

#### Associated Talks and Events

##### Exhibition Opening

31 May, 6.30pm, Courtyard Galleries

This opening reception is proudly sponsored by O'Hara's Irish Craft Beers - our Official 2018 Exhibitions Opening Partner.

##### Artist Talk & Preview / Andrea Geyer, *When We*

Thursday 31 May, 6.00pm, Lecture Room

Artist Andrea Geyer discusses the exhibition *When We*, exploring the construction and politics of specific events, sites or biographies that informs a selection of works comprising this solo exhibition by the artist at IMMA. This talk is ticketed / Free tickets here; [http://www.imma.ie/en/page\\_237336.htm](http://www.imma.ie/en/page_237336.htm)

##### Curators Lunchtime Talk Series

Wednesday 4 July, 1.15pm, Meeting Point, Main Reception

IMMA curator Rachael Gilbourne presents an insightful gallery walk through of the exhibition.

Drop In / No booking required.

##### Expanded project: *Witness* by Jessica Lauren Elizabeth Taylor

1 – 22 September 2018, Courtyard Galleries & Residency Spaces

In response to and extending from Andrea Geyer's *When We* exhibition, IMMA has invited the Berlin-based American artist, film-maker and archivist Jessica Lauren Elizabeth Taylor to present *Witness*, a three-week project taking place across exhibition and residency spaces at IMMA. Similar to aspects of Geyer's practice, *Witness* focuses on creating a space for discussions on race and race relations within art institutions, as well as looking at what it means to build an archive. The project features a screening of Taylor's film *Muttererde* (2017), and a series of salons and workshops.

Visit [www.imma.ie](http://www.imma.ie) for a detailed public programme of talks, seminars, curatorial responses and blogs that offers a cross-discipline of perspectives in association with the exhibition.

IMMA would like to thank Andrea Geyer for her insight and commitment to this exhibition, together with Hales Gallery, London and New York, for their support.

Special thanks to Anne Kirk Textiles, San Francisco, the Irish Queer Archive at The National Library of Ireland, Orla Egan at the Cork LGBT Digital Archive, Emma Haugh, Dr. Katherine O'Donnell, Jennie Taylor and Tonie Walsh.

IMMA would also like to thank our hospitality partner The Dean Dublin, The Goethe-Institut, Dublin, Furniture Division, Office of Public Works, and our invaluable IMMA Members and Patrons.

The exhibition *When We* by Andrea Geyer, and expanded project *Witness* by Jessica Lauren Elizabeth Taylor, are curated by Rachael Gilbourne, Assistant Curator: Exhibitions, Projects & Partnerships, IMMA.

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

Exhibition supported by:



H A L E S

IMMA is funded by:



Front cover:

Andrea Geyer

*Constellations (Carrie Stettheimer after Genethe)*

2018

Image courtesy of the artist and Hales Gallery, Copyright the artist.

ÁRAS NUA-EALAÍNE  
NA hÉIREANN  
IRISH MUSEUM OF  
MODERN ART

Ospidéal Rioga  
Cill Mhaighneán  
Baile Átha Cliath 8  
D08 FW31, Éire

Royal Hospital  
Kilmainham  
Dublin 8  
D08 FW31, Ireland

+353 1 612 9900  
[imma.ie](http://imma.ie) / [info@imma.ie](mailto:info@imma.ie)



IMMA

COURTYARD GALLERIES – EAST GROUND

1 JUNE – 21 OCTOBER 2018

## Andrea Geyer When We



IMMA is delighted to present the solo exhibition, *When We* by artist Andrea Geyer. This is the first time the artist's work has been shown in Ireland.

The inspirational work of Andrea Geyer provokes a radical re-thinking of time. The artist studies our present by mapping histories through a transgressive, feminist lens. Her works invite you to re-enact and re-imagine our relationship to past time and to consider how the past is informing our experience of the present. As Geyer recognises, "Art is not dead... [it] is constantly, through our living, in the making" (voice over text, *Insistence*, 2013). The title of *When We* suggests probability; that we can do something, that something may have happened, or indeed can still happen. And so Geyer creates a space of potential - a vital tool for empowerment and action in today's cultural, social and political systems.

The exhibition focuses on Andrea Geyer's current body of work – an ambitious investigation into the formation of modern art, its institutions and their histories. Featuring performance, text, photography, installation, sculpture and video, *When We* unfolds as a series of salons, each with its own mood. The salons give voice to aspects of times-past continuously silenced or marginalised by dominant histories. These spaces invite the viewers to linger, to give time for thought, individually and collectively, not only to re-discover the silenced voices and actions the artist puts forward, but to reflect on the reasons how and why the absence of these powerful contributions to culture, to history, are actively maintained today.

---

### Room 1, *Revolt, They Said.* (2016)

The large-scale diagram *Revolt, They Said.* (2016) and accompanying newsprint invite you to immerse yourself into the web of Geyer's research. The work is based on an ongoing drawing in which Geyer lays out a network of 850 women who are instrumental

to the cultural landscape of the Western world as we know it today. The drawing started out by mapping the relationships among Lillie P. Bliss, Abby A. Rockefeller, and Mary Q. Sullivan, the founders of the Museum of Modern Art, New York — and other women-collectors, cultural visionaries and social entrepreneurs — but soon grew into an expansive labyrinth of professional and personal entanglements, commitments, and alliances.

Taking you through an active narrative of actions and relations among these women, as well as the institutions and movements they founded, Geyer's hand-drawn lines render art and its agents in direct dialogue to the social or political contexts they grew from. Crossing class and cultural divisions the network of women on the map were active within art, dance, music, poetry, suffrage, labour, abolition of slavery, education, local, national and international politics, birth control, anarchism, socialism, mysticism and more. In this way, the drawing not only maps the relationships these women had but it sets out a blueprint which shows that social, political and cultural change can only be realised through an innovative, intersectional approach.

---

### Room 2 & Alcoves, *Constellations* (2018)

Where *Revolt, They Said.* documents an avalanche of interconnected histories, the re-imagined portraits of *Constellations* celebrate women who hosted gatherings, discussions and salons. Not alone but in constellation to each other across the United States, Europe and beyond, these salons created active community spaces which brought individuals of diverse social classes together to exchange ideas, strategies and resources. As a result, they significantly impacted the culture and politics of their time. Despite that fact, these social occasions were hardly ever documented and live on mostly in oral histories. The women who hosted them remain most often unacknowledged. Geyer presents the portraits of these women as fragmented. She hand-cuts the print with a prism like pattern and

repositions each cut piece, inverting parts of the image. The artist literally re-arranges how you look at, or interpret the images of the Salonières. Geyer uses this as a device to reflect the tension between absence and presence. "I wanted to show the erasure that is already part of their history. They are there and not there at the same time." Geyer explains, "There is an equal amount of violence and care in cutting these prints apart and rearranging them. I do it because I believe that it is not enough to just "re-discover" these women and their impact on our time. One needs to completely re-think the construction of history with its active and willful exclusion of so many voices. Because these histories were written to maintain a silence at its center. That's what I want to undo."

Short biographies of each of the women shown in this exhibition are shown on the artwork labels in the gallery and within the newsprint *Revolt, They Said.* (2016), free for visitors to take away.

---

### Room 3, *Collective Weave (Ireland)* (2018)

*Collective Weave (Ireland)* is a new work specially commissioned by IMMA for this exhibition. The floor-to-ceiling installation of draped white linen features iridescent silver patterns. These patterns are derived from illustrations and logos which Geyer researched in Irish queer magazines, posters and flyers dating from 1977 to 1989. The materials were sourced from the Cork LGBT Archive and the Irish Queer Archive with research support by Orla Egan, Dr. Katherine O'Donnell, Tonie Walsh, Jennie Taylor and Emma Haugh. Materials incorporated are: a logo for the Women's Space Newsletter in Cork and a drawing placed by the credits of one of the newsletters; a drawing used to advertise the Annual Women's Fun Weekend at the Quay Co-op in Cork; a drawing from an advertising board for "WONDERWOMAN ULTD. A Wholistic Approach. Plumbing, Floors, Surgery, Counselling Vehicular Healing +

Diet, International Finance + Communal Sharing. Fashion, Min Control, Hypnosis, How to stop smoking, Creative gardening, Travel, Self Defense, Etc etc"; Munster Women's Newsletter produced by the Cork Women's Place Group; a drawing from In Touch: Journal of the National Gay Federation; an icon for the Friends of Eon, an Irish Transgender organization established in the mid-1970s; images used by the Union of Students in a memo to the Gay Community News; a drawing from a flyer reporting on the first Dublin Gay Collective Meeting in 1980; and a drawing from the Gossip section of the Newsletter of the National Gay Federation.

The artist's interest in these drawings lies in the role they played in imagining a community. Communicating, often anonymously, through printed materials such as newsletters and flyers, photographs were rarely used for fear of retribution. As an alternative, the drawings offered bodies to project onto, to help imagine a yet un-lived collectivity. In this way, *Collective Weave (Ireland)* materialises the presence/absence of this community in the face of very specific local violence and oppression. The work creates an immersive space that sculpturally invites you to actively participate in an imagining of these often marginalised communities within the museum as a central space of culture.

---

### Alcove, *Ghost* (2017)

Comprised of a coat rack, with a coat made by Lilli Ann, San Francisco, a hat and a braid of vintage mink fur that reaches all the way to the floor adorned with historic political buttons, the sculpture *Ghost* invokes the presence of women as an integral part of the creation of modern art museums. The gesture of the coat being hung-up suggests the museum as a woman's home.

---

### Room 4, *Manifest* (2017)

The video projection *Manifest* (2017) acts as a call-to-action, giving voice to the visitors who come to institutions such as IMMA itself, asking what do we need from museums in this current moment? Grace McCann Morley, the founding director of SFMOMA (1934-1958) championed museums as an important and central part of civic life. What would this look like today? Starting out with Morley's lectures and writings, Geyer adds contemporary voices to a list of demands, of pleas to the museum, inviting you to imagine alongside her the space a museum could offer to society at large within the current social and political climate. The list of demands and desires contextualises museums in a larger discussion of representation and privilege that is so current today. The demands are spoken by a young, black woman and a middle-aged, white woman taking turns. As the feeling of the same demands spoke by a different actress shifts, it reminds us that it is not only women who have been excluded from the museum, but that museum culture is created according to those in power. Despite or because of that, *Manifest* puts forward a passionate call to re-own this site of culture for everyone, not only as a site for art, but a site central to civic life.

---

### Main Galleries, IMMA, *No Wind Shuts Eyes Open* (2017, 2018)

The live work *No Wind Shuts Eyes Open* (2017, 2018) is a song composed by Geyer as an impromptu performance for museum galleries. The song can be learned by anyone and sung alone or in groups. Over the course of Geyer's exhibition at IMMA, the work will be performed by museum staff on sporadic occasions in the IMMA Collection exhibitions in the Main Galleries. A guide to the melody and lyrics can be found online: [http://www.imma.ie/en/page\\_237340.htm](http://www.imma.ie/en/page_237340.htm) You are welcome to become part of this performance by learning this song and sing it aloud throughout the galleries as you wish.

---

### Artist Biography

Andrea Geyer (b. 1971, Freiburg, Germany) is an artist living and working in New York City.

Her work has been exhibited widely at institutions including San Francisco Museum of Modern Art in California; The Museum of Modern Art, the Whitney Museum of American Art, Artists Space and White Columns, in New York City; Contemporary Art Museum Houston, Houston, Texas; A Space Gallery, Toronto, Canada; KINDL – Centre for Contemporary Art, Berlin, Germany, the Stedelijk Museum, Amsterdam; Red Cat and LACE, in Los Angeles; Tate Modern and Serpentine Gallery, London; Kunstmuseum St.Gallen, Switzerland; Göteborgs Konsthall, Gothenburg, Sweden; Generali Foundation and Secession, Vienna; Museum der Moderne, Salzburg; Govett-Brewster Art Gallery, New Zealand; the Turin Biennale; the São Paulo Biennial; and dOCUMENTA (12), Kassel, Germany.

International public collections with Geyer's work include the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; San Francisco Museum of Modern Art, California; Neue Galerie, MHK, Kassel; the Museum der Moderne, Salzburg; and the Federal Collection of Germany.

Geyer is the recipient of numerous awards, fellowships and residencies including Creative Time Global Residency; Museum of Modern Arts Research Fellowship; Art Matters, Louis Comfort Tiffany Foundation Fellowship; Vera List Center for Arts and Politics Fellow; and New York Foundation for the Arts, Artist Fellowship.

A 2000 graduate of the Whitney Museum Independent Study Program, Geyer studied photography and film design at the Fachhochschule Bielefeld and Fine Arts at the Braunschweig University of Art, both in Germany.