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**Mobile Encounters: Artists' mobility between
Ireland and Britain and the development of
performance, video and multimedia practices
(1975–1999)**

Volume I

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A thesis submitted to the University of Dublin

for the degree of Doctor of Philosophy

Department of History of Art

University of Dublin, Trinity College

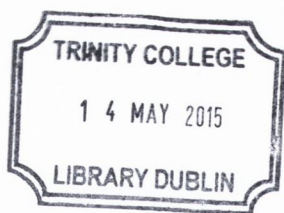
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2014

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Contents

Acknowledgements.....	vi
PhD Summary.....	vii
Abbreviations.....	ix
List of Illustrations.....	x
Introduction.....	1
Contexts and time-frame.....	5
Definitions and delimitations.....	7
Selection of artists.....	13
Methodology.....	15
Organisation of material	17
Chapter 1: Theorising artists' mobility: A review of the literature	21
1. Theorising international artists' mobility	21
2. Tracking artists' movement in Irish art discourse	37
3. Positioning Irish art abroad: Exhibition literature	46
4. Resources for the study of Irish artists' mobility.....	55
Chapter 2: Developing artists' mobility: Historic links, financial provisions and information resources (1975–1999).....	61
1. Historic links and contexts.....	62

2.	Policy milestones: Arts Council of Ireland.....	69
3.	Funding and international cooperation	76
4.	Consolidating relations: Northern Ireland and Britain	83
5.	Expanding the geography of opportunity	87
6.	Information resources	93

Chapter 3: The early years: Expanded practices and international connections
(1975–1980)..... 98

1.	Beginnings of time-based art in Ireland.....	99
2.	Visiting artists to Ireland in the 1970s	110
3.	Making connections between Ireland and Scotland	115
4.	Richard Demarco and the <i>Edinburgh Arts</i> 1972–1980.....	119
5.	Documenting the ephemeral: Demarco’s archive.....	125

Chapter 4: The maturing years: Delineating performance and video art
(1980–1990)..... 130

1.	Mobilising the performance site	131
2.	Festivals and broadening participation	138
3.	Video art and identity themes	148
4.	Delineating critical approaches to ‘time-based’ art	159

Chapter 5: Diversifying into multimedia: Collaboration, supports and critique
(1990–1999)..... 166

1.	Collaboration: Artists’ Groups and Networks	168
----	---	-----

2.	Multimedia supports: Information, access and spaces.....	176
3.	Interactive media and temporal reflexivity	180
4.	Communicating presence and absence: The <i>Diaspora Project</i>	187
5.	Exhibitions and critique: <i>0044: Irish Artists in Britain</i>	194
Conclusion		205
Reviewing the research objectives.....		205
Findings		207
Conclusions.....		210
Suggestions for further research		212
Bibliography		214
Appendix I: Selected list of exhibitions of Irish art abroad.....		260
Appendix II: List of <i>Edinburgh Arts</i> tours.....		272

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PhD Summary

This thesis investigates the encounter between Irish and British time-based artists between 1975 and 1999. Taking artists' mobility as a primary subject of this investigation, the research considers important policy milestones, people, events, organisations and critical attitudes that contributed to how artists formed links and relationships with other artists located abroad. Focussing on Irish time-based art, taken in the context of this thesis to refer to performance, film, video and multimedia outputs, the research presents a chronological analysis of relevant issues in areas of provision, artists' practices and critical reception during the stated time-frame.

This is the first scholarly analysis on how practices of artists' mobility amongst Irish time-based artists from the mid-1970s to the late 1990s were formed. Existing scholarship is uneven and focuses on individual trajectories rather than the bigger picture. This inquiry addresses a historical gap in the development of time-based practices in Ireland by focussing on the contribution of mobility in shaping artists' careers and outputs between 1975 and 1999. This focus facilitates a greater understanding of how new artistic ideas and opportunities infiltrated the country on a practical level and, equally, how Irish artists' involvement with international art worlds through travel facilitated further opportunities for experimental art both in and out of Ireland during the years under review. The geographical focus of this inquiry has been limited to the development of two-way flow of artists between Britain and Ireland, taken to refer to Northern Ireland and the Republic of Ireland, since the mid-1970s, and within this limitation, the focus has been on the impact of these 'mobile encounters' on the development of Irish art practices. Historical evidence suggests that galleries and artist-led spaces in Belfast, Edinburgh, Dublin and London served as access points for time-based artists who were interested in engaging with international ideas and art practices.

The thesis identifies key protagonists in Irish time-based art and delineates their level of contact with international artists. It examines how artists established and maintained networks that furthered opportunities for international mobility in the mid-1970s and it traces the subsequent formalisation of artists' mobility through a broadening of funding and facilitation in the 1990s. The research identifies the first provision for an award that was specifically aimed at supporting artists to travel abroad which was introduced in 1975. The overarching aim of the thesis is to situate

individual instances of artistic mobility within a cultural and historical context and to assess its contribution to wider processes of cultural transition between Ireland and Britain, and beyond.

It approaches the subject in a unique way; rather than channelling the analysis through a single artist or thematic, the research synthesises evidence sourced from arts policy, histories of mobility and the development of funding for international artistic participation. In choosing to route the inquiry on areas of provision of funding and information, the development of artists' engagement with time-based art from early expanded practices to later multimedia practices, and the reception for these outputs in art criticism and exhibition literature, the thesis presents a new understanding of the wider cultural shift that occurred in Irish art from 1975 to 1999. To my knowledge, it is the first extended research investigation that attempts to review the mobility of Irish artists in terms of the contribution it made to generating more outward-looking models of practice and critique and how this in turn influenced artistic practices within Ireland. Where the subject of artistic mobility has been examined in exhibitions and accompanying catalogue literature, there has been little consideration of how artists were affiliated with a wider network. While recognising and building on previous studies, this thesis contributes to knowledge of contemporary Irish art history by developing a broader interpretative picture.

Outside of provision by large cultural organisations, the research identifies an artist-led movement of exchange and collaboration with British-based counterparts, which though more difficult to map, is equally important. The methodology used presents new research sourced from archives of cultural organisations, interviews with artists and arts administrators, and through visual analysis of artists' work. When these different impulses are viewed collectively, I propose that 'mobile encounters' is a concept defined by artists' creative responses to new locations, engagement with and participation in developing new ideas, new skills and forms of media, as well as a means of professionally broadening careers beyond the scope of Ireland.

Abbreviations

Abbreviation	Organisation
ACI	Arts Council of Ireland/ An Chomhairle Ealaíon
ACNI	Arts Council of Northern Ireland
ARE	Art and Research Exchange, Belfast
CRC	Cultural Relations Committee, Department of Foreign Affairs
EC	European Commission
ICA	Institute of Contemporary Arts, London
IELA	Irish Exhibition of Living Art
IFACCA	International Federation of Arts Councils and Cultural Agencies
IMMA	Irish Museum of Modern Art, Dublin
MOMA	Museum of Modern Art, New York
NCAD	National College of Art and Design, Dublin
NIVAL	National Irish Visual Arts Library, Dublin
NSCAD	Nova Scotia College of Art and Design, Halifax
SSI	Sculptors' Society of Ireland
TCD	Trinity College Dublin
VAI	Visual Artists Ireland

List of Illustrations

Figure 1: View of Joseph Beuys' lecture at the Ulster Museum, Belfast, 18th November 1974

Source: Lerm Hayes and Walters 2011, p.21

Figure 2: View of *Rosc* at the Royal Dublin Society in 1967 with Roy Lichtenstein's *Modern Painting Diptych* (1967) in the foreground

Source: Dorothy Walker Collection, National Irish Visual Arts Library

Figure 3: View of *Rosc* at the Guinness Hop Store, Dublin in 1984 with Richard Long (centre) and Gilbert & George (left)

Source: Gandon Archive

Figure 4: View of *0044: Irish Artists in Britain* at the Crawford Municipal Art Gallery, Cork, (1999–2000)

Source: Ewart, M. 'Cork', *Circa* 93 (Autumn 2000), p.45

Figure 5: Nam June Paik, *TV Buddha* (1974)

Closed circuit video installation with bronze sculpture

Source: Artist's studio website <http://www.paikstudios.com/gallery/1.html> accessed 11/10/13

Figure 6: Vito Acconci, *Seedbed* (1972)

Super 8 mm film transferred to video, colour, silent, 10 mins

Source: MOMA, New York <http://www.moma.org/collection> accessed 11/10/13

Figure 7: Anne Tallentire, *Instances* (1999), reconfigured at IMMA (2010)

Single channel video installation, colour, 57 mins

Source: Artist

Figure 8: Kevin Atherton, *In Two Minds x 3* (2010)

3 channel video installation

Source: Golden Thread Gallery website <http://goldenthreadgallery.co.uk/> accessed 08/09/11

Figure 9: Invite for an exhibition by Alastair MacLennan and Jaki Irvine at the Nuova Icona, Venice Biennale, 1997 [recto and verso]

Source: National Irish Visual Arts Library (NIVAL), Dublin, Alastair MacLennan file

Figure 10: Anne Tallentire, *Drift: Diagram xi* (2010)

Installation shot of multimedia installation at IMMA, part of a series of 21 video works (2002–2012)

Source: Researcher's photograph

Figure 11: Louis Le Brocqy standing in front of *The Family*, displayed at the Venice Biennale in 1956

Source: Gandon Archive

Figure 12: Installation view of Laurence Weiner's *IN AND OUT. OUT AND IN. AND IN AND OUT. AND OUT AND IN* (1971) at the Museum of Modern Art, New York, 2009

Mixed media installation

Source: MOMA, New York

<http://www.moma.org/interactives/exhibitions/2009/inandout/> accessed 08/01/14

Figure 13: Bas Jan Ader, *In Search of the Miraculous* (1975)

Slide projection (80 slides), audio tape, invitation cards and sea shanty texts

Source:http://www.flashartonline.com/interno.php?pagina=articolo_det&id_art=934&det=ok&title=BAS-JAN-ADER accessed 08/01/14

Figure 14: Mona Hatoum, *Homebound* (2000)

Mixed media installation with kitchen utensils, furniture, electric wire, light bulbs, computerized dimmer unit, amplifier and speakers

Source: <http://artasiapacific.com/Magazine/59/DomesticInsecuritiesMonaHatoum> access 14/03/13

Figure 15: Front cover of the magazine of the *Irish Diaspora Project* featuring the President of Ireland, Mary Robinson, in 1994

Source: National Irish Visual Arts Library, 'International Art' file

Figure 16: Front cover of the first issue of the contemporary Irish art magazine, *Circa* in 1981

Source: *Circa* online scans <http://recirca.com/scans/> accessed 11/10/13

Figure 17: Invitation to 'West of West: Ancient Monuments in Ireland' presented by Nigel Rolfe, as part of the exhibition, *A Sense of Ireland*, in 1980

Source: National Irish Visual Arts Library, 'Nigel Rolfe' file

Figure 18: Cover illustration for the exhibition catalogue, *Irish Geographies: Six Contemporary Artists* featuring a spilt detail of Kathy Prendergast, *Hand Drawing* (1989), pastel on paper, and Tim Robinson, 'Map Gleann na nDeor', ink on paper

Source: Nash 1997

Figure 19: Poster from Richard Demarco's *Canada and the Celtic Consciousness* tour in 1978

Source: Giclee UK Admin

http://www.gicleeuk.net/galleries/demarco_archive/index.php/In-Print/Posters/D-Pos_143 accessed 11/10/13

Figure 20: Image of Alastair MacLennan participating as part of the *Halifax–Vancouver Exchange*, 26th–30th March, 1972. MacLennan is depicted on the far right (lower level)

Source: Centre for Contemporary Art Canada

http://ccca.concordia.ca/resources/searches/event_detail.html?languagePref=en&vk=8747 accessed 11/10/13

Collection: Photograph originally appeared in *Artscanada*, Spring 1972, p.99

Figure 21: Les Levine at Nova Scotia College of Art and Design (NSCAD) lithography studio during a workshop, 16th March–5th June, 1970

Source: Centre for Contemporary Art Canada

http://ccca.concordia.ca/resources/searches/event_detail.html?languagePref=en&vk=8749 accessed 11/10/13

Figures 22: Installation view of Les Levine's *The Troubles: An Artist's Documentation of Ulster*, 1972, at Finch College Museum of Art, New York.

Source: Centre for Contemporary Art Canada

http://ccca.concordia.ca/artists/work_detail.html?languagePref=en&mkey=49944&title=The+Troubles+%22People%22+Room&artist=Les+Levine&link_id=5442 accessed 11/10/13

Figure 23: Detail of Les Levine's *The Troubles: An Artist's Documentation of Ulster*, 1972, at Finch College Museum of Art, New York.

Source: Centre for Contemporary Art Canada

http://ccca.concordia.ca/artists/work_detail.html?languagePref=en&mkey=49945&title=The+Troubles+%22People%22+Room&artist=Les+Levine&link_id=5442 accessed 11/10/13

Figure 24: Dan Graham, *Nude Two Consciousness Projections(s)*, performed at NSCAD in 1974

Source: Centre for Contemporary Art Canada

<http://ccca.concordia.ca/traffic/artists/pages/grahamd03.html> accessed 11/10/13

Figure 25: James Coleman, *Slide Piece* (1973)

Audio and synchronized slide projection

Source: Gandon Archive

Figure 26: Brian O'Doherty (right) and Michael Scott at *Rosc* in 1967

Source: Dorothy Walker Collection, National Irish Visual Arts Library

Figure 27: Photograph of Colm O'Brian, *circa* 1977

Source: Kennedy 1991, p.182

Figure 28: Photograph of the Arts Council of Ireland board at a meeting in 1973

Source: Kennedy 1991, p.178

Figure 29: Cover illustration from Arts Council of Ireland Annual Report 1975

Source: National Irish Visual Arts Library, 'Arts Council of Ireland' file

Figure 30: A meeting of the Arts Council of Ireland and the Arts Council of Northern Ireland in April 1978, showing Patrick Rock (Chairman of ACI), Stanley Worrall, Kenneth Jamison, Colm O'Briain (Director of ACI)

Source: National Irish Visual Arts Library, 'Arts Council of Ireland Northern Ireland' file

Figure 31: Invitation and catalogue cover to *Celtic Triangle: An Exhibition of Work by Young Artists from Ireland, Scotland and Wales* (1971)

Source: National Irish Visual Arts Library, 'Arts Council of Ireland' file

Figure 32: David Hall, 'Interruption Piece' from *TV Interruptions (7 TV Pieces)*, commissioned as part of the Scottish Arts Council's *Locations Edinburgh* event, in 1971

Source: Artist's website <http://www.davidhallart.com/id2.html> accessed 11/10/13

Figure 33: David Hall, *Vidicon Inscriptions*, videotape 1973 (left) and installation 1975 (right)

Installation first shown at the *Video Show*, Tate Gallery, London 1976, and at *Video: Towards Defining an Aesthetic*, Third Eye Centre, Glasgow 1976

Source: Artist's website <http://www.davidhallart.com/id3.html> accessed 11/10/13

Figure 34: Third Eye Centre, Glasgow exhibition leaflet published to coincide with a festival of Irish contemporary art, 16th January–23rd February, 1982. Nigel Rolfe, *Across the Water*, 11th Paris Biennale (1980) (left), Alastair MacLennan, *48 hour performance*, Berlin (1981) (top right), John Aiken, installation view at Project Arts Centre, Dublin (1981) (right centre), Nigel Rolfe, performance shot (bottom right)

Source: National Irish Visual Arts Library, 'Nigel Rolfe' file

Figure 35: Exterior view of the Arts Council of Northern Ireland gallery, Bedford Street, Belfast

Source: Arts Council of Northern Ireland Troubles Archive p.7

Figure 36: Interior view of the Arts Council of Northern Ireland gallery, Bedford Street, Belfast

Source: Arts Council of Northern Ireland Troubles Archive p.8

Figure 37: A General View of Aosdána in session, 15th April 1983, *Irish Times*, photograph by Pat Langan

Source: Irish Times Archive

Figure 38: Cover illustration of the first Info Desk magazine *VIA: Your Route to Information* (1998)

Source: National Irish Visual Arts Library, 'Arts Council of Ireland' file

Figure 39: Brian O'Doherty/Patrick Ireland, *Name Change* (1972)

Photographs, ink and gouache drawings on paper, typed text on collage on paper, collaged onto poster board, 71 x 152 cm.

Source: IMMA http://imma.gallery-access.com/intl/en/tour.php?a_id=360 accessed 10/06/2012

Figure 40: Photograph of Brian O'Doherty/Patrick Ireland with a coffin and the artist's effigy in preparation for the performance of *The Burial of Patrick Ireland* (1972–2008) at the Irish Museum of Modern Art (IMMA) on 20th May 2008.

Source: Gandon Archive

Figure 41: James Coleman, *Strongbow* (1978/2000)

Installation at the Project Arts Centre, Dublin, 2000

Source: <http://www.askaboutireland.ie/reading-room/arts-literature/art-artists/Art-artists/irish-art-today/> accessed 10/06/2012

Figure 42: Michael Craig-Martin, *Film* (1963)

Film stills, 17 mins 40secs, 16mm film

Source: Cork 2006, p.21

Figure 43: Nigel Rolfe with *On the Table* (1970) by Michael Craig-Martin at the Oliver Dowling Gallery Dublin, April 1977. Photographed during a visit to Dublin by the friends of the Richard Demarco Gallery, in advance of *Edinburgh Arts* 1977.

Source: <http://demarco.heroku.com/years/70s/1977> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 44: Opening shot of Nigel Rolfe's *Zebra* performance using flour and soot at the *Dark Space* festival 1979, previously enacted at the *Time/ Space/ Performance/ Installation* festival 1978

Source: Dorothy Walker Collection, National Irish Visual Arts Library

Figure 45: Mid-stage performance shot from Nigel Rolfe, *Zebra* (1979)

Source: Dorothy Walker Collection, National Irish Visual Arts Library

Figure 46: End-stage performance shot from Nigel Rolfe, *Zebra* (1979)

Source: Dorothy Walker Collection, National Irish Visual Arts Library

Figure 47: Poster advertisement for *Dark Space* festival titled 'To Question the Context of Art in a Public Space', 24 hour festival at Project Arts Centre, Dublin (1979)

Source: Virgin Prunes Live Chronology website

<http://www.irishrock.org/irodb/bands/virginprunesbootsk7.html> accessed 10/06/2012

Figure 48: Postcard listing names of artists who exhibited at the Project Arts Centre in 1979

Source: National Irish Visual Arts Library, 'Nigel Rolfe' file

Figure 49: Stuart Brisley, *Between the Wall and the Floor* (1979)

Chairs, paint and sandbags, performed as part of the *Dark Space* festival at the Project Arts Centre, Dublin

Source: Artist's website

http://www.stuartbrisley.com/pages/27/70s/Works/Between_the_Wall_and_the_Floor/page:35_accessed 11/10/13

Figure 50: Press release from the Franklin Furnace, New York announcing Nigel Rolfe's performance, *Drawing*, at the venue on 6th December 1979

Source: National Irish Visual Arts Library, 'Nigel Rolfe' file

Figure 51: Nigel Rolfe, *The Rope*, (1983/84)

Source: *Island Stories: Nigel Rolfe*, London: Institute of Contemporary Arts, 1983, p.30

Figure 52: Richard Long, *Ireland* (1967)

Photograph on paper

Source: Steve Jackson

Figure 53: Orchard Gallery business card advertising exhibition by Hamish Fulton at the gallery, Derry/Londonderry, May 1982

Source: Dorothy Walker Collection, National Irish Visual Arts Library

Figure 54: Hamish Fulton, *Horizon to horizon = Dún na nGall*

Postcard invitation about the artist's walk from Galway to Derry, 8th–16th July, 1981

Source: National Irish Visual Arts Library, 'Orchard Gallery' file

Figure 55: Philip Roycroft, *Log of a Journey; Walk*, (1975)

Documentation of a 430 mile journey length of Ireland from Malin to Mizen Head

Postcards, stamps and pencil

Source: Artist

Figure 56: Philip Roycroft, *To Walk A Stone*, (c.1977)

Documentation of a 352 mile journey between Northern Ireland, England and Wales

Mixed media

Source: Artist

Figure 57: Philip Roycroft, *Poster—A Story in Two Parts Orchard Gallery Derry: Part 1*, (c.1978)

Mixed media

Source: Artist

Figure 58: Philip Roycroft, *Poster—A Story in Two Parts Orchard Gallery Derry: Part 2, (Ash)*, (c.1978)

Mixed media

Source: Artist

Figure 59: Philip Roycroft, 'Untitled 7 hour performance' (1980)

Mixed media, two closed circuit video monitors

Source: 'Artwork No. 1', occasional publication by the Orchard Gallery, Derry, c. 1980, not paginated. National Irish Visual Arts Library, 'Orchard Gallery' file

Figure 60: Joseph Beuys, *Celtic (Kinloch Rannoch) Scottish Symphony*, (1970), performance for *Strategy: Get Arts* exhibition at the Edinburgh College of Art, 23rd August–12th September 1970

Source: <http://demarco.herokuapp.com/years/70s/1970> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 61: Marina Abramovic. *Hot/Cold* (1975), performed for the exhibition *Aspects '75* at the Scottish Arts Council's Fruitmarket Gallery, Edinburgh, 27th September–10th October 1975

Ice block, table, electric heater, video and photography

Source: <http://demarco.herokuapp.com/years/70s/1970> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 62: Dorothy Walker, Michael Scott, unidentified, at the opening of *Aspects '75* at the Municipal Gallery of Art (the Hugh Lane Gallery), Dublin, 12th November–6th December 1975

Source: <http://demarco.herokuapp.com/years/70s/1970> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 63: Exhibition detail of the opening of *Aspects '75* at the Ulster Museum, Belfast, mid-March–14th April 1976

Source: <http://demarco.herokuapp.com/years/70s/1970> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 64: Page from *Edinburgh Arts* catalogue (1975)

Collage, mixed media, photographs.

Source: Researcher's photograph

Figure 65: Friends of Richard Demarco Gallery in Ireland (1977)

Photograph of group studying Celtic crosses in Monasterboice, during a visit to Ireland. The Irish antiquarian scholar Peter Harbison is depicted in the centre.

Source: <http://demarco.herokuapp.com/years/70s/1970> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 66: *Edinburgh Arts* 1976

Photograph of group making a stone rubbing from the large entrance stone at Newgrange megalithic tomb, co. Meath

Source: <http://demarco.herokuapp.com/years/70s/1970> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 67: Edinburgh Arts 1978

Group visit to Poulnabrone dolmen tomb, Co. Clare

Source: <http://demarco.herokuapp.com/years/70s/1970> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 68: Brian King, *Maze*, also known as *Sea Holes*, Cumeen Strand, Co. Sligo (1976)

Source: *Brian King: Buried Sculpture, Installation, Site Construction*, Dublin: Taylor Gallery, 1979, p.9

Figure 69: *Edinburgh Arts* (1978)

Photograph of participants standing outside the Fruitmarket Gallery, Edinburgh. Irish participants listed in the poster include John Carson, Felim Egan, Brian King and William Heron.

Source: <http://demarco.herokuapp.com/years/70s/1970> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 70: Installation shot of *Edinburgh Arts* exhibition (1977) at the Fruitmarket Gallery, Edinburgh 5th–10th March 1978

Source: <http://demarco.herokuapp.com/years/70s/1978> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 71: One-day *Edinburgh Arts* 1976 exhibition on display at the National College of Art and Design, 12th July 1976, with Rolfe's *The Table: Open Hand, Closed Fist* in the foreground

Source: <http://demarco.herokuapp.com/years/70s/1976> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 72: Nigel Rolfe, *The Table: Open Hand, Closed Fist* (1976)

Photographic documentation of a performance for the visiting Edinburgh Arts group at NCAD on the 17th July 1976

Source: <http://demarco.herokuapp.com/years/70s/1976> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 73: Nigel Rolfe, *The Table: Open Hand, Closed Fist* (1976) (detail)

Source: <http://demarco.herokuapp.com/years/70s/1976> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 74: Poster for Alastair MacLennan's performance *To Walk a Stone* (1980)

24 hour at the Richard Demarco Gallery, Monteith House, Edinburgh, 29th–30th March 1980

Source: <http://demarco.herokuapp.com/years/80s/1980> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 75: *Edinburgh Arts* (1980)

Marques sailing vessel that transported between participants between Ireland, Britain and France in 1978, 1979 and 1980

Source: <http://www.demarco-archive.ac.uk> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 76: Nigel Rolfe, *Mound Man* (1976)

Photographic documentation of a performance for the Edinburgh Arts 1976 at the Fruitmarket Gallery, Edinburgh, 4th–24th December 1976

Source: <http://demarco.herokuapp.com/years/70s/1976> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 77: Nigel Rolfe, *Mound Man* (1976) (detail)

Performance shot

Source: <http://demarco.herokuapp.com/years/70s/1976> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 78: Nigel Rolfe, *Mound Man* (1976) (detail)

Performance shot

Source: <http://demarco.herokuapp.com/years/70s/1976> accessed 10/06/2012

Collection: Demarco Digital Archive

Figure 79: Ute Klopheus, Joseph Beuys in the Action 'Celtic Edinburgh', as part of *Celtic (Kinloch Rannoch) Scottish Symphony* (1970)

Source: Art Gallery New South Wales, Ute Klophaus collection
<http://www.artgallery.nsw.gov.au/> accessed 12/01/13

Figure 80: Declan McGonagle standing outside the Orchard Gallery,
Derry/Londonderry, c. 1980

Source: Dorothy Walker Collection, National Irish Visual Arts Library

Figure 81: Press release for 'Live Art in Derry' festival curated by Richard Layzell,
featuring Anne Seagrave, from 2nd–4th June 1988

Source: National Irish Visual Arts Library, 'Orchard Gallery' file

Figure 82: Alastair MacLennan, *Target* (1977)

Performance between home and work, Belfast

Dart board, plastic sheeting, canes, drawings, arrows pointing upwards

Source: Locus + archive, Newcastle

Figure 83: Alastair MacLennan, *Lie To Lay* (1986)

Performance at Roseberry Crescent, Newcastle upon Tyne

Source: Locus + archive, Newcastle

Figure 84: Alastair MacLennan, *Lie To Lay* (1986) (detail)

Performance at Roseberry Crescent, Newcastle upon Tyne

Source: Locus + archive, Newcastle

Figure 85: Alastair MacLennan, *Lie To Lay* (1986) (detail)

Performance at Roseberry Crescent, Newcastle upon Tyne

Source: Locus + archive, Newcastle

Figure 86: Blackmarket International 'Intern' performance at Bone 8: Festival für Aktionskunst in Bern, 2000

Source: <http://blackmarketinternational.blogspot.ie/>

Figure 87: Performance shot of Alastair MacLennan at *Right Here, Right Now*, Kilmainham Gaol, Dublin 4th November 2010

Performance using fish, potatoes, a plant and old boots

Source: Researcher's photograph

Figure 88: Nick Stewart, *Points of Origin, Sphere of Influence* (1982)

Fabric, wax, mud and potatoes

Source: Stewart 1995, p.6

Figure 89: Nick Stewart, *Elegy* (1982)

Two containers with water from the River Lagan, Belfast and the River Liffey, Dublin.

8 hour performance at O'Connell Bridge, Dublin

Source: Artist

Figure 90: Nick Stewart, *Pilgrim* (1985) (1986) (1987)

Torch, branches, soil. Photograph documenting series of sited performances, in galleries and on the street between 1985 and 1987

Source: Artist

Figure 91: Work Made Live festival invitation, 1981

Source: National Irish Visual Arts Library, 'Performance Art' file

Figure 92: Detail of blackboard diagram created during Beuys' lecture, 18th November 1974

Source: Lerm Hayes and Walters 2011, p.20

Figure 93: Frances Hegarty, *Ablative, Genitive, Dative* (1984), performed at Art and Research Exchange, Belfast

Live action with 16mm film projection on pigmented screens

Source: Gandon Archive

Collection: Artist

Figure 94: Frances Hegarty, *Ablative, Genitive, Dative* (1984), performed at Art and Research Exchange, Belfast

Frames from a 16 mm projected film

Source: Gandon Archive

Collection: Artist

Figure 95: Joan Jonas, *Organic Honey's Visual Telepathy/Vertical Roll* (1972)

Multimedia installation recreated in 1994 at the Museum of Contemporary Arts, Los Angeles

Source: Rush 2000, p.42

Figure 96: Promotional postcard for *Available Resources* detailing the some of the countries involved in the festival

Source: NIVAL, Orchard Gallery file

Figure 97: Nick Stewart, *Over the Walls* (1991)

Performed in Derry as part of the *Available Resources* festival

Source: Artist

Figure 98: Wladyslaw Kazmierczak, *Multiple Self Portraits in Mirrors* performed at *Exchange Resources* (1995)

Source: Robinson 1996, p.28

Figure 99: Vivienne Dick, Poster for *Visibility Moderate: A Tourist Film* (1981) advertising screening of the video in London on 20th February 1981

Source: Lux Online

http://www.luxonline.org.uk/artists/vivienne_dick/visibility_moderate.html accessed 10/06/2012

Figure 100: Vivienne Dick, *Visibility Moderate: A Tourist Film* (1981)

Video still, 45mins, colour and Super 8mm transferred to digibeta

Source: Lux Online

http://www.luxonline.org.uk/artists/vivienne_dick/visibility_moderate.html accessed 10/06/2012

Figure 101: Frances Hegarty, *Groundswell* (1987)

Video, audio, colour televisions, soil, pigment, and fluorescent lighting. Installation at the Chisenhale Gallery, London 1987

Source: Gandon Archive

Collection: Artist

Figure 102: James Coleman, *Clara and Dario* (1975)

Slide projections with synchronized audio, installation at Studio Marconi, Milan

Source: Dorothy Walker Collection, National Irish Visual Arts Library

Figure 103: Douglas Hyde Gallery invitation to screening of *The Rope that Binds us Makes them Free* and *Dance Slap for Africa*, 25th August c. 1983

Source: National Irish Visual Arts Library, 'Nigel Rolfe' file

Figure 104: Nigel Rolfe, *The Rope* (1983) performed at Triskel Arts Centre, Cork

Source: *Island Stories: Nigel Rolfe*, London: Institute of Contemporary Arts, 1983, cover illustration

Figure 105: Nigel Rolfe, *The Rope*, (1983)

Multimedia performance

Source: *Island Stories: Nigel Rolfe*, London: Institute of Contemporary Arts, 1983, p.31

Figure 106: Nigel Rolfe, *Dance Slap for Africa* (1983)

Series of three video stills, audio, 20 mins

Collection: Irish Museum of Modern Art

Source: Artist

Figure 107: Frances Hegarty, *Turas* (1995)

Installation with video, audio and light boxes. Installation view of Camden Arts Centre, London, 1996

Source: Artist

Figure 108: Frances Hegarty, *Turas* (1990/1)

Sequence of video stills of opening scenes of the River Foyle

Video projection, stereo audio, 3 mins 40 secs

Source: National Irish Visual Arts Library, Audio-visual collection

Figure 109: Frances Hegarty, *Turas* (1990/1)

Sequence of video stills of mid-way mother/daughter interaction

Video projection, stereo audio, 3 mins 40secs

Source: National Irish Visual Arts Library, Audio-visual collection

Figure 110: Frances Hegarty, *Turas* (1990/1)

Sequence of video stills of closing scenes of returning to the River Foyle

Video projection, stereo audio, 3 mins 40secs

Source: National Irish Visual Arts Library, Audio-visual collection

Figure 111: Vivienne Dick, *A Skinny Little Man Attacked Daddy* (1994)

Series of three video stills, 28mins, colour

Source: Artist

Figure 112: Postcard sent to Joan Fowler from Anne Tallentire, 9th December 1989

Source: National Irish Visual Arts Library, 'Anne Tallentire' file

Figure 113: Anne Tallentire, *Altered Tracks* (1987)

Installation with photographs, sound, charcoal drawing and 20 min performance

Source: Artist

Figure 114: Detail of the artist placing stones as part of the performance *Altered Tracks* (1987)

Source: Artist

Figure 115: Detail of the charcoal lines criss-crossing the gallery floor as part of performance *Altered Tracks* (1987)

Source: Artist

Figure 116: Anne Tallentire, Installation view *The Gap of Two Birds* (1988) (1989)

Chairs, stones, floor and freestanding panels

Source: Artist

Figure 117: Detail of the floor-based glass panels inscribed with the words 'north' and 'south' as part of the performance *The Gap of Two Birds* (1988) (1989)

Source: Artist

Figure 118: Detail of the artist handing out printed loose pages as part of the performance *The Gap of Two Birds* (1988) (1989)

Source: Artist

Figure 119: Anne Tallentire, *Resisting the Lullaby* (1991)

Installation at the Camerawork Gallery, London, plate glass, keys, large format photocopies, sound

Source: Artist

Figure 120: Detail of wall mounted photocopies in *Resisting the Lullaby* (1991) at the Camerawork Gallery, London.

Source: Artist

Figure 121: Crowds attending the inauguration of the Irish Museum of Modern Art, Dublin in 1991

Source: IMMA press office

Figure 122: Declan McGonagle delivering an inaugural tour of IMMA exhibition spaces to Charles Haughey, with Dorothy Walker in the background

Source: Catherine Marshall

Figure 123: Louise Walsh and Pauline Cummins, *Sounding the Depths* (1992)

Video, audio, projections and installation at IMMA 1st April–9th May, 1992

Source: Irvine 1992, p.65

Figure 124: Overhead view of installation view of *A State of Great Terror* presented at the Douglas Hyde Gallery, Dublin from 21st–23rd December 1992

Video, audio, projections and installation

Source: Valerie Connor

Figure 125: Ground floor installation view of *A State of Great Terror* by Blue Funk, 1992

Source: Valerie Connor

Figure 126: Blue Funk, *Sound and Plot not Censored* (1993)

Video, audio, projections and sculptural installation

Commissioned as part of the exhibition *Other Borders*, Grey Art Gallery, presented at Bobkin Lane, New York, 26th April–13th May, 1993

Source: Valerie Connor

Figure 127: Night-time installation view of *Sound and Plot not Censored* by Blue Funk (1993)

Source: Valerie Connor

Figure 130: Exterior view of the former Arthouse venue, Curved St, Dublin (1995) designed by Shay Cleary Architects

Source: <http://archiseek.com/2010/1995-arthouse-curved-street-dublin/> accessed 10/06/2012

Figure 131: Detail of Arthouse new media training lab

Source: National Irish Visual Arts Library (NIVAL), 'Arthouse' file

Figure 132: Artifact CD Rom

Source: National Irish Visual Arts Library, Audio-visual collection

Figure 133: Installation view of the exhibition *In Consistency II* at Arthouse, Dublin in 2000

Curated by Paul O'Neill, 11th February–14th March

Source: <http://www.pauloneill.org.uk/curatorial/projects/in-consistency-ii/> accessed 11/10/2013

Figure 134: Pauline Cummins, *Holy Ground*, with performances by Fergus Byrne, Sandra Johnston, Frances Mezzetti and Breeda Mooney, at Glendalough, Co Wicklow, Sunday 17th September 2000, which was commissioned as part of the *Appearances Project* at Arthouse, 18th–27th October 2000

Source: Artist

Figure 135: Grace Weir, *Trace* (1988)

Portland stone, limestone, bronze and stainless steel

Source: <http://wikimapia.org/17357966/Trace> accessed 11/10/2012

Figure 136: Grace Weir, *Man on Houston St* (1996)

Glass negative plates, television monitor, Menger Sponge

Source: Artist

Figure 137: Grace Weir, *Around Now* (2001)

Two 16mm films, 5 mins, exhibited as part of the Venice Biennale, 9th June–30th September 2001

Source: Artist

Figure 138: Andrew Kearney, *A Long Thin Thread* (1994)

Wall mounted digital clocks installed at Heathrow Airport Terminal 4

Source: <http://www.andrewkearney.net/installation/thinthread.htm> accessed 10/06/2012

Figure 139: Frances Hegarty, *Point of View* (1996)

18 colour digital prints, 1m x 4.5m each, at Heathrow Airport Terminal 4

Source: Artist

Figure 140: Photograph of Frances Hegarty (left) and Andrew Stones (right) following their announcement as recipients of the Nissan Art Prize in 1997, with Declan McGonagle (then director of IMMA, centre left) and Gerard O'Toole (Nissan Ireland, centre right)

Source: Catherine Marshall

Figure 141: Willie Doherty, *The Only Good One is a Dead One* (1993)

Series of two video stills, sound

Source: Kerlin Gallery, Dublin

Figure 142: Anne Tallentire, *Inscribe I* (1994) (detail)

Video transmitted as live performance via ISDN between the British Telecom Building, London and the Telecom Eireann Building, Dublin

Source: Artist

Figure 143: Series of video stills shot while driving through the streets of London from *Inscribe I* (1994) by Anne Tallentire

Source: Artist

Figure 144: Anne Tallentire, *Inscribe II* (1995) (detail)

Video transmitted as live performance via ISDN between an empty office block in the Square Mile, London and the Orchard Gallery, Derry/Londonderry

Source: Artist

Figure 145: Nick Stewart, *Beyond the Pale* (1993)

Two channel video installation at Shadwell Underground Station, London

Video, audio

Source: Artist

Figure 146: Video still of pilgrims climbing Croagh Patrick, Mayo from *Beyond the Pale* (1993) by Nick Stewart

Source: Artist

Figure 147: Nick Stewart, *Landscape with Watchtowers* (1994)

Installation view at Project Arts Centre presented as part of the *Diaspora Project* exhibition

Installation, text, black and white video, 9 mins

Source: Artist

Figure 148: work–seth/tallentire, *Dispersal* (2000)

Photograph documenting the performance/installation, Orchard Gallery, Derry/Londonderry

Source: <http://www.annetallentire.info/projects/dispersal-work-sethtallentire/>
accessed 10/06/2012

Figure 149: Nick Stewart, *No One's Not from Everywhere* (2003–2007)

Overhead projector, table, statements reprinted on acetate

Installation view at the Ormeau Baths Gallery, Belfast, 2005

Source:<http://www.nickstewart.org.uk/exhibition/noonesdocs/perspective05/perspective05.html> accessed 10/06/2012

Figure 150: Detail of statements from the *No One's Not from Everywhere* (2003–2007) project printed onto acetate by Nick Stewart

Source:<http://www.nickstewart.org.uk/exhibition/noonesdocs/perspective05/perspective05.html> accessed 10/06/201

Introduction

This thesis examines how selected artists specialising in time-based art engaged with travelling and formed ‘mobile encounters’ between Ireland and Britain. It proposes that the emergence of performance, film and video in Ireland from the mid-1970s onwards can be linked, at least in part, to the mobility of artists into and out of the island Ireland, as it is taken to refer to both Northern Ireland and the Republic of Ireland in the context of this thesis. Preliminary observations suggest that time-based art flourished in the years immediately following 1975. The investigation examines the historical contexts of funding and the arrival of protagonists from Britain in the mid-1970s, taken to refer to the regions of Scotland, England and Wales in the context of this thesis, and it assesses the resulting influence of these conditions on the foundation and development of time-based art in the years leading up to 1999. The term time-based as it is used in this research encompasses artworks that use performance, film, and video or similar moving image based media in their realisation. The research charts the development of back and forth mobilities for artists during this time-frame and situates this assessment of participation and reception within the field of its contribution to the development of Irish time-based practice.

Although artists had been engaging in performance art practices in Ireland since the mid-1970s with a departure into new-media based technologies in the early 1980s, the need for the development of a critical reflexive framework for time-based art in Ireland was not recognised until the mid-1990s. In 1994, McCabe and Wilson called for a “critical historiographic practice” for Irish time-based art that could negotiate various historical impulses of Irish art history without succumbing to a homogenised “transhistorical identity of Irishness” (McCabe and Wilson 1994, p.22). The authors suggested that ideas of savvy and cultural capital have been associated with Irish time-based practices. The authors used the term ‘sophistication’ to refer to this idea in their article. This research project examines why time-based arts were particularly singled out by these authors as being seen as closer to international trends and practices than other arts in Ireland in the mid-1990s. Despite the twenty year lapse since McCabe and Wilson’s observations, research on the early history of time-based art in Ireland is still relatively under-researched. Extended research on areas of

provision, access, documentation and criticism has yet to be conducted. One means of grounding this history is in an analysis of the emergence of these art practices in Ireland within a consideration of the infrastructure that supported it. The concept of a 'support infrastructure' for time-based practice as it is used in this thesis refers to the various organisations, resources and forums that worked to collectively facilitate artists' opportunities to present their work to audiences in Ireland and Britain. Another issue this thesis addresses is why artists were drawn to the spatially and temporally disjunctive properties of time-based media and how the durational properties of performance and moving image media were used by artists to reflect and complement their experiences of travelling between Ireland and Britain.

The type of artists' mobility addressed in this thesis is concerned with professional development and exposure. As Cotter has shown (Cotter 2005; 2005a; 2005b and 2007), the reasons behind artists' decisions to relocate are typically informed by intentions of developing their reputation abroad, the recognition of the 'international' cultural capital this brings to their work which in turn furthers opportunities for international exhibitions, exchanges and collaborations. The term cultural capital can be traced to Pierre Bourdieu's sociological research (1986; 1996). It refers to the types of non-monetary value that typically occur in situations of social exchange. The value conveys the power and /or knowledge acquired through social exchange. Unlike monetary value however, the type of social exchange encompassed in Bourdieu's definition cannot be measured in terms of equivalence, because the exchange is a social act that occurs in unique conditions that are particular to the moment of a one-to-one encounter. Observational evidence indicates that artists in Ireland in the 1970s were interested in connecting with other artists located internationally who were working in the same or similar time-based formats. This thesis examines the opportunities and connections that manifested from artists travelling frequently between these proximate countries. A key aspect of this thesis is to link time-based productivity and contexts of mobility; the research that follows presents evidence of how this manifests in the form of time-based artworks that occurred durationally, sometimes split between locations, and which demonstrate a keen interest in the site of their production.

As this research examines, time-based media facilitated artists with a visual means of articulating the contemporary conditions of their situation in terms of place

and identity using the visual, spatial and durational properties of these media. For example, as a body-based action that usually involves some form of movement, performance art draws on the conditions of movement and associations with time and space in its very essence. The following chapters examine how movement was an essential part of Irish performance artists' careers, while movement itself was normally between locations and implicated as part of the performance process. Furthermore, these conditions of movement contributed to how performance artists created and sustained networks because they were brought together through their mutual interests in developing further opportunities for production and reception.

The type of artists' mobility that forms the subject of this thesis emerged concurrently and in the years immediately following artists' engagement with time-based media in Ireland in the mid-1970s. Although it is difficult to say with certainty what came before and what came after, as chapter two elaborates, preliminary observations suggest that artists' mobility practices—the where, why, and how artists travelled outside of Ireland predominantly to proximate locations in Britain in the years prior to the global expansion of travel opportunities through cheaper airfares and financial assistance—did help to shape and inform the course of time-based art in Ireland, a hypothesis that is developed throughout the chronological chapters of this investigation and which is drawn to a conclusion in chapter five. In his examination of the aesthetics of space, Papastergiadis (2006) highlights how everyday experiences are imbricated by visual and spatial metaphors of mobility. He states that:

The metaphor of flight has dominated our cultural landscape in the age of globalization. Even those who have never left home are affected by mobility. The movement of migrants, tourists and refugees cause ripples of influence that touch everyone. The circulation of messages and images is rapidly changing the experience of everyday life. Contemporary art practices are increasingly defined by the dual desire for mobility and attachment to place (Papastergiadis 2006, p.3).

Though written in 2006, I suggest that Papastergiadis's observation is generally applicable in the context of emergent forms of art practice in the years from the 1970s onwards. In order to substantiate the link between time-based art and the focus on mobility chosen in this thesis, it is useful to briefly consider the types of activity that are characterised as time-based mobilities in the 1970s in Ireland. These are taken to refer to curatorial and speculative travels, artists who travelled to work in or attend art

colleges for a period of up to three years and planned visitations to Ireland or abroad for a period of less than three months.

The selected chronology represents a period on the threshold of these changes to how Irish artists networked, travelled and participated abroad. This topic was arrived at by observing a correlation between the arrival of artists to Ireland, notably Nigel Rolfe and Alastair MacLennan in Dublin and Belfast respectively, and the subsequent burgeoning of performance art practices from the mid-1970s. While widely recognised as catalysts of the development of the performance art scene at these locations, which equally can be linked to artistic departures and experimentations into new media based technologies in the following decade, there is little assessment in existing research of the long-term impact of artists arriving into Ireland and how this contributed to the development of time-based art. A further consideration addressed in the course of this research was how artist-led activity and grassroots initiatives shaped the landscape of time-based art in Ireland in the 1970s and 1980s. It examines the more institutional histories such as formal cultural agreements and funding that emerged alongside these informal networks of artist activity that emerged at this time.

Rather than restrict the emphasis to in-bound or out-bound trajectories, the research examines both directions in order to understand the various factors at work, which include the role of incentives through funding, the perceived lure of travelling to sites of conflict such as Belfast and the potential to engage meaningfully with such locations, the draw of Ireland and the perceptions that surrounded it due to its location on the periphery of Europe. The research examines who and where artists were looking to and why so many artists moved to Britain in the 1980s. Despite nascent forms of time-based art in Ireland since the 1970s, it appears that there were few opportunities for exhibiting and limited financial support for experimental outputs. The research examines whether this lack of opportunity and support contributed to the movement of artists from Ireland to Britain. These topics are addressed along with considerations of the role of ambition and sense of cultural capital associated with being internationally mobile. Writings, statements and artworks reveal information about artists' decisions to mobilise. However, too often previous research has over-emphasised one or the other of these factors, without presenting a balanced view that artists typically navigate their interests between these (different) drives. The

trajectories identified in this research foreground mobility between Ireland and Britain, but also include a consideration of non-UK networks where relevant. These trajectories include the movement of time-based artists between Dublin, Belfast, Edinburgh, Newcastle, Sheffield, London and further afield to New York, Nova Scotia, Vancouver and Ustka in Poland, and how these instances of exchange, participation and engagement contribute to understanding the history of early time-based practices in Ireland.

The objectives of this research are to present a diachronic analysis of the development of time-based art, with a particular focus on how artists developed and sustained friendships, professional interests and opportunities for collaboration with artists and organisations, located for the most part, in Britain. This objective is achieved by analysing the histories of artists' exchanges, travels, and migrations that occurred between 1975 and 1999. It aims to show how factors of international mobility have informed artists' lives and the work produced under these circumstances. Where relevant to understanding how Irish time-based art developed relationships internationally beyond the geographical focus, the thesis examines the evidence to suggest that time-based art expanded beyond these boundaries to develop non-UK networks and affiliations with artists located in North America and Eastern Europe.

Contexts and time-frame

The chronological span from 1975 to 1999 has been selected to represent a crucial time that saw increases in provision of funding for mobility as an artistic practice and opportunities for exhibition making to emerge as an important aspect of Irish art. From the mid-1970s a number of important historical events occurred in quick succession, including Joseph Beuys' visit to Ireland in 1974 and the discussions generated around his subsequent proposal to establish the Free International University in Dublin. Beuys' visit to Belfast in 1974 (Fig. 1) marked the starting point of Slavka Sverakova's analysis of how artists in Northern Ireland converged against a backdrop of violence and experimentation a process which was addressed in the exhibition titled *The Visual Force* at the Golden Thread gallery in 2009, a perspective that will be returned to in chapter three. Furthermore, the arrival of Nigel Rolfe and Alastair MacLennan in Dublin and Belfast respectively marked the beginning of a

'scene' for performance art in Ireland. This period also coincides with the commencement of Richard Demarco's *Edinburgh Arts* tours to Ireland in 1976 (Appendix II), which introduced Irish audiences to internationally-based performance and experimental artists, as well as providing opportunities for Irish artists to participate in a series of pan-European cultural expeditions. As will be described in chapter two, the mid-1970s also witnessed a series of important developments in the field of Irish arts policy, which commenced with the restructuring of the Arts Council and amendment to the Arts Act in 1973, followed by the appointment of Colm O'Briain as director to the Arts Council in 1975. These changes signified a broadening out of artistic practice to incorporate cinema, as it was termed in the wording of the 1973 Act, and I suggest this marks the beginning of a shift towards an expanded conception of creativity that would ultimately include multimedia and performance art. The cumulative influence of international modernism presented at *Rosc* 1967 (Fig. 2) and 1971 should not be overlooked, while *Rosc* 1977 saw the presence of conceptual artists such as Richard Long, Richard Hamilton, Joseph Beuys, Tadeusz Kantor and Jan Dibbets included for the first time in the history of the exhibition. This year also featured two Irish-born conceptual artists, Brian O'Doherty showing *Yellow Rectangle, Rope Drawing#34* and James Coleman showing *Box (ahhareturnabout)*, and I suggest that both artists' conceptual and film work paved the way for subsequent developments in time-based art. The six *Rosc* exhibitions were an important forum for artists, curators and critics to meet and establish contacts in Ireland and internationally. The nineteenth century Guinness Hop Store, Dublin, was selected as the venue for the modern section of *Rosc* 1984 and featured a large wall and floor-based installation by Richard Long (Fig. 3).

The 1980s was a time when Ireland was faced with challenging economic and social circumstances. The consequences of this were, notably, emigration, which was a theme reflected in exhibitions such as *A Sense of Ireland* (1980; 1988) and *Irish Art of the Eighties* at the Douglas Hyde Gallery in 1990 and 1991. Focussing in particular on how time-based artists participated in this cultural sphere and how their works were mediated, I suggest that the late 1980s and early 1990s witnessed a shift towards a reflexive repositioning of concepts of Irish identity in relation to the themes that were chosen by exhibition organisers and curators. Catalogue essays and responses from art critics from the time provide an example of how these concepts were curated

and manifested in artists' work (Dunne 1991a; Fowler 1991b; Oliver 1980). These exhibitions occurred at a time when the discourse of Irish Studies was gaining academic credibility and interest in studying the emigration of Irish populations to Britain and ideas associated with diaspora was starting to emerge. The scholarship can be traced through Kearney (1988) and, later, through O'Toole (1996), Bielenberg (2000), Brown (2004) and Inglis (2008). By the 1990s, I suggest that key concerns evidenced in Irish art history can be seen as part of a broader agenda to locate Irish art within an international frame of reference, which in turn informed the focus of Irish art historical scholarship on ideas of place, identity and subjectivity (Barber 1994; Hardy 1994; Robinson 1995; Nash 1997). This decade culminated in an important exhibition of Irish artists in Britain titled *0044: Irish Artists in Britain* at the Crawford Art Gallery, Cork (Fig. 4) and which toured to the Albright Knox Gallery, Buffalo, New York (Murray 1999). When viewed diachronically, the approximately twenty-five year period under review marks a graduation of conceptions and mediations of Irish art into a critically reflexive international sphere (Fowler 1991b; Ruane 2002; Deepwell 2005). It also reflects the graduation of Irish time-based art from being under funded and under resourced to being better financed and facilitated and appreciated for the perceived cultural capital associated with Irish artistic representation at major international biennales such as Manifesta, São Paulo and Venice, all of which helped to mark its transition from a relatively low to high status internationally.

Definitions and delimitations

While the time-span under review is designed to facilitate an understanding of developments in an Irish context, it should also be noted that this period reflects important developments that occurred internationally in the field of time-based art. In New York for example, in the years prior to any similar activity in Ireland, Nam June Paik and Vito Acconci each played an important role in pushing the debates around time-based productivity forward in the late 1960s and early 1970s. Paik's early work used live feed cameras pointed at historical objects to emphasise the difference between past and present time, as seen in the work *TV Buddha* (1974) (Fig. 5) which comprised of a closed circuit video installation with a bronze statue. The statue was intended to represent the traditional eastern ideology associated with the past and it was placed facing the camera, which in turn faced an image of itself that was beamed

back through a closed circuit feed. Paik wanted to establish the point that technology facilitated a different type of engagement from the media of painting and sculpture and that this difference was based on the shared characteristic of time. This is especially relevant in the context of this thesis given that early time-based practitioners in Ireland, including Rolfe and MacLennan, were trained in an art school system that adhered to 'traditional' academic disciplines of sculpture and painting. Early histories of performance art can be linked to practices rooted in painting and as chapters two and three examine, artists such as Rolfe and MacLennan sought a different means of articulating their gestural bodily language than that provided by the stasis of painting and sculpture. However both artists continued to use the language of painting and the scale of sculpture in their creation of three-dimensional installations in space. Gray Watson observes that MacLennan "emphasises the way in which he composes his installations, his response to and articulation of the spaces, and the positioning of the objects within it, is based on exactly the same principles as if he were using paint on canvas" (Watson 2003, p.154). Vito Acconci's important work, *Seedbed* (1972) (Fig. 6), used Super 8 mm film to record the artist's presence under a raised construction that was made to look like the gallery floor. The artist could be heard (but not seen) masturbating beneath the ramp while visitors walked overhead. The sound of the visitors was the basis for Acconci's sexual fantasies and he spoke these out loud so they could be relayed through a series of microphones positioned underneath the gallery floor. The resulting footage has become a much cited example of an important early time-based artwork.

During this period in New York in the late 1960s and early 1970s, the concept of 'time-based' art came under scrutiny and changed from a fluid term taken to reference both performance and technologically based art forms, to become a distinct reference to media that used moving-image formats such as film and video (Curtis 2001; 2009; Danino and Maziere eds. 2003; Goldberg 1979; Leighton ed. 2008; Meigh-Andrews 2006; Rieser and Zapp eds. 2002; Rush 2000). Scholars of international time-based art approach the complex and at times uneasy relationship between performance and technologically-based outputs with different opinions on when this schism occurred. Focussing on performance art, Goldberg (1979) traced a historical trajectory through Futurism and avant-garde theatre and viewed the relationship between performance art and technological media as an off-shoot that

occurred in the late 1970s. In contrast, Rush begins his book with an examination of media art and its relationship to body-based performance art. He then considers the cross-fertilization of fields of dance, theatre, video and painting with performance art in the 1960s (Rush 2000, p.36).

However, given the stated focus on Irish art practices, and the few instances of Irish artists using film or performance in their work prior to the early 1970s, the chronology commences at a point that is considered to mark the beginning of artists' sustained engagement with time-based art in Ireland. Arguably, the conception of time-based art as taken to refer to works that include performance or moving image or both in their output, conflates the distinctions between media that have emerged in the scholarly discourse around international time-based art. However, when viewed within the context of how Irish artists first encountered and subsequently developed their interest in performance and moving image media, it appears that, in general, artists like Acconci and his contemporaries including Bruce Nauman, Valie Export, Joan Jonas and Dan Graham expressed an interest in exploring the cross-fertilization of ideas and practices between performance, installation, sculpture, and film and video (Goldstein and Rorimer eds. 1995; Rorimer 2004).

The differentiation between body-based performances and moving image based media in Irish art history is not always well defined.¹ This can be credited in part to the scarcity of previous scholarship, but there is also a deeper issue that needs to be addressed, namely that time-based art in Ireland emerged within a climate of informal artist-led events and opportunities that shared a common interest in experimentation rather than media differentiation. This research assesses the contribution of artists' mobility, primarily in Britain and further afield in Eastern Europe and North America, to the development of time-based art *within* Ireland. The majority of the artists selected for examination in this thesis produced artwork that can be considered to engage both performative and technological elements which, as chapters four and five examine, emerged in the early 1980s before transiting into what may be considered multimedia media art practices (exceptions include Alastair MacLennan and Vivienne Dick). The term multimedia as it is used in this thesis refers

¹This could be due to the fact that there has been no historical study that synthesises the primary source material. Studies that do approach the subject of time-based art in Ireland are mostly short articles in *Circa*.

to artworks that integrate a range of media into one cohesive output that usually draws our sensory engagement through light, interactivity and/or sound. As will be exemplified in the last three chapters of this thesis, artists have produced multimedia artworks using a combination of performance, video, sound, light boxes, projections and interactive technology at least since the early 1980s (Fowler 1984; Graham and Stitt 1986).

The Irish contemporary art journal *Circa* is important as one of the few resources for the study of time-based art in Ireland, but as the following chapter examines, the literature available suggests that this is a practice that has emerged in Ireland without a history, in the sense that a comprehensive historical analysis has yet to be undertaken. David Curtis has noted similar circumstances in relation to the history of video art in Britain:

While the almost universal presence of the moving image in museums and galleries today delights me, I'm sometimes astonished at the way in which this medium is presented and discussed as if it has no past; as if the filmmaking artists had been immaculately conceived at some point in the mid-1990s (Curtis 2001, not paginated).

While there are evident gaps in the historical documentation of this subject, it is also important to acknowledge that these gaps are an aspect of how time-based art developed. In the early years of its history, performance and video in Ireland was led by a small but dynamic community of artists who generated opportunities such as one-off festivals, touring group exhibitions and collaborations. As the following chapter examines, a review of *Circa* highlights that the terms live art, performance, new media, and time-based were often used synonymously in the 1980s, which led McCabe and Wilson to observe in 1994 that attempts to delineate the relationship between these terms in Irish critical contexts resulted in an “intractable ... category anxiety” (Wilson and McCabe 1994, p.19).

When viewed retrospectively, the formalisation of a self-reflexive time-based art form emerges in Irish art only from the 1990s onwards, where the temporal aspects of the media were deliberately engaged by artists through processes of juxtaposition, looping, editing and synchronising. In the 1970s, time-based art in Irish contexts was largely experimental and included practices of using uninterrupted film and video that was used for the most part to document events including performances, installations

and actions. The term experimental is used in the context of this research to refer to how these practices share a common interest in exploring the potential for experimentation by using media then relatively unencumbered by art historical associations. The 1980s marks an important transitional decade in the history of artists' experimentation and expansion into more technologically sophisticated outputs that presented edited sequences overlain with sound, such as Nigel Rolfe's *Dance Slap for Africa* (1983) (Fig. 106) and Frances Hegarty's *Groundswell* (1987) (Fig. 101). The latter half of this thesis examines how Irish artists' engagement with performance and media based art gradually separated into fields of discrete practice. By approaching the subject retrospectively and through mapping the early histories, encounters and relationships between artists, this research examines if and how these artists were informed by a growing culture of support and opportunity for travelling internationally. The research proposes that because time-based media are portable, and in some cases movement is an important aspect of their production, it is possible to ascertain how and where Irish time-based art developed.

With reference to the development of installation art in Britain, Gill Perry maps out an historical trajectory that I suggest is similarly applicable to the context of Irish art:

The term installation was first used to distinguish some of the experimental practices of minimal art of the early 1960s from the environments and happenings of the preceding period, and by the 1970s and 1980s it had become a versatile, hybrid medium, which made possible the display of a range of seemingly incompatible media and styles. During this period the term was often used to describe an art form that encouraged a critical awareness of cultural, ideological and physical contexts and relationships between viewers and objects (Perry in Stephens 2008, p.228).

Shirley MacWilliam (2002) suggests that the history of time-based art in Ireland should be seen as a transition through three phases of emergence, maturing and diversification from the 1970s to the 2000s. MacWilliam suggests that the separation of film, video and performance art into separate spheres occurred approximately in the 1990s. The research presented in this investigation builds on MacWilliam's observations and aims to provide further insight into the historical factors that influenced this transition between 1975 and 1999. Furthermore, Connolly (2009) has contributed to scholarship on contemporary international time-based formats, examining twenty-four contemporary artists working in video formats using the

framework of site, space and cinema from the late 1960s to the present day. Connolly positions Irish artists such as Gerard Byrne and Anne Tallentire (Fig. 7) within a thoroughly international frame of reference and does not emphasise the national dimension of these artists' work. Rather, the focus of Connolly's publication is on artists' use of multi-screen projections, site-specific installations and feature-length formats to engage with themes of site, space and cinema.

While the history of international time-based practices has been the subject of recent exhibitions at Irish organisations, I suggest that the history of a specifically Irish-led practice has yet to be undertaken. For example, in December 2006 the Glucksman Gallery, Cork, presented a retrospective exhibition of international video art. The exhibition *Embodied Time—Art Video, 1970 to the Present*, presented work by twenty artists and it suggests that Irish curators and audiences are developing an ongoing interest in time-based art.² The exhibition featured a reworked version of Kevin Atherton's *In Two Minds* (1978–2011) (Fig. 8), which was originally presented as a two-monitor video installation at the Serpentine Gallery in London in 1978. Atherton's re-worked version presented different chronological counterpoints and, among other things, highlighted the aesthetic and technological differences between media versions of the work for the viewing public. Though not addressed substantially in this thesis, Atherton represents another example of a British artist who participated in time-based activities in Ireland in the late 1970s, up to his appointment as Head of Multimedia at NCAD. The exhibition *Embodied Time—Art Video* presented a history of time-based art that predominantly featured artists operating on a UK/US axis and it included key international proponents of video from the early history of video art in the 1950s and 1960s, such as Vito Acconci, Dan Graham, Joan Jonas, Nam June Paik, and in the 1970s, such as Joan Jonas, Valie Export, Lynda Benglis and Nan Hoover. Despite the title's implications, the artists were predominantly drawn from historical examples, and contemporary proponents such as Bruce Nauman and Bill Viola were not represented in the selection.

Any study that sets out to examine the development of specific art practices within a particular timeframe and country will encounter issues of nation-based

² The exhibition *Embodied Time—Art Video, 1970 to the present* ran from December 2006–February 2007.

framing. Nation, as it is used in this thesis, is not a category in art itself. It is a concept that is generally problematic and changing, and one that plays into the art field. For example, Francis Bacon has been subsumed into essentializing narratives of a nation on the basis of canonical status (Cotter 2011). The objective of identifying and defining characteristics of 'Irish' time-based art has implications for using the term 'international' as it appears in this thesis, especially when many artists were travelling back and forth between Ireland and Britain during the timeframe. As will become apparent in the following chapters, both the art writer Marian Lovett (1997) and the artist Nick Stewart (2007) have showed that 'abroad' was a place where many of artists' friends who left Ireland were based. The term 'outward-looking' is used to refer to instances of identifying with narratives and practices beyond the boundaries of Ireland. In the context of this thesis, it is used mostly to refer to practices of identification with artists located in Britain.

Selection of artists

The artists chosen for further consideration in this thesis were drawn from a selection of more than sixty relevant time-based artists who were identified as practicing in Ireland during the years under review. The selection was honed down because not every artist had sustained links between Ireland and Britain, and for those that had developed these geographical connections, not every artist had chosen to explore these conditions of mobility in their work. Thematically, the subject of movement and the ideas associated with it, such as journeying, pilgrimage and migration, lends itself to time-based content and, in their own unique ways, the performance and video artists presented in this thesis explore this theme in their work. For example, artists such as Anne Tallentire and Frances Hegarty have received extensive recognition as Irish artists despite their long-term residence in London and Sheffield respectively. The research also examines artists who have received little attention since moving to Britain, such as Philip Roycroft to the remote Scottish highlands, and Nick Stewart to Newcastle. Alastair MacLennan and Nigel Rolfe are included as examples of British artists who relocated to Ireland and who developed successful internationally recognised art practices here. These artists are particularly relevant in the context of this thesis because they continually sought to evade homogenised national descriptions of Irish or British and instead have developed an art practice that seeks to explore subtle geographical nuances. One proposition that

will be developed in the course of this investigation is that these artists' experiences prior to arriving in Ireland (and in originating from outside of Ireland) facilitated a sense of detachment in the form of being able to view Ireland from within but at the same time as an observer. For example, Alastair MacLennan was chosen to co-represent Ireland at the Venice Biennale in 1997 with the installation *Body of (D)earth* because the commissioning curator Fiach Mac Conghail selected artists who were variously displaced from mainstream constructions of Irish identity (Fig. 9). MacLennan was a long-term resident Scot in Belfast while his co-representative, Jaki Irvine, originated from Dublin but resided in London.

The selection of artists examined in this thesis were also selected on the premise of their different uses of time-based media. For example, Tallentire's early performance works challenged viewers through eye contact and questioning, while her contemporary, Stewart, created processional urban performance works that were discrete, ritualised and embedded into the fabric of the city. Frances Hegarty and Vivienne Dick exhibit markedly different approaches to mediating their identities through film and video. These differences are notable because one might expect their work to be similar given that both artists were born within four years of each other—Hegarty was born in 1946 and Dick was born in 1950—and both have family connections to Donegal. Their work explores similar autobiographical experiences of living abroad and mediating their relationship to Ireland. Rather than claiming the selection of artists examined in this thesis as a self-styled time-based art movement, the research aims to highlight the significant differences between the types and modes of expression adopted by time-based artists based in Ireland or in Britain with strong connections to Ireland. Furthermore, it examines the different contexts through which artists first encountered time-based media, such as Grace Weir, who transited into working in film and video from a well-respected sculptural practice. By including artists as representative examples rather than case studies, the thesis highlights the different circumstances surrounding artists' engagement with concepts and practices. The selection of artists' work presented in this thesis is examined only in the context of how they contributed to developing cultures of support, practice and reception through their involvement with international artists and exhibitions. A further consideration of their oeuvre would not have been possible in the scope of this research. The selection of artists was also informed by important recent exhibitions,

such as an exhibition that reviewed ten years of Anne Tallentire's output from 2001 to 2011 hosted at IMMA titled *This and Other Things*³ (Fig. 10) (Tallentire 2010) and a symposium and presentation of Vivienne Dick's films at the Crawford Art Gallery, Cork in 2009 (O'Brien ed. 2009) and at the Tate Modern, London in 2010.⁴

There are a number of artists that are relevant to the development of a time-based history in Ireland but who for reasons of space could not be included in this investigation. This decision has been made in order to facilitate a close comparison of the artists included in the selection by considering how they variously relate to my identified focus areas of provision, practice and reception. The artists who are not addressed in depth in this research, such as Jaki Irvine, Pauline Cummins and Alanna O'Kelly, equally contributed to the history of time-based media. However, the selection of artists was chosen to reflect the focus of the research material, and the artists represented all played an important role as facilitators and protagonists in this history, or their work has been selected because it exemplifies a particular theme or focus important to developing the argument. Finally, there are number of artists who appear peripherally in the context of this research, but due to the scope and focus of this investigation, the research does not provide further analyses beyond recognising their contribution to developing an international framework for Irish time-based art. This applies to the contributions of visiting artists to Ireland, including Joseph Beuys, Richard Long and Stuart Brisley in the mid-1970s. Furthermore, it has not been possible to consider whether every artist who relocated to Britain from Ireland in the 1980s was subsequently seen as representatively international. As such, artists such as André Stitt, Andrew Kearney and Kathy Prendergast, are considered as contextually relevant to this inquiry, and where appropriate I direct readers to existing scholarship on their work (Murray ed. 1999; O'Regan ed. 2001; Nash in Cullen and Morrison eds. 2005).

Methodology

Mobility studies is a broad and multifaceted research area. It requires an approach that can accommodate an analysis of the broader field of policy implementation and provision, as well as considering the individual histories of

³ The exhibition *This, and Other Things, 1999-2010*, ran from 17th February–3rd May 2010.

⁴ The symposium and film presentation at Tate Modern, London, was titled 'Vivienne Dick Films', and ran from 10th–14th September, 2010.

artists' motivations and responses. The inquiry has approached Irish arts policy in terms of European mobility policy and this broad ranging approach has identified the various forms of artistic movement that can be variously ascribed as international, such as artists' exchanges, networks and residencies. For the purposes of this research, I focus on the historical provision and development of support for artists' mobility provided by the Arts Council of Ireland and the Cultural Relations Committee under the auspices of the Department of Foreign Affairs. The research also considers the provision of funding to artists based in Northern Ireland by the Arts Council of Northern Ireland to facilitate an overview of types of travel grants and awards that were made available to artists in the whole island. This line of inquiry examines the provision of funding to artists working across the spectrum of art practices, rather than focussing on the provision of mobility funding to time-based artists in particular, which is a limitation that was considered to be too narrow. The research also sought feedback on artists' experiences of travel, mobility and migration, but since these types of responses are generally not collected by funding resources, it proved more fruitful to obtain interviews with artists to supplement perspectives published in secondary sources and in artists' statements.

The evidence presented in this thesis has been primarily sourced through archival research and interviews with artists and cultural professionals who were instrumental in the field of time-based practices. While not all artists who form the focus of this investigation were directly interviewed, analysis of their work has been substantiated with information gleaned from published secondary sources and artists' statements. The methodology has been adapted to the nature of the material sourced, and the following chapters are structured chronologically to provide a clear diachronic picture of the development of Irish time-based practices. Within this framework, the research focuses on factors that contributed to developing a support infrastructure for international time-based art, such as the development of audiences by facilitating festivals of performance art, and the development of means of writing and thinking about these new art practices with the establishment of published and discursive critical forums, such as *Circa*, Random Access and the various exhibition catalogues that appeared in the 1990s (see Appendix I). Another important area of inquiry within this overarching chronological structure is how time-based practices matured and diversified in the years up to 1999. In this context, the research considers the

formation and consolidation of international artists' networks for Irish time-based artists. This approach recalls McCabe and Wilson, who called for the adoption of a historiography based on "that of mapping out, analysing and interpreting the specific terrain of art production, reception and discourse without simply repeating, uncritically, the narratives and categories of artist, medium, identity, quality, influence ..." (McCabe and Wilson 1994, p.22).

In addition to examining a selection of individual artists' trajectories and connections abroad, the research also examines how these form collective histories of artists' travel. This idea of collective histories is used in the sense that the various instances, events and seemingly minor moments of mobile networking that are mapped out in this thesis have become part of the bigger narrative about how Irish artists, curators and critics developed more outward looking perspectives since the mid-1970s. The scope and geography of the data presented in this research was drawn from evidence contained within the research material rather than being externally applied at the outset.

Organisation of material

Chapter one critically appraises the literature and reviews various writings on the subject of mobility and artistic practice from the mid-1970s onwards. The review also identifies the art historical precedent for conceptualising mobility using frames of reference that are related to the Grand Tour, such as ideas of exploration and immersion, and reviews how these associations have been carried forward into contemporary readings of artists' work. It aims to establish a broad theoretical base for understanding mobility in artists' lives and careers, arguing that it is a relatively recent phenomenon, which differs to how mobility is conceptualised in art history.

Chapter two provides an overview of the provision of funding for artists to go abroad, from the earliest identified instance in 1976. It examines the precedents for encouraging and supporting international mobility for time-based artists with particular reference locations outside of the Ireland/Britain focus, such as Nova Scotia College of Art and Design and how this became a locus for international conceptual and performance artists including Les Levine, Dan Graham and Alastair MacLennan, all of whom were subsequently involved with time-based art in Ireland, to varying degrees. This chapter also reviews the burgeoning of research on artists' mobility on a

European level, and proceeds by reviewing developments in the sector of Irish arts policy. To my knowledge there has been no previous research that assesses how changes in Irish arts policy influenced the provision for artists' travel. It traces the earliest instance of provision for mobility to 1976, and examines the subsequent lateral growth and diversification of schemes and awards that supported both in-bound and out-bound mobility. An analysis of artists' movement from Ireland to international locations within the time-frame demonstrates that while mobility has always been a context in art history, this started to gain widespread systematic support from Irish cultural and state organisations beginning in the 1980s. This research examines this important historical factor which is not that there was greater instances of mobility for artists, but that there was a change in attitude to mobility and the support for it.

Building on an established theoretical and historical background for understanding the context of artists' mobility in chapter one and the historical background to the development of artistic relations in chapter two, the focus of the inquiry in chapters three, four and five turns to the subject of how Irish time-based artists participated in forming and sustaining international relationships, especially with British artists and organisations. Following the chronological limitations established at the beginning of this research, namely time-based art from 1975 to 1999, the remaining chapters broadly investigate key areas of support, practice and reception. When viewed collectively, the twenty-five year time-span presented in chapters three, four and five, provide an historical overview of how mobility shaped time-based activity between Ireland and Britain, during a period when these outputs graduated from being experimental, low-tech and practiced in small circles, to become diverse, sophisticated and reaching audiences in, among other countries, Australia, Poland, the United States.

Chapter three maps out the early history of provision and support for experimental performance based art forms in Ireland, examining the role of organisations, exhibitions and visiting artists in these early practices. Commencing in the mid-1970s, the chapter examines how a number of important events, such as the relocation of artists such as Rolfe and MacLennan, paved the way for a dynamic culture of performance art practice that emanated from these artists' involvement with the Project Arts Centre and Art and Research Exchange. The chapter develops a

theorisation of early time-based art in Ireland by considering how it was variously responding to international influences of experimental performance and conceptual art. It examines the work of a little known Northern Irish artist Philip Roycroft, who encapsulated these concerns in a series of performative journeys between Ireland and Britain in the mid-1970s. The chapter also examines the activities of the Scottish gallerist Richard Demarco, who organised eight annual collective art expeditions commencing in 1972, which incorporated visits to Ireland from 1976. These represent instances of how travel was seen as an artistic process where artists responded to ideas of peripatetic creativity that emerged around this time. The chapter continues with an analysis of what Demarco's collective artistic tours to Ireland contributed to the culture of travel and international collaboration that was emerging concurrently among artists in Ireland in the late 1970s.

Chapter four examines how the years from c. 1980 to 1990 can be characterised as a period of maturing for artists' time-based practice. It identifies supports for the development of performance and video art outputs during this decade, with particular reference to festivals, collaborations and artist-led groups, and the emergence of a theoretical framework for the reception of these media in Ireland. The chapter identifies a gradual shift from the conception of generally temporal themes in earlier film, video and performance art works to how artists expressed their interest in self-reflexive identity-based themes using time-based outputs. It presents a close reading of works by Nigel Rolfe, Frances Hegarty and Anne Tallentire.

Chapter five examines the emergence of multimedia art forms, including digital and interactive technologies, and considers the role of arts organisations such as Arthouse in facilitating this diversification of time-based media as Irish art practices approached the millennium. It presents the example of Grace Weir, who responded in different ways to the experience of travelling abroad to develop her artistic practice. The latter part of this chapter considers how time-based art works were represented in exhibitions seeking to frame an Irish identity politics in Britain in the 1990s. I propose that a more sophisticated understanding of the potential of time-based media to engage with themes of identity and place is evidenced in exhibitions that included the work of Anne Tallentire and Nick Stewart. Focussing on these artists' involvement with a long-term exhibition titled the *Diaspora Project* (1991–1995) this chapter examines how time-based media were profiled. The chapter

addresses similarly themed exhibitions of Irish art in Britain that sought to develop a theoretical framework for the reception of Irish art.

Summary

As this introduction has identified, approaching the subject of how and why artists working in time-based media in Ireland ‘encountered’ Britain requires a mapping out of the various factors, circumstances and concepts that variously contributed to this complex inter-relational history. This research makes a new and unique contribution by drawing on previously unexamined archival material, art works and histories of events, exhibitions and organisations which, collectively, contributed to the development of time-based artists’ engagement with artists located in Britain. I propose that this historical approach contributes to furthering research on an area of artistic practice that is not reflected in current scholarship in Irish art history.

Chapter 1: Theorising artists' mobility: A review of the literature

The geography of Ireland as an island nation has contributed to the forming of longstanding histories of outward migration, especially between proximate countries of Ireland and Britain. There is a wealth of research approaching this subject found in fields of the arts and social sciences. The chapter identifies the breadth of existing scholarship on migration between these countries, and considers literature that is relevant to the study of artists' mobility. The period under review witnessed a growth in the numbers of Irish artists moving to London. As the following chapters elaborate, some artists' reasons for moving to London were initially conceived as short-term and then, as their living and professional circumstances changed, these artists stayed longer than they had originally intended. This movement was reciprocated by artists from Britain and further afield travelling to Belfast and Dublin to participate in time-based events, festivals and exhibitions. This chapter examines scholarship on the subject of artists' mobility, in general first, and then in terms of how Irish art discourse has variously interpreted the conditions and contexts that informed the standing of Irish art within global cultural frameworks and what precipitated the ostensible shift in perceptions of Irish art from being culturally peripheral to prominent. It examines the literature produced to accompany exhibitions of Irish art with links to Britain that occurred between 1975 and 1999 in the form of essays, articles and exhibition catalogue essays and critical reviews. The latter part of the chapter examines reports and recommendations from arts policy. It identifies the key resources for the study of artists' mobility and considers how the existing literature charts important milestones in the development of this subject.

1. Theorising international artists' mobility

Mobility is a complex idea that is approached from different perspectives in each chapter of this thesis. This section examines how contemporary scholars of art practices associated with relational aesthetics, site-specificity and performance-based outputs have identified travelling to make artworks on location as a defining feature of contemporary international art practice (Rogoff 2000; Kwon 2002; Doherty ed. 2004 and ed. 2010; Bourriaud ed. 2009). These studies share the

argument that mobility is constitutive of contemporary art, meaning that how artists travel to make work temporarily on location or incorporate movement as a key element in the production should be considered as an artistic process in itself. This idea is most clearly represented in artworks that incorporate walking as a creative process, for example in the work of Richard Long and Hamish Fulton (Careri 2002; Long and Wallis eds. 2009; Solnit 2001 and 2006; Tufnell and Wilson eds. 2002). While mobility can feature strongly in a single artwork, it is also important to highlight that an artist's whole output may not be characterised by these concerns. As such, it is important to develop a theorisation of their mobility that can accommodate other interests and concerns that co-exist alongside artists' engagement with mobility practices. More recently, the idea of creative clustering and platforms of experience formed the thematic subject and structure for Documenta 11 (2002) curated by Okwui Enwezor. This major exhibition of internationally based artists held in Kassel, Germany, every five years, examined how and why contemporary conceptions of artistic practice are networked and rhizomic in contrast to modernist conceptions of monolithic creativity. These examples represent recent lateral thinking on the subject of artists' mobility as a growing concern in framing the global politics of international contemporary art. Artists' mobility is seen as an increasingly popular means by which artists access the international art scene. It can involve participation at performance and video festivals, attending and speaking at forums on art practice, exhibiting abroad within a group context and where exhibitions are premised on presenting aspects of Irish art. When seen collectively, these practices form the foundation of artists' networks, as recently described in *Networking the Bloc: East European Experimental Art and International Relations*.⁵ This research project and forthcoming title by Klara Kemp-Welch focuses on instances of exchange among experimental artists from countries formerly associated with the Soviet 'bloc' and former Yugoslavia and artists interactions at events in Amsterdam, Edinburgh, Paris, Buenos Aires, São Paulo and Venice. Significant to this research, Kemp-Welch identified three nodes on which to structure and interpret the wealth of anecdotal and historical information she uncovered, namely spaces, events and people. Artists' mobility as a subject in its

⁵ The project was led by Dr Klara Kemp-Welch and was funded by The Leverhulme Trust. Kemp-Welch set out to produce a history of the personal dialogues that fuelled experimental art in the 1960s and 1970s. See <http://networkingthebloc.blogspot.ie/> accessed 19/08/14 and Kemp-Welch (forthcoming).

own right has received increasing critical attention since the early 2000s and three of the main scholars in this field include Miwon Kwon, Claire Doherty and Nicolas Bourriaud. These scholars use mobility to strengthen their different research interests into site-specific art (Kwon 2002), the transition of site-specific to situation (Doherty ed. 2004; ed. 2009) and socially engaged art (Bourriaud 2002; ed. 2009). When seen together, their scholarship is foundational in the growing field of study in contemporary art history that examines how artists conceptualise the 'site-of-work' as an entity that is fluid rather than fixed.

It is important to note that the subject of artists' mobility has a long and varied history in art historical scholarship. The section now turns to consider examples drawn from this field of study. A search for historical material relating to the subject of artists' travel in the twentieth century revealed that mid-century scholarship placed an emphasis on situating artists in terms of birth, location, residence and destination (Beggs 1940; Brendel 1954). A search for earlier material on how travel abroad affects artistic output on an artist's return revealed that these ideas are most clearly expressed with reference to the Grand Tour. This term refers to the practice of travel for study in Europe as a form of completion of a well-rounded classical education from circa the end of the 1500s to the 1800s. Arduous and expensive, it was mainly reserved for the wealthy males. It usually involved travelling along a prescribed itinerary of locations that included, amongst other things exposure to cultural sites, architecture, monuments, excavations, churches and frescos. Figgis (1986) and Turpin (1987) discuss Irish artists who participated on the Grand Tour in the eighteenth century and how the "continental influence" was disseminated within Ireland through visiting artists and returning Irish artists. There is a long tradition of artists' travelling from Ireland in the nineteenth and early twentieth centuries to European cities. In 1950 Norah McGuinness and Nano Reid were selected as the first artists to represent Ireland at the Venice Biennale, followed by Louis Le Brocqy and Hilary Heron in 1956 (Fig. 11). These artists are part of a generation of artists from Ireland associated with introducing aspects of modernism to Irish art in the early twentieth century that also includes Mainie Jellett, Evie Hone and Eileen Gray to Paris in the early twentieth century. Scholarship supports the view that artists were circulating internationally in the decades (and centuries) before the implementation of travel funding. This focus on assessing Irish artists' encounter with modern European art in the nineteenth and

twentieth century contrasts to the conceptualisation of Irish artists' relationship with travel in more recent scholarship. There is an evident focus on the role of artists' mobility as a means of 'situating' art practice which informs artists' outputs, productivity and the conceptualisation of contemporary art using socially engaged models. In their study of prominent artists' clustering and migration patterns, O'Hagan and Hellmanzik (2008) argue that the motivations underlying artists' mobility are predominantly viewed as voluntary and informed by financial security, class, and work. The idea of travelling artists is one of the more neutral terms used in art historical writing to refer to a state of movement between places but without a particular destination. In contrast, the concept of exile has been used by art historians to frame experiences of artistic migration with significantly different implications to the neutrality implied by the term travel. Susan Suleiman's (1998) edited collection brings together scholars from English literature and art history to consider the various ways and conditions of exile, including forced and willing forms of displacement, have been approached in art. In her essay 'Art and the Conditions of Exile', Linda Nochlin suggests that the visual language of art is less affected than the ability to speak that tends to be lost by writers who are displaced. The implication is that one is still able to relate in visual terms because the language of visuality is widely comprehensible. Nochlin's thinking that artists are still able to relate in visual terms suggests that the language of visuality is universally comprehensible. The author also examines the thinking around expectations on artists to travel, and that exposure to foreign environments develops artists' work in positive ways:

Artists traditionally have been obliged to travel, to leave their native land, in order to learn their trade. At one time, the trip to Rome was required, or a study-voyage in Italy; at other times and under special circumstances, it might be Munich or Spain or Holland or even North Africa; more recently Paris was where one went to learn how to be an artist in the company of one's peers; and New York stole the heart of the art world from Paris, it was here that ambitious young practitioners came to immerse themselves in the action (Nochlin cited in Suleiman ed. 1998, p.37).

Much of the information contained in Nochlin's observation reflects a well-rehearsed travelogue in western art history from the history of the European Grand Tour to pre-second world war, wartime and post-war migration of many artists to the United States. Nochlin describes a typical approach to the issue of travel in art history and to an extent this concern with mapping the movement of ideas and influences across a

geographical area informs that methodological approach of the thesis. However a clear distinction emerges in that this research is concerned with presenting a history of artists' practices rather than styles of representation, and in this research the focus is on individuals and groups.

Research on rural artists' colonies in Europe in the late nineteenth century, such as Lübbren's (2001) and Crouch and Lübbren eds. (2003) examined the relationship of tourism and art and how artists' representations served to reinforce narratives of tourist destinations, thereby perpetuating the myths attached to places by tourism. Lübbren observes that artists' colonies represented and reflected this process, noting "through their collusion in the elaboration of place-myths, the colonies played a formative role in the profound cultural transformations associated with the emergence of modern tourism" (Lübbren 2001, p.2). While the historical focus of Lübbren's research clearly predates the focus of this thesis from 1975 to 1999, it does represent an example of art historical scholarship that considers the role of artists' mobility in shaping artistic output. Furthermore, Lübbren's suggestion that artists' colonies were largely overlooked in the writing of modernist art history because they were not premised on pictorial analysis or biographical reconstruction could similarly be said of this research, which is comprised of multiple minor histories that constitute a bigger picture.

This point raises the issue of how art historians conceptualise place in terms of an artist's relationship to circumstances of birth, residence, education, international exposure, retreat, retirement and so forth. This emphasis on the locational aspects of place has been the subject of Deborah Cherry and Fintan Cullen's collection of edited essays (2007). This study examines how location can refer to the migration of artists and their work, as well as how place is given a significance in curatorial and art historical criticism. The authors suggest that "location ... affects not only artists and art works, but also viewers, positioning the beholder, and shaping visual expectations and experiences" (Cherry and Cullen eds. 2007, p.6). This publication directly approaches the idea of location using art historical methodologies. While the study provides a useful overview, it is characterised by the use of generalised descriptors of concepts such as place and globalisation, which have been well considered in more substantive art historical approaches such as Kaye (2000), Kwon (2002), Doherty ed.(2004) and Connolly (2009).

On the other hand and as this chapter has examined, the early 2000s saw an increase in scholarship examining the role of artists' mobility as a means of engagement which affects outputs, productivity and the very conceptualisation of contemporary art using socially engaged models. This has been examined variously by Kwon (2002), Doherty (ed. 2004; ed. 2009) and Bourriaud (2002). Although her seminal study is directed towards investigating the development of site-specific art practices, Miwon Kwon's (2002) research is relevant in the context of this inquiry, because she highlights the expectations placed on contemporary artists to travel internationally. Kwon suggests that there can be positive ideas associated with the conception of the contemporary international artist as a peripatetic individual who travels to produce work in situ, or to disseminate knowledge about their work. She suggests that the transformation of site-specific art practices into what the author terms 'site-orientated' art practices has given rise to an itinerant model of artistic practice and reception:

The increasing institutional interest in current site-orientated practices that mobilise the site as a discursive narrative is demanding an intensive physical mobilisation of the artist to create works in various cities throughout the cosmopolitan art world (Kwon 2002, p.4).

In this reading, the changing conditions of the art world, as artists respond to opportunity, audiences and funding, has also given rise to a more mobilised conception of the site of artistic production. Kwon's conception of artistic mobility refers specifically to the travel practices of artists who travel to create works on location, and she observes that "artists are travelling more than ever to fulfil institutional/cultural critique in situ" (Kwon 2002, p.31). A more mobilised conception of contemporary artistic practice can also give rise to negative associations. For Kwon, the contemporary mobilised artist can quickly become akin to a travelling salesperson who "must travel extensively for the dissemination, distribution, and promotion of commodities" (Kwon 2002, p.175). This recalls points put forward in the opening pages of this thesis that recognised that performance artists are required to travel more frequently than artists working in more studio-based practices (Jacob and Grabner eds. 2010).

Kwon's study is important in the context of this research, because it marks a departure from art historical conventions of viewing an artist's relationship to place in

terms of birth, location, residence and destination. For Kwon, the practice of travel is an important factor in the production of art work because, as is the case with performance art, mobility facilitates artistic productivity; travel is central to how artists make art, promote their work and establish their reputation abroad. Contemporary mobility has also come to signify a sense of Bourdieu's cultural capital in the art world (Bourdieu 1986; 1996). Viewing both artists and art writers as participants in the same cultural phenomenon, Kwon notes "the more we give in to the logic of nomadism, one could say, the more we are made to feel wanted, needed, validated and relevant" (Kwon 2002, p.156). While mobility is an important context in the development of Kwon's argument, the study is primarily concerned with investigating the changing conceptions of site-specificity and the issues surrounding the emergence of related conceptions of site-orientated art. Spatial politics are considered in relationship to the transformation of the site, in Kwon's terms, from a sedentary to a nomadic model. The concept of a site is not completely dissolved and still functions within bounded terms; the site is still arrived at and departed from, however it is also configured in an on-going relationship to sites that precede and follow. Kwon's research highlights the presence of certain expectations for contemporary artists to mobilise their practices, and this has also influenced how the site of artistic production is theorised.

In her seminal *The Lure of the Local: Senses of Place in a Multicentered Society*, Lucy Lippard suggests that 'the site' is transformed into 'place' through the process of cultural and personal attachment (Lippard ed. 1998). Building on Kwon's reading of the site as transformed into a series of encounters and Lippard's reading of site as transformed into 'place' through a process of personal attachment, this research defines 'place' as mobilised and subjectively described rather than prescribed. This allows for a reading of how artists respond to similar experiences of moving between Ireland and Britain in different ways and with different emphasis. This reading of 'place' also implies a sense of presentness because one must inhabit, albeit momentarily, a place to form a sense of attachment before moving on. As Lippard has observed, the idea of multicenteredness is based on little more than being responsive to and responsible for the place where you are at the time (Lippard ed. 1998). There are many places where one can form a sense of attachment. This might not necessarily come through physically encountering a site; for instance, a place of pilgrimage such

as Lourdes can be significant for someone who has never visited it. As such, Lippard's study differentiates conceptions of site and place, using a sense of attachment as the primary signifier. These ideas gain particular relevance in chapters four and five, where the research considers how artists such as Vivienne Dick, Frances Hegarty and Anne Tallentire variously used the medium of video to respond to their personal circumstances as long-term Irish residents in Britain in the 1980s. With respect to the literature reviewed up to this point in the chapter, Lippard's 'local' and Cherry and Cullen's use of 'location' provide examples of recent art historical scholarship that mediates conceptions of identity in the face of globalisation. While this could be suggested as a central concern for scholars interested in place and identity in contemporary cultural criticism, these authors are informed by the fields of art history and visual culture, and therefore prioritise considerations of visual responses to themes of place and identity.

Just as much as scholars have sought to define place, contemporary art writing is also concerned with describing the experience of 'out of placeness' as a concern for many contemporary artists. In the publication *Contemporary art: From Studio to Situation* Claire Doherty examines instances of what the author terms "being out of place" and "how ... this state of being [is] reflected in the process and final forms of works or curatorial activity which respond to given situations" (Doherty ed. 2004, p.12). Doherty uses the term 'process' to relate her interpretation of how artists respond to being 'out of place'. Her editorial introduction to the collection of writings published under the title *Situation* (2009) presents a range of perspectives on issues of site and its engagement with the public arena, the intersection of art and ethnography, conceptions of place and locality and curating. This is the first publication to chart the central issues and texts in the emergent critical field of Situation art. This critical movement bears historical allegiances to the Situationist International—a group of anti-authoritarian social revolutionary artists and intellectuals active between 1957 and 1972. The roots of contemporary Situational art can be traced back to Guy Debord's *Preliminary Problems in Constructing a Situation* (1958) and the manifesto of the Situationist International *The Theory of Movements and the Construction of Situations* (1960). As proposed in the opening pages of this thesis, artists in the 1960s were experimenting with means of engaging themes of time and space, such as Allan Kaprow's role instrumenting the Happenings in the New York Scene (1961) and Dan

Graham's engagement with early video technology, a point I return to in chapter two (Leighton ed. 2008; Meigh-Andrews 2006; Rorimer 2004). Doherty's conception of Situation art incorporates recent critical attitudes towards place and locality, as well as conceptions of public intervention that were first encapsulated in Debord's idea of the *dérive* (McDonough ed. 2002). The contemporary theorisation of situation is conceived as:

A convergence of theorizations of site, non-site, place, non-place, locality, public space, context and time, as a means of rethinking the ways in which contemporary artists respond to, produce and destabilise place and locality (Doherty ed. 2009, p.13).

Situation art has emerged out of the theoretical dialectic towards site that was instigated by Kwon, yet it incorporates a number of departures that reflect changes in attitudes to mobilised artistic practice and engagement. Doherty's interest in theorising artists' relationships to place, and how place has previously been conceived as a fixed, bounded idea forming the curatorial context for exhibitions, has informed the context and design of this research. This is apparent in chapter five, which examines how exhibitions of Irish art in Britain in the 1990s were mediated in openly diasporic terms of reference. As Doherty notes, "the rhetoric of place-making has led to the dominance of place-based event-exhibitions and public art initiatives" (Doherty ed. 2009, p.18). In this statement, I suggest that Doherty is critiquing how exhibitions can obscure different interests at work, from that of policy makers, curators and the interests of artists who are seeking to present their work to wider audiences located internationally.

Up to this point in the chapter, the scholarship examined has been concerned with the historical contexts of artists' increased mobility as a result of social, cultural and political factors, while also considering the changing nature of artists' practices and forms of engagement with place from the 1960s to the present. It is important to consider art historical precedents of mobile conceptual artists in the 1960s and 1970s, because travel is increasingly recognised as a contributing factor to the history of experimental media practices in the late sixties and early seventies. Anne Rorimer (2004) has identified how artists such as Richard Long, Douglas Huebler and John Baldessari have incorporated travelling as a medium in the creation of their work. Although travel is an important concern shared by these artists, how they use travel as an artistic process varies between individual practitioners. This point is revisited

below with reference to the various uses of mapping in the work of Bas Jan Ader's 'real' expedition and George Maciunas's 'imaginary' projected routes.

Scholarly and curatorial recognition of how travel informed art practices of the 1970s has only recently formed the subject of a number of important exhibitions of international conceptual art (Bode et al. 2007; Cherix 2009; Royal College of Art Galleries 1999; Royal Holloway Department of Geography 2002). In 2009 the exhibition *In & Out of Amsterdam: Travels in Conceptual art 1960–1976* at the Museum of Modern Art, New York, examined the relationship between travelling and conceptual artists (Cherix 2009) (Fig. 12). This exhibition is important because it draws attention to the emphasis conceptual art places on artistic process, and furthermore, the relationship to travelling as a physical or imagined process (Harrison ed. 1991, 2001). The curator Christoph Cherix traces the trajectories of ten artists from Europe and America into and out of Amsterdam, which was a nexus for art activity in the late 1960s and early 1970s. Cherix proposes that mobile artists gave rise to mobile art forms, evident in the production of more art works being produced outside the confines of the studio and influenced by increased instances of collaboration with other artists. Another feature of the relationship between conceptual art and travel is evident in the development of forms of transnational collaboration such as mail art. This shift in how the creative process was itself conceived was informed by changes in how artists engaged with new ways of researching and performing, culminating in a shift in expectations of what type of work constituted art. With reference to Sol LeWitt's *Rip Drawing* (1973), Cherix describes how the artist delineated routes to sites such as the Amstel River or to Jan Dibbet's house and suggests that:

The twenty or so maps of Amsterdam ... suggest the act of travelling as an act of creation itself. Using maps as the sites of his interventions, LeWitt displaced the relationship between spectator and space—a key aspect of Minimal Art—from the white cube of the museum or gallery to the open world (Cherix 2009, p.18).

The *In & Out of Amsterdam* exhibition examined the cultural, social and personal reasons behind artists' decisions to relocate to Amsterdam in the 1960s. Daniel Buren's seminal text *The Function of the Studio* published in French in 1971 and in English in 1979 represents an important example of how artists in the 1970s were seeking to redefine thinking about the process and production of art (Jacob and

Grabner eds. 2010). Buren critiqued fixed and located conceptions of the studio as a place where one goes to ‘make art’ and following this idea, he also critiqued the idea that works made in the studio are automatically considered art to be something distinct from other forms of non-artistic output made elsewhere. A defining aspect of conceptual art was its challenge to conventions of working within the confines of the studio. The de-emphasis on studio practice that accompanied more conceptually based modes of art practice in the 1960s and beyond was an important catalyst in mobilising artists to make work on location.

Further evidence to suggest a connection between conceptual artists and travel is evident in the works of artists like Bas Jan Ader and George Maciunas. Ader is generally known as a conceptual and performance artist and is historically situated among his peers such as Bruce Nauman, Ger van Elk, William Leavitt, and Allen Ruppersberg. He worked in the media of film, photography and performance, which he documented using photography and presented as installation. He forms a tangential link with Ireland, given that his sailing boat was washed up in Irish waters after a failed attempt to traverse the Atlantic Ocean in 1975 when the artist disappeared. This excursion was part of an artwork titled *In Search of the Miraculous* (Fig. 13), which merged conceptual and performance elements in a three-part project that was initiated in Los Angeles in 1973. The other two parts of the work consisted of a transatlantic solo crossing and a Dutch portion of the project which was never realised due to Ader being declared lost at sea. Ader is an example of how conceptual artist in the 1970s incorporated the act of travel as integral to the artwork.⁶ Born in the Netherlands in 1942, he settled in Los Angeles in 1963, having sailed there from Morocco in a journey that lasted for eleven months (Verwoert 2006a). Chaffee has observed how Ader’s failed expedition has come to shape his legacy, stating:

This early dramatic death shaped Ader’s posthumous reputation as a tragic daredevil and anachronistic poet wanderer. The artist himself also encouraged this kind of response by employing in this final project old-fashioned themes such as death-defying risk, the lust for adventure and the pathos of homesickness (Cathleen Chaffee in Cherix 2009, p.54).

⁶Ader has influenced the contemporary Irish performance artist Michelle Browne in a recent event titled *Life on the Ocean Wave* (2009), performed in May 2009 and conceived as part of a project curated by Maeve Mulrennan titled *In Search of Utopia* that was presented at the Galway Arts Centre. During this event, Browne employed a choir based in Galway to sing the sea shanty ‘A Life on the Ocean Wave’ which was performed as Ader embarked on his ill-fated journey in 1975.

In contrast, the Fluxus artist George Maciunas conceptualised at least three imaginary journeys that aimed to circumnavigate the globe in 1975 but importantly, these were never realised. Plans for the imaginary journeys were published in the New York-based Fluxus Newsletter and included various means of transport including a caravan, an eighty-five foot schooner, and a hundred and thirty-five foot converted mine-sweeper. Their significance lies in the fact that these artworks were conceptualised but never intended to be realised, exemplifying the shift from object/outcome to process that was a premise of conceptual art (Harrison ed. 1991; ed. 2001).

By its nature, the study of mobility draws on spatial and cultural studies and, as a result, it is a field of inquiry that is defined by different methodologies depending on the subject matter. As Stephen Greenblatt observes, “mobility must be taken in a highly literal sense” by which the author refers to “the physical, infrastructural, and institutional conditions of movement ... [as] serious objects of analysis” (Greenblatt et al. 2009, p.250). The next section in this chapter examines how scholars of Irish art have by and large chosen to focus on contexts of long-term migration in Irish art rather than recognise the role that short-term informal, artist-led types of travel play in shaping the landscape of time-based art in Ireland since the mid-1970s. The term mobility is importantly different to the term migration, however given their close relation in subject matter, the terms can be used uncritically at times. The most basic distinction between these terms is temporal; migration implies a long-term relocation to a geographical area that is considered to be different from a person’s place of previous residence. In *Migration Theory: Talking Across Disciplines*, the editors Brettell and Hollifield (2000) state that distinctions between migration and mobility can depend on conventions within academic disciplines, noting that mobility is a term typically preferred by geographers while the term migration is used by economists to delineate national and international flows of people and capital (Brettell and Hollifield eds. 2000, p.22). Within the context of cultural studies, migration is generally used to refer to the long-term displacement of populations, whether through forced or consensual forms of movement, and the term is often used in conjunction with concepts of displacement, diaspora and exile (Brah 1996; Eagleton 1970; Mercer ed. 2008; Naficy ed. 1999; Suleiman ed. 1998) In contrast, the reference to mobility as it is defined in this thesis, is to the physical short-term movement of artists in the first

instance, while also referring to another dimension of how ideas, practices and trends become mobilised by association.

It is also apparent that different disciplines have different interests when approaching the subject of mobility: geographers study spatial patterns, political scientists study policy, legal scholars study sovereignty, demographers study data on population movements, and historians are primarily concerned with how migration is experienced (Brettell and Hollifield eds. 2000). Brettell and Hollifield note that historians are closest to social scientists in how they frame their research questions, because they are similarly concerned with “the determinants and consequences of population movement” (Brettell and Hollifield eds. 2000, p.3). Drawing on observations made by Hasia R. Diner, the authors state that “in history, it is the narrative of how various groups settled, shaped their communities, and constructed their identities that has taken precedence over the analysis of the migration process” (Brettell and Hollifield eds. 2000, pp.3–4). The authors note that in comparison, anthropologists approach migration by examining the experience of migration, such as:

...the who, when and why; they want to capture through their ethnography the experience of being an immigrant and the meaning, to the migrants themselves, of the social and cultural changes that result from leaving one context and entering another (Brettell and Hollifield 2000, p.5).

This emphasis on developing an integrated approach is significant and can be seen as an aspect of the marked interest in promoting interdisciplinary in the field of mobility studies. A common theme in interdisciplinary approaches to mobility is on negotiating place and identity (Clifford 1997; Naficy ed. 1999; Brettell and Hollifield eds. 2000; Rogoff 2000). Naficy has explored media representations of exile, suggesting that exile does not necessarily involve travel from place. While Naficy recognises that conventional use of the term refers to instances of forced movement, he argues a case for voluntary interpretations of exile which can accommodate how processes of returning are visually represented. The latter chapters of this thesis examine how artists based in England in the 1980s and 1990s, such as Anne Tallentire and Frances Hegarty, used visual imagery of Ireland and journeying to draw out their interest in themes of emigration, displacement and identity. Naficy’s study continues the

author's interest in exploring the uses of film to develop an expanded definition of location as a physical and metaphorical condition.⁷

Irit Rogoff's *Terra Infirmis: Geography's Visual Culture* (2000) is also positioned at points of intersection between fields of geography, identity and visual representation. Rogoff highlights that her own mobility to different countries and the experience of speaking different languages has informed her critical thinking on concepts of belonging. She describes her movement as "a restless curiosity" and marks it out as different from contexts of forced migration (Rogoff 2000, p.5). This experience informs that author's objective to examine the concept of "'unhomed geographies' as a possibility of redefining issues of location away from concrete coercions of belonging and not belonging to the state" (Rogoff 2000, p.4). Rogoff uses themes of mapping, borders and luggage to structure her analysis and reads these themes through the work of artists such as Charlotte Salomon, Ana Mendieta, Joshua Neustein, Yehoshua Glotman, Mona Hatoum (Fig. 14), Hans Haacke, Ashley Bickerton, Alfredo Jaar and Guillermo Gomez-Pena. The theme of mapping is used to focus the author's concern with how conceptual and theoretical relationships can be spatialised, while the theme of luggage is used to frame her analysis of emigration in the twentieth century. This is important for her examination of how artists respond to transitional circumstances and associated experiences of displacement in their work using similar themes of mapping, borders and luggage. Rogoff argues that migration, displacement and diaspora are issues not just reflected in art work, but that in the late twentieth century, they also make up the essential components of how contemporary artists' practice.

This conception of the term allows for an opportunity to elaborate on the relationship between time-based art and mobility, in particular by examining how artists relate experiences of journeying and how these are captured by new technologies or embodied in performance art. Rather than claiming that artistic responses reflect experiences of mobility, Rogoff's argument for a constitutive approach prompts us to consider how artists mediate their experiences of being in place and moving around, whether individually and collaboratively and how they chose to perform and disseminate their work. As the following chapters examine, art

⁷ See also Hamid Naficy (2001) *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton; Oxford: Princeton University Press.

work produced within or following mobile experiences show marked interests in themes of place, displacement, identity and site. The contribution of Rogoff's study to this inquiry is that it highlights that conditions of movement can inform artists' working practices as much as in the final form of the art work. This shift from seeing mobility as purely a context to being an artistic process that is constituted in the work has importantly shaped the approach adopted in this thesis and more importantly to the central proposition that time-based artists entering and leaving Ireland viewed mobility as an art practice in the period between 1975 and 1999.

Robin Cohen highlights how the field of diaspora studies has been influenced by postmodernist readings and he states that "social constructionists sought to decompose two of the major building blocks previously delimiting and demarcating the diasporic idea, namely 'homeland' and 'ethnic/religious community'" (Cohen 2008, p.2). Cohen's *Global Diasporas* is useful in the context of this research because it provides an account of how diaspora networks are convivially formed. This is reflected in the following statement:

A significant number of social actors need to accept their collective self-definition as a transnational community, organise to spread this perception and persuade others to participate in actions designed to cement their diasporic character and status (Cohen 2008, p.13).

Cohen suggests that the formation of networks can be traced through the practices of people, especially their meetings, which breed further opportunities for participation. His observation that "points of departure and arrival are also linked by friendship, kin and the ethnic networks that migrants organise" (Cohen 2008, p.145) is relevant when considering that previous scholars on the subject of artists' mobility have variously sought to interpret concepts of diaspora as a network of Irish artists abroad, which will be addressed below. Similarly, the cultural geographer Tim Cresswell has suggested that the "emergence of a new mobilities paradigm where local identities once located in particular places are now increasingly seen as 'hybrid', 'diasporic' or 'trans-national'" (Cresswell in Doherty ed. 2009, p.18). Other studies that consider how geography has been a key concern for art history include Thomas DaCosta Kaufmann's *Toward a Geography of Art* (2004). Kaufmann frames his study on the early modern period in Europe through an investigation of how concepts of place are conceived. The author uses themes of diffusion, cultural transfer and transculturation to focus his study. Kauffman is an example of how art history can draw out

geographical interests. The result is an approach that deemphasises the precedence given to diachronic analysis that typically characterise art historical studies. Usefully, Kauffman's approach in *Toward a Geography of Art* demonstrates that there are new ways of thinking about how relationships are formed and how these connections, links and affiliations contributed to art history.

Broadly speaking, the research presented in this first section of this chapter can be seen as part of the wider critical project within the social sciences and humanities that aims to reconsider conventional methodologies in light of Post-structuralism (Murdoch 2006; Sharp 2009). For example, at the outset of her study, Rogoff's stated aim to create "an epistemological inquiry which stresses difference rather than truth" demonstrates an allegiance traceable to Ferdinand de Saussure's semiotics and Jacques Derrida's *différance* (Rogoff 2000, p.1). Post-structural theory has also prompted researchers in the field of cultural studies to examine the role of travel in the construction of knowledge and identity. Another important example of this approach is James Clifford's (1997) *Routes: Travel and Translation in the Late Twentieth Century*. This study updates theorisations of ethnography by considering how acts of travel are variously encumbered by histories of colonialism. Clifford examines how travel is essential to the practice of ethnography, with both positive and negative implications. He observes that travel can be viewed negatively as "transience, superficiality, tourism, exile, and rootlessness" and conceived positively as "exploration, research, escape, [and] transforming encounters" (Clifford 1997, p.31). He acknowledges that travel for the purposes of research is central to the practice of ethnographic fieldwork, which is normally carried out through placement in the field, and researching via methods of participant observation. In contrast to migration, Clifford conceives of travel as a voluntary activity when considered within the context of academic research. Clifford's 1988 theorisation of 'critical ethnography' in his title *The Predicament of Culture* was influential in art writing of the mid-1990s (Clifford 1988). This included Hal Foster's essay 'The Artist Ethnographer?' which featured as part of the exhibition catalogue for the groundbreaking exhibition *Global Visions: Towards a New Internationalism* (Fisher ed. 1994). The exhibition and subsequent catalogue sought to critique ideas of internationalism and the curator's role in shaping conceptions of cultural identity and difference.

2. Tracking artists' movement in Irish art discourse

In 1994, a magazine titled *Ireland Worldwide: The Magazine of the Irish Diaspora Project* produced an issue examining the subject of the Irish diaspora. It featured an article by Dorothy Walker that examined the history of artists' outbound travel from Ireland: "since the end of the eighteenth century and particularly since the middle of the nineteenth century, there has been a steady stream of Irish artists leaving home and making careers overseas..." (Walker 1994, p.4). Walker's short article delineates the trajectories of artists, without considering the broader contexts and conditions of mobility on artists' work. It identifies some of the artists' personal motivations for moving abroad, although the author does not elaborate on the differences between types of mobility and the reasons underlying artists' decisions. This differs to Lucy Cotter, who has observed that "the distinction between artists 'taking up opportunities abroad' and 'emigrating' is, I would argue, a false one, giving the misleading impression that the permanence of emigration is premeditated" (Cotter 2006, p. 53). Cotter observes that there is a fine line between artists who stay in Ireland and those who leave. Those who leave emerge as a class of the 'foreign-based Irish artist' and often achieve greater success within Ireland than those who stayed behind.

Walker's article is important in the context of this inquiry, because it documents the range of artists living abroad in 1994. She provides extensive evidence to support the view that Irish artists are scattered throughout the world, from Europe, Russia, Australia, to North America and South America. Importantly however, there is little more connecting Walker's selection of artists besides their origin from Ireland. While artists may share collective experiences of displacement, Walker's article does not examine whether the artists' decisions to move abroad were motivated by choice or necessity. Rather, Walker adopts a broad approach and suggests that artists have been travelling from Ireland in search of cultural stimulus since the late 1700s. Her analysis explains to some extent how artists' travel practices have changed in conjunction with changing cultural mobility practices: "Some, like Patrick Swift, who went to Portugal in 1962 after some years in London, never came back, but nowadays, with easier travel, most of the artists who live abroad can come and go more frequently" (Walker 1994, p.4).

Immediately following Walker's article, the newly established committee of the Living Arts artist-led group established a project that sought to examine the diaspora of artists from Ireland. Referred to as the *Diaspora Project*, the initiative was envisioned to consist of a series of commissions and a publication that would explore the issue of how artists mediated their experiences of living abroad. Reflecting on the first three years of the project in 1994, Pickering noted that "the project is now based on the exploration of a vital and untapped cultural resource, namely our expatriate artists. It hopes to fund the production of work by these artists—particularly work in relation to their personal experience of emigration and its effect on their perception of Irish life, socially, culturally and politically" (Pickering 1994, p.5). The President of Ireland, Mary Robinson, was a prominent supporter of the need to start recognising the presence of the Irish diaspora. Important in the context of this research, President Robinson met with members of the committee for the Irish Diaspora project on the 8th June 1994 at Áras an Uachtaráin, Dublin. As elaborated in chapter five, the aim of the project was to commission mostly new work by Irish artists living abroad that actively engaged with examining the emigrant experience. By the time the committee met Mary Robinson in the summer of 1994, the project had been extant for three years with a proven track record of successful commissions such as Sean Taylor's *Billboard*. This artwork consisted of a twelve sheet billboard depicting images of an improvised dwelling built by an anonymous Irish emigrant living under the M8 motorway in Glasgow, which were shown at locations in inner city Dublin. The importance of this meeting between the President and the committee was such that the event was recorded on the front cover of the magazine *Ireland Worldwide*, which reported on the activities of the *Diaspora Project* (Fig. 15). The funding for the project ran out in 1995.

Given the prevalence of projects, exhibitions and critical writings that referenced the theme of diaspora in Irish art in the 1990s, a subject that is examined further in chapter five, it is useful to briefly examine how diaspora was conceptualised in Irish historical and social science studies that emerged at this moment. In his primer on the Irish diaspora published in 1993 Donald Akenson examined the dispersal of migrants to regions such as New Zealand, Australia, South Africa, Great Britain and North America. Akenson chooses, what he terms, an operational as opposed to metaphysical definition of the classification of 'Irish' diaspora. This

publication represents a key text in studying the demography of the Irish abroad. Importantly, Akenson highlights that there are a number of areas that the author deems to lie outside the scope of his study, such as instances of migration into Ireland, returning migrations and what he terms “intra-diaspora migration”, which “refers to the fact that many Irish migrants did not merely go immediately to a final destination, but moved from one new homeland to another before settling down” (Akenson 1993, p.14). This observation importantly highlights that the original motivations and destinations for Irish populations did not always reflect the location or purpose of final settlement. This point is revisited later in the course of this chapter, where I highlight that artists’ motivations for relocating to Britain in the 1990s are not wholly migratory, despite being seen in these terms. Instead, I suggest that artists’ reasons can be seen as speculative and driven by curiosity, or informed by the presence of friends or family at the receiving end. Furthermore, in chapter two I highlight that arts policy was particularly orientated towards providing support for Irish artists to travel to countries where the organisations providing the funding had pre-established cultural affiliations.

Akenson positions his study within the field of existing research, while also drawing out and testing generally accepted interpretations of the role of migration in Irish culture. Akenson refers to David Fitzpatrick as “the leading modern student of Irish emigration patterns” and quotes Fitzpatrick’s often cited observation that “growing up in Ireland meant preparing to leave it” (Fitzpatrick cited in Akenson 1993, p.5). Presenting a more sociological approach to the study of Irish cultural identity in the wake of long-standing patterns of emigration, Tom Inglis states that “people had been fleeing the island way before the Famine, and continued to do so long after” (Inglis 2008, p.12). The subject of Irish migration has been approached in various ways, using personal archives of letters from Irish emigrants in Australia (Fitzpatrick 1994), by mapping the out-bound trajectories of the Irish diaspora (Akenson 1993; Bielenberg ed. 2000), by considering the influence of migration on shaping Irish cultural identity (O’Toole 1997), and by examining the experiences of women of the Irish diaspora (Gray 2004). Another means that scholars have focussed the broadly encompassing field of study is by examining the geographical spread of Irish populations abroad, and the regional variations that exist within these locations, for example between Britain and Ireland (Jackson 1963; Gray 2004).

Focussing on the generation of Irish people that migrated from Ireland in the 1980s, termed New Wave migrants, Mac Laughlin aims to “challenge and broaden the staid traditional views on Irish emigration that have characterised the hegemonic discussion on recent ‘New Wave’ Irish migration” (Mac Laughlin ed. 1997, p.4). By analysing the relation between domestic labour surpluses and international labour demands, Mac Laughlin argues that New Wave emigration in the 1980s was not altogether different from its nineteenth century precedent, even though it may appear that contemporary migrants are better educated and are seeking different kinds of opportunities. Mac Laughlin uses the term ‘national exceptionalism’ to reference this idea, which he describes as “the tendency ... to explain emigration away in terms of Ireland’s unique location or to treat it as a cultural tradition and a ‘peculiarity’ of the Irish” (Mac Laughlin ed. 1997, p.6). He writes that “they certainly differ from many of their predecessors, but their superior educational and professional qualifications are best evaluated in terms of overseas labour market needs, rather than focussing on the undoubted gaps that separate today’s emigrants from their predecessors” (Mac Laughlin ed. 1997, p.147). These examples highlight how conceptions of emigration underline the make-up of what is perceived to be a uniquely ‘Irish’ cultural identity. It highlights that while a conception in specifically ‘Irish’ terms of reference is possible and widely applied in scholarship, it is invariably problematized by practices of leaving and returning to the island. By considering the movement of people, especially those employed as artists and arts professionals, into and out of Ireland as a fluid and ongoing process rather than a permanent separation and settling elsewhere, ideas associated with a monolithic Irish cultural identity are destabilised.

The scholarship of Gibbons (1996) and Kiberd (1997) share a preoccupation with examining the relationship between politics and culture. Gibbons explored the complex intersections between nation and state, periphery and centre, and ‘high’ and ‘popular’ culture in Irish life (Gibbons 1996). He examined the various experiences and representations that make up a definition of cultural identity in Ireland and argued that contemporary Irish culture is imbricated by nationality, race, and class, as well as by our relationship with the past and our future expectations. Kiberd examined the contribution of Irish writers to the project of rethinking Irish cultural identity in the wake of colonialism (Kiberd 1997). Kiberd defined a new kind of Irish modernity that was experimental and interwoven with Irish cultural experience, similarly informed

by politics, society, gender and class. Both scholars highlighted that national identity was not a static entity but one that must be understood in terms of how cultural practices shape and differentiate our sense of place, attachment or belonging. Other scholars have since pursued similar aims of rethinking how Irish cultural identity is inherently connected to societal and historic conditions. Balzano et al. (2007) used an interpretive framework for approaching aspects of mobility in Irish history, noting that “although mirroring the current porousness of Irish borders and cultural life, the [thematic] divisions are permeable, confirming how the discourses that traverse space, and that shape practices, intersect in critical ways” (Balzano et. al. 2007, p.xiv). These divisions consist of four themes of race, space, diaspora and aporia that make up Balzano’s interpretative framework. The porousness referred to by Balzano is not restricted to physical borders but can also refer to how cultural experiences are shaped. A shared theme that emerges from the literature examined is the perception that identities are static and rooted to a singular location does not reflect how cultural identities are formed ‘in practice’, through on-going encounters and movements between locations. These forms of activity are also the subject of Patrick O’Sullivan’s *The Creative Migrant* (1994), which considers “the effects of these migrations upon intellectual and artistic activity” (O’Sullivan ed. 1994, p.2). O’Sullivan examines how the informal, collective ‘coming together’ of audiences and performers at dance and music events fosters convivial relations and further opportunities for creative engagement. He uses the term ‘creative migrant’ to refer to this form of peripatetic and people-centred interaction.

In 2005, Cotter edited an issue of the journal *Third Text*, which examined the politics of cultural representation and the relationship between Irish art and concepts of globalisation (2005a) and Irish art historiography (2005b; 2005c; 2007). With a long-standing interest in how contexts of mobility inform creative practices, Cotter’s (2011) PhD research has applied these interests to examine the curatorial framing of Irish art for audiences in London between 1950 and 2010. Therefore the timeframe of Cotter’s research and the fact that she addresses the issue of migration is especially relevant in the context of this thesis. Cotter (2011) focussed on how curators shape cultural and symbolic capital associated with the art world, with particular reference to artists such as William Orpen, Frances Bacon, Louis Le Brocquy and exhibitions of Irish art in London in the 1980s and 1990s. Her research examined instances of

networking and ideas associated with being successful internationally. Notably, the topic of ambition is singled out as an important factor that informs artists' decisions to mobilise, however Cotter suggests that it is not a decision that is always made in advance of choosing to move abroad and rather she proposes that ambition is a factor in sustaining long-term migration.

In contrast to Walker (1994) and, to a lesser extent, O'Sullivan (ed. 1994), Cotter does not perpetuate or celebrate the perceived outcomes of international artistic mobility. Instead her research critiques the ostensible ease with which ideas of positive transcultural influence between Irish and British artists are represented in exhibitions and received in critical discourse. Cotter aligns this approach with her interest in postcolonialism, stating in the opening remarks to her edited issue of *Third Text*, "the majority of the contributors [in this volume] opt for a postcolonial reading of Irish culture which destabilises the dominant celebratory and uncritical approach to Ireland's relationship with European culture, as embodied by Cork 2005" (Cotter 2005c, pp.447–448). This year-long festival represented the city's tenure as European Capital of Culture. It consisted of a diverse programme of cultural activity that encompassed architecture, visual arts, theatre, dance and literature. Important in the context of this chapter, the Cork Caucus visual arts project published a book that documented the activities of this event, which comprised of a major interdisciplinary meeting of artists, thinkers, writers and philosophers (See National Sculpture Factory 2006).

An important observation put forward by Cotter is that artists' sense of cultural identity in the wake of their relocation can be complex and these considerations are often overlooked in exhibitions that seek to frame the presence of Irish artists abroad. Cotter highlights this in the statement that "emigrant artists are seen to inhabit the art discourse and circuits of their country of origin and residence differently, becoming complicit in contradictory curatorial framings that play havoc with national canons" (Cotter 2011, p.264). Rather than creating a platform where these sometimes contradictory expressions of identity and belonging can co-exist, Cotter suggests that exhibitions have presented homogenous views, or as Cotter terms the unitary constructions, of national identity. Cotter's research provides an important background for this inquiry which similarly examines artists' connections and the affiliations that emerged between artists located in Ireland and Britain. This thesis

seeks to link these mobile encounters to the development of time-based art. As already noted in this chapter, artists' practices and international movement across borders are inextricably connected to conceptions of cultural identities, in the sense of how identities are represented extrinsically and intrinsically by exhibition organisers, art historians and artists themselves. Cotter continues by stating her critical position, noting that "my aim has been to inaugurate a more radical critical inquiry in the Irish art world in particular, as well as to extend existing cultural debates" (Cotter 2005c, p.447).

This postcolonial influence on art writing in Ireland is also evident in the art magazine *Circa*. From the early-1980s onwards writers in the pages of *Circa* exhibited an on-going interest in theorising postmodern concerns in contemporary art. I would argue that these concerns were not fully absorbed, because the insistence on claiming a unique position for Irish art was premised on examining and theorising how Irish artists continued to mediate their 'Irishness'. Founded in Belfast by Anne Carlisle, Christopher Coppock and Alastair MacLennan in 1981, the journal adopted a reflexive editorial approach and was seminal in shaping the landscape of art criticism in Ireland (Fig. 16). Writing in 1984, Coppock criticised designations of ethnicity in reading contemporary art, stating that it resulted in a "never-ending soul searching for the Irishness of Irish art" (Coppock 1984, p.4). He observed that for an account of Irish cultural identity to be realistic, it should take into account the inherent dichotomies of living on a politically divided island. A decade later, Coppock's thesis that Northern Irish artists identified with the British art world was refuted by Judith Higgins, who observed that "'Northern Irish artists who used to be closer to England ... these days are more likely to look to Dublin'" (Higgins cited in Lovett 1997, p.39). While founded as a means of developing the discourse on Irish art in the early 1980s, the editorial remit of the magazine continually sought to reposition Irish art in terms of international cultural and critical debates and did so by commissioning contributions from international writers, such as the London-based artist and social activist Siraj Izhari (1993) and Elspeth Sage (1995), an international curator and producer of the online guide to multimedia art, *On Edge TV*, based in Canada.⁸

⁸ *On Edge TV* is a curated internet guide to different forms of multimedia art from 1985 to 2007. The project was directed by Paul Wong and produced and managed by Elspeth Sage. See <http://www.onedge.tv/index.html> accessed 31/08/14.

Circa magazine is an important archival resource for documenting artists' movements into and out of Ireland. These mobilities have been recorded in articles that address the subject of Irish artists in London (Izhar 1993) and New York (O'Sullivan 1993). Significantly, these articles document how Irish artists were responding to their new environments. Furthermore both Izhar (1993) and O'Sullivan (1993) highlight that the volume of Irish artists travelling to London and New York during this period was substantial enough to merit the formation of clusters of Irish art scenes in these host locations. For example, Izhar, in a description of the Irish art scene in London in the early 1990s, observed that many Irish artists were operating outside of mainstream cultural acceptance:

Some of the city's most exciting and discussed work is being undertaken by independent, artist-led initiatives working across disciplinary boundaries. But amidst this questioning, what is significant as the unifying thread to all of the artists discussed here, is that their working practices are rooted in an investment of their own experiences ... Issues of self-definition and location are acute, and they connect firmly with what are the pressing social necessities in metropolitan life (Izhar 1993, p.27).

Izhar observed that Irish artists living in London appeared to be deliberately pushing the disciplinary boundaries of their media to express aspects of their experiences of living abroad. Her article highlights how London provided a new urban landscape for Irish artists, which needed to be familiarized as well as providing access to a larger more competitive art scene than available in Ireland. Another compelling motivation for migrant artists engaging media that were perceived to be marginal due to their non-marketability, such as video and performance, was that long-term resident 'local' artists had already occupied the central art market. Attitudes towards London as a locus for international art are particularly evident in the editorial emphasis of the art journal *Circa*. For example, the review confirmed that there were a significant number of artists choosing to travel to Britain during this period (Allen and Murray 1999; Connolly 2003; Graham and Stitt 1986; Hardy 1994; Izhar 1993), a point which is examined again in chapter five with reference to the exhibition *0044: Irish Artists in Britain* presented at the Crawford Art Gallery in 1999.

A number of articles published in *Circa* in the 1990s sought to examine how mobility practices expressed the burgeoning of Irish art on the international art scene. This type of thinking is apparent in an article by the art writer Gemma Tipton (1996),

who observed that globalisation had reached mainstream culture and was evident in how artists practiced their daily lives, stating, “with international mobility, art flights and the information superhighway, the investigation of local influences in determining cultural position and production may seem largely irrelevant, but borders and locality matter” (Tipton 1996, p.38). This view is echoed in Marian Lovett’s description of the multiple flows of people and opportunities influencing the production and reception of Irish art in 1997. The breadth of this activity is described in Lovett’s statement:

Healthy exchanges are taking place; between artists north and south, between Irish artists and their British, European and American counterparts; a steady stream of overseas artists are coming here to work for short or longer periods; Irish artists who study or work abroad continue to be involved with the scene at home; and consistent opportunities are now available for Irish artists to view high calibre international art here in Ireland (Lovett 1997, p.39).

What is clear from these statements is that the practice of mobility was considered to be crucial to the formation of an international Irish artist. Both Tipton and Lovett describe how national conceptions of Irish art were shaped by flows of artists and artworks. This is particularly evident in the observation made by Lovett in the mid-1990s who examined the transitions in conceptualising Irish art for international audiences that occurred in the sixteen year period between the exhibitions, *A Sense of Ireland* (1980) (Fig. 17) and *L’Imaginaire Irlandais* (1996). Lovett observes that “to several of the artists ... London was not abroad at all but very much home territory” (Lovett 1997, p.38). These contemporary insights are significant to this investigation because they highlight that the complex negotiations surrounding formations of Irish cultural identity and mobility were being noted and commented on during this period. However, up to this point there have been few sustained scholarly studies that can provide well supported and analysed information to support these observations. Following these examples, I propose that the term mobility should in the first instance, denote circumstances of movement between locations, as well as connoting how cultural production and representation have become mobilised in response to these conditions. Therefore, the reference to mobility when used within the context of this research investigation dually refers to instances of travel, and also the results of these mobilities in contributing to a more

mobilised conception of how artists travel to gain education, employment and exposure.

This review of *Circa* articles on the burgeoning of an international consciousness in Irish exhibition practice during the 1990s confirms the view that artists during the period covered by the analysis were increasingly and in diverse ways becoming more mobilised. It is evident in retrospect that the emergence of art critics' concern with identity, place and subjectivity in the 1990s is part of a wider shift in emphasis in Irish cultural studies towards inter-disciplinary methods. As such, any understanding of how mobility was conceptualised in Irish art, should be read against this wider cultural shift towards reading the spatial aspects of Irish cultural identity that emerged in conjunction with this interest in defining Irish cultural identity in the 1990s.

3. Positioning Irish art abroad: Exhibition literature

My research into exhibition making practices revealed a significant increase in the number of exhibitions of Irish art that toured to international venues in the 1990s. For example, reviewing the archives of the National Irish Visual Arts Library, the research identified just eight exhibitions in the 1980s, compared to forty seven exhibitions in the 1990s (Appendix I). All of the exhibitions selected for further consideration shared an interest in examining an aspect of Irish artistic practice, and with some exceptions, most of the exhibitions showed an interest in relating the artists included to an Irish cultural framework. Of the forty-seven exhibitions identified, twenty-four were accompanied by published catalogues. While it is beyond the scope of this chapter to address every exhibition of Irish art abroad in the 1990s, it is possible to identify key themes that emerge from a consideration of catalogue essays produced to accompany these exhibitions. Not surprisingly, the project of defining and delimiting the term 'Irish' and its relationship to issues of gender and place, was a theme shared by a large number of exhibitions during this decade.⁹

⁹ It appears that grouping artists by their practices, such as painting, sculpture, video and so on, was not widely practiced by curating in Ireland at this time. Exceptions to this general curatorial emphasis towards defining the national include exhibitions such as *Edge to Edge: Three Sculptors from Ireland* (1990), *A Measure Quietude: Contemporary Irish Drawing* (1999), and *Contemporary Irish Photography* (1999). See Appendix I.

Given these theoretical precedents in Irish art history, the focus of the chapter now turns to considering how Irish cultural identity was framed and approached in literature accompanying exhibitions. My research highlighted a number of important exhibitions of Irish art in Britain between 1980 and 1999 and as such the analysis that follows is limited to this geographical area. As I have previously stated in this thesis, London provided artists with an opportunity to access an international global framework, not only in the sense of culture, but also through access to technology, information resources, and the fact that London was an epicentre for diverse world populations. It examines the literature identifying how artists from Ireland participated at events and exhibitions, and artists' and writers' awareness of the formation of networks.

My research into the literature of Irish exhibitions in the early 1990s highlighted prominent curatorial determinants used during this decade were based on examining issues of gender, geography and contemporaneity. Exhibitions premised on examining issues of gender and the experiences of women artists from Ireland included *Women: Irish Women Artists* (1986) (1994) and *Re/Dressing Cathleen* (1997).¹⁰ I suggest that this emphasis on identity and on the politics of representation in Irish art can be linked to the theorisation of identity in cultural discourse. As described in the opening remarks of *Identity: A Reader*, fixed conceptions of identity were increasingly subject to redefinition by the late 1990s:

'Identity' has achieved its contemporary centrality both theoretically and substantively because that to which it is held to refer—whether the 'it' in question is, for example, the category 'man', 'black', 'work', 'nation', or 'community'—is regarded in some sense as being more contingent, fragile and incomplete and thus more amenable to reconstitution than was previously thought possible (Du Gay et. al. 2000).

Stuart Hall argued that cultural identity is, at its core, an enunciated concept, which is theorised as the position from which one speaks (Hall 1990; 1996; 2001). This concept of enunciated identities can be usefully applied to how Irish scholars and art critics have theorised the work of artists who shuttled back and forth between Ireland and Britain between 1975 and 1999. Shirley MacWilliam noted that many women artists experimenting with time-based media in the 1980s used sound as a

¹⁰ For a further consideration of how women artists have been described in Irish art history see Burnside et al. (1993), Barber (1994), Robinson (1995) and Deepwell ed. (2005).

feminist/political act (MacWilliam 2002). As women artists seeking to leave Ireland in the 1970s and 80s, Anne Tallentire and Vivienne Dick have recounted that their original reason for leaving Ireland was because they felt they could not express the identities they wanted to express (as women) in Ireland during these years (Anne Tallentire interview. 8th September 2010 and 15th July 2013; Vivienne Dick interview. 29th May 2010). For Tallentire, performance allowed for a more direct route to articulating attitudes to the body, sexual identity and gender politics within Irish society in the early 1980s. This observation can be extended to Alanna O’Kelly, Pauline Cummins and Frances Hegarty, all of whom have used vocal sounds associated with dislocation in their work, such as calling, chanting and keening. Writing about the experience of Irish women artists in Britain in the 1990s, Hilary Robinson highlighted how her own biographical context informed her interest in theorising what she terms “British constructions of ‘Irishness’”, stating:

I am not Irish: although I now live and work in Northern Ireland, in Belfast, I was born in England and brought up English. This raises another set of questions around representation—who speaks for whom, who represents whom and how (Robinson 1995, p.90).

Frances Hegarty and Anne Tallentire are two artists who have been seen as part of the ‘Irish art diaspora’ (Cotter 2006), in that they were born in Ireland and left in infancy (Hegarty) or grew up in Ireland and left soon after adolescence (Tallentire). Both artists established their careers while living in England. Robinson suggests “the position of the diasporic woman artist, who identifies as Irish not only through her personal life but also overtly through her work is particular” (Robinson 1995, p.91). Based on her research, she suggests that contexts of being women artists living in Britain in the mid-1990s evidences a number of significant tropes that include, in Robinson’s own words, a concern with dislocation, particularities of place, and loss of language (Robinson 1995, p.92). Her analysis addresses prominent artists in terms of issues of power and control over women’s bodies, which she suggests have become sites of political contestation: “If Irish women have turned to the poetics of the politics of the body, rather than the body politic, which is more the domain of male artists, then the impetus is not to be found in a lack of political activism. Instead, it is to be found in the occupation of the site of some of the fiercest of Ireland’s political battles: the female body ...” (Robinson 1995, p.104). This reference to Hegarty and Tallentire highlights that readings of place in an Irish/British context, and especially

in Northern Ireland, and the geographical intersection of these ideas, is political. For example, she states: “The whole of Northern Ireland is a border between concepts of legitimate occupation, concepts of Irishness and Britishness” (Robinson 1995, p.98). Where this researcher interprets artists’ mediation of place and identity themes as part of a wider historical shift that occurred in the 1990s, Robinson was writing contemporaneously, in the lead up to the ground-breaking reconciliation signified with the acceptance of the Good Friday Agreement in April 1998.

Robinson makes use of two quite different methodologies that are evident when she is contextualising within feminist political theory and when she is describing the artworks. While she suggests that the artists under consideration evidence a significant engagement with political themes and were selected for review on the basis of their shared biographical and contextual histories, her acknowledgement of these oppositional critical practices, between theoretical framing and responding to artists’ work, mean that the argument is never fully realised. Of particular interest to this research inquiry is Robinson’s statement that:

...I have demonstrated that these experiences are diverse, that they are socially produced constructs, areas of representation within which the artists are working. There is therefore no romantic essentialist category of ‘Irish Woman Artist’, but rather the richly interplaying histories readings and contexts of Irish/woman/artwork (Robinson 1995, p.109).

This statement visualises a relational fluidity between these terms, which is a methodological approach seen previously in this chapter in defining the politics of diaspora and its relationship to constructions of Irish cultural identity (Akenson 1993, O’Sullivan ed. 1994; O’Toole 1997; Mac Laughlin ed. 1997; Bielenberg ed. 2000; Gray 2004). Also of note is how Robinson and her contemporaries suggest that artists were participating in a wider network of Irish artists abroad. In part this can be seen in the context of how diaspora politics were gaining increased scholarly attention in the field of Irish cultural studies, history and the social sciences in the 1990s. It can also be seen as part of a scholarly emphasis in the late 1990s and beyond examining the subject of artists abroad as part of a wider Irish diaspora (Izhar 1993; Cotter 2006; Greenslade 2006).

In 1997 Catherine Nash examined the work of six artists on the basis of how they approached themes of Irish identity in their work in the exhibition *Irish*

Geographies: Six Contemporary Artists (Fig. 18) at the Djanogly Art Gallery, University of Nottingham Arts Centre.¹¹ Nash sought to identify “different approaches to geography and identity” and she brought an explicitly diasporic frame of reference to positioning these artists (Nash ed. 1997, p.5). This idea was reinforced by the curatorial remit of the exhibition, which engaged a postcolonial metanarrative to consider the interstitial position of artists who effectively live ‘between’ Ireland and Britain due to the frequency of their travels back and forth. In contrast to Richard Demarco’s romantic conception of a shared Celtic consciousness in the 1970s, by the 1990s Nash eschewed such essentialist conceptions and sought to use the geographical lexicon to deconstruct “romantic notions of place [and] ... to highlight relationships of power” (Nash ed. 1997, p.6). These suggestions that artists were attracted to Ireland, especially the rural west of Ireland have been examined by Lerm Hayes and Walters eds. (2011) in relation to Beuys’ motivations underlying his visits to Ireland. Another factor to consider here are the criticisms that have been put forward against artists who ‘space-shuttled’ into Ireland for a temporary period, in particular Northern Ireland where the activity of the Troubles was at its height in the late 1970s and early 1980s (Nic Craith 2003), such as Stuart Brisley and Les Levine. Chapter three examines the influence of visiting artists to Belfast and Dublin in the 1970s and suggests that rather than being motivated by ‘Troubles tourism’ or solidarity, artists’ decisions for undertaking short-term visits to Ireland were influenced by factors such as the presence of kin, friends or colleagues, the lure of participating in exhibitions or opportunities to present their work in talks or lectures, and artistic curiosity.

Nash’s research is useful to this inquiry because she brings the different impulses involved in writing about artists’ abroad to the forefront in her argument. Nash was critical of “exhibitions which claim to have caught the essential character of a nation or region or continent ... [which are] packaged for cultural consumption” (Nash ed. 1997, p.9). Her criticism of commodified approaches to exhibition practices in the 1990s alludes to the potential for curators to overlook the subtle biographical and personal histories that characterise individual artists’ relationships to place. Without singling out particular exhibitions, Nash’s observation relates particularly to

¹¹ The exhibition ran from 27th September–26th October, 1997. It featured six artists, Pauline Cummins, Frances Hegarty, Kathy Prendergast, Tim Robinson, Chris Wilson and Daphne Wright, all of whom were connected through biographical links to England, Ireland or Scotland.

instances where an artist is permanently residing outside of Ireland and where differentiations between migration and long-term relocation are not clearly defined in the literature. Furthermore, Nash highlights that while the geographical frame of the exhibition delineated artistic relations between Ireland and Britain, this formed a background against which to develop her inquiry, rather than seeing these relations as expressly represented as subjects in the artists' work. This point is highlighted in Nash's observation that "constructions of Irishness was an implicit background rather than a determining influence on the nature of the art" (Nash ed. 1997, p.5). Nash prioritises a "geographical lexicon" to frame the exhibition, and arguably this provides a useful framework for considering how the six artists included related to themes of location, place and identity.

For example, in her essay on the London based Irish artist Kathy Prendergast, Nash highlighted issues of dealing with artists' statements in order to reconstruct the position from which they speak and how this is mediated in their work (Nash in Cullen and Morrison eds. 2005, p.225). The term 'mediate' is deliberately neutral and used within the context of this thesis to highlight the range of considerations involved in processes of shaping diasporic subjectivity. Nash explores the biographical and geographic contexts for reading artists' work, observing that sometimes these contexts are initiated and perpetuated by artists themselves. She states: "Knowing her not just as an artist and aware of her as a reader of this and other commentaries on her work, highlights the need to develop an interpretative approach that neither dismisses nor treats artistic intention, biography or cultural location as a deterministic source of meaning" (Nash in Cullen and Morrison eds. 2005, p.225). This observation is important because much of the information that has been sourced and interpreted in this thesis originated from artists' interviews, writings and statements. It gains relevance when dealing with a subject that relies on artists' recollections of travelling and participating at events. In contrast Lovett adopts a different approach to interpreting how Irish artists have mediated their relationship to international art in her article *Art Promotion: Being Seen* (Lovett 1997). While Nash (2005) is critical of "deterministic source(s) of meaning", Lovett suggests that artists and curators deliberately aspired to be internationally recognised as early as the 1980s. She states: "increasingly, Irish artists are embracing techniques and formats which render their work legible to an international audience but this should not imply that by so doing,

Irish art loses something of its essential quality” (Lovett 1997, p.40). Lovett’s observation suggests a link between the materials used to explore themes and concerns, and identity and place, suggesting that time-based media were more openly associated with what at the time was considered to be an international aesthetic, which was differentiated from traditional art forms of painting and sculpture. Lovett’s point was made at time approaching the new millennium and it relates to how time-based art was viewed *within* Ireland, as seemingly more connected to international trends. As time-based media quickly gained foothold in the educational establishments in Ireland and as more galleries took up showing time-based work in the late 1990s, time-based art was encountered more frequently although its association with the international art world remained.

By the early 2000s, critics and curators started to identify the inherent mutability of conceptions of Irish cultural identity. The catalogue published to accompany an exhibition of Irish art *Something Else: Art from Ireland*, at the Turku Art Museum in 2000, presented new critical approaches to reading the content of national identity in artworks by Irish artists, in an essay by Valerie Connor (Connor in Koskinen ed. 2002). Connor’s essay reviewed the curatorial and critical framing of Irish cultural and national identity in exhibitions up to the time of writing and argued in favour of new ways for addressing artists’ own experiences of their relation to conceptions of place and identity. Broadly speaking, these approaches encourage critical engagement with concepts of national affiliation and what it means to be a nationally representative artist, such as when artists are selected to exhibit their work in a national pavilion at the Venice Biennale.

The curatorial framework developed in the exhibition established a number of comparisons and contrasts between Ireland and Finland, such as how both countries became independent republics in the early twentieth century. Writing from the perspective of a Finnish curator Maija Koskinen describes the potential for how cultural relations between Ireland and Britain can become easily elided when the full historical context and complexities of negotiating Irish and British cultural identity are not made explicit. Koskinen brings her experiences of writing as a Finnish curator about Irish art to the fore in the catalogue, and observes:

When we talk about ‘Irish’ artists we are dealing with three distinct geo-political entities: The Republic of Ireland, Northern Ireland

(which is part of Great Britain) and mainland Great Britain. The roots of the artists in this show are mostly in Irish or Northern Irish soil. Many of them have studied in British art schools and many have remained on the other side of the Irish Sea as teachers or working artists. The movement between the two islands has not, however, been entirely one-sided: British artists have moved to work or teach in both the Republic and in Northern Ireland. English, the language common to all three places, has made this smooth exchange possible (Koskinen ed. 2002, p.17).

Although Koskinen references associations with 'roots' and 'soil', the author also highlights the difficulty of using these ostensibly clear signifiers of ancestry and origin in defining Irish cultural identity. In contrast to Finland, Koskinen points out that "to be identified as 'Irish' seemingly gives rise to multifarious complications compared with being identified simply as 'a Finn'" (Koskinen ed. 2002, p.21). She advocates an artist-centred methodology and states: "Irish identity has been subject to major redefinition during the last few years. The time is now ripe for each of the artists to be seen and defined in their own terms" (Koskinen ed. 2002, p.22). Koskinen's reading of 'place' has informed how the term is conceptualised in this research as multicentered and described through subjective encounter.

This concept of defining nationality on an artist's own terms, recalls MacLennan's observation that "Irishness ... or any other 'otherness' is not a finished, self-contained, pigeon-holed fixity of geography and history, but an evolving entity of positively indeterminate potential in the world" (Dawes 1997, p.22). Connor's catalogue essay produced to accompany the exhibition *Something Else* asserted that the postcolonial critical approaches associated with the continental philosophy movement did not reach Ireland until the end of the 1980s (Connor in Koskinen ed. 2002, p.42). She notes that "by the 1990s, it became very clear that substantial aspects of Irish art practice that had previously been regarded as at sea on its own shore was in fact keeping time with rhythms in international art criticism." (Connor in Koskinen ed. 2002, p.42). By observing that Irish art was 'keeping time' rather than following or reflecting international trends, Connor avoids perpetuating assumptions that Irish artists lagged behind its international counterparts. The efforts of *Circa* to create a critical forum for postcolonial debate contributed to this change it also helped to keep Irish artists informed about contemporary international trends. Another contributing factor was the work of Declan McGonagle in the 1980s and his role in bringing dynamic, progressive performance and conceptually based artwork to the Orchard

Gallery, Derry. Connor suggests that a curator's role in the early 2000s was to serve as an exhibition-maker as well as a cultural critic tasked with shaping national (artistic) narratives. As will be examined in the chapters that follow, an important aspect of the curatorial framing of Irish art during this period was how the same artists were consistently selected to show their work in exhibitions purporting to examine aspects of Irish cultural identity, using themes of place, movement and identity.¹² Moreover, she suggests that the artist's perspective on their relationship to being Irish abroad is typically overlooked in the methodological approaches that underlie exhibitions of Irish art for international audiences:

For artists who have lived and developed their practices away from Ireland, especially in Britain and America, the theorising of the Irish diaspora in international art discourses has provided a context where their work can be understood in relation to artists based in Ireland ... Is it now time to hear from the artists? How has the experience of exhibiting as an Irish artist changed over the last two decades? What is it like to negotiate with curatorial and critical directions that describe the culture and place your art practice? (Connor in Koskinen ed. 2002, pp.46–47).

The emergence of this scholarly interest in framing cultural identity in terms of diaspora was clearly informing curatorial contexts and exhibition making in the 1990s. This was similarly developed and supported in critical forums, such as *Circa* in addition to an emergent art historical impulse in reclaiming a generation of Irish artists who emigrated from Ireland in previous years. While literature on the topic of Irish artists abroad that can be gleaned from sources such as *Circa*, the field of migration studies and exhibition catalogues, this research found few instances of literature that attempted to situate artists' motivations for movement outside of the dominant narrative of it being unique to the Irish, part of a diaspora heritage, or an activity that was informed by external push/pull economic factors and intellectual curiosity. The next section considers the genesis of this thinking and how a growing body of research on the provision for artists' mobility in and out of Ireland contributed to the formation of the trajectories, networks and affiliations that emerged between artists in Ireland and Britain during the years under review.

¹² Connor charts the different conceptions of these themes as they were manifested in exhibitions of Irish art, and provides critical analyses of exhibitions such as *Directions Out, Three Irish Artists, Strongholds: New Irish Art* (1990) *A New Tradition: Irish Art of the Eighties* (1990) and *From the Poetic to the Political* (2000).

4. Resources for the study of Irish artists' mobility

The literature associated with arts policy has played an important role in shaping general perceptions of mobility. With reference to Nash's observation that artists' statements can produce overly deterministic readings, the chapter now turns to consider the grey literature on the subject, which presents evidence that cannot be easily found through conventional channels, such as the records of the Arts Council of Ireland and the Arts Council of Northern Ireland, as well as the production of research data by European funding organisations. The qualitative and quantitative data supplied in evaluations of Irish arts policy allows for a consideration of how, why and when artists in Ireland were first facilitated with travel funding. A consideration of these types of grey literature provides an opportunity to delimit the term artists' mobility using existing research models. As Boothman and Fitzgibbon (2008) have proposed, a good definition of the term mobility should differentiate it from related but different circumstances of migration and exile. The authors propose that mobility should refer to return travels for typically less than three months in duration and typically consisting of international mobility.

Turning first to quantitative studies that consider how mobility shapes the distribution of artists in art history, O'Hagan and Kelly (2007) consider how 'artists of prominence' are distinguished from their less successful contemporaries precisely because they travelled in search of opportunities for employment, education and exposure. The authors use quantitative analysis from reputable dictionaries of western art history to develop their argument that artists cluster near historically significant cultural centres, such as Florence in the fifteenth century or Paris in the early twentieth century. This research was revisited in 2008 by O'Hagan and Hellmanzik, who sought to develop the methodology based on using dictionaries of western artists to identify artists of prominence. While these studies are useful in providing a sense of how artists' trajectories are informed by broad historical factors, they do not examine how the creative process was influenced by the experience of travelling.

For the most part, the grey literature that is available on the subject of artists' mobility is prescribed by the agendas of policy and funding that aim to evaluate and promote the positive aspects of artistic encounter with international artists and organisations (Staines 2004; ERICARTS: European Institute for Comparative

Cultural Research 2008). These studies draw their findings from large data sets and there is little evidence that mobility has been examined in relation to a selection of particular artists, their individual experiences or the art work produced as a direct result of the mobility experience. Most analyses of artists' mobility are too general due to the quantitative methods underlying the research. This criticism can also be applied to scholarship that assesses and evaluates networks for artists' mobility by the European Commission and the International Federations of Arts Councils and Culture Agencies.¹³ As will be examined further in chapter two, reports on the subject of artists' mobility conducted on a broad European and worldwide scale focus on the macro policy of artists' movements and provide little insight into how such experiences creatively benefit individual artists. This would suggest there is a need for research in the field that attempts to balance the geographical scale and scope of a research subject, such as artists' mobility which, by its very nature, traverses geographical and disciplinary boundaries. One means of countering this outcome is by selecting specific examples of artists' work produced in response to the experience of travelling abroad. Rather than setting out to measure the influence of artists' mobility empirically, the following chapters examine artists' responses in their artworks. I suggest that a close reading of artworks can reveal how artists experienced the realities of living abroad and how these identities were performed.

An important aim of this research established at the outset of the thesis is to identify key themes in the literature addressing changes to arts policy and provision in Ireland. The following statement suggests that there was a transition from grassroots artist-led initiatives examined in chapter three to a programmed form of engagement led by policy changes, instigated in the mid-1990s. While asserting that "international mobility is nothing new for artists; the journey has been central to the quest for creative expression for centuries", Staines also observes that recent years have seen more policy makers recognising the significance of artists' travel in developing cultural diplomacy (Staines 2004, p.4). It is important to note that cultural diplomacy has specific aims with regard to promoting an image, which may or may not connect to anything in terms of artistic output. Mobility is increasingly recognised as more

¹³ For a representative list of evaluation reports commissioned and published by the European Commission between 2000 and 2011 see *Evaluations of Culture 2000, Kaleidoscope and other EU cultural programmes by the European Commission*. http://ec.europa.eu/culture/key-documents/evaluation_en.htm accessed 18/11/2011.

than a historical tradition, as Staines states it can be used as “a strategic tool in international relations, cultural diplomacy and development programs” (Staines 2004, p.4).

While Staines’s findings focus on the contribution that artists make to shaping international cultural relations, I propose that the existence of such schemes, given the increase and diversification of provision in recent years, is indicative of the emphasis placed on artists to travel in recent years. Drury suggests that dominant curatorial agendas in Irish art in the 1990s that sought to differentiate Irish art from the ‘outside/international’, exaggerated this shift in artists’ perspectives to increasingly look outside of Ireland for opportunities to develop and diversify. He notes that:

The ‘international agenda’—to capture a range of related elements in one phrase—became increasingly evident in policy and programming between 1994 and 2006. Arts festivals have traditionally afforded the Irish public some opportunity to see work from abroad but since 1994 a range of initiatives has ensured much greater movement of Irish art and artists ‘in the other direction’. Participation in the Venice and Sao Paulo Biennales, cultural exchanges with China, events in 1996 like *L’Imaginaire Irlandais* (Paris) and *Ireland and its Diaspora Festival* at the Frankfurt Book Fair, exemplify a trend that has developed since the mid-1990s. The establishment in 2005 of Culture Ireland (with a budget of €3m in 2006) as an agency replacing the Cultural Relations Committee of the Department of Foreign Affairs is the most recent formal policy spur to the growth of international visits and exchanges in the arts (Drury 2006, p.48).

While a full quantitative study of how provision has contributed to this increase in artists travelling from Ireland internationally is currently not available, I suggest that qualitative evidence gleaned from artists’ feedback, correspondence, coupled with the organisation of events such as *Networking for the Arts in Europe* (2004) held in Cork and the conference *Artists’ Mobility: Aspiration or Reality* (2008) held in Dublin, shows that mobility is increasingly important in artists’ lives.¹⁴ Chapter three traces the beginnings of this change in attitudes to the mobility of artists between Ireland and Britain in the mid-1970s and it examines how thematically, the subject of travel lends itself to time-based content.

¹⁴ *Networking for the Arts in Europe* was co-hosted by Arts Council of Ireland and the IFACCA on 20th May 2004 in Cork. See Jennifer Williams, *Networking for the Arts in Europe*, Cork, (2004), E-Interchanges, no. 14, May 2004, published by the Centre for Creative Communities <http://www.ifacca.org/media/files/einterchanges14.pdf> accessed 03/06/12. A second conference titled *Artists’ Mobility: Aspiration or Reality*, was co-hosted by the European Council of Artists and the Visual Artists of Ireland. This event ran from 7th–8th November 2008, in Dublin.

Since 2000, there is a wide variety of information available to artists about opportunities for international mobility. This literature documents the types of funding schemes, artists' residencies and travel grants available for artists seeking to travel to locations around the world. Given the breadth of material available, it falls beyond the scope of this chapter to describe each scheme, however it is possible to extract a number of key findings from my research into the literature in this expansive field. The International Federation of Arts Councils and Cultural Agencies (IFACCA) is an extensive online resource that collates information on the types and geographical range of opportunities for mobility and exchange for artists. As well as providing information on mobility opportunities to individual artists, the various reports and recommendation studies produced by the IFACCA highlight that contemporary conceptualisations of provision for mobility have developed from models based on facilitation by means of awards and funding.¹⁵ Recent models propose that access to *information* about artists' mobility schemes is as important as supporting the funding process. Chapter two returns to this point with reference to the development of information as a new resource for artists that gained prominence in the 1990s (Haerdter 1996) (ERICARTS 2008).

Similarly, the European Commission represents an executive body that was formed to promote the interests of Europe as a whole. Its policy on culture is specifically aimed at promoting intercultural dialogue and fostering diversity within Europe. The body has commissioned an extensive range of reports on the subject of artists' mobility, however this review found that the information presented was too broad and generalised to account for the particularities of how and why artists choose to travel. What is clear from this literature is the proliferation of terms that conceptualise mobility differently, depending on the interests implicit in or requirements of the funding source. For example, an objective shared by reports produced by the European Commission is to relate, describe and evaluate the contribution of artistic movement between two countries. In choosing broad terms to evaluate the contribution of artists' mobility such as the perceived obstacles to

¹⁵ One such programme that funded artistic projects and provided information on further opportunities for international engagement was titled Discover–Découvrir–Descubrir, also referred to as D'Art, is administered by IFACCA. It is an online resource that consolidates knowledge gleaned from international Arts Councils and organisations. For further information on the aims and objective of D'Art, and its role as a subsidiary programme of the IFACCA see <http://www.ifacca.org/d-art/> accessed 18/11/2011.

mobility like taxation and visas, through to producing evaluation reports and providing funding for piloting new projects, I suggest that these studies cannot account for the discrete and often overlooked aspects that occur within artists' practices, which ultimately form the basis of these macro historical approaches.¹⁶ While this body of literature is typically too broad to provide any insight into research about a specifically Irish context, the extent of research based on appraising existing programmes and identifying areas for further development suggest that the number of artists availing of funding and programmes facilitating mobility has grown considerably since 2000.

The broad geographical scope that encompasses European cultural policy, focussed on how artists are engaging with patterns of global rather than local mobility, means it can provide little insight into how artists' travel was conceptualised in Irish arts policy. Art scholarship in Europe and North America has seen a rise in literature that aims to conceptualise artists' (temporary) relationships to locations that are increasingly seen as being part of the identity of an 'international' contemporary artist. A study of artists' trajectories involves a consideration of multiple viewpoints of different artists as well as approaching different sources. Boothman has highlighted that artists' mobility studies in Ireland is a field that is lateral and uneven (Catherine Boothman, interview. 20th March 2012). By uneven, Boothman was referring to the fact that there is no direct route to sourcing information about artists' trajectories and rather it is necessary to reconstruct the 'big picture' of artists' movements by consulting each artist's record while also considering the changing landscape of cultural attitudes to travel and how these might inform artists' decisions to mobilise.

Summary

In summary, this chapter has presented a broad ranging examination of literature approaching the interrelation of identity and mobility in globalised societies (Naficy ed. 1999; Rogoff 2000). It examined the various configurations of site, place, identity in cultural studies and identified that the concepts of migration, belonging and exile have different implications for different authors (Brettell and Hollifield eds. 2000; Balzano et al. 2007). The review examined how qualitative studies of migration

¹⁶ For a comprehensive summary that synthesises the findings of a number of European Commission reports see Staines (2004).

are often accompanied by discussions on identity and belonging, which are affected significantly by a person's geographical relocation. Turning to focus on artistic mediations of place and mobility in art history, the review identified how different authors approached the subject constitutively (Rogoff 2000), theoretically (Cullen and Cherry eds. 2007), and using art historical reconstructive methods (Lübbren 2001). While the chapter identified two studies that evaluated how artists' mobility is sustained and supported (Staines 2004; Boothman and Fitzgibbon 2008), it found little research within fields of policy and provision that examined how these conditions contributed to the creative process. It is clear from a review of articles in *Circa* that many Irish artists have gone abroad in search of opportunities for education, exhibition and employment since the early 1980s. The review finds there are few studies that make artists' mobility the main subject of the research. Building on previous visual and historical approaches to the concept of mobility as a practiced subject, the following chapters in this thesis proceed to address the relationship between artists' work and mobility, both circumstantially and constitutively. Further limitations with quantitative approaches to artists' mobility were observed in this research. This chapter has highlighted that existing literature is prescribed by the agendas of policy and funding, where the positive aspects of artists' mobility are uncritically promoted, and the following chapter addresses this issue. The chapter presented a range of scholarship that considers the layered aspects of location, suggesting it is more than a process of biographically aligning artists to their place of birth or residence. It highlighted that such approaches require an inter-mediation between recognising the importance of place as a historical context, while also examining how artists' responses to place can be theorised as form of artistic practice.

Chapter 2: Developing artists' mobility: Historic links, financial provisions and information resources (1975–1999)

This chapter examines the economic factors that influenced how mobility developed as a professional practice from the mid-1970s. Focussing primarily on developments in the 1970s and 1980s, this chapter examines where artists and cultural workers travelled and for what purposes and expected benefits. It examines if and how this led to the establishment of affiliations and collaborations, many of which were generated by artists' contact with other artists located in Britain and further afield prior to arriving in Ireland. The chapter begins by considering the evidence of nascent artists' networks in the first instance, and it examines historical connections with artists and organisations in North America and Europe. The emergence of support for artists' mobility is charted through research from the Arts Council of Ireland (ACI) and the Arts Council of Northern Ireland (ACNI). The chapter also examines the expectations and outcomes that were reportedly associated with mobility. It examines whether there were any identifiable outcomes following an increase in the level of monetary support made available from the first designated travel award in 1975 to the late 1980s. This marks an important period for showing how both arts councils on the island of Ireland established and developed their funding supports for artists' mobility.

This chapter examines some of the informal artistic links that were in place in the years leading up to the milestone year of 1975 as representing the inaugural year of travel awards in the history of Irish arts policy. The term 'networking' is used in this chapter to refer to forms of encounter at exhibitions and exchanges or temporary travel that gave rise to further events not anticipated at the time of conception. The chapter observes a change in how artists travelled during the 1970s, and examines the role of funding provision in shaping mobility practices in years that followed. Focusing on information gleaned from the records of the Arts Councils of Ireland and of Northern Ireland, the chapter aims to track the relationship between funding and the establishment of mobility networks and opportunities for international participation. Information on artists who were unsuccessful in securing funding from these sources was unavailable. The first part of this chapter examines artists who

travelled under their own initiative both prior to and during the period funding for mobility schemes were in operation. In this way, the chapter aims to present a consideration of how artists travelled outside of formal funding streams in the years prior to and following their formalisation.

1. Historic links and contexts

An important feature of the historical development of Irish time-based art is the role that exposure to international counterparts and the intellectual culture associated with these practices had on those who became key protagonists of these practices in Ireland from c. 1970 onwards. As established in the previous chapter, the 1970s is an important decade as a starting point for examining the changes occurring in art practice internationally and the relationship of these changes on influencing artists' movement (Cherix 2009; Jacob and Grabner eds. 2010; Rorimer 2004). This section examines the historical importance of Nova Scotia College of Art and Design (NSCAD) as a locus for experimental and conceptual artists. While much of the activity precedes any evidence of the existence of time-based engagement in Ireland (which came approximately in 1975), I suggest that a closer examination of NSCAD provides a useful insight into what was happening internationally in the years preceding some of the first time-based outputs in Ireland. Furthermore, Nova Scotia was the temporary residence for MacLennan, Les Levine and Dan Graham, all of who would go on to work in Ireland. By 1970, Nova Scotia College of Art and Design in Halifax, Canada, had become a nexus for performance, experimental and conceptually-based artists in Europe and North America (Kennedy 2012). The location of the college was considered to lie outside the dominant commercial gallery axis and as such could give rise to activities less influenced by marketability, or the need to reflect current trends. As will become apparent in the following chapter in relation to the *Edinburgh Arts*, the same motivation is present in participating artists' statements reflecting on their attraction to Ireland. Demarco was interested in linking the Celtic Heritage of Ireland and Scotland with the north eastern seaboard of Canada, and in 1978, in collaboration with the Irish studies academic Robert O'Driscoll, Demarco instigated a lecture tour titled *Canada and the Celtic*

Consciousness (Fig. 19).¹⁷ In 1970, the college hosted the Halifax Conference, an event which brought together leading figures of conceptual art and expanded experimental media artists. Before turning to a consideration of the Halifax Conference it is interesting to note that the Halifax Conference did not reference the contemporary relevance of Celtic heritage or draw out any ‘Celtic connections’ between Scotland and Canada. Although Demarco’s involvement followed eight years later, this point highlights that an altogether different conception of modern art that was operating in NSCAD, a point which is elaborated below.

The Halifax Conference¹⁸ was instigated on the suggestion of Seth Siegelaub, a New York art dealer, with the aim of bringing prominent artists working with conceptual and minimal practices together at an event described as “two days of open discussion” (Kennedy 2012, p.60). The conference included Joseph Beuys and the following artists as those who either visited or collaborated remotely with the teaching programme: Eric Fischl, Vito Acconci, Sol LeWitt, Michael Snow, Joyce Wieland, Hans Haacke, Claes Oldenburg, A.R. Penck, Krzysztof Wodiczko and John Baldessari. Beuys received an honorary degree from Nova Scotia in 1976 and as part of this trip he gave a public talk about his work and used a blackboard to explain his ideas, which is now housed in the Art Gallery of Ontario. This was not the first time Beuys used this format of a lecture with blackboards. In 1974, Beuys gave lectures in the Hugh Lane Gallery and the Ulster Museum. The blackboards that the artist used to illustrate his ideas during these lectures are now housed in the permanent collections of both organisations. Beuys was one of the many experimental, conceptually-based artists to visit the college in the decade following Garry Neil Kennedy’s appointment as director in 1967. Visiting artists were an essential part of the college mandate under his tenure and he highlights that NSCAD was defined by its “commitment to new ideas” and “freedom to experiment” and he attributed visiting artists with helping to develop the knowledge base and skills of the college (Kennedy 2012, p.60).

¹⁷ Demarco visited NSCAD on January 23rd 1973 to give a presentation in the painting studio and at the Anna Leonowens Gallery, Halifax. He returned to Canada five years later as part of his *Celtic Consciousness* tour, which featured a week-long seminar of leading scholars in Irish Studies held at the University of Toronto from 2nd to 12th February 1978. The tour was designed to entice wealthy international students to participate in the *Edinburgh Arts* summer schools (O’Driscoll, ed. 1982).

¹⁸ The Halifax Conference ran from 5th to 6th October in 1970. It was hosted at Nova Scotia College of Art and Design in Halifax.

Alastair MacLennan was employed as an art instructor at the school from 1970 to 1972, in the years prior to his move to Belfast in 1976. MacLennan left Scotland in 1966 to pursue educational interests in Canada upon receiving a travelling scholarship from Duncan of Jordanstone College of Art in Dundee. He was accepted onto an MFA programme at the School of Art Institute of Chicago and subsequently taught at Nova Scotia College of Art, where he met Beuys. In an interview with Hilary Robinson in 1991, MacLennan described his desire to move away from the conservatism of the Scottish art scene, stating that: “really, I went to get away from the stifling, constrictive attitudes pervading Scottish art at the time. A few student contemporaries I regarded as genuine talents. There was no support for their raw, enquiring work” (Robinson 1991, p.1 of 3). MacLennan participated on the ‘Halifax/Vancouver Exchange’ programme in 1972, which consisted of reciprocal exchanges between these two art colleges located in eastern and western Canada (Fig. 20).¹⁹ He was a member of the eight-strong Halifax group who visited the Vancouver Art Gallery as part of a five-day event where he presented a performance titled *To Stand*. In this performance, MacLennan stood motionless for two hours, with a rope tied around his neck, which had objects and plastic bags suspended from it and a watch placed at his feet. In the absence of any photographic documentation of this event, the following description by Joan Lowndes provides an account of MacLennan’s actions at the end of the performance:

[The artist] looks like camouflaged soldier, poacher, penitent, revisionist ... MacLennan unties [the] rope, lets objects drop: mementos of past performances, sheds burdens. Until now [he] has always performed in the street, a witness to spiritual values like fakir on bed of nails, his stasis not negating but balancing city bustle. Attention drawn also to slight movement within stillness, as hands gradually raised in [a] more pleading gesture (Lowndes 1972, p.99).

Lowndes describes a mode of interaction that was silent and meditative with simple actions that were minimal and ritualistic and with props that were reduced to their bare essentials. This description reveals an early interest in durational performance and in challenging the levels of expectancy that viewers bring to the experience of

¹⁹ ‘Halifax/Vancouver Exchange’ exhibition, 26th–30th March 1972, Vancouver Art Gallery, NSCAD. This exhibition followed a visit by students from Vancouver previously that month to NSCAD, Halifax. See http://ccca.concordia.ca/resources/searches/event_detail.html?languagePref=en&vk=8747 accessed 31/08/14.

viewing live art, a feature that carries through into MacLennan's recent work (Fig. 87).²⁰ The Halifax/Vancouver exchange also included dance, film, music, performance, poetry, sound and video art and hours of pre-recorded video footage were variously incorporated into these performances and dance events during the four day event (Lowndes 1972). The poster advertising the exchange featured a map demarking the two locations of Halifax and Vancouver, overlain with the word 'exchange' and with further details of exhibitions and dates. As will be examined in chapter three, the use of maps to delineate journeying as a form of creative expression is also evident in Richard Demarco's documentation of the *Edinburgh Arts* journeys, and is also evident in artists' work in the exhibition *In & Out of Amsterdam: Travels in Conceptual Art, 1960–1976*. I suggest that a consideration of MacLennan's output at Nova Scotia prior to arriving in Belfast in 1976 is relevant because it reveals that he was experimenting with what were considered to be, at the time, radical forms of performance. Furthermore, I suggest that this evidence of MacLennan's involvement with such forms of exchange, in addition to being a visiting artist himself on two-year scholarship, is indicative of the artist's on-going involvement with such forms of artistic interaction and exchange.

MacLennan's encounter with these concepts at Nova Scotia, at a foundational period in the development of his practice, importantly shaped his involvement with establishing networks and exchange for performance art following his relocation to Ireland. It is possible to draw comparisons between the roles that visiting artists played at Nova Scotia and at the Belfast College of Art, as will be elaborated in chapter three. The emphasis on collective activity and reciprocating with artists located outside of his present environs is a leitmotif carried through in his later practice, as will be examined in chapter four with reference to the collaborative projects Art and Research Exchange and Black Market International. At Nova Scotia, visiting artists helped to sustain Kennedy's vision following the significant overhaul of the teaching programme in conjunction with a more outward-looking focus that sought to foster communications and networks of exchange between international artists and students and faculty in the art college.

²⁰ For a description of MacLennan's involvement in the event *Right Here, Right Now*, organised by Amanda Coogan at Kilmainham Goal on 4th November 2010 see Fitzgibbon (2010).

The art college functioned as a place for pioneering performance, experimental and conceptually based art practice in the late 1960s and 1970s. NSCAD is also important in the context of researching precedents for Irish time-based art in the years leading up to 1975 because it represents one of the earliest examples identified in the course of this research of an art college incorporating visiting artists into the curriculum. Les Levine, another important figure in the history of conceptually driven experimentation with media based art forms, was active in the renowned Lithography Workshop at the college in 1970 (Fig. 21). Born in Dublin in 1935, Levine studied in London at the Central School of Arts and Crafts and moved to Toronto in 1958, where he subsequently attended the New School of Art. He then moved to New York in 1964. In the early 1970s, Levine produced a series of eighty photographs of protestant and catholic communities in Northern Ireland titled *The Troubles: An Artist's Document of Ulster* (1972), which was exhibited at Finch College Museum of Art, New York in 1972 (Figs. 22, 23) (Burnham 1973), and later donated to the Irish Museum of Modern Art. Levine returned to Nova Scotia and participated on the artist-in-residence programme in 1973, the same year he reported that the college provided a “brilliant learning situation” in the June issue of *Art in America* (Levine 1973).²¹ Levine’s presence at the college further emphasises its role in bringing the first generation of artists interested in experimenting with new technology together and underlines the significance of the college as a temporary but important forum in North America, and one that would have a small but influential role in subsequent developments in Ireland.

The visiting artists programme at Nova Scotia hosted a number of artists who would later come to prominence in the field of experimental performance and new media practice, such as Vito Acconci, Bruce Nauman and Krzysztof Wodiczko. Furthermore, the emphasis on experimentation meant that it was a forum for experimenting with new technology, as evident in the project Trans VSI Connection NSCAD–NETCO in 1969. In this project, artists located in NSCAD utilised early forms of technology such as telegrams, telex and telecopiers to communicate with artists in Vancouver, thereby attempting to bridge the distance between two

²¹ Historical information about who visited the college and their recollections of participating at various events can be obtained via the NSCAD website. See <http://nscad.ca/en/home/abouttheuniversity/past-present/new-era.aspx> accessed 31/08/14.

geographical points and time-zones.²² Dan Graham's interest in video technology was first realised while attending Nova Scotia, where he notes that access to new technologies also brought with it a sense of artistic freedom. As Kennedy notes, Graham did not consider himself an artist or aim to make finished works of art, but describes a greater sense of freedom to experiment with video as a means of documenting performances where he felt the presence of an audience at the original event would be too distracting: "... it seems that the only way they would be known would be to be documented on video, so the final residue was video, [it] was only accidentally a video piece."²³ While this may have been the original impetus, Graham quickly started to use video technology to reflect sophisticated and complex ideas of perception and reality using live video feedback in works performed at NSCAD such as *Nude Two Consciousness Projections(s)* (1975) (Fig. 24).

Although I suggest that activity comparative to what was happening in Nova Scotia in the late 1960s did not manifest in Ireland until c.1975, following the arrival of MacLennan and Rolfe, it is important to highlight two exceptions, namely James Coleman and Brian O'Doherty. These are two internationally recognised artists, born in Ireland, who pioneered conceptual art and included time-based dimensions. By the mid-1970s, each had already established a reputation internationally which preceded the formalisation of a system of support networks for travel in Irish arts policy that will be examined later in this chapter. Born in Roscommon, Coleman studied as an undergraduate in Paris, London and Dublin, and in 1964 he won the Purser Griffith Travelling Scholarship in European Art. He moved to Milan that same year, where he studied at the Accademia delle Belle Arti di Brera (1964–67), and where he continued to live until the early 1980s. Coleman established his profile by exhibiting in notable galleries in Milan; in the early years of his career he held solo exhibitions at Studio Marconi in 1970 and 1973 and Galleria Toselli in 1972. One of his earliest films *Pump* (1972) used 16 mm black and white film on a silent continuous loop. The film depicts a vessel being filled to the brim with water to the point that it is difficult to determine whether the pail is full or empty. That same year, Coleman developed his interest in audio using a voice-over and sequenced slide projection of a street scene in Milan in *Slide Piece* (1972–73) (Fig. 25). Although Coleman did not

²² This project involved David Askevold, who was later central to running the Projects class. See Celant, G. (1972) *Book as Artwork 1960/1972*, London: Nigel Greenwood.

²³ Dan Graham, film interview with William MacGillivray, transcribed in Kennedy 2012, pg. 21.

attend Nova Scotia, he shared with Dan Graham an interest in developing new technological formats and in 1985 they collaborated in realising the work *Guairé* at Dungaíre Castle, Co. Galway. Both artists were represented by the Lisson Gallery in the mid-1980s.

Brian O'Doherty (Fig. 26) had an established career in the ranks of United States arts policy by the mid-1970s. He joined the National Endowment for the Arts (NEA) in 1969 and during his next 27 years at the NEA as director of the Visual Arts Program and later the Media Arts Program he oversaw the introduction of funding for the preservation of film history, photography and initiated the Media Arts program that funded individual media artists.²⁴ O'Doherty's achievement in this regard was to facilitate funding for experimental and conceptual art practices broadly encompassed under the Visual Arts programme, which set an important precedent for other countries. He championed the cause of increasing recognition and support for individual artists. Moore McCann notes that "far from O'Doherty's government and critical positions being any advantage to his artistic ambitions, the opposite was the case in reality" (Moore McCann 2002, p.17). O'Doherty was an important advocate of his fellow artists; as Bauerlein and Grantham note, he was conscious of the need to initiate a specific entry in his budget allocation for mobility activity. The authors quote O'Doherty as saying that "the work of the independent artist, which maintains an individual voice in a mass medium overwhelmingly devoted to commercial ends, is still a misunderstood and underexploited resource" (Bauerlein and Grantham 2009, p.66). Following O'Doherty's efforts, conceptual and media based artists such as Les Levine, who was awarded the NEA Fellowship in 1974 and 1980, benefitted from funding that facilitated individual practice. Later in this chapter, I examine how changing perceptions of the role of the artist in Irish society, traced out from the Finance Act 1969 through Charles Haughey and Aosdána, contributed to the expansion of a funding bursary system aimed at supporting individual artists' practice.

O'Doherty's statement highlights that funding for new media formats in the United States was in short supply in the years prior to his involvement. Interestingly,

²⁴ For a comprehensive history of the NEA and O'Doherty's role see Bauerlein, M. and Grantham, E. (2009) *National Endowment for the Arts: A History 1965–2008*, Washington: National Endowment for the Arts available at <http://www.nea.gov/pub/nea-history-1965-2008.pdf> accessed 19/08/14. See also Moore McCann (2002), pp.17–18.

Bauerlein and Grantham's history of the NEA does not refer to the development of mobility programs, however funding for writers to travel from the US and for visiting writers was in place as early as 1968 (Bauerlein and Grantham 2009, p.186). Equally, travelling was an important means through which senior program staff reviewed and reported back on the activity in their regional sections (Bauerlein and Grantham 2009, p.66). The fact that O'Doherty was involved in establishing financial supports for artists to travel within and outside the United States in the late 1960s provides a useful insight into what was happening outside of Ireland. Irish arts policy began to undergo significant changes in the early 1970s, following restructuring of the ACI and the appointment of Colm O'Briain as the new director. The presence of such key figures as Alastair MacLennan, James Coleman and Brian O'Doherty in North America and Europe in the late 1960s and early 1970s highlights the connections already in place in the years preceding the advancement of an 'international profile' for Irish time-based practices. It reveals that a small number of key organisations such as NSCAD and later on, Franklin Furnace, New York and PS1, New York, played a role in supporting the development of time-based practices, by hosting visiting artists and exhibitions from Ireland. In order to gain a fuller understanding of how artists were supported in travelling to these access points, the remainder of the chapter examines historical changes in arts policy in the island of Ireland that led to the emergence of travel awards for artists to travel to Britain and, to a lesser extent, North America. It examines how the ACI and the ACNI encouraged bilateral and international participation, and if and how this graduated into the provision of financial supports specifically designed to encourage artists' mobility.

2. Policy milestones: Arts Council of Ireland

The appointment of Colm O'Briain (Fig. 27) as the new director of the ACI at the age of thirty-one in 1975 heralded the beginning of a new direction and impetus for the organisation. Even though the Council was concerned with promoting domestic rather than international affairs, it is important within the context of this research because some of the earliest travel grants were awarded to artists seeking to participate at international conferences, events and residencies. The 1970s is a key decade in charting the observable shift from promoting the arts in Ireland by developing policies for administering forms of financial support (Kelly 1989;

Kennedy 1990; Moller 2008). The first Arts Act of 1951 recognised the need to assist in improving the standards of the arts through provision of public policy. The post 1973 council commissioned new research on artists' living and working conditions. A report describing the scope of the project stated that one of the objectives was "to assess the mobility of artists both within Ireland and outside it."²⁵ The resulting questionnaire, which was piloted in September 1978, questioned artists about how many excursions they had carried out in the past five years, and the motivations underlying their decision to travel. Further efforts to address the gaps in the provision for artists in the 1970s were put forward by committee members Eilís Dillon and Richard Stokes with a proposal to implement a free travel scheme for artists within Ireland. The proposal was titled 'Free Travel for Artists: A Discussion Document' and it was approved on a pilot basis at a meeting of the Arts Council on 5th September 1975. No further documentation suggests that it was ever extended beyond this pilot phase (Dillon and Stokes 1975). The scheme was designed to be made available to artists with established reputations. The accompanying documentation reveals how travel was conceptualised as instrumental to artists' creativity, as evidenced in the following observation:

It may seem a modest proposal, but in fact, many artists, especially poets scarcely have the bus or train fare to leave their own locality. A journey to a new environment even within the country can stimulate the creative faculty and set it working in a new direction. Even the mere journey, let alone the new place, may have this positive effect. To be immobilised is not only frustrating for an artist but it can put a stop to his production. For painters and composers the situation can be even worse than for writers, as they need to travel to see exhibitions and hear music (Dillon and Stokes 1975).

Though this statement relates to support for routine travel within Ireland, it nonetheless highlights attitudes to conceptualising the relationship between travel and creativity in the 1970s. The phase that followed the implementation of the 1973 Arts Act was characterised by research-led awareness of the expectation that artists needed to continually develop their skills and knowledge base through travelling abroad to participate at exhibitions, events and encounter like-minded artists.

²⁵ The report on the standard of living for Irish artists was conducted by Irish Marketing Surveys, not paginated, sourced from the Arts Council of Ireland files, 70 Merrion Square, Dublin.

Evidence to suggest that provision was on the agenda of policy makers at this time is found in a report published by the Arts Council in January 1976, and co-funded by the Calouste Gulbenkian Foundation. Authored by J. M. Richards and titled *Provision for the Arts: Report of an Inquiry carried out during 1974–75 throughout the twenty-six counties of the Republic of Ireland* (referred to as the Richards report from here on) represents the first sustained investigation into the status of the arts in Ireland following the Arts Act 1973 (Richards 1976). This voluminous 159 page report was divided into three parts which reviewed areas of policy, education and organisations. It also presented research on the status of the arts in Ireland, including dance, visual arts, cinema and literature, and on the relationship between the Arts Council and its counterparts in Northern Ireland. The aim of the report was to provide an in-depth review of the situation of the arts in 1975, in order to inform future decision making and provision in terms of arts policy in Ireland (Richards 1976, p.5). This was because there was a lack of accurate information available on the situation of provision for the arts following the significant reorganisation of the Arts Council, where the position of Secretary, formerly held by Mervyn Wall, was replaced with the position of Director by Colm O’Briain in 1975 (Richards 1976, p.6). Richards notes that an outcome of this reorganisation was a similar organisational structure between the Irish and international arts councils, and this facilitated further cross-border collaboration with the Arts Council of Northern Ireland (Richards 1976, p.91). Although Richards is not explicit, her finding is that there was a political dimension to the restructuring of the Arts Council in 1975 designed to encourage cultural diplomacy with Arts Councils in the UK. This latterly expanded into the emergence of cultural diplomatic ties between Ireland and countries more widely in Europe following Ireland’s accession to the European Economic Community.

The Richards report provided a five point characterisation of the condition of the arts in Ireland in 1974 and 1975.²⁶ She notes that this exhibited “certain conditions peculiar to Ireland, arising from that country’s geographical and economic situation and its political and cultural history” (Richards 1976, p.8). This observation

²⁶ The five characterisations were as follows: A history of colonisation, a lack of sophisticated industry to sustain economic growth, a small population which leads to a lack of competitive support for the arts, the predominance of distribution of arts funding to organisations in urban centres, and the presence of Irish and English languages, which leads to a separation of contemporary life from cultural identity.

reinforces the general perception held at the time that Ireland was both culturally and geographically isolated in the 1970s, and she elaborates this position by stating that there is “a tendency—largely geographical in origin—towards isolationism, resulting in culture in Ireland failing to maintain contact with developments in the world outside and turning in on itself” (Richards 1976, p.8). Richards’ observation that there was a “lack of opportunity for artists—and the public—to become familiar with the work of contemporary artists in other countries” should be read against this background of changing expectations of artistic practice and output (Richards 1976, p.47). The report identified the need for Irish artists to develop a relationship with international artists, through programmes of exchange and recommended that the Arts Council provide more support for travel. This point is summarised in the following statement:

Irish painters and sculptors need more opportunities to travel abroad. The Arts Council could help with bursaries and awards and by putting young artists in touch with institutions abroad that offer these; also by arranging exchanges with young artists and students in other countries (Richards 1976, p.47).

Although it is useful in linking evidence identified in the gap in provision with the supply of funding that closely followed, there are a number of assumptions in Richards’ report that are countered by the historical evidence previously presented in this chapter. For example, Richards’ suggestion that Ireland occupied a peripheral and culturally isolated position when compared with contemporary international artistic activity is not altogether accurate as there is evidence that a small number of artists were establishing their reputation internationally and were living in the United States, Canada and Italy. Albeit not under formal culturally diplomatic auspices, there is evidence to suggest that artists were travelling into and out of Ireland by the mid-1970s. It is also apparent that these types of trajectories were motivated by intellectual curiosity and educational incentives, a point which will be revisited in chapter three with reference to artists such as Nigel Rolfe, Michael Craig-Martin and Philip Roycroft. There is also evidence to suggest that artists were establishing opportunities abroad for time-based artists’ collaboration and exchange at the time of Richards’ report (for example, the *Edinburgh Arts* tours, examined in chapter three). While Richards observed that the arts in Ireland were tending towards isolationism, a close examination of time-based artists in Ireland suggests that artists were moving towards more outward-looking modes of participation by the mid-1970s. Contrary to

Richards' suggestion that Ireland in the mid-1970s was isolated, it is clear that the Arts Council was already seeking to develop a funding portfolio that would enable international participation and cooperation. Perhaps a more useful consideration is why the Arts Council deemed it necessary to implement changes to their funding system at this time. I suggest that policy was responding to observable changes in how artists were mobilising their working practices. Conceptual art shifted attitude towards artistic experience being as meaningful as the production of objects. As artists sought more opportunities for international engagement, the role of the artist in society was also changing.

The beginnings of a reflexive attitude towards identifying gaps in Irish arts funding provision can be traced to research commissioned by the ACI under the directorship of O'Briain. Importantly, this shift towards recognising the need to provide for artists to go abroad coincided with a broadening out of the art practice in general. Brian P. Kennedy traces the beginning of this expansion to the years following 1973 (Fig. 28). His rationale for this interpretation is that 1973 marked the year when Ireland joined the European Economic Community, and as he suggests, this "move provided proof that the country was committed to a non-isolationist future" (Kennedy 1990, p.179). Within this context, Kennedy also observes that the broadening out of Irish society through television, free education and increased opportunities for travel actually stimulated demand for the arts (Kennedy 1990, p.179). The first major change to cultural policy in Ireland following the 1973 Arts Act was to amend the 1951 Arts Act to enable local authorities to make decisions about the allocation of funding within their own arts sector. The second significant change was the broadening out of the conception of what constituted the arts to include 'the cinema' in a remit that already included painting, sculpture, architecture, music, drama, and literature. This observation is important to understanding the bigger picture of how recognition for time-based art practices was gaining a foothold in the 1970s. To date there has been little research that examines how and what policy decisions influenced the development of a support infrastructure for artists' mobility in Ireland. Kennedy (1990) usefully provides a historical review of changes in arts policy, but makes little reference to the implementation of arts funding specifically directed at mobility. As addressed later in this chapter, a large number of research reports focus on recent and contemporary developments and are either too

generalised to provide insight into what instigated this shift in thinking around artists' mobility in an Irish context, or they do relate to Irish arts policy, but are focussed on presenting empirical research that is biased towards strengthening the recommendations made in their own research. As such it is necessary to examine the records of both Arts Councils to identify the catalysts and milestones in this transition.

In 1975, two years after publishing the amendment to the Arts Act, the ACI decided to implement a fund specifically aimed at facilitating artists' mobility. This decision can be traced to the minutes of an Arts Council committee meeting in November 1975 (Fig. 29), where it was decided that the Arts Council would facilitate artists' mobility in the following year through a system of travel grants adjudicated by a panel of specialists which included the sculptor Oisín Kelly and the art historian Michael Catto.²⁷ These specialists were selected on the premise of coming from diverse occupations and included a member of the Council, a person living in Ireland and a person from outside Ireland. A summary report in the Council archives reveals that in 1976, 100 creative practitioners requested application forms for visual arts bursaries. Prior to the implementation of a formal application procedure for travel awards, artists were directed to write to the ACI. Cases which were deemed to fall outside of the remit of the Council were redirected to the Cultural Relations Committee (the relationship between these organisations will be examined below). A typical application consisted of a proposal describing the duration of a proposed visit, and a personal statement outlining how the artist felt the funding would help their work.²⁸ If the application was successful, the artist was required to vouch their expenses. As highlighted in chapter one, records of the ACI provide access to information that cannot be easily found elsewhere and provide a useful insight into artists' motivations for going abroad. For example, an application submitted by the sculptor Eilís O'Connell stated that "living in Cork it is virtually impossible to keep oneself informed without travelling."²⁹ O'Connell described the level of isolation she felt as an Irish artist based in Cork in 1980, and it represents an important example of how Irish artists at the time wished to travel to participate in the International

²⁷ Minutes of the Board of the Arts Council of Ireland meeting, 7th November 1975, Arts Council file, 'A 94'.

²⁸ This information is gleaned from reviewing the files at the Arts Council of Ireland archive.

²⁹ Eilís O'Connell application dated 30th April 1980. Arts Council file 'A185'.

Sculpture Conference in Washington D.C.³⁰ Although not specifically a time-based artist, the then twenty-seven year old O'Connell represents the views of a generation of young, ambitious artists that recognised the importance of being internationally mobile. She achieved this aim in the years that followed and completed a twelve-month fellowship at the British School in Rome in 1983, and residencies at PS1, New York and the prestigious Delfina Studios, London.

The Arts Council documentation also confirms that funding for the purposes of speculative travel was in operation by 1976. Travel grants were distributed through a system of visual arts scholarships, with a total annual allocated budget of IR£8000. The applications were assessed on merit by a committee of experts. Two travel grants were made available under the 1976 visual arts scholarship funding stream to the total value of IR£500, which were given to the painter Michael Kane, who was awarded £300 to visit Czechoslovakia and Italy, and to the painter Anne Davey Orr who was awarded £200 to study the mosaics at Ravenna. That only two awards were made during this year highlights that opportunities to avail of funding were still limited in the early years of implementation and artists continued to travel independently. For example, Nigel Rolfe travelled extensively outside of Ireland in the years following his relocation to Dublin to perform and participate at international events (Nigel Rolfe, interview. 24th January 2013). These locations included travelling for solo exhibitions to London and Cardiff in 1978, group exhibitions in London (1975), Edinburgh (1976), Bristol (1977) and Brussels (1978) and to complete performances in Boston and Toronto (1974), New York, Cologne, and Amsterdam (1979). Rolfe obtained funding from the Arts Council of Ireland to contribute to the *Edinburgh Arts* programme of visiting tours to Ireland in 1976. This is important because the tours were one of the first programmes to receive funding to facilitate Irish artists to participate through the newly established system of travel grants. Chapter three examines whether the participation of Irish artists in the tours can be read as an early example of a prototypical culture of international mobility for performance artists.

Importantly, it was in the mid-1970s that cross-cultural collaboration schemes to promote cultural relations between Ireland and the UK were established (Fig. 30).

³⁰ O'Connell applied with an itinerary of gallery visits and conference attendance budgeted for £620 in 1980. The artist received the full award to finance a seven day visit.

The first meeting of the Arts Councils occurred in 1976. O’Briain notes that this meeting was crucial for establishing formal means for directing future communications:

The first formal meeting between the Chairman and the Director of An Chomhairle Ealaíon and the Chairman and the Secretary General of the Arts Council of Great Britain (Lord Gibson and Roy Shaw) took place in London on July 28 1976. There had been informal contacts over the years between the Councils, the two oldest such organisations in the world, but it was useful to have a formal discussion of policies and activities. In 1977 meetings were held between the so-called ‘Celtic Quartet’ of Arts Councils ... (Kennedy 1990, p.190).

The late 1970s saw a gradual expansion in provision, and by the following decade it is clear that a more sophisticated review process emerged to meet the increase in volume of applications.³¹ That the Arts Council was seeking to develop its provision for artists is substantiated in the statement by O’Briain that there was “great need for such bursaries and they form a vital part of the Arts Council’s work, but perhaps the categories which we had could be tightened up somewhat in future years.”³² The fact that travel was initially provided for through a bursary system, which was specifically designed to support artistic practice, suggests that from the outset the Arts Council viewed travel as a key aspect of creative practice. This is important because milestones such as the establishment of Aosdána in 1981 constituted a shift in recognising the importance of supporting individual artists’ practices, a point which I return to later in this chapter. This is further substantiated by Catherine Boothman’s observation that the Arts Council can be distinguished from the Cultural Relations Committee by its philosophy of supporting speculative forms of travel (Interview with Catherine Boothman 20th March 2012).

3. Funding and international cooperation

The strengthening of provision for artists’ mobility is informed by a range of impulses. It is significant that the *Edinburgh Arts* tours were institutionally recognised by the ACI because it suggests that the Council supported experimental time-based media during a time when other financial resources for these media were

³¹ Between 1978 and 1980, the provision for travel grants aimed specifically at creative practitioners expanded to incorporate a programme of application that was reviewed three times per year.

³² Letter from Colm O’Briain to Gordon Woods and Jonah Jones, 10th August 1976, Arts Council file, ‘ARN 94’, ‘Scholarships–Visual arts 1976’. See Arts Council of Ireland/ An Chomhairle Ealaíon (1976d).

not in place. Moreover, it suggests that the ACI recognised the importance of mobility in facilitating the participation of Irish artists in those events which incorporated artists from many different countries who shared an interest in travelling experiences. Seen retrospectively, the provision for artists to go abroad through a system of state and privately funded awards shows a lateral development of finance and opportunities for artists' mobility from the late 1970s, a process that continued into the early 1980s. Kennedy confirms that the allocation of funding was increased significantly at this time and states that "the Arts Council's policy of seeking to give direct assistance to individual artists by way of commissions, bursary and scholarship schemes was strengthened in 1980 when the amount allocated to such activities was raised to £150,000, a 100% increase on the previous year" (Kennedy 1990, p.197). Artists that were awarded funding to travel abroad by the Arts Council in 1980/81 had established reputations in their field, including the film director Jim Sheridan (1981), the writer Gerald Dawe (1980) and the sculptor Edward Delaney (1980). This research did not identify any bias towards artists working in particular media, where one might expect preference to be given to traditional practices of sculpture or painting. Rather, it appears that applications for funding were awarded on the basis on the merit of each proposal submitted. Furthermore, it is evident from a study of appraisals by the Visual Arts Sub-Committee that being previously successful had no bearing on subsequent applications.

Artists who were not successful in their application to the Arts Council could avail of privately funded awards, such as the Thomas Dammann Junior Memorial Trust Award, the George Campbell Memorial Travel Award and the Alice Berger Hammerschlag Trust Award. These awards constituted the main alternative options outside of organisations such as the Cultural Relations Committee, the ACI and the ACNI. The Thomas Dammann award was designed to facilitate groups and individuals to travel for the purposes of visiting cultural sites of importance abroad, while the George Campbell award was established to facilitate artists to travel to Spain. The award was designed to reflect Campbell's special connections with Belfast, where he was born, Dublin where he resided, and Spain where he visited frequently. It was made available through the ACNI and the ACI in alternate years. Other awards available at this time included the Marten Toonder award, which could

be used to facilitate artists' travel as well as supporting studio practice or exhibition. The Alice Hammerschlag award was established in the early 1970s with the specific aim of supporting artistic practice and it was open to all artists resident in the island of Ireland. It complemented an extant system of financing the arts through bursaries that were provided by the ACI directly to individuals that was in place prior to the implementation of funding aimed specifically at sending artists abroad.³³ Given that many artists who contributed to the early history of time-based art were based in Northern Ireland, the ACNI was an important source of funding for artists during the 1970s and early 1980s. Before moving to consider the types of support offered by this organisation, it is useful to briefly consider how the Cultural Relations Committee (CRC) assisted with developing a national programme to support Irish artists' engagement with their international counterparts.

The CRC was the main state-funded organisation responsible for the promotion of Irish culture abroad. It was founded by the Minister for External Affairs, Sean McBride, on the 27th January in 1949 to advise on projects "with a view to the enhancement of Ireland's image and reputation abroad", while it was also responsible for "the promotion of friendly relations and of mutual knowledge and understanding with other countries" (Fuller ed. 1999, p.3). The reports of the CRC from the first thirty years of its existence reveal that support for disseminating art work from Ireland was mostly provided for through funding for exhibitions rather than through directly supporting artists' travel. However, the committee did support academics to travel for the purpose of lecture tours on aspects of Irish culture in Sweden and Iceland.³⁴ The first mention of financing individual artists' travel identified in this research investigation appears in the documentation as a visual arts grant in the reports from 1985 and 1986. An accompanying statement revealed a new direction for the CRC into financing artists' mobility, stating that:

A priority of the Cultural Relations Committee in recent years has been to make the high quality work of Irish artists better known

³³ Richards (1976) provides a comprehensive list of types of funding that were made available to individual artists outside of Arts Council funding (Richards 1976, p.46). These can be summarised into areas of provision for types of projects such as restoration work on buildings, television documentary making, musical performances, and the purchase of works of art to decorate buildings.

³⁴ The report of Cultural Relations Committee 1949/50 reports that Elizabeth Curran was appointed in the capacity of lecturer to accompany an exhibition of Irish art on tour. Dr Roger McHugh gave a lecture to the Swedish Irish Society on St Patrick's Day in Stockholm, and during his three week tour, he fulfilled engagements at the Universities of Stockholm, Uppsala, Gothenburg, Oslo and Copenhagen, at the Sigtuna Foundation in Stockholm and at the Royal Theatre, Malmo.

internationally ... Support for galleries and artists exhibiting work in foreign art fairs was another innovative and significant contribution to a wider appreciation of Irish art abroad (Cultural Relations Committee c.1987, p.6).

The report of 1987 also heralded an awareness of meeting the needs of public and specialist participation and engagement. At this time the award of 'Grant-in-Aid' funding was judged on the basis of a project's contribution to enhancing "the country's image and develop[ing] cultural relations with other countries" (Cultural Relations Committee c.1987, p.3). Furthermore, the committee also highlighted a particular interest in welcoming applications that strengthened existing cultural links between Ireland and other countries, rather than through developing links with new countries. Interestingly these countries, with which the CRC aimed to continue relations, have a long-standing history of receiving migrants from Ireland. The report of 1987 highlights this position, stating that "preference is given to projects to be presented in the countries with which Ireland has closest links including our partner countries in the European Community as well as non-Community countries with which Ireland has strong ties of kinship, such as Australia, Canada and the United States" (Cultural Relations Committee c.1987, p.4). As already noted in this chapter, there is evidence to suggest that artists were travelling between Canada and Ireland since the late 1960s. Furthermore, Bielenberg (2000) and Mac Laughlin (1997) have shown that these English-speaking countries were popular hosts for the Irish diaspora. The CRC was aware of the benefit of strengthening existing cultural ties with countries with a history of receiving Irish migrants, as it was presumed that these locations would be more receptive and interested in Irish culture, such as identifying with a shared Celtic ancestry, such as in Scandinavia and Iceland, or with histories of mass emigration to New World countries (Fuller ed. 1999).

Over the years, the CRC established formalised links with the Arts Council of Ireland that resulted in co-sponsored projects and, as Ann Fuller, the chairperson of CRC, noted, "a more structured approach to international cultural promotion" (Fuller ed.1999, p.3). The fifty year anniversary publication produced in 1999 confirms this observation:

At first, [the CRC] had concentrated, not exclusively, upon those [countries] with significant Irish-based populations and cultural links and existing diplomatic representation. The USA, UK, Canada and Australia, and also the Scandinavian countries, have

been major recipients of out-going projects and have been assisted with projects developed on site (Fuller ed. 1999, p.7).

Given this background to the development of arts funding by the major dispensing organisations in the Republic of Ireland, it is useful also to consider how the ACNI was developing a funding portfolio to support artists' mobility at the same time. Founded in 1943, the ACNI suffered from challenges such as chronic underfunding despite falling within the arts budget of the United Kingdom. It was not able to provide the type of resources and facilities for artists as on the British mainland, such as the British Film Institute founded in 1933. The beginning of this chapter highlighted that artists were generating links between Northern Ireland and Scotland and Canada, in the years before specific funding for mobility was established. When travel grants were programmed as part of the ACNI's annual funding, these were facilitated under the auspices of 'Awards in the Arts: Support for the individual artist' (Arts Council of Northern Ireland 1991). This emphasis on supporting individuals to network internationally, rather than stating a preference for supporting tour groups or collaborations, is important because it suggests that the ACNI recognised the contribution of mobility to artists' careers. The ACNI sought to provide a structure of individual awards to support practices that were already in place and being led by and for artists (Staines 2004; Williams 2004).

A review of the historical relationship of facilitating artists' mobility by the ACI and ACNI also demonstrates that existing cultural affiliations with close proximity countries of Scotland and Wales were in place in the early 1970s. In 1970, the Arts Councils of Ireland, Wales and Scotland collaborated on the touring exhibition titled the *Celtic Triangle*, which presented painting by young artists from Ireland, Wales and Scotland, and the Irish artists involved were Robert Ballagh, Sean MacSweeney, David Crone and Denis McBride (Catto 1977, p.26) (Fig. 31). *Celtic Triangle* importantly marks an early example of an international touring exhibition in the 1970s (Moller 2008). It sought to examine artistic relationships between countries seen as marginal within the British Isles that shared a sense of Celtic ancestry. As will be examined in the following chapter, artists and curators in the 1970s showed a marked interest in creating links between historic and contemporary conceptualisations of Celtic identity, most prominently Joseph Beuys (Rainbird 2005). Further evidence that arts councils were seeking to develop international

cultural relationships in the early 1970s lies in the example of an exhibition titled *Open Circuit* hosted by the Scottish Arts Council in 1973 which consisted of photography, installation and video art, and a film programme organised in association with the London Filmmakers Co-op. The exhibition presented special interest areas such as Surrealist films and films by John Lennon and Yoko Ono as well as a slide projection by Ian Breakwell, made in conjunction with Mike Legget, and a series of presentations of the films of David Hall.

The press release announcing the *Open Circuit* exhibition suggests that the Scottish Arts Council was intent on supporting and presenting early time-based art forms: “Part of the gallery will be used as a cinema space screening film about art and artists, some of the material will be conventional, some new and experimental involving special installations. In many cases the artists or film-maker will be present.”³⁵ This is interesting because this research has not found a similar event in the context of Irish art practices in 1973. Without perpetuating time-lag assumptions, it does appear that when the efforts of the Arts Councils in Ireland, Northern Ireland and Scotland to support emergent time-based art forms are compared, the Scottish Arts Council was at the forefront of developing a culture of reception of experimental performance and media based arts, by encouraging audience engagement with moving image based formats and by supporting the development of a critical and curatorial language for discussing cross-overs between film and artistic practice. As early as 1971, the Scottish Arts Council had commissioned David Hall’s ground breaking *TV Interruptions (7 TV Pieces)* (Fig. 32) as part of the council’s *Locations Edinburgh* event. This work consisted of seven short film works that were broadcast without notice on the national television network. A further example of the Scottish Arts Council’s approach to presenting and engaging criticism for time-based art is in the language used to frame the exhibition *Open Circuit*: “If the exhibition is successful it will generate events and ideas that are as yet unplanned and may form the basis of a new approach to exhibition presentation” (Open Circuit press release). A second exhibition three years later and also funded by the Scottish Arts Council titled *Video: Towards Defining an Aesthetic* (1976) was held over a five day period at the Third Eye Centre, Glasgow. The title of the exhibition suggests that the council

³⁵ Press release for *Open Circuit: Photography, Environment, Video: Films*, Scottish Arts Council Gallery, Edinburgh, 18th August–9th September 1973. Official Publications collection, Berkeley Library, Trinity College Dublin.

were seeking to support and claim a cultural niche for video as a legitimate artistic medium. David Hall also participated in this exhibition with a work titled *Vidicon Inscriptions* (1976) (Fig. 33), which consisted of an installation that was developed from a 1973 videotape of the same name. In presenting time-based formats at publicly funded galleries, one could suggest that the supports and the slow process of legitimising time-based media was put in place by the Arts Council of Scotland earlier than it is apparent in the activities of the ACI or ACNI.

Chapter three returns to this point by examining the role of Richard Demarco's relationship to artists in Dublin and Belfast and how the activities of the *Edinburgh Arts* were important forums for early protagonists working in performance and experimental art formats in Ireland. Irish audiences gradually came round to accepting video art as a medium and the inclusion of videotape in the exhibition *Hibernian Inscape* in 1980, which presented the works of twelve Irish artists organised by Northern and Southern Arts Councils, suggests that time-based media was beginning to get noticed enough to merit inclusion in the touring programme. The ACNI continued to support exhibitions and events at the Orchard Gallery and in the years to come, spearheaded by Declan McGonagle (Fig. 80). The Orchard gallery was an 'enterprising' forum for artists from the island of Ireland while it also had a distinct function in hosting exhibitions of artwork by artists originating from outside Ireland (see Barker ed. 1999). McGonagle's success in bringing artists like Stuart Brisley, Hamish Fulton and Richard Long to the Orchard Gallery demonstrated that a small gallery in Northern Ireland could be a centre for dynamic, progressive performance and conceptually based artwork. It showed that Britain didn't always need to be the model for ambitious work in the art world on the island of Ireland. McGonagle stamped his own personality and vision on the exhibition programme and on the related events that took art beyond the confines of the gallery, leading to his nomination for the Turner prize in acknowledgement of his role in his activities at the gallery. Dorothy Walker was another key protagonist who established relationships between artists located in Ireland and abroad (Fig. 62). She was highly involved in arrangements for establishing the proposed Free International University (FIU) in Dublin, examined further in chapter three, in collaboration with Caroline Tisdall and Robert McDowell. Walker completed a number of international lecture tours and she was a founding board member of the Irish Museum of Modern

Art. She was also on the selection committee of awards such as the Guinness Peat Aviation award for emerging artists in Ireland in 1986 and 1988, and various committees and boards including *Rosc* exhibition during the 1970s and 80s, *A Sense of Ireland* (1980, 1988) festival of Irish Arts in London and the International Association of Art Critics (AICA). Writing in the months following her death in 2002, Caoimhín Mac Giolla Léith identified that Walker's achievement was her ability to foster international relationships that promoted Irish art internationally: "As critic, author, curator, agitator, committee-server and general facilitator of rewarding exchanges between a broad church of kindred spirits, both at home and abroad, Dorothy Walker was as generous in her hospitality as she was spirited in her opinions" (Mac Giolla Léith 2003, p.13). With these key figures in mind, the next section of this chapter examines how relations between Northern Ireland and Britain were consolidated.

4. Consolidating relations: Northern Ireland and Britain

The early 1980s saw the emergence of a vibrant scene in Belfast and Dublin that was actively shaped by and for artists. For example the fledgling Crescent Arts Centre was singled out as a success in an ACNI report in 1981–1982: "Though much remains to be done to its fabric, the building already provides a base for community arts activity, rehearsal and performance space for theatrical projects, for band practice and dance workshops, as well as an art studio which opens to individuals and community groups." (ACNI Annual Report 1981–1982, p.10) Along with Art and Research Exchange (ARE), the ACNI annual report listed the Crescent as an artists' resource centre. The centre received £12088 funding in 1981–82 from the ACNI and as implied in this description, it quickly established a reputation as a nexus for artists and cultural professionals. These venues promoted community arts and drama groups and also facilitated the development of artists' careers through skills workshops and equipment hire.

ARE functioned as a space to bring artists located in Northern Ireland in contact with internationally based artists working at the forefront of performance and experimental media. As one of the founding members of the collectively run organisation, Chris Coppock, is well appointed to reflect on these forms of encounter. He credits ARE with "bringing to Belfast for the first time a wealth of

alternative visual art practice in mixed media, installation, video and live art” (Coppock 2005, not paginated). The key protagonists of this organisation were Belinda Loftus, Alastair MacLennan and the German artist/community activist, Rainer Pagel.³⁶ It was formed in Belfast in 1978, as Coppock describes, as an “outpost” of the Free International University (FIU), suggesting that the site of Belfast was significant because it is on the western edge of Europe. This recalls Demarco’s conceptualisation of Ireland as culturally important precisely due to its location on the periphery of Europe. Coppock refers to the early days of ARE as ‘workshop’ noting that “the idea, in essence, was to work across artistic disciplines, but just as importantly, to forge some kind of dialogue between the apparently disparate worlds of fine art practice and community based art and culture” (Coppock 2005, not paginated). He notes that in spite of these best intentions, and while there was a culture of sharing in a practical sense of sharing spaces and resources, there was “little cross-fertilisation.” ARE exhibited artists working at the forefront of performance and time-based art in the late 1970s and 1980s, such as John Carson, Willie Doherty and Adrian Hall. Coppock notes that:

ARE was dedicated to providing a platform for many UK and international artists whose work—once again operating across a broad range of media—resonated with the organisation’s sense of purpose and place. Significant performances were staged by Dale Franks (Australia), Zbigniew Warpecpwski (Poland), the collective, Mutus Liber (Italy) and various UK artists including Mona Hatoum, Silvia Ziraneck, Richard Layzell and The Bow Gamelan Ensemble (Coppock 2005, not paginated).

Other notable events that contributed to a climate of artistic exchange and participation in Ireland during this decade included the development of residency based resources such as the Tyrone Guthrie Centre, which opened in 1981. This facility was aimed at artists north and south of the border, with costs supported by both arts councils in the proportion of two thirds and one third, reflecting the approximate distribution of the population. Participants were drawn from a cross-section of cultural professionals, including artists, writers and musicians. This period also saw the continued support for developing opportunities for performance artists from the island of Ireland to travel internationally. Alastair MacLennan performed at

³⁶ The original building was located at 22 Lombard Street, Belfast. The building hosted music gigs, exhibitions, seminars and meetings, and also served as artists’ studios and the first headquarters of the Artists’ Collective of Northern Ireland. Chris Coppock was appointed as the first director in 1979.

a contemporary art festival at the Third Eye Centre, Glasgow, titled *Four Artists*, along with Nigel Rolfe, Danny McCarthy and John Aiken in 1982 (Fig. 34).³⁷ The exhibition was mounted with financial assistance from the Visiting Arts Unit of Great Britain and supported by a grant from the Scottish Arts Council, thus demonstrating that performance artists were supported financially by international as well as domestic funding bodies.

In general however, the provision of funding for international participation was awarded by the respective Arts Councils in Ireland or by privately sponsored schemes. In 1982/83, the ACNI made funding available to a group of performance artists who travelled to New York to participate in a specially promoted event, to the value of £1500. The annual report classed this type of funding as a travel grant, which is the first specific use of this term in literature by the ANCI identified by this researcher. This suggests that awareness of the need to facilitate artists with specially designated travel funding occurred at the same time as changes in the dissemination of funding by the ACI. Although claims about when the first travel grant was made available are tenuous due to the fact that artists were sourcing funding by either directly writing the ACI or through existing privately funded awards, it is possible to identify 1975 as an important year in marking this history. It is similarly the case within the context of the ACNI files and there is evidence to suggest that artists such as Éilís O'Connell gained funding to travel internationally from both the ACI and ACNI. In 1982, O'Connell received the British School in Rome fellowship, and in the same year, the George Campbell memorial award was given to Jack Pakenham and the Alice Berger Hammerschlag was given to Elizabeth Magill, to the combined value of £1800. These privately funded awards and bursaries were made available to artists north and south of the border. Furthermore, it is important to note that the ACNI tended to steer clear of using language that could be deemed politicised in their annual reports. The ACNI used 'Northern Ireland' to refer to activities within the six counties and 'Ireland' to refer to activities occurring south of the border. The United Kingdom appears to have been used to refer to Britain, whereas artists who were born or practicing in Northern Ireland were referred to as coming 'from the north'. The council's counterparts in the south were referred to as the Arts Council in (the Republic of) Ireland.

³⁷ The festival ran from 16th January to 6th February 1982.

The process of sending artists ‘out’ of Ireland was matched by efforts to encourage internationally based artists to complete short-term residencies and projects in Ireland. The Arts Council Gallery on Bedford Street, Belfast, provided a space for artists from abroad to exhibit work related to their experiences of visiting Northern Ireland (Figs. 35, 36). The refurbished gallery, which was necessary following the explosion of a car bomb in the Bedford Street vicinity in April 1982, generated much public interest and subsequently became a lively venue with a broadly-based exhibitions policy that encouraged public participation.³⁸ In 1986/87 the programme featured an exhibition by the Berlin-based Iranian artist Ebrahim Ehrari (who was appointed printmaker in residence for 1986) that was shown at the same time as an exhibition of drawings and art installations by Nick Stewart in the gallery downstairs. Two years later, in 1988, Stuart Brisley presented works from his Georgiana Collection at the gallery.

Up to this point, the chapter has shown evidence of the beginnings of financial support to enable artists to travel outside of the island of Ireland by both Arts Councils. The existence of links between artists in Northern Ireland and Scotland shows that artists’ mobility in the early years typically involved a small number of protagonists, including Alastair MacLennan, Declan McGonagle, Adrian Hall³⁹, Richard Demarco and Stuart Brisley. Support and recognition for time-based outputs appears to have manifested slightly earlier in Scotland than in the island of Ireland. The Arts Council of Scotland provided funding for some of the earliest exhibitions of video art in the British Isles, namely *Open Circuit* (1973) and *Video: Towards Defining an Aesthetic* (1976). Given these contexts the chapter now turns to consider how geographies for artists’ mobility expanded in the years following the implementation of funding in the mid-1970s.

³⁸ See 40th annual report 1983/83 for discussion of ramifications of the bombing. The gallery had a broadly based exhibitions policy which included hosting exhibitions through the Council’s own open selection as well arranging exhibitions in conjunction with other galleries and organisations. See ACNI annual report 1991.

³⁹ Adrian Hall was born in Cornwall in 1943, and he lived and worked in New Haven, Connecticut; Los Angeles; London and Auckland in the years prior to moving to Northern Ireland in 1973. This relocation was to take up the position of Head of Sculpture at Belfast College of Art. He exhibited at the David Hendriks Gallery, Dublin and the Project Arts Centre, Dublin, and also featured in *Irish Exhibition of Living Art* 1975 and 1976, *Oireachtas* 1977. Adrian Hall, email interview. 15th May 2012.

5. Expanding the geography of opportunity

As the records of the ACI and ACNI show, there was a marked increase in the budget allocated to mobility funding between the mid-1970s and the mid-1990s. The early years of this timeframe are particularly significant because there is evidence that artists were establishing connections with artists located internationally in Canada and Britain, before the emergence of formalised support systems. This chapter identifies the beginnings of a shift towards implementing funding aimed at facilitating artists' travel into and out of Ireland that started to be accounted for in Arts Council policy in 1975 and which was one of the key recommendations of the Richards report (1976). I suggest that another factor influencing the transition of arts funding for travel to a high visibility on the Arts Council remit in the 1980s can be linked to a shift in how the contribution of artists to society was conceptualised in this decade. Kennedy suggests that the impact of the founding of Aosdána on the provision of funding which can be traced through the establishment of grants to fund individual artists' practices, of which travel awards were initially a sub-section and later became stand-alone forms of funding. Writing in 1990, he states that "the emphasis of the Arts Council's policies has now been shifted firmly from aid to arts organisations to assistance for individual artists" (Kennedy, p.200). Similarly, Boothman and Fitzgibbon write that the founding of Aosdána in 1981 (Fig. 37) was instrumental in "providing institutional recognition and support by the state for distinguished creative artists—universally hailed as the culmination of a series of Arts Council policies in support of the individual creative artist" (Boothman and Fitzgibbon 2008, not paginated).

This process of giving public recognition to the role of the artist in society had commenced with the decision of the Finance Act 1969 to exempt artists from paying income tax on their work that related specifically to original and creative forms of artwork. By the mid-1970s, the role of the artist in society was starting to get recognised as a valuable contribution, which is expressed in the following statement by Charles Haughey⁴⁰ in the years prior to the founding of Aosdána:

⁴⁰ Charles J. Haughey was appointed to the following ministerial offices during his time in government: Justice (1961); Agriculture (1964); Finance (1967); and Social Health and Social Welfare (1977). He served as Taoiseach of Ireland for three terms: (1979–1981); (1982); (1987–1992).

Ireland has a long history of exporting her most creative people and I brought in this measure with a view to halting the intellectual drain and to underline the importance of the artist to the community in which he lives and the value of the contribution he makes ... Its purpose is more to acknowledge the role of the artist than to confer any great financial benefit on him (Charles Haughey, *Irish Times*, July 13 1973, quoted in Richards 1976, p.43).

The statement highlights the negative influence that outbound migration was having on the arts in Ireland. It also establishes a link between the decision by the minister of Finance at that time to implement this tax exemption for artists and efforts to stall the out-bound migration of individuals working in the arts. In addition to the establishment of Aosdána, the founding of artist-centred support networks such as the Artists Association of Ireland in 1981 and the closely related Sculptors Society of Ireland, established originally in 1956 and revived in 1980, mark the beginning of a gradual shift towards supporting and recognising the contribution of artists to social and intellectual life.⁴¹

The allocation of funding aimed specifically at supporting artists' mobility continued to grow during the 1980s. By 1986 the Arts Council increased the amount awarded to a maximum value of IR£600 per award, with travel awards now featuring independently of artists' bursaries. With the exception of the MacCaulay Fellowship, travel awards were open to applicants of Irish birth or residence. By 1989, the maximum award was raised to IR£750, made available four times per year and it was limited to travel of not more than three months in duration. The award was aimed at facilitating artists to attend seminars, conferences, workshops abroad or to study artwork on location. Travel for the purposes of formal education, such as participating on a course of study, was facilitated through a separate award system of post-graduate scholarships. Third level education funding for students to go abroad was distributed through organisations such as the Scholarship Exchange board for study in the United States, and the British Council for study in the United Kingdom.

Funding for travel to the United States was administered through the Scholarship Exchange Act, which was implemented in 1957.⁴² It was directed at

⁴¹ The Artists Association of Ireland ceased operating under this name in 2002. In 2005 the Sculptors' Society of Ireland changed the name of the organisation to the Visual Artists Ireland, having expanded beyond the remit of sculptural practice specifically.

⁴² Scholarship Exchange (Ireland and the United States of America) Act 1957, No. 24, <http://www.irishstatutebook.ie/1957/en/act/pub/0024/print.html> accessed 27/07/2009.

financing research, instruction, teaching, lecturing and other educational activities. However its remit did not include cultural events. This was replaced by the Educational Exchange (Ireland and the United States of America) Act in 1991, which supported all forms of cultural activities in addition to financing study, research, instruction and other educational circumstances for students, teachers and research scholars.⁴³ The broadening of the remit in 1991 is further evidence that those in a position to provide mobility funding in the 1990s were seeking to diversify sources and broaden the base of potential beneficiaries. The artists' residency programme at PS1 in New York was founded in 1971, and it has a long-standing tradition of facilitating Irish artists. It started to collaborate with international governments to offer workspaces for visiting artists in 1977. The provision of fellowships for Irish artists began in 1986, when two six-month residencies were offered for an artist each from the Republic of Ireland and Northern Ireland. The selection process involved a shortlist that was administered by the respective Arts Councils and the Ireland America Arts Exchange Foundation, with the final awardee being selected from this short list by the Institute for Urban Resources in New York.⁴⁴ Recalling the procedures for the application of travel grants from the ACI in the late 1970, Irish artists were selected for PS1 on the basis of their level of achievement and ability. The fellowship provided a studio, stipend and an open studio exhibition. Artists could also obtain funding to go to the United States through the Scholarship Exchange Board, however the difference between the Scholarship Exchange Board and PS1 residencies was that the former was allocated for educational purposes to students for up to ten months. In contrast, PS1 was closer to a professional development bursary, because it provided a studio space, living expenses and return airfare, and in this sense, its function was professional rather than educational.⁴⁵ By 1992, PS1 had expanded to provide two twelve-month residencies to artists, one from the Republic of Ireland and one from Northern Ireland.

In closing this section, it is useful to briefly consider responses in the media to these increases in facilitating artists with awards and funding. In his *Irish Times*

⁴³ Educational Exchange (Ireland and the United States of America) Act, 1991, No. 12, <http://www.irishstatutebook.ie/1991/en/act/pub/0012/print.html> accessed 27/07/2009.

⁴⁴ The Ireland America Arts Exchange Foundation was an independent body that assisted in the adjudication of applications for the PS1 residency. It was a separate entity to the Ireland Fund and the American Irish Foundation, which merged in 1987 to become The American Ireland Fund.

⁴⁵ This information has been obtained from press information and unpublished ephemera contained in the 'international scholarships and awards file' at the National Irish Visual Arts Library, Dublin.

article dated 17th January 1990, Robert O’Byrne asked whether arts awards are ‘too much of a good thing’ and also examined the circumstantial limitations in Ireland that prompted artists to travel abroad (O’Byrne 1990). Posing the question, “is an artist who doesn’t win less talented, or just less fashionable?”, O’Byrne highlighted the hidden interests at stake when sponsorship is involved. The following statement reveals that O’Byrne was somewhat sceptical of the value place on awards:

The number of prizes offered to young artists is considerable, but so is the demand. The annual Lombard & Ulster Bursary, for example, attracts between 80 and 90 applicants for the one prize. Opportunities for advanced study are so limited in Ireland that many talented people leave the country every year to pursue their craft. That’s where a lot of this money goes—out of Ireland (O’Byrne 1990).

As this chapter has shown, ambition was another motivation underlying artists’ decisions for travelling abroad. O’Byrne notes that “it’s hard enough trying to make a living out of your talent at the moment, competitions also introduce the question of producing work specifically designed to appeal to the adjudication panel. In the end, this is the most worrying aspect of prizes; they are so pervasive that they come to affect the way artists’ lives and work develop” (O’Byrne 1990). Although he is somewhat critical of the pervasiveness of awards culture emerging in Ireland in the 1990s, O’Byrne’s observation supports the argument in this thesis that awards helped artists to expand their networks with other artists located outside of Ireland. In his *Irish Times* article, ‘No Clear Policy on which Artists Travel’, Jobst Graeve observed that artists’ travel can be schematised into three broad categories, which he suggests are “projects initiated by the artists themselves, selection by Irish ‘decision makers’, and selection by international curators” (Graeve 1993). Graeve provides a useful way of conceptualising the many facets that shape the practice of artists’ mobility and he highlights how these different impulses range from top down policy to the grounded and sometimes arbitrary reasons that inform artists’ decisions to travel.

It is clear that the ACI sought to facilitate artists in the first category identified by Graeve, namely, those intending to travel to complete work ‘on site’ and to realise artistic projects. In 1991 the Council, in conjunction with the then Irish national airline Aer Lingus, introduced travel awards that provided artists with an award of return flight to a country within the Aer Lingus route network. It was designed to expand the existing provision of travel awards facilitating artists to gain

experience abroad and develop their profile internationally. The award was made on application and submission of a proposal outlining how the award would be used and the intended outcomes of the trip. Successful applicants were provided with a return voucher for their air passage. Fergus Linehan noted that the founding of the Art Flight award carried a sense of cultural capital in terms of signifying the participation of the Irish arts within an international arena and that it was significant that the inaugural year of the initiative coincided with Dublin being the European City of Culture (Linehan 1991). The proposal for Art Flight was first put forward by the ACI in the autumn of 1990, and according to Council records, it was agreed that the committee involved would not include the CRC because there would be too much bureaucracy involved.⁴⁶

Other awards made available at this time included the DHL Art Lift award, which offered artists free transportation of their work via air cargo for the purposes of exhibition abroad. The establishment of Ryanair routes between, firstly, Waterford and Gatwick Airport in 1985, and then Dublin and London Luton in 1986, helped to establish cheap air travel (Creaton 2004). These changes in the mid-1980s, in conjunction with the provision of awards for air transit and cargo in the early 1990s, demonstrate that artists' mobility was no longer as privileged as previously when it was bestowed infrequently and to well-known artists, or for many prohibitively expensive. At the same time, the means through which artists accessed information about opportunities was gradually changing to more digitally interactive resources. The provision of information through regular printed and digital guides about international opportunities was far removed from the more pedestrian methods described earlier in this chapter, where artists were required to write directly to the ACI and Department of Foreign Affairs to receive information and apply for funding. This improvement helped to sustain an outward looking culture of artist-led travel between Ireland and Britain, and beyond.

Furthermore, there is evidence to suggest that Irish arts policy was seeking to build and expand formal relations with Britain. This is exemplified in the history of the Go-See Awards. Established in 1997, the award was piloted by the ACI in collaboration with the British Council and Bord na Gaeilge. This award was designed

⁴⁶ Minutes of the Board of the Arts Council of Ireland meeting, 14th September 1990, Arts Council file, 'Art Flight B2660'.

to “enable art managers, creative and interpretative artists, to travel in Britain or Ireland in order to develop professional contacts and explore touring, exchange or co-operative artistic ventures.”⁴⁷ The accompanying brochure was published in English, Irish, Scots Gaelic and Welsh. While it may have been a legal requirement to publish texts in the national language of the contributing funding authorities, it also suggests that the authorities involved sought to maintain the diversity of cultural identities within the Republic of Ireland and the United Kingdom while concurrently encouraging cross-cultural participation. An important objective was to build long term relationships and networks, especially with rural cultural organisations, which is reflected in a statement by Patricia Quinn to the respective directors of the ACI and the British Council:

The idea of a fund is put forward in recognition of the fact that in situations of limited availability of funds, travel of an apparently ‘non-essential’ nature is usually a low priority despite its undoubted benefits.⁴⁸

One aspect of this distinction between artists’ mobility in the years before and after the implementation of arts funding designed to support international travel lies in a shift in emphasis on expectations for artists to travel. Contemporaneous interpretations of artists’ mobility recognise the need for artists to participate internationally as an important characteristic feature of developing and sustaining a career as an artist (Kwon 2002; Cotter 2005a; 2005b; Tipton 1996). As art practices changed—in part due to the radical influence of experimental performance and conceptually-based outputs which irrevocably challenged the hegemony of modernism in the late 1960s—the expectations that were placed on artists to be seen as internationally mobile also became more prominent. Another important factor is to consider that artists’ mobility is not wholly speculative, and rather, that it is driven by the potential to develop and transform artists’ practices through participation, exchanges and collaboration with other internationally-based artists. Although obvious, it is important to remember that one of the primary means through which performance artists (and to a lesser degree, video artists) encounter examples of what is happening ‘now’ in countries outside of their permanent domicile is through

⁴⁷ Press release announcing the inauguration of the Go-See awards, sourced in Arts Council documentation file at the National Irish Visual Arts Library, Dublin.

⁴⁸ Statement by Patricia Quinn, Director of the Arts Council, and Harold Fish, Director of the British Council in Dublin, Arts Council file, ‘ARN 11356’, ‘Go-See fund file 01/09/97 to end of 1998’. See Arts Council of Ireland/ An Chomhairle Ealaíon (c.1998).

physical movement, especially within the stated time-frame of this research, which preceded means of communicating via social media.

6. Information resources

The founding of the Info Desk was another important means that facilitated cross-broader and international collaboration between artists located in Ireland, Northern Ireland and Britain. Info Desk was a cross-cultural initiative established through the combined efforts of the ACNI, the British Council and the ACI. It had offices in Dublin and Belfast and each office was manned by a full-time administrator—Elaine Howard based at the British Council for Northern Ireland in Belfast and Catherine Boothman based at the International Arts office of the ACI in Dublin. The main means of disseminating information about opportunities was through a printed publication titled *Via: Your Route to International Arts Information* (Fig. 38). The context of how and why the Info Desk was established is important to this inquiry, because I suggest that it was established as an outcome of more emphasis in Irish cultural policy on providing practical assistance to artists seeking to mobilise internationally. It is important to note that the Info Desk was not an employment directory, rather the types of opportunities it advertised were about international exchange opportunities, networks, exhibitions, competitions, scholarships, residencies, bursaries, training and development projects. The information was directed at artists, arts administrators and arts organisations. While this chapter has provided evidence that practical support in the form of funding was in existence since the mid-1970s, the establishment of Info Desk as an information resource in the late 1990s demonstrates the capital value associated with providing information to artists seeking support for international participation. The resource grew out of European Commission initiatives for promoting cultural diversity, such as Kaléidoscope (1996–1999) which “aimed to encourage artistic and cultural creation and cooperation with a European dimension.”⁴⁹ Other similarly designed programmes supported literature, known as Ariane (1997–1999) and heritage, titled Raphaël (1997–1999). Its establishment was also informed by creative practitioner lobby groups, including organisations that represented art colleges and organisations

⁴⁹ For an evaluation of the European Commission projects see http://ec.europa.eu/culture/archive/culture2000/historique/historic_en.html accessed 02/02/2010. I thank Catherine Boothman for highlighting the link between the European Commission and the establishment of the Info Desk.

internationally such as Res Artis (Haerdter 1996) and nationally, such as the Sculptors' Society of Ireland, which subsequently rebranded as the Visual Artists Ireland in 2005.

Therefore, in addition to representing a shift towards information provision as a practical resource, the Info Desk was important because it was the outcome of decisions made at a European level that led to the establishment of a support structure on a national level. Furthermore, the resource consolidated cultural relations between Ireland and Britain because it was founded through the combined efforts of the ACNI, the British Council in Northern Ireland and the ACI. Given that the Info Desk was a portal to information, it is more difficult to measure its influence on artists' practices. A more useful method of identifying the influence of support policies on artists' practices is through the provision of travel funding, where case studies can be identified. As will be examined in chapter three for example, it is possible to trace how the funding provided to Nigel Rolfe to participate on the *Edinburgh Arts* in 1976 was actually put to effect.

The Info Desk ceased in 2001 due to significant internal restructuring of the ACI, which meant that the department that managed the Info Desk ceased to exist. In interview, Boothman highlighted how the ACI's decision to disband the Info Desk was informed by the emergence of alternative resources in Ireland which disseminated information about opportunities for artists to travel, such as through the Sculptors' Society Ireland (SSI) newsletter. In choosing to direct support for international opportunities through artist-led initiatives such as the SSI, the Arts Council was reflecting its ultimate objective of encouraging these organisations to gradually become self-sufficient and able to procure means of financial support outside of the ACI. Importantly, the Info Desk contributed to developing a culture of provision for international mobility by briefly filling a gap in resources.

The history of how Irish artists were facilitated with opportunities for international travel is connected to developments in cultural policy at a European level. However, I suggest that this has only been the case since the mid to late 1990s, and that prior to this, the provision for artists to go abroad was based on national feasibility reports, such as Richards (1976) and Dillon and Stokes's proposal for 'Free Travel for Artists' (1975). Writing in 2008, Boothman and Fitzgibbon observed

that the ACI had contributed research to shaping policy on the European level and noted that the relationship between international and national provisions for mobility was moving towards reciprocity. The development of a body of policy-led research on artists' mobility commissioned by national organisations like the Council and the Department of Foreign Affairs from the late 1990s onwards represents the beginnings of a change in the conceptualisation of mobility, from an ad hoc provision that was transformed into a systematic and connected network of information and provision, which was administered on a European level through international cultural organisations such as the European Commission, or on a global scale by organisation such as the IFACCA. The idea that mobility changed from an ad hoc to formal practice is substantiated by Staines's study which synthesises quantitative data from multiple European mobility resources to conclude that the number of bilateral agreements facilitating cultural mobility increased substantially between the 1970s and 1990s (Staines 2004, p.23).

An integrated programme of mobility between European member states was initiated with the Treaty of Maastricht in 1993, which according to article 128, created greater integration among European populations.⁵⁰ This was quickly followed by the Treaty of Amsterdam in 1997, which sought to facilitate integration through specially designed cultural programmes. As examined in the context of the Info Desk, the European cultural programme Kaléidoscope was a catalyst to the founding of an Irish based information resource, and suggest a direct link between policies of the European Commission and the ACI. I suggest that European cultural policy was increasingly recognising the role of travel, participation and exchange in developing rich and culturally diverse identities. This is necessarily tied to how Irish cultural policy expanded and diversified types of provision for mobilising artists into and out of Ireland. The examples presented in this chapter, including Art Flight, Go-See Awards and Info Desk, constitute examples of direct provision, and it should be noted that these were part of a wider framework of provision that included artists' residencies and educational and cultural exchanges. An examination of artists' residencies in Ireland is not directly related to the provision for their mobility and therefore it was considered beyond the scope of this chapter. However there are a

⁵⁰ Information obtained from the online archive of the European Commission project titled Culture 2000. http://ec.europa.eu/culture/archive/culture2000/historique/historic_en.html accessed 02/02/2010.

number of long established residency centres in Ireland, such as Annaghmakerrig in County Monaghan that attract Irish and international visiting artists (Brett and Loughlin 1993; Kelly 2000; O’Kane 2006; Pratschke, Ó Cuív and Conlon eds. 2006).

The activities of the European Commission have been increasingly orientated towards generating a climate for cultural diplomacy between European states since the mid-1990s. In a 2009 report, this is explicit in the position statement that “the transnational mobility of artists and culture professionals is of major importance in helping to make a common ‘European cultural area’ a reality, and to bring about cultural diversity and intercultural dialogue.” Importantly, this statement proves that the European Commission was seeking to promote a particular view of artists’ mobility that places significant emphasis on the collective experience of cultural diversity. This was a deliberate decision highlighted in the mission statement that “the transnational mobility of artists and culture professionals has been a priority on the culture programme since 2000.”⁵¹ By 2009, the commission had received 102 major applications for funding in one year, and the type of successful projects that were co-funded by the European Commission included support for orchestras, writers, architects, artistic residencies and exchange programmes and arts organisations.⁵² This demonstrates a significant expansion in the scale of mobility, both in terms of the geographical area of European mobility, and furthermore, in terms of how support has shifted in recent years from focussing on the individual to organisations.

Summary

This chapter has found that changes in provision for artists to travel internationally can be traced through a series of ACI decisions that manifested in 1976 as financial provision for artists. This set in train the gradual expansion of the existing bursary system to incorporate specially designated travel awards. An important argument put forward in this chapter is that this shift towards supporting individual artists was formally consolidated by the decision to implement Aosdána in 1981. The evidence indicates that a shift toward recognising the individual

⁵¹ For further information on the policy of the European Commission about artists’ mobility see http://ec.europa.eu/culture/our-programmes-and-actions/doc417_en.htm accessed 02/02/2012.

⁵² For further information on the nine projects selected in 2009 see http://ec.europa.eu/culture/our-programmes-and-actions/doc2417_en.htm accessed 02/02/2010 and 18/11/2011.

contribution of artists' mobility to developing international cultural relations emerged in the wake of such milestones. This chapter has presented evidence of expansion and diversification of funding to support artists' mobility in the 1990s. It has identified that the benefits of mobility were perceived to be two-fold; travelling to new environments would enhance productivity and creativity for the individual, while the 'export' of cultural capital in the form of travelling artists was seen to enhance the national cultural profile of the arts in Ireland, and by extension the organisations that supported these artists such as the CRC, the ACNI and the ACI. The broad chronology is bookended by the amended Arts Act in 1973 and the restructuring of the ACI in the early 2000s, the former was the catalyst to providing for artists' mobility, and the latter led to the increased involvement of artist-led support organisations. The chapter has presented new research based on reviewing and synthesising Irish arts policy documentation including proposals to implement schemes supporting artists' mobility, the expected benefits, and decisions made at the time. It provides an original contribution to furthering research investigating how the idea and practice of artists' mobility is inherently linked to the bigger picture of how internationalism has emerged as a theme and context for art historians. Building on evidence in chapter one, which observed general tendencies in scholarship on artists' mobility to cite abstract phenomena of globalisation (Cotter 2005a), mobility patterns (Walker 1994) and the politics of space and place, the evidence presented in this chapter suggests that mobility is a practical concern in artists' lives. This chapter has presented significant milestones in the provision for a culture of artists' mobility and the following chapter builds on this evidence to examine the contribution of a selection of key protagonists, organisations and events to the development of opportunities for encounter and participation between artists located in Ireland and Britain in the 1970s.

Chapter 3: The early years: Expanded practices and international connections (1975–1980)

This chapter examines the emergence of practices of mobility, touring and exchange between venues, artists, art critics and gallery curators in Ireland and Britain in the late 1970s. Building on evidence presented in chapter two, I suggest that experiences of working in other countries and the contacts that arose as a result of travelling within this geography, contributed to the development of a number of ‘international encounters’ in Ireland by the late 1970s. In the first instance, the chapter examines the type of performance and conceptually-based practice that encompass a conception of time-based art in Ireland during these very early years. As stated at the outset of this thesis, the term is taken to refer to both performance and new media practices, and the latter is often conscripted to record the otherwise ephemeral and transient elements of performance art, which represents a separate but related body-based medium. This chapter establishes the groundwork for understanding how artists’ engagement with performance art in the 1970s gradually incorporated new media technology in the 1980s, which forms the focus of chapter four. It proposes that Irish artists’ encounters with an international circuit of conceptual and experimental artists in the mid-1970s contributed to the strengthening of artist-led venues for alternative and experimental practice and ultimately, the emergence of a mature and ‘cultural confident’ expression of Irish time-based art in the following decades.

The arrival of Nigel Rolfe and Alastair MacLennan in Ireland between 1975 and 1976 were important milestones in this early history. The chapter also considers the influence of conceptual artists from abroad who visited Ireland in the mid-1970s. For example, artists such as Philip Roycroft and Una Walker, both art students in Belfast College of Art in the late 1970s, were influenced by these encounters and engaged with conceptual art processes by pioneers of mobility-orientated work such as Richard Long and Hamish Fulton. The latter part of this chapter examines the *Edinburgh Arts*, a series of pan-European collective tours initiated by Richard Demarco in 1972, and the involvement of Irish participants towards the end of their life-cycle. The research is set within a decade that saw a shift in art practices from object to process, where artists started to engage with non-studio based modes of

engagement (Jacob and Grabner eds. 2010). In order to understand how this process of change manifested itself in Ireland, the chapter turns firstly to a consideration of what constituted time-based art during these early years.

1. Beginnings of time-based art in Ireland

As highlighted in chapter two, Brian O'Doherty and James Coleman represent two examples of artists engaging with performance and new media who were based outside of Ireland in the 1960s. Writing in 1979, Walker identified Brian O'Doherty's *Name Change* (1972) performance (Fig. 39), where the artist formally changed his name to Patrick Ireland in political protest, as the earliest public performance by an artist in Ireland (Walker 1979, p.39–41). This artwork took place in Dublin on November 29th 1972 at the Project Arts Centre in the presence of thirty witnesses. It occurred ten months after the event in Northern Ireland known as Bloody Sunday, when unarmed civil rights protestors were shot by British soldiers, resulting in the death of thirteen civilians. An important aspect of this performance, which was conceived in two parts as a performance and a documentary artwork, was that Brian O'Doherty legally changed his name to Patrick Ireland in a process overseen by a solicitor.⁵³ O'Doherty pledged to sign his visual artwork Patrick Ireland "until such time as the British military presence is removed from Northern Ireland and all citizens are granted their civil rights" (Moore McCann 2002, p.96). The performance element of *Name Change* consisted of a series of vowels sounds enunciated in a repetitive sequence emanating from behind a screen. Dressed in white with a stocking covering his head and adorned in a factory worker's coat, O'Doherty was carried on a stretcher from behind the screen by Robert Ballagh and Brian King, who proceeded to paint the recumbent artist from head and toe working inwards and over using green and orange paint. Moore McCann notes the significance of this symbolic action, stating that:

These and subsequent panels were enacted in complete silence. Gradually the tripartite symmetry of the Irish flag became obliterated as the two assistant artists cross over so that the entire body is covered in a murky brown. The differing cultural identities, initially represented by their symbolic and distinct colours of the flag with the neutral white in between, became a symbol of the

⁵³ Brian O'Doherty continued to use his given name for his art criticism output, such as reviews and essays, and reports published under the auspices of the National Endowment for the Arts. See O'Doherty (2000).

bloody violence of clashing ideologies (Moore McCann 2002, p.96).

The twenty minute performance was originally titled *Maze* suggesting associations with the Maze Prison in Northern Ireland where both Republican and Loyalist prisoners were held. Following the performance, O'Doherty created a documentation artwork featuring ten scenes arranged in a grid format, using a combination of photography, ink and gouache drawings and panels of text that were handwritten and typed. *Name Change* was conceived in response to the political context of Northern Ireland during 'the Troubles' that is the years of conflict from the Civil Rights Marches of the late 1960s to the Good Friday Agreement of 1998. In 2008, on the 20th of May and thirty-six years after the first event, O'Doherty reversed the legal process in a ceremony at IMMA titled *The Burial of Patrick Ireland* (Fig. 40). In this performance, an effigy of Patrick Ireland was interred in the formal gardens of IMMA in the presence of an invited audience. The ceremony marked the return of Patrick Ireland to his birth name of Brian O'Doherty and celebrated a period of sustained peace and reconciliation in Northern Ireland.

The original *Name Change* event was performed as part of the Irish Exhibition of Living Art (IELA) in 1972. That year also featured an exhibition by James Coleman as part of the Living Art programme at the Project Arts Centre. In this exhibition, the gallery was completely empty but for the sound of a male voice on an audio loop. The following year, Coleman exhibited his important *Slide Piece* (Fig. 25) (Krauss 1997) installation at the Paris Biennale in 1973 which comprised a sequence of slides of the same view of a street in Milan accompanied by a different narrated commentary with each newly projected slide. The result served to confound the meaning between perception and reception as each commentary on the scene focussed on different aspects of the same image, whether this was a tree, a car or the building's façade.

Based in Italy since the late 1960s, Coleman exhibited in Ireland throughout the 1970s, such as *Box (ahharetturnabout)* (1977) at *Rosc* in 1977, followed by an exhibition *Strongbow* at the Project Arts Centre in 1979, a work that was also revisited decades later at the same venue in 2000 (Fig. 41). In 1980, Coleman co-curated the exhibition *Strongholds* with Declan McGonagle for the London-based *A Sense of Ireland* festival at the Institute of Contemporary Arts, which will be addressed in chapter four. Although based outside of Ireland for much of his early

career, it is clear from these examples that he successfully maintained his professional profile within Ireland (Rancière et al. 2009). He also developed innovative modes of utilising advances in technology. As Krauss has examined, he was one of the first artists to develop the format of projected images and synchronised audio narration (Krauss 1997), although it is important to note that he was critical of being categorised according to his medium of expression. Coleman described his relationship with media based art forms to Richard Kearney in 1982, stating that:

I began to sense a feeling that I needed to take cognizance of (a) psychological dimension. To do this I initially used film to document, later on as a device of expression. I realised that my medium was also part of things as much as my eye or mind was. My first installation, working directly with time (1968) was really no more than my painting ideas expanded into time. I believe painting, or the static form is a device like any other. Some artists feel it's the best medium for what they want to do—and they do it very well or badly. Others use sound and achieve what they want to do well or not so well with sound. I have absolutely nothing against painting or sculpture. I'm bewildered about the media-anxiety some have. To label an artist a video artist is just as crazy as being labelled as a pencil artist just because one uses a pencil (Kearney and Coleman 1982, p.128).

This statement highlights Coleman's expanded sense of time-based media, drawing on associations of installation and performance art while not conforming solely to one or the other. This is apparent in his works produced since then, which have consisted of a performed element using actors positioned within a stage-like setting and a subsequent recorded element captured on video, such as *So Different ... and Yet* (1980), *Seeing for Oneself* (1987–88) and *Retake with Evidence* (2007).

The beginnings of time-based art in Ireland show that artists were experimenting with the technology available, in the case of Coleman using projected slide-tape and audio, and that artists then transited into more sophisticated and complex media using video and digital media. Importantly, these nascent interests in technology only latterly became defined as time-based practice and not all artists were strictly time-based even though some did briefly engage with the medium of film. I suggest that an example of how this form of experimentation gained expression in an artist's work can be traced through the art of Michael Craig-Martin in the 1970s. Craig-Martin was born in Dublin 1941 and relocated to London and subsequently Washington at a young age. He first came to prominence in the 1970s,

during which time, as chapter two indicated, a convivial climate of artistic exchange was promoted, fostered at places such as Nova Scotia College of Art and with the experimentation of artists such as Les Levine and Dan Graham. Craig-Martin was part of a generation of artists seeking to engage with conceptual and media based discourses that were increasingly gaining status in artistic arenas in London and New York (Cork 2006). He showed an early interest in conceptual art, which is associated with a shift from object to idea and this transition has been well described in the literature on conceptual art in a broader art historical context (Godfrey 1998; Harrison ed. 2001; Lippard ed. 1997[first published 1973]).

Following the completion of his studies at Yale University in 1966, Craig-Martin held his first solo exhibition at the Oliver Dowling Gallery in Dublin in 1977, where he had the opportunity to demonstrate the results of his international experience and the influences of conceptual art. This mini-retrospective featured Craig-Martin's seminal work, *An Oak Tree* (1973) which consisted of two elements: a glass shelf with a glass of water on it positioned high above a mantelpiece in the gallery and a text transcribing an imaginary conversation between the artist and an unidentified interviewer. The text outlined Craig-Martin's position that the glass of water was an oak tree, not symbolically but because the artist believed it to be so. The artist noted that *An Oak Tree* caused some anger among exhibition attendees, but this was far outweighed by positive responses to the exhibition by the audience (Cork 2006, p.45). Dorothy Walker observed that the work had the potential to be seen as mildly blasphemous given the audience's familiarity with Catholic teaching. However, she also noted that while audiences may have responded in this way, the concept of believing without proof was not unfamiliar to audiences: "If it seemed incomprehensible or obscure, even that related directly to the acceptance of mystery as a central aspect of faith" (Cork 2006, p.45).

Craig-Martin first encountered radical American artists such as Andy Warhol while at Yale University and this informed his decision to explore the possibilities of time-based media in the work *Film* (1963) (Fig. 42), produced in the summer of 1962 as part of his final year dissertation project.⁵⁴ Importantly in the context of this inquiry, Craig-Martin was drawn to the location of Ireland because he had spent

⁵⁴ See Cork (2006) for a description of Craig-Martin's decision to experiment with the medium of film. The work features in the permanent collection the Irish Museum of Modern Art, Dublin and it was featured in Craig-Martin's retrospective at the venue in 2006.

summer holidays in Lettermore and Lettermullen in Connemara, where the film was made. The film captures the presence of people and objects in landscape, rather than creating the suggestion of narrative. It consisted of a series of black and white panning shots, rudimentarily captured on a 16 mm Bolex camera and presents scenes of traditional cottages and turf racks in a landscape that was largely absent of people. In a newspaper interview with the art critic Nicholas Wroe, Craig-Martin highlights how he tried to overcome the perception of *Film* as a series of static shots:

I tried to include ripples on the wheat field, or a chicken next to an abandoned thatched cottage to show that they weren't stills ... But what that also shows is the presence of people within what might seem a barren landscape. That's always been somewhere in my work, and although I know there have been big changes to my work over the years, looking at it now I can see a continuum (Wroe 2006, not paginated).

The artist's relationship with Ireland at this time extended to a small clique of influential gallery owners and art critics, namely Oliver Dowling and Dorothy Walker, as well as Richard Demarco. Craig-Martin showed at the Richard Demarco gallery in Edinburgh in 1971, while an image found in the Demarco archive shows Nigel Rolfe standing in front of Craig-Martin's *On the Table* (1970), on a trip by the *Edinburgh Arts* to Dublin in 1977 (Fig. 43). This connection between artists, critics and curators based in Britain and Ireland in the 1970s—and it is the first of many occasions that will be highlighted in the course of this chapter—indicates that there was an axis of communication between artists and galleries located in Dublin, Belfast, Derry, Edinburgh and London. The types of artworks shown were strongly marked by performance and experimental outputs, suggesting that the mobility of cultural practitioners within this proximity helped to shape the landscape of early time-based art in Ireland. This can be traced through the emergence of ambitious and broad reaching programmes for performance art that involved multiple participants over the span of months. The programming of the Project Arts Centre in the late 1970s, which played an important role in hosting some of the earliest known events that used performance, sound and visual technology in Dublin, provides a good example of these affiliations between artists located within this proximity.

The founding of the Project Arts Centre in Dublin in 1967 was ahead of its time in providing a non-commercially orientated forum for experimentation and exchange. The Project Arts Centre, as well as the subsequent Grapevine Arts founded in Dublin in 1973 and Catalyst Arts founded in Belfast in 1993, were

instrumental in establishing communities, networks of support and points of contact for artists seeking to present their work to audiences internationally (Fitzgerald ed. 2004). In 1975, the venue relocated to a converted warehouse in central Dublin. In her report for the Arts Council of Ireland appraising organisations that promoted the arts, Richards stated that the centre had “acquired a contemporary, forward-looking image without alienating art-patrons of more orthodox tastes—a considerable achievement, which has given the Project a valuable place in Dublin’s cultural life” (Richards 1976, p.27). This statement provides a contemporary insight into the esteemed status the organisation held by 1975. This was generated, in part, by facilitating ground-breaking drama under Jim Sheridan’s leadership of the Project Theatre Company, and the organisation’s reputation for regularly featuring visual art exhibitions by domestic and international artists. Richards’ statement suggests that the Project Arts Centre had already developed aspects of programming, patronage and an audience by the time Nigel Rolfe was appointed to the role of Director of Visual Arts programming in 1976.

Rolfe was the catalyst for the organisation of the exhibition series *Time/Space/ Performance/ Installation* in 1978 at the Project Arts Centre, which represents one of the first extended programmes of performance art in Ireland. The stated aim of the series, which took place during August and September 1978, was to explore ideas of how artists responded directly to the space of the gallery. The event was also designed to be durational. For example, in Adrian Hall’s performance for the series, *Arena–5 Days–5 Drawings–4 Cameras* (1978), the artist worked and slept in the venue for five days. Hall commenced each new day with the objective of creating a large scale drawing responding to the circumstances of his environment, which he viewed as “a summation, a record and a two dimensional parallel of the events and activities within the large arena” (Rolfe ed. 1978). Five days were allocated to each exhibition. Sonia Knox commenced the programme with an exhibition titled *Echoes from the North*, and the subsequent exhibitions ran consecutively with the final instalment by Nigel Rolfe titled *Zebra* (1978) (Figs. 44, 45, 46). Rolfe’s performance involved demarcating striped areas using contrasting coloured materials of flour and soot, and proceeding to roll across the resulting ‘bed’ of dust. The following description obtained from the exhibition catalogue highlights how the concept of duration was central to the work:

Crawling in the dust is seen as a ritual enactment and is presented before an audience and is for a relatively short time. Perhaps thirty minutes. It is impossible for me to say which part of the process is more important than any other ... It is often difficult with the conventional codes of presentation for a spectator to be able to see or understand the complete cycle (Rolfe ed. 1978, not paginated).

Rolfe referred to the lines of flour and soot on the floor surface as “ground drawings”. The resulting impression of a strong colour contrast was deliberate, where the use of black and white was intended “to evoke a cultural union of opposites” (Rolfe ed. 1978, not paginated). This suggests that Rolfe was merging the traditional implications of linear drawing with performative and durational elements, similar to Yves Klein’s use of female models as ‘living paintbrushes’ to make works in his *Anthropometry* series such as *Anthropometry: Princess Helena* (1960). The catalogue text produced by Rolfe described the lengthy process involved in laying the lines of soot and flour, which the artist stated took up to twelve hours to create and which starkly contrasted to the thirty minutes it took to perform the ritual rolling action. Rolfe’s reference to the ‘complete cycle’ suggests that the process of ritual laying out, rolling and cleaning up was conceived as part of the whole work. Although the clean-up was not necessarily part of the public spectacle (Nigel Rolfe, interview. 24th January 2013), Rolfe conceived of each durational performance as a whole, regardless of the presence of a public audience.

The *Time/ Space/ Performance/ Installation* series paved the way for a more extensive programme of performances and artists’ talks at the Project Arts Centre in 1979. Dorothy Walker observed that this subsequent event, referred to as *Dark Space* (Figs. 47, 48), was “a specific programme aimed against the immaculate ‘white cube’ gallery space” (Walker 1979, p.39). While Walker’s statement references ideas put forward in Brian O’Doherty’s *Inside the White Cube: The Ideology of the Gallery Space* (O’Doherty 2000), which first appeared as a series of essays in *Artforum* three years previously, her observation also relates to the surroundings and facilities at the arts centre. Located at 39 East Essex Street, Dublin, the critic uses the terms “squalor” and “derelict” to describe the venue in her *Flash Art* article (Walker 1979, p.40). Indeed this point is confirmed in Jim Sheridan’s recollection of his time as creative director of the arts centre in the late 1970s, in the documentary *Out of Ireland—The Hit Songs & Artists of Irish Music (From a Whisper to a Scream)* (2003) which includes archival television footage of artistic and musical events at the venue.

Despite the undesirable working conditions, Rolfe successfully secured reputable artists from Britain, including Adrian Hall, George Levantis and Stuart Brisley, to participate in the performance events between 1978 and 1979. The 1978 series included George Levantis and Adrian Hall, while the following year, the *Dark Space* programme included Stuart Brisley and a public talk by the critic Brian O’Doherty, who practiced as an artist with the name Patrick Ireland. In this instance, it was Brian O’Doherty who spoke at the event. When seen historically, I suggest that Rolfe’s background as an artist with experience of performing in Europe and the United States in the 1970s contributed to developing an exhibition programme that was strongly marked by establishing and sustaining international links. Building on the evidence presented in chapter two, it is clear that artists had been developing a culture of mobility between locations in Ireland, Britain and North America.

It is noteworthy that respected performance artists such as Stuart Brisley were participating at performance festivals at the Project Arts Centre at this formative time. Since graduating from the Royal College of Art, London, in the late 1950s, Brisley’s work has incorporated painting, sculpture, installation, sound, video, film and socially engaged community projects. Brisley’s relationship with the experimental arts scene in Ireland began in the late 1970s. In an interview Rolfe recalls that he was introduced to Brisley by Declan McGonagle, which led to Brisley’s participation at the Dublin festival and the performance *Between the Wall and the Floor* at *Dark Space* in 1979.⁵⁵ Mitchell Albus describes Brisley’s performance as a series of frustrated actions where the artist was “suspended from the ceiling in a dire construction fashioned out of chairs, paint and bags of sand. Moving along a network of cables spanning the space, the artist repeatedly attempted to engage this intractable object” (Fig. 49) (Albus 2011, not paginated). Between 1979 and 1986, Brisley commenced his project titled *The Georgiana Collection*, which consisted of a series of photographs of people affected by poverty, violence and social deprivation, many of whom Brisley collaborated with on community art projects and who originated from the artist’s own neighbourhood. An exhibition of these photographs and related sculptural installations toured to the Orchard Gallery and the Third Eye Centre, Glasgow, in 1987 and was facilitated in part by funding from the ACNI. The Board of the ACNI appointed committees of specialists to

⁵⁵ Rolfe did not recall in interview where this introduction took place, which most likely occurred at the Project Art Centre, Dublin, or at the Orchard Gallery, Derry.

advise it on policy and to recommend how the Council's grant should be allocated. In 1988, the Visual Arts Committee comprised of fifteen members, which featured art historians, critics and artists among others.⁵⁶ The ACNI reported that it was significant that the exhibition coincided with the Belfast Festival at Queen's University, which aimed to facilitate visits by international artists, musicians, groups and companies that were not normally to be seen in Ireland (Arts Council of Northern Ireland 1988, p.17). The decision by the Visual Arts Committee to recommend that the Council support a tour of Brisley's exhibition to Northern Ireland highlights the artist's status and recognition at the time, especially given the context of the Troubles in Northern Ireland and Brisley's reputation for creating artistic responses to and for engaging with disenfranchised communities.

Brisley's installation of overhead wires and hanging objects at *Dark Space* represents one of a number of instances of internationally significant artists from Britain who travelled to Dublin in the late 1970s to participate in the emergent time-based art scene. Seen retrospectively, the types of artistic outputs presented at events like *Time/ Space/ Performance/ Installation* and *Dark Space* are indicative of how artists of this generation were seeking a mode of expression that incorporated duration, body-based performance and elements associated with conceptual art. Works by Hall, Levantis, Rolfe and Brisley variously incorporated drawing, photography, sculptural installation and performance. These artists were seeking a means of expression that crossed boundaries of performance and conceptual art rather than choosing one over another. This is evident in Hall's performance *Arena-5 Days- 5 Drawings-4 Cameras*, where the extended duration of the performance meant that it was physically challenging and suggests that the artist sought to immerse himself in the gallery space. Another aspect that is indicative of general attitudes to performance art in Ireland during this decade is how the artists involved responded to the particularities of the venue space, seen for example in Brisley's overhanging construction of wires that, while portable, would take on a different configuration if installed in another venue. This concept of the uniqueness of each rendition, which was especially facilitated by the movement of artists between

⁵⁶ The committee was appointed for a three-year period. In 1988, it comprised of the following members: Roger Breakwell; Mike Catto; David Crone; Mervyn Douglas; Peter Ford; Robert Gavin; Ted Hickey; Catherine McWilliams; Rosemary Mulcahy; Caroline Mulholland; Etain Nugent; Anne Davey Orr; William Steenson; Sabine Wichert; Gordon Woods (Arts Council of Northern Ireland 1988).

different venues, is a notable aspect of artists' outputs during this decade, where the ephemerality of events (despite being durational) prompted artists to consider the role of the camera to document live events (Kaye 2000). Photography became an important means developed by artists and audience members to capture aspects of the event, a point which is revisited at the end of this chapter in relation to Richard Demarco's photographic documentation of *Edinburgh Arts* performance events.

While the time-based scene in Dublin was establishing a foothold in venues such as the Project Arts Centre, it is important to acknowledge that the founding of this forum for experimental media in Ireland closely follows the establishment of important international venues in New York and London. Between 1968 and 1972 venues such as The Kitchen and the Franklin Furnace in New York, and Electronic Arts Intermix in London, were providing support for a range of international visiting artists working in performance and film based media (Apple 2005; Curtis 2001; 2007; Danino and Mazière eds. 2003). The Kitchen Centre for Video, Music, and Dance, which opened in New York in 1973, provided artists with a designated space for experimental outputs; as one author notes, the opening of the Kitchen represented an institutional claim for video art, "between visual and performance art, television and film" (Foster et. al. 2005, p.560). Nigel Rolfe travelled to the Franklin Furnace in New York to perform *Drawing* on the 6th December 1979 (Fig. 50). Rolfe recalls that this instance to present his first live work in New York was self-financed (Nigel Rolfe, interview. 24th January 2013). Similar to Rolfe's *Zebra* performance for *Time/Space/Performance/Installation*, the work presented at the Franklin Furnace consisted of a durational performance that took place over several days and consisted of demarcating lines on the gallery floor using elemental materials of flour and clay dust. The performance was completed with Rolfe's final action of rolling across the clearly drawn lines. Both *Zebra* (1978) and *Drawing* (1979) were conceived as part of a series of performative 'ground drawings' produced by Rolfe in the late 1970s and early 1980s. *Drawing* echoed *Zebra* in the way that Rolfe used the same labour-intensive process that served to undo the outcome of the previous few hours of 'work', while generating a new phase in the artwork as a result. While similar, the performances were distinct from each other: in *Zebra*, Rolfe used the materials of soot and flour and a soundtrack of rhythmic drumming in the background, while in *Drawing*, Rolfe used different materials of red clay dust and flour. Building on his idea of creating 'Sculptures in Motion', Rolfe's output at this time sought to explore

the possibilities of activating static form using primordial and associative body gestures (Rolfe 1986).

Jacki Apple's recollection of events staged at the Franklin Furnace provides invaluable documentation, not least because, as an American art historian, she brought an 'outsider's' perspective to the political context of the work. At the outset, she highlighted Rolfe's background as a British artist living in Ireland in the late 1970s. Significantly, Apple observed that Rolfe's performance at the Franklin Furnace in 1979 represented a type of performance practice that was not widely witnessed in New York at the time. She contributed this to the influence of media and entertainment in shifting the focus of experimental art towards moving-image formats in the 1980s. In Apple's opinion, Rolfe represented a more formal conception of performance art as durational and bodily immersion into the gallery space. She states:

When I met Rolfe in Dublin in the summer of 1979, I knew that his work was guided by a deep sense of urgency that was already beginning to fade in American performance as the influences of media and entertainment came to the forefront in the fast-approaching 1980s. Thus it seemed imperative to bring Rolfe to the Furnace, where he not only fulfilled, but outstripped our expectations (Apple 2005, p.47).

Apple recalls that a subsequent performance by Rolfe at the Franklin Furnace titled *The Rope* (Fig. 51) in April 1984 contained more political aspects than *Drawing*, where the author describes the artist's action of binding his head with a ball of twine, stating that "the work became ... a symbol of Ireland itself" (Apple 2005, p.46). Apple interprets the separation of head, typically known as the rational seat of decision making, from the body, which bears associations with the heart as seat of emotions, as a symbolic gesture. This interpretation was informed by Apple's understanding of the political and social tensions present in Northern Ireland in the first half of the 1980s. She elaborates this by stating that the action of wrapping his head in twine formed a "clear-cut" and "brutal" message, "separating the head from the body by binding the head with the twine until he could neither see, nor hear, nor freely breathe, leaving the body ungrounded, trapped, and immobilized, and the head senseless" (Apple 2005, p.46). Apple's reading of *The Rope* as a reflection of Rolfe's attempts to mediate his relationship as a British artist resident in Ireland during the Troubles is revisited in chapter four.

Within the time-frame of the 1970s then, it is evident that venues were

already promoting experimental practices. In the decades that followed, the Project Arts Centre was joined in facilitating early time-based outputs by venues such as the Crescent Arts Centre and subsequently Catalyst Arts in Belfast. Collectively, these organisations created opportunities and not only became access points for audiences, but also were integral to how the small but active community of artists in Belfast and Dublin, and in the regions of Derry, Galway and Cork, came together and generated further opportunities, as will be discussed in chapter four. However, within the time-frame of this chapter, namely 1975 to 1980, it is evident that such opportunities for encountering international contemporary artists through their work or in person were limited to a small number of organisations and galleries on the island of Ireland.

2. Visiting artists to Ireland in the 1970s

The role of visiting conceptual and experimental artists into venues and art colleges located in Dublin and Belfast was vital also in contributing to this development of performance practices in Ireland. The two main art colleges in Belfast and Dublin created a forum for engaging with international discourses by hosting lectures and talks that were delivered by prominent visiting artists during the 1970s. These events were crucial in disseminating information about time-based art for the next generation newly engaged with artforms that had previously not been widely witnessed in Irish art. The Northern Irish artist Una Walker highlights how this form of support and exposure to other artists' ideas informed her practice as an art student in Belfast in the 1970s. Walker recounts the influence of hearing international artists talk about their work at the Belfast College of Art:

The fine art department in Belfast was divided into painting, sculpture and printmaking. However, many undergraduates in sculpture were making conceptual art. We were aware of art being produced elsewhere through publications, rare visits to London or other European cities, and directly from visiting artists. An extraordinary series of artists visited the department, including Kenneth Martin, Terry Atkinson, Michael Craig-Martin, and Joseph Beuys. There were few opportunities to see contemporary art in Belfast. In 1974 a number of galleries were bombed, adding to a sense that art was something that happened elsewhere (Sverakova 2005, not paginated).

Walker's statement reveals that ideas about international art practices were predominantly disseminated through direct engagement with visiting artists. It also highlights the level of isolation that she felt as an art student in Belfast. Arguably, the

second half of the 1970s saw a significant transition towards an increased sense of international connectedness for artists located in Belfast and Dublin. Richard Long visited Belfast College of Art in the mid-1970s, an event which Philip Roycroft recalls influenced his decision to create a series of conceptual based action works (Philip Roycroft interview 6th April 2011). Long visited Ireland several times between the 1960s and mid-1970s. In an early work titled *Ireland 1967*, the artist placed a concentric circle of painted hardboard segments in locations that included a hillside, a ruin, a field and a beach (Fig. 52). The resulting photographs show the circular components at different locations and highlight how the conditions of place, whether a beach or a field, inform the reading of the final artwork. As Clarrie Wallis states: “This demonstrated that every circle at every place could be different, as every place is different, and that the art is in the choice of place, more than the use of a universal and platonic form” (Long and Wallis eds. 2009, p.54). Hamish Fulton visited Ireland in the early 1980s and walked from Galway to Derry in 1981 resulting in the publication of a hand-bound booklet *Horizon to horizon: Dún na nGall* and an exhibition at the Orchard Gallery, Derry, in 1983 (Figs. 53, 54). Visiting artists helped to build links and professional affiliations between artists, especially between Ireland and Britain in the late 1970s. Long’s visit to the Belfast College of Art was to have a significant influence on Philip Roycroft, who responded with a number of artworks while attending the college between 1971 and 1975, and in the years immediately following his graduation. These artworks were premised on using travel as an artistic process and involved a series of ‘performed’ journeys between locations and venues in Ireland and Britain.

For a short period of time in the late 1970s, Roycroft developed a means of making artwork by using walking as a conceptual art practice. Although not well-known in Irish art, he represents a rare example of an Irish artist who was engaging with singular self-directed journeys in the 1970s. The types of time-based art examined up to this point in the thesis were broadly informed by international conceptually-based practices in the years prior to maturing technologically. While not generally categorised as performance art per se, the use of walking as an artistic output represented an important shift in thinking around ideas of performativity and the use of the body to physically enact these ideas along the ground (Careri 2002; Ingold and Vergunst eds. 2008; Solnit 2001; 2006). In an interview with this researcher, Roycroft recalled meeting with Richard Long on two occasions at Belfast

College of Art and confirmed that the experience of meeting Long in Belfast was an important catalyst in his decision to examine the ideas of performance and travel as a conceptual art process (Philip Roycroft interview 6th April 2011). In particular, Roycroft admired Long's refusal to describe the ideas behind his work while giving a talk to students at the college and instead Long presented a slide show of images of his work so that students could interpret the meaning of each artwork for themselves.

Born in Co. Down in 1952, Roycroft has been largely overlooked by historians of Irish art. A unique reference to his work exists in Mike Catto's *Art in Ulster 2* (1977), wherein Catto observed a shift in Irish art by the late 1970s into more bodily and immersive forms of engagement with the landscape.⁵⁷ Catto observed that the outcome of artists' interest in corporeal and conceptual forms of engagement "led to a utilisation of standardised, non-arty documentation products such as maps, photographs, graphs and the like" (Catto 1977, p.38). This approach is evident in a performance piece Roycroft produced in 1975, where he walked the 430 mile length of Ireland from Malin to Mizen Head. Comprising of a twenty-three day journey, Roycroft aimed to involve non-participants in his travel experience by sending postcards to the Art and Design Centre in Belfast (Philip Roycroft interview 6th April 2011). The resulting documentation marked out the artist's passage and formed the art work *Log of a Journey: Walk* (1975) (Fig. 55). Before embarking on his journey, Roycroft charted a line on an ordnance survey map. He then followed this path on his daily walks, and at the end of each day, he drew his walked trajectory onto the back of a postcard and posted it to Belfast. The journey was prescribed between two points on a map, and yet what interested Roycroft was how the indexical trace on the map was translated as a journey experience (Philip Roycroft interview 6th April 2011). Maps are designed to indexically represent the landscape, and Roycroft was examining if and how the experience of travelling through the landscape differed from the representation of that route on the map.

Roycroft's use of maps to delineate his physical trajectories and creative-conceptual process is also evident in the work of several international artists at least since the 1960s. Douglas Huebler for example, in the late 1960s used maps to delineate *proposed* routes and journeys. While artists such as Richard Long enacted

⁵⁷ Roycroft's omission from subsequent histories of Northern Irish art, such as Kelly (1996) and Sverakova (2009) is most likely due to the fact that he ceased his career as a full-time artist in the 1980s and relocated to Scotland.

travelling along routes in early works that used walking as a means of transport, such as *A Line Made by Walking* (1967) and *A Hundred Mile Walk* (1971–72), for artists such as Huebler the mere tracing out of a route on a map enabled a form of *imaginary* travelling. This form of travel was also a creative process, because it enabled the manifestation of tangible, lasting (rather than ephemeral) form in Huebler's work. As Rorimer notes:

In Heubler's work, maps do not have a documentary function with respect to place ... nor do they represent an actual or proposed journey 'made' by the artist as in the work of [Richard] Long, but provide the route by which to arrive at a method of creation of form (Rorimer 2004, p.136).

Therefore, first and foremost, there emerges a distinction between enacted physical forms of travel and imaginary journeys that are delineated but never performed. I raise this distinction in the context of this chapter, because I suggest that for a brief period in time during the late 1970s in Ireland, artists were openly involved with travelling as a means of engaging with emergent interests in performance and conceptual art practice.

Roycroft applied a number of prescriptions on his work to distinguish walking as an enacted artistic process from more quotidian forms of travel associated with travelling to arrive at a destination. For example, in *To Walk A Stone* (c. 1977) (Fig. 56), Roycroft travelled 352 miles between Northern Ireland, England and Wales carrying a stone that weighed exactly fourteen pounds, or the equivalent of a stone in weight. Carrying the stone, Roycroft hitchhiked from Carnlough Co. Antrim to a gallery in Butlers Wharf, London. He then stayed in the gallery until he lost a stone in body weight after which time he travelled to Wales with the stone. The prescriptions facilitated the artist's investigation into how performance-based experiences were communicated in the gallery through documentation. This is evident in the image titled *Poster*, subtitled *A Story in Two Parts Orchard Gallery Derry* (Figs. 57, 58). In this montage of text and photography, Roycroft is depicted naked, set against handwritten text describing "a random diary from living in the Glens of Antrim (objects.cards.slides)." The visual form of this work suggests analogies to an artist's sketchbook, as also seen in the work *Log of a Journey: Walk* (1975), while the reference to a logbook suggests Roycroft's interest in marking time in terms of the experience of travelling through place. Furthermore, the use of a habitual log suggests that Roycroft was highlighting how artistic meaning is

communicated through signs and words. This is evident in the attention given to documenting numerical data, such as weight gained and lost in *To Walk A Stone*, and the distance travelled and duration in *Log of a Journey: Walk*.

Roycroft was part of a generation of artists who were influenced by a dynamic culture of information exchange and questioning generated by the visits of international artists to venues in Northern Ireland in the 1970s. Recalling the level of cultural isolation identified by Una Walker as an art student in Belfast, visiting artists constituted a means for Irish artists to engage with ideas at the forefront of international practices in the 1970s. This idea formed the curatorial departure point for an exhibition *The Visual Force: Collective Histories of Northern Irish Art* curated by Slavka Sverakova at the Golden Thread Gallery, Belfast in 2009. Sverakova suggests that Joseph Beuys' visit marked a new juncture for artists in Belfast and their subsequent engagement with conceptual art. She states that Beuys' visit to Belfast College of Art on November 18th 1974 left a "legacy" which:

Appears as a move from an anxious art object to a confident, autonomous one in the parallel art practices of five artists-teachers and sixteen younger artists born between 1951 and 1976. The exhibits present diverse searches for visual strategies capable of questioning and affirming shared interests, namely the autonomy of self, freedom not anarchy, and moral integrity of art as knowing. They coalesce in lens-based media without neglecting painting and drawing (Sverakova ed. 2009, p.11).

Sverakova's statement highlights that artists continued to engage with the more traditionally orientated practices of painting and drawing while experimenting at the same time with film and video. It suggests that the development of what subsequently became time-based art was a gradual process of assimilation and this research has found few instances of artists working with video art media in the mid-1970s in Ireland.⁵⁸ As Connolly has argued, art school trained film directors such as Pat Murphy, Joe Comerford and Thaddeus O'Sullivan gravitated towards feature production and appear to share few similarities with Irish artists' film and video, with Vivienne Dick representing an important intersection between these seemingly

⁵⁸ There are exceptions to this statement. As will be developed in chapter four, Irish artists based internationally, such as Vivienne Dick in New York, had been using the medium of Super 8 mm film since the mid-1970s, however this has been seen in terms of the artist's involvement with the Punk No Wave music scene. See Connolly (2009) for an analysis of Dick's early artistic output in relation to international influences. Roycroft recalls in interview with this researcher that few artists in Belfast in the 1970s had access to video technology.

parallel traditions (Connolly 2003). Roycroft confirms that his interest in using lens-based media was predominantly to document his performative walks (Fig. 59). This idea of using photography to document his artistic output subsequently became one of the cornerstones of his practice.

A final point to consider in relation to how visiting artists in Ireland in the 1970s influenced artists' engagement with experimental, performance and new media practices is the importance of Joseph Beuys' visits to Ireland. Brian Patterson maps the climate of artistic interactions that occurred in Belfast from the mid-1970s onwards and uses Beuys' visit as a starting point for his analysis (Patterson 2005, p.14). Focussing on how groups and individuals shaped the landscape of experimental and time-based interaction in Northern Ireland since the 1970s, Patterson examines the role of social capital in his reading of these forms of interaction and draws on Beuys to inform his approach: "[Beuys'] term 'social sculpture' parallels [Robert] Putnan's use of the term 'social capital', which he describes as 'a valuable by-product of cultural activities whose main purpose is purely artistic'" (Patterson 2005, p.14). Patterson defines social capital as "the collective value of all 'social networks and the inclinations that arise from these networks to do things for each other'" (Patterson 2005, p.14). He acknowledges Beuys' influence on generating a culture of artist-led self-organisation and he notes that Art and Research Exchange (ARE) was a direct outcome of Beuys' discussions held at Documenta 1977, which featured individuals and groups from Belfast and Dublin. Beuys contributed the seeding money that helped artists to establish ARE, which later "saw the emergence of the Artists' Collective of Northern Ireland and later *Circa* magazine" (Patterson 2005, p.14). The fact that both Patterson and Sverakova use Beuys' visit to punctuate their historical interpretation of time-based artist-led activities in Northern Ireland is important because, as I suggest in the following section, Beuys' influence can be further traced through a series of peripatetic encounters between Irish artists and the Scottish curator Richard Demarco in the late 1970s.

3. Making connections between Ireland and Scotland

It is possible to trace out the connections between Ireland and Scotland through the associations between Dorothy Walker, Richard Demarco and Joseph Beuys (Lerm Hayes and Walters 2011). In addition to facilitating cultural links

between Dublin and Belfast, Beuys cemented the artistic links between Ireland and Scotland at this time; Sean Rainbird suggests that it was Beuys' 'Celtic' vision of Ireland as a country on the periphery of Europe that appealed to the artist (Rainbird 2005). Beuys and Demarco had established a mutual affiliation that began with Beuys' participation in the exhibition that he organised, *Strategy: Get Arts* in 1970 (Fig. 60), initiating a further seven visits to Scotland during the artist's lifetime (Lerm Hayes and Walters eds. 2011, p.114). This exhibition which took place at the Edinburgh College of Art, in collaboration with the Kunsthalle Düsseldorf, presented the work of thirty-four artists from Düsseldorf, including Beuys. The experience of organising the exhibition and witnessing Beuys and Henning Christiansen performing *Celtic (Kinloch Rannoch) Scottish Symphony* (1970) (Fig. 79) had a profound influence of Demarco's subsequent activities (Stanley Pickler Gallery 2000).

During this time, Dorothy Walker was also in contact with Beuys, and in interview with Vera Ryan, Walker stated that she was the catalyst for the bid to establish his proposed Free International University (FIU) in Dublin (Ryan 2003, p.196). The critic recalls how she found Beuys' views on education "wonderful, free and open", and aware that he had been recently asked to resign his Professorship, she decided to invite him to apply for the post of Director at the National College of Art in Dublin (Ryan ed. 2003, p.196). However, Walker heard nothing more from the artist until she met him at the opening of *The Secret Block for a Secret Person in Ireland* in 1974 at which point they started discussing in earnest the feasibility of establishing a branch of the FIU in Dublin (Lerm Hayes and Walters eds. 2011). Had the bid to establish the University in Dublin proved successful, it is possible that links between Ireland and Scotland in the 1970s would have been strengthened through Beuys' connection with both Demarco and Walker.

The FIU should be viewed art historically as the product of a burgeoning critical reflexivity that developed issues raised during the late 1960s. Sol LeWitt's 1967 manifesto 'Sentences on Conceptual Art' and his subsequent 'Paragraphs on Conceptual Art' provide a 'politicised' review of contemporary art, questioning its nature and function and theorising the role of artist (Cherix 2009). Beuys was influential in shifting the emphasis from 'the object' to the intention, activities and opinions associated with making art. Recalling his concept of 'social sculpture' referred to earlier in this thesis, Beuys used his performances and public teaching as

an essential element of his creative process. This constitutes what Jan Verwoert terms the ‘pedagogical turn’ of the late 1960s, “as artists, through teaching and writing, increasingly began to integrate theory into their practice as a tool to produce their own discourse and effectively also steer the interpretation of their work” (Verwoert 2006b, not paginated). While seemingly unconnected, events such as the proposal to establish the FIU in Dublin and Beuys’ visits to Scotland in 1970 and Ireland in 1974 taken together indicate a positive culture of reception in Ireland for Beuys’ ideas—what Lerm Hayes and Walters (2011) have referred to as “Beuysian Legacies”. This climate can be seen as part of a bigger picture of changing attitudes towards art practice in the 1970s. The announcement that the *Edinburgh Arts* itinerary would include Ireland in 1976 generated significant interest from prospective participants (Arts Council of Ireland/ An Chomhairle Ealaíon 1976a; 1976b; 1976c). Furthermore, in a letter to Gordon Woods and Jonah Jones dated 10th August 1976, Colm O’Briain reflected on the success of the Irish leg (see Appendix II) of the *Edinburgh Arts* tour during the previous month (Arts Council of Ireland/ An Chomhairle Ealaíon 1976d).

The *Edinburgh Arts* were a series of collective pan-European expeditions organised by the Scottish curator Richard Demarco between 1972 and 1980 (Appendix II). Using Demarco’s extensive documentation of the tours, the chapter now turns to an examination of the *Edinburgh Arts* and role in fostering a prototypical ‘networking’ culture for artists in Ireland and Britain. From 1976 onwards, the *Edinburgh Arts* tours involved three key proponents of experimental performance and sculptural practice in Ireland, namely Alastair MacLennan, Nigel Rolfe and Brian King. The tours are historically important, due to the involvement of these artists and their contact and collaboration with international visiting artists. They were an opportunity for these artists to engage with other key performance and conceptual artists, such as the British-Romanian artist Paul Neagu and the Polish artist Tadeusz Kantor, and to participate in an ambitious programme of collective artistic mobility at a time when few similar opportunities existed.

Chapter two identified that there was limited funding in place to support artists’ mobility up to the implementation of the first travel award in 1976. It proposed that the decision to direct state funding to support artists who wished to travel represents one of the earliest instances of a shift in policy towards conceptualising Irish art in terms of its connection with international art. Drawing on

statements by Charles Haughey and the director of the Arts Council of Ireland, Colm O'Briain, the chapter suggested that the implementation of awards for individual practitioners reflected broader changes towards recognising the role of the individual artist and their contribution to society. The *Edinburgh Arts* formed one of the first projects to receive funding by the Arts Council of Ireland to support collective mobile and experimental forms of artistic practice. The records of the Arts Council of Ireland reveal that there were approximately thirty separate enquiries directed through the office from Irish artists seeking funding to participate in the 1976 tour. In one letter to the funding department, a young Nigel Rolfe sought funding to match an award already received from the Richard Demarco gallery (Arts Council of Ireland/ An Chomhairle Ealaíon 1976a). In his application, Rolfe also described his involvement in planning activities for participants on the tour to Ireland, which are examined in greater detail below. Following consultations with the Arts Council of Ireland committee, a decision was made in spring 1976 to provide an award of one hundred Irish pounds to Nigel Rolfe to participate in the tour (Arts Council of Ireland/ An Chomhairle Ealaíon 1976b).

The Council issued an official memo outlining the best procedure to follow concerning potential applicants seeking funding to go on the *Edinburgh Arts* tour of 1976 (Arts Council of Ireland/ An Chomhairle Ealaíon 1976c). This correspondence also highlighted that applicants would be considered on their own terms firstly, and then if successful, the selection would be further limited to artists who were established and who had “completed formal studies”. The decision to issue a director’s memo indicates that there was significant interest in the tours, even though they had only been in operation since 1972. Furthermore, given that the memo was issued in response to the number of queries suggests that the Arts Council had not anticipated the level of interest in this event and that this interest was genuine rather than attributed to what may be considered a ‘herd mentality’. Demarco’s tours represent a critical juncture in shifting attitudes in providing for artists’ participation in experimental events, while from a historical point of view, the existing photographic documentation reveals that the tours provided a dynamic, convivial atmosphere. This typically took the form of travelling in groups to visit sites of artistic or historic interest, watching performances, attending discussions, talks or lectures and discussing them afterwards. Given their historical importance in the context of early time-based art developments in Scotland, the following section

considers the role of Richard Demarco's involvement with generating opportunities for viewing and participating in time-based activity in Ireland. Though Scottish in origin and European in vision, the focus of the investigation is on the involvement of Irish artists, facilitators and participants.

4. Richard Demarco and the *Edinburgh Arts* 1972–1980

Born in Scotland in 1930, Demarco is considered one of Scotland's foremost cultural professionals in sourcing and presenting the work of international avant-garde artists at his eponymous gallery in Edinburgh founded in 1965. Accompanied by twenty-five friends of the gallery, Demarco travelled from Edinburgh to attend a private view of *Rosc* in 1967, which presented major contemporary artworks from abroad in Ireland. This was the first of many short trips to Ireland facilitated through contact with Dorothy Walker and Michael Scott. Reflecting on Demarco's first visit to Ireland in 1967, Dorothy Walker credited the architect Michael Scott with pointing out to Demarco the potential of hosting international exhibitions in locations such as Ireland and Scotland. She describes Ireland as:

... what was then considered a visual backwater on a remote offshore island, and that what seemed impossible was indeed possible, that world-famous artists, curators and critics quite liked the idea of coming to out-of-the-art-mainstream places like Dublin and Edinburgh (Stanley Pickler Gallery 2000, p.21).

Originally conceived as a summer school to introduce visiting students from the United States to aspects of Scottish culture, the *Edinburgh Arts* soon transited into a geographically ambitious cultural expedition where artists collectively travelled to locations throughout Europe. The tours retained the core educational values of the original summer school, which ran for eight years from 1972 to 1980, and which included an international dimension outside of Scotland from 1975 onwards. In the course of this transition, Demarco reconceptualised the target participant audience from American students to cultural professionals, including artists, writers and academics. The participants travelled on a pre-arranged itinerary of culturally significant locations such as megalithic tombs and contemporary art galleries throughout Europe (Appendix II). This practice of creating opportunities for viewing ancient art alongside and in comparison to modern art was also central to the

series of *Rosc* exhibitions presented in Dublin between 1967 and 1988.⁵⁹ Demarco ensured that the programme included educational talks, lectures, and discussions with international artists, including ground-breaking video and performance artists like Bill Viola and Marina Abramovic (Fig. 61). During the 1975 tour, Demarco organised a public discussion between fourteen Yugoslavian artists and nineteen *Edinburgh Arts* participants at Motovun. The encounter led to an exhibition of contemporary art from Yugoslavia titled *Aspects '75: Yugoslav Art*, which was presented with the support of the Scottish Arts Council at the Fruit Market Gallery and the Richard Demarco Gallery, Edinburgh, and which toured Britain⁶⁰ and two Irish venues, namely the Municipal Gallery of Modern Art, Dublin, in 1975 (Fig. 62) and the Ulster Museum, Belfast, in 1976 (Fig. 63) (Demarco ed. 1975a).

At the end of each tour, Demarco invited artists to exhibit work in response to the journey at his gallery, which was also accompanied by a catalogue documenting aspects of the trip. In 1975 the catalogue *To Callanish from Hagar Qim* was produced in the format of a newspaper (Demarco ed. 1975b). The cover illustration showed hand-written script on the front and maps tracing the route of the journey from Callanish in Scotland to Hagar Qim in Malta, which was drawn by Demarco on the back of the catalogue. The use of hand-drawn maps and excerpts from Demarco's travel journals emphasised the authenticity of the travel experience, a sense that was reinforced by the inclusion of a detailed itinerary of dates and places visited. These ideas are further connoted by Demarco's decision to include scraps of travel tickets and fragments of snapshot images that were reproduced inside the catalogue. Dean MacCannell's study of tourist behaviours, originally published in 1976, suggests that the impetus to record touristic experiences using photography articulates the tourist's desire to seek out and retain authentic cultural experiences (MacCannell 1999).

Photography achieves this because it functions as a record of presence; the

⁵⁹ The ancient sections in the *Rosc* exhibitions were different each year and followed as: Celtic art (1967), comprising Neolithic, Bronze age, and early Christian art from Ireland; Viking age art (1971); Early Animal art in Europe to AD 800 (1977); and Chinese painting from the Sackler Collection at the Metropolitan Museum, New York (1980). In 1984, the curatorial committee departed from the original *Rosc* criteria of 'ancient' and selected the nineteenth century Guinness Hop Store as the venue for the Modern section. The building itself was seen as representative of the past. In 1988, the older section of *Rosc* comprised of Russian avant-garde art from the Costakis Collection which was displayed in the Royal Hospital Kilmainham, Dublin.

⁶⁰ In addition to launching at the Richard Demarco Gallery, Edinburgh, from September 27th to October 25th 1975, the exhibition also toured to the following venues in Britain: The Turnpike Gallery, Leigh, Lancashire from 30th January to 20th February 1976; The Gardner Centre, University of Sussex, from 26th April to 22nd May 1976, and The Third Eye Centre, Glasgow, from June to July 1976 [exact dates not available].

assumption being that the tourist or visitor was on site at that particular moment captured in the snapshot. A number of photographs in the *Edinburgh Arts 1975* catalogue were enlarged to A2 size, covering the whole of the page, as seen in the page designed by Will MacLean and Robin Crozier (Fig. 64). This enlargement created the impression of a visual journal, with its visual and spatial interplay between connotations of journeying and the travel journal. The catalogue also prioritised textual and visual documentation and featured contextual writings by non-participants on the journey, such as critic and art writer Lucy Lippard.

The 1979 *Edinburgh Arts* catalogue included extended written accounts by a selection of the tour participants in conjunction with reprinted interviews that had taken place on the tour. The decision to extend the documentation of the *Edinburgh Arts* to written accounts of participants' experiences of the tours suggests that the catalogues also served as a historical document. As such, it is useful to consider how the catalogues continued the journey metaphor. I suggest that the placement of images in the *Edinburgh Arts* catalogues served to reinforce aspirations of the text. This was achieved by including photographic snapshots that emphasised collective activities such as the *Edinburgh Arts* participants and crew mucking in, caulking the decks and unfurling sails while on tour between Ireland and France in 1978. Furthermore, the use of the diary format in the 1979 catalogue recalled the experience of travel as a progression from one place to the next, and strengthened the implication of the tour as a transformational experience. It was conceived that this transition occurred physically, as participants put themselves in challenging situations and had to overcome their fears, as well as mentally, through intellectual discourse and gaining the perspective of encountering the world outside of the confines of the studio (Demarco and O'Driscoll eds. 1980).

This analysis of the *Edinburgh Arts* catalogues highlights that artists tended to identify themselves as non-tourists. This point is evidenced in the language used to frame the *Edinburgh Arts*, which was in terms of a 'quest', even though artists set out to follow a prescribed route and itinerary. The *Edinburgh Arts* emphasised the role of travel as a creative process, where the journey itself was considered as important as arriving at a point of destination. I suggest that Demarco's conception of the artist as explorer was characterised by a search for authenticity and personal individualisation. However the creative process was circumscribed by conditions of making artwork in transit, and while hypothetically it may have been plausible that

artists would make artwork in such circumstances, statements reprinted in the *Edinburgh Arts* catalogues highlighted that it was nearly impossible to produce artwork in an ad hoc sense while participating on the tours. Rather, the focus shifted towards emphasising the establishment of creative convivial networks throughout Europe. This is reflected in Demarco's statement that "in time the journey to the site came to be as important as the activity 'on site'" (Demarco ed. 1978, p.527). Given these limitations, Demarco ensured participants were exposed to a busy itinerary which broadly encompassed art performances, lectures and visits to heritage sites and artists' studios (Figs. 65, 66, 67).

MacCannell's sociological research study on tourists describes them as "mainly middle-class [sight-seers] who are ... deployed throughout the entire world in search of experience" (MacCannell 1999, p.1). The tourist's perpetual search for authenticity is, MacCannell argues, typically thought to be located in other historical periods and cultures (MacCannell 1999, p.3). A similar idea is presented in the structure of the journey *To Callanish from Hagar Qim*, between two ancient Celtic burial sites while incorporating encounters with contemporary video art along the way. While Demarco sought to distance his journeys from associations with commodified tourism, it is important to see the *Edinburgh Arts* as part of a growing culture of modern artistic tourism and mobility, as elaborated in chapter one (Lübbren 2001; Crouch and Lübbren eds. 2003). The tours represent the only instance that this researcher has identified of pre-planned collective artistic mobility into Ireland in the 1970s. As this chapter has shown, the 1970s saw a number of artists starting to experiment with using travel as a means of making artwork. This is most often associated with the work of Richard Long and Hamish Fulton, and to a lesser extent in Irish art with artists like Philip Roycroft and Brian King's Land Art experiments in the 1970s.

Although better known for his minimalist sculptures, Brian King created a number of temporary Land Art interventions in the 1970s that bear resemblance to the work of Richard Serra and Richard Long such as *Burning Spiral* (1978) and *Buried Sculpture* (1979). Born in Dublin in 1942, King studied at NCAD from 1960 to 1963, and following his graduation, he lived and worked in London for two years. He moved to New York in 1968 and upon returning to Ireland in the early 1970s, he started to develop a practice that could express his interest in duration and three-dimensionality in art (Brian King interview. 21st March 2012). King exhibited at the

Irish Exhibition of Living Art and presented a series of works examining how time could inform the making of sculptural practices in the exhibition *Time Pieces–Buried Sculpture, Installation, Site Construction* at the Taylor Gallery in 1979. Especially relevant in the context of this research is the experimental summer school that King initiated in 1976. Designed as a summer school in which the basic premise was to relocate artists to make work on site in Strandhill in County Sligo, this project is one of the earliest instances identified by this researcher that brings together evidence of changing attitudes to site, mobility and art in the context of Irish sculpture.⁶¹ While the artists involved made work in response to the location, King highlights in a contemporary newspaper article, that movement and time were important concepts underlining the philosophy of the summer school. Given the few locatable references to King's 1976 *Maze* installation (Fig. 68), the statement is reproduced in full:

[Maze was] a water sculpture realized through time, this is not a maze in the accepted sense of the word. The title merely conveys the sense of confusion which one could get in confronting this sculpture which only exists at certain times of the day...The piece consists of four glass boxes placed on the beach. Being transparent these become visible only when the tide comes in around them. At this stage they displace the water, producing square 'holes' in the sea, until full tide when the sea then pours over the sides and fills the boxes until one can no longer distinguish between the water and the glass. When the tide turns they slowly begin to reappear, this time full of seawater so that the 'holes' now become 'pillars'. The boxes then slowly empty themselves of water and are ready to repeat the process with the turning of the tide, so the place [sic: piece] is a perpetual motion sculpture made by time and tide (King 1976, p.21).

The original concept of the school was to invite participants from different disciplines to create impermanent structures on the sand and to film the proceedings. King received a bursary from the Arts Council of Ireland to establish the Sligo project, however, he received no responses following a public call for participants. He surmised that this lack of interest was due to the experimental format of the project, and members of National College of Art and Design including Nigel Rolfe were called upon to fill the vacancies (Young 1976; Nigel Rolfe, interview. 24th January 2013). Recalling Beuys' pedagogical aim for the FIU in Dublin, King's stated aim for the summer school was "to avoid that 'museum' approach to sculpture

⁶¹See *Time Pieces: Brian King, Buried Sculpture, Installation, Site-construction*, an exhibition at the Taylor Galleries, 19th October to 3rd November 1979.

... in the case of the summer course we tried to avoid any preconceived notions and tried to work out our ideas in an ecological sense” (King 1976, p.21).

Coincidentally, 1976 was the same year that Demarco first brought the *Edinburgh Arts* programme to Ireland. Brian King and Richard Demarco were known to each other and King exhibited at the Fruitmarket Gallery in 1978, to which Demarco was appointed as curator (Figs. 69, 70). In 1978, King was president of the Irish Exhibition of Living Art and he invited Demarco to lecture in the Douglas Hyde Gallery on the subject of “the artist as explorer.”⁶² A map drawn in Demarco’s hand delineates the route of the *Edinburgh Arts* tours through Rosslare, Meath and Dublin in 1976 and Sligo and the Burren in 1977. The 1976 trip featured a group visit to Lough Crew in County Meath with tour participants on 11th July 1976. In addition to Brian King, other key protagonists in facilitating the Irish aspect of the tours between 1976 and 1980 were Dorothy Walker, Nigel Rolfe and Alastair MacLennan.

Nigel Rolfe performed *The Table: Open Hand, Closed Fist* for the visiting *Edinburgh Arts* group at the National College of Art and Design on the 17th July 1976 (Figs. 71, 72, 73). In this performance, Rolfe juxtaposed primary body language signals of the palm, associated with reconciliation and the fist, associated with aggression, enacted on a table, a space where conflicts are typically negotiated. This performance was later reconfigured as *Mound Man* and presented as part of an exhibition at the Fruitmarket Gallery in Edinburgh between 4th and 24th December 1976. The performance demonstrates the essentially reciprocal nature of performance art that led naturally to collaboration and exchange. Alastair MacLennan performed *To Walk a Stone* for the duration of twenty-four hours at the Richard Demarco Gallery, Edinburgh on March 29th 1980 (Fig. 74). This was one of the many outcomes of a longstanding friendship with Demarco in the years following his relocation to Northern Ireland (Lerm Hayes and Walters eds. 2011). By 1980, Demarco’s *Edinburgh Arts* had covered a total distance of nearly 58,000 miles with 952 participants (Demarco and O’Driscoll eds. 1980). The eight year time-span documents the expansion of the tours in scale and scope; in the early years Demarco employed conventional means to transport his participants such as flights, buses and trains, which expanded into chartering the *Marques* sailing ship to transport artists

⁶²Richard Demarco, ‘The Artist as Explorer’ lecture occurred on May 18th 1978 in the Douglas Hyde Gallery, Dublin.

between Britain, Ireland and France from 1978 to 1980. That same year, MacLennan participated in this final tour which docked in Belfast Harbour before transporting participants between Ireland and France (Fig. 75). Rolfe and MacLennan's affiliation with Demarco's *Edinburgh Arts* tours further suggests that he was instrumental in bringing artists from Ireland and Britain together to explore new means of expression through performance and experimental practices.

5. Documenting the ephemeral: Demarco's archive

Demarco documented the *Edinburgh Arts* tours extensively, producing a collection of photographic snapshots of the tour participants and catalogues published after each event. This collection of material offers an insight into the type of art practices that were operating in Ireland in the late 1970s. Known as the Demarco Archive, it comprises of between 250,000 and 500,000 photographs (Euan McArthur interview, 7th April 2011) and ephemera that is jointly managed by the Demarco European Art Foundation and the University of Dundee. Of this collection of images, currently 142 images pertaining to Demarco's trips to Ireland have been digitised and are available through the Demarco Digital Archive.⁶³ Demarco's photographs of the *Edinburgh Arts* provide a rare visual record of these activities in Ireland in the mid-1970s. The breadth of artistic creativity, processes and events that were captured, means that it is possible to historically reconstruct Irish artists' level of participation in the tours. A close reading of these images reveals two important points; firstly, that Demarco's use of photography was compulsive and secondly that his approach to photographing performance art was uniquely performative in itself.

This point is most obviously evident in Demarco's series of images of the aforementioned performance *Mound Man* by Nigel Rolfe (Figs. 76, 77, 78). The photography is purposeful in the way it describes the succession of bodily actions; Rolfe is seen at the outset of the performance taking off his coat, and a series of images proceeds to document Rolfe as he tied his leg to a table with nails and string, followed by the artist pouring glue over his legs and a covering them with flour. The series also documents Rolfe setting fire to the string that binds his legs to the table. Evidenced by the use of both colour and black and white film, Demarco used at least two cameras and two different modes to document the activity. Apart from one image that records the audience of the event, Demarco's images are captured from a

⁶³The Demarco Digital Archive is accessible at <http://www.demarco-archive.ac.uk/>

position in the lower foreground, making him clearly visible to both the audience and the performer. The images of *Mound Man* are truncated, blurry and jaunty, suggesting that Demarco was not overtly concerned with formal composition or lighting, although these are still important to producing effective images. Rather than presenting a single iconic mediation of the performance, Demarco's sequence of photographs record the performance as it occurred in real time, and this contrasting sense of duration and immediacy contributes to the value of these images as documents of ephemeral performance art.

The chief investigator and co-ordinator of the Demarco Digital Archive, Euan McArthur, has suggested that Demarco's willingness to get involved in the performance action and his close relationships with the artists he was photographing contributed to his unique documentary approach (McArthur 2010). McArthur proposes that the camera is a social tool; it doesn't serve to objectify or come between him and the artists he photographs. He suggests that Demarco was a "catalyst, participant and observer" in his photographs. While the images from the *Edinburgh Arts* tours suggest that Demarco was catalyst and participant, his images that document his visits to *Rosc* in 1977 and 1980, which he was not involved in organising, bring him closer to the sense of being an observer. McArthur identifies the characteristics of an evident inclusively social sensibility in Demarco's documentation and suggests that his character permeates whether he is in the photograph or not. I would add that Demarco's approach is also akin to a durational performance in itself. It is significant that Demarco did not use a zoom lens, which necessitated his getting close to performers to capture details and nuances of the action. This immersive approach is markedly different to the images of Ute Klophaus (Fig. 79), who documented Beuys' performance for *Strategy: Get Arts* at the Edinburgh College of Art in 1970. An exhibition titled *Written by the Photographs: Art History* explored Richard Demarco's collection of images in relation to concepts of event photography.⁶⁴ The term event photography refers to an approach that records the lateral field of artistic output during a given time, such as recording artists in their studio, artists in action, performances, as well as the installation of exhibitions and crowds milling around at openings. Event photography is useful in reconstructing a historical picture, and in the context of this research, Demarco's

⁶⁴The exhibition was held at the Museum Kunst Palast, Düsseldorf, Germany from 8th December 2007 to 2nd March 2008.

photographs have mapped out a series of artistic affiliations between Irish and international artists who shared an interest in time-based practices in the 1970s. Demarco's images highlight a dynamic and reciprocal culture of participation and exchange in operation in Ireland in the mid to late 1970s. These images are valuable as historical records and also because they capture the mood of the performance through Demarco's unique approach. Demarco's practice of taking multiple photographs in quick succession highlights how performance art is durational and cannot be concentrated into one 'iconic' image. His jaunty style is unmediated by professionalism and the images capture a sense of being witness to the event as it unfurled in the present moment.

What is important in the context of this research inquiry is the role Demarco played in creating an expanded geography for art. I suggest that his role in developing cultural affiliations between Ireland and artists from the Eastern Bloc, culminating in the exhibition *Aspects '75* at the Hugh Lane Municipal Gallery, represents an example of this broadening of the horizons for Irish and Scottish, Polish and Yugoslavian art. Recalling the curatorial impetus of the exhibition *In and Out of Amsterdam* (2009) examined in chapter one, I suggest that the *Edinburgh Arts* contributed to bringing visiting artists into Ireland, and to generating discussion and critique of art practices. However, the mobility of conceptual artists in the 1970s should also be read in terms of a natural continuation arising out of artists' changing attitudes to concepts of practice—namely, performativity and productivity beyond the studio. As Cherix observes, “for a young artist at the time, travelling was not necessarily motivated by educational purposes in the tradition of the Grand Tour, but was rather a logical outcome of the art world's geographic expansion” (Cherix 2009, p.19).

Another 'logical outcome of the art world's geographic expansion' is that from the 1960s onwards, artists were increasingly aware not only of the benefits of travel, but of *being seen* to travel internationally (Lovett 1997). As chapter one examined, scholars are in general agreement that by the late twentieth century, artists were expected to create and sustain their reputation abroad, which suggests that what was instigated in the 1960s as a pioneering process of expansion had become an expectation in the years that followed (Doherty ed. 2004; Kwon 2002; Lovett 1997; Tipton 1996). This reinforces the importance of taking the time-frame from 1975 to 1999 in this thesis, which proposes that Irish artists were reflecting changes that had

already occurred internationally within the field of experimental art practices. When seen in the broader context of art colleges such as Nova Scotia, it would suggest that artists abroad in the late 1960s were already developing convivial networks of information and exchange for students and visiting lecturers. Without wishing to perpetuate time-lag assumptions, it is evident nonetheless that these practices did not enter Irish art until the mid-1970s and when they did emerge, the activity was clustered in Belfast and Dublin. Rolfe was the instigator of much of this activity in Dublin, and together with MacLennan in Belfast, these artists pioneered time-based art in Ireland and initiated opportunities for a generation of younger artists that followed in the 1980s.

Summary

This chapter has addressed the historical contexts of conceptual and performance art practices in facilitating a shift towards non-object based art forms. It identified that within the context of prototypical time-based practices in Irish art, there is evidence that a culture of mobility was emerging at the same time that organisations such as the Arts Council of Ireland were starting to formalise support funding for artists' travel. When seen collectively, chapters two and three support this observation while they also demonstrate how engaging with international ideas was played out in practice, through visiting artists, performance art festivals, encounters with other artists and curators, reciprocal performances, expeditions and summer schools. In addition to contributing to further opportunities for travelling and participating internationally, I suggest that these types of events also shaped the development of time-based art in Ireland. I have demonstrated this by considering how a selection of artists in Ireland engaged with conceptual and performance based practices in the mid to late 1970s. Given that this investigation set out to align contexts of mobility and time-based art because they share durational properties, there are a number of conclusions that can be drawn from the evidence presented in this chapter.

The involvement of artist protagonists such as Alastair MacLennan and Nigel Rolfe, as well as Brian King, suggests that Irish artists were actively involved in shaping an internationally receptive culture of practice and reception for performance and conceptual art in Ireland. It also demonstrates that such concerns did not emerge within an isolated vacuum, and that Irish artists were much more informed about contemporary discourses in the 1970s than has been previously recognised in Irish

art historiography. This contrasts to the findings of the Richards report (1976) described in chapter two. Richards observed that there was a tendency to conceptualise Irish culture as isolated, leading to a failure to maintain contacts with the outside world and with artists located outside of Ireland. This chapter has presented evidence of visiting artists who travelled to Ireland to deliver talks, lectures and performances and who were important in broadening the cultural and professional discourse around performance art. The recollections of artists such as Una Walker and Philip Roycroft suggest their exposure to guest speakers had an important influence on these artists' engagement with performance and conceptual art in the 1970s. The assimilation process was not the same for each artist; Philip Roycroft for example was resistant to the pre-organised, non-contingent element of Demarco's tours, but he did engage concepts of mobility, ephemerality and duration in his work. Outside of the experience of Richard Demarco in Ireland, this chapter identified that international artists visiting Ireland in the late 1970s were mostly facilitated through educational programmes at the National College of Art and Design in Dublin and Belfast College of Art. The Demarco tours represent the changing attitudes to artistic practice in the 1970s, where the emphasis shifted towards creating artwork in response to transitional and social conditions. I suggest that for a brief period in time between 1976 and 1980, circumstances aligned that saw Irish experimental artists directly engaging with Demarco's design for a mobilised network of artists throughout Europe. In the following chapter, I develop this hypothesis by examining how artists in Ireland developed this nascent form of international participation through collaboration and artist-led initiatives to gain a better insight into how mobility shaped time-based art in the 1980s.

Chapter 4: The maturing years: Delineating performance and video art (1980–1990)

This chapter examines the different issues and modes of social and audience engagement that came to define video and performance art in Ireland in the 1980s. The main issues attracting artists were visualising the Troubles conflict, inequality, especially in relation to gender identity, and national identity, especially where artists from Ireland had relocated to Britain in the early 1980s. As will be examined, this decade gave rise to some of the first video art practices seen in Irish art. It proposes that the diversification of time-based art from the types of non-technological body-based outputs witnessed in the 1970s into more conceptually ambitious and technologically sophisticated media was informed by three key elements. These were, firstly, the expansion of forums for presentation, notably in the form of performance and video art festivals, secondly, access to new media technologies and artists' engagement with immersive video installation formats, and thirdly, the development of models of art criticism. The chapter proposes that this mix of exposure, output and evaluation collectively enabled a comprehensive support infrastructure for time-based art, which up to this point, had not been seen in Ireland.

The first half of this chapter focuses on the development of performance art in the 1980s, while the latter part examines the development of video art and its close alignment with performance art early in the decade, before the gradual maturation of video art as an art medium in itself. Young Irish artists that engaged with performance and video art in the 1980s included, among others, Anne Tallentire, Frances Hegarty and Nick Stewart. Their outputs were marked by the use of a combination of audio, still images, video, and performative interactivity in their output. Their work will be addressed alongside examples of Alastair MacLennan and Nigel Rolfe, who continued to travel widely and find new means of engaging in innovative performance practice. The chapter ends with a consideration of how Irish time-based artists were perceived by the general press, exhibition curators and art critics.

1. Mobilising the performance site

Art and Research Exchange (ARE) played an important role in bringing together international performance artists and those from Northern Ireland. The organisation was established in 1977 and included protagonists such as Alastair MacLennan and Belinda Loftus from the outset. While founded in the late 1970s, the influence of this organisation can be mostly seen in the following decade, until its forced closure in 1988 due to the cessation of financial resources (Loftus 1988). ARE was at the forefront of pushing boundaries for artistic practice during this short time period. As Slavka Sverakova states “the ARE opened opportunities for taking risks [and] developing unexpected ways of making art, namely performance and installation” (Sverakova ed. 2009, p.14). Aidan Dunne has observed that ARE emerged in response to an academic conservatism that had characterised the Belfast College of Art in the late 1960s and early 1970s. He writes “when Art and Research Exchange was set up in 1977, with the aims of providing resources and exploring a common ground between fine arts practice and the community, it was but one, highly visible, example of a fundamental shift in attitude and approach on the behalf of younger artists” (Dunne 1991a, p.22). The organisation played an important role as a meeting point for artists based in Ireland and Eastern Europe, especially Poland. ARE hosted visiting artists from Eastern Europe such as Wladyslaw Kazmierczak and Artur Tajber, as well as the Polish artist, Malgorzata Butterwick, who was based in Northern Ireland between 1994 and 2003 and who helped to establish the performance art collective Bbeyond in 2000 (Lerm Hayes 2010). As developed in chapter three, these linkages were first seen through Richard Demarco’s relationship with Joseph Beuys and Eastern European artists, which were evident in Demarco’s curating of the exhibition *Aspects '75: Contemporary Yugoslav Art*; and two previous exhibitions of Romanian and Polish art in 1971 and 1972 respectively.

Outside of Belfast, the Orchard Gallery in Derry was important in facilitating opportunities for the presentation of experimental, conceptual and performance art in Northern Ireland (Fig. 80). Established in 1978, Declan McGonagle secured well-known artists like Richard Long, Hamish Fulton and Stuart Brisley to exhibit at the gallery in the years immediately following his appointment as director. The gallery played an important role in introducing Irish audiences to contemporary well-known international practices. As Aidan Dunne noted:

Derry's Orchard Gallery was set up in 1978 by the city council as part of its amenities programme. It has been shaped by its director, Declan McGonagle who has managed to put Derry on the international art map by bringing to Ireland artists who are not only well-known but who are at the experimental edge of arts creativity. The Orchard has worked to promote art that addresses issues altogether pertinent to the community, although it is true to say that the Orchard's real impact has been within the art world, in effect challenging Irish art by encouraging its assessment in an international context (Dunne 1991a, p. 27).

Dunne's statement highlights that the Orchard Gallery had developed an exhibition programme that sought to engage with the social and political issues affecting Northern Ireland at the height of the Troubles in the 1980s. The fact that many artists from Eastern Europe participated in the Northern Irish performance art scene suggests that these visiting artists could relate to the violence, social unrest and marginalisation of groups in the population that these countries shared at different periods in the twentieth century. On closer view, it appears that visiting artists from abroad were drawn to the climate of non-commercial activity in Northern Ireland. The few venues that were made available to performance artists already living in Northern Ireland at this time tended to facilitate artists who were interested in the issues affecting local communities precipitated by the Troubles such as Alastair MacLennan and Nick Stewart (Johnston 2013; Kelly 1996; Lerm Hayes 2010; Stitt 2012).

The artist-led community in Northern Ireland played an important role in developing opportunities and appropriate access points for audiences to engage with performance art in the late 1980s and early 1990s (Fig. 81). Brian Patterson links this to the foundational influence of the initiatives established in previous decades (Patterson 2005). He suggests that initiatives founded by artists, notably with MacLennan as a catalyst given his foundational role in ARE, led to establishment of other initiatives. These connections and historical links are expressed in Patterson's statement:

I believe that the social capital generated by ARE activities later influenced other arts' initiatives, and in the 1980s groups like Belfast Exposed, Queen St Studios and Northern Visions emerged. Other examples would include—1990: Flaxart Studios, Orchid Studios, 1991: Source magazine, 1992: Paragon Studios, 1993: Catalyst Arts, 1995: OBG (Ormeau Baths Gallery), 1997: Engine Room Gallery, Creative Exchange, Array Studios and Proposition

Gallery, 1999: Golden Thread Gallery, Grassy Knolls, 2000: Cinilingus, 2001: Bbeyond and Factotum (Patterson 2005, p.14).

Building on evidence of supports for mobility in chapter two and evidence of the establishment of formal and informal communication and exchange networks between performance artists in Ireland and Britain in chapter three, this chapter now turns to consider the role of MacLennan's activities in shaping the landscape of performance and exchange in Northern Ireland in the 1980s. MacLennan has resided in Belfast since 1976 and his trajectory up to that point in time was mostly between Ireland, Scotland, Canada and Poland. The artist recalls that he had initially planned to stay in Northern Ireland for three years before returning to Canada, but he decided to stay because he was drawn to the Troubles and conflict, and he was interested in examining how art could intervene, mediate and potentially lead to forms of resolution (MacLennan 2003, p.19). He suggests that he had formed artistic affiliations in Belfast and did not want to leave this community of artists and Hugh Mulholland highlights that prior to his arrival in Belfast, performance art was almost non-existent (MacLennan 2003).

MacLennan's contribution to the development of performance art internationally and in Ireland can be linked in part to the artist's unique approach to engaging the political issues in Northern Ireland. He developed a language that used body-based performance to respond to the specific conditions of negotiating everyday life in Belfast city in the 1970s. This is exemplified in *Target* (1977) (Fig. 82), where MacLennan undertook the ritual daily walks dressed in black, with a dart-board target on his torso and clear plastic sheeting with hanging sticks of bamboo covering his upper head and body. These elements connoted different associations: most obviously, the 'target' evoked the idea that MacLennan could be singled out, marked in a crowd. This gains particular relevance in the context of the heightened political environment of British military in Belfast in 1977 and the fact that MacLennan had to pass through security check-points en route as he walked the distance between home and work (Stitt 2012). In *Naming the Dead* (1998) MacLennan printed the names of all of those who were killed by politically related violence in Northern Ireland from 1969 to 1998 on sheets of paper and tied these sheets to the railings of the Ormeau Bridge. The site of the bridge was significant because it formed one of the main links between Protestant and Catholic

communities in Belfast. The installation ran from the 18th May to the 22nd of May and significantly, the final day of the installation was the day that the Good Friday Agreement was endorsed by a public vote in Northern Ireland.

In addition to using body based actions, MacLennan developed a working practice that the artist refers to as 'actuation', which combines installation and live performance on site, as seen in the performance/installation *Bury the Veil*, performed at the Franklin Furnace gallery in 1986. MacLennan's 'actuactions' often evoke viewers' emotional response to sensory stimuli, for example by contrasting repellent olfactory sensations with poetic text excerpts. This is evident in the use of organic materials such as raw pigs' heads and fish in *Pore Rope* (1998) and *Unseeing Trace* (1999), and slow ritualistic gestures and movements. His interest in words and conjuring new poetic configurations is rooted in the artist's childhood experience of Scottish Gaelic language (a theme that is also redolent in work by Nick Stewart and Frances Hegarty examined below). MacLennan creates new linguistic configurations that play on the relationship to everyday signification, evident in work titles such as *Lie to Lay* (Figs. 83, 84, 85) (1986), *Mean Wean* (1995), *Pore Rope* (1998) and *Words Sword* (1998) and *Emit Time Item* (1999). Presented in a disused warehouse in Newcastle, *Lie to Lay* addressed issues of social deprivation, especially in relation to the National Health Service in the UK, using both installation and performance outputs. The artist placed metal-framed hospital beds around the space at upper and ground levels, on top of which he placed bales of hay, and scattered adults and children's clothing on the floor. The use of hay bales in conjunction with the sound of sheep in the background connoted associations with animals and fodder, and when seen in the context of MacLennan's concern with the state of health care, suggest that he commenting on the lack of social responsibility and provision for the sick. It highlights MacLennan's interest in examining themes of art as healing, whether this was conceived in response to politically motivated violence in Northern Ireland or in response to broader societal issues relating to daily lived experience.

In 1985, MacLennan was involved in establishing the artist based performance group called Black Market International. The group worked collaboratively and can be seen as part of an ongoing mode of engagement adopted by performance artists, where they form clusters and partnerships and tend to perform at short-term events or festivals to ensure maximum exposure (Heathfield

ed. 2004, Kaye 2000). This clustering (aided, it should be pointed out, by artists' international mobility) generated further opportunities for performance artists. This feature of performance art as a sustained mobile network of artists that perpetuated future opportunities was referred to by MacLennan in an interview in 1991, where he characterised the performance collective as an unofficial gathering, stating "this neither is nor isn't a group and is comprised of several artists from different European countries who meet several times a year *only* to perform separately/together ... carrying as little 'personal baggage' as possible" (Robinson, 1991, not paginated). The ongoing collaborations of the performance group Black Market International, established in 1985, is premised on a structure of network meeting, and these events typically include lectures and performances. The ensemble of performance artists predominantly from locations in Europe and North America are guided by a set of principles that prioritise concepts of encounter, diversity, parallel performance, space and duration. The group toured throughout Europe, and performed in Dublin at the Green on Red Gallery and the Project Arts Centre in 1999 and celebrated its twenty-fifth anniversary in 2010. Black Market International typically perform together in the same space and often simultaneously (Fig. 86).

This idea of performing simultaneously is something that MacLennan has explored in other performances, from his on-going founding involvement in Black Market International, and more recently evident in *Right Here, Right Now* at Kilmainham Gaol in 2011 (Fig. 87) and with the performance collective *Bbeyond Belfast*. The artist is often found sitting or standing motionless for long durations—as already noted in this thesis, for two hours in *To Stand* (1972) or twenty-four hours in *To Walk a Stone* (1980) (Fig. 74). Although he can adopt a motionless stance, MacLennan is typically aware of the audience and seeks to evoke a response. This was apparent in MacLennan's recent work in *Right Here, Right Now* where the placement of objects on the artist's head while he sat motionless for a four hour performance referenced ideas of still life and live action. Additionally, given the artist's stated interest in semantic wordplay and his slow measured approach to performing, it is not surprising that the final output seemed to the viewer to deliberately disrupt associations of live art as an active art form. He uses the body to convey his interest in articulating physical responses to ideas of healing and trauma,

especially consistent with his output between 1975 and 1999, as years that broadly corresponded with the climate of social and political conflict in Northern Ireland.

Nick Stewart also contributed to developing a culture of reception for performance art in Ireland throughout the 1980s (Stewart 1995). Active in Belfast between 1976 and 1990, Stewart worked predominantly in the medium of performance and installation art. He developed programmes for the Crescent Arts Centre in Belfast and participated in both performance art festivals reviewed later in chapter, namely *Work Made Live* in 1981 and *3 Days of Live Art* in 1983. In the early 1980s, Stewart started to explore how places are represented and ideologically constructed, as seen in the installation *Points of Origin, Sphere of Influence* (1982) (Fig. 88) at the Orchard Gallery, Derry, in 1982. This work comprised of a cruciform shaped cotton cloth that was displayed on the gallery floor. A halved potato was placed at the four ends of the cloth, while Stewart dripped a wax circle surrounding the cross. A large clay circle was painted on the opposite wall of the gallery. An outline of the coast of Northern Ireland was inscribed within the circle and a small candle was placed upright at its centre. The cross and the wax circle suggested associations with religion as a 'sealed' fate, while the halved potato connoted representations of 'Irishness' that was divided or split, an idea further drawn out by the presence of a disembodied outline of Northern Ireland on the opposite wall.

Stewart was born in Northern Ireland in 1952. He studied Biology and Environmental Science at the University of Ulster, Coleraine before completing a Fine Art degree at the Belfast College of Art in 1981. *Points of Origin, Sphere of Influence* was the first of many works that Stewart produced using performance and/or installation that variously explored issues of identity and place, with particular reference to Northern Ireland. On July 4th 1982 Stewart performed *Elegy* (Fig. 89), which consisted of a day-long action ending with a half hour performance on a pedestrian island in the middle of the O'Connell Bridge, Dublin. The site was significant for Stewart, which was selected as a central point between traffic going north and south of the city. In the course of the day, Stewart created temporary water-based drawings on the pavement that evaporated quickly in the summer sun and were redrawn in the course of the performance. Importantly, the water was sourced from the River Lagan in Belfast and the River Liffey in Dublin and stored in labelled twenty-five litre containers. The drawings depicted loose outlines of figures,

interlinked to form a circle shape on the pavement surface. The event ended with the artist kneeling on a map of Ireland while two participants poured the remaining water from the Lagan and the Liffey over his head at the same time. When seen in the context contemporary performance practices in Northern Ireland in the 1980s, Stewart's work was evidently influenced by MacLennan's material sensibilities. Stewart engaged directly with the city as a site of performance and used seemingly simple signifiers of north and south to engage with complex issues of identity and territory. In addition to relating it to the material fabric of Dublin city, Stewart also encouraged members of the public to engage in what the artist termed 'non-structured dialogue' as an aspect of the performance, by which, he was referring to the unplanned conversations that by-standers struck up while watching the performance.

Stewart's output in the 1980s involved different media including performance, installation and drawing. He began experimenting with video and video installation in the 1990s, and these works will be considered in the following chapter. Important in the context of this chapter is Stewart's use of performance art to engage with sites outside of the conventional white cube space of the gallery (O'Doherty 2000), using multiple objects and outputs. Although not widely recognised for his contribution to performance art in Ireland in the 1980s, Stewart was briefly part of a generation of artists that emerged during a period when MacLennan and Rolfe's influence could be widely felt in Belfast and Dublin respectively. André Stitt was also part of this generation of younger artists enrolled at Belfast College of Art in the early 1980s. In the following statement, Stitt highlights the importance of MacLennan as a role model:

A conflation of possibilities also emerged during this period with a significant shift in the dynamics of the pedagogical environment at Belfast College of Art (Ulster College of Art, now University of Ulster) with the recruitment of Adrian Hall in 1972 and Alastair MacLennan in 1975. The impact of these artist/teachers alerted, enabled, and encouraged young student/artists like myself to the possibilities of making, thinking, and doing outside the confinement of traditional methodologies. Implicit in their guidance was the intrinsic relation to real and lived events taking place in the (then) current climate of 'the Troubles' in Northern Ireland. Emphasis was also placed on working outside the confines of the institution and 'predictable' art associated venues (Stitt 2012, p.4)

Stewart's decision to locate his performances directly on site and within the fabric of the city exemplifies this quest for non-predictable locations for staging performance art. In *Pilgrim* (1985) (Fig. 90) Stewart performed a series of ritualistic perambulations in various cities between 1985 and 1987, including Cork (1987) and Sheffield (1986) and he later reworked the performance in Rome (1995). The artist wandered through passageways and underpasses, dressed in filthy clothes and with a tree on his back. Stewart's decision to locate the performance in the liminal spaces of the city suggests that he was seeking a broader frame of reference beyond the confines of the gallery, even though the works did have gallery-based realisations at the Triskel Arts Centre, Cork and Sheffield City Arts Centre. While this section has attempted to delineate examples of how performance artists in Dublin and Belfast in the 1980s mobilised the site of performance by situating it outside the commercial gallery axis, I propose that another means of broadening the audience base for performance art in the 1980s was through short-term festivals that were initially held in arts venues and later expanded into urban sites. The next section examines the role of festivals in providing performance and latterly video artists with new forums for presentation.

2. Festivals and broadening participation

This section examines how festivals of performance art, such as *Work Made Live* (1981) in Dublin, *3 Days of Live Art* (1983) in Belfast and *Performance Art Now* (1985) in Cork contributed to developing opportunities for exhibition and exchange between small communities of artists based in Ireland in the early 1980s. Up to this point in the thesis, the evidence suggests that a small selection of venues on the island of Ireland were amenable to presenting time-based art, namely the Project Arts Centre, Art and Research Exchange and the Orchard Gallery. Arguably, an exception to this was the first presentation of international conceptual artists at *Rosc* in 1977, which also included Brian O'Doherty and James Coleman. However, the intermittent nature of the six *Rosc* exhibitions (1967; 1971; 1977; 1980; 1984; 1988) (Figs. 2, 3, 26) required practicing time-based artists to seek more immediate forums for presenting their work. The limited opportunities for performance in the late 1970s were, by the early 1980s, opening out in the form of a number of 'live art festivals' produced mainly by and for artists. I suggest that this climate of self-organisation emerged in response to a lack of more permanent resources to facilitate

performance and experimental video art forms. Festivals helped to sustain performance and emergent video art practices in the 1980s by facilitating contact and by providing a forum for audience engagement.

Additionally, festivals helped to shape a community of performance artists based in Dublin and Belfast which included among others, Nick Stewart, Alastair MacLennan, Nigel Rolfe and Frances Hegarty. The conception of a festival differs from how artists deliberately formed performance collectives that were typically formed and realised as a result of artists collaborating on their shared interests. Performance art collectives such as Black Market International required a more sustained and structured support system than one off festivals. With this type of collective organisation, artist-led groups can submit funding applications, hold regular meetings and reach a consensus about the management and future direction of the group. In contrast, the types of performance art festivals active in the early 1980s involved a temporary coming together of artists with shared interests in the festival theme. The types of festivals identified by this research to have occurred in the first half of the 1980s were sporadic or one off events, rather than programmed annual events.

The festival *Work Made Live* (1981) (Fig. 91) was an important festival of performance art, I suggest, for two reasons. Firstly, it represents the first festival identified by this researcher that occurred outside of the context of an arts organisation.⁶⁵ It was held in the National College of Art and Design in Dublin, and I suggest that the location in the art college contributed an educational remit which was reinforced through a programme of evening ‘lectures’ by John Carson, Brian King, Nigel Rolfe and Alastair MacLennan. The use of lectures draws on the example of Beuys’ series of lectures that he delivered in Belfast and Dublin in 1976, where the artist used the ostensibly didactic format of a lecture and blackboards (Fig. 92), and an intent audience, to broadly explore his thinking on ‘social sculpture’. Events presented as part of the *Work Made Live* festival were held at various locations affiliated with the NCAD campus; Martin Folan performed a day-long

⁶⁵ This research has not identified examples of live art festivals held hosted outside of the context of an arts organisation or gallery prior to *Work Made Live* (1981). Where activities at the Belfast College of Art in the late 1970s have been examined in chapter three, these appeared as one-off visits by individuals rather than programmed festivals. Further research on the contribution of activities in art colleges to the development of performance art is required to identify examples of arts festivals hosted in art colleges in the late 1970s and early 1980s.

event at the 'Old Entrance' to the college on Kildare Street, an evening seminar featuring panellists Dorothy Walker and Declan McGonagle was held in the video studio, while a series of evening performances by young artists from Belfast and Dublin including Willie Doherty, Danny McCarthy and Nick Stewart were held each evening between 30th March and 3rd April 1981 in the sculpture studio. Secondly, the festival is important because it was premised on presenting a younger generation of artists in the field of Irish performance art. This is reflected in an accompanying press release which stated that the festival was "the first national festival for younger artists making live art work" (press release, 'Performance Art' file, National Irish Visual Arts Library, not paginated). The festival included fourteen artists from Ireland who stemmed from Cork, Belfast and Galway. The emphasis on a national festival of artists in *Work Made Live* differs to the remit of the performance art series at *Time/ Space/ Performance/ Installation* the Project Arts Centre in 1978, which featured internationally established artists such as Adrian Hall and George Levantis and the following year included talks by Stuart Brisley and Brian O'Doherty in the programme for *Dark Space*.

The subsequent performance art festival *3 Days of Live Art*, held at ARE Belfast, in 1983, consolidated the reputations of the younger generation of performance artists including Danny McCarthy and Nick Stewart, who were both involved in *Work Made Live* two years previously. Importantly, *3 Days of Live Art* also marked the first exhibition of Frances Hegarty's *Ablative Genitive Dative* (1983) (Figs. 93, 94) as part of this festival. I suggest that viewing Hegarty's output retrospectively highlights the importance of staging *Ablative Genitive Dative* as part of the festival in the context of emergent time-based practices Ireland in the 1980s. Hegarty's performance consisted of an hour-long event that incorporated a projected film and ten large drawings displayed on free-standing frames. The performed element of the work saw Hegarty breaking through the paper-sided frames, while reiterating the actions described in the films. Hegarty's *Ablative Genitive Dative* engaged multimedia in the installation space, combined with performance, and as such, it marks an important departure into immersive forms of time-based installation that were witnessed internationally in the early 1970s with works such as Joan Jonas's *Organic Honey's Visual Telepathy/ Vertical Roll* (1972) (Fig. 95). As demonstrated in chapter three, artists' engagement with photographic or film media

in Ireland in the 1970s was predominantly as a means of documenting ephemeral events, as highlighted in the case of Adrian Hall's performance actions in the space of the Project Arts Centre over a five day period. Hegarty's incorporation of film as a core aspect of the installation coupled with a performance element suggests that by the early 1980s, artists were working with an expanded sense of how performance and moving image media could relate in the same space. I return to this point later in the chapter, with reference to how Hegarty appropriated media formats to explore ways of articulating her ideas about issues of identity, belonging and displacement.

Although outside of the chronological focus of this chapter, it is useful to briefly consider how the trend for presenting performance art in festivals continued into the 1990s with events such as *Available Resources* (1991) in Derry (Figs. 96, 97) and *Exchange Resources* (1995) in Belfast in order to gain a better understanding of the significance of these founding examples. Clear patterns of artistic connections and on-going relationships between Ireland and the international performance art scene emerge when one reviews these discrete histories of artist run festivals and exhibitions. On reviewing the three week performance festival *Exchange Resources*, that took place in Belfast in November 1995, Hilary Robinson alludes to how these relationships had become more formalised by the mid-1990s, stating that "the aim was not only to return the compliment of the prior generosity of the invited artists, but also to extend and strengthen artists' collaborative networks internationally" (Robinson 1996, p.26). The festival was organised by Alastair MacLennan, Brian Connolly and Brian Kennedy. As suggested in the title of these related festivals, there was an emphasis on the concept of resources, which, when seen in the context of material presented in chapter two in relation to the establishment of information based resources such as Info Desk around this time, suggests that information as much as people was being mobilised by the mid-1990s. The term resource bears associations with knowledge, ideas, and seeing artistic interaction as something that can be useful. Furthermore the naming of consecutive festivals suggests a relationship between ideas of availability and exchange, which further connotes ideas of transference and sharing artistic knowledge. It is apparent from the simple gesture of titling the festivals *Available Resources* and *Exchange Resources* that the second festival was both a continuation and development from the first festival.

While the first festival examined in this chapter, *Work Made Live*, ran for period of five days in 1981, by 1995, *Exchange Resources* had extended to a three week span. This demonstrates how audiences for performance art had expanded since the previous decade, although as will be examined below, the decision to increase the duration of the festival does not automatically mean that audiences attended frequently or consistently. It does, however, suggest that organisers were thinking more ambitiously than their predecessors in the 1980s. I would argue that this notable difference between the first and the last festival demonstrates how audiences had expanded and outputs had grown in confidence, which in turn suggests that the period between 1980 and the mid-1990s were the maturing years for Irish time-based practices. Robinson highlights that an important aspect underpinning the core conception of the *Exchange Resources* festival was to bring international and Irish performance artists together. While a study of performance art festivals contributes to a previously under-researched aspect of recent art history, what also emerges is a subtle shift in conceptualisations of cultural identity that is necessarily informed by its relation to the conception of ‘internationalism’. The following statement by Robinson reveals the positive implications of Irish and international cross-collaboration:

It was fascinating to see how artists from cultures as diverse as Iceland and Mexico, Canada and Italy, Japan and Ireland were able to make work which was able to have resonances for its varied audience, and yet which remained clearly informed and shaped by the artist’s particular cultural heritage. The bland banalities of ‘International Art’ were not to be found here, but an internationalism born of attention to the particularities of place was for the most part clearly in evidence (Robinson 1996, p.27).

Robinson’s interpretation suggests that artists mediated their cultural identities through the content of their work rather than their individual nationality. I suggest that the outcome reflected an inter-mediation between an authentic sense of place and how this was affected by larger cultural processes such as globalisation and mobility.

As chapter one established, debates around issues of globalisation and Irish cultural identity gained significant attention from the mid-1990s onwards (Mac Laughlin ed. 1997; O’Toole 1997; Gray 2004; Inglis 2008) and it is possible to situate Robinson’s reading within this emergent critical politics. When compared

with Mike Catto's reading of the influence of international trends on Northern Irish artists nearly twenty years earlier, clear contrasts emerge in both authors' positions on 'internationalism'. By internationalism, the research refers to the way that Irish art was seen to be connected to the outside world and the differences in perspectives that can be charted by comparing commentators from the 1970s with commentators from the 1990s. Catto reveals a characteristically modernist reading of the subject of artistic influence in his reading of a hierarchical relationship between Irish artists and their relationship to international trends:

The artists in this book, and in particular in this chapter, constitute, for better or for worse, Ulster's avant-garde. However, it would be inaccurate to describe contemporary Ulster art as conservative, but one can sense in 1977 the same introspection which the selectors of Art Spectrum Ulster noted in 1971, and which is hinted at in the various contributions to another survey of the local art scene in 1951. By introspection I mean a state of mind in which the artist is prepared to assimilate international influences but at the same time rightly allocates such influences a subordinate position in his hierarchy of priorities (Catto 1977, p.42).

This statement importantly highlights two points that are relevant to this inquiry. Firstly, Catto envisions a hierarchy where an artist's personal response is given more prominence than international influences. Secondly, Catto suggests that influence is measurable and this opinion is highlighted when the author refers to a transition from insular to outward looking approaches. It is useful to compare Catto's interpretation of the state of art in Northern Ireland in 1977 with Robinson's review of *Exchange Resources* nearly twenty years later. Furthermore, Catto singles out artists working in experimental media, which he terms "Ulster's avant-garde" while Robinson does not claim the artists involved in *Exchange Resources* as part of an avant-garde. The research interprets the term avant-garde to refer to individuals who sought to challenge accepted norms by pushing the boundaries of convention. Robinson's decision not to label the practices associated with *Exchange Resources* as avant-garde is an indication that time-based practices had graduated into more mainstream reception than at the time of Catto's writing. I suggest that a participatory form of Irish artists' engagement with practices associated with international time-based art was well established by the mid-1990s.

It is important to stress that this was an artist-led form of participation. Robinson describes in detail the failure of the art establishment, such as curators and

representatives from Arts Council of Northern Ireland and the press, to recognise or even attend many of the events that occurred over the three weeks of *Exchange Resources*. Both festivals included an expanded interpretation of international performance which included performance, projections, installations and discussions. Dressed in a shroud made from torn telephone directory pages, Nick Stewart's performance for *Available Resources*, titled *Over the Walls*, was enacted at multiple sites in Derry city. The performance began at a derelict site, and passed houses and the city walls before ending at an empty shop, formerly an undertakers, where the audience was led into a small upstairs room with a fireplace. In the final stage of the forty-minute performance, Stewart punched the chimney breast to release a cloud of dust and soot into the room. Anne Tallentire's work for *Exchange Resources* took the form of an 'absent performance'—a concept raised by the artist in interview with this researcher and which is revisited in chapter five—which involved the artist working behind the scenes moving stones, and this activity being projected onto the floor of the Catalyst gallery space in front of a live audience. Elsewhere artists used looped audio tapes, while Shane Cullen worked in situ at The Old Museum Arts Centre hand-painting transcripts of the 'Comms' notes passed between H-Block prisoners onto panels. The resulting work titled *Fragmens sur les Institutions Républicianes IV* consisted of ninety-six panels and was completed between 1993 and 1997.

The maturing years witnessed a change in how critics and artists conceptualised the relationship between Irish art and the process of internationalisation over a twenty year period from the 1970s to the 1990s. Where Catto envisioned a process of assimilation or rejection of international influence based on personal preference and national allegiances, Robinson observed markedly different ways of conceptualising Irish artists' relationships to international art and artists in 1996. Her interpretation (as an art writer based in Ireland but stemming originally from Britain) was based on observing the physical encounter between artists of different nationalities. As highlighted in Robinson's statement above, artists of different nationalities were directly involved in the festival; Italian, Polish and Japanese, to name but a few. In contrast, Catto conceived of a more abstracted form of international influence, based on encountering artworks indirectly through exhibition, publications or ideas about new art practices. As I have demonstrated from artists' statements reprinted in previous chapters, such as Una Walker based in

Belfast and Eilís O'Connell based in Cork, both highlighted in unrelated contexts that there was little opportunity directly to encounter international artworks as artists' working in Ireland in the 1970s and 1980s respectively. As argued in chapter three, Irish artists' participation on events such as the *Edinburgh Arts*, at the Project Arts Centre and at ARE in the 1970s afforded them with opportunities to engage directly with visiting artists. The *Edinburgh Arts* in particular were significant because they represent evidence of direct encounters between Irish and international artists, at a time when there was little opportunity for this type of engagement. The mobilisation of art practices, in the form of visiting artists as well as artists' transient responses to the site of production as a series of sites outside of the gallery, were contributing factors to time-based art's maturation. The development of festivals with more ambitious programming and extended duration contributed to attracting participants from further afield and wider geographies. For example, the involvement of MacLennan in *Exchange Resources* furthered long-standing links between Ireland and Poland through the performance artist Wladyslaw Kazmierczak (Fig. 98). Kazmierczak participated on the *Exchange Resources* festival in 1995 and organised festivals of Irish art in Poland as part of his role as director of the Baltic Gallery of Contemporary Art, Slupsk, Poland (Robinson 1996). This performance titled *Multiple Self Portraits in Mirrors* involved the artist sitting in front of angled mirrors so that his reflection was reflected back four times in variously fragmented ways. The performance drew on associations of questioning singular self-identity, differences between perception and reality and in turn how this prompts audiences to question the merit of singular-totalitarian-ideologies.⁶⁶

In addition to considering the types of encounter with international artists that were happening within Ireland, the 1980s also saw the realisation of a number of exhibitions and festivals that promoted Irish art in Britain. Returning to 1980 as the year that marked the outset of the maturing years examined in this chapter, I suggest that two exhibitions of Irish art in London track this emergent culturally confident expression of Irish art witnessed in this decade. Firstly, the Irish arts festival *A Sense of Ireland* in 1980 incorporated an ambitious programme of exhibitions, events and seminars that explored aspects of visual, architectural and material culture from both

⁶⁶ See the artist's website for an elaborated description of this performance <http://www.kazmierczak.artist.pl/perfor.htm#perfor2> accessed 20/02/14

the Republic and North of Ireland (Fig. 17). The festival ran for two months from February 3rd to March 15th and was presented in a range of venues across London.⁶⁷ The festival comprised of thirteen strands that variously examined the Irish arts, including the visual arts, literature, craft, film, traditional music, jazz and contemporary music. The issue of overcoming boundaries, whether ideological, geographical or political, was a significant theme throughout *A Sense of Ireland* and this was represented most clearly in how the visual arts programme was curated and presented to public audiences. This was apparent in the three photography themed exhibitions, all of which explored how place was represented through the lens.

The exhibition *Without the Walls*, curated by Dorothy Walker, presented works by young conceptual artists who had previously exhibited internationally, making this a criterion for inclusion. The suggestion of conceptual art being non-wall based art in the exhibition title also draws in ideas of moving and traversing boundaries, which as will be developed in chapter five, emerged as a significant thematic in exhibitions seeking to frame the concept of Irish international identity in exhibitions in Britain in the 1990s. Furthermore, the title *Without the Walls* draws on the expanded properties of video and installation media, which depart from associations with other wall-based art forms such as painting. Traditional media of painting, print and sculpture were represented in *The International Connection: The Metropolitan Influence* exhibition at the Round House Gallery, London. Three artists, Brian King, John Aiken and Felim Egan, featured in both *Without the Walls* and the *International Connection*. The supporting summary information states that “all of the artists involved have assimilated into their work different aspects of international developments in the arts of the 70s and many have achieved considerable reputations abroad” (Oliver ed. 1980). This observation highlights the curatorial agenda of positioning Irish art within an international frame of reference, while at the same time, the festival set out to examine various artistic responses to the theme of Irish identity. I return to this point in the following chapter, and suggest that exhibitions in the 1990s departed from such explicit concerns with naming and defining characteristic aspects of ‘Irishness’, and rather the focus was on developing

⁶⁷ The venues were the Institute of Contemporary Art, the Angela Flowers Gallery, the Round House Gallery, the Royal College of Art, the Old Vic theatre, the Photographer’s Gallery, and the British Museum.

an outward looking conception of Irish identity that was relationally defined as a process of looking back and forth between Ireland and international locations.

Eight years later in 1988, *Selected Images* was presented as a follow up to the *A Sense of Ireland* festival and was curated by James Coleman and Declan McGonagle.⁶⁸ The main themes of the *Selected Images* exhibition were the subject of boundaries and the politics of representing Irish identity. For example, Vivienne Dick examined the idea of visualising identities beyond straightforward representations of national images by presenting the images commonly-identified as Irish, such as green fields and round towers with a characteristically deconstructive critical approach. Dick presented her film *Images Ireland* (1988) at the Riverside Gallery as part of the *Selected Images* exhibition. This film presented a sequence of montaged images of Irish locations that were filmed over a number of years. When seen in the context of Dick's other film *Visibility: Moderate* (1981) (Figs. 99, 100), *Images Ireland* continues concerns with reengaging with Ireland in the 1980s following her return from New York. Dick's video *Visibility: Moderate* will be examined later in this chapter with regard to how it represents an early example of video art in Ireland that explored identity themes through a third person narrative (O'Brien ed. 2009). Within the context of *Selected Images* as an Irish festival in London in 1988, it is notable that Dick's film *Images Ireland* merged documentary and staged footage to create a portrait of Irish life that was neither wholly factual nor fictional. Seen retrospectively, these festivals express a change in curating from a quest to define the 'Irishness' of Irish art (Coppock 1984) to defining reflexive conceptions of Irish identity, especially given the number of Irish artists in the 1980s that relocated to Britain (Barber 1994; Murray ed. 1999; Robinson 1995). While the subject of how Irish identity was defined in the context of exhibitions during the 1990s forms the focus of the following chapter, it is useful to consider how Irish artists also mediated these concerns with positioning and individualising their relationship to Ireland. The section that follows turns to an examination of how three video artists based in Britain in the 1980s, namely Frances Hegarty, Vivienne Dick and Anne Tallentire, engaged the medium of video to explore aspects of their personal and national identity.

⁶⁸ The exhibition *Selected Images* ran from the 27th April to 22nd May 1988.

3. Video art and identity themes

While there is evidence to suggest that consumers were using film and video to record home movies from the 1950s onwards,⁶⁹ there are few instances of these media being appropriated to artistic uses in Ireland until the 1980s (Fowler 1984; Graham and Stitt 1986; Rolfe 1986). The film historian David Curtis traces the availability of the first video camera made available in Britain to 1969 (Curtis 2007). He describes how this was followed by the Sony Rover, a more portable commercially viable video camera in 1973. Even during the 1980s, this research has identified few examples of artists based in Ireland who were using film or video as an art form in comparison to other established media of painting and sculpture, and it would appear that the tendency was to use these media to document performance events or as an aspect of bigger artistic projects, such as Frances Hegarty's *Ablative Genitive Dative* (1983) (Figs. 93, 94). Where evidence does exist that Irish artists were experimenting with film and video, many of these artists were already resident abroad in the 1980s, such as Vivienne Dick, James Coleman, Alanna O'Kelly, Frances Hegarty and Anne Tallentire. Further evidence to suggest that video and film were not widely used as an artistic medium in Ireland in the very early 1980s is evident in Roderic Knowles's publication on contemporary Irish art in 1982 (Knowles ed. 1982). This title featured over 200 artists, and can be seen as providing a broad overview of the status of Irish art practices at this time. Interestingly, there were no film based artists included in the publication, while performance art was represented by entries on Nigel Rolfe, Alastair MacLennan and André Stitt, as well as expanded installation practices by Brian King and John Aiken, Alanna O'Kelly, and James Coleman.

Hegarty's *Ablative Genitive Dative* (1983) is an important example of how artists in the early 1980s engaged an expanded interpretation of performance and video practice. This work was pivotal because it shows the beginnings of a change in performance art towards creating installations that not only 'housed' the performance but where the production of a film/video was conceived as part of the artwork. Hegarty's inclusion of video suggests that the artist was welcoming of its potential to enrich and add durational contrast to her artwork as a whole. In *Ablative Genitive*

⁶⁹ See *Capturing the Nation: Irish Home Movies, 1930–1970*, a collaborative research and digitization project between University College Cork and the Irish Film Archive, 2008–2010.

Dative Hegarty shows a determination to use new technologies during a period when access to editing technologies was hard to come by (MacWilliam 2002, p.46). Furthermore, the conception of the work in three parts marks the presence of an ambition to engage with multimedia installation not previously witnessed in Irish art. As such, I will briefly consider how Hegarty's work marries performance, conceptual and installation art in a way that would ultimately define Hegarty's output in the following years. In a proposal for the installation of *Ablative Genitive Dative* as part of the performance art festival, Hegarty envisioned the work as a three part arrangement that included installation, performance and film.⁷⁰ This three part arrangement was carried through to how Hegarty conceptualised *Ablative Genitive Dative* as a semi auto-biographical work, which traced out the artist's "childhood", "education" and her experience of "exile/marriage". In an interview with Shirley MacWilliam in 1999, Hegarty describes her role in front of the camera and her relationship to the unseen male cameraman, and recalls how she was exploring ideas of power and agency:

The film splits into two quite separate areas: in places it is constructed quite tightly and it appears that I direct the gaze; at other times I let the camera linger on me, offering some sort of display. Always I have come back to a depiction of myself in front of the camera, in relation to the camera, in relation to either cameraman or viewer. Later on I get rid of the cameraman and I'm speaking and performing directly to the viewer (Hegarty in conversation with MacWilliam, in Murray ed. 1999, p.80).

This statement highlights the artist's interest in proposing complex relational subjectivities. This was achieved by delineating the accompanying film into three parts, which was subsequently reflected in a three part installation as part of *3 Days of Live Art* festival and was relatively ambitious in terms of contemporary art practices in the early 1980s. Hegarty's multimedia sound and video installation *Groundswell* (Fig. 101) from 1987 demonstrates the rapid ease through which she familiarised herself with new technologies, especially when seen in relation to ten years previously where avant-garde art was largely performance and installation based, but did not include video until the 1980s. This is reflected in the titling of Walker's 1979 article for *Flash Art* as 'Installations and Performance in Ireland'. However it is important to point out that James Coleman was working in the medium

⁷⁰ Frances Hegarty's proposal for installation of *Ablative Genitive Dative* at *3 Days of Live Art* festival, unpublished document, performance art files at the National Irish Visual Arts Library.

of film and projected slide sequences since the 1960s (Baker et al. 2003; Kearney and Coleman 1982; Krauss 1997; Rancière et al. 2009). For example, in *Clara and Dario* (Fig. 102) (1975), Coleman incorporated the use of two simultaneous slide projections in a continuous cycle and with a synchronized audiotape. However, technically sophisticated outputs were rare in Irish time-based art of the 1970s and rather, as chapter three examined, artists appeared to be interested in developing and expanding a language for body-based practices. Walker's article shows that performance was seen as the defining characteristic of time-based art in Ireland in the late 1970s. There were few critics writing about experimental, new media based art forms during this decade. While Walker's article set out to provide an overview of time-based activity in Ireland in the late 1970s, the lack of reference to video suggests that it had not yet become widely used by artists (Walker 1979).

Notably, other examples of early video art in Ireland stem from Nigel Rolfe's performances from the 1980s. Works such as *Dance Slap, For Africa* (Fig. 106) (1983) was conceived as a multimedia work that used slides, lighting and ambient sound as the backdrop for Rolfe's 'performed drawing'. Rolfe displayed two video monitors depicting a dance sequence on the left and a face-slap sequence on the right. The projected slides showed images of tribal artefacts, while the sound score was the output of collaboration between musicians Steve Belton and Pat O'Donnell. This work is particularly important in the context of this chapter which seeks to examine the cross-overs and subsequent diversifying of performance and video art. Rolfe performed two live drawings, referred to as 'shroud hangings' as part of the multimedia work *Dance Slap, For Africa*. He applied dry pigment to a stretched wet cotton surface using a stencil, so that the outline of the applied dust created the image. The durational aspect of this event was important to Rolfe and the artist intimated that this underlined the conception of the work *Dance Slap, For Africa*, stating that "the process of the image being made in live time is as important as the resultant image" (press release, 'Nigel Rolfe' file, NIVAL). It is as important for the process of the image to be made in live time as the resultant image because the documentation of the process shows how the performance was made, what materials were used and which actions were undertaken such as the artist's physical exertion and how the artist's body forms a direct relationship with the audience.

The Rope (variously reworked between 1983 and 1984) was also conceived as an ambitious multimedia installation that used the interaction of music, lighting, three videos playing simultaneously and a performance. Recalling his earlier shroud drawings described in chapter three, Rolfe stood in front of a large white backdrop that was suspended between two screens displaying a slideshow of images of monuments of Ireland, such as round towers (Fig. 105), in conjunction with projected excerpts of text. In front of this arrangement, Rolfe performed a series of rolling actions on the floor, similar to earlier performances seen in *Zebra* (Fig. 44). Framing this performance setting were three monitors placed on the floor with separate videos showing firstly, images of an Irish dancer, secondly a short video sequence of Rolfe binding his head with thick rope (Figs. 51, 104), and thirdly, of Rolfe being doused in the face with water. Each video was set against a background colour of green, white or gold. Rolfe first encountered the idea for the work while visiting a deserted cottage in Co. Leitrim, where he found a discarded ball of rope covered in creosote. The material sensibility of the tar-like substance appealed to the artist (interview with Nigel Rolfe, 24th January 2013) and, when combined with the action of binding his head, I suggest that it draws out associations with practices of tarring and feathering—a form of vigilantism used by the Irish Republican Army during the Troubles. Writing about the work in 1986, John Hutchinson examined how Rolfe contrasted different ideas through the juxtaposition of imagery. For example, Hutchinson observed the contrast between the graceful lyricism of Irish dancer’s sashaying legs with her rigid arms, and noted that “in conjunction with the text and the claustrophobic picture of Rolfe’s head being swathed in rope, it could be inferred that there was a symbiotic relationship between inner freedom and self-imposed repression or isolation” (Hutchinson in Rolfe 1986, p.35).

This idea is further connoted in Rolfe’s decision to project excerpts of text onto a backdrop, which consisted of the phrase ‘the rope that binds us makes them free’. These words indicated a relative sense of freedom and restriction depending on who they were uttered by. As Hutchinson observed, “if spoken by an Irishman, would have the opposite meaning, and would undoubtedly be interpreted as a comment on British imperialism” (Hutchinson in Rolfe 1986, p.35). There are two points to highlight from this artwork: firstly, that Rolfe was using language as a way of exploring themes of self-identity and, secondly, that he was using an explicitly

referenced 'Irish' imagery, in the form of depictions of round towers and the colours of the Irish flag as a background for his video works. The reference to the Republic of Ireland flag marks a transition in Rolfe's work into describing more overt political messages than the less defined social messages present in his other works up to this point. With reference to a series of shroud hangings produced in 1983 that used colour pigments set against an outline of the island Ireland, Hutchinson notes that 1983 was an important turning point in Rolfe's career: "It was the first time that he abandoned his self-referential shamanism and chose instead to act as a catalyst in a metaphoric reflection of a particular social context" (Hutchinson in Rolfe 1986, p.33) This context described by Hutchinson, was in part, Rolfe's position as a British artist in Ireland, who was attempting to find a visual language to articulate his response to his own biographical experience and more generally, to the subject of the Troubles. Unlike MacLennan's direct engagement with art as a form of conflict resolution through healing, such as *Healing Wounds* (1984) or social commentary, such as the status of public health care in *Lie to Lay* (1986), Rolfe used a more general language to reference themes of Irish cultural identity in his work.

The inclusion of video as another element of the performance is an important departure in Irish time-based history and suggests that artists were moving towards multimedia practices in the early 1980s, earlier than has been previously suggested (McCabe and Wilson 1994; MacWilliam 2002) Chapter five examines the development of supports for multimedia practice in Ireland in the 1990s, however it is useful to note that artists were engaging with the interactivity of video and performance media during these years. Although outside the chronological focus of this chapter, it is useful to note that Hegarty's interest in creating immersive audio-visual installation environments continued into the 1990s. I suggest that her engagement with a mix of performance and video media facilitated Hegarty with the means of uniquely exploring issues of personal, gender and national identity. This is exemplified in *Turas* (Fig. 107) at the Camden Arts Centre in London in 1996, which consisted of a large scale audio visual projection with light boxes positioned on the floor. The installation represented the culmination of a four year project exploring the artist's ancestral roots in Donegal. In a 1991 version of the video, Hegarty retraced the River Foyle from its estuary to its source (Fig. 108). She explored how the river serves as a political border between Northern Ireland and the Republic,

while following the river to its source anticipated themes of identity that were elaborated in the 1995 version. ‘Turas’ is the Irish word for journey, and themes of travel and passage are suggested by imagery in an earlier version of the film. In *Turas* (1991) Hegarty and her mother perform a series of ritualised actions staged within an interior domestic setting and the artist has suggested that her intention was to “frame [the image] in traditional notions of portraiture” (Kivland and Ross 2004, p.20). The figures are dressed informally and sit on high backed dining chairs against a white wall which emphasises the dramatic lighting (Fig. 109). The film is ordered as a series of exchanges between mother and daughter, separated by momentary fade outs which serve to break the film, before being repeated in the next sequence. The film shows the artist entering the frame and sitting opposite her mother, who raises her fingers to the artist’s lips, but we do not hear the figures speak. Instead a disembodied narrative exchange between the artist and her mother is heard as the film unwinds.

The fragmentary aspect of the exchange, which translates from Irish into English as the artist asking her mother if she could help her to speak Irish again and the mother replying in the affirmative, is an important aspect of Hegarty’s engagement with audio-visual media. The use of Irish language in this film is especially relevant given Hegarty’s background as an expatriate. The artist moved with her family from Teelin, Co. Donegal, to Scotland at an early age and Irish was her first language. The use of fragments of speech, which are indecipherable to those who do not speak Irish, collectively form a narrative sequence that is built up through repetition. The art historian Monica Ross notes this recalls “a procedure of teaching and learning by rote ... [that] aims to imprint itself on memory” (Kivland and Ross 2004, p.25). The significance of the artist speaking to her mother in Irish draws on the reality that the native language is not widely spoken in Ireland except for Gaeltacht clusters that are predominantly on the western seaboard and where Irish has prevailed in everyday use. The significance of the artist articulating a desire to speak Irish again suggests that she once had a grasp of the language (her mother tongue) and forgot it once she relocated to Britain. Motifs of sight, sound and touch are redolent throughout passages of the film (Fig. 110) and serve to reinforce Hegarty’s expressed sense of loss. This imagery is important because it implies that the artist feels a sense of responsibility for forgetting. In this way, the use of Irish

language sets up a genealogical link to mother's place of birth, as well as providing a means for the artist to aurally immerse visitors in the installation in London.

Hegarty uses the medium of the immersive video installation to connote experiences of remembering through language and gesture. Her use of sound and moving image creates a highly controlled, staged interaction for the viewer to reflect on themes of identity and belonging. Hegarty's use of Irish as her 'mother tongue' suggests that language is an important means of transporting the artist back to a childhood sense of self. It is interesting to consider whether this is a feature of how Irish artists in Britain in the 1980s and years following negotiated ideas of home and belonging in their work. This point carries through into the following decade that will be examined in chapter five with reference to how Nick Stewart's *ENGIRE* animation in *Landscape with Watchtowers* (Fig. 147) at the Project Arts Centre in 1994 generated a spinning lexicon of words that generated associations with politically charged words of England, Ireland and Eire. The themes of identity and language that are common in the work of artists examined in this chapter use language to facilitate the artist's recollection of their childhood. The art writer John Di Stefano suggests that artists who mediate the conditions of their displacement, express themes of absence by revisiting ideas of home and family. He observes that "more often than not, it is the displaced person who attempts to make tangible what is missing and absent" (Di Stefano 2002, p.39).

Turning to the film and videos of one of the artists presented in the aforementioned exhibition *Selected Images*, Vivienne Dick, represents an example of how an Irish artist used the media of time-based art to explore contexts of living abroad, returning to Ireland and mediating the conditions associated with these cultural negotiations. Dick is an internationally celebrated film artist born in Donegal in 1950. She developed her documentary style as part of the New York 'No Wave' film scene in the 1970s (Connolly 2004; 2009). *Visibility Moderate* (1981) (Fig. 100) chronicled the artist's return to Ireland from New York in the early 1980s. Rather than representing herself in the film, Dick depicted the figure of a tourist; the resulting narrative follows the tourist through well-known landmarks such as the dolmen tomb Poul nabrone in the Burren—notably where Demarco took participants on the *Edinburgh Arts* 1978 tour (Fig. 67)—to Belfast where the tourist encountered security checks and council housing districts. This contrast of imagery highlighted

the everyday aspects of living in Belfast and these suggestions of political unrest and poverty jarred with the idealised vision of Ireland presented at the outset of the film. Dick relocated to London from Ireland in the late 1980s and produced extended videos such as *London Suite Getting Sucked In* (1989), which provided a glimpse into the lives of Irish migrants living in London through interviews and improvised scenes using friends as actors. She returned to her childhood home in Donegal in 1993 and created a twenty-eight minute video work titled *A Skinny Little Man Attacked Daddy* (1994) (Fig. 111) which explored themes of the family, identity and belonging.

Partly documentary and partly lyrical, Dick's *A Skinny Little Man Attacked Daddy* is guided by a first person narrator and by text captions superimposed onto the film image. Dick draws on the temporal qualities of film media in the editing process and images are cut and pasted from different sources and periods. The film also features photographs and appropriated footage from previously recorded movies. *A Skinny Little Man Attacked Daddy* is important in the context of Dick's oeuvre, because it highlights how personal identity is an on-going process of negotiation through relationships and practices of leaving and returning to Ireland. The film commences with the voice over "my mother came from England" which suggests that migration was an important context for the film. Later in the film, a voice over states "I left Ireland in 1970" which juxtaposes the artist's mother's decision to marry into rural Ireland with her own desire to escape. Connolly highlights that Dick occupies a "productive position of outside-otherness ... *between* rather than firmly within national formation and transecting a number of quite distinct contexts for avant-garde practice" (Connolly 2004, p.70, my emphasis). This suggestion of a migrant point of view is reinforced using evocative narrative, text and image excerpts throughout the film. These biographical contexts of leaving and returning to Ireland at various points between the 1970s and 1990s have informed Dick's on-going interest in mediating personal and cultural themes using film and video.

This point also relates to how Anne Tallentire has developed various creative approaches for conveying themes of absence using live feed technology in her video performances. Tallentire was born in Co. Armagh in 1949 and raised in a Protestant household. In 1983 she attended the School of Visual Arts New York and moved to

London to attend the Slade school of Fine Art between 1986 and 1988. The experience of living in these metropolises has given rise to an interest in people, places and the anonymity of urban thoroughfares. Tallentire resides permanently in London; working at Central Saint Martin's College of Art and Design, and exhibits regularly in Britain and Ireland. In the 1970s she moved to Connemara to study at Kenneth Webb's art school dedicated to landscape painting. After some years travelling in Greece, she moved to New York in the early 80s and encountered feminist performance art at the Woman One World Café (WOW). It was here that she performed her first work *Return the Gaze*, which explored the gendered agency of looking, by literally returning the gaze of her audience. The artist has recalled in interview how this encounter with the New York avant-garde instigated her transition over the next few years into film, installation and performance practices (Anne Tallentire interview 8th September 2010). Settling permanently in London in 1984, she continued to seek out Irish communities and actively identified with the experience of migrants living in London by facilitating workshops with the Irish Women in Islington group. Tallentire's account of her motivations for moving to London highlight a point made earlier in this thesis in relation to the motivations for mobility. Tallentire's motivations to seek employment in London, which she did by initially volunteering at the Irish Women's Centre in Islington, and because she had family located there, would suggest that her original intentions were more long-term than speculative travel, although at the time of her departure, the artist was not aware of whether she would attain gainful employment or not (Anne Tallentire interview 8th September 2010). This demonstrates that mobility is often dependent on the success of integration into the host environment, and the conditions that served as the original impetus for leaving Ireland to go to Britain often changed from being initially speculative to long-term.

Despite her relocation to London, Tallentire maintained relationships with the Irish art establishment. She deftly negotiated the practicalities of being an artist abroad, a point which is highlighted in a note to the writer Joan Fowler requesting that the author amend her text in connection to *The Gap of Two Birds* to highlight the fact that she was a "practicing artist living and working in London" (Fig. 112). Her work first featured in an exhibition at the Project Arts Centre in 1984, that consisted of a body of painting and drawings produced during a two-year studio placement in

Delphi, Greece, and which explored symbolic imagery of doorways and themes of building structures in the landscape. Tallentire continued to exhibit at the Project Arts Centre following her graduation into working with performance and video in the following decade and she exhibited in the Dublin venue in 1990, 1994 and 1998. She also exhibited in a group exhibition at Art and Research Exchange titled *Identities* in 1987 as well as in the festival *Exchange Resources* at Catalyst Arts, Belfast in 1995. Tallentire represented Ireland at the Venice Biennale in 1999 and exhibited a retrospective at the Irish Museum of Modern Art, Dublin (IMMA) in 2012. Although her early relocation to London meant that Tallentire was not a protagonist in the development of time-based formats in Ireland, her work can be seen as important to time-based history nonetheless.

In an earlier work titled *Altered Tracks* (1987) (Fig. 113) Tallentire brought the exploration of Irish and British cultural relations to the fore using themes of mapping and translation, an aspect which as Fiona Barber (1994) has examined, Irish women artists in Britain have consistently drawn on themes of gender and geography to elucidate their experiences. In *Altered Tracks*, Tallentire used three voices, the artist's own, and two others, which represented an English accent and an Irish accent (Seth in Connor 1999). The performance took place in the gallery space and involved the artist walking barefoot along lines drawn in charcoal on the floor, which intersected at numerous points. Tallentire placed stones at various points along the lines, and these lines were gradually blurred as she performed her actions (Figs. 114, 115). The actions of demarking, naming and physical tracing out (and at the same time erasing) are analogous to the blurring of identities that happens in the process of assimilation associated with migration (Brettell and Hollifield eds. 2000; Gray 2004). Tallentire installed photographs of maps of Ireland on the walls of the gallery space with notes that depicted the names of geographical locations in the Irish language. Seth recalls that there was "a muted voice-over, of three voices, accounts what sounds like a palm reading session: the telling of a 'life narrative' as somehow fore-written" (Seth in Connor 1999, p.43). The reference to the idea of a 'track' in the title brings the association with marking out territory, and by extension tracking and creating borders. Once created, borders become markers of territory but also of social and cultural identities contained within and separated from each other by the border:

The border in its beginning/end, perhaps, cannot be—as the word ‘situate’ suggests—given a location, cannot be located. (To situate: to give a site to; to place, locate.) However, in the discourse of identity and the formation of the nation there seems a necessity to make such an identification (Seth in Connor 1999, p.45).

During her time in London in the 1980s, Tallentire continued to develop her interest in the potential of performance to engage with Irish imagery, and this is particularly evident in two early works, the aforementioned *Altered Tracks* (1987) and *The Gap of Two Birds* (1988) (Fig. 116). Tallentire resisted Irish stereotypes and was conscious of the pervasive culture of racism in London in the 1980s (Anne Tallentire interview 8th September 2010). During these early years, she continually returned to themes of place-bound identity and Irish imagery and her interest in the theme of marking out place that was expressed in *Altered Tracks* was developed in *The Gap of Two Birds* in 1988. During a five hour performance, Tallentire made rubbings from glass panels placed on the floor, which were inscribed with the words north and south (Fig 117). The audience was given the option of choosing one rubbing (Fig. 118). Tallentire used these ciphers to examine how differences could speak across to each other and this concept was literally enacted in the performance, when she asked members of the audience to explain which word they had chosen and why. The results of this action, whether the audience chose more north or south rubbings, are not something that the artist or her commentators have reflected on in printed material. This suggests that it was not the outcome but the action that was deemed important to reading the art work. The installation also contained a television monitor displaying a short film of an ancient pilgrim route in Connemara known as the Gap of Two Birds. During these early years in the 1980s, Tallentire usually presented her film works on a monitor positioned directly on the gallery floor. The *Gap of Two Birds* film begins and ends as an enigmatic video portrait showing close ups of the artist’s hands and face, which is followed by a figure that attempts to scoop water from a pool. The central narrative of the short film follows the artist with her hand-held camera as she navigates the rough terrain of a winding valley path. Much like Hegarty’s use of the journey trope by retracing the River Foyle from mouth to source in *Turas*, Tallentire’s decision to follow a predetermined pilgrim route suggests that she was seeking to find a way of engaging with journey themes. While pilgrimage is not a return home in the literal sense, it does invoke ideas associated with returning to a place that is familiar and being driven by something

that is external to oneself, whether that is a religious or secular conviction (Clifford 1997; Kaplan 1996; Russell 2000).

Tallentire returned to themes of identity in works such as *Resisting the Lullaby* (1991) (Figs. 119, 120), an installation at the Camerawork Gallery, London (Tallentire 1991). The artist enlarged photographs of excerpts of a bigger picture, such as depictions of clasped hands of a bride and groom and school chairs placed on top of their desks. The origin of the images remained unclear to the viewer, yet as Sharkey suggests, the images were carefully chosen and were not to be read as straightforward representations. Sharkey observes that the images have gone through a number of transformative processes, “from film to video stills to photographs to photocopies...” (Sharkey in Tallentire 1991, p.23) While the images were not presented in any sequential fashion, the artist visited the gallery on a daily basis to replace the enlarged image with another image, suggesting a paradoxical repetitive desire to disrupt the continuity of the work. Importantly in the context of this time-based enquiry, the durational properties were drawn out through the artist’s practice of visiting the gallery every day during the course of the installation. It recalls the expanded definitions of performance and time-based practice examined in chapter three, with artists such as Adrian Hall, Philip Roycroft and Nigel Rolfe variously developing means of engaging a durational conception of performance art by living in the gallery space for a prescribed amount of time.

4. Delineating critical approaches to ‘time-based’ art

The 1980s formed a bridge between experimental, peripherally networked tendencies of the previous decade and the culturally confident Irish art that emerged in the 1990s. In order to understand how this historical transition occurred, the section that follows considers the role of art criticism in shaping the landscape of reception for performance and video in Ireland during this decade. Writing in 1994, McCabe and Wilson observed that any study approaching the historiography of time-based art in Ireland should account for historical developments as much as considering the broader contextual field in which these emerged:

Rather than merely fulfilling these criteria, this historical research we are recommending sets a conceptually more challenging task; that of mapping out, analysing and interpreting the specific terrain of art production, reception and discourse without simply repeating,

uncritically, the narratives and categories of artist, medium, identity, quality, influence etc. There is a need to develop a general socio-political level of analysis to explore the complexities of cultural policy, cultural practice and cultural change in contemporary Ireland (McCabe and Wilson 1994, p.22).

The first significant milestone for developing a critical model for interpreting and evaluating time-based art in Ireland was the founding of *Circa* by Anne Carlisle and Chris Coppock in 1981, through the initiative of ARE. This quarterly publication provided an important forum for generating and developing critical discourses for moving image and performance art. An overview of contributions to *Circa* reveals that time-based practices diversified from broadly experimental into distinct fields of performance art, moving image, and multimedia approaches that combined film, video, photography, text, sound and performance. It would also appear that artists practicing in the early 1980s typically encountered time-based discourses through their engagement with performance rather than through moving image media. This is not surprising given restrictions of access, logistics and the expense of new technologies at the time. One finds that artists often developed into a moving image practices following their work in performance. This view is expressed in MacWilliam's observation that "moving-image art practice in Ireland have consistently been strongly marked by performance" (MacWilliam 2002, p.44).

Reviewing the documentation of performance art festivals in Ireland in the early 1980s, it is clear that conceptualisations of performance art during this period were broadly encompassing of body-based actions as well as media elements of sound and video.⁷¹ This reflects the history of performance art internationally, which emerged as a means of engaging with a range of experimental ideas and practices. RoseLee Goldberg's research (1979/2001) highlights the close relationship between performance and conceptual art in the 1970s. Where the majority of art forms were experimental or conceptual at this time, Goldberg suggests that performance facilitated artists with a physical means of expressing ideas about the meaning of art and attitudes to artistic process:

Performance became accepted as a medium of artistic expression in its own right in the 1970s. At the time, conceptual art—which insisted on an art of ideas over product, and on an art that could not

⁷¹ This observation is based on reviewing *Work Made Live* (1981), *3 Days of Live Art* (1983) and a series of eleven performances at the *Irish Exhibition of Living Art* (1984) at the Project Arts Centre, Dublin.

be bought and sold—was in its heyday and performance was often a demonstration, or an execution, of those ideas (Goldberg 2001, p.7).

There is evidence to suggest that certain artists adopted an expanded means of engaging performance art practice in the early 1980s. This chapter has already highlighted artworks that used the body as a primary medium in conjunction with light, sound, projections and videos. These expanded approaches were highlighted in a review of eleven performances that were presented as part of the Irish Exhibition of Living Art at the Project Arts Centre in 1984 by Joan Fowler (Fowler 1984). Fowler observed that:

The catalogue lists the artists selected for this section of the Living Art under performance though two gave slide and sound presentations, one also incorporating video. In fact much of what occurred over the two evenings ... involved a range of media and ideas which could suggest that 'performance' is as broad a generic term as 'painting' (Fowler 1984, p.33).

While Fowler acknowledged the diffusion of practices loosely grouped under the category of performance art in the mid-1980s, I have found few attempts in Irish art criticism that sought to deconstruct the relation between these practices until the following decade. I suggest that McCabe and Wilson's article in *Circa* in 1994 marks an important milestone in emergent critical thinking about these terms and it acknowledges that time-based art practices were occurring in Ireland before a theoretical framework was in place to support them (McCabe and Wilson 1994). As representative examples presented in this chapter have shown, performance and conceptual practices existed in Irish art in various forms from the 1970s onwards and video art practices existed in Irish art from the 1980s. As I have highlighted in chapter three, talks by visiting artists to art colleges in Dublin and Belfast importantly influenced Irish artists' engagement with conceptual art. The facilitation of talks and lectures to accompany festivals of performance art in the early 1980s suggests that artists were seeking to develop forums for discussion these practices.

The 1980s saw a number of changes in how performance and new media art gradually established separate discourses for the respective fields of art practice. Slavka Sverakova observes that a number of transitions occurred in the field of performance art, noting that "while the buzz of the late seventies was of performance art as the art practice of the time, capable of handling complex ethical and political

issues, by the early eighties, the gap between the projected power and marginal one of performance art grew more ominous” (Sverakova 1998, p.9). This waning of the potential of performance art to engage with socio-cultural themes can also be linked to a diversification of performance practices. By the 1980s, the formerly generalised interpretation of performance based art, which could accommodate installation and audio-visual formats, gradually diversified into discrete media-specific practices of video, audio-visual installation and performance art (Fowler 1991b; MacWilliam 2002; O’Brien 2007). Towards the end of the decade and into the early 1990s, there is evidence of an emergent culture of reception for video art practices, and this history can be traced through specifically video art festivals such as *Intermedia* which commenced in 1991 and continued at intervals throughout the 1990s.⁷² As noted in chapter one, McCabe and Wilson (1994) observed that time-based media were seen as increasingly connected to international paradigms and discourses, while contemporaneous articles in *Circa* art magazine suggest that artists developing an interest in technologically based media were forming opportunities for work, exhibition and exchange with artists based in Britain, especially London.

This chapter has shown that festivals served to identify a community of artists working in performance and expanded media in Ireland in the early 1980s. This also generated some international interest by visiting artists and critics to participate in festivals. The visiting international critic Gunther Berkus who subsequently went on to write in *Circa*, importantly contributed his understanding of contemporary international practices to the critical discussion around time-based media (Berkus 1985). Berkus travelled to Cork in 1985 to observe the festival *Performance Art Now* and wrote with the critical distance of someone versed in a broader conceptualisation of performance art. Berkus observed that “this is not performance art as we know it in Ireland; this is more like a form of art theatre, or theatre reflecting on itself” (Berkus 1985, p.16). The critic suggested that performance artists at the festival displayed reflexivity towards the theorisation of time-based media and in raising this distinction, Berkus stands out as one of the few contributors to Irish critical discourse in the 1980s that identified a distinction between live art and performance. For

⁷² *Intermedia* began as a performance festival in 1991. By 1995, it was termed as a multimedia festival with an emphasis on performance in the programme. By 1997, the festival included multimedia art forms such as performance, collaboration, interventions, street performances, events and gallery installations.

example, statements and press information from the festival *3 Days of Live Art* exhibit an interchangeable usage of the terms performance and live art. This point gains relevance when one considers how Fowler (1991) and MacWilliam (2002) have also observed that time-based media had come to define many aspects of Irish artistic output by the 1990s. As described at the outset of this chapter, it is considered to function as a bridging decade between early experimental and later matured outputs in the field of Irish artists' engagement with time-based media. This decade highlights that the relationship between time-based art and performance art was not always a straight transition from performance into video art, rather the decade saw a strengthening of expanded practices of body-based performance with some level of audience engagement and video into separate areas of output, with video leading to multimedia. As such, it is doubly important to understand the critical interests that precipitated the separation of live art, performance, video art and multimedia practice in this 1980s.

The conflation of live art and performance continued into the 1990s, and writing in 1994 McCabe and Wilson stated that these definitions were "seemingly intractable" (McCabe and Wilson 1994, p.18). The authors noted that live art was more closely aligned with theatre than performance, however attempts to delimit the boundaries between these terms led to what the authors termed "a category anxiety" (McCabe and Wilson 1994, p.18). The *Performance Art Now* festival also included performances by visiting artists' groups such as Mutus Liber, a group of three artists who founded the group in Turin in 1979 and who returned to Ireland to produce an installation at the *Exchange Resources*. Performance, live art, time-based art forms all share aspects of the ephemeral in their production. Writing in 1995, Luke Clancy observed that "there may be traces left behind, relics or documents, videos or flour-covered floors, but these only suggest that something has happened somewhere" (Clancy 1995).

Marian Lovett observes that developments in Irish art between 1981 and 1996 have contributed to a graduation from "insular" to "outward" looking (Lovett 1997, p.38). The reasons she cites for this are mostly pertaining to travel, exposure, opportunities and exhibition. Writing in 1997, Lovett described how artists position their identities in relation to conceptions of national identity. With reference to Nigel

Rolfe, Lovett observes that his conception of his identity is fluid and this informs how he practices in various forms and between media:

His description of himself as nomad allows for a certain flexibility and admits to the manifold influences which have shaped his individual and artistic identity” (Lovett 1997, p.40).

Similarly Jaki Apple observed that Rolfe was an artist interstitially positioned between circumstances of being British by birth, but choosing Ireland as his adoptive residence (Apple 2005). Lovett and Apple each recognise that in the 1980s, Irish art was “uneasy in its relationship with Britain; uncertain of its identity within Europe and at odds with itself and its emergence from a dual identity of Northern Ireland and the Republic” (Lovett 1997, p.38).

The history of public reception for time-based practices is equally as interesting as the history of the media, as the temporary and ephemeral nature of artworks have been the cause for both critical confusion and celebration over the years. Reception in the national press was divided between those that actively supported and encouraged time-based art through writing and curating, and more conservative viewpoints. This dialogue is played out in the pages of the *Irish Times* in the 1980s, where one well-known art critic referred to “the hordes of untalented opportunists and self-deceiving phonies” (Fallon 1987). In response, Peter Jordan of Waterford Institute of Technology countered by exposing the “vitriolic and sweeping denunciation of conceptual and performance” contained within this position and continued to list “reputable and internationally distinguished” artists in Ireland (Jordan 1987). The resulting list comprised of a number of artists referred to earlier in this thesis, including artists working in expanded time-based formats such as Alastair MacLennan, Nigel Rolfe, Patrick Ireland and James Coleman. Given this evidence of an emergent critically reflexive approach to interpreting and evaluating time-based practice, the next chapter considers the evidence to suggest that there was a burgeoning of interest in time-based media in the 1990s. The literature would suggest that more artists moved into working in film and video media in the 1990s. There was also a waning of performance, with artists such as Tallentire and Stewart both declaring to have made their last performance artwork in the early 1990s. Rather than seeing this as a decline in the popularity of performance art as artists shifted into working in technologically-based media of film and video, I suggest that

it should be seen more as a slow separation of video practice (which incidentally carried with it the term time-based) and performance art into different spheres.

Summary

This chapter has examined how performance and video art were promoted through festivals and events in the 1980s and considered factors that led to their expansion to incorporate longer time frames and more artists in later years. It examined some of the earliest-known instances of video art in Ireland and the chapter presented an overview of key developments that occurred during these maturing years of time-based art. Reviewing of instances of early performance-based festivals in Ireland, the chapter identified an emphasis on educational programmes that accompanied festivals such as *Work Made Live* and *3 Days of Live Art*. There was an evident educational aim informing the series of lectures accompanying the festival, which when seen in the context of its location, suggests that *Work Made Live* sought to identify the next generation of performance artists while developing critical understanding about the nature of this art form. The chapter identified a younger generation of artists who were active in organising these festivals of performance art in the 1980s. Festivals provided opportunities for presentation outside of the conventional gallery exhibition structure and generated a more mobilised conception of engagement, through festivals of live art, where artists could present their work in non-predictable spaces. With reference to Frances Hegarty, Vivienne Dick and Anne Tallentire, the chapter considered how these artists' experiences of living in Britain in the 1980s variously informed the content and production of their work. While not claiming these artists as a movement or self-styled group, the selection of artworks examined highlighted that artists' mobilities were informed by different circumstances, but in general, these artists shared a desire to experiment with new media and push the boundaries of performance art towards expanded multimedia outputs.

Chapter 5: Diversifying into multimedia: Collaboration, supports and critique (1990–1999)

As the third and final decade addressed in this thesis, this chapter examines the diversification of time-based art into multimedia, especially in relation to areas of support and forums for presenting Irish art to audiences in Britain. The chapter continues in the same vein as previous chapters, building a history of time-based outputs through an examination of representative artists' work and its subsequent reception. The 1990s marks a period of sustained curatorial interest in the subject of Irish artists living permanently abroad which, as the chapter proposes, resulted in a number of group exhibitions and projects that sought to examine Irish-British artistic relations. The chapter considers if and how these exhibitions, when seen with historical reflection, were attempting to interpret the presence of Irish artists in Britain as evidence of the diversity and international purview of contemporary art practices. It bases this argument on analysis the literature surrounding a group of exhibitions. Developing on the suggestion by McCabe and Wilson (1994) that time-based art was increasingly seen by critics and curators as evidence of the 'cultural sophistication' of Irish art, this chapter examines a selection of technologically advanced art works from the 1990s and it considers their connection to international contexts and circumstances.

The chapter examines how artists continued and expanded on cultures of self-organisation that were in place since the mid-1970s. It examines the types of training for artists interested in using technological media in their work that led to the formation of collaborative groups such as Blue Funk and Random Access. It considers the role of Arthouse, which operated in Dublin between 1996 and 2002, and provided training workshops and access to equipment for artists engaging with time-based media. Within the context of examining support for time-based art, the role of Catalyst Arts and the Info Desk are also examined. As noted in chapter two, Info Desk was an information resource that was co-funded by the Arts Councils of Ireland. It was designed to disseminate information about events and opportunities to arts professionals, and many of these opportunities involved physical mobility outside of Ireland. These themes of self-organisation and support are assessed in

terms of how they contributed to a decade of time-based artistic output that, as MacWilliam has suggested, was confident and mature in outlook. The work of Grace Weir is assessed as an example of how an artist transited from working in traditional sculptural materials and processes into multimedia in these years. I suggest that the context of her residency at PS1, New York, which is documented in the work *Man on Houston Street* and through the artist's involvement with organisations such as Arthouse, contributed in part to this transition into multimedia. Other factors are also considered, such as her educational upskilling to achieve a confident use of technology. The chapter positions Weir as part of a generation of Irish time-based artists that emerged in the 1990s who gained international recognition at the Venice Biennale, the Turner Prize and the British School in Rome, in addition achieving national prominence such as selection for the Nissan Art Prize.

The final part of this chapter turns to the subject of audiences for time-based art in the 1990s. Although there were few exhibitions at this time that were specifically themed on examining the subject of Irish video art or Irish performance art, this decade did give rise to a number of important exhibitions and projects that sought to address the issue of Irish-British relations, many of which featured time-based artists. Moreover, time-based formats enabled artists to respond to themes of distance and displacement in ways not previously seen in Ireland. Exhibitions about Irish artists' relationships with Britain were an opportunity for identifying and framing the main themes that characterised artists' output during this decade, which included among others, cultural identity, location and place. Focussing on the participation of Tallentire and Stewart in the exhibition of the *Diaspora Project* and the inclusion of Tallentire (and exclusion of Stewart from) *0044: Irish Artists in Britain*, the latter part of this chapter considers how certain Irish time-based artists in Britain were celebrated. In addition to considering how these artists were selected and framed by curators, the chapter also examines Stewart's recent artist-led project *No One's Not From Everywhere* (2007) as an alternative example of how artists responded to the experiences and challenges of living in Britain. Though completed in 2007, the work draws on on-going research and as such, the content of Stewart's interviews with Irish artists living in Britain is considered relevant.

1. Collaboration: Artists' Groups and Networks

Although it is tempting to see the emergence of time-based art in Ireland as a radicalised movement, it is more accurate to consider it as the outcome of various short term and long term efforts by artists who coordinated opportunities for dialogue, exhibition and exchange. What emerges is an uneven history of how artists have variously engaged with different media that share duration as a characteristic, and which has developed in a number of identifiable stages. Chapter four identified that the beginning of this process of maturation can be traced back to the 1980s, with works such as *Ablative Dative Genitive*, *Dance Slap for Africa* and *The Rope* engaging an expanded media practice that incorporated multi-stage narratives using ambient sound, installation, slides, video and performance. These are historically significant as examples of pioneering multimedia artworks in an Irish context, yet, as this chapter will show, this type of engagement gained sustained output in the 1990s. Susan MacWilliam reflects on the maturing of time-based practices in Ireland, stating that “video rapidly became simultaneously domesticated—easily available, no longer technically specialist nor prohibitively expensive—and assimilated within mainstream international art practices” (MacWilliam 2002, p.46). The history of how video and performance separated into discrete fields of art practice involves an understanding of the various funding and institutional agendas supporting the arts in Ireland. The author suggests the debate rested on the premise of accepting video as an art form and notes that while the Arts Councils in both Northern Ireland and the Republic were happy to accept video in support of other artworks, they were reluctant to agree that it could be judged on its own aesthetic merit. As described in chapter two, the amendment to the Arts Act in 1973 had an important role in reinvigorating the Arts Council of Ireland in the decade that followed under the leadership of Colm O’Briain. Relevant to this line of inquiry, the inclusion of cinema as a recognised art form can be seen as the first step in this gradual transition.

Another important development was that artists began to engage reflexively with their chosen media. In their own ways, artists such as Anne Seagrave, Frances Hegarty, Willie Doherty and Alanna O’Kelly engaged with the radical development of video’s potential to record events in real time. The inevitable range and diversity of their work can be attributed to different methods of editing, finish, narrative, presentation and tone. Chapter four identified changes in artists’ use of the camera to

document and explore themes of personal and national identity in the 1980s. As technology advanced in the 1990s, it expanded into exploring more lyrical and material aspects of filmmaking, enhancing the potential to create elaborate narratives using sophisticated technical strategies. Given the historical precedents of artists' engagement with performance and video media in the years leading up to the 1990s, the definition of multimedia as it is used in this thesis, refers to artworks that integrate a range of media into one cohesive output that usually draws out sensory engagement through light, interactivity and/or sound (Celant 2008; Rush 2000). The following sections use the term to denote artworks that use a combination of performance, video, sound, light boxes, projections and interactive technology in their realisation.

The development of a culture of reception for time-based art in Ireland into the 1990s can be charted through the changing exhibition practices of galleries such as the Douglas Hyde, which started to exhibit well-respected video artists such as Judith Barry (1988) and Bill Viola (1989, 1997) (Fallon 1997). The specialisation of time-based art into fields of performance and video art was further emphasised by events such as the *Dublin Video and Film* festival in the 1980s, several video art festivals at the Triskel Art Centre in the 1990s and the *Video Cats* festival which premiered at Catalyst Arts in 1997 (see below). It marked a significant moment in the history of moving image media, which Joan Fowler observed had become "a primary form, not only for recording time-based work but also as the concept and aim" (Fowler cited in MacWilliam 2002, p.44). Furthermore, the presentation of moving image based artworks as part of the inaugural programme at the Irish Museum of Modern Art (IMMA) in 1991 suggested that these media had graduated into a mainstream culture of acceptance. Time-based practices had achieved a much sought level of institutional recognition. Where artists had previously encountered issues of access to facilities, IMMA accommodated the presentation of national and international film and video art. Although the exhibition spaces were medium-scale by international standards, they proved reasonably adequate and evidently artists were able to respond creatively to the somewhat limiting aspects of the refurbished seventeenth century building at Kilmainham, Dublin (Figs. 121, 122).

For example, the collaborative installation by Pauline Cummins and Louise Walsh *Sounding the Depths* (1992) explored the potential of the gallery as immersive

space, creating an installation that viewers encountered sequentially through interconnected rooms of the gallery. In this work, Cummins and Walsh were examining ideas about the politics of representation of the female body (Fig. 123). In contrast to the types of performance output that prioritised the body as medium, Cummins and Walsh used the inherent “colonising” properties of the video camera (Irvine 1992, p.65) to mediate depictions of the female body. This is exemplified in how images of a gaping mouth were projected onto a female body and then documented using video, in another assertion of dominance. It recalls the work of the American artist Tony Oursler, and the means in which he projects disembodied body parts onto prefabricated fiberglass, sometimes anthropomorphic, forms. Notably, this is not the first instance of artists working collaboratively to be examined in this research, which can be traced to early festivals of performance art, in the 1980s as discussed in chapter four, and even earlier, to time-based performance events such as *Time/ Space/ Performance / Installation* at the Project Arts Centre in 1978 examined in chapter three.

Up to this point in the thesis, it is evident that time-based activity following 1975 was largely self-organised in response to the lack of resources and opportunities for making and presenting work of this type in Ireland. It is also apparent that the relatively small group of time-based artists that operated in the late 1970s pooled their contacts and encouraged their foreign colleagues to visit Ireland for the purposes of giving educational talks and performances. Moreover, this culture of artist-led activity was reinforced by the fact that key figures in the performance art circuit were in change-making positions of professional recognition, namely Rolfe, who was the Visual Arts programme director of Project Arts Centre in the late 1970s, and MacLennan, who was appointed to the Fine Art faculty at Belfast College of Art following his arrival in 1976. These artists were catalysts for initiating collaborations, events and festivals, which in turn generated opportunities for future exhibitions and participation, of which travel outside of Ireland was, for the most part, a common outcome. As MacWilliam notes, “of all art forms, the artists’ collaboration is most strikingly manifest within the technological” (MacWilliam 2002, p.46).

One of the earliest and most significant of time-based groups was Blue Funk. The group formed in 1989 through a shared set of theoretical and practical concerns

about time-based media. It formed a loose definition of the term 'time-based', which incorporated film, video, installation, sound, slide projections and text (Wilson 1993). Active from 1989 to 1999, the group included the artists Jaki Irvine, Evelyn Byrne, Thomas Green, Valerie Connor, Kevin Kelly, Brian Cross and Brian Hand. It sought to establish a practice-based definition of 'time-based art' that was relevant to artists and informed the types of work they made. They were self-styled as a radical artistic collaboration motivated by a desire to reinvigorate time-based practices (MacWilliam 2002). The group held their first exhibition, titled *Ekker*, in Dublin in 1991, which subsequently travelled to Perth, Australia. The tour was facilitated by Noel Sheridan, director of NCAD from 1980 to 2003 and who took a four-year career break in 1989 to set up the Perth Institute of Contemporary Art. In 1992 they organised a two-day exhibition at the Douglas Hyde gallery titled *A State of Great Terror* (Figs. 124, 125). Wilson observed that the exhibition ran for a period in between the staging of the gallery's mainstream programme and that this "was termed an 'event', presumably in reference to the short duration of the exhibition" (Wilson 1993, p.51). This framing of the exhibition as an event also suggests that the group were critiquing the conventions of staging that were extended to authoritative exhibitions. The group also appeared to eschew fixed readings of the work in the exhibition, in keeping with conceptual art practice and to the bewilderment of their reviewers:

There are so many clear-cut decisions in evidence that the intentionality, the calculated nature of this display seems emphatically underlined and further seems to warrant an attempt at formulating a coherent reading. Yet this attempt is perhaps inevitably frustrated by the absence of any identifiable key to the elaborate syntax of image, text, audio-track and the configuration of these elements within the frame of the gallery space (Wilson 1993, p.51).

Blue Funk were also active in generating opportunities to exhibit their work internationally. In 1993 the group participated in a project titled *Other Borders* as part of the Six Irish Projects program at the Grey Art Gallery, New York.⁷³ Curated by Tom Weir, *Other Borders* presented mostly new work by Irish artists including Philip Napier, Blue Funk, Shane Cullen, Dorothy Cross and Andrew Kearney. Blue Funk's contribution to the exhibition comprised of a sculptural object and technological elements that were installed outside, in the vicinity of Washington

⁷³ The exhibition ran from 26th April–13th May 1993.

Square and the windowed exterior of the gallery. Titled *Sound Plot Not Censored*, the group created what was described as a 'facsimile' of the Founders' Memorial statue, cut into highly coloured rubber mats and assembled on a plinth that was placed in Bobkin Lane (Figs. 126, 127). The installation featured a number of sequenced projections on the adjacent windows that depicted scenes of violence in Dublin and with a looped audio of two whistle sounds heard in quick succession. The first sound heard was a wolf-whistle and the second sound was the 'whistle' sound of a falling bomb. Also in 1993, the group participated at *Sonsbeek '93*, a three month festival of international contemporary art at Arnhem, the Netherlands. Along with Ken Hardy (see *Diaspora Project* below)⁷⁴, Blue Funk represented Ireland in a programme that sought to examine 'art and its social context', which also included other such prominent figures such as Miroslaw Balka (Poland), Ann Hamilton (USA), Mike Kelley (USA) and Annette Messager (France). The fact that Blue Funk participated in this reputable event highlights the esteem attributed to the group which was acquired in a relatively short period of their existence. *Sonsbeek '93* was an apt forum for Blue Funk to develop its engagement with institutional critique, given that the central themes of *Sonsbeek* that year were to explore "the interchange between the individual and the social context, a personal and general history, politics and survival. The parallels are process and stasis, nature and culture, the local and the (inter)national" (*Sonsbeek 93* festival brochure, not paginated, 'Blue Funk' file NIVAL). Collaboration and using a variety of media formats, loosely grouped under the heading 'time-based art' including audio, video, film and synchronised projections provided a suitable means for the group to create innovative responses using technological media in ways not widely seen in Ireland up to that point. The group created their last collaborative project in 1999, in the form of a sixteen minute film titled *C Oblique O*. The subject of this film centred on Evelyn Byrne's art practice, a friend and former collaborator with the group, following her death in 1993. Characteristic of Blue Funk's inter-media approach, the film presented a series of visual and textual fragments derived from film, video, photography, text and dialogue from Byrne's unperformed plays.

⁷⁴ Hardy was not a formal member of the group but he often exhibited alongside Blue Funk at events, such as at the *Street Art Temple Bar* programme in 1992, *Sonsbeek '93* and *Other Borders* 1993.

The critical reception of Blue Funk during the lifetime of the group shows that reactions in Ireland ranged from distrustful to accepting. An unnamed reviewer of *A State of Great Terror* titled their response *'Installations: Is it art or not?'* in the *Irish Press* (23rd December 1992), which reveals a climate of distrust towards time-based media despite the move towards institutional recognition by national organisations such as IMMA. This is particularly evident in the reviewer's statement that "... I can only express, with no little frustration, my own befuddlement at what masquerades under the term 'art'. To me the installation at the Douglas Hyde Gallery is nothing more than a pretention." Aidan Dunne proved to be more sympathetic to Blue Funk's confounding approach in his review of *Ekker* in which he finds "it is the nature of all of this work to deny us viewers the comfort of narrative closure: rather, narratives are there to be opened up, deconstructed and thrown into question" (Dunne 1991b). Blue Funk deprioritised the attribution of singular authorial intent, on which critics generally attributed meaning. By working collectively, and by consistently challenging exhibition conventions, either by interjecting between gallery programmes or by presenting work outside and in direct response to the context of the site, the group showed new ways of working with technological media and broadened thinking about what constituted contemporary (time-based) art.

Blue Funk were not the only organisation formed to establish a forum for the production and exhibition of time-based art in Ireland. Random Access was formed with a common concern for contemporary issues, and in 1992 the group organised a conference with the specific aim of highlighting issues affecting time-based artists. The Random Access conference identified these issues as the restriction of production costs and the perceived non-marketability of time-based work in commercial situations. Despite artists' increasing engagement with new technologies, the group argued that lack of facilities and funding was still majorly prohibitive in the early 1990s. One member noted that "our common concerns were the perceived lack of debate and committed strategies toward the development of what we loosely termed "time-based art" (Connolly 1993, p.30). While international artists may have been initially attracted to the non-commercial ideology of time-based art in the 1960s and 1970s (Goldstein and Rorimer eds. 1995; Lippard ed. 1997), in Ireland by the 1990s, these issues were viewed as restrictive. Artist-led initiatives brought these issues to the fore, and on historical reflection, their efforts

represent a cultural shift from an emergent to a mature phase of production. While artists continued to highlight the lack of financial support and critical discussion for time-based media, there was a growing sense that time-based art was being used to represent the high standard of contemporary Irish art at biennales (examined below) and to inaugurate the opening programme of new cultural institutions such as IMMA, as examined previously in this chapter with reference to Pauline Cummins and Louise Walsh.

The existence of time-based groups such as Blue Funk and Random Access suggests that collaborative practice at this time was specialised and focussed on the media interests of the group members. Concurrently, a wider artist-led support infrastructure was gaining strength in Dublin and Belfast. The objective of these types of groups was less focussed on identifying the particular issues faced by the artistic community. Rather, it was concerned with encouraging the dissemination of information about, among other things, resources and funding, to a range of artists from different artistic backgrounds. This point is reflected in the history of the Sculptors Society of Ireland (SSI), which splintered into the SSI and the Association of Artists of Ireland (and later rebranded as Visual Artists Ireland in 2005) following a dispute about the focus level of ‘sculptors’ as the target audience. In contrast, it appears that organisations such as Triangle Arts Trust, established by Robert Loder and Anthony Caro in 1982, was originally conceived as a network of artists, visual art organisations and artist-led workshops without prioritising any particular medium. The primary remit of this organisation was to encourage experimentation, artists’ mobility and exchange. In Ireland, evidence of a similarly self-styled group formed with the intention of promoting artistic international mobility for artists from all backgrounds can be found in the history of *Art Network Europe* founded by Michael Byrne and David Lilburn. It was formed with the intention of expanding the knowledge base for the arts in Ireland, an objective they believed was achievable through facilitating contact and travel to Europe: “it was envisaged that through the cultural and artistic interaction arising from Art Network Europe a strong link could be made between Ireland and the ever strengthening (from the Irish perspective) ‘mainland Europe’ network of contemporary artistic projects in the visual arts” (*Architecture of a Landscape* 1999, p.10). The group is important in the context of this investigation because *Art Network Europe* was founded on concepts of access,

exposure, knowledge and cultural enrichment through international participation. Arguably, these founding concepts contributed to the development of practices of networking that came to the fore in the 1990s, of which evidence is presented at various points in this chapter with respect to how artists developed and sustained their profile in Ireland while located abroad. However, as this research examined in chapter three, it is important to consider that these principles of fostering diversity and openness were previously initiated by Rolfe and MacLennan in Dublin and Belfast respectively, as early as the mid-1970s (see Lerm Hayes and Walters eds. 2011). The twenty-year time lapse shows that networking was becoming more formalised through funding and was being named as an activity that contributed to the advancement of artists' careers. Whereas networking emerged out of necessity in the 1970s, it appears that in the 1990s, this was driven by ambition to build a profile internationally in response to changing perceptions of how artists should operate on an international sphere.

Although not specifically time-based, the emergence of groups like *Art Network Europe* suggests that artists in the 1990s were seeking to come together as a cohesive self-styled network in order to establish and develop links between European countries. For example, *Art Network Europe* hosted an exhibition at the Limerick City Gallery of Art (LCGA), which brought together two artists from Ireland, David Lilburn and Joe Wilson, with artists from Belgium, the Netherlands and Russia. The exhibition at LCGA in July to August 1996 titled *Architecture of a Landscape* presented contemporary Russian art. This was reciprocated by an exhibition of contemporary Irish art in Moscow in October 1995. The Russian Irish Exchange project was a collaboration between Art Network Europe and the National Centre for Contemporary Art with financial support from the Fine Art Department of the Ministry of Culture of the Russian Federation. Support in kind was provided by Aeroflot, the Russian airline with a base at Shannon Airport, Co. Clare. The exhibition represents one of several exhibitions at LCGA in the late 1980s and early 1990s that were premised on concepts of international exchange and residency. For example, in 1988 the LCGA hosted *Exchange Ireland–Deutschland*, which was the result of a joint initiative by the Arts Council of Ireland and the Goethe Institut, Dublin that featured recent work by fourteen Irish and thirteen German artists.

This decade also saw the establishment of support organisations that both recognised the significance of time-based art and assisted in continued development. As previous chapters have shown, artists' organisations played an important role in providing a space for artists to exhibit, and in turn, encouraging contact and participation between artists located in Ireland and Britain. However, it was not until the 1990s that organisations emerged that were tailored to assist time-based artists by providing access to equipment and training. The following section considers the emergence of Arthouse as an important organisation that facilitated artists in creating multimedia artworks.

2. Multimedia supports: Information, access and spaces

As highlighted by artists affiliated with Random Access in 1992, there was a perceived gap in access to facilities for artists seeking to expand their knowledge and audience base for time-based art in Dublin in the early 1990s. The establishment of Arthouse in Dublin's new cultural quarter Temple Bar in 1996, and running until 2002, helped to alleviate this problem by facilitating artists with access to video and film equipment and training in technically complex digital editing practices associated with multimedia. In a review of the status of multimedia in artists' work in 1994, Tipton noted that while artists were expected to keep informed of rapid advancements in technology, they were inhibited by lack of access to appropriate supports and facilities:

Artists need to be creatively involved in the development of what are, after all, only interim multimedia technologies. Currently however, much of the hardware and software necessary to this development is only available at a cost prohibitive to most artists (Tipton 1994, p.34).

This observation importantly describes the situation in advance of the founding of Arthouse and it confirms the timely establishment of an organisation orientated specifically towards supporting digital art practices. Arthouse officially opened in 1996 in a specially designed building by Shay Cleary Architects on Curved Street, Temple Bar, Dublin (Fig. 130).

Founded as a not-for-profit organisation, it facilitated educational and cultural events, exhibitions, and provided artists and filmmakers with equipment for hire. It is important in the context of this inquiry because it represents the first multimedia

venue founded in Dublin that this researcher has identified. Its mission statement was to “further the use of digital technologies in Irish artistic practice” (‘Artifact Background information’, not paginated, ‘Artifact’ file, NIVAL). In the course of its existence, Arthouse hosted approximately seventy-four exhibitions during the six year period from 1996 to 2002.⁷⁵ It featured a broad remit of artists including Sean Hillen and John O’Byrne, and provided training courses for artists such as Grace Weir, Dorothy Cross and David Godbold in the years preceding the securing of a venue in Temple Bar, Dublin. Two founding members of the venue included Leah Hilliard and Aoibheann Gibbons, who were instrumental in securing the centrally located formal setting for the organisation’s activities. It provided a space for exhibiting as well as training courses in filmmaking, and audio-visual editing, as well as a venue for artists interested in digital arts practices to convene, learn new skills and exhibit their work (Fig. 131). The organisation reached an important milestone in the history of time-based media in Ireland in that it was one of the first digital arts organisations in Ireland that was successful in securing international funding for Irish digital arts practices (Aoibheann Gibbons interview 1st March 2012). Aoibheann Gibbons, CEO of the organisation was instrumental in submitting funding proposals. In interview with this researcher, she recalls that Arthouse secured more funding from European than Irish sources and suggests this led to the development of Arthouse as a venue more widely known internationally than nationally.⁷⁶

A second important contribution made by Arthouse was the establishment of ‘Artifact’, the first visual database of Irish contemporary art practice that was published on CD Rom (Fig. 132). By 1998, Artifact registered over 800 artists from diverse backgrounds such as furniture, ceramics, metalwork, print, painting and sculpture (press release ‘Arthouse publishes the world’s first database of contemporary art and artists’, not paginated, ‘Artifact’ file, NIVAL). Gibbons observed that the database was designed to promote Irish artists and their work abroad, with a view to generating commissions for artists and by extension,

⁷⁵ This information is gleaned from assessing the ephemera documentation, in the form of press releases, exhibition catalogues and invites and press clippings, on Arthouse in the files at the National Irish Visual Arts Library (NIVAL).

⁷⁶ It is difficult to substantiate the contribution of Arthouse in available literature, even though the organisation has a relatively recent history. Gibbons states that a factor contributing to the lack of information about Arthouse is linked to the rapid cessation of the organisation following a failure to secure core funding from Irish sources which resulted in the liquidation of the organisation’s assets and dissolution of its archive in the early 2000s.

economic capital for the visual arts sector: “the project will add significantly to the community on a commercial level, in the sense that, one of the key goals of Artifact ... is to increase the artists’ economic and social status” (‘Artifact Background information’, not paginated, ‘Artifact’ file, NIVAL). The database was available for purchase at a cost of IR£100 and distributed to clients by post.⁷⁷ The database was realised in cooperation with the British based artists’ support organisation Axis. Artifact also served as a visual resource that included examples of artworks in the form of videos and images, and I suggest that it is part of a shift described in chapter two towards seeing information as a new resource. The development of this visual database of artists’ work occurred at the same time as the emergence of the information resource Info Desk, which aimed to provide artists with information about international opportunities for travel and exhibition. Info Desk was a cross-cultural initiative established through the combined efforts of the Arts Council of Northern Ireland, the British Council and the Arts Council of Ireland. Chapter two argued that its establishment represents a change in attitudes towards seeing information as a new resource in the late 1990s and demonstrates the capital value associated with providing knowledge to artists seeking support for international participation.

Another important organisation in Northern Ireland that facilitated time-based art and cross-border dialogue was Catalyst Arts. It was established as an artist-run organisation with membership having the power to veto major changes. As the name ‘Catalyst’ suggests, its programming and objectives were designed to instigate further opportunities and outcomes for contemporary art: “Catalyst is run on an artistic rather than economic basis. As such, Catalyst Arts is generally recognised as an interstice of cultural experimentation and innovation in Belfast” (Patterson 2005, p.14). Equally, Queen St Studios was born as the Artists Collective of Northern Ireland, and it gradually expanded its spaces to accommodate twenty-three studios by 2005. The following statement highlights that the studios aimed to host international visiting artists as well as facilitate artists based in Belfast: “We aim to enhance the reputations of its artists both at home and abroad through the provision of curator’s visits, opportunities and information sharing” (Patterson 2005, p.14). This is

⁷⁷ By 1998, clients that had already requested copies of the database included, among others, the Washington Post, Microsoft, Artlink Ltd., Aer Rianta and the OPW. Costing and distribution information sourced from ‘Artifact Background information’, not paginated, ‘Artifact’ file, NIVAL.

important in the context of this research because it suggests that organisations such as Catalyst Arts, and the longer established Project Arts Centre and Orchard Gallery, collectively contributed to generating an international cultural network for performance art in the thirty-two counties of Ireland. Another example of cross-border initiatives that encouraged artists engagement and participation from all artists on the island of Ireland can be seen in the work of Jobst Graeve, an Irish-based Dutch curator who curated the exhibition *In a State* at Kilmainham Gaol in 1991 and who was the founding director of Artsource in 1993, an independent curatorial organisation with a mission policy of the putting artists north and south of the border in contact.⁷⁸ Artsource was an independent curatorial organisation that ran during the 1990s. The *In a State* exhibition (16th May–22nd September, 1991) was conceived to coincide with Dublin as European Capital of Culture programme. It consisted of twenty-one artists from north and south of the border invited by the Project Arts Centre to produce artwork in response to themes of history and national identity. The artists involved included Brian Hand (of Blue Funk), who completed a six month residency at the gaol in 1989 and who exhibited an installation in the cells of east wing, and Pauline Cummins, Dorothy Cross, Alice Maher and Liadin Cooke. In one of the former prison cells, Cooke presented a sculpted tower on a shelf that on closer inspection, emitted sounds of cries of prisoners that was activated by a hidden sensor.

When seen within the same context of how support for multimedia art in Ireland was emerging, Arthouse, Info Desk and Catalyst Arts constitute significant markers in the development of artists' engagement with experimental technological media in the 1990s. Even though Info Desk and Catalyst Arts were not founded to specifically support time-based artists, I suggest that it can be seen as part of a broader project in the visual arts sector to enable cross-cultural, multidisciplinary collaboration. Arthouse was founded with the objective of encouraging multimedia practices in Irish art while it also facilitated artists from Northern Ireland and Britain to avail of the facilities and exhibitions spaces (Aoibheann Gibbons interview 1st March 2012). In 2000 Arthouse hosted two exhibitions presenting new work by Irish and British-based artists. The exhibitions were designed to promote cross-cultural

⁷⁸ Artsource was an independent curatorial organisation that ran during the 1990s. The 1991 *In a State* exhibition (16th May–22nd Sept) was conceived to coincide with Dublin as European capital of culture. The exhibition featured 21 artists variously drawn from north and south of the border and a series of specially commissioned artworks that explored themes of national identity.

debate at Arthouse and the event featured a lecture by Dr Wanda Balzano (see Balzano et. al. 2007). Well-known time-based artists including, amongst others, Mick Wilson, Grace Weir and Caroline McCarthy featured in another exhibition at Arthouse titled *In Consistency II* (Fig. 133) curated by Paul O'Neill.⁷⁹ The artists were invited to respond to Italo Calvino's 'Six Memos for the Next Millennium', published posthumously in 1998. Another example of this type of collaboration was evidenced in Pauline Cummins's installation and documentation from the performance *Holy Ground* (Fig. 134) presented at Arthouse in 2000, in collaboration with the Northern Irish performance artist Sandra Johnston (Johnston 2013). The performance was located at Glendalough, Co. Wicklow, and consisted of a series of sounds and actions in response to the historic and spiritual resonances of the location. The documentation was presented at Arthouse as part of the *Appearances Project* which presented documentation, installation and discussions revolving around six Irish artists and their work.⁸⁰ The project comprised of a two-part exhibition, a conference, a roundtable discussion and a website that explored ideas of feminism, performance and collaboration in artistic practice. These types of events suggest that Arthouse sought to engineer the legitimising of time-based art into mainstream art practices in Ireland through a gradual process of encouraging dialogue and critique. Earlier in this decade, artist-led groups such as Blue Funk and Random Access were more radicalised in their aims and approaches to exhibiting. MacWilliam observes that "the possibility of such a material and ideological power base in Blue Funk hands was gone in the wake of the development of Arthouse with its state support and strategic focus on the digital" (MacWilliam 2002, p.45).

3. Interactive media and temporal reflexivity

The chapter now turns to a closer consideration of Grace Weir's output and her transition from sculptural to digitally based artwork. The following section examines the circumstances that informed this shift in her practice and suggests that exposure to international art forms in New York, along with the impetus of being in a new environment, shaped her subsequent engagement with time-based art. It considers how Weir was part of a more outward looking circuit of engagement for

⁷⁹ *In Consistency II*, 11th February–14th March 2000, Arthouse, Curved Street, Temple Bar, Dublin.

⁸⁰ The six artists were Pauline Cummins, Sandra Johnston, Frances Mezzetti, Frances Hegarty, Alanna O'Kelly and Carol Kavanagh. The *Appearances Project* was conceived as part of critical forum series 'Em Dash'. The project ran from 18th October–9th November 2000.

time-based art in Ireland in the 1990s, and the latter part of the section identifies how time-based art was gaining respect and cultural capital on the circuit of Irish participation at international biennales. Weir is part of a generation of conceptually based artists who transited from working in sculptural practices into time-based art in the mid-1990s. Born in Dublin, Weir graduated from NCAD in 1984 having specialised in sculpture and ceramics. She achieved critical acclaim early in her career and in 1988 was commissioned to complete a public sculpture, *Trace* (Fig. 135) ultimately located on the corner of St Stephen's Green and Merrion Row, Dublin, to commemorate the city's Millennium. In response to this theme, Weir constructed a double arch form that recalled the city's historic Georgian architecture. Throughout the 1980s and early 1990s Weir worked in sculptural practices and produced works such as *Celestial Mechanics* (1990) and *Phase* (1990). Her output during this time is characterised by an interest in process and scale, and incorporated a range of found objects.

Weir is important to this thesis because she shifted into making time-based art work following her residency at PS1 MOMA New York in 1991. Describing her residency in New York, she highlights how important it was to get a sense of perspective on the Irish art world by leaving it (Interview with Grace Weir 15th April 2012). For Weir, photography played an important role in mediating her residency experience, providing not only the media for the production of artwork but also a visual record of her experience of living in the city. This residency provided a crucial impetus; in the years following her return from New York the artist transited into working full-time in time-based media. As noted in the previous section, Weir was involved in the *In Consistency II* exhibition at Arthouse, and in 1996, she was commissioned to present the digital project titled *Event in Cyberspace*. Importantly, this artwork represents the earliest instance of an online digital art work by an Irish artist that has been identified by this researcher. Her transition into working in multimedia was also apparent in the exhibition *Man on Houston Street* (Fig. 136) at Temple Bar Gallery in 1996 which included a series of eponymously titled negative prints depicting skyscrapers and skylines of New York. These plates combined 'snapshots' of sights the artist encountered, such as the Empire State Building and Brooklyn Bridge from a taxi, with detailed scientific subjects such as DNA and protein. The installation also featured a mathematical model that represented infinite

surface area and zero volume, known as a Menger Sponge, that was placed on the ground with its cubes scattered around the gallery floor alongside a television monitor that depicted Weir's first animation *Menger Cube*. Weir's use of the camera to record her impressions of New York while on residency importantly highlights how the artist's original reasons for using a new medium was initially circumstantial and unplanned. This point is echoed in MacWilliam's review of time-based practices in 2002. Observing that technological art forms lend easily to suit artists' conditions of living abroad, she states that "for the migrant, processes in which large-scale works can be stored on a handful of discs or tapes or on-line are very appealing ... the choice is methodological and critical as well as pragmatic" (MacWilliam 2002, p.48). An anonymous exhibition evaluation report obtained from the archives of Temple Bar Gallery and Studios notes that critical response to the exhibition was generally positive, while staff feedback from the gallery led the author of the report to conclude that the exhibition was one of the highlights of the gallery programme in 1996 ('Man On Houston Street exhibition report', Temple Bar Gallery and Studios file, National Irish Visual Arts Library, not paginated). The report notes that visitor numbers were high, with the author proposing that "I believe that many people who would not normally enter galleries were drawn inside by the installation's appeal to the scientific sensibility."

Weir gradually developed her interest in time-based media and was one of the first artists to participate on the newly inaugurated M.Sc. in Multimedia at Trinity College Dublin in 1997. This experience importantly shaped her subsequent trajectory into making complex digital and interactive artworks that married her ongoing interest in space and perception with her newly acquired technical knowledge. Her experience on the M.Sc. importantly influenced how Weir branched out into using interactive technology in works such as *And* (1997), which comprised of wall projections which viewers were encouraged to make spin around in the gallery space by rotating a track ball. Referring to this work, Weir described how multimedia enabled her to develop her interest in interstitial states, as described in the following statement:

I'm much more interested in the middle of things, and in the time it takes for something to occur—its actualisation. When the viewer rolls the trackball, it's an unfolding of events in the real time of the human body (Cunningham 1998).

Weir's transition into multimedia was well received by Irish audiences. For example, one critic stated that *And*, her final project artwork on the postgraduate course, was "one of the most sophisticated works of electronic art yet to emerge in Ireland" (Clancy 1997). I suggest Weir's work from this period shows that the artist was engaging interactivity as a means to explore the properties of multimedia technology and its ability to capture events in real time, while also allowing for representing other, historical moments. I suggest that Weir was utilising the temporally reflexive properties of film to highlight the operations of being in present time, while simultaneously looking at other spaces and times. For example, in *Déjà vu* (2003) a four minute slow-motion film, Weir edited the narrative sequence to present repeated actions that questioned the viewer's sense of temporal development. This idea is expressed in the artist's statement above that her interest was in 'unfolding of events in real time of the human body'.

In 2001 Weir was selected to co-represent Ireland at the Venice Biennale and she presented *Around Now* (2001) (Fig. 137), a work which continued her interest in confounding spatial and visual sensibilities. The work consisted of two five-minute films recording the circular transit around a cloud in clockwise and counter-clockwise directions. Weir's positioning of the films at opposite ends of the gallery deliberately thwarted the ability to view both works simultaneously. Recalling a visit to Venice in 2001, Lucy Cotter observed that the installation had three key elements that were indicative of an international aesthetic. To paraphrase Cotter, these were, firstly, the success in procuring finances from the Cultural Relations Committee to present the latest technologies in the exhibition space, secondly, the professionalism of the display, and thirdly, the production of a richly illustrated catalogue (see Weir 2001) (Cotter 2005a). These contributed to the potential for the delivery of a strong exhibition with a clear message. Despite all the right elements being present to make the exhibition a success, Cotter was critical of Weir's work, and this thinking was rooted in her suspicion that the artist was deliberately referencing an aesthetic language that aligned with the currency of postmodernism. Cotter develops her argument on Weir's engagement with what she terms "internationally appealing universals" and the artist's failure to position herself in relation to "the stable history of art and the modern sciences she juxtaposed" (Cotter 2005a, p.15). In light of Weir's earlier interests outlined in this thesis, another possible reading of Weir's

engagement with ostensibly ‘appealing universals’ is that the artist was deliberately using a visual, exploratory language, rather than a language of rational logic to explore concepts of inbetweenness. This is represented in how the artist placed viewers in the middle of the gallery space, inhibiting their ability to view both screens at the same time. In response to Cotter’s criticisms, it is possible that Weir was simply appropriating scientific concepts rather than claiming them as trying to speak from the position of being universal or particular. These interests have been described above in Weir’s earlier artworks such as *And* (1997) and also works such as *The Clearing* (1999) and *Clock* (1999).

The realisation of the two short films that constitute *Around Now* was logistically ambitious and involved Weir hiring a helicopter and equipment to record the films, which comprised of one long shot of the camera looking inwards while circling a cloud and another long shot on 16mm film that looked out from the other side of the helicopter. A series of photographs and videos titled *Distance AB* (2000) were displayed in the Venice Biennale installation and showed a figure lying on the ground in a public square in Berlin, holding a rod pointing upwards to the sky. An accompanying text informed visitors that this work was referencing Einstein’s theory of relativity. In contrast to Cotter’s experience, Tipton’s impression of *Around Now* was that it successfully distilled complex scientific ideas:

Explorations that have taken the artist through the work of Brunelleschi, Euclid and Einstein, to the writings of Henry Miller, Deleuze and Guattari, probe at the movements of natural reality, questioning the authenticity of accepted ways of seeing ... Weir is an artist investigating significant philosophical ideas and engaged in finding a way of expressing them visually rather than through the written word (Tipton 2001, p.35).

In support of Tipton’s reading of the work, a historical consideration of Weir’s statements, as presented up to this point in the chapter, show that the artist embraced the idea of unforeseen and contingent circumstances for making work. I would suggest that Weir’s objective for *Around Now* was to highlight the instability of positioning, and this should be read as a characteristic that strengthens the films rather than exposes Weir’s misapprehension of the scientific or critical theories that she referenced in conceiving the work. Aidan Dunne similarly commented on the positive aspects of *Around Now* and the subsequent feeling of being thrown into a position of instability that arose from viewing the installation:

The view is positioned between two mobile, vertiginous, aerial views of cloud and landscape. Not only do we find ourselves occupying a distinctly precarious viewpoint, but because we are presented with two opposite directions of movement, it is continually impossible to situate ourselves. If we opt for one, we exclude the other. To maintain both we have to keep negotiating between the two (Dunne 2002, p.10).

Another point to consider in the context of Weir's selection for national co-representation at the Venice Biennale is whether the work was engaging any particularly Irish themes or reflecting Irish experiences. Apart from the location of the film, which was shot in the skies above Dublin Bay, there is little to suggest that Weir was commenting on her particularity as an Irish artist. This contrasts to works from the 1980s that were examined in the previous chapter, where artists such as Rolfe, Tallentire and Hegarty were variously exploring dichotomies of Irish/British, loyalist/republican, woman/man, and which I argued, needed to be negotiated in Irish culture in this decade. In contrast to Weir, these historical outputs referenced intersubjectivity and relational identity as an outcome of shuttling back and forth between Ireland and Britain. Weir's interest in themes of relational movement are linked to more abstract experiences of time and space, and rational order and chaos, and while still referencing movement, the artist's concern is less to do with physical dislocation and more related to Deleuzian conceptions of time-images, namely, images that operate simultaneously in the past and the future, such as fantasies catalysed by memories.

I concur with Cotter's recommendation that "Irish artists and critics need to undertake the task of negotiating Ireland's changing position in relation to international discourses" (Cotter 2005a, p.20). At the same time, it should be noted that this places an expectation on artists. Cotter elaborates on the types of decisions she proposes should be made in advance of embarking on an artistic project:

If the artist begins the creative process with an informed awareness of his/her identity and relationship to his/her surroundings, the critical content of the work will not be in contradiction to it and should benefit in terms of strength. This facilitates a more direct relationship between individual artworks and the critical discourse within which international curators may try to situate their work (Cotter 2005a, p.20)

It is also arguable that Cotter's proposition would weaken the potential for chance encounter and its realisation through the creative process rather than being conceived

in advance. Much of the work addressed up to this point in the thesis has dealt with themes of identity, and the characteristics of making artworks by physically or metaphorically mobilising the site of production, whether real or imagined. In particular, it has examined how mobility practices have facilitated artists' engagement with themes of self-identification and the subsequent influence this has had on positioning artists who move between two countries with shared cultural histories and at the same time, a history of politically motivated violence. It would appear that the realities of artists' engagement with international mobility and the implications of this practice, such as how artists position themselves relationally and are positioned by curators and critics, are different in practice to the mediation of these experiences in Irish critical art discourse. It is evident that Weir did not identify with these specific issues and instead has chosen to focus her interest on her interest in science and temporality and how multimedia can engage meaningfully with these concerns.

It is possible to identify other examples of this temporal reflexivity in other works being produced by Irish artists in the late 1990s. For example, Andrew Kearney's *A Long Thin Thread* (Fig. 138) and Frances Hegarty's *Point of View* (1996) (Fig. 139) which were installed in Pier 4A at London's Heathrow Airport in 1996 variously explored the potential of time-based media to confound viewers' relationship between reality and perception. This project comprised of a series of site-specific artworks commissioned by Heathrow Airport Limited and realised by the Public Art Development Trust, a London-based public art agency. In particular, Kearney's work drew out the durational aspect of the space with a series of digital clocks installed in the long corridor that linked incoming passengers from Ireland to the main airport. Passengers were informed that the clocks counted the number of people transiting through the corridor, however the counters were not presented in any numerical logic, rather the clock was symbolic of rational order the artist sought to consciously disrupt. Kearney observes that his intention was to engage the viewer in an interactive experience: "by being confronted with apparently dysfunctional functional objects, I wanted people to think about the function of everyday things in their lives" (O'Regan ed. 2001, p.53). Both Grace Weir and Andrew Kearney variously use the lens to explore how there is an assumption of the legitimacy of mediated imagery, while in certain instances also disrupting this ostensible lens-

based authority. These artists form part of a generation working in time-based media since the 1990s who developed a reflexive awareness of their position in relation to screen culture (Connolly 2009). Similar to Post-structural approaches to textual analysis, the visual form is conceived as produced and mediated through a constantly deferred system of visual signification.

In addition to the commissioning of time-based art for large-scale projects such as Pier 4A, it is clear that by the late 1990s that exhibition literature and art criticism was seeking to position contemporary art from Ireland alongside international counterparts. As will be examined in the next section, there is evidence to suggest that film and video practices in particular were singled out by curators and critics for their perceived international currency. McCabe and Wilson (1994) have suggested that these practices were seen to be “culturally sophisticated”. In support of the authors’ observation, this research has identified that film and video artists were being selected for representation at international biennales and prestigious national art prizes in the 1990s. For example, Frances Hegarty and her long-term collaborator Andrew Stones were awarded the Nissan Art Project Award in 1997 (Fig. 140), Orla Barry, Gerard Byrne and Willie Doherty were selected to represent Ireland at Manifesta, an itinerant European art biennale, in 1998, 2002 and 2010 respectively. Artists examined in this thesis who participated in the Venice Biennale, include Willie Doherty in 1993 (Fig. 141), Jaki Irvine and Alastair MacLennan in 1997 (Fig. 9), Anne Tallentire in 1999 (Fig. 7), and Grace Weir in 2001. The following section develops this theme of Irish artists’ international participation by examining how time-based artists featured in an exhibition on the subject of Irish artists responding to their experiences of living in Britain.

4. Communicating presence and absence: The *Diaspora Project*

Curated and organised by Ken Hardy, the *Diaspora Project* was one of the many exhibitions of Irish art in the 1990s (Appendix I) that consciously set out to explore how artists responded to issues of place, belonging and identity. The project was administered under the auspices of Living Art Projects, an artist-run organisation that succeeded the committee of the Irish Exhibition of Living Art (IELA) The Living Art Projects developed a policy of exhibiting work within the island of Ireland, north and south of the border. The *Diaspora Project* exemplifies how artists were engaging multimedia practices in the 1990s and it is relevant to this inquiry in

three apparent ways. Firstly, the term diaspora implies physical movement and it is used within the context of this research to refer to acts of both temporary relocation and permanent emigration. As will be examined below, the term was used by curators of exhibitions of Irish art in the 1990s that sought to qualify Irish artists' experiences of living abroad, especially in Britain, and to frame collective experiences of Irish artistic migration (Ziff ed. 1995; Nash 1997). As the curator of the *Diaspora Project* notes, "the term addresses what is arguably 'emigration' of a new type and circumstance, exemplified by the displacement, departure and return of this decade, as opposed to the last major migration in the 1950s" (Hardy 1994, p.43). Secondly, two of the artists involved were part of a generation of artists from Ireland that developed expanded practices, namely Anne Tallentire and Nick Stewart, and their responses to the project will be examined further below. Thirdly the project is relevant in terms of its curatorial brief that sought to investigate how artists respond to conditions of displacement, and in the context of this research which examines how mobility shaped the development of time-based art as well as how time-based media provided artists with a means of articulating responses to mobility.

Originally conceived as a long-term initiative by the Living Art committee, the *Diaspora Project* consisted of a series of exhibitions realised over a two-year period before terminating due to the withdrawal of funding. As the title suggested, the central focus of the projects was on examining the impact of artistic emigration in the previous decade. Hardy noted that Irish artists were defined by a new type of mobility, which, he stated was "exemplified by [circumstances of] ... displacement, departure and return" (Hardy 1994, p.43). This prescient observation gains greater relevance in the fifteen years since the *Diaspora Project*, with the advancement of budget airlines and the ease and accessibility of telecommunications facilitating artists' travel, as referred to in chapter two. Furthermore, Hardy's conception of mobility as a form of departure and return is the same as the type of mobilities that have been examined up to this point in the thesis; namely, inward and outward mobilities characterised by the informal and experimental relationships and networks that emerged as a consequence of artists shuttling between Ireland and Britain (Lerm Hayes and Walters eds. 2011; Rancière 2007).

Before proceeding to a consideration of the artworks, it is useful to briefly revisit the salient points about diaspora discourse from chapter one that addressed the

issue of diaspora in recent and contemporary art writing from Ireland. The 1990s witnessed much interest in academic studies on aspects of Irish migration. For example, Donald Akenson's (1993) primer on the Irish Diaspora importantly mapped out the demographic of migration in the nineteenth century, which paved the way for more focussed studies (Bielenberg ed. 2000; Gray 2004). Patrick O'Sullivan's (1994) six volume edition titled *The Irish World Wide*, examined the interdisciplinary aspects of the field and recognised the relationship between what the author termed 'creative migrants' and the Irish diaspora. Outside of this field of inquiry, other publications in the 1990s consolidated the field of academic research on how the diaspora gained representation in the fields of visual culture (Rogoff 2000; Mirzoeff ed. 2000) and cultural studies (Hall 1990; Bhabha 1994, Papastergiadas 1996; 2000; 2006). In 1994, Walker's article mapped the out-bound trajectories of Irish artists and this constitutes one of the earliest references identified by this researcher that uses the term diaspora to contextualise the international mobility of artists from Ireland. This conception of diaspora has consequences in subsequent art criticism and practices of curation. The use of the term in the context of this chapter, and drawing on conventional uses in existing literature in Irish art contexts, does not extend to later generations of artists identified with Ireland through ancestry or Irish parentage, such as well-known Australian artists Arthur Boyd and Sidney Nolan, and the American Georgia O'Keeffe. Cotter (2006) has examined the rise of diaspora discourse in Irish art criticism and history, and she suggests that this emerged as an outcome of a gradual shift towards promoting and providing for international opportunities.

Building on Cotter's research, the previous chapters have delineated the types of opportunities in place that contributed to what the author identifies as a shift towards more international frames of reference for Irish art. These were traced through programmes of note, including artists' residencies at PS1 Contemporary Art Centre, the provision of funding by the Arts Council of Ireland and the Arts Council of Northern Ireland to individual artists to travel and the support of the Cultural Relations Committee in presenting exhibitions of Irish art abroad. Furthermore, in an attempt to substantiate the claim that Irish artists were seeking to engage international opportunities for career advancement and profile-building within Ireland, the previous chapters have provided evidence of how artists' operated

internationally by developing reciprocal exchanges with artists located in Britain and by physically leaving Ireland to participate on short-term festivals, exhibitions and residencies. Given these contexts, the chapter now turns to consider how Tallentire and Stewart made work directly relating to their experiences of living in Britain as Irish artists. The diaspora framework of the exhibition suggested parallels between both artists when seen in comparison, and in addition to unpacking the concepts associated with the curatorial theme of diaspora, it is important to consider whether Hardy's approach in the *Diaspora Project* was consciously international in its terms of reference. This exhibition is the only instance identified by this researcher where both artists have been selected to exhibit in the same exhibition using their relationship to exploring Irish themes as a premise for inclusion. However, independently the artists share coincidental biographical contexts, and both Tallentire and Stewart form part of a generation of artists who left Ireland in the decade between the early 1980s and 1990s. When selected for the *Diaspora Project*, Hardy envisioned a curatorial framework based on examining how each artist mediated their position as an Irish émigré given these similarities in their circumstances.

Tallentire's commission for the *Diaspora Project* used the latest developments in telecommunications technology in 1994. Titled *Inscribe I* (Fig. 142), the work comprised of a performance and live transmission, from London, where the artist was situated while her work was communicated via an ISDN link to waiting audiences in Dublin. Commissioned in association with the London-based organisation Strike, and in collaboration with Siraj Izhar, a London-based writer and social activist, *Inscribe I* was the fourth in the series of projects implemented by the *Diaspora Project* (Hardy 1994). The work incorporated performance, and pre-recorded footage. In conjunction with a live transmission, the work consisted of pre-recorded footage featuring images of the artist's face and hands (Fig. 143), a copper plate being inscribed and streets scenes of London, which were shown on a monitor to audiences in the Dublin venue. This imagery of the artist's own body, a personal domain, and the streets of London, the site of her adopted residence, broadly made reference to issues of self-identity, the domestic and navigating the terrain of London. In the first instalment of the performance in 1994, both parties London and Dublin were visible to each other via the link. The following year saw a second instalment with the same principle of transmission via communication technology

but this time Tallentire chose the locations of London and The Orchard Gallery in Derry (Fig. 144). *Inscribe II* was realised within the space of a year and it raised associations of reciprocity and exchange. The artist engaged with the significance of the city walls at both locations; the Orchard Gallery abutted Derry's city walls while the location in London was called North Wall Buildings, situated in the financial district. Tallentire often seeks out overlooked or forgotten locations within an urban environment, and for the most part, the locations used in *Inscribe I* were buildings generally inaccessible to the public, but with significant resonances with communication and concepts of exchange and reciprocity (Seth in Connor ed. 1999).

Tallentire refers to her on-site performances at this time as constituting a form of 'absent performance', as the transmission to the Dublin audience comprised where the artist transmitted live footage of herself performing a series of actions (Anne Tallentire interview 8th September 2010). Her interest in developing work that used communication technologies was not restricted to the *Diaspora Project*, as evidenced in her installation and performance *Interruptions III* at the Project Arts Centre in 1994. This exhibition consisted of an installation and live element; the exhibition included a floor a covering of salt, a trough filled with water, and above the trough, a fax machine that repetitively dispensed images of an oval stone into the water. Tallentire performed a series of actions in the exhibition space, while the paper faxes depicted the words 'dwelling', 'interval', 'whereness' and 'unremoved'. This interest in using live communication technology such as a videophone in *Inscribe I*, and the fax machine in *Interruptions III* highlights her diverse approach to themes of locating and positioning using technology that was designed to keep people in contact with each other. This point is exemplified in her use of the automatically dispensing fax machine to 'churn out' linguistic signifiers associated with being situated ('dwelling', 'unremoved') and inbetween ('interval'). These elements suggest that Tallentire was reflecting on conditions of living in Britain, yet trying to maintain her profile as an Irish artist. The use of natural materials salt and water and contrasting automatic devices further connote ideas of presence and absence.

Following his activity in Northern Ireland described in chapter four, and some time spent in Canada in the 1980s, Stewart moved to Britain in 1991 to take up a permanent teaching position at Sheffield University. He subsequently developed a

visual and verbal language that was characterised by exploring aspects of place, identity and the experience of being positioned interstitially as an Irish artist in Britain. This is exemplified in the video installation *Beyond the Pale* (Fig. 145), which was situated in a disused chamber of the London underground at Shadwell station in 1993. The installation contained a large projected video of a single figure climbing a stairs (Fig. 146). Intermittently the figure's ascent was interrupted by footage of a crowd descending a steep craggy path, which was filmed on Croagh Patrick in Mayo during the annual pilgrimage. Stewart draws out two very different experiences of movement by contrasting an iconic west of Ireland scene with an empty urban passageway. The imagery also contrasts two different experiences, namely that of the lone, faceless 'commuter' enacting their ritual passage between home and work (recalling Alastair MacLennan's *Target* (1977) (Fig. 82) examined in chapter four), and the pilgrims, returning down the mountainside having completed their arduous task. Guy Brett observes this contrast is based on our social perception of place, which juxtaposes a "sense of place connected with community" with a sense of "ghostly abandonment" (Brett 1995, p.92). While exploring difference was an important theme for Stewart, the imagery presented as part of *Beyond the Pale* did not fall neatly into polarised categories. This point is alluded to in Brett's observation that "the 'pilgrimage' scenes could also be taken to be ... their opposite; the ragged flight of refugees or ... a defeated army" (Brett 1995, p.92).

Experiences of place and how ideas of place are formed relationally were also present in *Flat Earth* (1994), a precursor to Stewart's *Diaspora Project* commission. In this work, an undefined landscape is gradually overlain with text displaying the conflated word *ENGIRE*, formed by combining the first three letters of England and Ireland. Stewart used the potent signifiers to explore ideological constructions associated with the words Ireland and England and in a short video, he animated the words so that the letters of England and Ireland appeared to spin in a blur of text, accompanied by the sound of rioting in the background. In this video prologue, the words England and Ireland appeared animated in the following sequence:

An animated text develops from LAND through ENGLAND to IRELAND. The individual letters of *ENGIRE* then alternate increasing in speed as LAND fades to black. Finally the by now blurred text of six spinning letters fills the screen as sounds of rioting build to a peak. After an edit to black the sequence from the installation begins (Stewart 1995, p.97).

This animation was part of an installation of the work at the Mappin Art Gallery, Sheffield, and subsequently at the Ferens Gallery, Hull, where the video monitor was installed inside a garden shed, with seats inside for viewing. The word ENGIRE was stencilled onto the front of the shed, and the lettering also appeared on a free-standing glass panel propped against a wall in the gallery. By the time Stewart installed *Landscape with Watchtowers* (Fig. 147) at the Project Arts Centre in 1994 as part of his commission for the *Diaspora Project*, the immersive qualities of the garden shed were replaced by a large wall facing the viewer upon entering the gallery space. This imposing structure featured a narrow darkened passageway in the centre, which brought viewers into a room with a video projection that displayed the interior decorative details of a Georgian house. Filmed in a series of panning shots, the focus on Georgian architecture suggests Stewart was exploring issues of colonial influences and how they become hybridized as a distinctly Irish version of colonial style. This is developed by Stewart's literal hybridization of the signifiers England and Ireland into ENGIRE, which appeared in bold lettering across the surface of the wall. The use of a computer to produce these permutations in contrast with a painstaking process of hand stencilling the text onto the wall, established a technological distance between the artist and his work. Stewart's use of words and their literal use in his artwork recalls Tallentire's *Gap of Two Birds* performance, where the artist dispensed paper rubbings with the words 'north' and 'south' to members of the audience and asked the audience members to choose between these words (Fig. 117).

A comparison of these contemporaries highlights a number of important observations about how Irish artists abroad were seen to be internationally successful in Irish critical circles. Both Tallentire and Stewart originate from Northern Ireland and moved to Britain in 1983 and 1991 respectively. Both artists expressed an interest in identity politics, place and belonging that stemmed from contexts of living outside of Ireland in the 1990s, however the application of time-based media manifested differently in the artists' work. Tallentire's work in the 1990s was characterised by presentation in places that were typically out of bounds to the average person, such as in the British Telecom building in the work *Inscribe I* (1994). Notably, her use of interactive live feed technology was sophisticated in the context of Irish multimedia practices at this time which did not gain institutionalised

support in Dublin until two years later with the establishment of Arthouse in 1996. Even though Stewart was actively involved in developing a culture of reception for performance art in Ireland throughout the 1980s, Tallentire is better known in Ireland. As highlighted in the previous chapter, she maintained an on-going relationship with the Irish art establishment since the early 1980s, and has continued to exhibit at important venues such as the Project Arts Centre (1984), Orchard Gallery (2000) and IMMA (2010) to highlight just some of the venues. She was selected to represent Ireland at the Venice Biennale in 1999 and presented a work titled *Instances*. Her inclusion suggests that despite her taking up residence in London in 1984, this did not impact on her recognition as an Irish artist by the art establishment within Ireland. Her work featured in at least three significant exhibitions of Irish art in the 1990s, *L'Imaginaire Irlandais*, *Irish Days II*, and *0044: Irish Artists in Britain*.

Focussing on how cultures of reception were generated through exhibition making practices, I suggest that a close reading of exhibitions such as the *Diaspora Project* represents the type of curatorial and critical attitudes to themes of place, identity and mobility as they featured in exhibition making practices in the mid-1990s. As will be examined in the next section with reference to the latter of these three exhibitions, the literature on Tallentire exploits the cultural elisions between Ireland and Britain and shows that these identities are not a simple relation of opposites. It considers how Irish time-based artists who relocated to Britain during the time-frame were variously overlooked or celebrated in exhibitions.

5. Exhibitions and critique: 0044: Irish Artists in Britain

Arguably global mobility and communication technologies have been important factors informing how Irish exhibition practices since the 1990s and beyond have contributed to defining a generation of Irish artists abroad (Cotter 2005a). However, as I propose in this chapter, artists' own accounts of the conditions and contexts of mobility do not always receive straightforward representation in their work. Rather, I propose that a set of complex mediated messages emerge in histories of how artists choose to examine concepts of place and identity. This section examines these issues with reference to the exhibition *0044: Irish Artists in Britain* in 1999. In particular, it examines the statements reprinted in the catalogue and how

they expose the subtleties of place and positioning one's self in relation experiences of living abroad. While a diaspora is usually defined as a group that is unified by a shared sense of ethnic or national identification, attempts to view a network of artists in similar terms are not so straightforward. The series of *Diaspora Project* exhibitions recognised that artists appear to prioritise their individual sense of self over ideas of national affiliation. While ostensibly Irish themes were present in both artists' work, and Hardy was wary of reducing it to expressions of national representation. Instead, in their respective artworks, both Anne Tallentire and Nick Stewart consciously embraced the contradictions associated with living and working in one country, and originating from another.

A contributory factor to accommodating more fluid, less geographically specific conceptions of national identity in curating practices in the 1990s has its origins in the development of more critically reflexive models for cultural analysis. The politics of cultural representation was a prominent theme in cultural studies throughout the 1990s (Hall 1990; Bhabha 1994; Papastergiadis 1996). Hall's theorisation of the term 'cultural identity' highlighted that identities are not fixed representations:

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think instead, of identity as a 'production' which is never complete, always in process, and always constituted within, not outside, representation (Hall 1990, p.222).

By the end of the 1990s, the emphasis of exhibitions premised on examining national readings of artists' work shifted towards a more relational frame of reference that echoed developments in the field of international curating practice (Fletcher and Maharaj 2000; Greenberg 2005). This idea is best conceived of as a shift from a former emphasis on nation to a recent concern with location in the historiography of artistic responses to place and identity. This transition from nation to *location* is used in scholarship to refer to how global cultural identities are being continually produced and reproduced. As described in chapter one, this emphasis on location as a key framework for art historical scholarship has gained consideration through the work of Bhabha (1994), Cherry and Cullen eds. (2007), Benson's (2001) theorisation of locative self, Nash's (2005) reading of location through the work of Kathy

Prendergast and Kwon (2002) and Doherty's (2009) reading of site-specificity in contemporary art as a place of situated and temporary encounter.

Writing about how these theoretical developments were manifested in Irish art criticism, Medb Ruane (2002) describes, in broad terms, the transition of Irish art from the period that saw the dissemination of modernism through *Rosc* through to the diversification of interests and artists' practices in the early 2000s. Ruane makes a number of observations that are pertinent to this inquiry; most significantly, the author's generalised approach facilitates an overview of the role of international influences on Irish artists from the late 1960s to the early 1980s, which Ruane describes in oppositional terms as "looking out or looking in" (Ruane 2002, p.212). Describing how issues of gender and subjectivity were increasingly important to artists in the transformative decade since the early 1980s, Ruane states that:

The quest for a specifically 'Irish' art floundered critically abandoned once post-colonial discourses entered the culture. Before that, being an 'Irish' artist, or an artist from 'Ireland', could involve searches for 'lost' traditions and nostalgia for a Celtic paradise whose visual culture had been (rudely) displaced (Ruane 2002, p.213).

As this thesis has shown, the same observation can be applied to how Demarco framed the *Edinburgh Arts* tours between 1972 and 1980. It also recalls Dorothy Walker's observation that Ireland in the 1970s was attractive to Demarco and Beuys' Romantic sensibility precisely because of its perceived image as "a visual backwater on a remote offshore island" (Stanley Pickler Gallery 2000, p.21). The exhibition *0044: Irish Artists in Britain* represents an alternative way of conceptualising Irish art and its complicated relationship to Britain and as such, it was selected as a useful closing point for the argument developed in this thesis. Occurring at the tail end of the timeframe investigated in this thesis, the exhibition represents a counterpoint to how the framing of Irish art has changed in the course of a twenty-five year period, as Ruane notes, from the search for lost traditions and Celtic nostalgia. The main difference between these two examples separating the years from 1975 to 1999, is that the sense of looking back through historical time witnessed in earlier examples of exhibitions addressed in chapters two and three was replaced in the 1990s with a sense of looking back and forth, not through historical time but between geographical distances, in this case between Ireland and Britain.

In 1999, the exhibition *0044: Irish artists in Britain* aimed to identify the level at which Irish artists in Britain maintained links with the Irish art establishment, and more importantly, the nature of their on-going identification with Ireland. The exhibition catalogue reprinted a series of interviews which described artists' motivations behind their relocation to Britain. The premise underlying *0044: Irish Artists in Britain* was to examine experiences of dislocation, rather than how artists felt as émigrés. Murray acknowledged an unwillingness to bring concepts of national and ethnic identity to the fore, observing that "exhibitions focussing on contemporary art from any particular country are seen as tainted" (Murray ed. 1999, p.13). It presented over eighty works by twenty artists from Ireland resident in Britain and toured to the United States, to the PS1 Contemporary Art Centre, New York and to the Albright Knox Art Gallery in Buffalo, before being presented to audiences in Cork in 2000. Murray has suggested that the initial idea to create an exhibition on this premise grew out of his observation of selection patterns for the Irish pavilion of the Venice Biennale:

There ha[d] been such emphasis, in terms of Venice Biennale selection in particular, on the representation of Ireland by Irish artists living in Britain, I felt this shouldn't pass without some kind of comment or reaction—it really warranted a close examination (Allen and Murray 1999, p.30)

Additionally, Murray set out to examine whether there was a connection between the high calibre of Irish art stemming from Britain and the influence of living in international contexts. He observed that artists living abroad produce different work to those situated at home, stating that "the work in Ireland, it toys with ideas. The work done by these Irish artists in Britain doesn't toy with ideas; there seem to be gut feelings, they seem to be passionately explorative" (Allen and Murray, 1999, p.29). The exhibition also seems to have side-stepped the issue of post colonialism that is implicated in a subject like Irish artists in Britain. Despite the exhibition title, Murray states that "the first premise is not that they are Irish artists in Britain ... consideration of domicile comes later" (Allen and Murray, 1999, p.29). Murray's comments are a useful reminder of how complicated the signifiers Irish and British can be when summonsed in a curatorial context. These proximate countries share long-standing histories of migration and a common language. Rather than setting out to claim national differences between Irish and British artists' work, the exhibition sought to examine how factors of education, exposure, influence and individual

intent informed the production of artwork that, in Murray's view, was seemingly more innovative than work produced by artists who had not travelled to Britain.

The work of artists selected for inclusion in *0044: Irish Artists in Britain* sought to explore the elisions of being an Irish artist in Britain, and were particularly successful when time-based media was used by artists as a means of articulating their interest in loss of identity, geographical distance and (re)tracing familial roots. The twenty artists that were selected for inclusion in the exhibition included artists already addressed in this thesis, namely Anne Tallentire, Frances Hegarty and Andrew Kearney, who were chosen on the premise of their high calibre as artists from Ireland who had established successful practices in Britain while maintaining on-going connections with Ireland. Murray highlighted that:

The criteria were—first of all, excellence in terms of the artists working to a standard recognised in the contemporary art world—secondly, their work would relate to questions of identity, translocation, and even a slight sense of alienation. The work was not to be about emigration in a straightforward sense, but conditions that arise around emigrations (Peter Murray interview 27th May 2012).

Tallentire was represented in the exhibition with a video artwork, *Trailer: Itinerary* which was created as part of a performance that took place over ten days at sites throughout the city of Dublin in 1998. Expectant audiences were required to telephone a number on the day of the performance to receive details of where the art event would be held that evening. It consisted of a series of performative actions that the artist enacted at different sites, which her collaborator, John Seth, captured on camera. Tallentire began working in collaboration with Seth in 1993, which was subsequently formalised under the title work—seth/tallentire in 1997. The artists typically present their performative projects over periods of days. On viewing resulting images of Tallentire's performances in collaboration with John Seth (Fig. 148), Jaki Irvine noted that "it is impossible not to be aware that these stagings of the self are not done solely in front of a camera in an empty room, but in the presence of a colleague and friend" (Irvine in Connor ed. 1999, p.10). Tallentire ceased working in the area of performance in 1999, however key concerns with representation, whether relating to ideas of subjective self-positioning or cultural representation, continued to be developed in her subsequent work, such as in the series *Drift Diagram xi* (2010) (Fig.10). The decision to include Tallentire in her collaborative format work—seth/tallentire is interesting because, as chapter four delineated, the

artist was making most of her work that explored themes of Irish identity and agendas of representation in the 1980s. This suggests that while the framework of the exhibition was made explicit in the title of the exhibition, it did not follow that the works selected for inclusion described the experiences of being Irish and living in Britain. Although obviously this was present in some of the artworks, it appears this was not guided through the curatorial brief. This observation is reflected in Murray's own recollection of the exhibition when he states that:

Some [artists] were comfortable with being Irish artists in Britain, others hated that tag. That again reflects the realities of emigration, where people adapt differently to their adoptive environments (Peter Murray interview 27th May 2012).

Statements made by artists reflecting their position in the world are often ambiguous and contradictory, as highlighted in the series of interviews reprinted in the exhibition catalogue for *0044: Irish Artists in Britain*. In reflecting on the subject of Irish and British artists' inter-relations, the exhibition invited viewers to consider how artists made work in response to the point at which these two cultures intersect. The twenty artists constituted a generation of artists from Ireland who had relocated in previous decades, yet who had maintained an on-going identification with Ireland. A characteristic shared by the group was their refusal to be stereotyped as representatively Irish and the statements reprinted in the exhibition catalogue show that artists consistently sought to evade hegemonic conceptions of Irish identity, and sought to move beyond the particularities of nation to respond to conditions of location. For example, John Carson observed that he "never really felt affiliated" and André Stitt commented that his "base may be in London, but my home, my community is right here inside me wherever I am" (Murray ed. 1999, pp.9–10). Furthermore, adopting the British telephone prefix dial code of 0044 as the title of the show suggested that Murray was interested in accessing the artists from a position outside of Britain, as this is the dial code used by those wishing to connect to a telephone number when located outside Britain (Cotter 2011). Given that the responsibility of maintaining contact between those that leave and stay at home falls to family members, the use of the 0044 dial code also suggested connotations of telecommunication as a means of maintaining familial relationships. The title suggested that this was now the familiar tag, or perhaps the code used most frequently, for those getting in touch: it was their new status.

The interviews with each of the twenty artists who exhibited in the show collectively provide a perspective of how artists' themselves mediated their identities. *0044: Irish Artists in Britain* gave Irish artists a platform to express their ideas, and the reprinting of extended interviews in the catalogue allowed for a consideration of how artists responded to experiences of living abroad and maintaining on-going relationships with the Irish art establishment. For example André Stitt recounts that the alignment of a number of factors influenced his decision to relocate to London in 1980, which included the appeal of the punk scene, friendships and links previously established through the artist's participation in mail-art activities (Murray ed. 1999). The city also held an appeal as a place where Stitt could create the kind of artistic performances he wanted; he recalls that living in Belfast "I was physically trapped to the extent of not being able to express myself in that situation" (Murray ed. 1999, p.145). This point is echoed in observations made by Eilís O'Connell in chapter two, stating that in 1980 also, 'living in Cork it is virtually impossible to keep oneself informed without travelling'. Similarly, chapter three highlighted that apart from a series of visits hosted at Belfast College of Art in the 1970s, Una Walker felt that there were few opportunities to view examples of contemporary art in Belfast, as Walker reflected 'art was something that happened elsewhere'.

Despite the emergence of performance art studies in Belfast in the late 1970s, given the presence of artists such as MacLennan, Stitt observed that he was part of a generation of artists that were seeking to intervene in culture and society directly: "we were all concerned with and talking about similar aims, mostly about interdisciplinary and multifaceted ways of intervening within culture and society" (Murray ed. 1999, p.145). It also becomes clear that artists' statements reveal that their sense of identity is altered by distance. Although not featured in the exhibition, it is worth noting MacLennan's statements about his sense of dislocation from Scotland and how this enhanced his love for his place of birth, despite the fact that he left in 1967. MacLennan reveals how topophilia is enhanced through distance in his comment that "I love Scotland, even more so from a distance. 'Live action' I chose as my mode of art, adaptable as it is to nuances of time, space and travel" (Robinson 1991, not paginated).

Another artist who evidenced a strong interest in exploring issues of place and identity, yet who was notably absent from the exhibition *0044: Irish Artists in Britain* was Nick Stewart. Although Stewart shared the Irish born/British resident biographical backgrounds with other artists who were selected, he was overlooked despite his long-standing interest in approaching the subject of being an Irish artist abroad. With this in mind, the chapter now turns to briefly consider Stewart's work, *No One's Not from Everywhere* (2003–07) (Figs.149, 150), which comprised of a project that set out to qualify the experiences of Irish migrants in Britain. In *No One's Not from Everywhere*, Stewart recorded informal conversations with fifty-five Irish artists between 2003 and 2004 and presented his research in an exhibition at the Ormeau Baths Gallery, Belfast in 2005. The project examined subjects such as growing up in Ireland, religious ethnicity, and how Northern Irish artists' identify with Britain. Stewart printed excerpts from his conversations on acetate sheets and visitors were encouraged to view these fragments using an overhead projector. The statements were presented anonymously, and constituted a diverse sample of artists' attitudes to place and cultural identity. One artist commented that their sense of identity was:

An identity based on the detail of ... everyday reality, rather than on the grand abstractions of blood, soil and nationality. It's like the way a fungus grows underground and it's increasingly facilitated through technology and access to travel (Stewart 2007, p.186).

An accompanying publication was produced to coincide with the project, which was launched at the Millennium Court Arts Centre in June 2007. The publication was interspersed with Stewart's photographic images and video stills created by the artist over ten years of journeying back and forth between Britain and Ireland. An important objective of the project was to investigate and delineate the broad spectrum of artists' responses to subjects of identity and nationality. This contrasts to Murray's criterion for selecting artists for the exhibition *0044: Irish Artists in Britain*, which was based on whether an artist had achieved a level of 'recognised excellence'. Stewart's artist-centred approach is clearly delineated in the opening remarks of his 2007 publication: "personal experience as much as intellectual analysis or political debate was to be the focus" (Stewart 2007, p.1). Furthermore, the publication did not feature any secondary theoretical analysis or texts attempting to interpret the 477 short statements that were anonymously reprinted in the book. The reprinted statements highlighted the practicalities

informing an artist's decision to locate to Britain. For example, the following statement highlights how being Irish in London in the 1980s was a complex negotiation between speculative and necessary migrations:

In the eighties, London was a place where, for me, everyone was. There were more friends there than anywhere else. Most of them went back to Ireland when things got better, economically, in the mid-90s. You went to London because you had to. Not because you wanted to. Friends and family in Ireland would ask, 'When are you coming home?' They couldn't understand that I didn't want to. They see it as a rejection (Stewart 2007, p.77).

This statement highlights practices of deliberate uprooting from one's place of origin to pursue opportunities abroad. Cotter's research has shown that, in some cases and at some point in the experience, artists' original short-term and temporary decisions made through arbitrary circumstances become long-term, bringing us closer to an understanding of the émigré (Cotter 2005b). Moreover, as Stewart's research highlights, some decisions do not fall neatly into a category of short-term arbitrary or long-term preconceived. As Cotter suggests, some artists fall into positions of emigration without ever conceiving of themselves as émigrés. In comparison, there was little effort in the *0044: Irish Artists in Britain* exhibition to interpret how circumstances of living abroad influenced artists' work, or the framing of their work. This is surprising given the original impetus to curate the exhibition was Murray's observation of the number of Irish artists participating internationally, and the stated objective to investigate how these contexts figured in the practice and reception of Irish art. Cotter subsequently critiqued Murray's use of romanticised concepts of exile, noting that many artists openly refuted this categorisation in the series of catalogue interviews accompanying the exhibition (Cotter 2006, pp.51–55). Cotter proposed that a better use of "diaspora as a critical tool" could have led to further insight into how and why artists' travelled frequently between these proximate countries, stating: "engagement with the notion of diaspora heightens awareness of the creative matrixes and their inter-relationships" (Cotter 2006, p.55).

Although similarly not setting out to impose a fixed interpretation of Irish artists' relationship to Britain, Stewart's publication is closer to an artist's book and this decision not to interpret artists' experiences within a theoretical framework encouraged more open-ended readings. This approach facilitated a creative exploration of the intersection of the artist's photographs and film stills which served

to develop visual associations between the text and the imagery. This approach was also evidence in the installation at the Ormeau Baths Gallery, where visitors were invited to select quotes printed on transparent acetate and display them on an overhead projector. The use of this relatively low-tech setup and the potential to layer quotes on top of each other to generate unique, unforeseen juxtapositions further suggests that Stewart was prioritising open-ended readings of the subject of Irish/British relations. Furthermore, the long-term project format demonstrates how Stewart developed new ways of approaching his main interest in examining themes of identity, place and subjectivity. This diversification into a project orientated practice can be seen as a newly configured form of durational engagement that had defined his artistic practice in the 1980s and early 1990s.

Summary

The chapter examined the process of artists' diversification into multimedia art practices in the 1990s. It commenced with an examination of artists' groups and collaborations and noted that, with the advancement of digital technology, artists' encounters were mobilised beyond the physical relocation of artists from one place to another to refer to digitally-based forums for information exchange and dissemination. The chapter examined how the establishment of a designated multimedia resource called Arthouse in Dublin's cultural quarter played an important role in consolidating resources for time-based artists by providing, among other facilities, a training centre and an exhibition space. The organisation literally and digitally expanded the horizons for Irish art through its Artifact database and by hosting one of the first broadband networks in Ireland. The chapter then proceeded to consider the work of Grace Weir and how this decade witnessed the artist's transition from working in sculpture into temporally reflexive multimedia practices. The latter part of this chapter focussed on Anne Tallentire and Nick Stewart as examples of two Irish artists resident Britain who have variously expanded their performance and video art practices using communication technologies to relate experiences of presence and absence. With reference to the *Diaspora Project* and *0044: Irish Artists in Britain*, the chapter argued that curated exhibitions at this time generated new ways of interpreting artists' relationships to living outside of Ireland, by calling for an approach grounded in the particularities of artists' lives, contexts and practices. Importantly, both exhibitions recognised the existence of long-standing patterns of

movement of artists between Ireland and Britain, and as such, represent the emergence of curatorial recognition for these extant mobility links. The chapter concluded with a consideration of Stewart's *No One's Not From Everywhere* project, which provided an insight into the lives, histories and reflections of Irish artists in Britain that was not facilitated in exhibitions such as *0044: Irish Artists in Britain*. When viewed collectively, the artists' groups, supports and curatorial projects that emerged in this decade shows how the task of representing national identity in the 1990s gradually shifted into an expanded conception of mobilised individuals, shuttling between the geographical framework of Ireland and Britain.

Conclusion

The research presented here has examined the mobile encounters between Irish and British time-based artists between 1975 and 1999. In particular it has examined the movement of performance, video and multimedia artists back and forth within this geography. The research examined the historical factors that led to development of a culture of funded travel between Ireland and Britain, drawing on evidence sourced from arts policy, reports and individual artists' travel histories. The thesis has assessed the contribution of artists' mobility to the development of Irish time-based art by identifying the various collaborations, events and opportunities for exchange that occurred between artists during the years under review. The evidence synthesised histories of provision, artistic developments and exhibitions, and a number of conclusions arise from the research presented in this thesis. The following pages address the contribution of this thesis to the research field. It revisits the key findings in each chapter and examines how these contribute to the overall research objective described at the outset of this investigation.

Reviewing the research objectives

There were five main research objectives established at the outset of this thesis, and I now turn to considering how the chapters have variously contributed to developing these lines of inquiry. Chapter one examined the discourse of mobility, firstly in the field of cultural studies and art history, and then in relation to how Irish academic scholarship has variously theorised central themes of mobility and cultural identity and how these concepts have been variously configured in Irish studies. Highlighting the role of the Irish art journal *Circa* in contributing to discussions of these concerns in Irish art since its founding in 1981, the chapter found that previous scholarship has recognised the vital and prominent contribution of artists' international mobility, however it also noted that few studies contributed extended analyses of the relationship between contexts of mobility and their constitutive relationship with artworks and artists' practices.

The second important objective of this investigation was to examine how practices of international travel have formed a prominent position in Irish artists' careers. Building on evidence in chapter one, chapter two considered the broader

geographical connections between artists in Ireland and North America, with particular reference MacLennan's foundational experience at Nova Scotia College of Art and Design and Brian O'Doherty's location in Washington, as well as noting James Coleman's residence in Milan. The chapter proceeded by identifying the first provision of funding to support artists' mobility by the Arts Council of Ireland, in addition to considering the role of other cultural organisations such as the Cultural Relations Committee. Furthermore, this chapter charted the changing concepts of the benefits of artists' travel in the years between 1975 and c.1999 through a close examination of evaluation reports and summaries. It identified as the primary incentive for supporting and broadening the base of provision during the years under review the perceived benefit of artists' travel in addition to how it contributed positively to developing an international cultural profile for sending and receiving countries.

The third research objective sought to examine how artists established and sustained international links, networks, collaborations through artist-led initiatives and groups that facilitated mobility between Ireland and Britain in the 1970s. Chapter three delineated Irish artists' initial engagement with time-based media in the early 1970s and highlighted a number of milestone artworks that contributed to the early history. It proceeded to examine the role of visiting artists and guest speakers on Irish artists' engagement with performance and conceptual art in the 1970s, and identified that important affiliations were already in place between key artist protagonists in Ireland, Scotland and England by the mid-1970s. A close reading of Irish artists' involvement with the *Edinburgh Arts* revealed that a dynamic and reciprocal culture of artistic exchange was concurrently in place, while formally funded provisions for artists to travel internationally were gradually taking shape in areas of Irish arts policy.

Chapter four addressed the fourth research objective established at the outset of this thesis, namely to examine the subsequent development and maturing of artists' approaches to time-based media and the extent to which this transition was informed by international discourse. The chapter presented a diachronic review of changes in attitudes and supports for time-based art. The first half of the chapter examined Alastair MacLennan's founding role in Belfast artist-led organisations and his influence on a generation of artists including André Stitt and Nick Stewart.

Highlighting this transition from performance to video and multimedia using representative examples of Frances Hegarty, Nigel Rolfe, Vivienne Dick and Anne Tallentire, the latter part of this chapter argued that time-based art transitioned into a culturally confident mode of artistic practice, suggesting that what had formerly been seen as a set of tools subsequently emerged as an art form in itself.

Focussing on artists' engagement with multimedia, chapter five examined the emergence of support organisations and artists' collaborations in this decade. The latter part of the chapter examined how artists' mobile encounters with Britain were reflected in exhibitions and artist-led projects in the 1990s. It evaluated two exhibitions about Irish artists in Britain and demonstrated how curatorial agendas paralleled scholarly discourse in generating a debate around Irish cultural identity in the 1990s, with particular focus on the examples of Anne Tallentire and Nick Stewart as two artists who shared similar biographical circumstances and conceptual interests in the 1980s and 1990s. The chapter highlighted contrasting curatorial and practice-based interests underlying previous approaches to the subject of diaspora identity, and developed this interpretation focussing on a recent artist-led project by Nick Stewart. The chapter argued that the representation of Irish cultural identity in an exhibition curated by the artist Nick Stewart shifted from being defined in national terms into a more mobilised conceptual framework based on personal experience in the late 1990s.

Findings

The development of time-based art in Ireland from the early years of 'expanded practices' through to artists' diversification into multimedia has been a gradual process and can be measured by mapping important milestones in this history. I have shown where the key areas of activity occurred, such as within areas of funding provision by the Arts Councils in Northern Ireland and in the Republic of Ireland. This research established a link between how the provision of travel grants, which were first implemented by the Arts Council of Ireland in 1976, subsequently shaped Irish artists' engagement with their British counterparts. A review of funding applications submitted by artists to the Arts Council of Ireland in the 1980s identified a number of reasons described by artists for travelling abroad, and I examined how these were predominately educational and motivated by a desire to broaden exposure

to contemporary discourses and practices. The research identified an increase in financial provision for artists for the purposes of international travel and highlighted that forms of support also diversified in the 1990s to include non-monetary forms of support, such as awards for transporting artworks for exhibition and the provision of return airline flights. Furthermore, the research identified provisions designed to facilitate inter-cultural relations between Ireland and Britain in the 1990s, such as the Go-See mobility award and the establishment of Info Desk, a joint initiative by the Arts Council of Ireland, the Arts Council of Northern Ireland and the British Council.

This research has also analysed artistic practices that were not recognisably time-based due to this term being retrospectively formed in Irish art historical discourse, but which contributed prototypically to the development of this field all the same. For example Richard Demarco's *Edinburgh Arts* tours to Ireland in the 1970s were important for creating opportunities for Irish artists to participate and perform art works within the context of his thoroughly international vision. While Demarco was a Scottish curator, and the tours encompassed a pan-European geography, I have shown how they represent an example of Irish artists forming international professional affiliations in the 1970s. Additionally, I have examined how international artists visiting Ireland at this time were important in shaping artists' decisions to explore approaches to artistic creativity that were unfamiliar in Irish art, such as embarking on singular self-directed journeys in the case of Philip Roycroft and organising group expeditions in the case of Brian King.

It is clear that the history of time-based practices in Ireland is inseparable from events occurring simultaneously outside of Ireland. The research has acknowledged the development of non-UK affiliations and opportunities for artists at various points in the thesis. Brian O'Doherty represents an Irish artist who went abroad and who built a successful career as both an artist and critic, and as an arts facilitator through his involvement with the National Endowment for the Arts in the United States. Non-UK affiliations are also represented in the movement of artists such as Alastair MacLennan, and more peripherally, Les Levine and Dan Graham, all of whom attended the Nova Scotia College of Art and Design in the 1970s and artists such as Nigel Rolfe, Anne Tallentire, Vivienne Dick and Grace Weir, all of whom travelled to New York in the 1980s and 1990s to avail of opportunities at organisations such as Franklin Furnace, WOW café and PS1, MOMA. With an

emphasis on mapping the trajectories of artists as opposed to examining styles, this research has provided an interpretation of how Irish time-based art intersected with international art practices. It finds that these histories are defined by a complex set of geographical relocations and cultural negotiations. Furthermore, the research has highlighted that artists are motivated by circumstance and opportunity, as well as the creation of 'cultural capital' attained by artists who participated on international exchanges and who were being seen to mobilise their practice abroad.

Another important finding of this research is that the history of Irish time-based art is an artist-led history. The development of time-based art was driven by the effort of artists, through generating international networks for collaborating, such as Alastair MacLennan's founding role in Art and Research Exchange in 1977 and Black Market International in 1985. Festivals for performance art, and subsequently video art, importantly introduced the next generation of Irish performance artists such as Nick Stewart and Frances Hegarty, and they also generated critical forums for discussion of time-based practices. The influence of Joseph Beuys can be traced through his lecture tour to Ireland in 1974 and through his educational seminars and lectures that were facilitated at the National College of Art and Design in 1983 in association with the *3 Days of Live Art festival*, and through published forums such as *Circa*, which was in part facilitated by Beuys' provision of seeding money to the Art and Research Exchange and which led to the establishment of the magazine in 1981. Another outcome of this artist-led history is the role that artists like MacLennan and Rolfe, and gallery curators like Declan McGonagle played in persuading influential artists such as Stuart Brisley, Richard Long and Hamish Fulton to visit Ireland for the purposes of working or teaching. The research has found that these visits in turn had an influence on Irish artists. I suggested that these mobilities importantly shaped Irish artists' responses and subsequent engagements with performance as an art form.

While I propose that these early encounters are prototypically time-based, the research has uncovered little evidence of Irish artists working in film or video formats prior to the 1970s and, where evidence does exist, these instances were highlighted at the outset of chapter three. Additionally, the research finds that a culture of performance art was established before artists started working in film and video formats. It finds that artists such as James Coleman, Michael Craig-Martin and Vivienne Dick were utilising film and video earlier than the 1980s, had accessed this

technology while living abroad. The decades between 1980 and 1999 saw an important shift in artistic approaches to time-based media and this can be linked to developments in terms of access to facilities, funding, technology and support. This research finds that it was not until as late as the 1990s that film and video art in Ireland gained widespread critical recognition in the form of formal accolades, selection for international representation and mostly positive critical response.

Conclusions

I conclude with a brief consideration of how these findings contribute to furthering art historical scholarship on the development of time-based art in Ireland. This research has shown how the history of time-based artists' mobility is characterised by a range of impulses that must account for changes in arts policy and provision and changes to the way those artists, especially those working in performance practices, travelled abroad to engage with other artists located internationally and to participate on events, tours, talks and exhibitions. The research situated these findings within an historical consideration of the changes in conceptions of the relationship of Irish artists to their international counterparts. I suggest this is particularly evident in fields of time-based practice between the years under review.

While conscious of the risk of overstating the role of international mobility in artists' lives, at the same time this research has sought to delineate these relationships. For example, artists' decisions to transit into working with time-based media can be circumstantial, as highlighted in examples of Vivienne Dick and Grace Weir, both of whom recounted in interview that their decision to use film and video were first and foremost a means for recording their experiences of living in a new environment. When seen in these terms, mobility can be made manifest in artists' lives as circumstance, accident or opportunity. As this research has also shown, going abroad usually meant gaining employment and as such, many artists' motivations for travelling were financial and undertaken so that artists could sustain their practice. This observation leads to a second significant conclusion of this inquiry, namely that a historiography grounded in evidence sourced directly from artists' reflections, statements and interviews highlights a markedly different conceptualisation that can accommodate the particularities of artists' engagement

with mobility. In contrast, this research found that previous scholarship telescoped artists' interests and motivations in favour of theorising an abstracted conception of how their 'international experiences' gained material representation in their art works.

In addition, I suggested that the establishment of information resources that facilitated access to information about international opportunities can be seen as part of a wider cultural shift towards mobilising information through digital formats in the late 1990s. This highlights that the practice of providing for artists' mobility changed from financing artists' physical outbound trajectories in the mid-1970s to supporting mobility through digitally based information access points in the late 1990s. The research has described how artists in the 1990s variously engaged technological media to visually articulate their interest in exploring themes of place and dislocation, with particular reference to Anne Tallentire and Grace Weir's use of multimedia in the 1990s. I conclude that where formerly artists travelled for purposes of education and exposure by physically leaving the island of Ireland, this shifted into more virtual forms of artistic communication and access to information with the rise of internet based technologies. In the years since the mid-1990s, when the artists examined in this thesis first evidenced a transition into multimedia and digital modes of communication, artists have developed virtual forms of engagement with international art practices through social media networks, blogs, online galleries and artists' websites.

The expansion and diversification of Irish art practice the 1990s was, in part, generated by the rise of more critically reflexive attitudes to conceptions of national identity in art criticism and exhibitions. This leads to the final conclusion presented in the research, which identified a strong curatorial drive in the 1990s to tour exhibitions of Irish art to international venues, observing that venues in Britain were a popular choice for receiving exhibitions of Irish art. This research identified what previous scholarship has termed an Irish art diaspora in Britain and developed this line of inquiry by focussing on the work of two Irish artists in Britain, Anne Tallentire and Nick Stewart. This research focussed on Irish artists' reflections of their experiences of living in Britain and found that the development of artistic relations with Britain, such as with Richard Demarco in the 1970s or artists' relocations to London in the 1980s, can be seen as representative of how Irish artists

have sought increasingly wider affiliations and geographies for their practice. In sourcing information on the lived experiences of these international artistic relations, connections and trajectories, this research contributes an historical account of how mobile encounters were generated and sustained in practice.

Suggestions for further research

The geographical focus of Ireland and Britain applied in this research was conceived as an interpretive framework for examining how Irish artists connected with a global network of information, communication technologies and people. In addition, this framework allowed for a consideration of how artists encountered new ideas, attained new skills, and professionally broadened their careers. In this sense, the geographical focus on Britain was considered to be representatively international. I suggest that a broader geographical frame would make useful material for further research. There is significant potential for extending the findings of this research into a consideration of recent and contemporary artistic links between Ireland and Canada, especially given links already established in this thesis and further evidence that artists from Ireland travelled there in the 1980s, including Nick Stewart and Brian Connolly. Another potential geographical focus that merits attention is the distribution of Irish artists in Europe and some recent examples include Orla Barry in Brussels and the collaboration Cleary Connolly in Paris, who have maintained their connection with the Irish art establishment and continue to be seen as representatively Irish-international artists. Additionally, this sense that Irish art has transited into a global international geography is evident in the recent distribution of Irish artists who have participated at international biennales, as described at the end of chapter four. This includes a range of participating Irish artists at the Venice Biennale, and the itinerant biennale, Manifesta, since 1995, and it would make fruitful material for a future publication or research project. I conclude that Irish time-based artists were increasingly aware of how mobility could shape their careers, artistic interests and opportunities for development. Due to its close proximity, common language, histories of migration and similar cultural experiences, Irish artists gravitated to locations in Britain. Equally, artists in Britain were drawn to Dublin and Belfast and the prospect of engaging in the social and political issues that affected Ireland during the period of the Troubles.

Further research could merit an examination of the epistemological aspect of mobility and the various factors involved in promoting ideas of cultural sophistication that are so frequently associated with travelling abroad. Mobility in the twentieth century, especially since the 1960s, has been fostered by public and private subsidy in order to play a role in the cultural diplomacy of states and the commercial ambitions of business. Further research could examine the primary motivations of recent mobility, how this is driven by external funders which sponsor the types of contemporary art that are most conducive to their aims, as well as examining in further depth the economics of financing mobility, namely who provides the funds, decides the recipients and how the whole situation is monitored. Another area for further research would be to investigate the perceived non-marketability of time-based art in commercial situations and to consider how artists sustained a career in spite of these limitations. An evolution of practices from the experimental fringe to the knowing participation of time-based artists in the curatorially sanctioned, officially and commercially approved, globally acceptable mainstream occurred during the timeframe under review. Further research into exhibitions of Irish time-based art could facilitate a greater understanding of how the work carried out by Irish artists abroad was consumed by and promoted to the general public in Ireland.

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Appendix I: Selected list of exhibitions of Irish art abroad

(1980–2002)

The following list outlines international exhibitions of Irish art that were highlighted in the course of the research. It demonstrates the range and geographical scope of exhibitions abroad, however is not intended as a comprehensive record of every exhibition that occurred during the stated time-frame.

1980 Without (the) Walls

Venue: Institute of Contemporary Arts, London: Main Gallery. Conceived and organised by Dorothy Walker, part of *A Sense of Ireland* festival.

Selected time-based artists: John Aiken, James Coleman, Brian King, Nigel Rolfe, Noel Sheridan

Exhibition catalogue: Yes

1980 A Sense of Ireland Festival

Venue: Institute of Contemporary Arts, London

Selected time-based artists: James Coleman

Exhibition catalogue: Yes

1985–1987 Divisions, Crossroads, Turns of Mind: Some New Irish Art

Venue: Touring United States and Canada

Selected time-based artists: Anne Carlisle, John Carson

Exhibition catalogue: Yes

1985–1986 Four Artists from Ireland

Venue: Touring South America

Selected time-based artists: Anne Carlisle

1986 Irish Women Artists

Venue: Battersea Arts Centre, London

Selected time-based artists: Liadin Cooke

1987–1989 Exchange Ireland/Germany

Venue: Touring Ireland and Germany, in association with the Cultural Relations Committee

Selected time-based artists: Tina O'Connell

Exhibition catalogue: Yes

1988 A Sense of Ireland Festival

Venue: Riverbank Arts Centre, London

Selected time-based artists: Vivienne Dick, Alanna O'Kelly

Exhibition catalogue: Yes

1990 Edge to Edge: Three Sculptors from Ireland

Venue: Finland and Sweden

Exhibition catalogue: Yes

1990–1992 On the Balcony of the Nation: Five Northern Irish Artists

Venue: Toured various venues in the United States

Exhibition catalogue: Yes

1991 Parable Island

Venue: Bluecoat Gallery, Liverpool; Camden Arts Centre, London

Exhibition catalogue: Yes

1991 Ekker

Venue: City Arts Centre, Dublin and Perth Institute of Contemporary Art, Australia

Selected time-based artists: Jaki Irvine, Blue Funk

1991–1993 The Fifth Province: Contemporary Irish Art

Venue: Toured various venues in Canada

Selected time-based artists: Alanna O'Kelly, Pauline Cummins

Exhibition catalogue: Yes

1991 Strongholds: New Art from Ireland

Venue: Tate Gallery, Liverpool and Sara Hilden Museum, Finland

Exhibition catalogue: Yes

1993 Relocating History

Venue: Fenderesky Gallery, Queens, Belfast and Orchard Gallery, Belfast, Camerawork, London

Selected time-based artists: Frances Hegarty

Exhibition catalogue: Yes

1993 Seven Irish Artists: Other Borders

Venue: Gray Art Gallery, New York University, New York

Selected time-based artists: Andrew Kearney

1993 Sonsbeek International

Venue: Various venues, Arnhem, Belgium

Selected time-based artists: Jaki Irvine, Blue Funk

Exhibition catalogue: Yes

1993 Fields of Vision

Venue: Trout Gallery, Dickenson College, Carlisle, Philadelphia

Selected time-based artists: Catherine Owens, Liadin Cooke

1994 Irish Days II

Venue: Baltic Art Gallery, Ustka, Poland; Galerie + Edition Caoc, Berlin

Selected time-based artists: Anne Tallentire (with Joanna Szarfarz), Sandra Johnston, Frances Hegarty, Pauline Cummins

Exhibition catalogue: Yes

1994 Heathrow Projects

Venue: Pier 4A, Terminal 1, Heathrow Airport, London

Selected time-based artists: Louise Walsh, Philip Napier, John Carson, Frances Hegarty, Andrew Kearney

Exhibition catalogue: Yes

1994 Un Pelerinage Kaleidoscopique

Venue: Orchard Gallery, Derry, touring Ireland, Spain, France

Exhibition catalogue: Yes

1994 22nd Sao Paulo Bienal,

Venue: Various venues Sao Paulo Bienal, Brazil

Selected time-based artists: Philip Napier

Exhibition catalogue: Yes

1994 Irish Women Artists

Venue: Festival Interceltique, l'Orient, France

Exhibition catalogue: Yes

1995 Trasna

Venue: Catalyst Arts, Belfast with Transmission Gallery, Glasgow

Selected time-based artists: Sandra Johnston

Exhibition catalogue: Yes

**1995–1997 Distant relations = Cercanias distantes = Clann i gCéin : Chicano
Irish Mexican art and critical writing**

Venue: Ikon Gallery, Birmingham; Camden Arts Centre, London; IMMA; Santa Monica Museum of Art, California; Museo Arte Contemporaneo de Carillo Gil, Mexico city

Exhibition catalogue: Yes

1995 12 Young Artists from Northern Ireland

Venue: Itami Museum, Kyoto

1995 Poetic Land: Political Territory-Contemporary Irish Art

Venue: Swansea, Aberystwyth, Cardiff, London, Stoke-on-Trent, Stirling, Alloway

Selected time-based artists: Alanna O'Kelly

Exhibition catalogue: Yes

1996 Art Beyond Conflict

Venue: Ellipses Art Centre, Washington; Fassbender Gallery, Chicago; Siegal Gallery, Philadelphia; Fenderesky, Belfast

Selected time-based artists: Sandra Johnston

1996 Irish Arts Festival

Venue: Arhus Kunstbygning, Denmark

1996 Tir: Alice Maher and Alanna O'Kelly

Venue: Gavle Centre for the Arts, Sweden

Selected time-based artists: Alanna O'Kelly

1996 Point of View

Venue: Public artwork, Heathrow Airport, Public art development trust

Selected time-based artists: Frances Hegarty and Andrew Stones

Exhibition catalogue: Yes

1996 L'Imaginaire Irlandais

Venue: Ecole des Beaux Arts, Paris

Selected time-based artists: Anne Tallentire; Alanna O'Kelly

Exhibition catalogue: Yes

1996 16 Artes Irlandais

Venue: Ecole des Beaux Arts, Paris

Selected time-based artists: Frances Hegarty

Exhibition catalogue: Yes

1996 Alanna O'Kelly

Venue: Sao Paulo Bienal, Brazil

Exhibition catalogue: Yes

1996 Human/ Nature: 7 Artists from Ireland

Venue: Art Gallery of Newfoundland and Labrador, St John's; McLaren Art Centre, Barrie, Ontario; Dalhousie Art Gallery, Halifax, Nova Scotia

Exhibition catalogue: Yes

1997 Irish Geographies: Six Contemporary Artists

Venue: Djanogly Gallery, Nottingham; Maclaurin Gallery, Ayr; Laden Gallerie, Munich

Selected time-based artists: Frances Hegarty, Pauline Cummins, Kathy Prendergast, Daphne Wright, Tim Robinson, Chris Wilson

Exhibition catalogue: Yes

1997 A Century of Irish Painting

Venue: Hugh Lane and touring venues in Japan

Exhibition catalogue: Yes

1997 Re/Dressing Cathleen: Contemporary Works from Irish Women Artists

Venue: McMullen Museum of Art, Boston College

Selected time-based artists: Louise Walsh, Pauline Cummins

Exhibition catalogue: Yes

1997 Irish Art 1770–1995: History and Society

Venue: Crawford Municipal Art Gallery, Cork and toured to United States

Selected time-based artists: Alanna O'Kelly

Exhibition catalogue: Yes

1997 Deoraíocht

Venue: Walter/McBean Gallery, San Francisco Art Institute

Selected time-based artists: Alanna O'Kelly and Frances Hegarty

Exhibition catalogue: Yes

1997 Irish Pavilion

Venue: Venice Biennale

Selected time-based artists: Jaki Irvine

Exhibition catalogue: Yes

**1997–1998 When Time Began to Rant and Rage: Figurative Painting from
Twentieth Century Ireland**

Venue: Berkeley Art Museum, California; Gray Art Gallery, NYU; Walker Art
Gallery, Liverpool

Exhibition catalogue: Yes

1998 Exhibition of Northern Irish Art

Venue: The Loft Gallery, Kingston, New York

Selected time-based artists: Susan MacWilliam

1999 Terrain Vagues: Between the Local and the Global

Venue: Ecole des Beaux Arts, Rouen; Herbert Read Gallery, Canterbury

Exhibition catalogue: tbc

1999 Return to Sender

Venue: Hugh Lane and touring Australia

1999 A Measured Quietude: Contemporary Irish Drawing

Venue: Drawing Centre, New York; David Winton Bell Gallery, Brown University, Providence

1999 Instances

Venue: Venice Biennale, Nuova Icona Gallery

Selected time-based artists: Anne Tallentire

Exhibition catalogue: Yes

1999 Contemporary Irish Photography

Venue: Royal Festival Hall, London

1999 0044: Irish Artists in Britain

Venue: PS1 Contemporary Art Centre, New York, Albright-Knox Art Gallery, Buffalo, New York and Crawford Municipal Art Gallery, Cork

Selected time-based artists: Work Seth-Tallentire, Frances Hegarty, Mo White, Andrew Kearney, Tina O'Connell,

Exhibition catalogue: Yes

1999–2001 From the Poetic to the Political: Irish Art Now

Venue: IMMA; Newfoundland; Boston, Chicago, Canada

Selected time-based artists: Alanna O'Kelly; Alice Maher

Exhibition catalogue: Yes

2000 Clockwork 2000

Venue: PS1 Contemporary Art Centre and National Studio Program Show, The Clocktower, Broadway

Selected time-based artists: Susan MacWilliam

Exhibition catalogue: Yes

2000 The Glass Millennium: Eight Irish and Norwegian Artists

Venue: Fenderesky Gallery, Belfast and Stavanger, Norway

2001 Are We There Yet?

Venue: Institute of Contemporary Arts, London

2002 Something Else: Contemporary Art from Ireland

Venue: Peri centre of photography, Turku, Finland; Amos Anderson Art Museum, Helsinki; Oulu City Art Museum, Finland; Joensuu Art Museum, Finland

Selected time-based artists: Anne Tallentire, Frances Hegarty

Exhibition catalogue: Yes

2002 Home and Away: Contemporary Irish Art

Venue: Irish Arts Centre, NY and Haggerty Museum of Art, Marquette University,
Milwaukee, Wisconsin

Selected time-based artists: Susan MacWilliam

2002 Irish Art from the Collection of the Irish Museum of Modern Art

Venue: Stedelijk Museum, Amsterdam, and Aalst, Belgium

Selected time-based artists: Orla Barry

Exhibition catalogue: Yes

Appendix II: List of *Edinburgh Arts* tours

(1972-1980)

The following list chronologically presents information on the series of *Edinburgh Arts*, from the first recorded official tour in 1972 to the final tour in 1980. Visits to Ireland are evident from 1976 onwards. It demonstrates the range and geographical scope of the tours, however the countries listed are not intended to document every location visited on the tours.

1972 *Edinburgh Arts '72*

3rd to 28th July

Tour of sites in Scotland, including Will McLean's studio in Fife, a group performance directed by David Helder at Arthur's Seat, Edinburgh and a visit to Ian Hamilton Finlay's garden at Stonypath.

1973 *Edinburgh Arts '73*

29th July to 9th September

Tour of sites in Scotland, including the prehistoric stone circle at Kilmartin, Argyll, and a visit to Fife. Participants were given lectures by, among others, Joseph Beuys, Jasna Tiljardovic—followed by lunch with Yugoslavian artists—and Tadeuz Kantor, who talked about his staging of 'Lovelies and Dowdies' at Forrest Hill Poorhouse, Edinburgh.

1974 *Edinburgh Arts '74*

26th July to 26th August

Tour of sites in Scotland, including Meikle Seggie and Arthur's Seat, Edinburgh. Notable events included the exhibition 'Oil Conference' by Joseph Beuys at Forrest Hill, Edinburgh and Paul Neagu's *Going Tornado* performance.

1975 *To Callanish from Hagar Qim: An exhibition documenting a journey involving 100 artists*

August to September

Route departed from Malta through Motovun, Venice, Nice, Derbyshire, Edinburgh, Meikle Seggie, Kilmartin, Isle of Skye and Isle of Lewis. Notable events include Paul Neagu's performance *Gradually Going Tornado* and a group visit to Ian Hamilton Finlay's garden at Stonypath.

1976 *A Journey from Hagar Qim to the Ring of Brodgar*

8th June to 16th August

Route departed from Malta through Sardinia, Italy, Yugoslavia, France and Ireland. Of the 109 participants, eleven were listed as Irish, including Frank Flood, Nicola Gordon Bowe, Ted Hickey, Ursula Kavanagh-Habbestad, William Kelly and Aileen McKeogh. The Irish section of the tour lasted from the 10th to 14th July and encompassed Wexford, Dublin, the Boyne Valley, Glendalough and Dun Laoghaire. Notable events included a studio visit to Nigel Rolfe in Dunboyne, Co. Meath, Rolfe's performance at NCAD on 12th July and a performance by Paul Neagu at Glendalough on 13th July.

1977 *The Artist As Explorer*

30th May to 27th August

Route started and ended at the Demarco gallery, Edinburgh, through Scotland, Ireland, Wales, France, northern Italy, Yugoslavia, southern Italy, Malta, Sardinia, central Italy, France, England and Edinburgh. The Irish section of the trip lasted from

21st to 29th July and encompassed Boa Island, Co. Fermanagh, Innismurray, Co. Sligo, the Burren, Co. Clare, the Boyne valley megalithic tombs, Project Arts Centre, Dublin, and Dun Laoghaire, from where the tour departed for Holyhead. Nigel Rolfe, Michael Scott and Peter Harbison facilitated visits and tours for the *Edinburgh Arts* participants in Ireland during this year.

1978 *A 7,500 Mile Journey into the Origins of Western Culture*

5th June to 17th August

Route was the same as *The Artist As Explorer* (1977). Notable events include a visit to the studio of Louis Le Brocqy and Anne Madden at Carros, France, a group visit to the James Joyce Tower and Museum, Sandycove, Co. Dublin, Clonfert, Co. Galway, the Aran Islands and Poul nabrone, in the Burren, Co. Clare.

1979 *Edinburgh Arts: A Quest Through Europe, or, The Long Way Round to the Edinburgh Festival*

1st June to 3rd August

Route departed from the Richard Demarco Gallery, Edinburgh through Scotland, England, Wales, Ireland, France, and then through to Italy, Greece, and back to Edinburgh. Notably, this year included the Marques sailing vessel which transported participants from Wales to Ireland, docking in Cork and Kinsale, from Kinsale to the Scillies, and then to Brittany. The tour featured a number of lectures under sail, including a lecture by Robert O'Driscoll on 'The Celtic World of W.B. Yeats' and a lecture by Richard Demarco on the legend of Tristan and Isolde.

1980 *Edinburgh Arts '80*

15th July to 20th September

Route departed from the Richard Demarco Gallery, Edinburgh through Scotland, England, Wales, Ireland. This year also included a sea voyage on the Marques and a

performance at the Arts Council of Northern Ireland Gallery by Alastair MacLennan on the 2nd August, a visit to the archaeological dig at Knowth with a lecture by the lead archaeologist and historian George Eoghan, and a visit to Rosc 1980, with a talk by Fr Cyril Barrett.