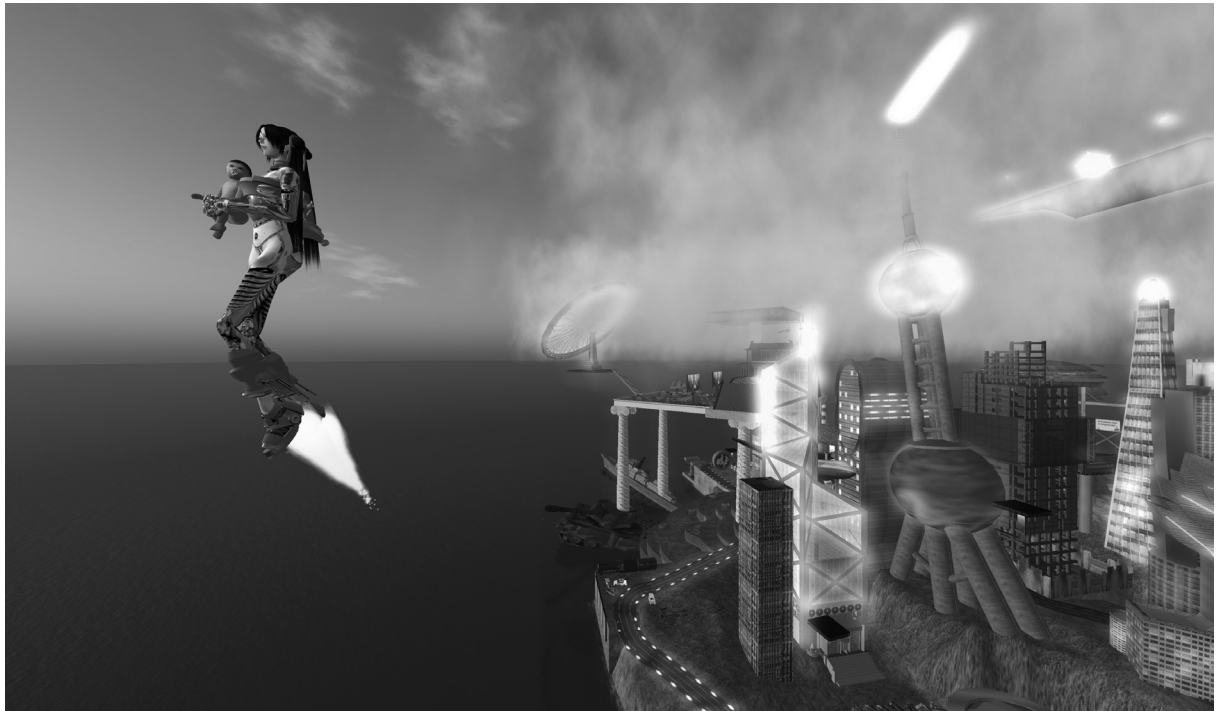


IMMA
MAIN GALLERIES, EAST WING,
PROJECT SPACES & GROUNDS
21 SEPTEMBER 2019 – 22 MARCH 2020

Desire: A Revision from the 20th Century to the Digital Age



Desire: A Revision from the 20th Century to the Digital Age is a major group exhibition that explores the evolving role of desire. In particular, the exhibition looks at desire's relationship to structures of power, individualism and emerging collective actions. Featuring over a hundred artworks including painting, photography, installation, video, sculpture and performance, desire is traced from works of historical importance to present-day digital transformations.

The exhibition is the third in a trilogy of major international group exhibitions devised by IMMA to explore universal themes and their representation through art from the 20th and 21st centuries.

From the beginning of the 20th century to now, **Desire: A Revision** develops through the lens of the Eurocentric male gaze of the Surrealist artists and their influence in shaping artistic depictions of desire in contemporary culture. The exhibition examines how today's crises of identity, anxieties over humanity's impact on the earth, and an urgent sense of survival, have complicated our relationship to contemporary desire.

The exhibition includes performance works by artists Eddie Peake and Elaine Hoey, amongst others. **Desire: A Revision** takes the visitor beyond the conventional limitations of what is perceived as desire, working across both physical and digital realities.

Visitors are advised that this exhibition contains nudity and some explicit imagery. Please talk to a member of our Visitor Engagement Team if you need more information.

Reception

In the Reception, visitors encounter the infinity room by Yayoi Kusama. **Where the Light's In My Heart Go** (2016) invites the visitor to step inside to experience a vast display of stars, constructed through pinholes of natural light. The word 'desire' is derived from Latin 'desiderare', to gaze at the stars. The mirrored exterior reflects the new commission by Dorothy Cross, **Everest Erratic** (2019) located outside the Reception. Mount Everest has become an iconic image and the impact of huge numbers of tourists seeking the thrill to climb its summit is taking a toll on human life and the landscape.

South East Wing Rooms One to Four and Corridor

Within these rooms there are works ranging from Bronze Age to modern master works to the present day. The exhibition begins with two engravings by Matthew Barney. The juxtaposition of Barney's golden contemporary works with the ancient Irish artefact,

lunula, prompts a consideration of not only the physical materials of desire but the ideas that transcend time in this exhibition.

In room two, Lee Bul's large-scale sculpture, **Excavation** (2007) commands the space. Using a variety of materials and organic forms, the work is inspired by new technologies and cyborg sculptures developed by Bul into cities or landscapes. Next, we encounter the works by VALIE EXPORT. The photographs and films explore the combination of macho aggression with femininity. For example, the photograph **Aktionhose (Genital panic)** (1969) commemorates the performance in Munich in 1968. VALIE EXPORT defends her female body with the male phallic symbol of the gun. Her self-exposure emphasises her lack of a penis, demonstrating the symbol of power to be a prosthetic and facing traditional constructs of desire.

In the last room, Bharti Kher presents one of her Bindi paintings, **Blind matter, dark night** (2017). Usually worn in the centre of the forehead by Hindu women, a Bindi is a dot or small symbol meant to represent the seat of wisdom; it is one of Kher's signature materials. A life-size fiberglass sculpture of a half-woman, half-stag, **Warrior with Cloak and Shield** (2008) stands empowered in the East Wing corridor.

Surrealist ideas of desire are presented through works by Marcel Duchamp, Max Ernst and René Magritte. These

artists' perspectives can be viewed as multi-layered, moving away from traditional visual representations, Duchamp's **The Bride Stripped Bare by Her Bachelors Even (Green Box)** (1934) is a record of the installation **The Large Glass**. Often described as a 'desiring machine', the work can be understood as simultaneously playful and suffering. Max Ernst's bronze sculpture **Oiseau-tête, oder Femme-oiseau, oder Cadran lunaire** (1934-35) refers to a bird head. The bird known as Loplop featured in many of the artist's work as his avian alter ego, transcends human thinking and forms a pathway to reach a Surrealist utopian world. Further through the corridor, **Magritte's Le mirior magique (The Magic Mirror)** (1929) is from a late 1920s' series of 'word paintings'. This mirror doesn't reflect but reads 'corps humain' meaning human body. Mirrors have long been a device of mystery, a source of magic and power, and a symbol of our human desires.

Presented here are James Joyce's private letters published in **Selected Joyce Letters (1975)**. This controversial book contains letters from Joyce to his wife, Nora Barnacle, offering an explicit but absurd glimpse of their relationship. The extent of his desire can only be conveyed by using what he sees as the dirtiest word of all; repeating and manipulating the word until it loses all meaning.

Along the wall, a selection from Helen Chadwick's series **Wreaths to Pleasure** (1992-93) are displayed. These photographic works depict organic matter within

household fluids. They represent the artist's interest in the fleeting collisions between visual and sensorial pleasures and repulsions, life and death, beauty and ugliness. Moving into the next corridor are sculptural and collage works by Tschabalala Self. Drawing from personal experiences, the artist uses shapes to build the characters that feature in her work, based on fantasies and attitudes around the black female body.

East Wing Rooms Five to Twelve and Corridor

The East Wing begins with works by Eddie Peake. These bold paintings emerge through layers of spray paint, inspired by graffiti, overlapping stenciled patterns and outlines of limbs. The artist's focus is our gaze on the body as a sculptural and sexual object, often an object of voyeuristic desire.

Room six is the video installation by Cao Fei, **Live in RMB City** (2009). China Tracy acts as a participant, guide and tourist as she introduces her son China Sun to the two worlds, raising essential and more light-hearted topics along the way; the desire for a second life where dreams can be realised in the virtual world of RMB City. Adjacent are works by Mickalene Thomas that celebrate black femininity. The artist looks at iconic painting from art history and popular culture and creates assured portraiture of contemporary women.

The video installation by Ann Maria Healy, **When Dealers Are Shamans** (2018) developed from the artist's practice of collecting discarded medication trays whilst walking around Dublin city. The video contemplates our desire to occupy a dream state through modalities such as medication. The award-winning interactive video game **Everything** (2017) by David O'Reilly invites the visitor to be the universe in this reality simulation game. Players control all creatures and elements; the desire to create new worlds with endless exploration.

Next is the immersive space created by Genieve Figgis. Paintings depict scenes of bourgeois homes and portraits often acknowledging Old Master painters. The landscapes are haunted by spectral figures turning the traditional picturesque into the uncanny and grotesque. Similarly, Koji Nakazono's (1989-2015) paintings are rich sceneries inhabited with ghostly human images and landscapes often combining animation and realistic depictions.

Tracey Emin's work explores the fundamental themes of human relations. In room eleven, **Life Without You Never** (2001), created in the artist's handwriting, is both a personal message and alluring with the use of the neon material. The works in this room are intimate revelations by the artist, using her life events as inspiration. In the final room a new film commission by Seiha Kurosawa. **Desiring Unspeakable Entropy** (2019) captures an aerial view of

Mount Bukō in Japan, its limestone formation transformed by years of mining to create unintentional land art. Through the use of drones, our perceptions of landscapes and environments evolve.

The large-scale wall installation by Juliana Huxtable explores the intersections of race, gender and identity referencing her own body and history as she examines socio-political issues. The wallpaper is a designed network of reproductive systems – fallopian tubes, octopus tentacles and organic parts intertwined together. In doing so, the artist seeks to collapse what we conventionally think of as sexual organs, expanding and de-conforming ideas of sexual desires.

Next, Awol Erizku's **Nefertiti-Miles Davis** (2017) is a rotating mirror bust of the Egyptian Queen. The sculpture's title is taken from the 1968 album by Miles Davis. The artist's practice also takes influence from various genres of music culture. Dialogues and exchanges between androids and humans are seen in Justine Emard's **Co(AI)xistence** (2017). Through the interaction, the human and the robot try to define new perspectives of their coexistence in the world. At the close of this section is an installation by Elaine Hoey, **Running Man** (2019), asking the viewer to enter into a dialogue about the performative and open-ended nature of video games. The work strips back the game to just player and landscape and confounds typical expectations around this platform.

The architecture of the exhibition is a new commission designed by AP+E. Taking inspiration from the site of the exhibition, the design plays with the notion of the transparency, distance, unobtainability and (un)veiling.

Project Spaces

Patrick Staff

The Prince of Homburg, 2019

21 September - 17 November

A special associated project, **The Prince of Homburg**, by artist Patrick Staff, is co-commissioned by IMMA and Dundee Contemporary Arts, Scotland. The work at IMMA is curated by Rachael Gilbourne, Assistant Curator: Exhibitions – Projects & Partnerships, IMMA, in collaboration with Eoin Dara, Head of Exhibitions, Dundee Contemporary Art.

Live Performance

Eddie Peake

On Spirals, Part 3, 2019

Saturday 21 September, 6pm

IMMA Courtyard

Spiraling choreographic patterns of movement and sound make manifest abstract phenomena such as depression, psychosis, obsession and desire. Performers: Emma Fisher, Kieram Corrin Mitchell, Sara Lupoli and Eddie Peake. Commissioned by IMMA and presented in association with Dublin Fringe Festival.

Elaine Hoey

Imaginary State(s), 2019

Main Galleries, East Wing

Live Virtual Reality Performance (computers, screens, cables, virtual reality headsets, sensors, two remote performers), Duration twelve minutes, performance takes place nine times within each timeslot.

Saturday 12 October, 2019

10.30am to 12.30pm & 2.30 to 3.30pm

Friday 25 October, 2019

12 to 3pm

Friday 22 November, 2019

12 to 3pm

Friday 24 January, 2020

12 to 3pm

Friday 21 February, 2020

12 to 3pm

Friday 20 March, 2020

12 to 3pm

Please note: This performance uses virtual reality headsets. Two people can take part in the performance at any one time. Attendance is based on a first come, first served basis.

Oisín Byrne

2019/2020 Special offsite event in response to
Desire: A Revision

Richard Malone

2019/2020 Unique site-specific response to
Desire: A Revision

List of Artists:

Frank Bowling, Lee Bul, Oisín Byrne, Helen Chadwick, Dorothy Cross, David Douard, Marcel Duchamp, Justine Emard, Tracey Emin, Awol Erizku, Max Ernst, Cao Fei, Genieve Figgis, Ann Maria Healy, Elaine Hoey, Juliana Huxtable, James Joyce, Bharti Kher, Jonah King, Seiha Kurosawa, Yayoi Kusama, René Magritte, Koji Nakazono, David O'Reilly, Eddie Peake, Tschabalala Self, Patrick Staff, Mickalene Thomas and VALIE EXPORT.

Catalogue

The accompanying exhibition catalogue is on sale in the IMMA Shop.

IMMA Shop: The Desire Collection

The Desire Collection features a selection of Limited Edition artworks by Tracey Emin, Genieve Figgis, Seiha Kurosawa, together with a Limited Edition silk scarf by Dorothy Cross that is proudly supported by Kildare Village. The Desire Collection is also available online and at our IMMA Pop Up shop at Kildare Village until 22 March 2020.

Associated Talks

Panel Discussion & Preview

Friday 20 September, 5.30pm, Lecture Room, IMMA

Exhibition curators Yuko Hasegawa and Rachel Thomas invite a panel of artists to discuss their featured work and commissions in the exhibition.

Curator's Lunchtime Talk Series

Friday 04 October, 1.15pm, Meeting Point, IMMA Main Reception

Rachael Gilbourne, Exhibitions, IMMA presents an informal walk-through of the exhibition, introducing key themes and artworks. Drop in / Exhibition fee applies.

Artist Talk: Elaine Hoey, Imaginary State(s)

Saturday 12 October, 1pm, Lecture Room

Irish artist Elaine Hoey introduces her latest project. Themes of borders, identities, masculinity and repressed desires are explored within Hoey's wider practice. This talk launches the first of Hoey's live interactive performances at IMMA.

For further information on a full programme of events and to book tickets visit the IMMA website www.imma.ie

Front cover:

Cao Fei, **Live in RMB City**, 2009,
Machinima, 24 minutes 50 seconds,
Courtesy the artist and Vitamin Creative Space

Exhibition curated by Rachel Thomas, Senior Curator:
Head of Exhibitions, IMMA with co-curator Yuko Hasegawa,
Artistic Director, Museum of Contemporary Art, Tokyo.

IMMA would like to thank the artists, their gallerists
and the various lenders, all of whom have made this
exhibition possible including, amongst others, Almine
Rech, White Cube, Ben Browne Fine Arts, Hauser &
Wirth, Galerie Chantal Crousel, together with The Japan
Foundation for their support. We would also like to thank
our invaluable IMMA Members, Patrons and Partners.

This exhibition is proudly supported by Kildare Village,
a member of the Bicester Village Shopping Collection.
It represents their commitment to supporting Irish
culture and art. The partnership will include an exciting
programme of events and innovative installations in
Kildare Village, offering guests the chance to experience
the exhibition in another setting.
Visit kildarevillage.com/en/home

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The Prince of Homburg is co-commissioned by IMMA and Dundee Contemporary Arts, Scotland. Supported by Arts Council England, Elephant Trust, United Kingdom, and Commonwealth & Council Gallery, United States of America. Video work produced by Spike Island, United Kingdom. Special thanks to producer Ali Roche and Humber Street Gallery, United Kingdom.

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An Roinn Cultúir,
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Heritage and the Gaeltacht

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