

Herrity, Aoife, *Frieze New Writers Pick the 8 Best Shows in the UK and Ireland*, **Frieze Critic's Guides**,
1 August 2024

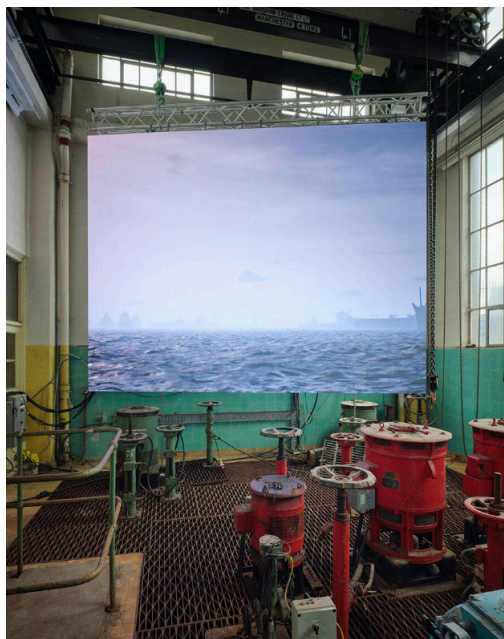
FRIEZE

Frieze New Writers Pick the 8 Best Shows in the UK and Ireland

From Alberta Whittle's explorations of the Isle of Bute to Keith Haring's New York, this year's participants in Glasgow reveal their favourite exhibitions

BY MAXIME SWIFT, LEO BUSSI, AOIFE HERRITY, GABRIEL LEVINE BRISLIN, JAMIE DONALD, RUBY JOHNSTON, SIMAL RAFIQUE AND HOLLY ALLAN IN **CRITIC'S GUIDES**, **EXHIBITION REVIEWS** | 01 AUG 24

'Longest Way Round, Shortest Way Home' | Temple Bar Gallery + Studios, Dublin |
6 July – 27 October



Yuri Pattison, *dream sequence* (working title for a work in progress), 2023–ongoing, generative and mutable game engine motion picture/play and score affected by local atmospheric conditions. Courtesy: the artist and Temple Bar Gallery + Studios; photograph: Ros Kavanagh

Set in the industrial landscape of Dublin Port, 'Longest Way Round, Shortest Way Home' comprises two solo presentations exploring themes of maritime trade. Screened above disused machinery at the Pumphouse, Yuri Pattison's installation *dream sequence* (working title for a work in progress) (2023–ongoing) features a video that follows the journey of a river, from stream to post-industrial wasteland, soundtracked by an arrhythmic Disklavier piano. Meanwhile, Liliane Puthod's *Beep Beep* (2024) – a modified shipping container in the Graving Dock – evokes a domestic garage housing her late father's Renault 4 car. Initial feelings of transgression, of trespassing in a private domain, are disrupted by neon embellishments that animate the space. While both artists reflect upon the economics of shipping, whether directly or through allusions to vehicle importation, the works carry an underlying sense of nostalgia. Much of what is visible – machinery, fuse boards, oil drums – is now obsolete, lying in wait, like Puthod's family car, to be reanimated. – Aoife Herrity