

Kirsten Pieroth

Water

*since days I cannot seem to build myself... I look down at my foot
and I realise how tiny it has become, how minuscule...*

For her first solo exhibition in Ireland, the German artist presents a new series of works on paper and newly produced sculptural work which show her ongoing interest in the dynamics of the human condition. Working across diverse media, Pieroth takes an inventive and often allusive approach.

Abrasives (Equestrians), 2019, made up of thirty-five individual pieces, forms part of a number of larger series of newspaper based works that the artist has been making since 2017. Arranged over two walls into a geometrical outline akin to a stepped pyramid, the papers are marked by gestural traces of everyday objects and actions, disrupting their original ordered text and image layout with frenzied applications of black paint. Pieroth almost entirely obscures this familiar background in some, in one instance kneeling directly on the paper to create unruly formations of dark clouds. In other works in the series, the clusters appear more distant and delicate. Their composition evokes notions of conquest, battle, exhaustion and defeat. Testifying to the fragility of human endeavour, the artist transforms the black paint into an extension of the body. Pieroth describes the haunting atmosphere of *Abrasives (Equestrians)* as that of *a paradise lost; an odyssey through a ghostly landscape in an infernal state of drought amidst the surplus*. Further references to the body can be found in the plaster sculptural works *My cup runneth over*, 2019, a mould of the artist's knee and *Orion*, 2019 and *Rank*, 2019, two plaster works which reference walking aids and form part of Pieroth's *Gaits* series (2018 - ongoing).

The works on paper are bracketed by *Reservoir*, 2020, a slightly bent, three-legged sheet metal screen that stands at the entrance to Gallery 2, impeding the immediate passage to and from the interior of the space. Made of worn and discarded industrial leftovers, the sculpture's precarious physicality and bowed posture confronts the viewer with a sense of instability and uncertainty. As with much of Pieroth's practice, the works in this exhibition evolve from her consideration of ideas around notions of offering and rejecting; of supply and the denial thereof.

Acknowledging the crucial role artists play in influencing and shaping other artistic practices, the 'The Artist's Eye' series asks those exhibiting in Gallery 1 to invite an artist of significant influence to present work in Gallery 2. In the eighth instalment in this series, Kirsten Pieroth has been invited by Gabriel Kuri.