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ALANNAH ROBINS
10/11-16/12 2023
Comfort ye My People

Comfort Ye My People is a meditation on our relationship with nature, a love letter to the land. It is about time and water. In this exhibition the artist explores the intricate relationship between humanity and the natural world. Through a combination of drawings, etchings and kinetic light, she invites audiences into a space which touches on both grief and celebration.

Artist Statement

I had other plans for this exhibition, but I felt an overwhelming compulsion to simply draw the mountains. I think it might be somehow related to our need for comfort and security when living in a state of chaos, such as the climate crisis in which we find ourselves. The process of drawing, then, involves giving a great level of attention to the subject, so that it becomes increasingly familiar. You become more and more sensitised to that which you are drawing, which leads to a greater intimacy with that subject or space, in this case, for me, the inhabited landscape.

My studio overlooks the Derryclare Mountain and my commute to work is through the beautiful Inagh Valley in the heart of Connemara. In this work, which traces visualised tidal rises, I aim to draw our attention away from overwhelming and paralysing climate anxiety to geological time, to a sense that the mountains will be ok. Needless to say, images of the tides rising over our beloved and familiar landscapes raise fears of our homes underwater, but they also nudge us to an awareness of a different pace of time.

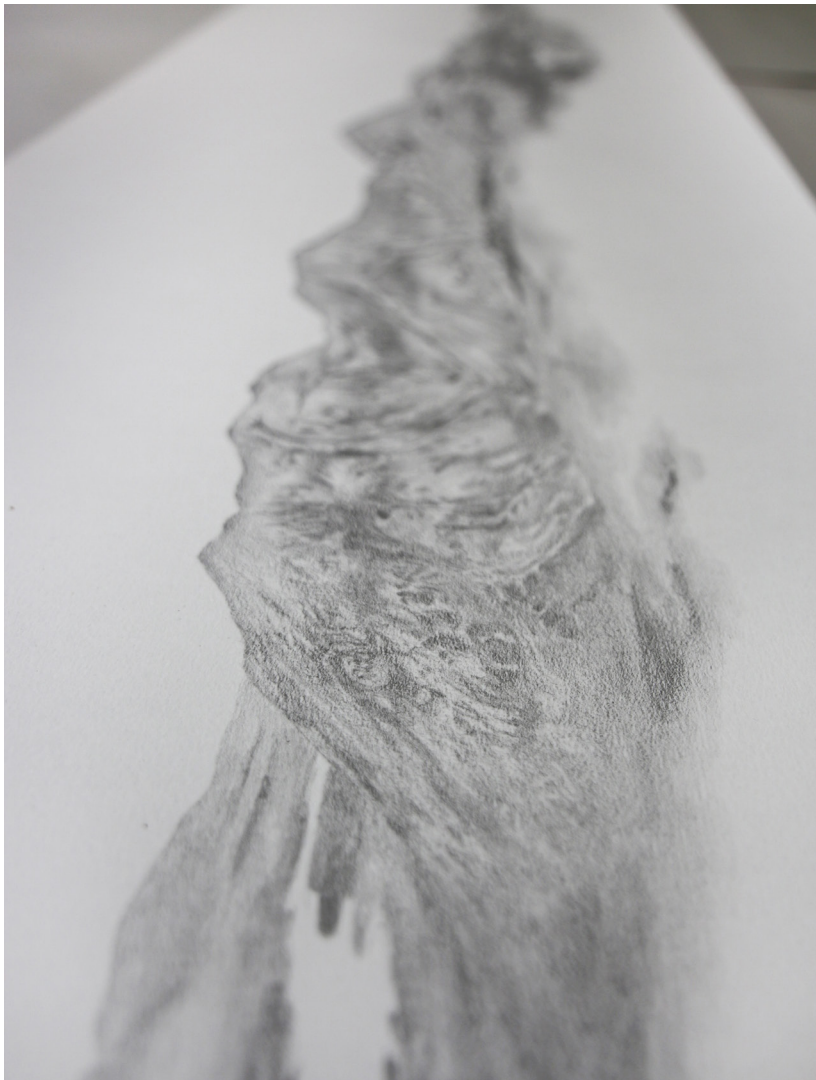


I was really moved by Andri Snær Magnason's beautiful book *On Time and Water* in which he interweaves the micro details of human familial relationships with the grand scope of glacial time. He invites us to imagine the extent of our own love for our own kin in time. What will be the year when your daughter's granddaughter is 94 years old? What will the world be like then? Do you grieve for that world, or do you celebrate it?

In *Over your cities grass will grow*, I have drawn traces of human habitation so intertwined with nature that they cannot be taken out or removed. It makes no sense to say, let's take people out of nature because we are one part of it. The line of a fence on the mountain has altered grazing patterns which has altered vegetation. The collapsed beehive hut is overgrown with grass and wildflowers. It has begun its reintegration with nature. Archaeological remains are scattered across our landscape, and sometimes it is hard to know which stones were put there by people and which by ice or water.

About the artist

Irish artist Alannah Robins is a graduate of the NCAD and has an international interdisciplinary artistic practice. She has won several commissions and awards for her artwork, including a public commission for the Waterford Institute of Technology, Tyresö Kulturstipendium and Helge Axe:son stipend. Recent exhibitions include *Behold*, Altan Klamovka, Prague 2022; *Spirit*, Oblastni Galleri Liberec 2021; *Carrying the Songs*, Detroit Stockholm; *The Half Light*, Pasaj, Istanbul 2016 and *Bach in the Water*, with Cecilia Josefson, Galleri CC, Malmö (all 2016), also *Púca in the Machine*, Mermaid Arts Centre, Bray 2022; the Royal Hibernian Academy, Dublin, London's Dialogue Cultural Space and in Sweden, in Tegen2, Detroit Stockholm and Kiruna Stadshus. Her work is found in collections including the Museum of European Art, Oblastni Galleri Liberec, Czech Republic. Robins is the founder and director of *Interface residency and studio* in Connemara, Ireland.



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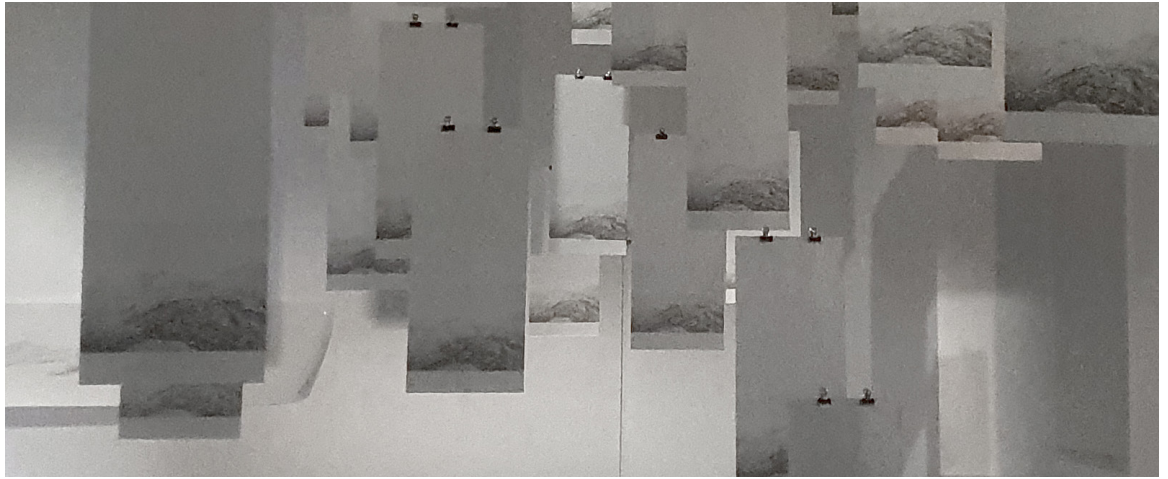
ALANNAH ROBINS
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Comfort ye My People

Trösta mitt folk är en meditation över vår relation till naturen, ett kärleksbrev till landet. Det handlar om tid och vatten. I denna utställning utforskar konstnären den komplicerade relationen mellan mänskligheten och den naturliga världen. Genom en kombination av teckningar, etsningar och kinetiskt ljus bjuder hon in publiken till ett rum som berör både sorg och firande.

Konstnärens Statement

Jag hade andra planer för den här utställningen, men jag kände en överväldigande känsla att helt enkelt rita bergen. Jag tror att det på något sätt är relaterat till vårt behov av tröst och trygghet när vi lever i kaos, som den klimatkris vi befinner oss i. Att rita innebär att ägna stor uppmärksamhet åt sitt motiv, så att det blir alltmer bekant. Du blir mer och mer känslig för det du ritar, vilket leder till en större intimitet med det ämnet eller den plats som, i mitt fall, den bebodda landsbygden är.

Mitt ateljé har utsikt över Derryclare Mountain och min pendling till jobbet går genom den vackra Inagh Valley i hjärtat av Connemara. I detta arbete, som spårar visualiserade tidvattensuppgångar, strävar jag efter att leda vår uppmärksamhet bort från överväldigande och förlamande klimatångest till geologisk tid, till en känsla av att bergen kommer att vara okej. Det är självklart att bilder av tidvattenstigning över våra älskade och bekanta landskap väcker rädsla för att våra hem hamnar under vatten, men de påminner oss också om medvetenheten om en annan takt i tiden.



Jag blev djupt berörd av Andri Snær Magnasons underbara bok *On Time and Water* där han förenar de små detaljerna i mänskliga släktrationer med den majestätiska skalan av glacial tid. Han inbjuder oss att föreställa oss omfattningen av vår egen kärlek till våra nära och kära över tid. Vilket år kommer din dotters dottersdotter att vara 94 år gammal? Hur kommer världen se ut då? Sörjer du över den framtida världen, eller firar du den?

I verket *In Over Your Cities Grass Will Grow* har jag ritat spår av mänsklig bebyggelse som är så sammanflätade med naturen att de inte kan tas bort eller avlägsnas. Det är meningslöst att säga, låt oss ta människor ur naturen, för vi är en del av den. Stängslets linje på berget har ändrat betesmönster, vilket i sin tur har påverkat vegetationen. Den kollapsade bikupehytten är nu övervuxen av gräs och vilda blommor. Den har påbörjat sin återintegration med naturen. Arkeologiska lämningar finns utspridda över vårt landskap, och ibland är det svårt att veta vilka stenar som placerades där av människor och vilka som formades av is eller vatten.

Om konstnären

Den irländska konstnären Alannah Robins är en alumna från NCAD och har en internationell tvärvetenskaplig konstnärlig praktik. Hon har vunnit flera uppdrag och priser för sin konst, inklusive ett offentligt uppdrag för Waterford Institute of Technology, Tyresö Kulturstipendium och Helge Axe:son stipendiet. Senaste utställningar inkluderar *Behold* på Altan Klamovka, Prag 2022; *Spirit* på Oblastni Galleri Liberec 2021; *Carrying the Songs* på Detroit Stockholm; *The Half Light* på Pasaj, Istanbul 2016 och *Bach in the Water*, tillsammans med Cecilia Josefson, på Galleri CC, Malmö (alla 2016). Dessutom *Púca in the Machine* på Mermaid Arts Centre, Bray 2022; the Royal Hibernian Academy i Dublin, London's Dialogue Cultural Space och i Sverige på Tegen2, Detroit Stockholm och Kiruna Stadshus. Hennes verk finns i samlingar som Museum of European Art, Oblastni Galleri Liberec, Tjeckien. Robins är grundare och direktör för *Interface Residency och Studio* i Connemara, Irland.

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Curriculum Vitae

Education

- 2019 Masters in Music Performance, Conservatory of Music and Drama, DIT
- 2015 Introduction course in Electronic Music, Jan Liljeqvist, EMS, Stockholm.
- 2011-12 Diploma in Classic Song, Kulturama, Stockholm.
- 1989-94 BA Sculpture, National College of Art & Design, Dublin.

Solo / Duo Exhibitions

- Upcoming Comfort Ye My People, Artlink, Fort Dunree & Galleri Duerr – 2023.
- 2022 Behold, Altan Klamovka, Prague.
- 2021 Spirit, Oblastní Galerie Liberec, Czech Rep, curated by Lenka Sýkorká.
- 2018 Sehnsucht, Galleria Lapinlahti, Helsinki.
- 2016 The Half Light/Yari Aydinlink, Pasaj Independent Arts Space, Istanbul.
- 2016 Bach in the Water, with Cecilia Josefson, Galleri CC, Malmö.
- 2015 Still Falling-Papa India, Detroit Stockholm Collective, Stockholm.
- 2014 Förort, Tyresö Konsthall, Stockholm.
- 2014 Migrant, Detroit Stockholm Collective, Stockholm.
- 2010 A Song of Parting, Signal Arts Centre, Co. Wicklow.
- 2009 Tearmann Beag Iata, Áras Éanna, Inis Oirr.
- 2008 Footprint, Tramyard Gallery, Dublin.
- 2007 Bicycle Kick, Clifden Arts Week, Co. Galway.
- 2005 Between the Sheets, Tulca Visual Arts, NUI Galway.
- 1998 Breathe Don't Breathe, Linen Hall Arts Centre, Co. Mayo.

Selected Exhibitions

- 2022 Púca in the Machine, Blessington Library, Co. Wicklow.
- 2021 Diffendersi Dal Alto, Asilo Blanco, Vogogna, Italy.
- 2021 Curracha, ÁrasÉanna, Inis Oirr, Co. Galway.
- 2021 Carrying the Songs, ÁrasÉanna, Inis Oirr, Co. Galway.
- 2019 Supermarket Art Fair, Interface, Stockholm.
- 2018 Incomplete Nature, Interface, Co. Galway.
- 2015 Doktorn är bara bra om något ska klippas bort, Kiruna.
- 2014 Twin Rooms, Detroit Stockholm, annex Supermarket Stockholm.
- 2014 RHA Annual Exhibition, Dublin.
- 2013 RHA Annual Exhibition, Dublin.
- 2013 Flotsam & Jetsam, Clifden Arts Week.
- 2012 Now & Then, Harris Lindsay Works of Art, London.
- 2012 Marathon Irish, Dialogue Cultural Space, London.
- 2012 Horizons, Tegen2, Stockholm.
- 2011 New Living Art, Irish Museum of Contemporary Art, Dublin.
- 2009 & 2008 Outside: Insight, Sculpture in the Gardens, Co. Galway.
- 2004 Group Show, Galerie le Faouëdic, Lorient, France.
- 2002-11 Atlantic Group Shows, Galway city and county.
- 1999 Two Man Show, Logan Gallery, Galway.
- 1995 Society of Scottish Artists, R.S.A., Edinburgh.
- 1992 & 1991 Iontas, Small works, Sligo Art Gallery, Sligo.
- 1991 & 1990 National Portrait Exhibition, Dublin.
- 1990 Dance Strokes: The Artist and the Dancer, R.H.A., Dublin.

Residencies / Symposia / Projects

- 2021 En Timme Natt, with Göran Fröst, Artipelag, Stockholm.
- 2020 Carrying the Songs, Inis Mór to Istanbul.
- 2018 En Timme Natt, with Göran Fröst, Teater Giljotin, Stockholm.

2015	Opera Factory Sessions, Fylkingen & Supermarket Art Fair, Stockholm.
2014	Elektronmusikstudion EMS SommarTurné, Dalarna.
2008	Artist in Residence, Aras Eanna, Inis Oirr, Co. Galway.
2002-04	Founder Member of Atlantic Cooperative Artists, Clifden.
2002	Landscape Art Project, Tulca Visual Arts Festival, Galway.
1999-00	Artist in Residence, Arts Council, Letterfrack NS, Co. Galway.
1997	Hebden Bridge Sculpture Trail, Hebden Bridge, Yorkshire.
1997	Artist in Residence, Roundstone Arts Week, Co. Galway.
1996	Oilean an Uaigneas, Tufts University, Boston.
1995	Artist in Residence, Grizedale Forest Sculpture Park, Yorkshire.
1995	Excavated Space, Skibbereen Sculpture Symposium, Co Cork.
1995	Eurosculpture, Brittany.

Awards

2023	Galway County Council – Artist’s Bursary Award.
2022	The Arts Council – Agility Award.
2021	The Arts Council – Agility Award.
2021	Platform 31 – Local Arts Ireland & The Arts Council.
2021	The Arts Council – Professional Development Award.
2020	The Arts Council – Individual Artist’s Bursary.
2020	The Arts Council – COVID Response Award.
2020	Galway County Council – Artist’s Bursary Award.
2019	Scéim Sparánachta d’Ealaíontóirí.
2018	Galway County Council – Artist’s Bursary Award.
2018	Culture Ireland – Exhibition travel support.
2016	Galway County Council – Artist’s Bursary Award.
2016	Culture Ireland – Exhibition travel support.
2016	Konstnärnsämnden – Kulturutbyte.
2016	Arts Council – Travel and training Award.
2014	Helge Ax:son Johnson – Cultural Stipend.
2014	Tyresö Kulturstipendium- Cultural Stipend.
2010	Galway County Council – Artist’s Bursary Award.
2008	Award of Excellence– Outside: Insight, Sculpture in the Gardens.
2008	Galway County Council – Artist’s Bursary Award.
2004	Galway County Council – Exhibition Assistance & Materials Award.
1998	Arts Council – Exhibition Assistance.

Commissions

2009	Public Art Commission, Waterford Institute of Technology.
2009	Sculpture Commission, CEECC, Letterfrack N.S. Co. Galway.
2007	Public Art Commission, Clifden Public Library, Co. Galway.
2003	Public Art Commission, Juvenile Liaison Office, Galway.

Curatorial Practice

2023	All the Dark Places, Interface, GIAF.
2022	Falling in Love Outward, Interface, in assoc. GIAF.
2022	Performance Ecologies, Interface, co-curated with Áine Philips.
2021	Broken vessels, Interface, co-curated with Brent Mestre, GIAF.
2020	CONNECT, Interface.
2019	An Enduring Mystery, Interface.
2018	Incomplete Nature, Interface and Detroit Stockholm.
2017	Surface Tension, Interface and Detroit Stockholm.

Shortlisted for the following public art commissions:

Heath Mayfield Motorway 2004; M4 Kinnegad Enfield Bypass project, 2004; Public Art commission, Civic Buildings, Nenagh, Co Tipperary, 2004; Mutton Island, Galway City, 2003; Michael Hartnett Memorial Public Art Sculpture, Newcastle West 2010; Galway City Museum, 2006; Clifden Town Square, 1999.

Collections

Galway County Council, Prospect Hill, Galway City.
Office of Public Works, Liosbaun Industrial Estate, Galway City.

Press & Publications

Dorota Sadovská, Alannah Robins, Alma Lily Rayner, Genus.cz, September 2021.
Pass it on: How a Story changed in the Telling between Ireland and France, Manchán Magan in the Irish Times, 2020.
Hatching Fine Plans, Judy Murphy, Connacht Tribune, 2020.
I 'En Timme Natt' tar musiken över rummet, Johanna Paulsson, Dagens Nyheter, 2018.
I mörkret försvinner våra olikheter – allt blir musik, Kultur, Sofia Nyblom, Svenska Dagbladet, 2018.
En Dramatikers Dagbok 2013/2015, Lars Norén, Albert Bonniers Förlag, 2016.
Muntlig berättartradition från Norn utgångspunkt för konstinstallation i Stockholm, John Leander, Mitt i Dalarna, 2016.
Samisk psykiatri med undran, Mathilda Lindgren, Norrbottns Kuriren, 2015.
Gammal läkekonst möter nya metoder, Radio Sapmi, Sverigesradio, 2015.
Blue TV, Abridged Online, Abridged 0-34: In Blue, November, 2013.
Now & Then, curated by Adrian Dannatt, Kitty Walsh, Objects of Art, October, 2012.
The UK's best sculptures of Women, Laura Barton, The Guardian, August, 2011.
Passing the Creative Torch, Lorna Siggins, The Irish Times, September, 2007.
Tulca 2005/2006, Katherine Waugh, Circa Art Magazine, 2006.
Looks Like Team Spirit at Tulca, Aidan Dunne, The Irish Times, November, 2005.
Water World, The Advertiser, Adelaide, South Australia, Karin Keays, May, 1998.

Societies & Groups

Detroit Stockholm Collective Studios
Visual Artists Ireland
Catalyst Arts
Tyresö Konstförening
Fylkingen
Interface – Founder and Director
Galway Arts Centre – Board member