

The background of the entire page is a classic marbled paper pattern. It features a complex, organic design with swirling, vein-like patterns in various shades of grey, white, and light brown. The overall effect is reminiscent of natural stone or biological tissue, with a sense of movement and depth. The colors are muted and sophisticated, creating a textured and elegant backdrop for the text.

Room

Jennie Taylor

Roscommon Arts Centre



Room

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A text in response to
Leaves Ground Darran McGlynn
Roscommon Arts Centre
16th June – 12th August 2023



Darran McGlynn, *Little Wings* (2023)
Materials: Connemara marble, steel, black marble,
West of Ireland limestone fossil.

The meeting room was furnished with objects arranged according to universal design principles. Enlarged texts were placed on the walls. It was used on a regular basis, based on the pace of pulse, the menstrual cycle, the regularity of autumnal gravity and capacities of bladder control. External forces and bodily systems were enmeshed as measurements of time.

In this room, the present sat in the past, like a body in a deck chair. A present moment shaped the fabric of the existing past—influencing it, depending on it, squishing it and held up by it.

The nature of the meetings ranged from administrative formalities to strategic decision-making. The objects were included in the conversations. Nobody sat down.



Darran McGlynn, *Hard To Pin Down* (2023) (detail)
Connemara marble, steel, dyed sheepskin, West of
Ireland limestone fossil.

The participants moved through the space. Snaking the objects and reading the texts on the walls. Coils, fabric, limestone and marble were amongst the furnishings. One participant would share a thought and others would respond by describing what they could see. Redundant comments were whipped into nourishing sustenance, hovering at hip-height in party portions.

Tailored thoughts and new feelings ruptured in the room and swam in its air. Sensual and ordered. The meetings usually took between four to six cycles. The discussions were productive.

As meetings concluded, pre-empted agenda and spontaneous observations collided and temporarily froze. The air particles condensed, containing the DNA of spoken spit, visible in the shape of a murmur, or a deflated balloon, or a used cushion. Impressions of conversation, rest, contemplation, clenches and silences were recorded—an impossibly present, present.



Darran McGlynn, *Whistlin'* (2023)

Wood & steel trolley, Carrara marble, digital clock, power supply, plastic fitting, resin, stainless steel rivets.

The participants exited with layers of clear, slimy substance around their heads and on their suits and on their heels. They moved how they looked; newborn and slow. Enlightened and clueless.

Some believed the meetings logged accounts of recent past events with the intention to gather and document collective memory. It was never really clear but people generally knew when a meeting was taking place, much like sensing an approaching storm or the aftermath of rain.

Once all the participants left, the room's walls and ceiling carefully fell onto the floor one by one, becoming a stack. The room now lay flat and contained. Coils were made into pure image. Fossils dispersed out of rock and became guardians, protecting what took place inside. Condensed, living matter was fixed and it was a version of now.



(detail) dyed sheepskin, West of Ireland limestone fossil.

Diverse forces became one heaving unit. Excess mumbles, doubts and exhales from the discussions whistled through the crevices of the newly formed stack.

Each time the stack reassembled, it created a new profile of the built landscape. It made an imprint on its environment, disrupting daily commutes as it stood proud. Slim, charged and neat.

About Roscommon Arts Centre's Visual Art Writer In Residence

Jennie Taylor is the Roscommon Arts Centre's Visual Art Writer in Residence for 2022/23. During this time Jennie is invited to write critical texts on selected exhibitions and projects happening across the county. The intention of this residency is to allow writers to experiment with their writing style and explore new ways of disseminating their work. The writings will be available at Roscommon Arts Centre and online as they are published. Jennie Taylor is a fiction and arts writer. Her practice draws from particle physics, Agential Realism and micro-histories. Areas of concern include proximity, locality, contemporary pedagogies, theorising empirical knowledge, and fictioning art history. A graduate of Dun Laoghaire Institute of Art, Design & Technology, in 2014 she completed her MA, Art in the Contemporary World, National College of Art & Design. She has published her work in *Critical Bastards Magazine*, *The Stinging Fly* and *Visual Arts Newsletter*. Jennie lives and works in Dublin, Ireland.

Darran McGlynn is an artist and sculptor living and working in Galway where he is based at Artspace Studios. He obtained a BA (Hons) Fine Art from the University of the West of England, Bristol in 2013. His multifaceted practice incorporates sculpture, installation, text and various printed media. Recent activity includes *Mopus Operandi*, an eight page text work printed in TOLD screen printed text art journal, published by Small Night Projects and launched at the RHA, Dublin in October 2022. He was awarded a solo exhibition at Roscommon Arts Centre following his presentation of *Trust Me I'm Irish* in the group exhibition *With Other Matter, part one* in 2022. In 2019 he presented *PEERS*, a solo exhibition at Artlink, Fort Dunree, Co. Donegal. Notable group shows include *Horse, Void, Derry* in 2015 curated by Mark Wallinger and Maoliosa Boyle. There is a notable sense of humour throughout his work that combines personal, social and political reflection.

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