

## Floorplan

You can use this floorplan to identify individual works.

### List of Works:

#### Purple Rooms:

*Guérillère Talks*, 1978  
Super-8 / Video  
25 mins, colour, sound  
Courtesy of the artist and LUX, London

*She Had Her Gun All Ready*, 1978  
Super-8 / SD Video  
28 mins, colour, sound  
Courtesy of the artist and LUX, London

*Beauty Becomes The Beast*, 1979  
Super-8 / SD Video  
41 mins, colour, sound  
Courtesy of the artist and LUX, London

#### Yellow Rooms:

*Liberty's Booty*, 1980  
Super-8 / SD Video  
48 mins, colour, sound  
Courtesy of the artist and LUX, London

*Staten Island, Video*, USA, 1978  
5 mins, colour, sound  
Super-8 / Video  
Courtesy of the artist and LUX, London

## Screening Room:

*Augenblick*, 2017  
HD Video  
14 mins, colour, sound  
Courtesy of the artist

*Red Moon Rising*, 2015  
HD video  
15 mins, colour, sound  
Courtesy of the artist

*The Irreducible Difference of the Other*, 2013  
SD Video  
27 mins, colour, sound  
Courtesy of the artist

## Quiet Room:

*Felis Catus*, 2016  
HDV  
6 mins, colour, sound  
Courtesy of the artist

*Film Still from Red Moon Rising*, 2015  
Fine Art archival print mounted in liquid acrylic  
100 x 66.7 cm  
Courtesy of the artist

*4 Film Stills from Red Moon Rising*, 2015  
Fine art archival print mounted on aluminium metal dibond  
76 x 50 cm each

Vivienne Dick *93% STARDUST* is curated by Rachael Thomas, Senior Curator: Head of Exhibitions.

This exhibition is presented as part of an exciting on-going initiative, New Art at IMMA, proudly supported by Matheson, which allows IMMA to continue to support artists' vital work in a strand of programming that recognises and nurtures new and emerging talents, new thinking and new forms of exhibition-making. IMMA would also like to thank our valuable Members and Patrons, all of whom have made this exhibition possible, and our hospitality partner The Dean Dublin.

The exhibition is supported by:



NEW ART AT IMMA PROUDLY  
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áiléar crawford chorcaigh



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

Visitors are advised that this exhibition contains adult themes and explicit imagery that may not be suitable for all audiences. Please talk to a member of our Visitor Engagement Team if you need any more information.

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Royal Hospital  
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Ireland

Áras Nua-Ealaine na hÉireann  
An Ospidéal Ríoga  
An Bóthar Mileata  
Cill Mhaighneán  
Baile Átha Cliath  
D08 FW31  
Éire

Front Cover:

Vivienne Dick  
Production still from  
*Augenblick*, 2017, HDV,  
Photo by Vivienne Dick.  
© Vivienne Dick.

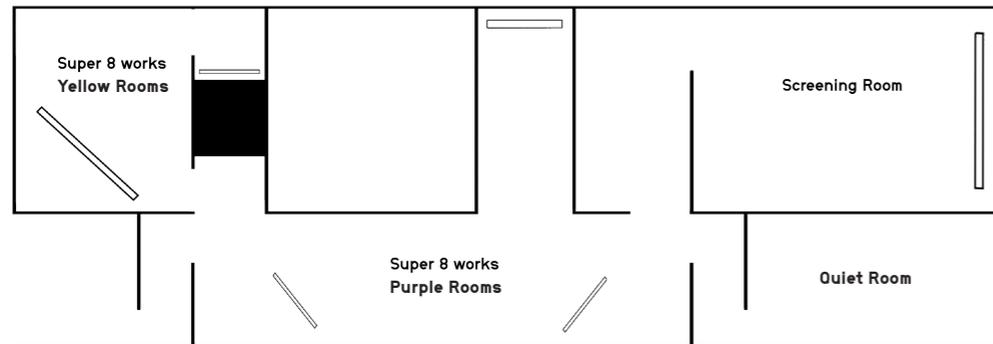
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IMMA - IRISH MUSEUM OF MODERN ART  
MAIN GALLERIES, WEST WING

16 JUNE - 15 OCTOBER 2017

# Vivienne Dick *93% STARDUST*



IMMA is pleased to present this solo exhibition by Vivienne Dick (b. 1950, Donegal), an internationally-celebrated film-maker and artist. Dick was also a key figure within 'No Wave', a short-lived avant-garde scene in the late 1970s in New York, led by a loose collective of musicians, filmmakers and artists including Nan Goldin, Lydia Lunch, Arto Lindsay, James Chance and many others. Dick has gone on to develop an extraordinary body of work which has been shown in cinemas, film festivals and art galleries around the world.

Dick's work is marked by an interest in urban street life, social and sexual politics, and the history of ideas. Her New York quintet, *Staten Island* (1978), *Guérillère Talks* (1978), *She Had Her Gun All Ready* (1978), *Beauty Becomes the Beast* (1979) and *Liberty's Booty* (1980), helped resuscitate a stagnant underground, and in their focus on female sensibilities, take us back to the psychodramas of the American experimental filmmaker Maya Deren (1917–61).

Nan Goldin and Vivienne Dick shared a period in New York where both began to make work which documented a short-lived, highly creative moment in downtown Manhattan. Many of the subjects of Nan Goldin's photographs appear in Dick's films, and they clearly were an influence on one another.

At IMMA, 93% *STARDUST* is presented alongside the solo exhibition *Sweet Blood Call* by Nan Goldin. Rachael Thomas, the curator of these two exhibitions at IMMA states, 'These are historic exhibitions that bring together two pioneering artists that have shaped photography and film in a raw and real sense. By showing Nan Goldin and Vivienne Dick alongside each other, not only are we acknowledging their friendship but we are celebrating artists that have defined our understanding of life.'

93% *STARDUST* is divided into three spaces: in the first, early Super-8 works from late 1970s New York are presented in a pop inspired lounge environment, and in the second space, three of Dick's recent films, including a new work, *Augenblick* (2017), are shown in a more classic, darkened

cinema space. In a third room, designed as a space for relaxation between viewings, there is reading material which inspired *Augenblick*, an antique sofa – a prop from Dick's latest film, some film stills, and a short film starring Dick's cat Ginnie, shown on a portable dvd player.

For the filmmaker, the title of the exhibition 93% *STARDUST* suggests that we are moving into a new age, following the age of Enlightenment, where man is no longer the centre of the universe.

## SUPER-8 WORKS

### Yellow rooms:

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*Liberty's Booty*, 1980, 48 mins.

*Liberty's Booty* is an investigation into prostitution from a female perspective under a late capitalist economy. The film is also a document and a celebration of a New York subculture in the late seventies. With a dense mix of real testimonies, real life footage and acted-out scenarios, this film examines power relations and a commodification of the body. The film alludes to a growing globalisation with its references to a McDonald's strike in Dublin and imagery of Pope Paul's visit to Ireland in 1979, which, in retrospect has been perceived by many as marking a stage in the secularisation of Irish Society.

*Staten Island*, 1978, 5 mins.

A low budget sci-fi short, where an androgynous alien, played by Pat Place, emerges from the sea to sift through rubbish on a beach. This film was originally intended to be part of a longer collaborative work to be made by a group of women called *Les Guérillères*, after the radical feminist book of the same name by Monique Wittig.

### Purple Rooms:

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*She Had Her Gun All Ready*, 1978, 28 mins.

This noir psychodrama follows the relationship between two characters,

played by Pat Place and Lydia Lunch. Set in the Lower East Side in New York, the film revolves around the power relations between two friends where one is in thrall to the other. The relationship dynamic shifts halfway through the film following a mirror scene, after which the 'victim' begins to stalk her aggressor. The film had its premiere at iconic rock club of the 1960s and 70s, Max's Kansas City, Manhattan.

*Guérillère Talks*, 1978, 25 mins.

Dick's first film *Guérillère Talks* comprises seven rolls of Super-8 film. It is a series of portraits of women, all of whom are associated with the 'No Wave' music and art scene. The film features Beate Nilsen, Ikue Mori, Lydia Lunch, Pat Place, Adele Bertei and Anya Philips. In *Guérillère Talks* the filmmaker's presence is felt through the expressive camera movements which contribute an energy and intensity to this exploration into aspects of identity, as performers perform themselves. The film takes its title from French author and feminist theorist Monique Wittig's (1935–2003) influential feminist novel *Les Guérillères* (1969).

*Beauty Becomes The Beast*, 1979, 41 mins.

*Beauty Becomes the Beast* describes a random access world mediated by TV images and shards of popular culture. The film features a powerful performance by Lydia Lunch regressing from adulthood to childhood, hinting at a sexually abusive past. As in many of Dick's films, it concerns itself with the position of woman as subject and the way women experience patriarchal law and the heterosexual order.

## SCREENING ROOM

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Please see the monitor at the entrance to the screening room that indicates the film currently playing, and the sequence in which films are played.

*Augenblick*, 2017, 14 mins.

Dick's new film *Augenblick* is the third of three films showing in the screening room.

Its title means 'a moment', or 'blink of an eye' – referring to our short time span on this planet. In this film, different realities, seemingly disconnected, flash by, from an imaginary virtual world to a frozen landscape. In a scene, which takes place in a formal garden, Jean Jacques Rousseau rants about man and his relationship to society. In another interior scene lit theatrically with shards of coloured light, three female actors of various ages recount the story of our human beliefs from animism, to faith in a single male God, to humanism and finally, to our accelerated digital world. The lines quoted come from a variety of sources: Rumi, Harari, Clarice Lispector, Gramsci to Hildegard Von Bingen. In a third scene the mood completely shifts when we see the same three women chatting around a table in a sunny room. The conversation is unscripted, balanced between performance, and unruly spontaneity. Moments of silence are interspersed with 18th century dance music played by *The Spackling Band* and an especially composed soundtrack by Jennifer Walshe and Panos Ghikas. The film ends as it begins with a slowly shifting shape, one moment attached to earth and next appearing to float in space. Is it organic, mineral, or virtual?

*Red Moon Rising*, 2015, 15 mins.

A celebration of the carnivalesque, through dance, performance and the spoken word. The film reaches towards a renewal of our embodiment with the Earth as a response to a belief in invincibility, and the desire of Man to dominate the planets. A red moon is both a beacon, and a warning.

*The Irreducible Difference of the Other*, 2013, 27 mins.

This film examines a world orientated towards war, terror, and consumption with Franco-Irish actress Olwen Fouéré inhabiting the two personas of Antonin Artaud and Russian poet Anna Akhmatova. In referencing key historical moments, such as mass marches against the Iraq war, the Arab Spring and recent anti-austerity protests, the film proclaims the desire for a more balanced world, which might lead to a renewal of

relationships on both a personal and global level.

## QUIET ROOM

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This space contains some stills from *Red Moon Rising* (2015) and reading material, some of which relates to the films showing in the screening room. There is a sofa – a prop from *Augenblick* – on which to sit. One end of the room has a small table with a portable dvd player showing the film *Felis Catus* (2016). This is a short film about a domestic cat. The film is also a comment on homo sapiens, the most predatory and destructive animal on earth.

## About the Artist

Vivienne Dick began making Super-8 films while living in New York in the late seventies. These early films were shown extensively in that period throughout the US and in Europe and they continue to be screened on a regular basis. Living in London in the eighties and nineties she worked mainly in 16mm and in video, receiving a number of awards from The British Arts Council and The Arts Council of Ireland. Since returning to live in Ireland she continues to make new work. Retrospectives of her work include Seville European Film Festival (2016.) Tate Modern (2010), Crawford Art Gallery (2009), and Berlin Film Festival (1988). Group shows include *Big as Life*, Moma, New York; The Whitney Biennial; Golden Thread Gallery and *The Untold Want*, RHA, Dublin. Her work has shown at Oberhausen, Courtisane, BFI London, Lisbon Estoril, CPH:DOX Copenhagen and New York Film Festivals, amongst others. A DVD of three of her films was published by LUX and a collection was published by Crawford Art Gallery, Cork in collaboration with LUX in 2009. Dick has work is in the collections of MoMA, New York; Anthology Archives, and The Irish Film Archives, and her films are distributed by LUX London and The Film Maker's Cooperative, New York.

## IMMA Talks & Public Programmes

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**Curators Lunchtime Talk Series:  
Drop In / Wednesday 12 July, 1.15-2pm  
Meeting Point - IMMA Main Reception**

Join Karen Sweeney, Exhibitions, IMMA, for an insightful gallery talk exploring key themes and works presented in the exhibition Vivienne Dick, 93% *STARDUST*.

**Lecture: New York No Wave / September 2017/  
Free / Book Online**

Drawing on the work, friendships and creative circles that inspired artists Nan Goldin, Vivienne Dick and their contemporaries who pioneered New York's 'No Wave' cultural movement – this talk examines the social politics and cultural contexts of New York city of 1970s to mid-80s, that became the melting pot for a subculture of artists, musicians and film-makers to cross pollinate and establish a defining period in the history of film, art, and music.

**Artist's Conversation with Vivienne Dick /  
September 2017 / Free / Book Online**

Irish artist and film-maker Vivienne Dick discusses a selection of works presented at IMMA, exploring the locations, themes and characters that span Dick's compelling film making practice of the last four decades. This talk gives a deeper understanding of Dick's unique approach to film that continues to evade distinctions of documentary, fiction, video art and music.

**Screenings & Talk: Irish Artists Experimental  
Film – Alice Butler / September 2017 / Free /  
Book online**

In conjunction with the exhibition Vivienne Dick, 93% *STARDUST* at IMMA, Alice Butler, IFI programmer and co-founder of AEMI, presents a talk and screening series of experimental films by contemporary Irish artists who are foregrounding new ways to work independently, redefining the limits and potentials of cinema across a range of formats. Butler's talk and selection of screenings spans the history and development of artists moving image and experimental film in Ireland.

**For full programme details visit [www.imma.ie](http://www.imma.ie)**