

Kevin Cosgrove

Ireland, 1984

On...

... beginnings

'My father was as a draftsman and encouraged my brother and me to draw. There were always special pens and old technical drawings stored in the spare room. I made drawings and painted regularly growing up, but mostly out of sheer distraction from school. It was when preparing my portfolio for art college that I made the first painting I was proud of.'

...impressions

'*Rain, Steam and Speed – The Great Western Railway* by Turner was maybe the first 'old master' painting that I looked at and implicitly understood.

... painting

'Painting has always been the core of my art practice. Many artists dip in and out of painting as they need to. I have always admired a singularity of purpose and the unequivocal vision of working through to a known end. I like to think of this sort of determination as liberating and poetic.'

...themes

'I have painted workspaces for a number of years now. I started painting workshops and warehouses because of a childhood romance these had for me. At home, my brother and I highly revered practical and manual know-how. Workshops and warehouses as subject matter throw up new challenges and unexpected opportunities for new paint effects and compositions. I also like them because they take time to look at. They almost jump out at you because the imagery is so out of step with the type of image culture we see day-to-day.'

... subjects

'Recently I've been focusing on workshop walls. Many of these walls have objects hanging that have been arranged in interesting configurations. Often the objects are amassed over many years in a casual combination of functionality and ornamentation. I believe there is something meaningful in the slow and unassuming manner in which these walls come to be utilized.'



Workshop Wall (compressor), 2010, oil on linen, 40 x 50 cm
Courtesy the artist & mother's tankstation



Dumper, 2010, oil on linen, 40 x 50 cm
Courtesy the artist & mother's tankstation

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Workshop (with blue bench), 2011, oil on linen, 120 x 140 cm
Courtesy the artist & mother's tankstation

...narratives

'Many of the paintings have coiled up power cables or casually laid tools that make people conspicuous by their absence. That suggestion, that someone was just sweeping up and has walked out of the room leaving a broom leaning against the wall, has a certain narrative pace that is very particular to painting. This same absence might suggest something about the value of handed-on practical knowledge and methodologies. Or perhaps the waning notion of virtue and honour through labour.'

... light

'I favour darker compositions; generally to offset various light sources. I relish painting a light source in a particularly dark surrounding. That point of light in the darkness is a prominent trope in the language of painting, historically speaking. I use it as a tool to render a convincing image and to be part of that tradition.'

— Ana Ibarra

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