

contemporary

2007 annual



50 emerging galleries from around the world

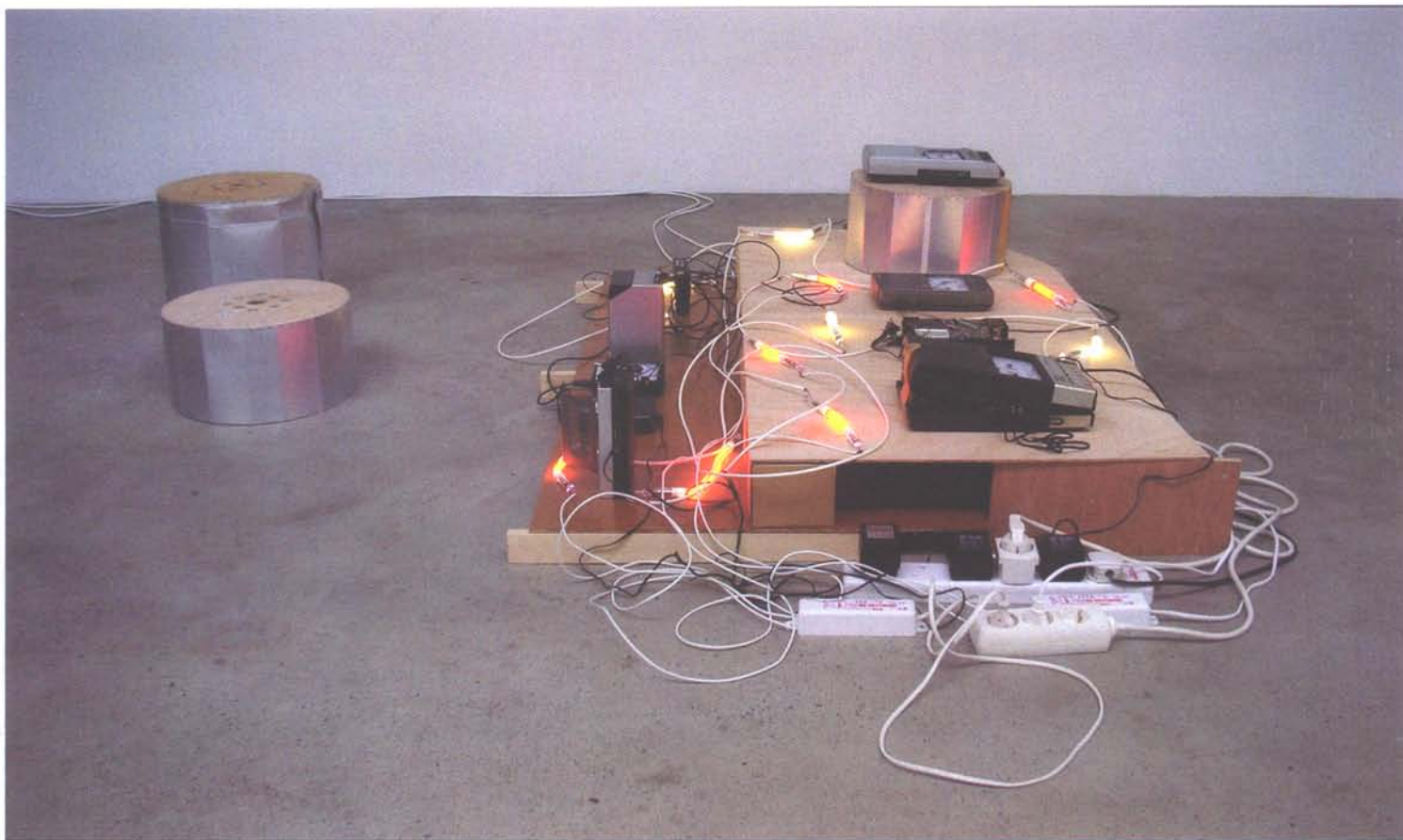
Tonson Gallery, Alt. Gallery, Arquebuse, Aspn Gallery, Bastard Gallery, Blanket Gallery, Blow De La Barra, Chung King Project, Cinders, D.E.N. Contemporary, Diaz Contemporary, Dicksmith Gallery, Distrito Cu4tro, Federic Desimpel, Federico Luger, Freymond-Guth Und Co., Galeria Adler, Galleria D'arte Radar, Galeria Hilario Galguera, Galeria Nogueras Blanchard, Galeria Vermelho, Galeria Vertice, Galerie Tazl, Galerija Gregor Podnar, Gallery 9, Harris Lieberman, Isabela Bortolozzi Galerie, James Fuentes, Johnston Gallery, Klima Bochenska Gallery, La Bank, Lawrimore Project, Lemon Sky, Monitor, Mother's Tank Station, Natalia Goldin, Not Gallery, Office Baroque, Paperwork, Paradise Row, Pistolet Gallery, Rosa Chancho, Rothas Gallery, Sat Gallery, Stainless, The Embassy, Universal Studios-Beijing, Vera Cortes, Viamiali's, Whatiftheworld

93	£5.95	Abu Dhabi DH 67.00	Botswana ZAR 106.40	Dubai AED 47.00	Ireland EUR 9.50	Lebanon LBP 19 000	Netherlands EUR 9.50	Oman OMR 7.00	Sweden SEK 125.00	Zambia ZAR 106.40*	annual 2007
	€9.50	Andorra EUR 9.50	Brazil BRL **	Egypt EGP 44.00	Italy EUR 9.50	Lesotho ZAR 106.40	New Zealand NZD 25.95	Qatar QAR 44.00	Swaziland ZAR 106.40*	Zimbabwe Z\$ 120 000*	
	\$10.99	Australia AUD 22.95	Canada CAD 17.95	Finland EUR 9.50	Japan JPY 2200	Luxemburg EUR 9.50	Nigeria NGN 2250	Romania RON 550.000	Switzerland CHF 22.50		
		Austria EUR 9.50	Cayman Islands USD **	France EUR 9.50	Jordan JOD 13.00	Mauritius MUR 271.00	Norway NOK 130.00	Saudi Arabia SAR 68.00	Taiwan NTD 480	Tunisia TND 18000	
	Bahamas BSD **	Chile CLP **	Germany EUR 9.50	Kenya KES 106.40*	Mexico MXN 139	Pakistan PKR **	Singapore SGD 24.20	Turkey TRY 22.750.000			
	Barbados BBD **	Croatia HRK **	Greece EUR 9.50		Morocco MAD 169	Philippines PHP **	South Africa ZAR 99.95				

*based on 1:1 exchange rate **based locally

DUBLIN: MOTHER'S TANKSTATION

ELENA KANE



Above: Nina Canell and Robin Watkins, *Dawn Chorus*, 2005. Opposite: Atsushi Kaga, *Conversations at Midnight*, 2007. All images courtesy: the artists and Mother's Tankstation, Dublin

THE brainchild of artist Finola Jones, Mother's Tankstation opened in December 2005 with the ambition of creating a haven for complex, intelligent and demanding art practices within the Irish scene. The project seeks to nurture the creation and development of what might be considered slightly difficult progeny, providing a supportive and understanding environment, as well as creating contextualising and discursive forums with which to engage the audience. Although a commercial enterprise, it is made very clear in Mother's manifesto (see the website: www.motherstankstation.com) that the integrity and quality of an artist's work is always privileged above mere commercial viability.

As well as looking after the development of its artists, Mother's Tankstation is also keen to aid in the cultivation of a thoughtful, self-guided audience. Forgoing any spoon-feeding, it chose to situate itself in a renovated factory (the 'tank') slightly outside the centre of the city, and the typical passing trade a new gallery might rely upon, instead asking for something of a commitment from its audience. In turn, it promises to reward the viewer with an exciting, clever and passionate programme. Furthermore, the proximity of its location to the slightly isolated Irish Museum of Modern Art, and the National College of Art and Design, indicates that Mother's desire for 'the expansion of a city's art-going habits' is to be understood both geographically and mentally.

The strong mix of nationalities amongst the 11 artists that the gallery currently represents (Petri Ala-Maunus, Margret H. Blöndal, Thorsten Brinkmann, Ian Burns, Nina Canell, Atsushi Kaga, Mairead O'hEocha, Ciaran Murphy, Alan

Phelan, Garrett Phelan and David Sherry) indicates that Mother's Tankstation is eager to leave behind the parochialism that still appears to trouble the local art scene. Its Irish artists, none of whom have had gallery representation before, are being placed on an international stage, while at home the gallery reinforces the acceptability of exhibiting international talent alongside local – something which has long received much criticism. Also, in addition to shows by its own brood, Mother's Tankstation puts on curated group exhibitions, inviting external artists to participate and thereby furthering its links with international artists and galleries.

Both gallery director Finola Jones and her partner David Godbold are practicing artists, and though neither have any plans to exhibit at the gallery – to do so, Jones feels, might compromise how the space is objectively viewed – the selection of artists is understandably driven by the interests they pursue in their own work. First and foremost, this means that ideas are given priority and that form strongly follows content. Whether the work of the gallery's artists takes the form of an installation (in keeping with Jones' training as a sculptor and her concentration on sound and video-based installations) or paintings and drawings (more in line with Godbold's output), one gets the impression that what counts most within the nurturing world of Mother's Tankstation are the seeds with which all great processes of germination begin.

ELENA KANE IS PREVIEWS EDITOR AT CONTEMPORARY

