazil, lives São Paulo, BRZL / London, UK), Rhea Dillon (b.1996 UK, lives London, UK) and Veronica Ryan (b.1956 Monserrat, lives New York, USA / London, UK) in a display throughout Lismore Castle Arts' gallery spaces to include points of collective interconnections and moments of showcasing individual practices.

All four artists share an interest in exploring the qualities of material, techniques of assembly and the symbolic as well as conceptual prior lives of their found and made phenomena that are arranged into exquisite formal assemblages. The works foreground an astute examination of the history of sculpture with considered methods of making – including thought-out use of colour – which examines the metaphoric value of objects and material to create a layering of meaning that coalesces observations on life. Drawing a relationship to the visible layering of history in the lifetime of the castle, the works on view exist in their present situation as amalgams of diverse histories, material and narratives.

The artists collect and coalesce meaning, influences and material from diverse geographies, periods and disciplines to create syncretic sculpture. Antunes embodies techniques, underrepresented narratives and the histories of a global range of women artists and designers into her crafted sculpture. Dillon's interest in examining colonialism through her Caribbean familiar history in relation to England lies evident in the history-laden material she adopts. The influences of Brazil and the UK are represented in da Cunha's pieces, which coalesce art historical material with that of the everyday to point to issues relating to the environment. This theme is also reflected in Ryan's practice, which brings together diverse material in a sustained meditation on the act of making, as well as her movements through New York, London and Montserrat. These itinerant methodologies un-fix meaning from that which has gone before to create space for fresh ideas and new forms.

The idea of meaning-making in a present iteration with a sense of experimentation and indeterminacy points to the title of the exhibition, *Each now, is the time, the space*, which is taken from the seminal American composer John Cage's poem *2 Pages, 122 Words on Music and Dance* (1957). Cage's experimentation with random procedures, compositions and performance – with his unique systems of graphic notations – served as the groundwork for radical exchanges and shifts in avant-garde music and performative dance. It is this spirit that this exhibition embodies.

The exhibition will be accompanied by an extensive programme of events, talks, screenings, and a far-reaching learning programme. A catalogue will be published in Summer 2024 to accompany the exhibition.

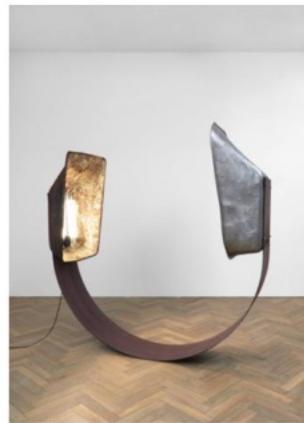
Exhibition Checklist

ALEXANDRE DA CUNHA

Thomas Dane Gallery

Sentinella I, 2019

Wheel barrows, steel, strip lights,
wiring, fittings
156 x 158 60 cm



Sentinella II, 2020

Strip lights, benches, wiring,
fittings
184 x 98 x 48 cm



Comédia, Tragédia, 2023

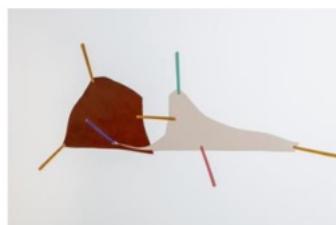
Wooden barrel, basin, blanket,
fittings
220 x 220 x 16 cm



Ikebana (Romance), 2023
Brushes, concrete
38 x 27 x 17 cm



Copacabana, 2023
Leather, nail files, fittings
60 x 122 x 0.5 cm



Compota (Match), 2023
Flip flop, pigment, bottle, concrete
33.5 x 12 x 12 cm



Compota (Return), 2023
Clay pebbles, mesh, sock,
coconut scourer, plastic bag,
keys, comb, powdered clay,
laundry ticket, jar, concrete
35.5 x 27 x 17 cm



Formula (Shift), 2023
Shoe sole, scourer, keys, paper
note, coins, brush. Mesh, clay powder,
turmeric, bottle, concrete
45.5 x 20 x 20 cm



Ikebana (Blink), 2023
Makeup brush, oil pastel, pigment,
concrete
26 x 10 x 8 cm



Vortex (Brown Eye), 2023
Cleaning mops, dye, canvas
70.5 x 70.5 x 5 cm



Ikebana XXVIII, 2018
Concrete, rope, bicycle, lock
18.5 x 26 x 19 cm



Morning XXCII, 2018
Cake tin, acrylic, concrete
32 x 25 x 25 cm



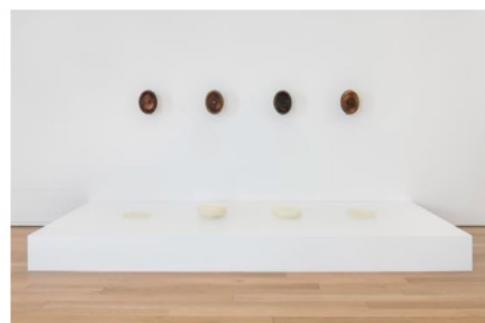
Lust Receptacle, 2023
Found plastic container, confetti,
fabric
28.5 x 20 x 13 cm



Eclipse I, 2023
Stools, sieve, mesh
54 x 54 x 10 cm



RHEA DILLON
Soft Opening
The Fitzwilliam Museum
C/leaning Figures, 2023
Scent, soap, molasses and resin
Dimensions variable



*Sole Responsibility: aged 12,
but above V*, 2023
Cut crystal. Foot 1: 24.7 x 10.3 x
1.6 cm. Foot 2: 26 x 10.5 x 1.2 cm



*An Unholy Trinity (the) Imaginary,
Symbolic and Real, 2022*
Sapele mahogany
117 x 87 x 87 cm



*Seeing from nowhere the place
in between, 2022*
Concrete and glass
31.5 x 13 x 13 cm
Courtesy the Private Collection of
Lorenzo Leviste

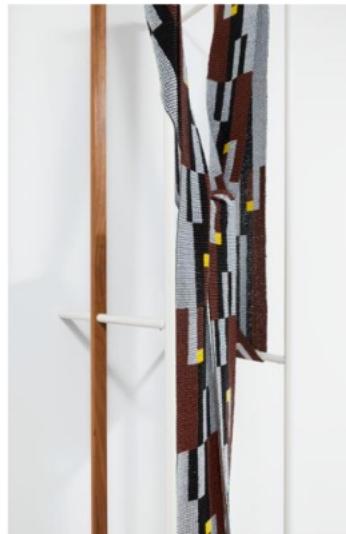


LEONOR ANTUNES

Marian Goodman Gallery
kurimanzutto Mexico City

Sophie #1, 2023

Powder coated stainless steel,
teak wood, nylon rope, glass beads
251.5 x 38 x 38 cm



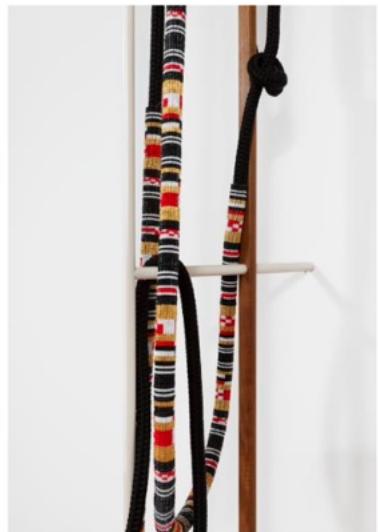
Sophie #2, 2023

Powder coated stainless steel, teak
wood, nylon rope, glass beads
249 x 40 x 10 cm



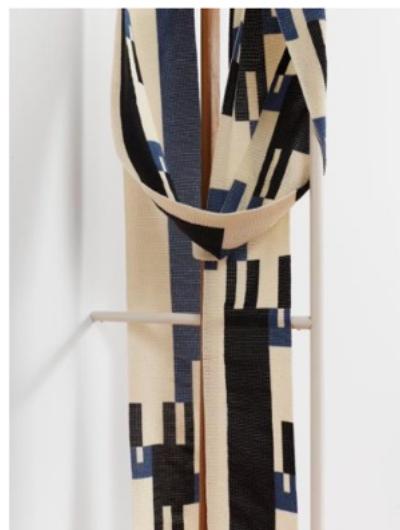
Sophie #3, 2023

Powder coated stainless steel, teak
wood, nylon rope, glass beads
217.2 x 39.4 x 17.8 cm



Sophie #4, 2023

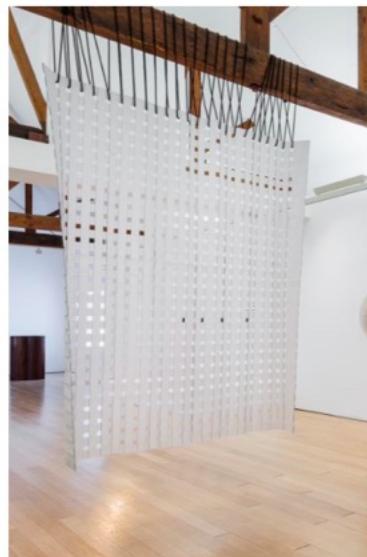
Powder coated stainless steel, teak
wood, nylon rope, glass beads
176.5 x 38.1 x 20.3 cm



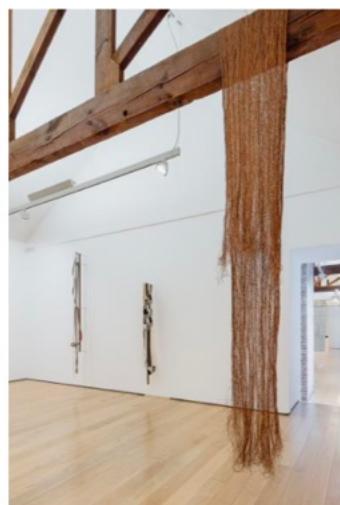
Sophie #5, 2023
Powder coated stainless steel, teak
wood, nylon rope, glass beads
216 x 46 x 10 cm



Carlo, 2019
Leather, hemp rope
250 x 230 cm



Discrepancies with X, 2019
Leather net
Dimensions variable



VERONICA RYAN
Alison Jacques Gallery

Unwrapped, 2022
Bronze, exfoliating cloth, twine
11 x 38 x 56 cm



Collective Moments VI, 2022
Upholstery tape, bronze
16 x 17 x 10 cm



Porous Containment, 2022
Ceramic stoneware, dyed crochet,
lining paper
11 x 43 x 43 cm



Infection I, 2021
Sculpey, found object, thread,
metal locker shelf, cable ties, clay
67 x 25.5 x 44 cm



Precarious, 2021
Locker shelves, cable ties, tea
bags, fruit net, orange peel,
cloves, fruit net, raffia, sculpey
clay, mango stones in fabric,
fishing line
63.5 x 52 x 27 cm



Garden of Your Mind, VI, c. 2011
Plaster, Q-tips, hair, thread
20.3 x 7.6 x 7.6 cm



Collective Moments XIV, 2022
Plaster, hairnet, sculpey, twine
17 x 6 x 6 cm



Water Bottle Flower, 2022
Plaster
16 x 14 x 14 cm



Untitled, 2020
Orange crocheted thread pouch,
clay
254 x 15 x 15 cm



Fish nor Fowl, 2021

Fishing line, plaster cast,

plastic bottle

202 x 27 x 11 cm



Prickly Pear Spines Stick in

Your Throat, 2022

Bronze, crochet hairnet, elastic

80 x 10 x 10 cm



The Mundane Lure, 2022

Plastic bottles, twine

183 x 12 x 12 cm

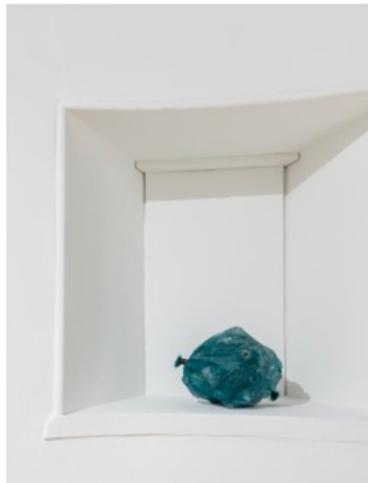


Catching Bait, 2022

Plastic bottles, plastic webbing,

thread, vegetable net

30 x 30 x 40 cm



NOTES TO EDITORS

Join us for three exhibition launches on Saturday 23 March:

2.30pm, Carolina Aguirre at The Mill

3.30pm, Aleana Egan at St Carthage Hall

4.30pm, *Each now, is the time, the space*, at Lismore Castle

For further information, or to request images, please contact Isabel Davies: [Isabel@sam-talbot.com](mailto:isabel@sam-talbot.com)

About Lismore Castle Arts

Lismore Castle Arts, a not-for-profit initiative, was founded in 2005 and is committed to the presentation and promotion of contemporary visual art in Ireland. It hosts exhibitions of international significance alongside a series of smaller exhibitions, projects and events as well as a comprehensive learning programme. Since opening, the gallery has presented the work of many leading international artists including Matthew Barney, Gerard Byrne, Dorothy Cross, Nancy Holt, Josephsohn, Richard Long, Eva Rothschild, Danh Vo and Ai Weiwei. In 2011 a second project space, St Carthage Hall, located in the town of Lismore opened. This gallery, in a former church, has presented a varied programme of exhibitions including works by Camille Henrot, Martin Healy, Niamh O'Malley, Roman Signer, Superflex and Corban Walker. A third space - The Mill - opened in 2022 on the outskirts of Lismore town, bringing back into use a historically significant building, and allowing an opportunity to present more physically challenging artworks. In 2022, the space hosted *Cascade* by Virginia Overton.

Lismore Castle Arts is situated in the historic gardens of Lismore Castle, which includes permanent works by Roger Hiorns, Eilís O'Connell and Franz West. Lismore Castle Arts has a deeply embedded community engagement programme, with learning initiatives such as *Artifice*, and *A Space for Lismore*, which foster long term projects between artists and communities. Lismore Castle Arts' exhibition programme is kindly funded by the Arts Council and Waterford City & County Council.

Habda Rashid is Senior Curator of Modern & Contemporary Art at the Fitzwilliam Museum, University of Cambridge, where she is working on major exhibitions and developing the collection. Her collecting focus, which is set in a research framework, examines how post-colonial complexities of genealogies and geographies challenge and broaden existing histories of art. Previously her role also covered Kettle's Yard, where Habda managed the House and collection and curated the exhibition 'Paint Like the Swallow Sings

'Calypso'. Prior to joining the Cambridge museums, Habda was Senior Curator, and then joint Artistic Director, at Create London, where she was part of the commissioning team for Veronica Ryan's Turner Prize winning Hackney Windrush Art Commission, the first public work to win the prestigious award.

Habda has also worked in the curatorial department at the Whitechapel Gallery, working on a wide variety of exhibitions, archive displays and commissions by national and international artists including Chris Marker, Mary Heilman and Michael Rakowitz. She has edited a number of catalogues and has had writing published on many artists including Leonore Antunes, Lynette Yiadom-Boakye, Michael Rakowitz and Deborah Roberts. Habda is an advisor for the Fine Art Department, British School at Rome.

Leonor Antunes was born in 1972 in Lisbon. She lives and works currently in Berlin. Antunes' practice provides a unique contemplation on modern art, architecture and design through a reinterpretation of sculpture in a given space. Inspired by important figures in the realm of creation in the 20th century, and often influenced by female protagonists, her work begins by measuring features of architecture and design that interest her. She then uses these measurements as units which can be translated into sculpture. Embracing traditional craftsmanship from around the world, she employs materials such as rope, leather, cork, wood, brass, and rubber to create unusual forms.

Recent solo exhibitions have been shown at Fruitmarket Gallery, Edinburgh (2023); Serralves Foundation, Braga, Portugal (2022); MUDAM, Luxembourg (2020); MASP, São Paulo Museum of Art, Brazil (2019); Museo Tamayo, Mexico City (2018); Hangar Bicocca, Milan (2018); Whitechapel Gallery, London (2017); San Francisco Museum of Modern Art, U.S.A. (2016); CAPC Bordeaux, France (2015); New Museum, New York (2015); Kunsthalle Basel, Switzerland (2013); and the Museo Reina Sofia, Madrid (2011). Antunes represented the Portuguese Pavilion at the Venice Biennale, Italy in 2019 and has participated in the 58th and 57th Venice Biennale (2019 and 2017); the 12th Sharjah Biennial, UAE (2015); and the 8th Berlin Biennale (2014).

Alexandre da Cunha (b.1969) is a Brazilian-born artist who lives and works in São Paulo and London. He has referred to his practice as 'pointing' as opposed to 'making'. By 'pointing' at existing objects in plain sight, da Cunha highlights new and unexpected meanings within the objects he chooses. This approach allows him to disentangle preconceptions and instinctive responses inherent to particular objects, restoring them with alternative modes of viewing and understanding. Given their renewed possibility, da Cunha's sculptures inspire lush potential, illuminating everyday encounters with these ordinary materials. For instance, household

cleaning objects suddenly conjure spiritual significance, while seemingly mundane industrial ready-mades echo art historical precedents.

Selected solo exhibitions include: *Broken*, Thomas Dane Gallery, London (2023); *Quebrada*, auroras, São Paulo, Brazil (2023); *Duplex*, Brighton CCA, Brighton, England (2021); *Arena*, Thomas Dane Gallery, Naples, Italy (2020); *Duologue* with Phillip King, Royal Society of Sculptors, London, England (2018); *Boom*, Pivô, São Paulo, Brazil (2017); *Free Fall*, Thomas Dane Gallery, London, England (2016); *Alexandre da Cunha*, Museum of Contemporary Art Chicago, Chicago IL (2015); *Dublê*, Centro Cultural São Paulo, São Paulo, Brazil (2011), and *Laissez-Faire*, Camden Arts Centre, London, England (2009). Da Cunha's work is held in major museum and private collections including the Tate, England; ICA Boston, USA; Museum of Contemporary Art Chicago, Chicago, USA; Droom en Daad Foundation, Rotterdam, the Netherlands; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; and Inhotim, Brazil.

Major public commissions and outdoor sculptures by da Cunha are on permanent view at Battersea Power Station Underground Station in London, the Monsoon Building in London, the Laumeier Sculpture Park in St. Louis USA, Pierce Boston Tower in Boston USA and the Rochaverá Tower in São Paulo, Brazil.

Rhea Dillon (b. 1996) is an artist, writer and poet based in London. Dillon's first institutional solo exhibition *An Alterable Terrain* recently opened at Tate Britain as part of the *Art Now* series. Recent exhibitions include *We looked for eyes creased with concern, but saw only veils* at Sweetwater, Berlin (2023); *The Sombre Majesty (or, on being the pronounced dead)* at Soft Opening, London (2022); *Real Corporeal* at Gladstone Gallery, New York (2022); *Love* at Bold Tendencies, London (2022); an online screening at The Kitchen, New York (2022); *Drawing a Blank* curated by Ben Broome, London (2022); *Janus* at Soft Opening, London (2021); *Pressing* at Division of Labour, Salford (2021); *Dishwater and No Images* as part of Distant Peak at Peak Gallery, London (2020); *No Man is an Island* at Almine Rech, London (2020) and *Uchronia et Uchromia* online at External Pages (2020). She was an artist in residence at Triangle - Astérides, Marseille and previously at V.O. Curations, London, which culminated in a solo exhibition, *Nonbody Nonthing No Thing* and the publishing of poetry chapbook, *Donald Dahmer* (both 2021). The artist presented *Catgut - The Opera* as part of Park Nights 2021 at the Serpentine Pavilion, and a publication of the same title was recently published.

Veronica Ryan, awarded the 2022 Turner Prize, is a visual artist working primarily in sculpture and assemblage. Born in 1956 in Plymouth, Montserrat, an overseas territory of the United Kingdom, Ryan moved as an infant with her parents to London before going on to study at the St Albans College of Art & Design, Bath

Academy of Art and the Slade School of Fine Art. Using a highly developed idiosyncratic visual language, Ryan's work investigates how everyday objects, including detritus, recycled materials, foods such as fruits, herbs, vegetables and seeds, cast and made into modelled components, give rise to questions of interconnections and multiplicities along a spectrum of perceived psychological realities, embodying the extended self. In 2021 Ryan unveiled 'Custard Apple (Annonaceae)', 'Breadfruit (Moraceae)' and 'Soursop (Annonaceae)' in Hackney, London, as the nation's first permanent monument to honour the Windrush generation. In the same year, Ryan's solo exhibition at Spike Island, 'Along a Spectrum', was exhibited in connection with the Freelands award. This critically acclaimed exhibition at Spike Island together with the first permanent monument to honour the Windrush generation, led to Ryan's nomination for the 2022 Turner Prize.

Recent museum solo exhibitions include 'Along a Spectrum' Spike Island, Bristol (2021), The Art House, Wakefield (2017); Tate St Ives (2017). Group exhibitions include 'Thinking Historically in the Present', Sharjah Biennial 15, Sharjah, UAE; 'If Not Now, When? Generations of Women in Sculpture in Britain, 1960 - 2022', The Hepworth Wakefield; 'Radical Landscapes', William Morris Gallery, London; 'Making Their Mark', curated by Cecilia Alemani, Shah Garg Foundation, New York; 'Whitney Biennial: Quiet as It's Kept', curated by David Breslin and Adrienne Edwards, Whitney Museum, New York; 'A Clearing in the Forest', The Tanks at Tate Modern, London; and 'Breaking the Mould: Sculpture by Women since 1945', an Arts Council Collection Touring Exhibition (2021-ongoing).

Ryan's work has been acquired by Tate; Arts Council Collection, London; Henry Moore Institute, Leeds; The Sainsbury Centre Collection, Norwich and The Hepworth Wakefield, amongst others. Ryan lives and works in London, UK, and New York, US.

Lismore Castle Arts' exhibition programme is kindly funded by the Arts Council and Waterford City & County Council.