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

**Volume II**

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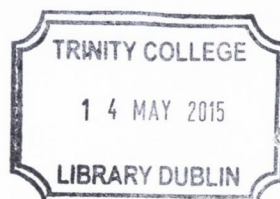
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Series of three video stills, 28mins, colour

Source: Artist

Figure 112: Postcard sent to Joan Fowler from Anne Tallentire, 9<sup>th</sup> 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 1<sup>st</sup> April–9<sup>th</sup> 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 21<sup>st</sup>–23<sup>rd</sup> 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 at Schwartz Plaza

Commissioned as part of the exhibition *Other Borders*, Grey Art Gallery, presented at Bobkin Lane, New York, 26<sup>th</sup> April–13<sup>th</sup> 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, 11<sup>th</sup> February–14<sup>th</sup> 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 17<sup>th</sup> September 2000, which was commissioned as part of the *Appearances Project* at Arthouse, 18<sup>th</sup>–27<sup>th</sup> 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, 9<sup>th</sup> June–30<sup>th</sup> 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





Figure. 1: View of Joseph Beuys' lecture at the Ulster Museum, Belfast, 18<sup>th</sup> November 1974



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



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



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



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

Closed circuit video installation with bronze sculpture



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

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

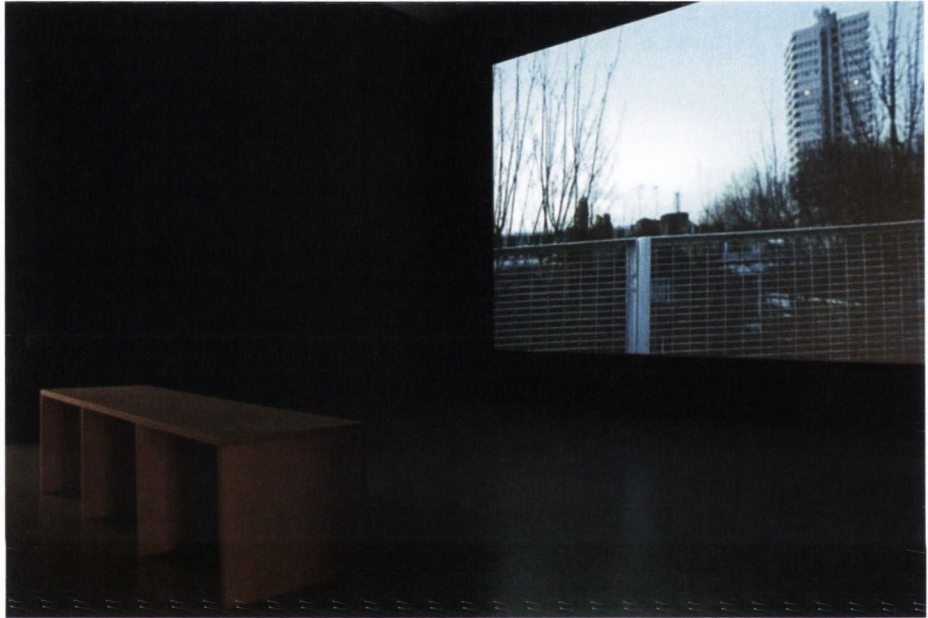


Figure 7: Anne Tallentire, *Instances* (1999), reconfigured at IMMA (2010)

Single channel video installation, colour, 57 mins

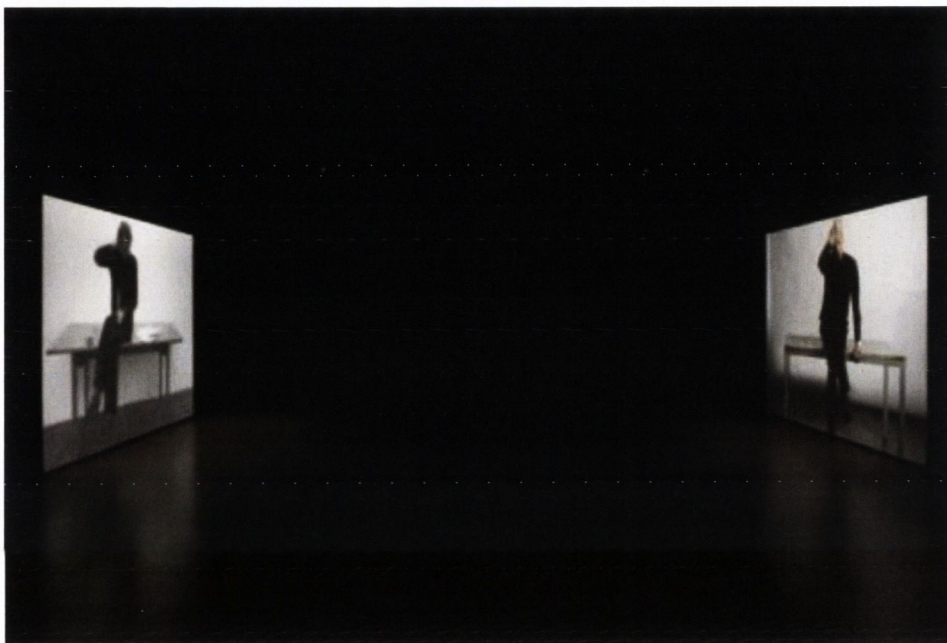
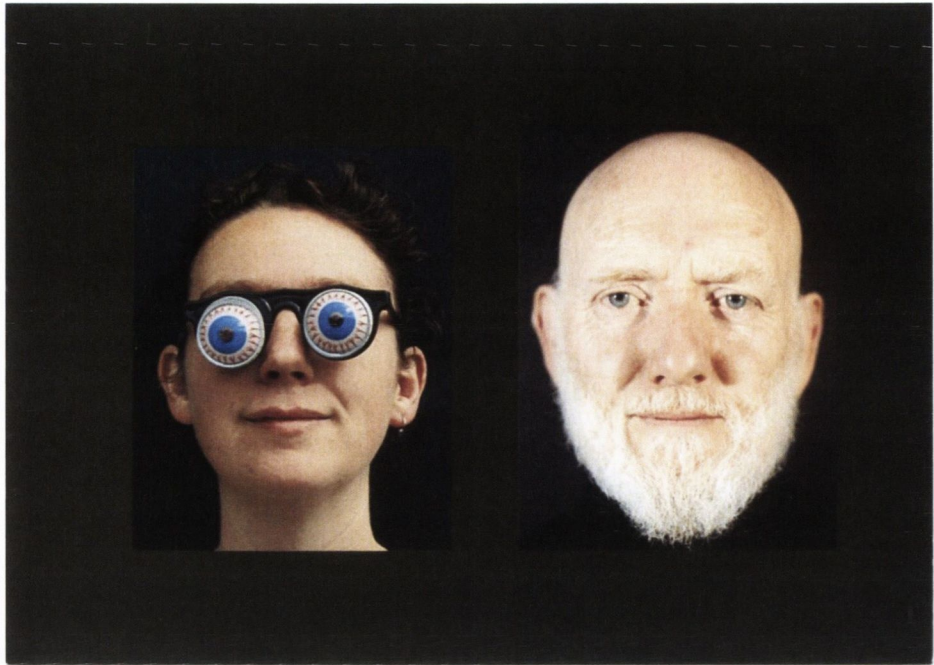


Figure 8: Kevin Atherton, *In Two Minds x 3* (2010)

3 channel video installation





arte dall'Irlanda / art from Ireland

**Jaki Irvine  
Alastair MacLennan**

*you are warmly invited to an informal reception  
at the Nuova Icona  
on Friday June 13th at 6.00pm*

Reception courtesy of Baileys Irish Cream



**NUOVA ICONA**

Calle dell'Olio  
454 Giudecca, Venice  
tel/fax. +3941 5210101

Take Vaporetto No. **82** from  
S. Zaccaria to the stop 'Giudecca'.  
Calle dell'Olio is directly in front of the  
stop. Nuova Icona is 20m down.

Preview 11 - 15 June: 10.30-20.00  
Wednesday-Sunday inclusive

From 17 June onwards: 14.00-20.00  
Tuesday-Saturday inclusive

Overleaf: a collaborative work by  
Jaki Irvine & Alastair MacLennan, 1997.

Printing supported by: Nicholson & Bass

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

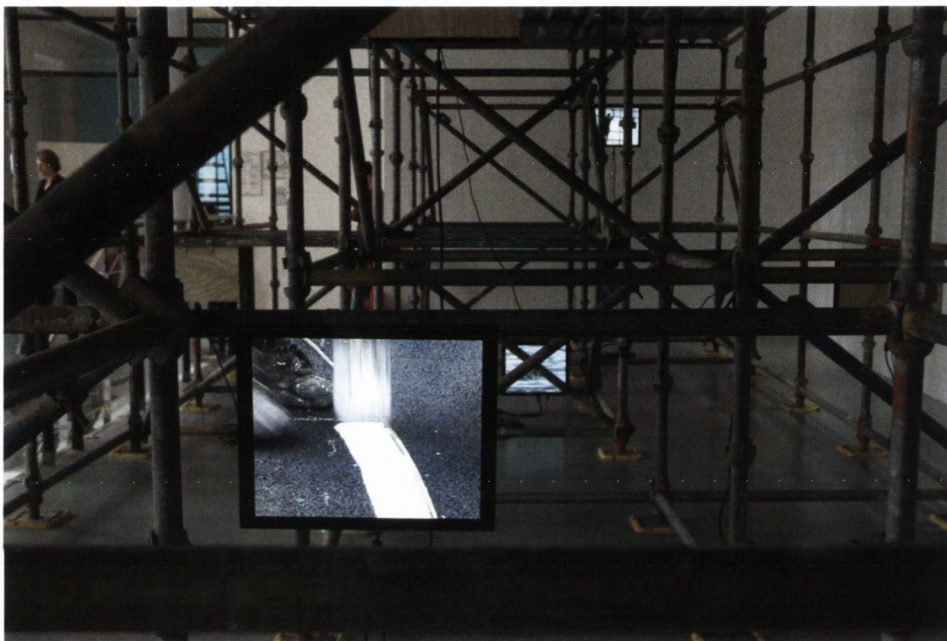


Figure 10: Anne Tallentire, *Drift: Diagram xi* (2010)

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



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



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



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

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



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

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

# IRELAND WORLDWIDE

The Magazine of



THE IRISH DIASPORA PROJECT

• JULY 1994 • ISSUE NO. 2 • • PRICE: IR £1.50 • US \$3.00 • CAN \$4.00 • UK £1.50

**• ART • BUSINESS • CALENDAR •**

**PRESIDENT RECEIVES COMMITTEE**

**T**he Committee for the Irish Diaspora Project were honoured by an invitation to meet President Mary Robinson at Áras an Uachtaráin. The meeting took place on June 8th. Noelle Clery, originator of the Project, introduced those present and outlined the aims of the Project. She thanked the President for her interest which accords with her often-expressed concern for the Irish abroad. President Robinson chatted with each committee member individually and showed a lively understanding of the work in progress. It was a very pleasant, informal occasion and the group left heartened by the President's interest in our work.



Mary Robinson, President of Ireland

**THE IRISH DIASPORA PROJECT** -----

*is a non-profitmaking, private venture. We do not receive direct financial support from any government agency. The expenses of producing and distributing Ireland Worldwide have been met out of private donations. The project can continue and grow only if financial support from a wider circle is forthcoming. Contributions, however small, will be gratefully received and acknowledged.*

**• FASHION • REVIEWS • MUSIC • NEWS •**

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

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# CIRCA

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CONTEMPORARY ART JOURNAL NOVEMBER/DECEMBER 1981 60p



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



# WEST OF WEST

## ANCIENT MONUMENTS IN IRELAND



8th FEBRUARY - 16th MARCH 1980

ICA NEW GALLERY  
THE MALL, LONDON SW1 930 3647  
Daily 12noon-8pm closed Mondays

A SENSE OF IRELAND EXHIBITION  
presented by Nigel Rolfe  
SPONSORED BY BORD NA MONA



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

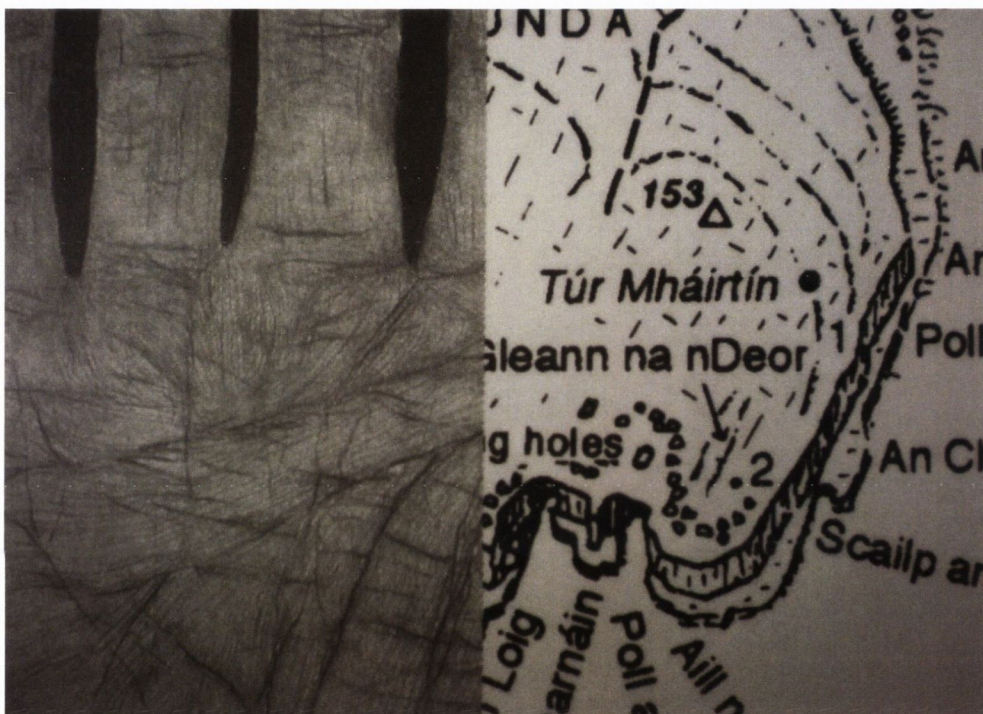


Figure 18: Cover illustration for the exhibition catalogue, *Irish Geographies: Six Contemporary Artists* featuring a spilt detail of Kathy Prendergast, *Hand Drawing* (1989), pastel on paper, and Tim Robinson, 'Map Gleann na nDeor', ink on paper

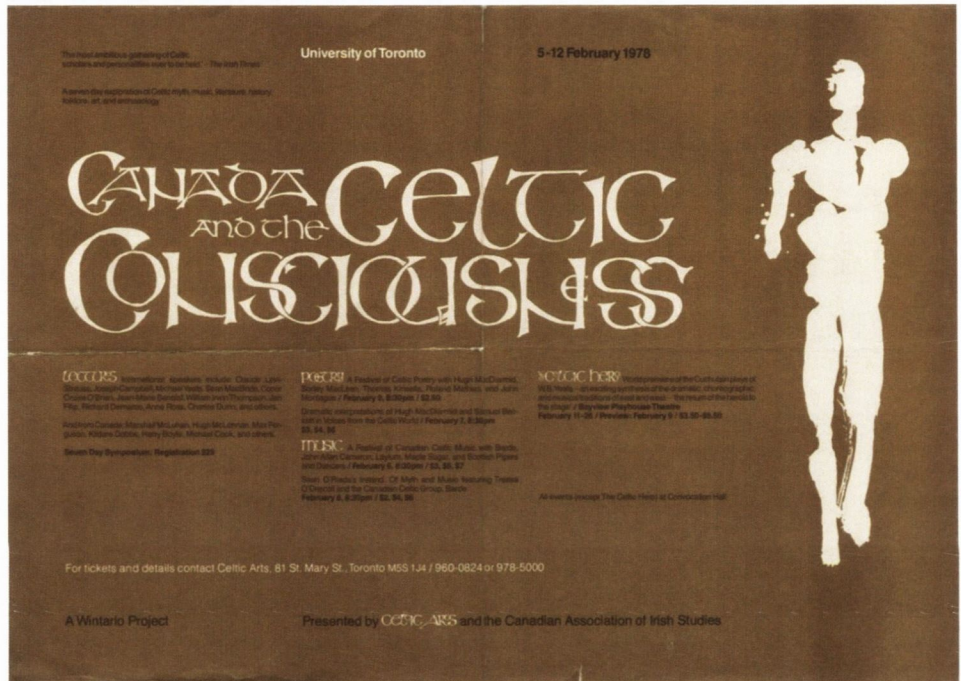


Figure 19: Poster from Richard Demarco's *Canada and the Celtic Consciousness* tour in 1978



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

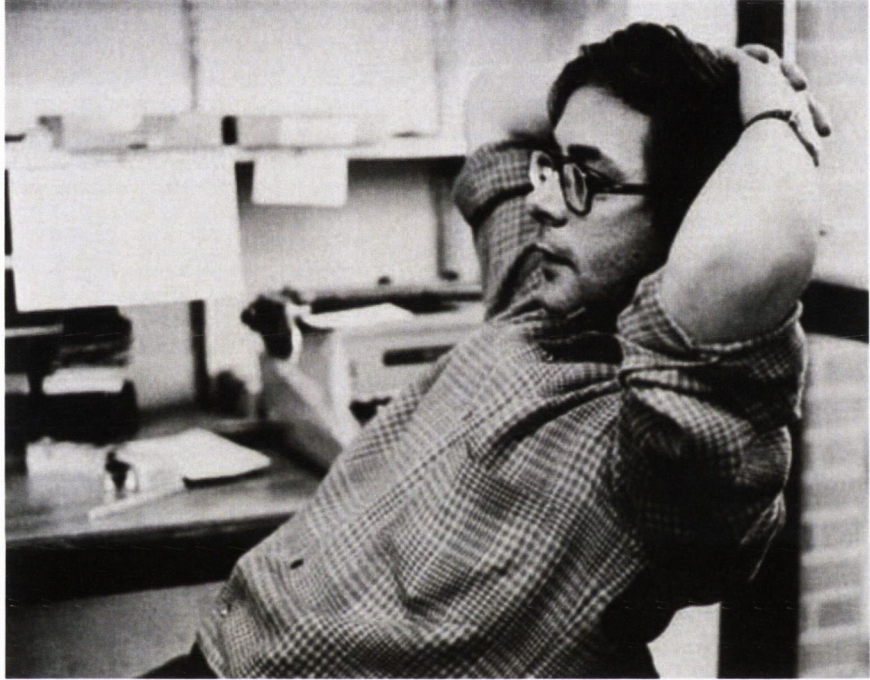


Figure 21: Les Levine at NSCAD lithography studio during a workshop, 16<sup>th</sup> March–5<sup>th</sup> June, 1970



Figures 22, 23: Installation view and detail of Les Levine's *The Troubles: An Artist's Documentation of Ulster*, 1972, at Finch College Museum of Art, New York.

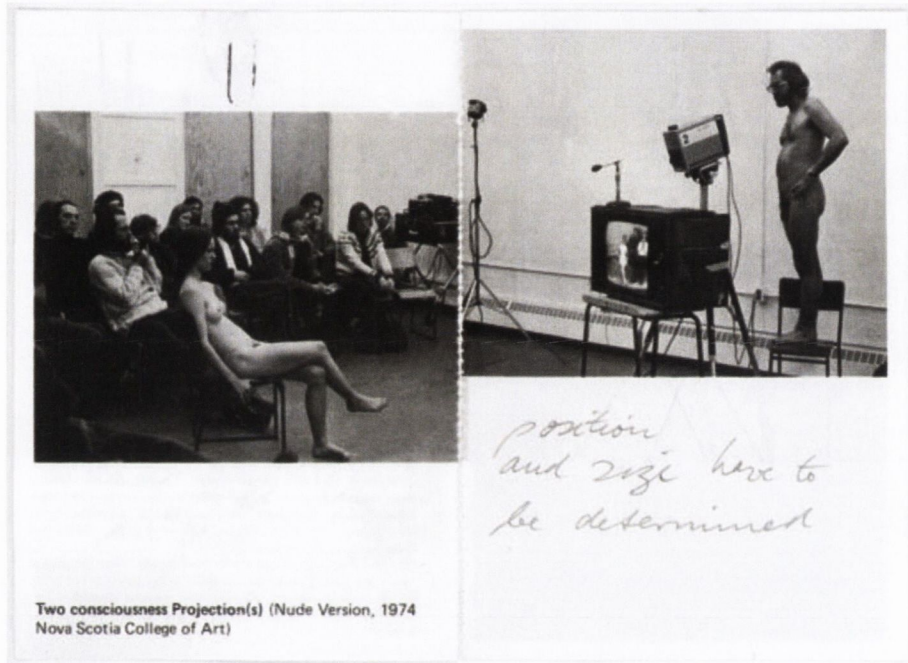


Figure 24: Dan Graham, *Nude Two Consciousness Projections(s)*, performed at NSCAD in 1974



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

Audio and synchronized slide projection





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



Figures 27, 28: Photograph of Colm O'Brian, *circa* 1977  
(above) and the Arts Council of Ireland board at a meeting in  
1973 (below)

**An Chomhairle Ealaíon**  
**The Arts Council**

**Annual Report 1975**



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



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)

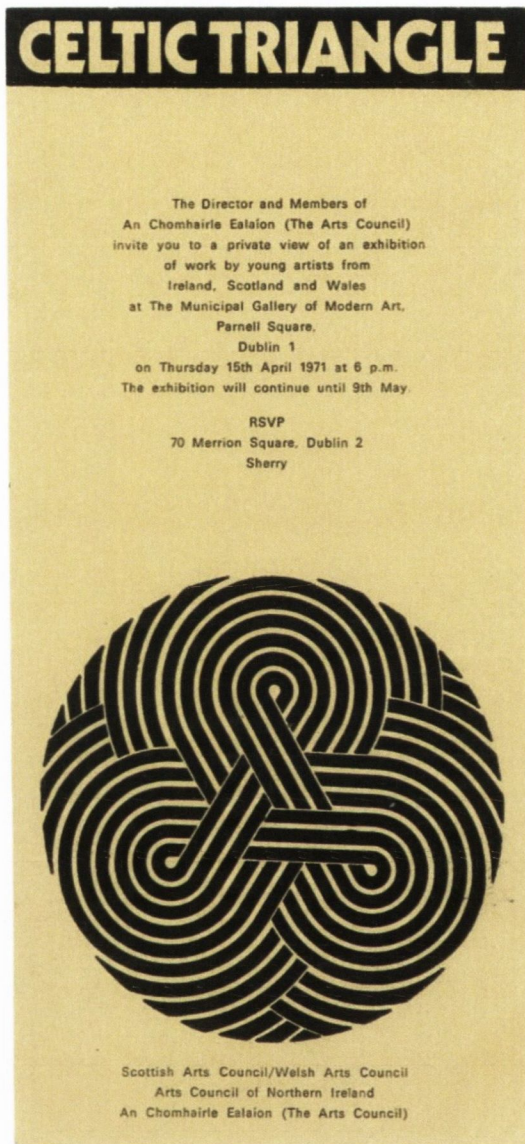


Figure 31: Invitation (right) and catalogue cover (left) to *Celtic Triangle: An Exhibition of Work by Young Artists from Ireland, Scotland and Wales* (1971)



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



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



Figure 34: Third Eye Centre, Glasgow exhibition leaflet published to coincide with a festival of Irish contemporary art, 16<sup>th</sup> January–23<sup>rd</sup> February, 1982. Nigel Rolfe, *Across the Water*, 11<sup>th</sup> 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)





Figures 35, 36: Exterior and interior views of the Arts Council of Northern Ireland gallery, Bedford Street, Belfast



Figure 37: A General View of Aosdána in session, 15<sup>th</sup> April  
1983

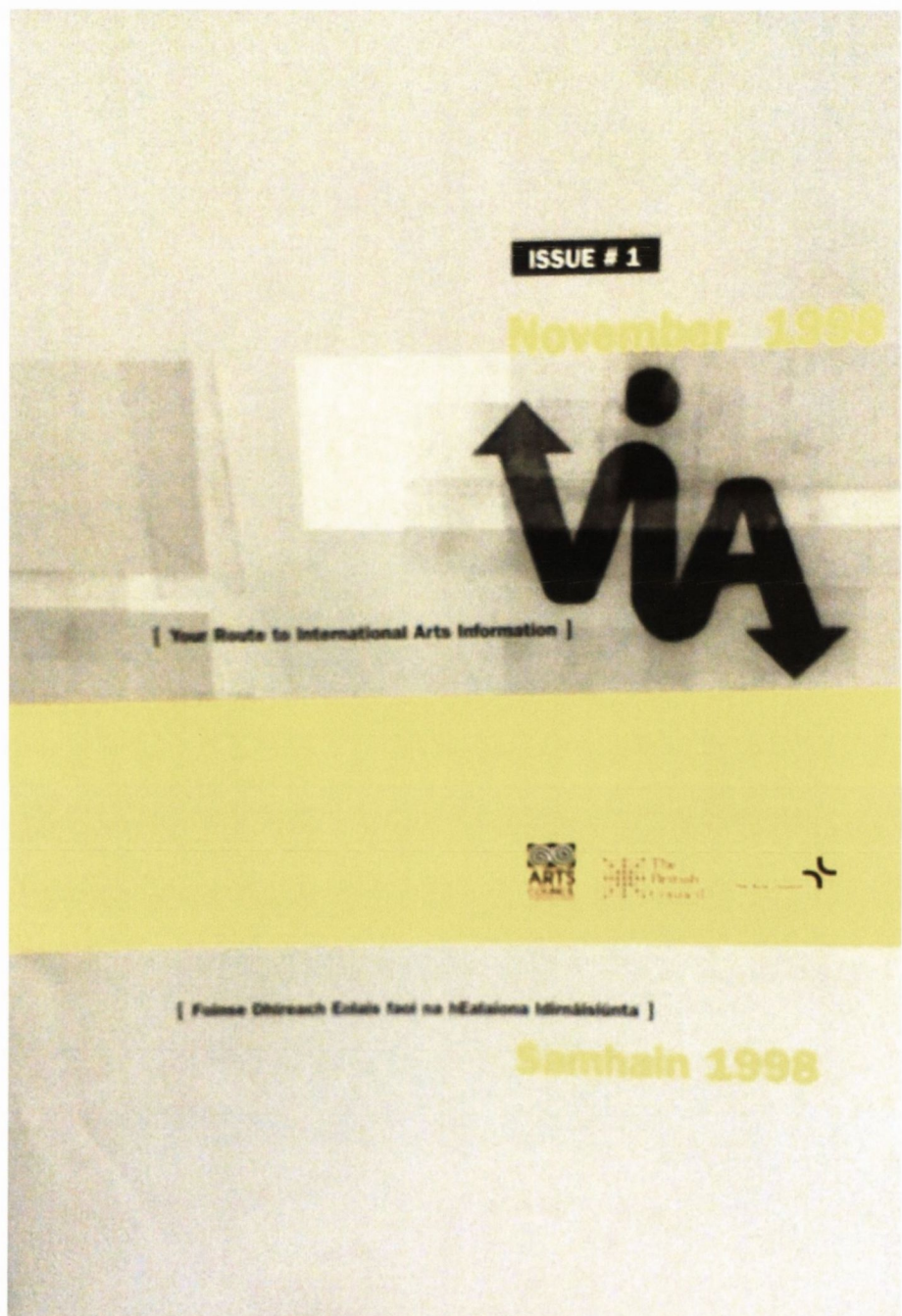


Figure 38: Cover illustration of the first Info Desk magazine  
*VIA: Your Route to Information* (1998)

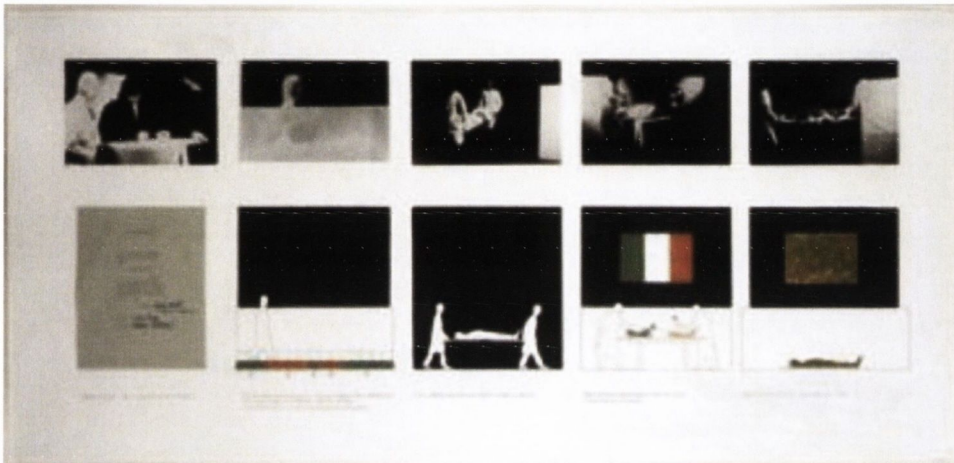


Figure 39: Brian O'Doherty/Patrick Ireland, *Name Change* (1972)

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

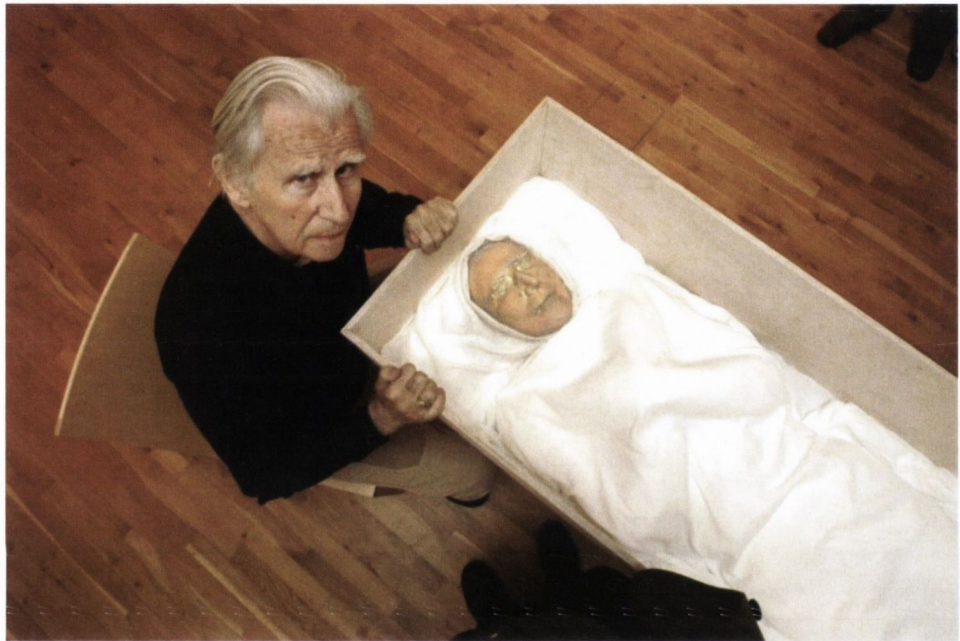


Figure 40: Photograph of Brian O'Doherty/Patrick Ireland with a coffin and the artist's effigy in preparation for the performance of *The Burial of Patrick Ireland (1972-2008)* at IMMA on 20<sup>th</sup> May 2008



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

Installation at the Project Arts Centre, Dublin, 2000



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

Film stills, 17 mins 40secs, 16mm film



Figure 43: Nigel Rolfe with *On the Table* (1970) by Michael Craig-Martin at the Oliver Dowling Gallery Dublin, April 1977





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



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



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

EVENTS

**PROJECT  
ARTS  
CENTRE**  
39 East Essex St



EVENTS

---

**DARK SPACE / PROJECT**  
TO QUESTION THE CONTEXT FOR ART IN PUBLIC SPACE  
**24 hour non-stop festival**  
FRIDAY, FEB. 16th, 10.00pm UNTIL SATURDAY, FEB. 17th, 10.00pm

**Music**

THE MEKONS  
THROBBING GRISTLE  
PUBLIC IMAGE LTD  
RUDI  
PROTEX  
THE IDIOTS  
and ten Dublin bands

Berlin, The Atrix, U2, Revolver,  
The Virgin Prunes, Phantom Orchestra,  
Rocky De Valera, The New Versions,  
D.C.Nein, Gillespie & Gibbs.



Brian Freeze of Berlin, one of the many  
Irish bands playing

**Film**

Films include:  
THE HARDER THEY COME  
ROCK, ROOTS AND REGGAE  
REEFER MADNESS  
COCAINE FIENDS



Rastaman Bob Marley - The Irish Premiere  
of his live film, "Rock, Roots and Reggae".

---

**Leading International Artists  
making work in derelict space**

Installations/Performances include

Stuart Brisley	Feb.21st - 24th
Charles Simonds	Feb.27th - Mar.5th
Nigel Rolfe	Mar.5th - 10th
Patrick Ireland	Mar.7th - 12th

Cabaret includes  
Comedy, Fire-Eating, Impressions,  
Music Hall and More  
Lights, Disco, Food, Refreshment on  
Sale

---

1,000 tickets only. £6.00 each from Switzers, Brown Thomas, Murrays Records  
Further Information : Project Arts Centre, 39 East Essex St. Tel: 712321/713687

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)

JACKIE APPLE • STUART BRISLEY • DAVID CLIFFORD  
GERRY COX • RICHARD DEMARCO • BRIAN DOHERTY  
MARTIN FOLAN • JOHN GIBBONS • MARGARET GILLAN  
MIKE HENTZ • PATRICK IRELAND • KIDS ART WORKSHOP  
SONIA KNOX • ALISTAIR MacLENNON • DANNY McCARTHY  
JAN MEISNER • CHARLES MOLLOY • COILIN MURRAY  
NIGEL ROLFE • LYDIA SCHOUTEN • CHARLES SIMONDS  
STUDENT SHOW • BRIEN VAHEY • DAVID NASH

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

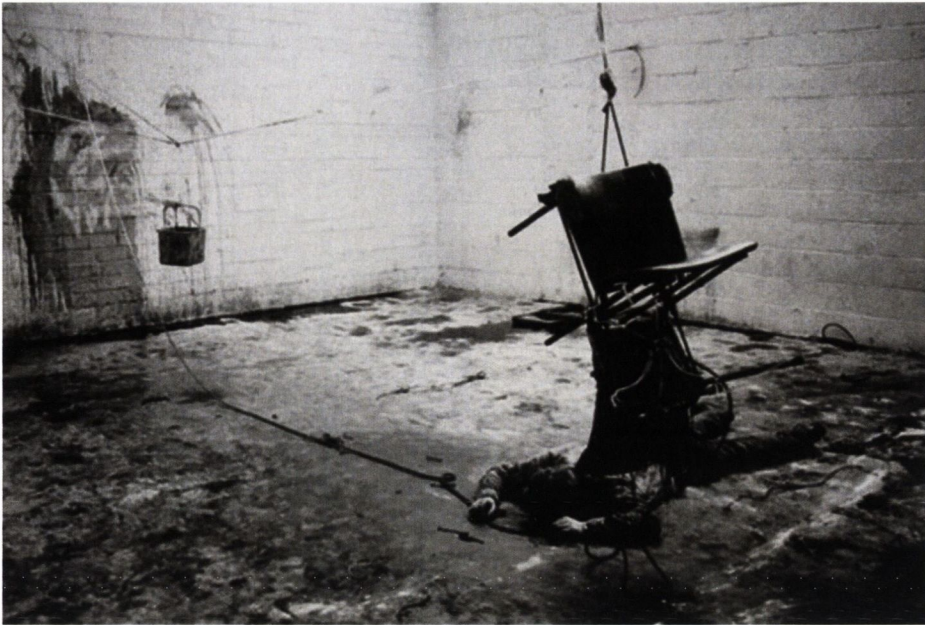


Figure 49: Stuart Brisley, *Between the Wall and the Floor* (1979) Chairs, paint and sandbags, performed as part of the *Dark Space* festival at the Project Arts Centre, Dublin

# Franklin Furnace

archive, exhibition & performance

## FOR IMMEDIATE RELEASE

Thursday evening, December 6, 1979, at 8:30 p.m., the Franklin Furnace Performance Series will present Drawing by artist NIGEL ROLFE.

NIGEL ROLFE sees his work as sculpture although he is primarily interested in the time/space where the person and the materials meet. Rolfe's work, which is "performance" in the broadest sense, has involved "real time" acts of physical stress, the body in confrontation with elemental and environmental conditions, pushed to the limits of endurance.

To Rolfe, sculpture is how the artist directs the material in a given space and all conditions of this process are of equal importance. "I want to create interaction of material and space by using my body. My work often deals with the building of balance in materials followed by an often violent disturbance and collapse."

He sees himself as a demonstrator of visual changes and has described his work as sculpture in motion. "It interests me that sculpture is generally considered as static and why for example dust and fluids are seldom used for making art. I want to reduce the distance between audience and art materials as much as possible...."

"I believe that we have a fundamental and primitive material understanding which transcends social codes."

In his performance at Franklin Furnace, Rolfe will use his body to make a series of large ground "drawings" in juxtaposed areas of dust. Crawling in the dust is seen as a ritual enactment and is presented to the audience over a period of time. The artist sees the work as a cycle with a delicate and balanced construction stage and a violent and primitive climax. "I will make a landscape of dust. An echo of an idea which is both memory and intention. I hope to make a drawing in the surface whereby man and material meet in a direct and simple way. In this created space, I would like time to stand still and change to take place."

NIGEL ROLFE was born on the Isle of Wight, England. He was educated in England and is presently living and working in Dublin, Ireland, where he teaches at the National College of Art, and is the Visual Arts Director of the Project Arts Centre. He has had numerous exhibitions and performances of his work throughout Europe, Great Britain, and Ireland, including, among others, Serpentine Gallery, Acme Gallery, AIR Gallery, London, De Appel Gallery, Amsterdam, Neue Gallerie, Aachen, West Germany. This is his first New York performance.

**112 Franklin Street, New York, N.Y. 10013 (212) 925-4671**

Franklin Furnace Archive, Inc. is a non-profit corporation dedicated to the cataloging, exhibition and preservation of book-like works by artists.

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



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



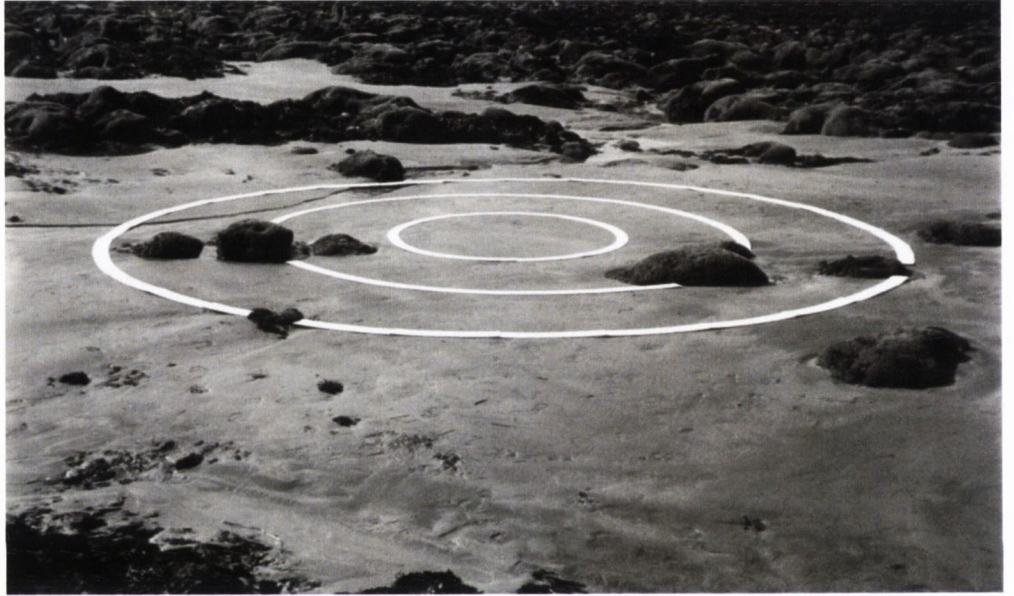


Figure 52: Richard Long, *Ireland* (1967)



THE  
ORCHARD  
GALLERY

ORCHARD STREET  
LONDONDERRY  
BT48 6EG  
N. IRELAND  
(0504) 269675

TUES-SAT 11 am-6 pm

HAMISH FULTON MAY 1982

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

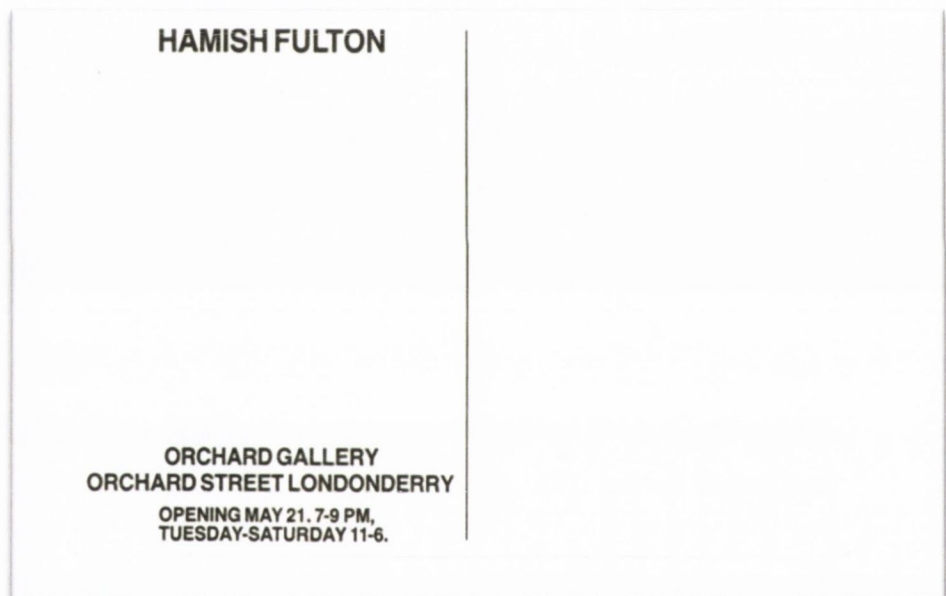
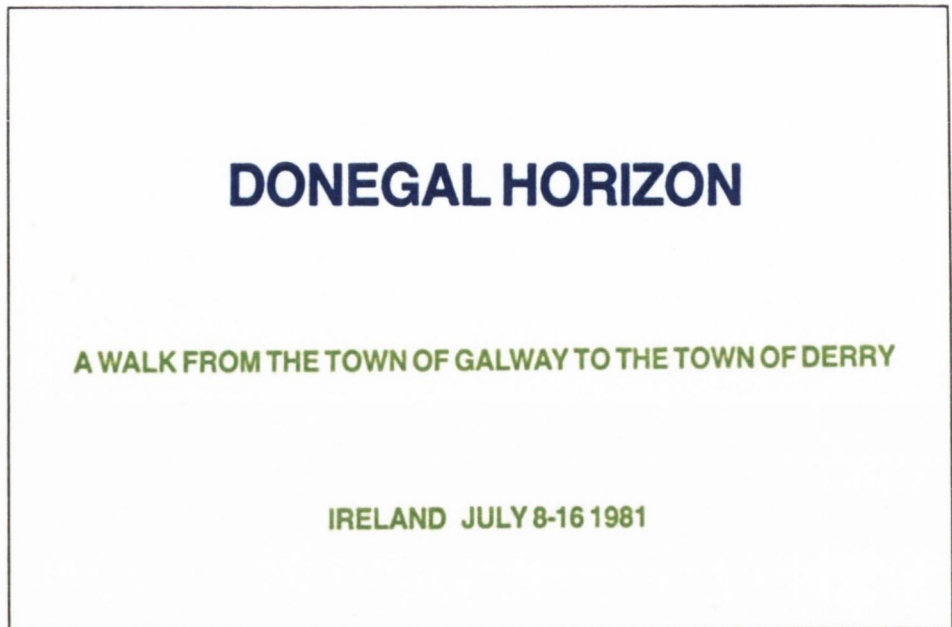


Figure 54: Hamish Fulton, *Horizon to horizon = Dún na nGall*

Postcard invitation about the artist's walk from Galway to  
Derry, 8<sup>th</sup>-16<sup>th</sup> July, 1981

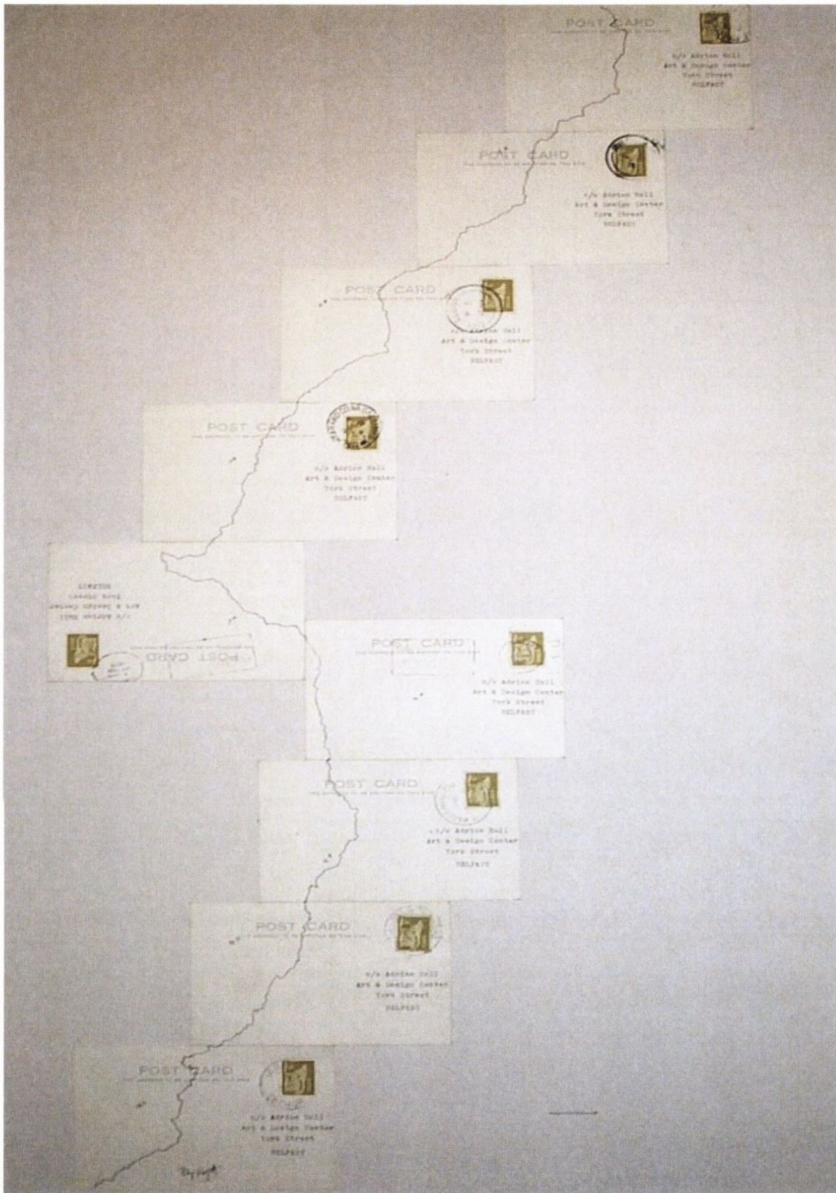


Figure 55: Philip Roycroft, *Log of a Journey; Walk*, (1975)

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

PHILIP ROYCROFT  
 213. BUTLERS WARE<sup>H</sup>  
 Shed Thames London SE1.  
 1st. May for duration  
 approx. 6 days

CARLLOUGH  
 Co. ANTRIM  
 N. IRELAND.

STONES WEIGHED  
 IN POUNDS

SAT. 26TH FEB.

7  
 17

WED. 2ND MARCH

10½  
 20  
 14½  
 13  
 15  
 15  
 16  
 12  
 16½  
 15  
 11½  
 12  
 13  
 13  
 15½  
 15½  
 17½

WED. (CONT.)

11  
 13¾  
 11  
 12½  
 17  
 15  
 \* 13¾  
 14¾  
 16½  
 18  
 19  
 13  
 13  
 \* 13¾  
 15  
 12  
 17  
 14¾

14

London

Transport a stone weighing 14lbs. to a London Space, and there sit with it until I loose a stone in weight.

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

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

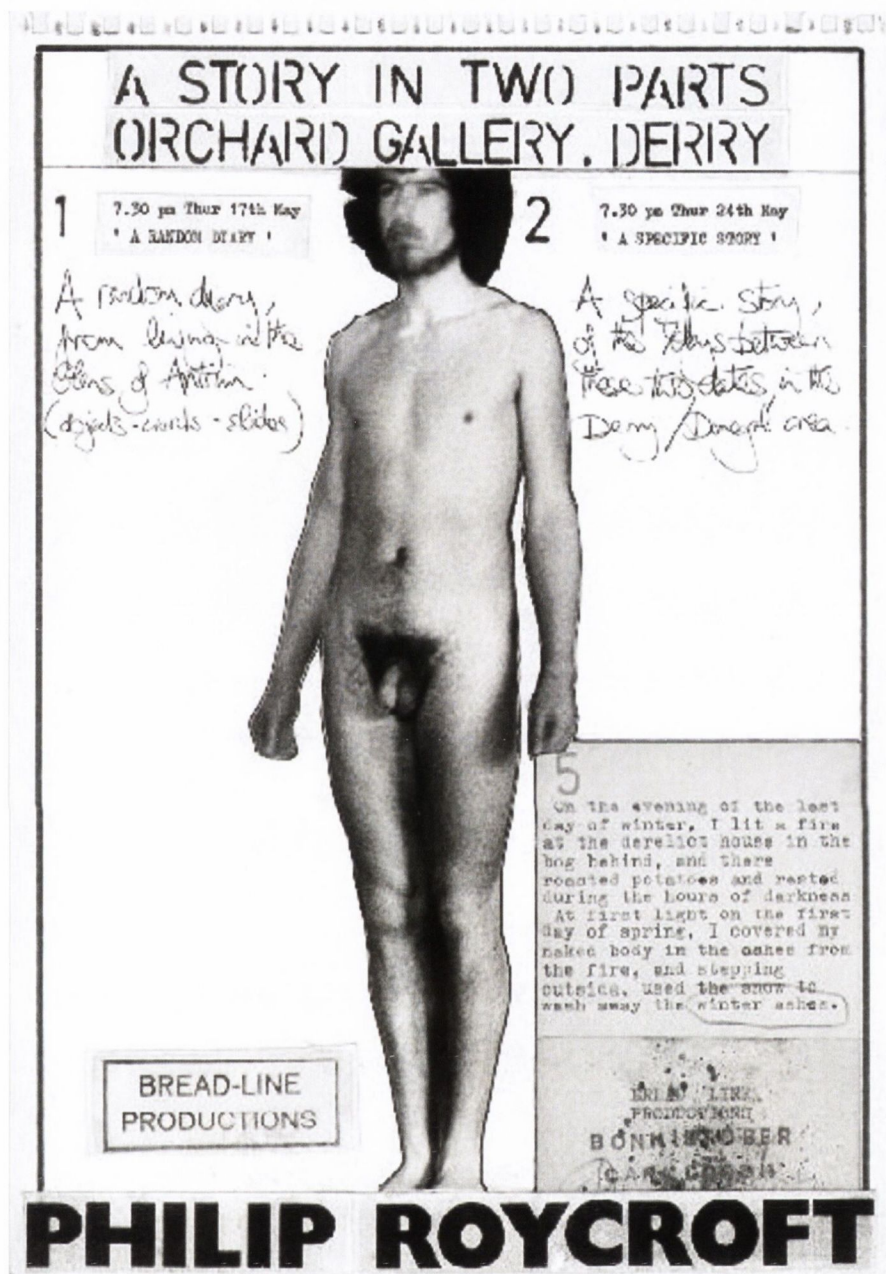
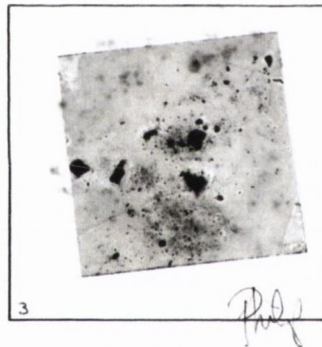


Figure 57: Philip Roycroft, *Poster—A Story in Two Parts Orchard Gallery Derry: Part 1*, (c.1978)

Mixed media

A STORY IN TWO PARTS  
PART II 7 FIRES IN DONEGAL

I lit fires in 7 specific locations in Donegal.  
I collected kindling from the first site, and used  
it to light the second fire and from the second site  
to the third fire; up to the 7th fire. I took ashes  
from the 7th fire to the Orchard Gallery, Derry.



PLEASE DISPERSE THESE ASHES IN A FIRE OF YOUR CHOICE.

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

Mixed media. Photographic documentation.

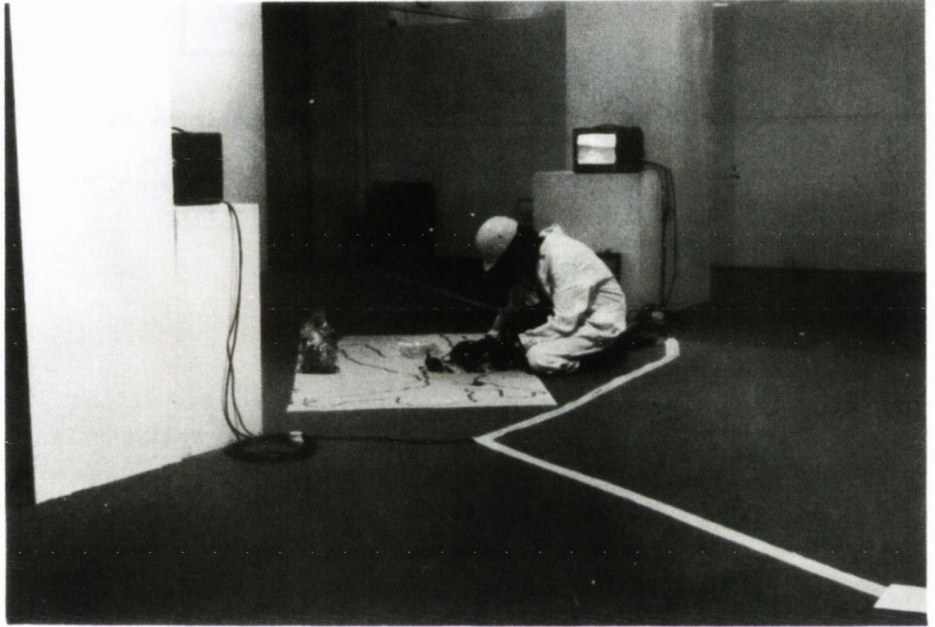


Figure 59: Philip Roycroft, 'Untitled 7 hour performance'  
(1980)

Mixed media, two closed circuit video monitors





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



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

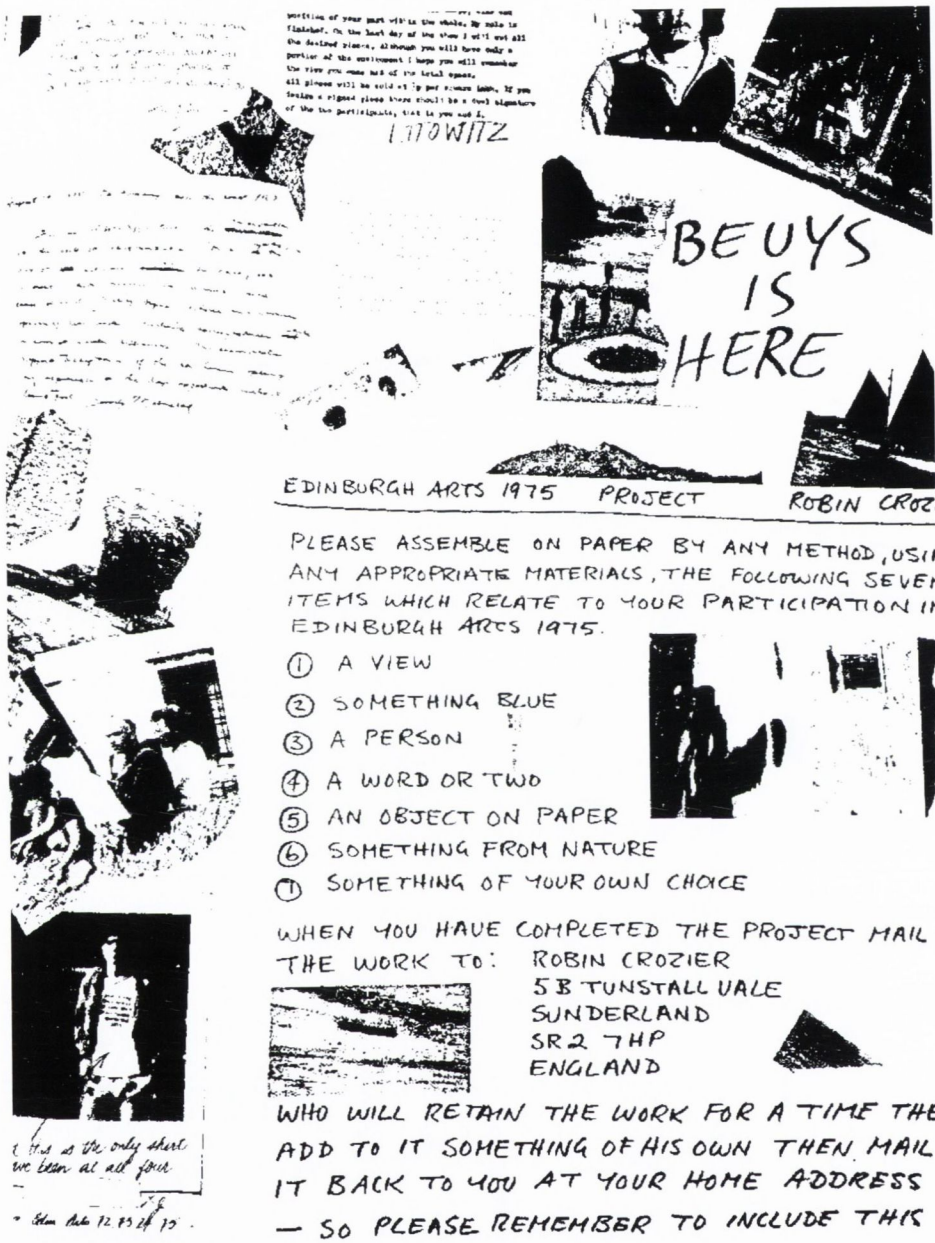
Ice block, table, electric heater, video and photography



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



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



portion of your part will be the whole. My role is finished. On the back of the show I will see all the desired pieces, although you will have only a portion of the environment I hope you will remember the view you have had of the total space. All pieces will be sold at 10 per cent more than the value of the original piece (there shall be a final signature of the participants, that is you and I).

LITOWITZ

**BEUYS IS HERE**

EDINBURGH ARTS 1975 PROJECT ROBIN CROZ

PLEASE ASSEMBLE ON PAPER BY ANY METHOD, USING ANY APPROPRIATE MATERIALS, THE FOLLOWING SEVEN ITEMS WHICH RELATE TO YOUR PARTICIPATION IN EDINBURGH ARTS 1975.

- ① A VIEW
- ② SOMETHING BLUE
- ③ A PERSON
- ④ A WORD OR TWO
- ⑤ AN OBJECT ON PAPER
- ⑥ SOMETHING FROM NATURE
- ⑦ SOMETHING OF YOUR OWN CHOICE

WHEN YOU HAVE COMPLETED THE PROJECT MAIL THE WORK TO:

ROBIN CROZIER  
 53 TUNSTALL VALE  
 SUNDERLAND  
 SR2 7HP  
 ENGLAND

WHO WILL RETAIN THE WORK FOR A TIME THEN ADD TO IT SOMETHING OF HIS OWN THEN MAIL IT BACK TO YOU AT YOUR HOME ADDRESS — SO PLEASE REMEMBER TO INCLUDE THIS

*This is the only sheet we have at all four.*  
 - 4th Feb 72 95 of 75

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

Collage, mixed media, photographs.



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.



Figure 66: Edinburgh Arts 1976

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



Figure 67:Edinburgh Arts 1978

Group visit to Poulcabra dolmen tomb, Co. Clare



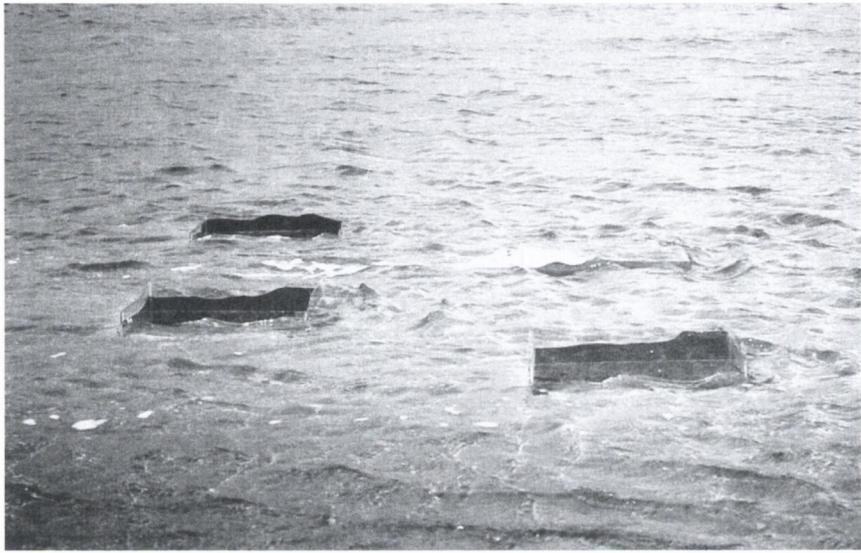


Figure 68: Brian King, *Maze*, also known as *Sea Holes*,  
Cumeen Strand, Co. Sligo (1976)

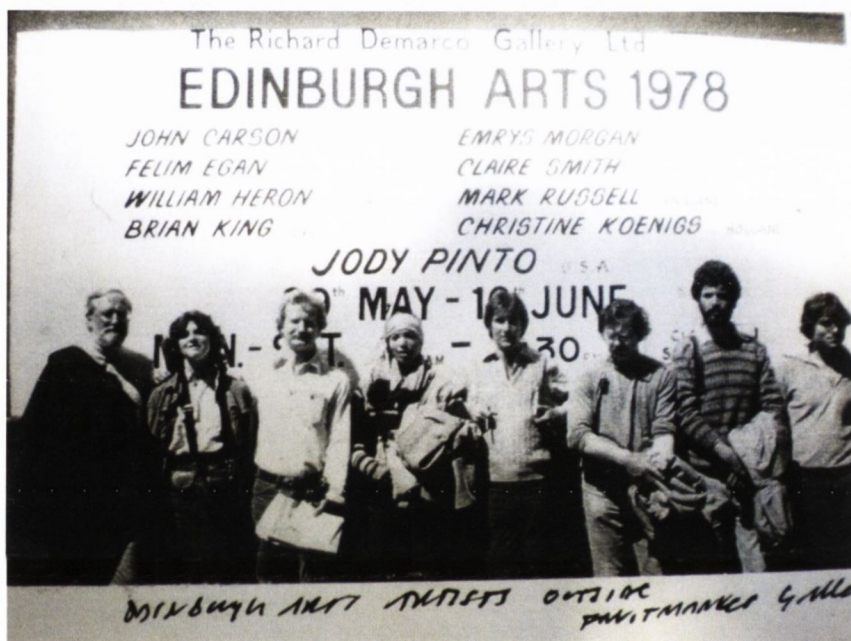


Figure 69: *Edinburgh Arts* (1978)

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.



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

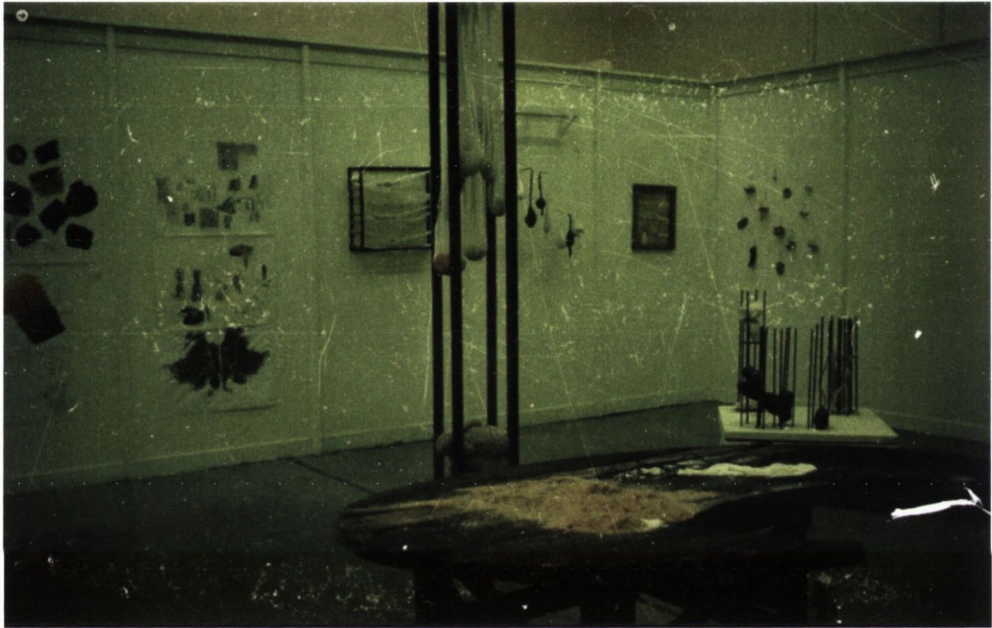


Figure 71: One-day *Edinburgh Arts* 1976 exhibition on display at the National College of Art and Design, 12<sup>th</sup> July 1976, with Rolfe's *The Table: Open Hand, Closed Fist* in the foreground



Figures 72, 73: Photographic documentation of Rolfe's *The Table: Open Hand, Closed Fist* performance at NCAD on the 12<sup>th</sup> July 1976

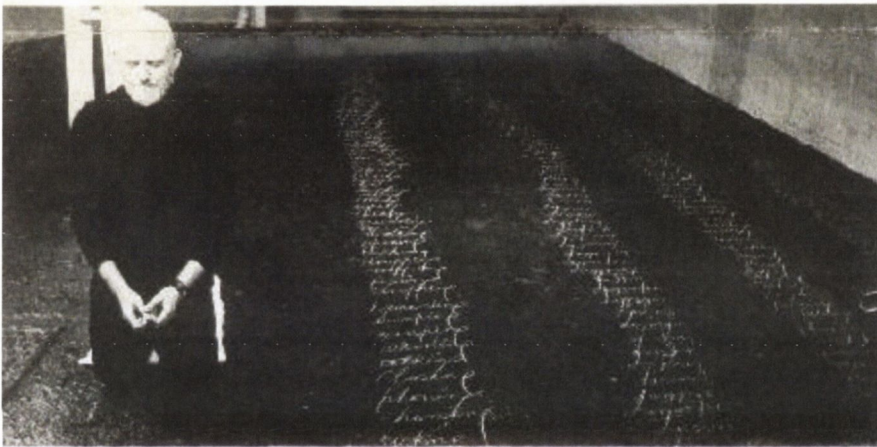
# ALASTAIR MACLENNAN

## 'TO WALK A STONE' A 24 HOUR PERFORMANCE

at The Richard Demarco Gallery

1:00 pm, March 29th

1:00 pm, March 30th



## DEMARCO GALLERY

Monteith House, 61 High Street, Edinburgh



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

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



Figure 75: *Edinburgh Arts* (1980)

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



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

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





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

Performance shot



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

Performance shot

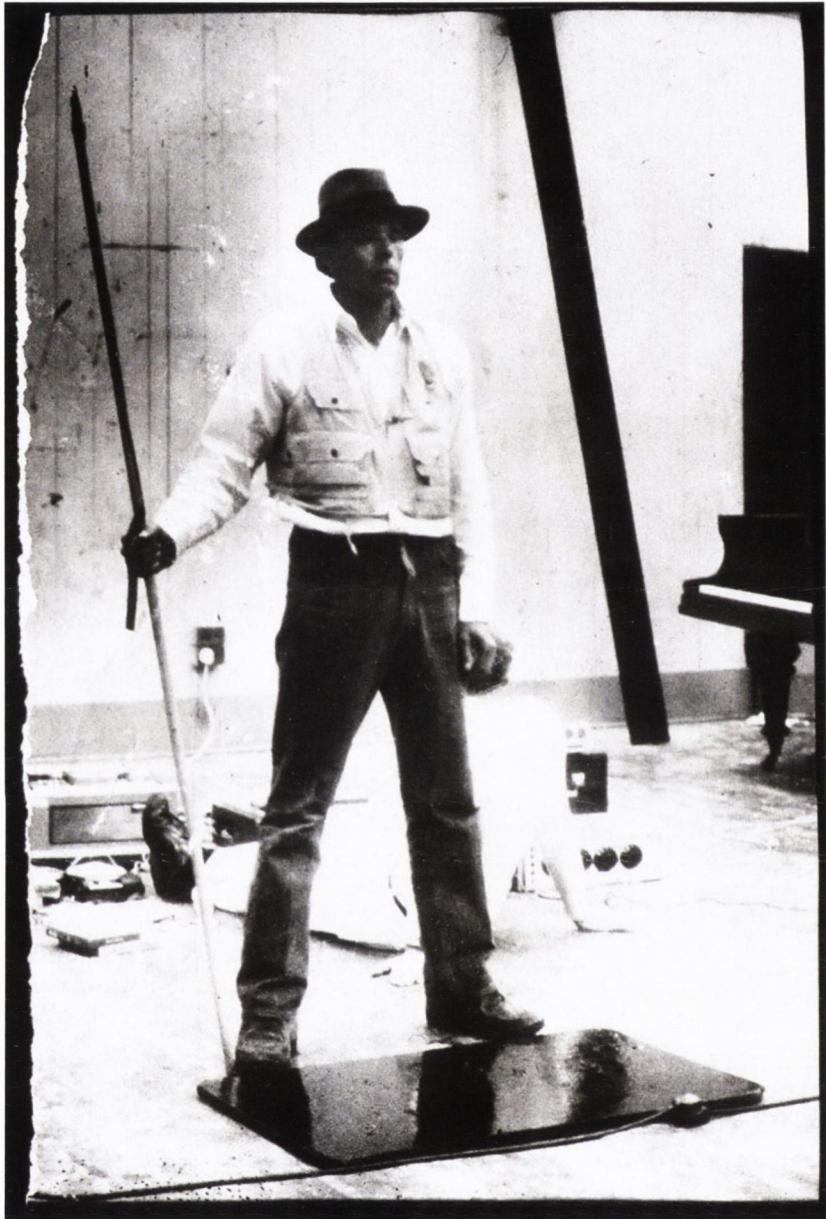


Figure 79: Ute Klophaus, Joseph Beuys in the Action 'Celtic Edinburgh', as part of *Celtic (Kinloch Rannoch) Scottish Symphony* (1970)



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

**LIVE ART  
IN DERRY**  
2/3/4 JUNE 88

**SUMMER '88**

*While Performance Art continues to develop and shift direction, even its name is in a process of evolution. 'Live Art' and 'Performance' (without the 'Art') are often adopted currently, to describe an area of expression which, by its nature, defies categorisation and pigeon-holing. In the early 1970's, it looked as if Performance Art, like Conceptual Art, might be a fashion, which would fade with the resurgence of painting and sculpture. This has not happened and it's clear that what has been established over the two decades since it surfaced is a new medium, not a passing trend. Its language has been widened and, I believe, strengthened, by overlapping with other art forms - dance, theatre and music, for example.*

*This season of work in Derry reflects how performance is frequently shown outside art galleries and although the Orchard Gallery is the host organisation, none of the events actually take place within it.*

*In selecting this show, I wanted to include some work with an overt Northern Irish connection and some which would be confrontative simply in terms of its location in the City Centre, irrespective of its content. I also wanted a mix of younger and more established artists, women and men.*

**Richard Layzell, May '88**

**Anne Seagrave**  
*Real Chair Wheel Chair*  
Little Theatre, Orchard Street, Derry, Thurs. 2 June 4.00 p.m. Free.  
Based on her experience of living in Belfast over the past year. Previously resident in England, her perception of the city is sharp and compares reality with fantasy.

**Clare Palmier and Phillip Hollweg**  
*Watchers*  
Austins Department Store Window Fri. 3 & Sat. 4 June (Shop Hours)  
An installation/performance designed for a shop window commenting on the passive activity of T.V. watching and one daily digestion of television advertising.

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



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

Performance between home and work, Belfast

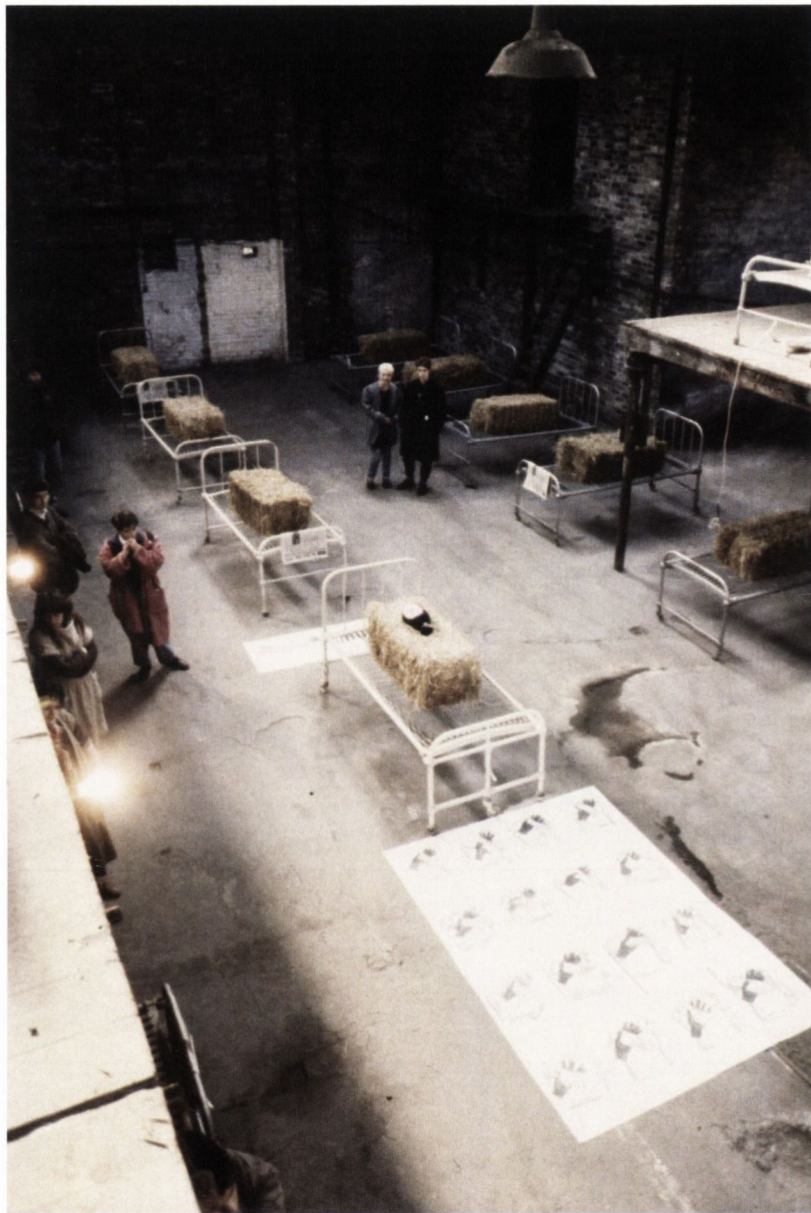


Figure 83: Alastair MacLennan, *Lie To Lay* (1986)

Performance at Roseberry Crescent, Newcastle upon Tyne



Figures 84, 85: Alastair MacLennan, *Lie To Lay* (1986) (detail)





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



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

Performance using fish, potatoes, a plant and old boots

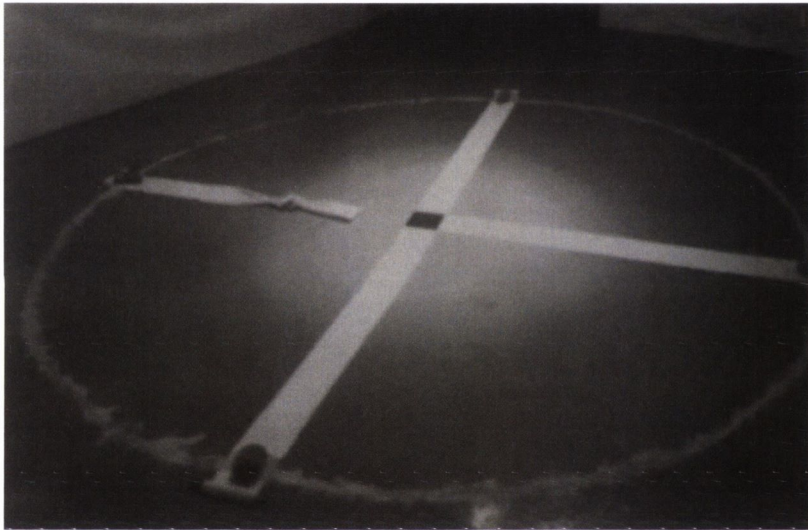
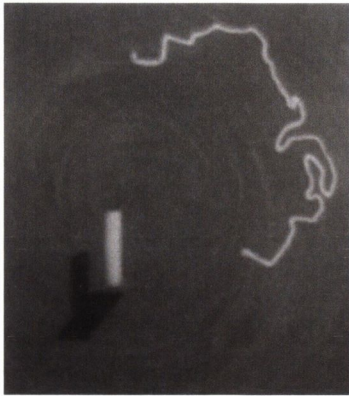


Figure 88: Nick Stewart, *Points of Origin, Sphere of Influence* (1982)

Fabric, wax, mud and potatoes



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

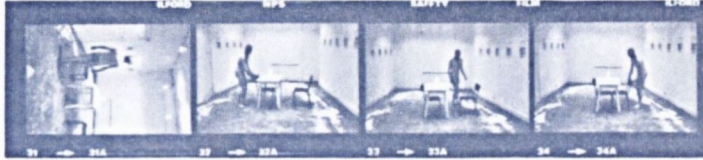
Two containers with water from the River Lagan, Belfast and the River Liffey, Dublin.



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

# WORK MADE



LIVE

WE ARE PLEASED TO INVITE YOU TO "WORK MADE LIVE" THE FIRST NATIONAL FESTIVAL FOR YOUNG ARTISTS MAKING LIVE ART WORK.

MONDAY 30th MARCH until FRIDAY 3rd APRIL, 1981.

MARTIN FOLAN. PERFORMANCE. ALL DAY TUESDAY 31/3/81. NCAD, KILDARE STREET, OLD ENTRANCE.

DAVID CLIFFORD. VOX EXHIBITION/WORKSHOP/OFFICE. Each Evening 4pm-6pm.

LECTURES. Video Studio, Monday-Thursday at 7-30pm.

Monday 30/3/81 JOHN CARSON.	Tuesday 31/3/81 BRIAN KING.	Weds: 1/4/81 NIGEL ROLFE.	Thurs: 2/4/81 A. MACLENNON.
--------------------------------	--------------------------------	------------------------------	--------------------------------

SEMINAR. Video Studio, Friday 3rd April at 4pm. "THE CONTEXT FOR LIVE ART."

Panel Includes: CAMPBELL BRUCE(chair), DOROTHY WALKER, DAVID CLIFFORD, ALISTAIR MACLENNON, ANNA O'SULLIVAN, DAVID COLLINS, NOEL SHERIDAN, DANNY MCCARTHY, DECLAN MACGONAGLE, NIGEL ROLFE.

PERFORMANCES/INSTALLATIONS. Sculpture Studio. Each Evening from 6pm until 9-30pm.

Monday 30/3/81.	Willie Doherty(Belfast) all day until 6pm. Nick Stewart(Belfast) 6pm.	Vickie Adams. (Dublin)9pm.	
Tuesday 31/3/81.	Michael Murphy (Cork)6pm.	Chris Cumpson (Belfast)7pm	Angela McCabe (Belfast)9pm.
Weds: 1/4/81.	Donal Ruane (Dublin)6pm.		Vincent Glynn (Galway)9pm.
Thurs: 2/4/81.	Belfast 1st year students from 4pm.	Danny McCarthy (Cork)6pm	Anna O'Sullivan (Dublin)9pm.
Friday 3/4/81.	Damian Coyle (Belfast)7pm.	Cathy Owens (Belfast)8pm.	

Grant Howie  
(Dublin)

INSTALLATION  
Tues/Fri:

THE NATIONAL COLLEGE OF ART AND DESIGN, FACULTY OF FINE ART, MOOS STREET/CITY QUAY, DUBLIN 2. For Further Information Telephone: Anna O'Sullivan. 776465/776887.

Figure 91: Work Made Live festival invitation, 1981

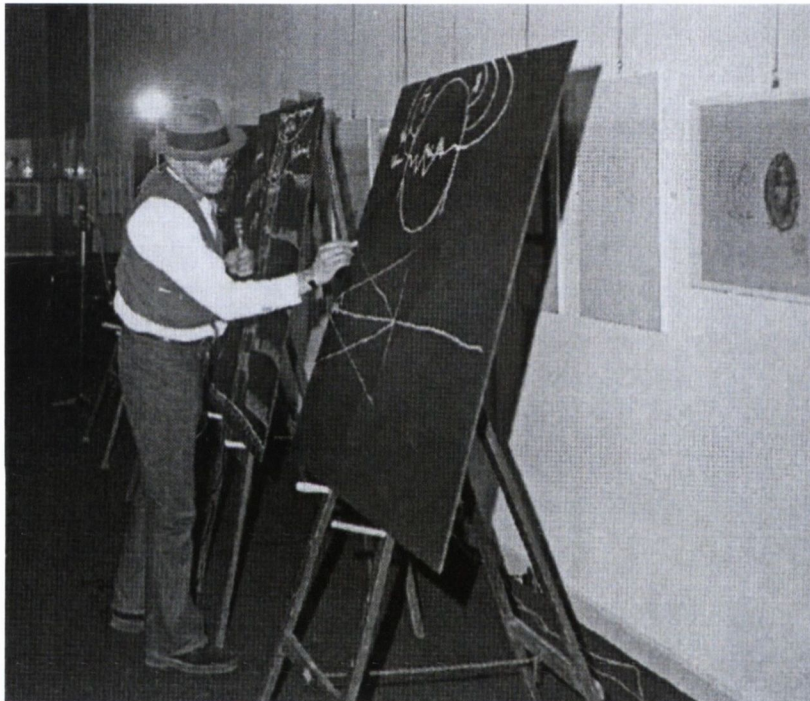


Figure 92: Detail of blackboard diagram created during Beuys' lecture, 18<sup>th</sup> November 1974



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

Live action with 16mm film projection on pigmented screens





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

Frames from a 16 mm projected film



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



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

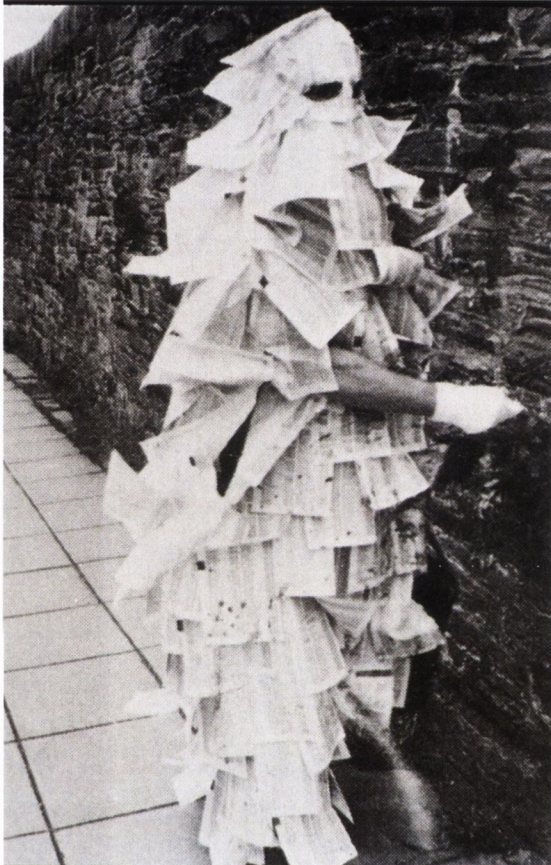


Figure 97: Nick Stewart, *Over the Walls* (1991)

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

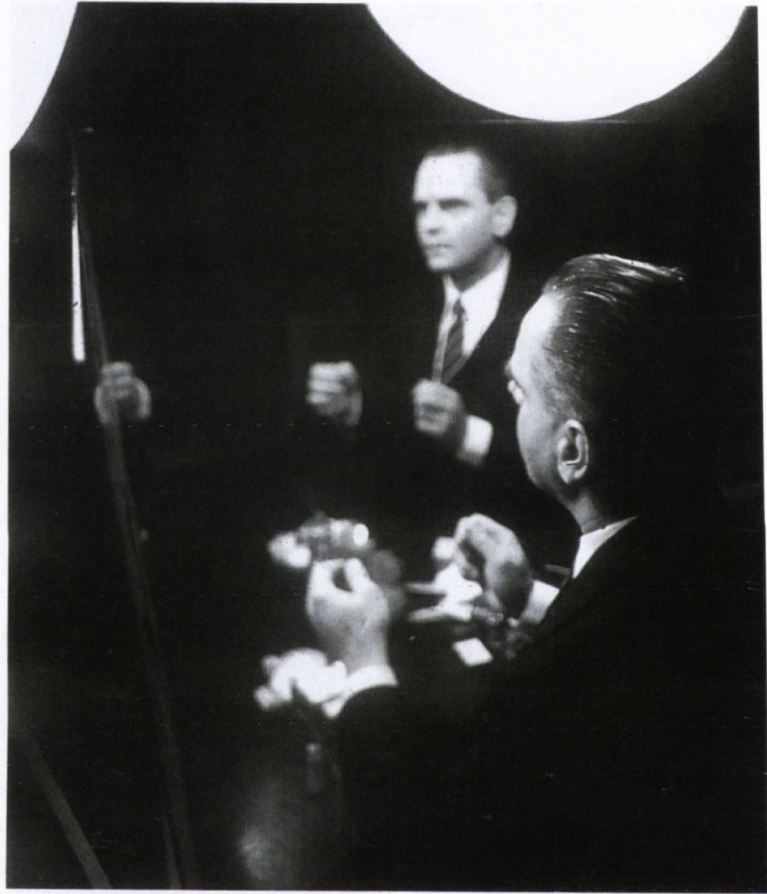


Figure 98: Wladyslaw Kazmierczak, *DADA, da, da, da...* performed at *Exchange Resources* (1995)

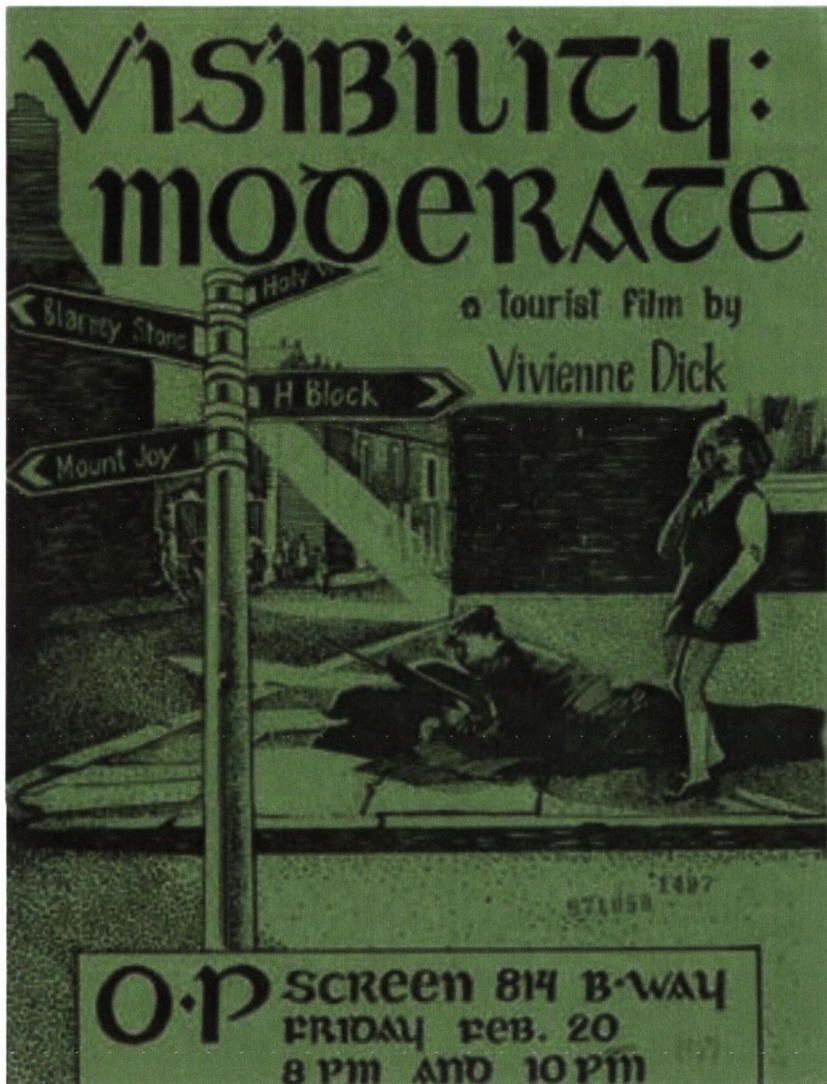


Figure 99: Vivienne Dick, Poster for *Visibility Moderate: A Tourist Film* (1981) advertising screening of the video in London on 20<sup>th</sup> February 1981



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

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



Figure 101: Frances Hegarty, *Groundswell* (1987), video, audio, colour televisions, soil, pigment, and fluorescent lighting. Installation at the Chisenhale Gallery, London 1987



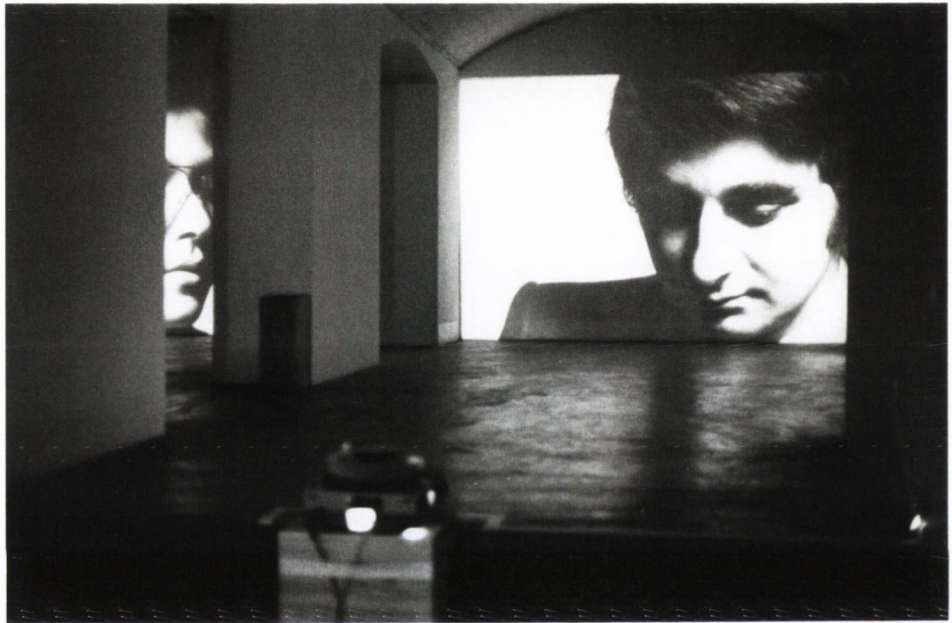


Figure 102: James Coleman, *Clara and Dario* (1975)

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

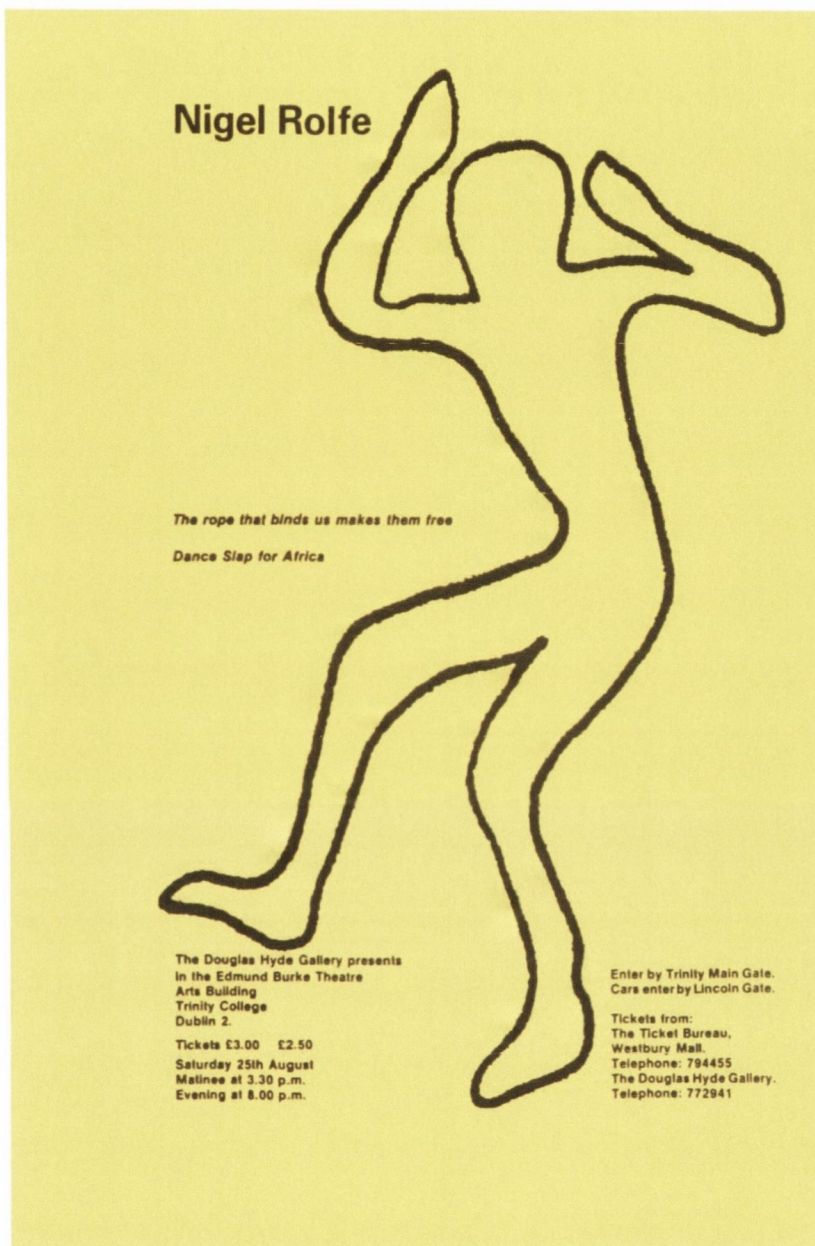


Figure 103: Douglas Hyde Gallery invitation to screening of *The Rope that Binds us Makes them Free* and *Dance Slap for Africa*, 25<sup>th</sup> August c. 1983

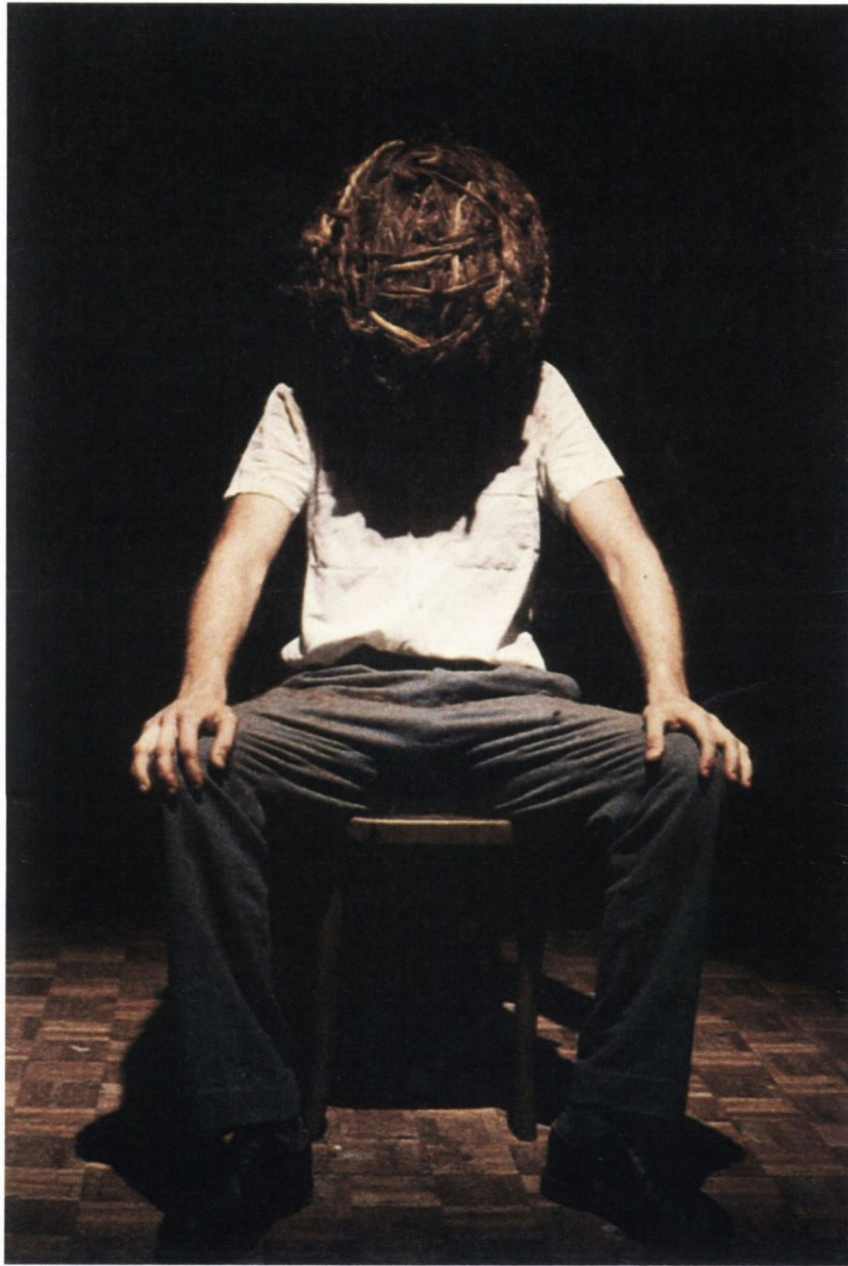


Figure 104: Nigel Rolfe, *The Rope* (1983) performed at Triskel Arts Centre, Cork

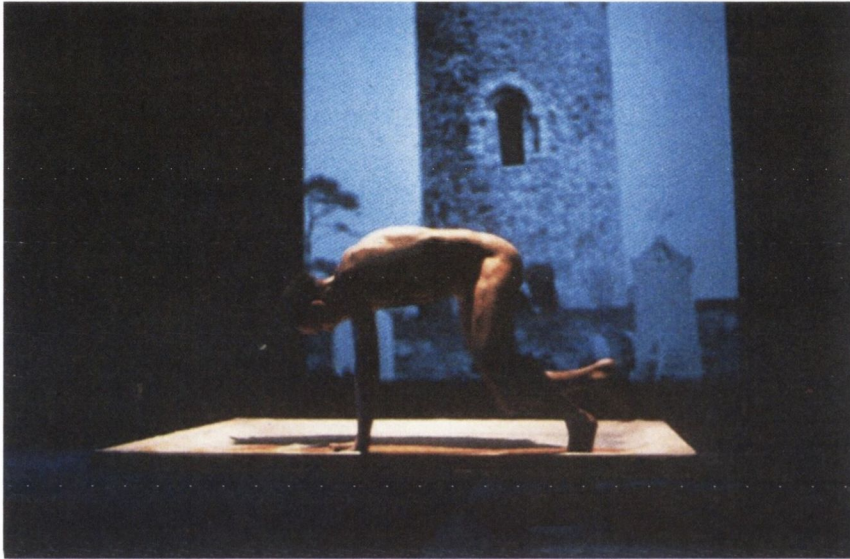


Figure 105: Nigel Rolfe, *The Rope*, (1983)

Multimedia performance



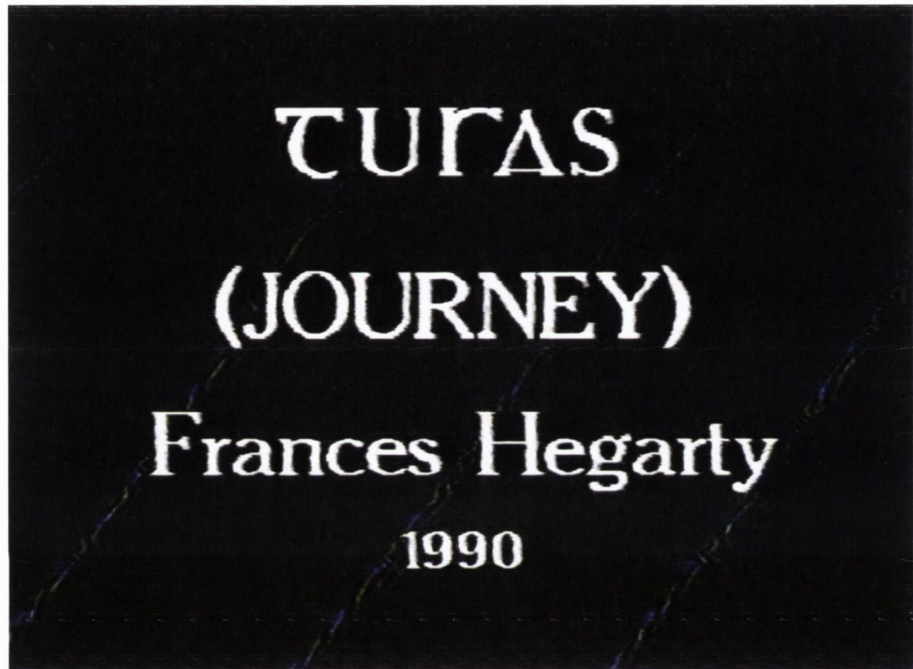
Figure 106: Nigel Rolfe, *Dance Slap for Africa* (1983)

Series of three video stills, audio, 20 mins



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

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



Figures 108, 109, 110: Frances Hegarty, *Turas* (1990/1)

Sequence of video stills of opening scenes of the River Foyle, mid-way mother/daughter interaction and closing scenes of returning to the River Foyle [see overleaf]

# Journey to

re trace

river

re present

landscape

re frame

space

re locate

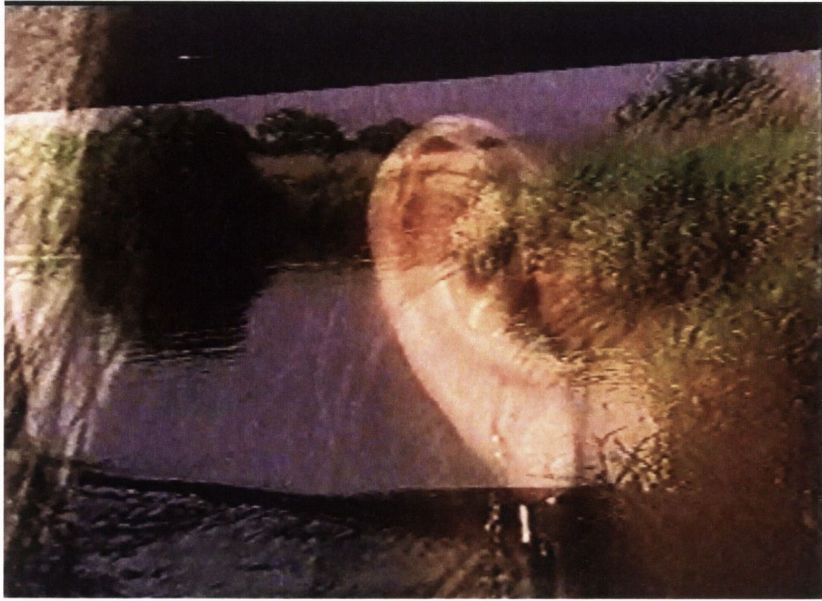
place

re negotiate

territory









re construct                      loss  
re image                          mother  
re site                              home  
re plenish                        source  
re affirm                          identity





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

Series of three video stills, 28mins, colour

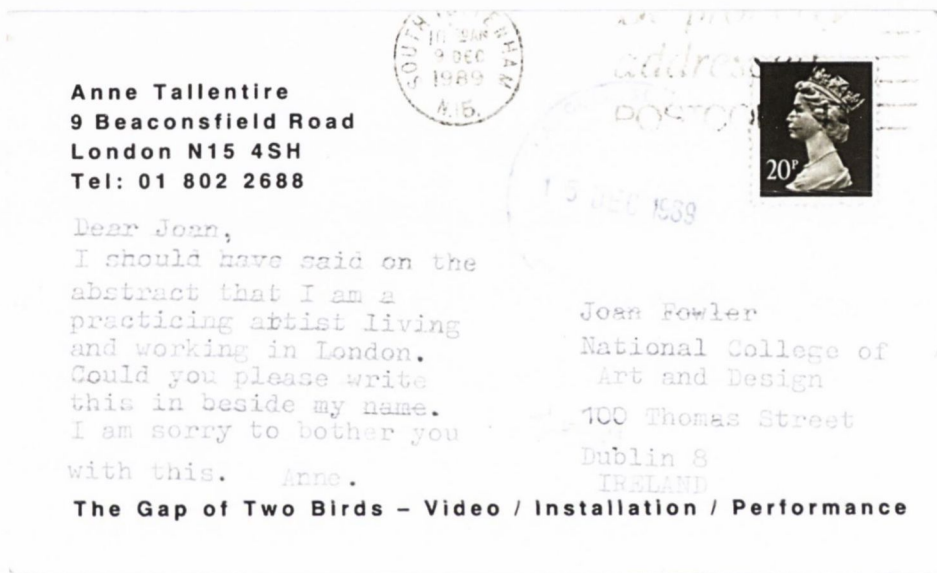


Figure 112: Postcard sent to Joan Fowler from Anne Tallentire,  
9<sup>th</sup> December 1989



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

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



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



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

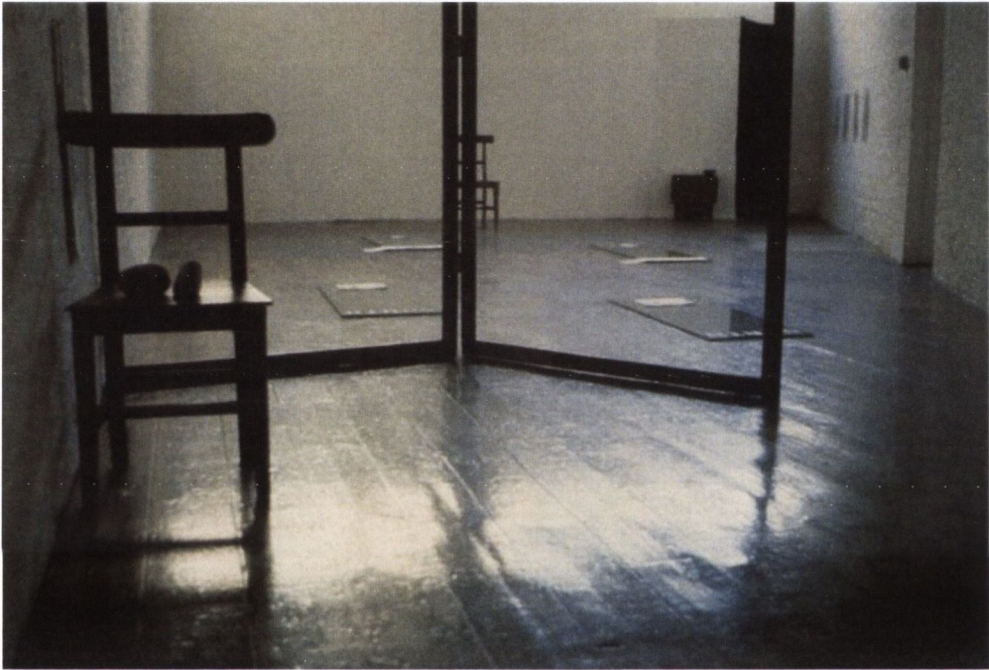


Figure 116: Anne Tallentire, Installation view *The Gap of Two Birds* (1988) (1989)

Chairs, stones, floor and freestanding panels





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)



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



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

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

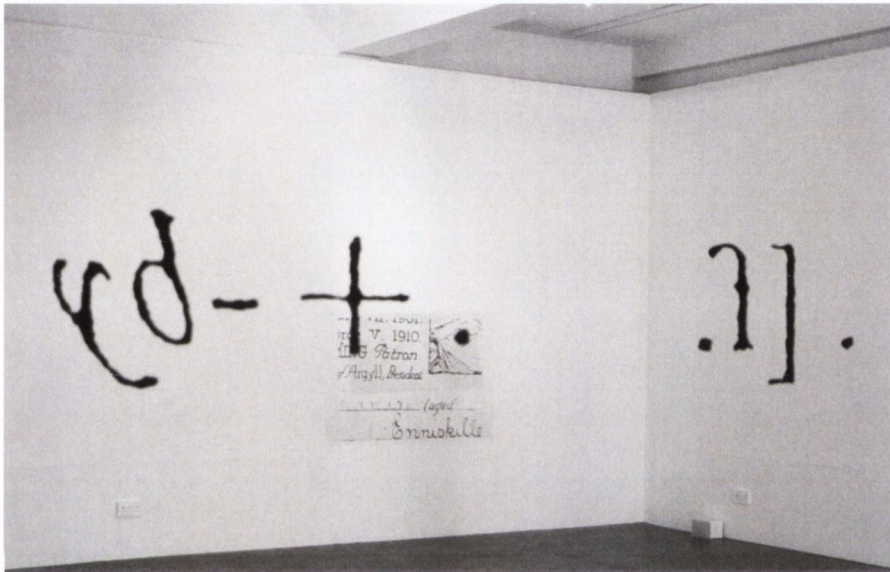


Figure 120: Detail of wall mounted photocopies in *Resisting the Lullaby* (1991) at the Camerawork Gallery, London.



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



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

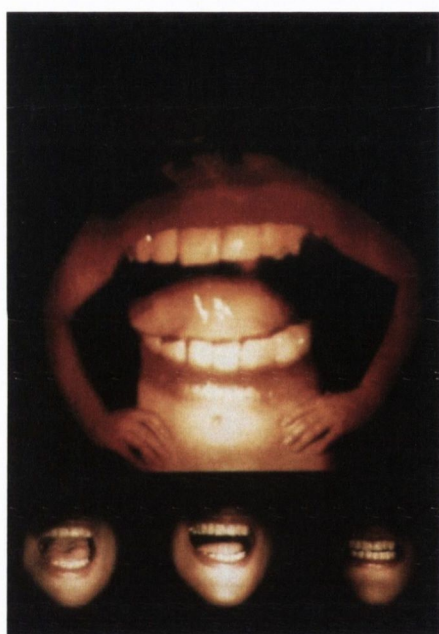


Figure 123: Louise Walsh and Pauline Cummins, *Sounding the Depths* (1992)

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



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



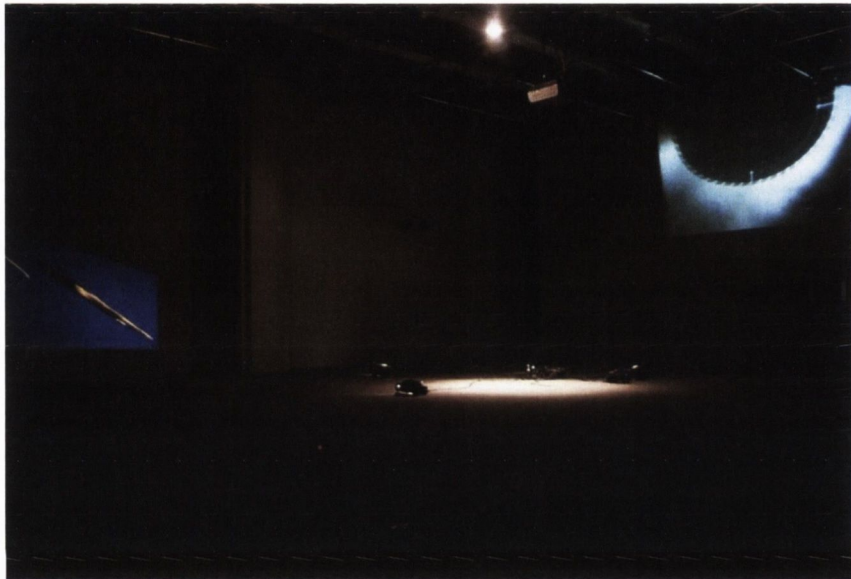


Figure 125: Ground floor installation view of *A State of Great Terror* by Blue Funk, 1992



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

Video, audio, projections and sculptural installation at  
Schwartz Plaza

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



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



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

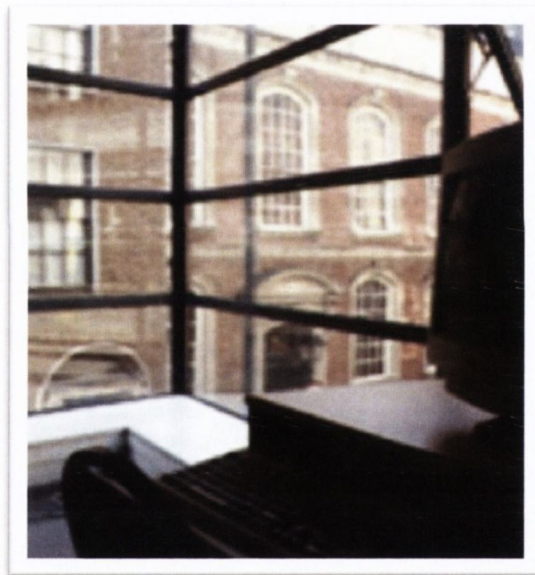


Figure 131: Detail of Arthouse new media training lab



Figure 132: Artifact CD Rom



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

Curated by Paul O'Neill, 11<sup>th</sup> February–14<sup>th</sup> March



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





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

Portland stone, limestone, bronze and stainless steel

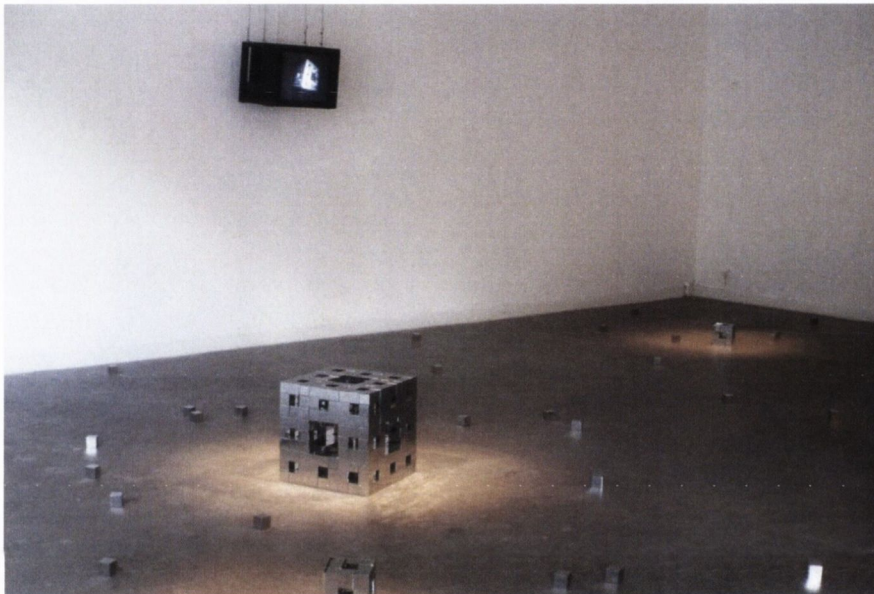


Figure 136: Grace Weir, *Man on Houston St* (1996)

Glass negative plates, television monitor, Menger Sponge



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

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



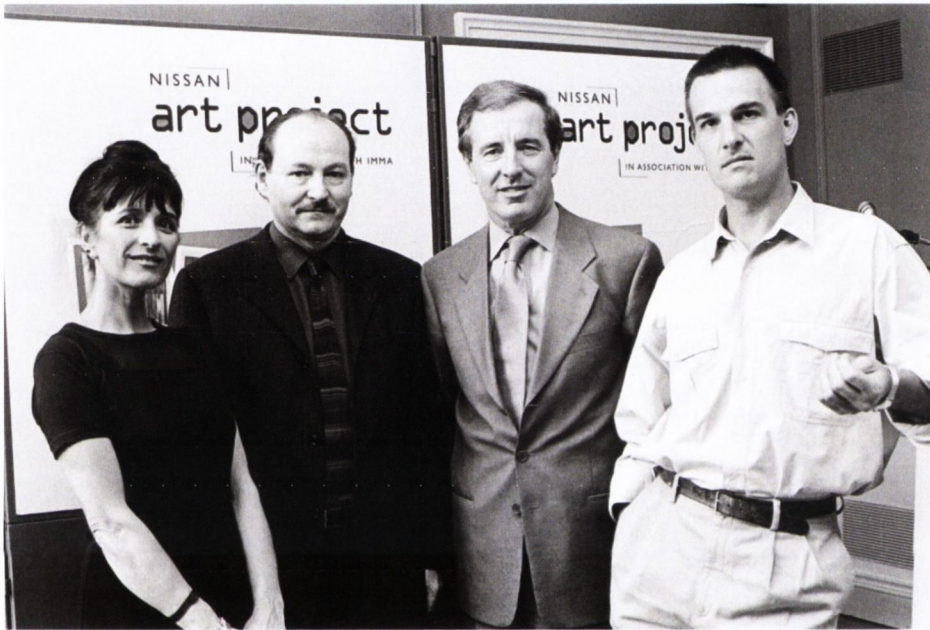
Figure 138: Andrew Kearney, *A Long Thin Thread* (1994)

Wall mounted digital clocks installed at Heathrow Airport  
Terminal 4



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

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



Left to right Fran Hegarty (winning artist), Declan McGonagle (director, Irish Museum of Modern Art), Gerard O'Toole of Nissan Ireland, and Andrew Stone (winning artist) at the announcement of the inaugural Nissan Art Prize in Dublin on 20-3-1997. Photo by Kate Horgan 087-2404088

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)

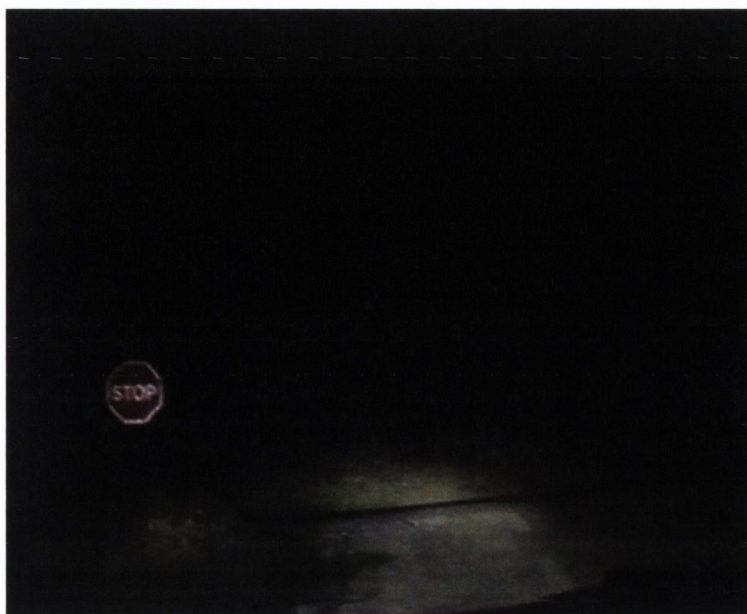


Figure 141: Willie Doherty, *The Only Good One is a Dead One* (1993)

Series of two video stills, sound

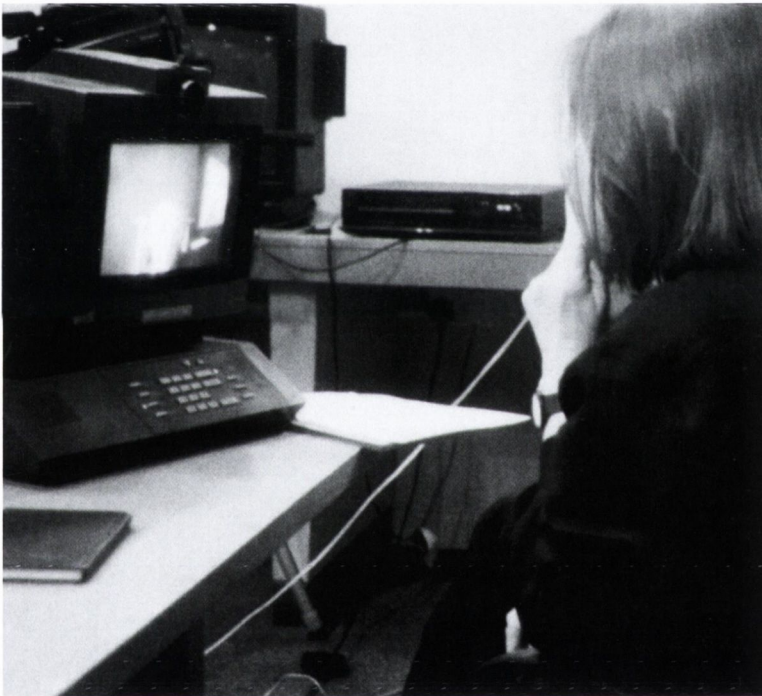


Figure 142: Anne Tallentire, *Inscribe 1* (1994) (detail)

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





Figure 143: Series of video stills shot while driving through the streets of London from *Inscribe 1* (1994) by Anne Tallentire



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

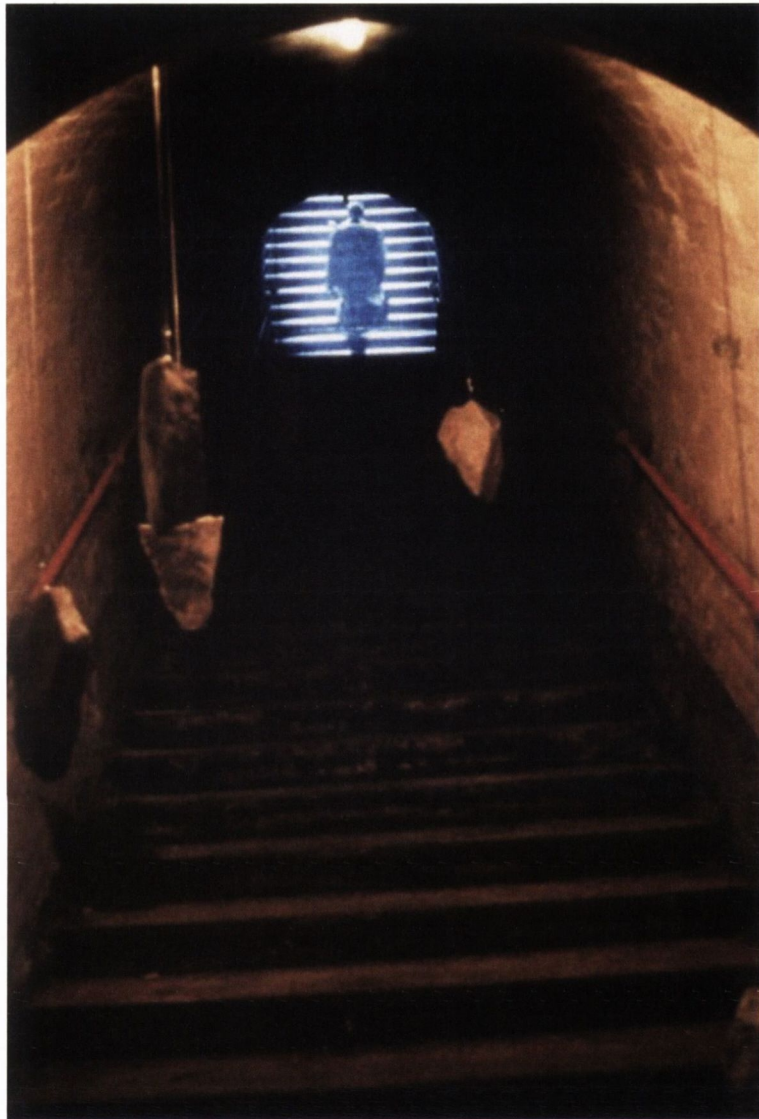


Figure 145: Nick Stewart, *Beyond the Pale* (1993)

Two channel video installation at Shadwell Underground  
Station, London

Video, audio



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