

Room 5

Stalker reads as both an abstract sculpture and as an animated construction pulled from the world of science fiction. Eva Rothschild invokes the heroic days of minimalist sculpture with her use of large scale, elementary shapes and high tech materials. Paying homage to filmmaker Andrei Tarkowsky through her title, Rothschild also invokes imaginative realms associated with film and literature, and with powerful belief systems.

Tim Robinson also traffics in abstract geometry in paintings created decades ago under the moniker of Tim Drever. After studying mathematics, Robinson became a visual artist, producing abstract paintings and then environmental and conceptual works in the 1960s. In 1972 the artist moved from London to the Aran Islands, shifting his attention to writing and making maps. Highly detailed maps, practical guides to regions in the west of Ireland, have also been curated in art contexts, including the Serpentine Gallery in London and Dublin City Gallery the Hugh Lane.

Room 6a

Born in England to Irish Catholic parents, Leonora Carrington was an active participant in the European Surrealist movement. Eventually taking up residence in Mexico in 1942, the artist created fantastic narrative paintings and evocative sculptures until her death in 2011.

Room 6 | Hennessy Art Fund for IMMA Collection

Dennis McNulty makes installations, sound and video work, and in recent years, has produced a number of complex multi-layered performances. Beginning with detailed research of various kinds, and informed by his studies in psychoacoustics, his work often takes hybrid forms, drawing on aspects of cinema, sculpture, sound and performance.

Olaf Stapledon's timeline for *Last and First Men*, a book published in 1930, is one point of

departure for *I reached inside myself through time* (2015), a multi-media installation work commissioned for an exhibition in Norway's dramatically scenic Lofoten archipelago.

A re-edited acapella of *The sun always shines on TV*, one of Norwegian pop band A-ha's biggest hits, spills into the gallery's reflective geometries, setting up a tension with Stapledon's geological and cosmic timescales.

Room 7

Willie Doherty's *Remains* (2013) is a fictitious work about crime, punishment and retribution based on real events. *Remains* is situated in the streets of Derry, Northern Ireland, where an uneasy peace is often disrupted. The artist, using long tracking shots and a voice-over narration, punctuates the everyday with violent intrusions and a final episode featuring a burning car. This closing image, familiar from the days of the Troubles, erupts in the present with the quality of a hallucination and raises questions about causation and legacy.

South Ground | Hennessy Art Fund for IMMA Collection

Artist Rhona Byrne's hand-made objects, installations and collaborative, event-based, projects explore the interactions between people and their habitat. *Bolthole* (2012) invites visitors to construct and reconstruct the installation to make their own environments. The spaces can be individual shelters or a large configuration of pieces to make one large space.

The work has been shown at Tate Britain, 2012; Turbine Hall Tate Modern curated by Katy Fitzpatrick, 2012/13; Irish Museum of Modern Art, *Action All Areas*, 2013; The Big House Festival, performance collective, 2013 and Visual Centre for Contemporary Art, Carlow, 2015-16.

Bolthole continues until the 7 August 2016.

Curated by Christina Kennedy, Senior Curator: Head of Collections and Johanne Mullan, Collections Programmer.

Exhibition Team:
Nuria Carballeira, Assistant Curator, Collections: Care & Access
Felicia Tan, Collections Registrar
Olive Barrett, Visitor Engagement Facilitator
Cillian Hayes, Technical Crew Supervisor
Edmond Kiely, Lead Technician

IMMA would like to thank the artists and the artists' estates. We extend thanks to Mark Dion for the loan of the *Salmon of Knowledge Returns*, 2016, part of a body of work presented at Ormston House, Limerick, curated by Mary Conlon, Director, Ormston House and Ian Alden Russell, Curator, David Winton Bell Gallery, Brown University.

IMMA wishes to thank those who have generously donated artwork to the IMMA Collection and acknowledges the valuable contribution they have made to the development of the National Collection of Modern and Contemporary art.

IMMA would like to recognise Hennessy's vision in supporting this important fund, and to thank Hennessy Ireland and everyone at Edward Dillion Co, in particular Andy O'Hara & Elaine Cullen, Vincent Borjon-Prive, Moet Hennessy and the team at Elevate PR.

We would also like to thank our invaluable IMMA Patrons and Members.

Hennessy
Art Fund for IMMA Collection

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Ealaíon, Oidhreachta agus Gaeltachta
Department of
Arts, Heritage and the Gaeltacht

Have a question about an artwork? Want to know more?
Ask any member of our Visitor Engagement Team, easily identifiable through their blue lanyards.

For a full programme of talks and events visit www.imma.ie
For further information contact talksandlectures@imma.ie

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Front Cover:

David Beattie
The Impossibility of an Island, 2016
Cymbal, steel wire, concrete,
carpet underlay, motor
Dimensions variable
Collection Irish Museum of
Modern Art
Purchase, Hennessy Art
Fund for IMMA Collection, 2016
Image courtesy of the artist

IMMA - IRISH MUSEUM OF MODERN ART
WEST WING GALLERIES

IMMA Collection: A Decade

28 APRIL 2016 - 28 MAY 2017

Hennessy Art Fund for IMMA Collection

15 JULY 2016 - 27 FEBRUARY 2017



IMMA Collection: A Decade provides a snapshot of how the National Collection of Modern and Contemporary art has developed over the past 10 years. IMMA works in the present. Its remit is to collect the art of now for the future, to reflect key developments in visual culture and to keep them in the public domain for future generations. Great works of Irish and international art entering IMMA's Collection shape future conversations about art, Ireland and the world we live in and expand the reputation of contemporary Irish artists globally.

In presenting these works to our audiences, our curatorial focus can be on a single artist, thematic or socio-cultural context. Works selected for *IMMA Collection: A Decade* explore memory, identity and place, and questions of globalism, the environment and connectivity - from the local to the universal. The exhibition samples the various media represented within the IMMA Collection: painting, sculpture, drawings and prints, photography, film, video, installation and performance and demonstrates the huge variety of artistic approaches in contemporary art.

The many donated works featured in this exhibition, such as *Cape Siren* (2008) by Philip Taaffe and *Remains* (2013) by Willie Doherty, reflect IMMA's almost exclusive reliance on gifts and private philanthropy in recent years. As a result of significant funding cuts IMMA has not had a viable acquisitions budget enabling direct purchases since 2011. Consequently, the practice of critically important young and mid-career artists from the past five years is glaringly absent from the IMMA Collection story. IMMA can best fulfil its mission to acquire key examples of contemporary art for the nation's artistic memory through an active purchasing programme.

With this in mind, we are very pleased to announce an exciting corporate initiative, *The Hennessy Art Fund for IMMA Collection*, which has resulted in the purchase of four new artworks in 2016.

Funded by Hennessy Ireland, *the Hennessy Art Fund for IMMA Collection* supports the

acquisition of contemporary works by artists not yet represented by the IMMA Collection. The Hennessy Art Fund exhibition showcases works by four Irish based artists now joining IMMA's Collection. Selected works for 2016, the first year of the fund, are by Kevin Atherton, David Beattie, Rhona Byrne and Dennis McNulty.

Artists are nominated by a selection panel, which in 2016 included Sarah Glennie, Christina Kennedy, IMMA and guest panellist curator Emma Lucy O'Brien (VISUAL, Carlow), with final recommendations approved by the IMMA Collection & Acquisitions Committee, in line with IMMA's Collection policy. Artists based in Ireland and Irish artists living abroad are eligible each year. Works will be sought that show excellence and innovation within contemporary art developments and signal a moment of achievement within an artist's practice. Work must have been made within the previous five years.

This new partnership with IMMA continues Hennessy's long tradition of supporting and nurturing Irish talent within arts and culture.

Room 1 | Hennessy Art Fund for IMMA Collection

David Beattie's art is situated between the scientific, the human and the spiritual. His sculptures combine sound, movement and physics to create unlikely alliances. The reapplication of domestic objects and technologies offer a fresh take on their function and allows a reinterpretation of these objects.

Through a kinetic juxtaposition of a cymbal and a piece of broken concrete, *The impossibility of an island* (2016) continues Beattie's interest in the physicality of sound and how we experience sound in our everyday. Although static and inactive, the concrete is essential in activating the sound produced as the cymbal rotates and grazes against it. This process of engagement can be seen as a search for a tangible present through the intermediary moments where physics, philosophy, technology and nature collide.

Room 2

French artist and filmmaker Pierre Huyghe celebrates the block party as a force of community and cohesion within New York City neighbourhoods including the South Bronx. Streets and sidewalks are transformed into informal stages for break dancing, rap music and other expressions of hip hop culture. Embodying the history of hip hop through layers of appropriations, legends, and memories, Huyghe taps Afrika Bambaataa, DJ Kool Herc, Jazzy Jay, Grand Master Flash, Grand Wizard Theodore to share personal accounts.

South West Wing

Against the Current by Mark Dion signals a body of new work following a research residency in Limerick and a production residency at IMMA in 2015. The *Salmon of Knowledge Returns* hovers above a topography of curiosities and treasures, debris and detritus. The salmon is both the custodian and surveyor of things we have cast into the flowing river and cast off in the rush of progress.

Deploying a subversive sense of humour across multiple media, Irish artist Nevan Lahart explores themes ranging from the role of TV and the media in society, social and political perceptions, and the museum as purveyor of meaning and artistic merit. Environmental crisis is the subject of the artist's *Goya's Gaia* series in which a cartoon-like planet earth meets Goya's 'Disasters of War'.

Vik Muniz, one of the most innovative of a gifted generation of Brazilian artists, seeks to revitalize looking in an age drowning in images. The artist takes images from high and popular culture, "redraws" these compositions using colourful, often kitsch objects as "pigment," then photographs and presents the results as grand framed photographs. Here, using bright plastic toys, Muniz recasts *Portrait of Alice Liddell after Lewis Carroll* (2004), a small Victorian photograph of the girl who inspired *Alice's Adventures in Wonderland*, on large scale

- inviting comparisons between attitudes toward childhood in the 19th-century and today.

West Wing

Thai artist and film-maker Apichatpong Weerasethakul, who made his first feature film in 2000, studied architecture at Khon Kaen University and film-making at the School of the Art Institute of Chicago. Often non-linear and with a strong sense of dislocation, Weerasethakul's photographic, film and installation works consider ideas of memory, personal politics, the environment and the nature of place.

Perry Ogden personally re-enacted and photographed the historic 1969 Civil Rights March from Belfast to Derry on the 40th anniversary of the event in order to understand the marchers' experience and to gauge its mixed legacy. Ogden photographed where by-gone demonstrators had tread, pausing at places of confusion and conflict.

Forest vistas and unpopulated landscapes are recurrent motifs in the paintings of Elizabeth Magill. Paintings such as *Forest Edge 2* (2000), seem to capture the liminal spheres between waking and dreaming, memory and the present.

Amanda Coogan was deeply imprinted by her childhood with deaf parents, relying on Irish sign language as her first language. Her artistic medium is the body, by which she can articulate the subconscious, and also address concepts of 'otherness'. *Medea* (2001) is excerpted from a long performance, in which Coogan uses Irish sign language to tell stories from the deaf – secret stories of oppression, humiliation, and sexual and physical abuse at the hands of the clergy.

Irish artist Corban Walker, influenced by the physical condition of Achondroplasia (Dwarfism), questions norms implicit in engineering, architecture and ergonomics. "The proportions of the building are thrown off balance or called into question, and the audience's perceptions of these nuances are very much a part of the work. Viewers are forced to navigate a space differently, often

lowering their sightline to fully engage with the work."

Maria Simonds-Gooding seeks out remote, austere locations, such as the Sinai desert, the plains of Mali or the crags of Skellig Rock, where human imprints, in plough marks, boundary walls, and habitations are directly related to survival. Her 'painting' process employing plaster, steel and aluminium, are visual equivalents to the minimalist earth markings encountered on the artist's travels.

Simonds-Gooding has always felt an affinity with the work of painter William Scott. Scott was one of the leading painters of the post-war British school; first-hand experience of Abstract Expressionist paintings in New York in the 1950s stimulated the artist to paint larger and bolder. Scott's compositions balance puritan simplicity with a rich sensuality. Colour is deployed to make space and to create dynamic relations between forms.

British painter Alexis Harding celebrates process within his painting practice. Harding manipulates the core ingredients of painting in order to stretch the language of abstraction. Mixing gloss and oil paint, he creates compositions in which grids and lines seem to slide and hang from the canvas.

American artist Philip Taaffe's vivid, highly patterned paintings draw symbols from disparate cultures and lexicons. *Cape Siren* borrows motifs from North American aboriginal culture, drawing on richly decorated capes from western Canada. These shapes, imbued with shamanic energy, alternate Greco-Roman mermaids and sirens heads.

British artist Peter Hutchinson, initially affiliated with a group of minimal-conceptual artists in New York, extends his artistic project into landscape. In *Botanical Gardens* (1994), the artist combines photographs and text from an outdoor event to create a new work. The garden is central to Hutchinson in both his art and his life. His home garden in Provincetown, Massachusetts, is a registered wildlife habitat. James McKenna was a founding member of the Independent Artists group of Ireland.

Working in a variety of scales, McKenna worked primarily in wood, but also used stone, bronze and concrete. His figures, including *Aisling Scariff* (1964), often imbue the monumental European figurative tradition with Irish mythological content.

Room 3

Made in 2008 during an IMMA Artist Residency, *The Memorial Gardens* by Niamh O'Malley is an installation which features projected footage of the Irish National War Memorial Gardens at Islandbridge, Dublin. Designed by Sir Edwin Lutyens, this landscape features classical symmetry and garden 'compartments' imbued with contrasting moods. O'Malley's work considers the slippage between the garden as choreographed moment and the garden as image.

Room 4 | Hennessy Art Fund for IMMA Collection

Kevin Atherton is an artist who works with performance and new media in sculptural contexts. *In Two Minds* (1978 – 2014) has had a number of iterations since its genesis in 1978 when the artist was 27. The concept is of the artist having a spirited conversation with himself by way of video installation – a pioneering use of the medium at that time. The work premiered in 1978 at the Project Art Centre, Dublin. Since then there have been a number of re-engagements by the artist with his young self when on each occasion he brings himself at that point of his career and accumulated experience into the exchange.

Room 4a

Born in Dublin in 1916, Louis le Brocqy's career spanned over sixty years. Le Brocqy was perhaps best known for the 'Head' theme, examining individual personality and broader concepts of identity through semi-abstracted portraits. Even though he did not seek exact likeness, his sitters are recognizable – as with this fragmented portrait of his wife, artist Anne Madden.