

Sarah McNulty

Projektbeskrivelse

Udstillingen PÅ KORTE KONTRAKTER vil rejse spørgsmål om kunstneres arbejdsforhold og tager umiddelbart afsæt i atelieret, der for mange er et essentielt arbejdsrum, men som også bliver sværere at opretholde økonomisk. Udstillingen stiller spørgsmålene - hvad er byen for et sted og skal kunstnere leve og bo der? Hvad er en god by?

Udstillingen er en del af en række af 10 projekter i København kurateret af Kaspar Bonnén, hvor at min udstilling åbner på Den Frie, sammen med Hannibal Andersen, Jens Haaning og Kevin Malcolm. Her vil jeg lave et stor-skala maleri til loftet, i forbindelse med de to store runde lys som dominerer det lavloftede rum i Minus 1. Ifølge en rapport fra BKF, har størstedelen af kunstnere med atelier i Københavns Kommune ca 11-15m² til rådighed at arbejde i. Værket vil være ca 12 m², som refererer til disse rum, samt størrelsen af mit nuværende atelier på Amager.

Maleriet vil bestå af gennemsigtige materialer, som er malet og indfarvet, hvor der indgås mønstre, skabt af forskellige byggematerialer som skabelon (fx fra genanvendt industri-net brugt til byens byggeprojekt). Det store stykke stoffet vil arbejde på i krøllet form, og senere strukket over loftet, som refererer til materialet, et større skala end man har egentlig plads til, og evt andre form for strække, såsom et strukket økonomi. Der vil indgå to store øjne, som relaterer til lamperne i rummet. Værket fungerer som en visualisering af kunstnernes arbejdsforhold, som rejser sig over beskuerne, mens det sætter bogstaveligt lys og øje på de rum vi arbejder i.

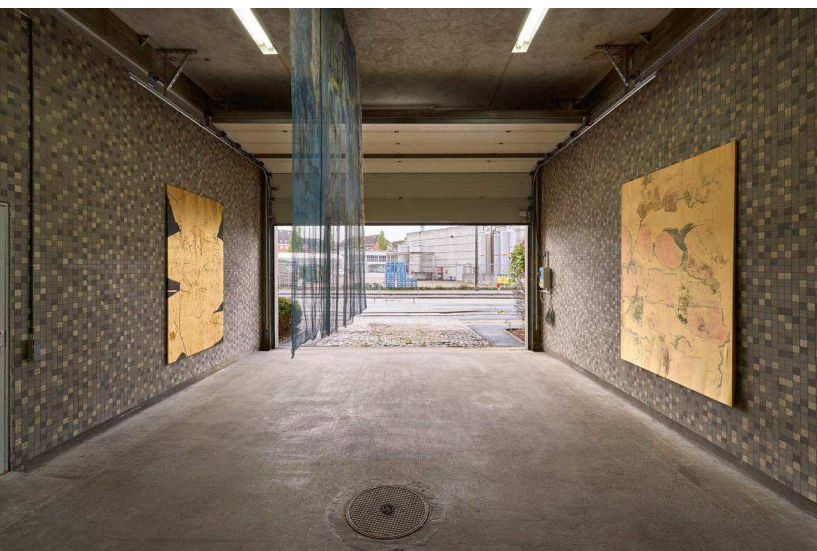
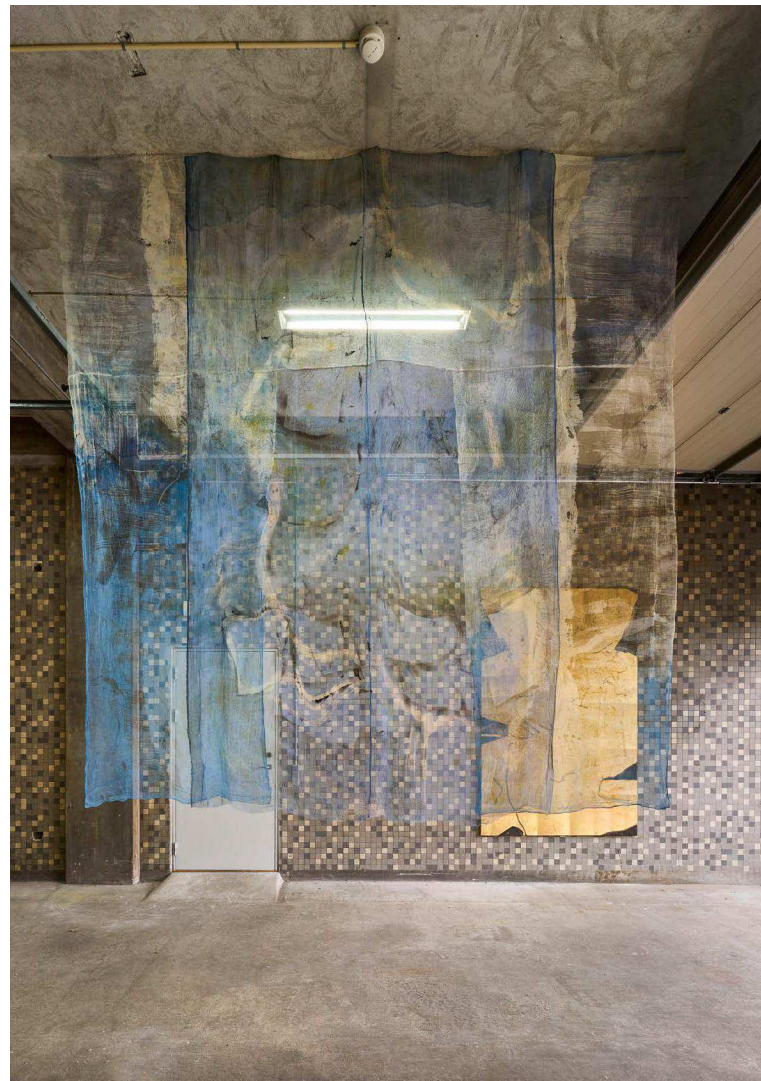
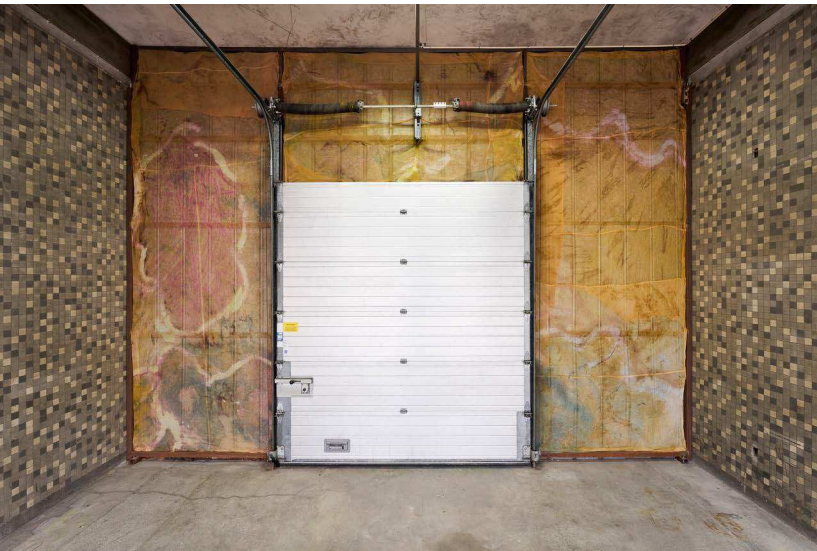


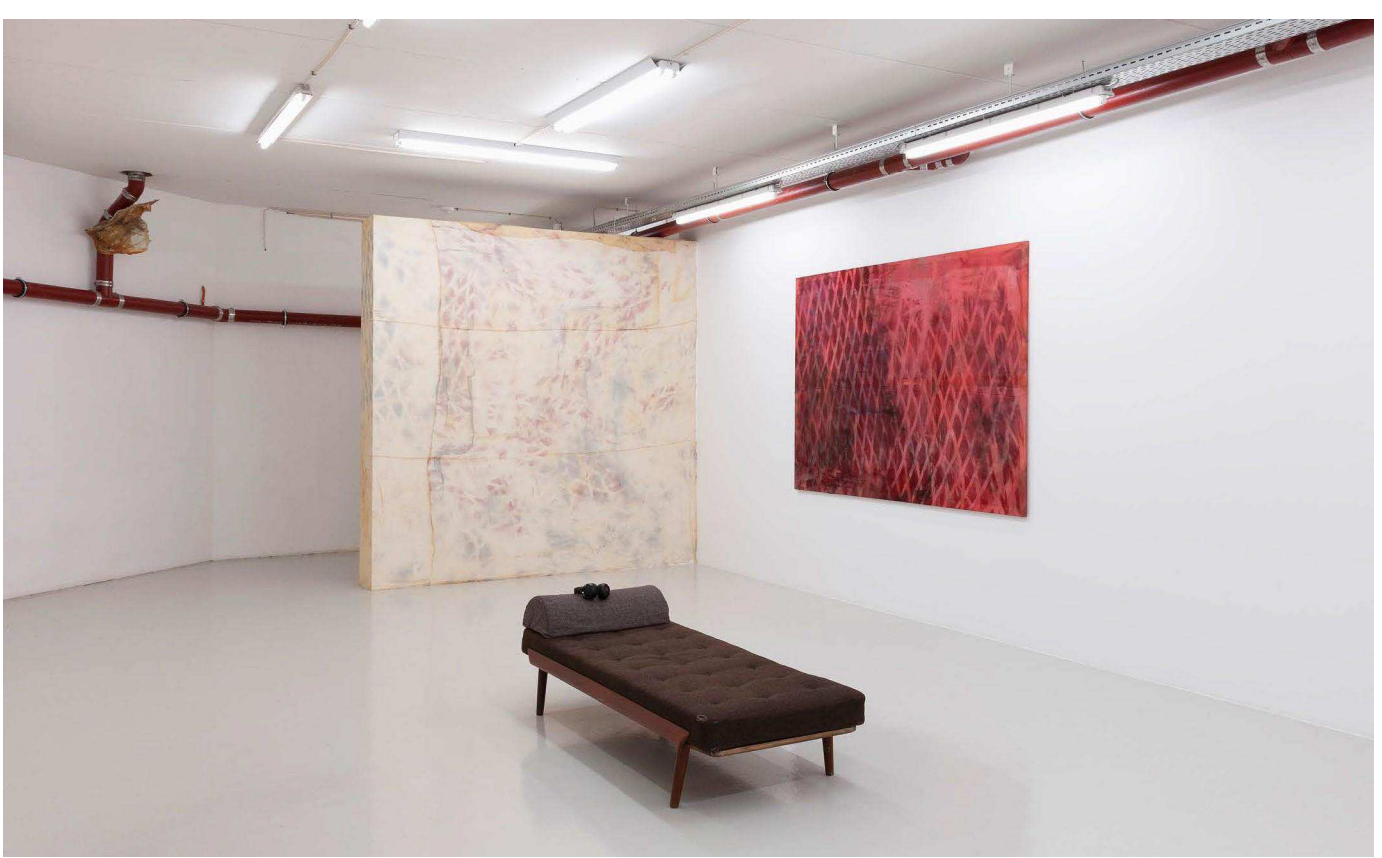
Skitser og reference-billeder
Den Frie, Minus 1
På Korte Kontrakter





PASS, AGA Works, Tørreløft, København, 2022 - Temporarily inhabiting and orchestrating the space through a series of works made for the industrial garage. Here their malleable, porous materials, images, sounds and objects were built up in layers; shifting and amplifying the surroundings. Constructed through practical and repurposed materials, the works move, obstruct, reflect and slip. As you walk through, you're inside them, encompassed and digested. Together their work explores questions of how we inhabit overlooked architectural and social spaces, and what filters we process them through.





South of the Lighthouse, Vermillion Sands, København, 2022

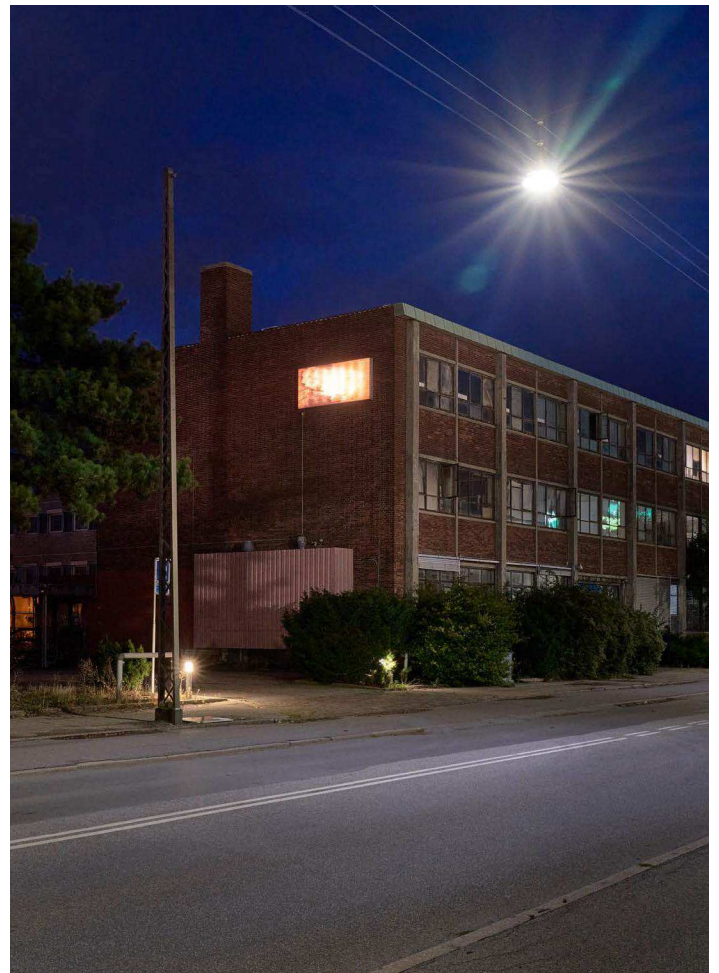
New paintings made for the basement gallery, emerging from the pipes and inhabiting the room as representations of simultaneous interior and exterior space. Looking into various natural and manmade forms of camouflage, how it has evolved and been applied, the works consider ideas of moving undetected or subtly within a space.

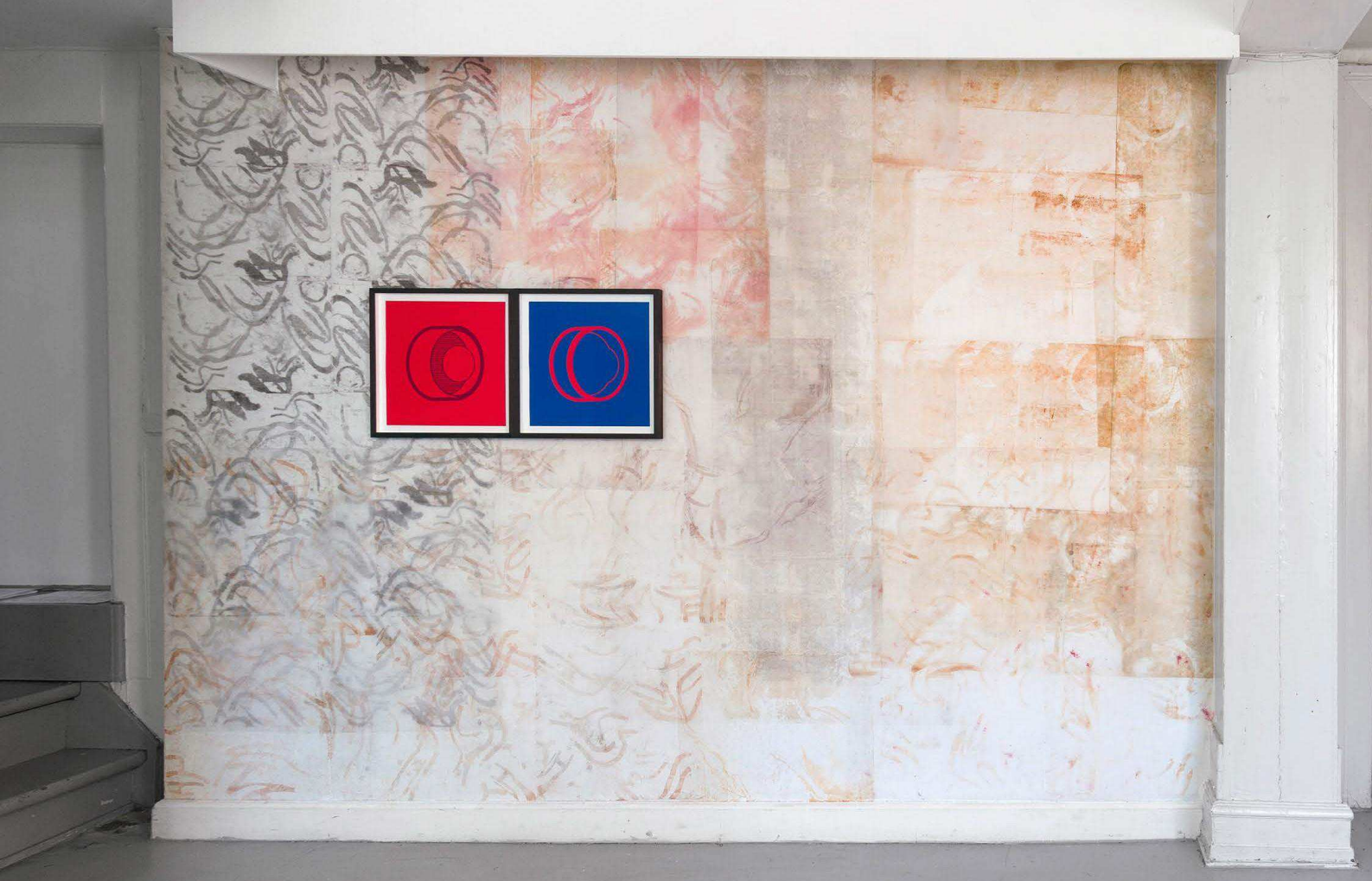


Lot (hul), 3 x 1.4 m lightbox, former AGA factory lightbox, Vermlandsgade 61

With the slogan 'Making the world more productive,' the factory's founder went blind in search of light. The new work considers visibility and the scope of production at the site, past and future, and current production as artist studios.

Based on a series of paintings initiated through light-sensitive materials and processes from various painted experiments alongside photos of the building itself, the image grafts with the wall, wavering as a blast of light or perhaps an opening into the brick walls.





DeepMaster, Danske Grafikere, 2020. Palm Beach County, Lithographic print on glass felt, 3 x 2m (w/Nové-Josserand's framed prints).

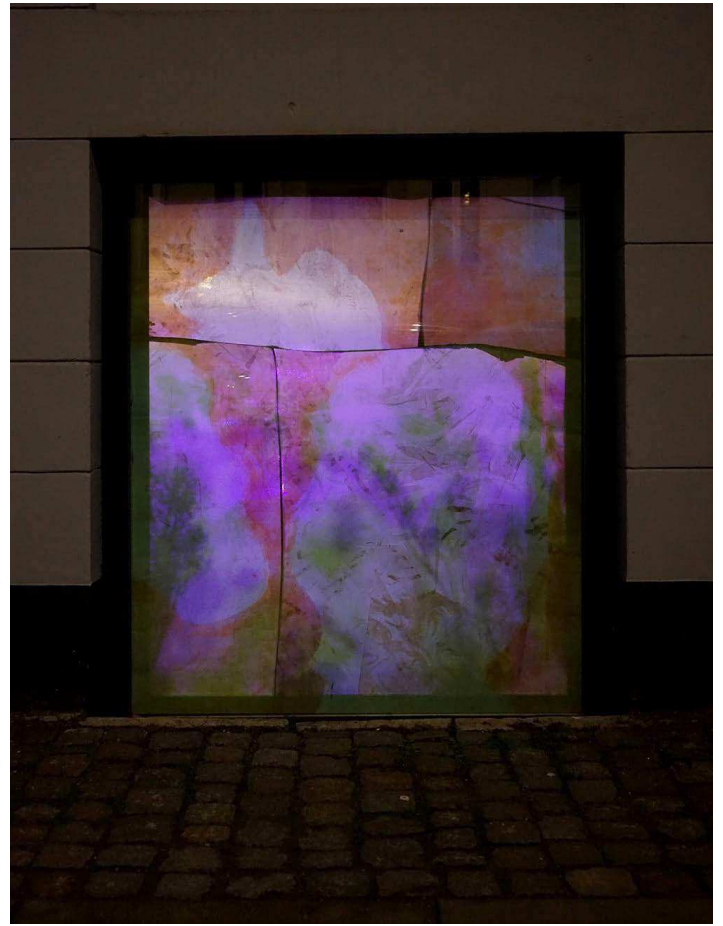
DeepMaster, referring to fake 'master' fingerprints, which can effectively fool smartphone sensors and other devices, draws connections to the limits of human singularity in the manipulation of our current tools. Taking cue from physical points of contact with technology, investigating the intersection of digital gestures and the materiality of surface, I constructed and deconstructed processes of image-making. Exploring how touch is modified and mediated by machines we questioned what meanings lie in our bodily interactions with 'bodyless' technology.

Through the lens of 'tryk', interpreted in its most basic sense of physical push, print or pressure, the work and processes in the show propose an enriched definition of images and their construction. I developed a series of large-scale lithographic works printed on various household fabrics, wallpapers, fiberglass, rubber mats; using a number of fingerprinting pattern forms and various gestures of painterly 'contact' as a starting point for each stone. Using a variety of experimental print methods and materials to explore the possibilities of the medium, based around stone, grease and water, I exploited the process' sensitivity and reproduction of physical contact.

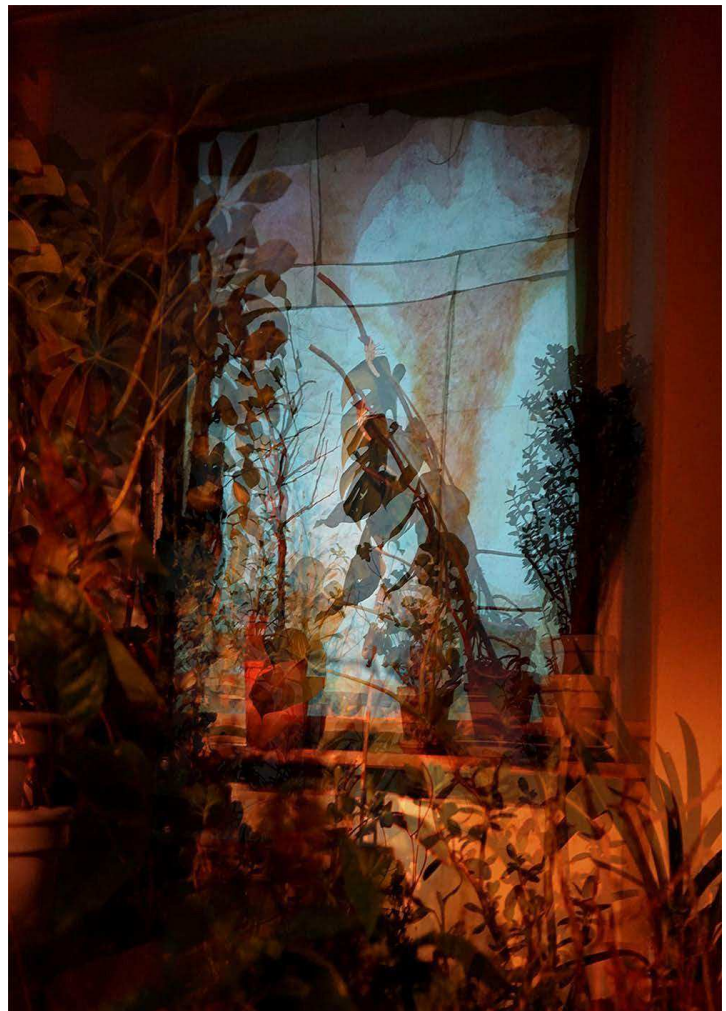


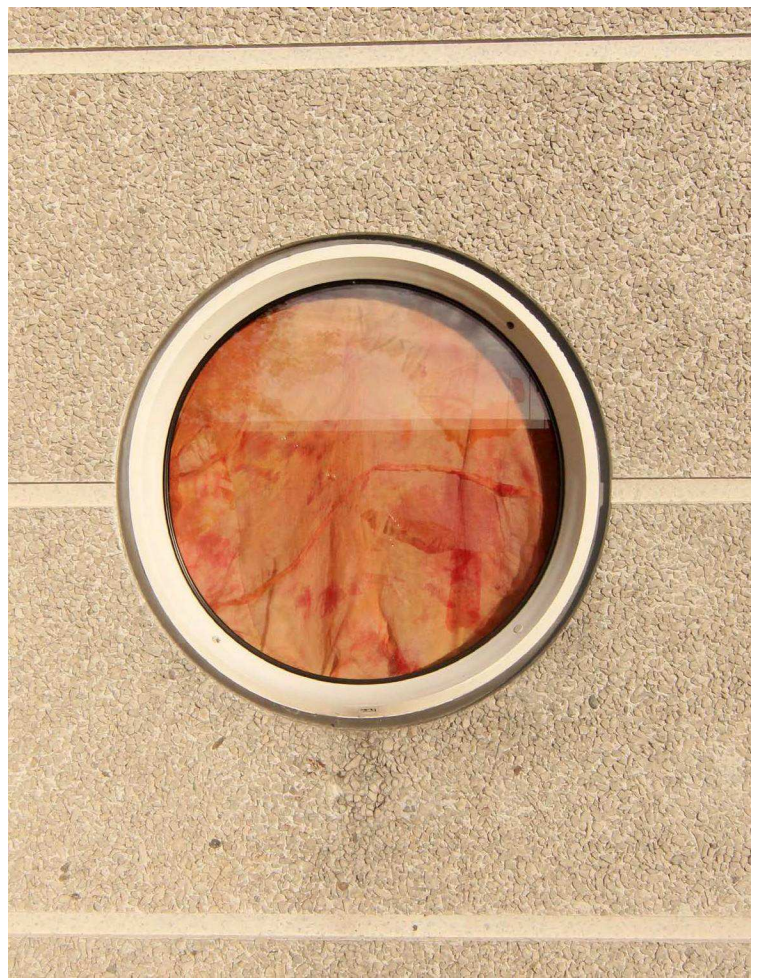
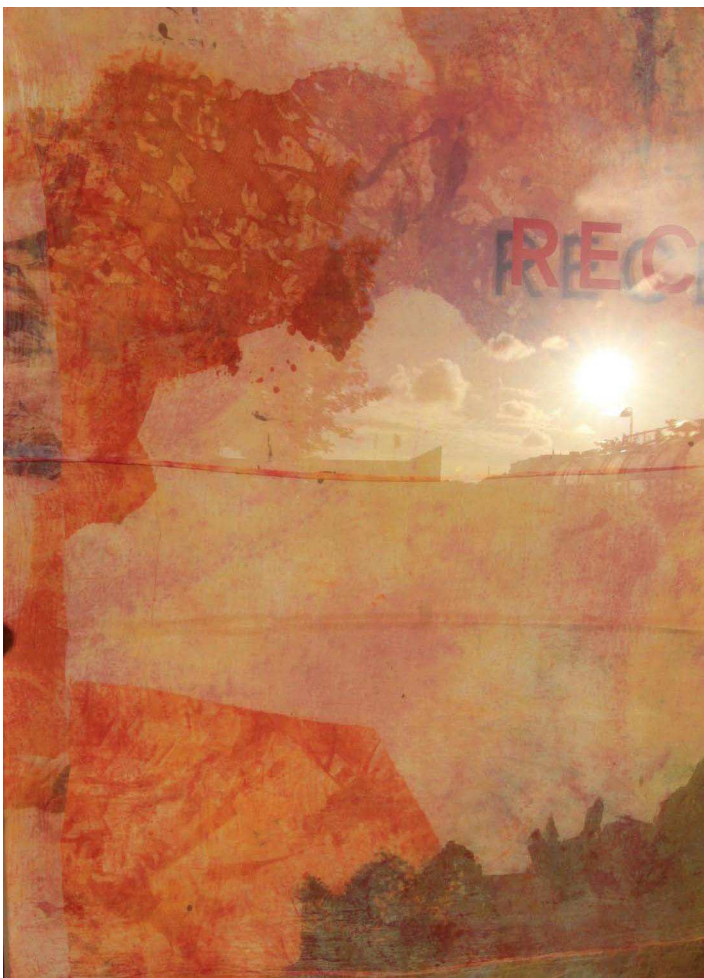
Loops & Arches (Quiz), Ink, dye & moss on raw silk & synthetic fabrics, 3 x 1.7m, *Espalier*, Sun-reactive print & ink on fabric, 85 x 140cm





GRAFT, Sun-reactive dye & lithographic print on stitched fabric, with gro-lux lights 17:00 - 22:00, PFA, Schacksgade, København, 2021-22
Bottom Right: A view of the (inaccessible) interior view of the space, A2, edition of 50





REC, AGA Works, København, 2020. Dyed tarlatan over sun-dyed lycra, 250 x 240 cm.



Taking a depopulated Reception of a gas/air factory as a starting point, REC investigates the potential of reactivating and reframing abandoned meeting points. Considering the visibility of production and process, REC invites the viewer into a site of production where points of contact have relocated, underpinning larger questions on systems and structures decreasingly dependent on physical presence.

The work for the windows was founded in experiments with contact and light sensitive materials and processes, with enlarged imprint patterns in unraveling forms. Painted/dyed images on fabrics behind the large glass foyer function as a type of remnant of habitation, pressed against the panes, slippery and shifting contingent on time, weather, movement, with the potential to relate to interaction now and before, physically and digitally, close and from a distance.





Ha! Fortune, Painting and sun-reactive dyes on raw silk, canvas and wood, printed with tortilla templates, Fredensgade, curated by Chris Mew, A setting for a meal, with folded, dyed and leaking food made for the works in the show, Copenhagen 2018





Where is that light at the end of that tunnel, is it just a loop back to a familiar beginning, it's hidden underneath a sheath (holster) of worn and tattered cloth or etched into the earth beneath puddles of oil.

Has the tread of tires imprinted a road map onto "said" holster (sheath), then to be stretched over the past as an exoskeleton, which bulges proud like the nightmare on elm street?

- Stereo Exchange, 2020

Nancy Sleeping, Dyed and painted lycra, 3.7x2.7m, (w/ ceramic sculpture Malin Ida Eriksson)

Palm Beach County (up), Lithographic Print on tarlatan, glass felt, and synthetic clothing, installed up walls and windows

Stereo Exchange, Kbh, 2020



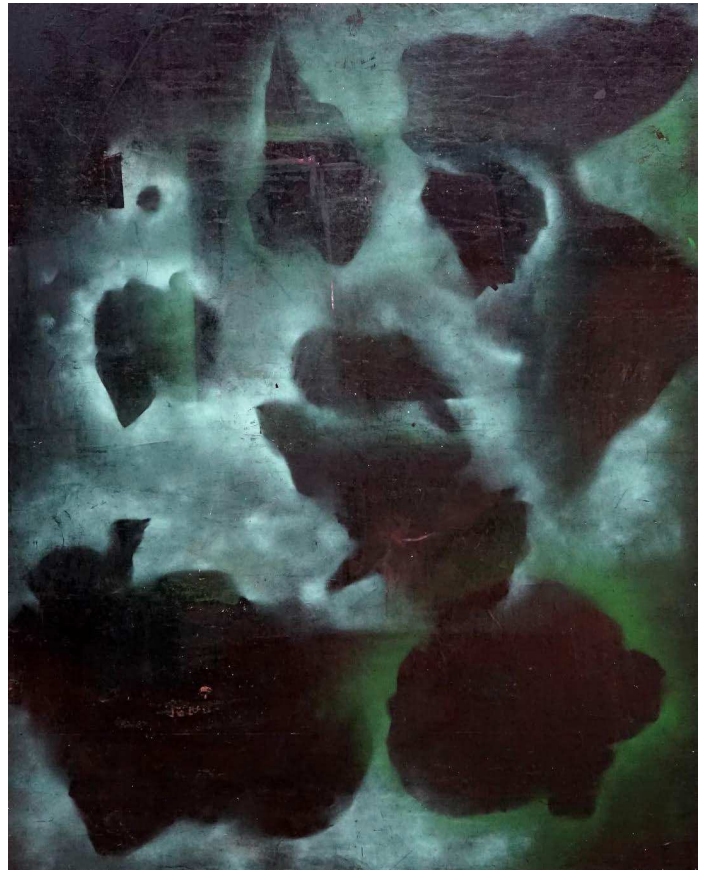
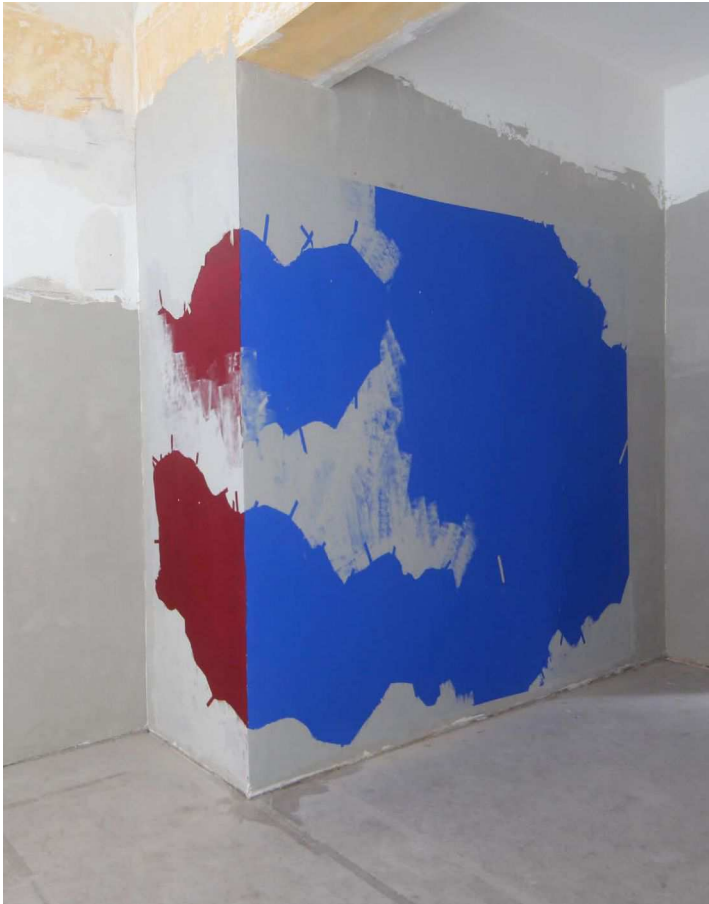


Stair, Sun-reactive dye and ink on stretched silk, Art Barter, Socle Du Monde Biennale, HEART - Herring Museum of Contemporary Art, Herring, 2017

Backside, Oil, ink and chalk on linen, 150 x 145 cm, 2023

Blue Screen, Household paint on wall (painting over blue-screen projection wall), Kiosk 7, København, 2017

Tilsandede, Oil & acrylic on linen, 160 x 200 cm, AGA Works, København, 2021





CLUBTAN, Site-specific window painting, Gouache, light-sensitive inks, buttermilk, household paint & plastic sheeting on windows, Interior & Exterior View, Amager Film Lab, Copenhagen, 2016

