

GOD

THE COMPLEX PRESENTS AN EXHIBITION OF NEWLY COMMISSIONED WORK BY CONOR MCFEELY & BEA MCMAHON

14 December 2024 – 17 January 2025

The Gallery Opening Hours
Monday - Friday 10am - 5pm, Saturday 12pm - 5pm

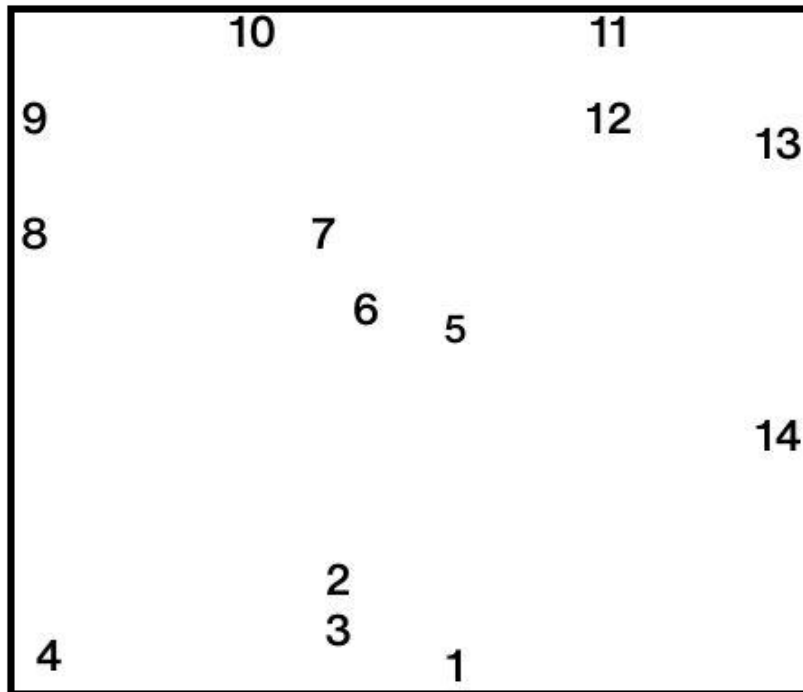
GOD marks the first collaborative exhibition between Bea McMahon and Conor McFeely. Initially introduced by the Curated Visual Arts Award from The Arts Council of Ireland and Arts Council of Northern Ireland in 2007, both artists exhibited their works in Dublin and Derry under the curation of Mike Nelson. Although they did not get to know each other well at the time, this shared experience has become a reference point for them both. My fundamental interest in making exhibitions is bringing artists together to develop work in conversation. Artists that don't know each other personally, have a distance between them geographically, and share concerns within their practice that have the potential to collide. The act of getting to know one another is integral to this process; the resulting entanglement holds greater value than the physical work produced.

I arranged a series of visits that facilitated introductions and created points of contact between the artists. One of note was an informal hunt for William Rowan Hamilton, the renowned Irish mathematician, astronomer, and physicist whose resting place we thought was in the crypts at St. Michan's Church in Dublin. It wasn't. Alexander Grothendieck was another mathematician involved in Bea and Conor's early conversations and sparked a mutual curiosity early on centering around mathematics, anarchy and God. Grothendieck believed that mathematics and God are mutually exclusive. His retreat from academia into mysticism in the 1970s continues to ignite conversations between both artists. Further references for the artists span Gilles Châtelet's work on spatial understanding, number stations, azimuths, celestial bodies, bats, Benjamin Labatut *When We Cease to Understand the World*, Alexander Grothendieck's *Life and Anarchist Origins* as recounted by Winfried Scharlau, *Stella Maris* by Cormac McCarthy, *Gaudete* by Ted Hughes, Hakim Bey's *T.A.Z. (Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism)*, Stephan Wolfram's concept of the Ruliad and the dream recordings of Dion McGregor.

Bea and Conor share an interest in finding or happening upon materials that stimulate new ideas. These material sources may arise not only from our perceived physical reality (every species, from ants to mammals, perceives the universe in a way that eludes all others) but also from altered states of consciousness, whether through sleep or sleeplessness. A video developed for the exhibition represents a dive into insomniac ruminations. Like Grothendieck, dreams have been a recurring meeting point for the artists. Some works in the exhibition have been extracted directly from the artists' dreams and made physical in The Gallery. For instance, one sculpture references a dream in which a table was laden with fishy snacks. Alexander Grothendieck was believed to view dreams not merely as random mental events but as a means to interface with God and get to know yourself, offering glimpses into reality beyond rationality. GOD seeks to observe the backgrounds that appear in dreams. Backgrounds that shift seamlessly from one scene to the next, setting the stage for whatever reflections come along.

Exhibition statement by Mark O'Gorman – Curator / Producer of Visual Arts at The Complex.

1. Conor McFeely, *The Autonomous Zone Between Static and Silence (TAZBSS)* 2024, digital prints, glass, dimensions variable.
2. Bea McMahon, *TV Rays* 2016/2024, silicon rubber, 150 x 200 cm.
3. Bea McMahon, *Background* 2024, 4K Video 5'5", 214 X 134 cm.
4. Conor McFeely, *(TAZBSS)* 2024, steel rods, magnet, dimensions variable.
5. Conor McFeely, *(TAZBSS)* 2024, insulation block, cast resin light box, steel, MDF, paint, photographic fragments, magnets, cast resin feet, iron filings, book – *The Bloody Road to Hell* by Sven Hassel in resin, cast resin light bulb, dimensions variable.
6. Conor McFeely, *(TAZBSS)* 2024, steel drainage cover with steel orb, dimensions variable.
7. Bea McMahon, *Spreading Trouble* 2024, steel, fabric, vinyl, plastic, bread, people tape, engine, 120 x 120 cm.
8. Conor McFeely, *(TAZBSS)* 2024, cast resin hand, paint, aluminium foil, Perspex bracket, dimensions variable.
9. Bea McMahon, *OH OH oh* 2024, Plasticized Paper, Fans and timer, 385 x 385 cm.
10. Bea McMahon, *Stockinged Eels* 2024, Iron and support tights, 270 x 120 x 40 cm.
11. Conor McFeely, *(TAZBSS)* 2024, Steel bar, treated paper, steel orb, dimensions variable.
12. Conor McFeely, *(TAZBSS)* 2024, Steel drainage unit mounted on trestles, cast resin Guinness Pint, bone resin, glass with bulb, resin light box, transparent resin Jesus Christ, cast resin bulbs, dimensions variable.
13. Conor McFeely, *(TAZBSS)* 2024, 4k Video loop with stereo sound. 5.51, 142 X 85 cm.
14. Conor McFeely, *(TAZBSS)* 2024, Steel rod, steel orb, perspex, dimensions variable.



The Complex visual art programme is proudly supported by
Arts Council of Ireland and Dublin City Council.