

**Alan Phelan.** Born in Dublin in 1968, he studied at Dublin City University and Rochester Institute of Technology, New York. He has exhibited widely internationally including BOZAR, Brussels; Whitney Museum of American Art, New York; Chapter, Cardiff; SKUC, Ljubljana; Feinkost, Berlin; SKC, Belgrade; OK11, Helsinki; Eastlink Gallery, Shanghai; Galeria Del Infinito Arte, Buenos Aires. In Ireland exhibitions include IMMA, mother's tankstation, Dublin; MCAC, Portadown; Limerick City Gallery of Art, and Solstice, Navan and The Black Mariah, Cork.

He was editor/curator for Printed Project, issue five and has curated exhibitions at the RHA, Farmleigh Gallery, Project Arts Centre, Dublin and in Rochester, New York. He has received several awards from The Arts Council, Ireland as well as a Fulbright Scholarship and a John F Kennedy Fund Graduate Scholarship. Phelan has written monograph essays on several artists, including Mike Fitzpatrick, Tom Molloy, Abigail O'Brian and Vanessa O'Reilly. He has also had texts published in A-N magazine, Circa, Contexts, Kunst.ee, Source, Mother's Annual and VAI VAN.

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Opening Hours (for duration of the show) until April 26th  
Wednesdays - Fridays, 12 - 6pm or by appointment

00NAGH YOUNG

## HANDJOB A PROJECT BY ALAN PHELAN

HANDJOB began as a convalescence activity after a broken thumb, not some onanistic occupational therapy but something else entirely. Like many minor personal moments in the life of an artist it has now morphed into a more public presentation. For several months last year Phelan posted and re-blogged endless photos of hands on social media. These accumulated and formed the broad basis of a project inspired in part, it should be noted, by a trend amongst self-harming Tumblr kids who fixate on monochrome hand photos.

HANDJOB does not pretend to be an exhaustive archival, or encyclopaedic treatise on the subject of the hand. Nor does it pretend to engage in any curatorial games, or progressive public strategies. What it does pretend to do is present a range of clustered connections between what should mostly appear to be random images, people, and objects.

Thinking of the gallery space as an open notebook would be useful if it were not so trite. There are over forty pieces on display in this proposition of an exhibition and close to two thousand images so it's better to maybe think about circulation instead of appropriation. Source, author, and intent, are loose - diffused to an even greater extent as much of the work was produced by Phelan on instruction or collaboration with the others involved. The result should be completely makeshift, possibly provisional, imbued however with a tentative connectedness, and a bunch of contingent language games that have ensued.

*Many thanks to all exhibitors, Visual Artists Ireland and Noel Kelly.*

Others involved in the project are friends whose various practices have co-incidentally involved hands in recent projects. This was probably, in part, a reaction to the anonymity of the net and the intense ubiquity of the hand not only in art but everywhere else. Distance then became no enemy and so it was great to be able to work with Douglas Rodrigo Rada from Cochabamba, Bolivia; Sascha Boldt from Frankfurt/Berlin; Cut Hands/Not Abel (William Bennett/Ian McLnerney) from London and Cork; as well as those closer to home like Brenda Moore McCann, art historian; and artists Lee Welch, Sarah Pierce, David Monahan, Sabina Mac Mahon and Roisín Lewis all living in Dublin.

In the end what is fascinating are the choreographed systems of chance that are sometimes in synch and then again not. When they do, they seemingly obliterate each other or maybe just quietly cancel each other out. Is this hedging towards an expanded sense of meaning or some semiotic collapse? Not sure anyone cares. Whether subjectivity can break free of the subject is only something that can happen when concept and material are absent. These are other people's ideas however. Cultural delivery systems seem to be central to the way things get understood when distribution not reception is key, or at least less relevant. For the moment there are only elusive fluxes of memories, shifting identities, open-ended narratives, contrapuntal dialogues, diffused authors, and other circulations related to the hand.

## HANDJOB List of works

### WINDOW:

- 1. Alan Phelan**  
*Cockatoo*, 2013  
marble, rubber glove  
€ 1700
- 2. Douglas Rodrigo Rada**  
*Finger Ring*, 2003  
vinyl adhesive on window  
€ 400

### LARGE WHITE TABLE:

- 3. Douglas Rodrigo Rada**  
*Wedding Ring in Ice Block*, 2012  
ice, ring, glass NFS
- 4. Sabina Mac Mahon**  
*The Relic of Salome The Doubting Midwife*, 2008  
modelling clay, paint, polish  
collection VAI
- 5. Douglas Rodrigo Rada**  
*One Finger Glove*, 2013  
welding glove  
€ 220
- 6. Alan Phelan**  
*End of Days*  
acrylic box, metal, paint, inkjet  
print  
€ 200
- 7. David Monahan**  
*La Libération*, 2009  
newspaper, mylar  
NFS
- 8. Alan Phelan**  
*Charlie, Charlie*, 2013  
post-it note, carbon ink  
€ 150
- 9. Alan Phelan**  
*Magneto*, 2013  
paper clip, acrylic dome  
€ 100

### LEFT WALL:

- 10. Alan Phelan**  
*Just-a-hand*, 2013  
digital photo frame, 1,400 images  
NFS
- 11. Sarah Pierce**  
*Rodin inconnu*, 2013  
inkjet print, plastic frame  
€ 200
- 12. Sarah Pierce**  
*Fired Clay Studies of Hands*, 2012  
inkjet print, box  
€ 250
- 13. Sarah Pierce**  
*"Rodin inconnu"*  
Musée de Louvre Paris, 1962  
box lid, book  
NFS
- 14. Douglas Rodrigo Rada**  
*Boxing Glove with Watch*, 2012-13  
boxing glove, watch, paint  
€ 300

### BACK WALL:

- 15. Alan Phelan**  
*Dark Tracings*, 2013  
paper, ink, glue, glitter  
€ 220 each
- 16. Alan Phelan**  
*Beginnings*, 2013  
pink paper, toner  
€ 50 each
- 17. Róisín Lewis**  
*Jelly Baby Hands*, 2012  
paper, pencil  
€ 220 each

### BLACK TABLE:

- 18. Cut Hands / Not Abel**  
*Impassion*, 2013  
digital photo frame, headphones,  
inkjet printed poster  
NFS

- 19. Lee Welch**  
*The Rods*, 2013  
wood,  
€ 200

- 20. Not Abel**  
*Stranger*, 2013  
inflatable hand, spray paint,  
concert tickets  
€ 200
- 21. Alan Phelan**  
*Fingers*, 2013  
pastry, almonds  
(please enjoy)

### CORNER:

- 22. Alan Phelan**  
*Just-a-hand*, 2013  
tissue, ink  
€ 200
- 23. Alan Phelan**  
*Red Hand Of*, 2013  
disco light, rubber work glove,  
sequins  
€ 200

### SMALLER WHITE TABLE:

- 24. Alan Phelan**  
*The Cardboard Box*, 2013  
cardboard, papier-mâché ears,  
beads, string  
€ 250
- 25. Alan Phelan**  
*Stump Warmer*, 2013  
faux fur  
€ 100
- 26. Alan Phelan**  
*Becky Wilson's Celebrity Hands*,  
2013  
bespoke photo album, paper, toner  
€ 250
- 27. Brenda Moore McCann**  
*Medical Semiotics*, 2013  
bespoke hardback, ink  
€ 300

- 28. Alan Phelan**  
*Les Mains Dans L'art*, 2013  
inkjet prints, glass  
€ 200

### BACK RIGHT WALL:

- 29. Sascha Boldt**  
*Handyman*, 2013  
digital photo frame, 500 images  
edition 3 plus 2 AP  
€ 1,000 (inc. equipment)
- 30. Douglas Rodrigo Rada**  
*Mutilated Rake*, 2013  
garden rake  
€ 250
- 31. Alan Phelan**  
*Seaman Stains*, 2013  
plywood, stain, metal  
€ 300
- 32. Alan Phelan**  
*Lucy Liu Statement*, 2013  
inkjet print, acrylic  
€ 250

### WALL AT DOOR :

- 33. Douglas Rodrigo Rada**  
*Glove Fingers Exchange*, 2013  
5 coloured rubber gloves  
€ 300
- 34. Alan Phelan**  
*Bald Zebra*, 2012  
paper, ink, collage  
€ 300
- 35. Alan Phelan**  
*Pointing at Stuff*, 2013  
offset, acrylic  
€ 100
- 36. Alan Phelan**  
*How to do a Hand Transplant*, 2013  
paper, ink, frame  
€ 100

\*all priced subject to 13.5% VAT