

# Glossaries for Forwardness

## *Marie Farrington*

*Glossaries for Forwardness* is a multi-platform project by Marie Farrington, examining convergences between landscape and memory through the architecture of the Museum Building in Trinity College Dublin. This project arose from Farrington's artist residency at Trinity Centre for the Environment (2021–22) where her research approached geological sampling methods as ways to explore our interpretation of landscape, and how land can be implicit in its own representation and display.

The Museum Building (1853–57) is a seminal work of Ruskinian Gothic architecture. The building itself can be thought of as a geological collection; it is constructed from a vast catalogue of stone types. *Glossaries for Forwardness* presents site-responsive works installed throughout the foyer of the Museum Building. Sculptural and textile interventions present an extensive material glossary that reference the building's interior, repurposing geological sampling methods such as thin-sectioning, microscopic imaging and resin-mounting into modes of making in the studio. In collaboration with Stanislaw Welbel, a spatial audio installation emanates from the ventilation shafts, composed on a synthesiser by translating the building's various stones into a strata of layered sound. The exhibition is accompanied by a publication with texts by Dr. Quentin Crowley, Anneka French and Marie Farrington, and a public engagement programme including talks, screenings, listening sessions and an event in collaboration with the Department of Ultimology

*Glossaries for Forwardness* offers an invitation to reimagine human relations to land, making space for the active agency of landscape to emerge. As deep-time materials intersect with momentary human gestures, the geological actions that formed the Museum Building's architecture – layering, folding,

stacking, accumulation and erasure – become concentrated in the act of making. The exhibition is a call for *forwardness*, a linear push across one state of being and into another, encouraging a critical engagement with the representative frameworks through which the climate crisis is mediated.

Marie Farrington was born in Co. Kildare, Ireland. She lives and works in Dublin. Her practice employs casting as a sculptural process to construct material archives that capture residual aspects of sites. Upcoming projects include *Swim in the landscape, walk on the sea*, a permanent public commission for Skerries Art Trail, Dublin (2023) and *Relics in Reverse*, a solo exhibition at PuntWG, Amsterdam, NL (2024). Her work is currently included in *The Wave*, curated by Àngels Miralda and Carolina Martínez Sánchez for Collecteurs, The Digital Museum of Private Collections: a platform of the New Museum's cultural incubator (2022–∞). Recent exhibitions include Oonagh Young Gallery, Dublin (2022); Kunstenplatform WARP, Sint-Niklaas (2022); Galerie Michaela Stock, Vienna (2022); VISUAL Centre for Contemporary Art, Carlow (2021) and Irish Museum of Modern Art, Dublin (2019). Her work is held in the collections of the Arts Council, the OPW and Trinity Centre for the Environment.

This exhibition is curated by Rachel Botha.

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Preview 26 April 2023, 6–8pm  
Open 27 April–23 September 2023  
Museum Building, Trinity College Dublin