

Take a Breath



Ammar Bouras 24°3'55"N 5°3'23"E, #7, 2016
Digital Photograph. Photograph: Ammar Bouras

information and resources

Take a Breath is a major exhibition that provides an historical, social, political and personal examination of breathing – why we breathe, how we breathe and what we breathe – exploring themes of decolonisation, environmental racism, indigenous language, the Impact of war on the environment and breath as meditation.

13 June 2024- 17 March 2025
Irish Museum of Modern Art
Royal Hospital Kilmainham

Room 1

1
Anna Mendieta
Burial Pyramid, 1974
super-8mm film, colour, silent
3:17 mins

2 - 5
Anna Mendieta
Burial Pyramid, 1974
Suite of 5 photographs

Room 2

1
Maud Cotter
One Way of Containing Air, 1998
Corrugated cardboard

2
Mercedes Azpilicueta
Potatoes, Riots and Other Imaginaries, 2021
Jacquard tapestry

Alcove 1

Marina Abramovic
Freeing the Memory, 1975
Framed black and white photograph with
framed letter press panel

Room 3

1-9
Khadija Mohammadou Saye
In this space we breath, 2017-2018
9 photographs

Room 4

1
Belinda Kazeem-Kamiński
Respire, 2023
Video

Room 5

1
Susan Hiller
The Last Silent Movie, 2007
Video
22 mins

Room 6

1-9
Hajra Waheed
Studies for a Sound Chamber 1-9, 2023
Series of 9 ink works on paper
10-12
Joseph Kosuth
Three Titled Meanings (A.A.I.A.I.), 1967
Photograph of text on panel
13
Niamh McCann
shhh... | fuar anocht beanna boirche

Room 7

1
Ammar Bouras
24°3'55"N 5°3'23"E, 2012/2017/2022
Video
17:52 mins

Room 8

1-12
William McKeown
Tomorrow, 2011
Oil on linen
Dimensions variable

Room 9

1
Mark Ruwedel
Vergudo Mountain Fire #3, 2017
Gelatin silver print
2
Mark Ruwedel
Pacific Palisades #5, 2015
Gelatin silver print
3
Mark Ruwedel
Big Tujunga Wash #3, 2018
Gelatin silver print
4
Mark Ruwedel
Burnt Tree Diptych, Tujunga, 2018
Gelatin silver print (diptych)
5
Mark Ruwedel
El Segundo Dunes #1, 2017
Gelatin silver print
6
Mark Ruwedel
Moreno Valley #10, 2021
Gelatin silver print
7
Mark Ruwedel
Vergudo Mountain Fire #3, 2017
Gelatin silver print
8
Pamela Singh
Chipko Tree Huggers of the Himalayas #4,
1994
Gelatin Silver Print
9
Pamela Singh
Chipko Tree Huggers of the Himalayas #1,
1994
Gelatin Silver Print

Room 10

1
Hajra Waheed
A Letter From My Sister, November 16, 2015,
2023
Video
7:10 mins

Room 11

1
Yuri Pattison
sun[set] provisioning, 2019
Oil on canvas
2
J.M.W. Turner
The Lake, Petworth, Sunrise, c. 1827-8
Oil on canvas
3
Giacomo Balla
Abstract Speed - The Car has Passed, 1913
Oil on canvas

Room 12

1
Isabel Nolan
Deep Time Day, 2024
Tapestry

Take a Breath

Irish Museum of Modern Art
13 June 2024 - 17 March 2025

About the Exhibition Taking as its starting point the nature of breath and its vital role in our very existence, the exhibition reflects on the social, political, environmental, and spiritual aspect of breathing. It tracks this essential act from the impact of post-industrial air pollution to modern-day wars and their effect on the environment, health and how we live. It also explores the suppression of protests of voices from different communities where breath is a symbol of community and resistance, and the use of breath as personal meditation.

The exhibition features the work of artists **Lawrence Abu Hamdan, Alex Cecchetti, Ammar Bouras, Belinda Kazeem-Kamiński, Hajra Waheed, JMW Turner, Marina Abramović, Ana Mendieta** and **Isabel Nolan**, among many others.

The exhibition also explores breath through movement and sound with performances by **Okwui Okpokwasili** in collaboration with **Peter Born, Alex Cecchetti, Maria Hassabi, Isabel Nolan** with **Belinda Quirke**, and **Camille Norment Trio** with **Crash Ensemble**.

The exhibition's film programme includes **Bruce Conner's** *CROSSROADS* (1976), one of most provocative films of the Atomic era which features 37 minutes of extreme slow-motion replays of the 1946 Operation Crossroads Baker underwater nuclear test at Bikini Atoll in the Pacific, and **Clare Langan's** *The Heart of a Tree* (2020), which highlights the importance of trees to the survival of the planet and the disconnection between man and nature.

Introduction Take a Breath considers the nature of breath and its vital role in our very existence. The notion of breathing became an acute part of collective consciousness during the Global Pandemic and through the Black Lives Matter movement where the last words of George Floyd, — ‘I can’t Breathe’ – became the rallying cry throughout the world against systemic racism and oppression. Reflecting on the social, political, environmental, and spiritual aspects of breath became a means of elucidating the ideas in this exhibition.

Intersectionality is a term used to describe the interconnected nature of social categories such as race, class, and gender, which can create overlapping and interdependent systems of discrimination or disadvantage.

The work of **Ana Mendieta** (room 1, nos. 1-5) is grounded in an **intersectional** conception of identity where race, gender, age and class operate simultaneously while addressing the body’s relationship to nature and spirituality. This is also reflected in the photographic series *In the Space We Breathe* by **Khadija Mohammadou Saye** (room 3, nos. 1-9) who created these works from a personal need for spiritual grounding after experiencing a trauma. **Belinda Kazeem-Kamiński**, work *Respire* (room 4, no. 1) addresses the precarity of Black breathing and proposes breath as a form of collective liberation.

Through the audio collage of **Susan Hiller’s** *Lost and Found* (room 5, no. 1) and **Sheroanawe Hakihiiwe’s** (corridor 2, nos. 2-5) visual language connected to Amazonian cosmologies, we look at lost indigenous languages including Ireland where approximately 40% of the population can understand and speak Irish, also known as Gaelic, while just 2% speak it daily.*

Slow violence is linked to environmental degradation, long term pollution and environmental racism. This is referred to in **Lawrence Abu Hamdan’s** art work *Air Conditioning* (corridor 2, no. 1) that tracks the instances of surveillance and violation of Lebanese air space by Israeli aircraft over a fifteen-year period. The film work by **Ammar Bouras**, *24°3’55”N 5°3’23”E* (2012/2017/2022) (room 7, no. 1) refers to the Béryl incident, a nuclear explosion detonated by the French in Ekker, in the Algerian desert, on May 1, 1962, the same year that Algeria gained independence from France. The focus of the work is on the silent cataclysm of the Béryl explosion and the influence of humans on the spaces they de-nature. **Mark Ruwedel’s**, *Four Ecologies* series (room 9, nos. 1-7) documents the degradation of nature in proximity to the city of Los Angeles, while **Pamela Singh’s**, *Chipko Tree Hugger* series (room 9, nos. 8-9) documents female activism against deforestation in the Himalayas.

* 2022 Census figures, Central Statistics Office
www.cso.ie/en/census/census2022

Environmental, social, and political activism plays a vital role; we see it played out through the protests against the wars in Palestine and Ukraine, and the environmental protests by Native Americans against the Dakota Pipeline. Also the Black Lives Matters protests that are documented in the **Forensic Architecture** art work *'Tear Gas Tuesday'* (corridor 2, no. 6) which focuses on the excessive use of tear gas to oppress protesters in Portland, Oregon. Despite being broadly banned in warfare under the terms of the 1925 Geneva Protocol, tear gas as an agent for so-called 'riot control' has become the preferred means for police, in the US and around the world, to clear dissenting voices from public spaces. In her video work *A Letter from My Sister, November 16, 2015* (room 10, no. 1) **Hjara Waheed** addresses the politics of resistance and resilience.

It is important to acknowledge that although what is happening in the world around us can be overwhelming, there is a space for self-care. Through the art works of **Patrick Scott** (corridor 2, nos. 12-13), **William Mckeown** (corridor 2, no. 10), **Alex Cecchetti** (corridor 1, no. 1), and **Waqas Khan** (corridor 2, nos. 7-9), we can think about these liminal spaces and the importance of being aware of breath in our daily lives through meditation or spiritual exercises. The tapestry art work by **Isabel Nolan** (room 12, no. 1) allows us a more ethereal moment where we see beauty in the chaos.

“If war there must be, it cannot so much be against a specific virus as against everything that condemns the majority of humankind to a premature cessation of breathing, everything that fundamentally attacks the respiratory tract, everything that, in the long reign of capitalism, has constrained entire segments of the world population, entire races, to a difficult, panting breath and life of oppression. To come through this constriction would mean that we conceive of breathing beyond its purely biological aspect, and instead as that which we hold in common, that which, by definition, eludes all calculation. By which I mean the universal right to breathe”.

Achille Mbembe 'The Universal Right to Breath,' *Critical Inquiry*: Vol 47, No S2,
www.journals.uchicago.edu/doi/2020

Artists

Featured Modern Artists:

Marina Abramović
Lawrence Abu Hamdan
Mercedes Azpilicueta
Giacomo Balla
Ammar Bouras
Alex Cecchetti
Bruce Conner
Maud Cotter
Forensic Architecture
John Gerrard
Sheroanawe Hakihiiwe
Maria Hassabi
Susan Hiller
Belinda Kazeem-Kamiński
Waqas Khan
Joseph Kosuth
Clare Langan
Niamh McCann
William McKeown
Ana Mendieta
Khadija Mohammadou Saye
Isabel Nolan
Camille Norment with Crash
Ensemble
Okwui Okpokwasili
Yuri Pattison
Belinda Quirke
Mark Ruwedel
Patrick Scott
Pamela Singh
JMW Turner
Hajra Waheed



Ammar Bouras $24^{\circ}3'55''N$ $5^{\circ}3'23''E$, #7, 2016
Digital Photograph. Photograph: Ammar Bouras

Art work	$24^{\circ}3'55''N$ $5^{\circ}3'23''E$, 2012/ 2017/ 2022
Artist	Ammar Bouras
Country	Algeria
Materials	Digital photograph
Location	Room 7, no. 1

About the Artwork

Ammar Bouras's, $24^{\circ}3'55''N$ $5^{\circ}3'23''E$ (2012/2017/2022) refers to the coordinates of the Béryl incident, an explosion that occurred on May 1, 1962 while the French carried out underground nuclear tests near In-Ekker, in the Algerian desert.

The artist's focus on the silent cataclysm of the Béryl explosion reflects on the struggle for Algerian independence from French colonial rule, and the impact of humans on the spaces they denature. Through resonances and reverberations, his installation questions images and their ability to represent historical facts. After sixty years of independence, history remains unresolved.

About the Artist

Ammar Bouras is a contemporary artist living and working in Algiers. He works in video, photography and mixed media. A former student at the Ecole Supérieure des Beaux-Arts in Algiers, he has been exhibiting his work in Algeria and abroad for some twenty years. Born two years after the liberation of Algeria from French rule in 1962, his work explores themes of history and memory, focusing on the political situation in Algeria. His work exists at the crossroads of the aesthetic, the social and the political. Questions of power, tolerance, betrayal, the violence of human relationships, and the pain of the human condition are recurring themes in his work.

Note

Algeria became a French colonial territory in 1830. Following an eight-year war against French rule, Algeria gained independence from France in 1962.

<https://ammarbouras.com>



Art Work *Potatoes, Riots and Other Imaginaries*, 2021
Artist Mercedes Azpilicueta
Materials Jacquard tapestry
Location Room 2, no. 2

About the Art Work *Potatoes, Riots and Other Imaginaries* explores unseen, often informal modes of social organisation, and the forming of intimacy and solidarity in everyday life. This sculptural tapestry invites the public to view both sides of the woven material, in which subjects such as food economies, young female workers at textile factories, and women-led global rights movements coalesce. The artist draws these subjects together in the context of her research into the Potato Riots of 1917, in the Jordaan neighborhood of Amsterdam, organised by working class women in response to food shortages during the First World War.

The human scale of the tapestry connects transhistorical struggles through an embodied experience. Housewives, maids and nurses are shown performing types of maintenance and care tasks that are often deemed 'women's work.' These portrayals are accompanied by depictions of contemporary social movements such as #NiUnaMenos, in Latin America, that protest against systemic gender-based violence. The work centers on the interplay of the domestic and public realm while addressing the socio-economic value of domestic labor and collectivity as a polyphonic force for change.

About the Artist Mercedes Azpilicueta is a visual and performance artist from Buenos Aires living and working in Amsterdam. Her artistic practice gathers various characters from the past and the present who address the vulnerable or collective body from a decolonial feminist perspective. In fluid, associative connections she counters rigid narratives of history in an attempt to dismantle them and make room for the affective and dissident voices to emerge. As such, her work takes the form of performative and sculptural installations inspired by speculative and fictional Latino literature, Neo-Baroque art history, contemporary popular culture and new materialism theory. Through collaborative and interdisciplinary practices, she combines 'precarious', craft-based techniques – historically associated with obsolete domestic knowledge – with industrialised productions. She often includes images of herself within her work.

www.mercedesazpilicueta.info

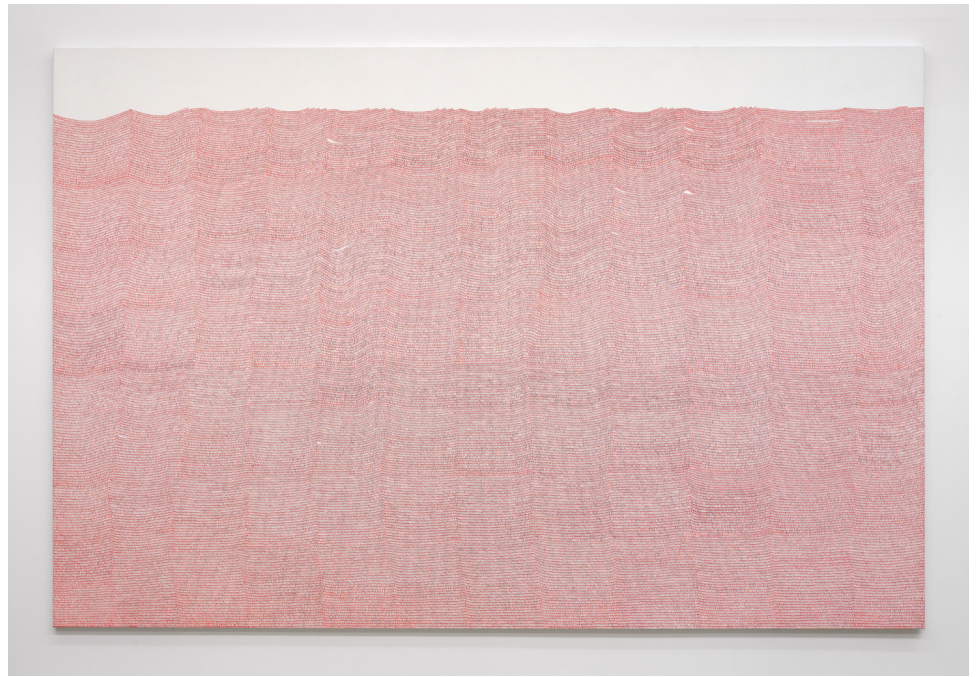


Art Work *The Last Silent Movie*, 2007/2008
Artist Susan Hiller
Country USA / UK
Materials video, single channel projection, with sound 20 mins 30 secs
Location Room 5, no. 1

About the Artwork Susan Hiller's *The Last Silent Movie* is an evocative audio collage of extinct and endangered languages, creating a sensory experience that connects viewers to lost cultures. This highlights language as a reservoir of collective memory and cultural heritage, countering the cultural erasure imposed by colonialism. In *The Last Silent Movie*, some voices sing, some tell stories, some recite vocabulary lists and some, directly or indirectly, accuse us – the listeners – of injustice.

About the Artist Susan Hiller (1940-2019) was a pioneer of installation and multimedia art. Her innovative use of audio and video technology in the early '80s, resulted in groundbreaking installations, multi-screen videos and audio works. After graduating from Smith College in 1961, she pursued doctoral studies in anthropology at Tulane University in New Orleans with a National Science Foundation fellowship, she lived in France, Morocco, Wales, India and the UK. Influenced by Minimalism, Fluxus, and aspects of Surrealism, as well as feminist thinking and anthropology, Hiller described herself as a 'second-generation' conceptual artist. Each of Hiller's works is based on specific cultural artifacts from our society that she used as basic materials – aspects of our shared cultural production which are overlooked, ignored, or repressed.

www.susanhiller.org/installations/last_silent_movie.html
www.mattsgallery.org/exhibitions/the-last-silent-movie



Art Work	<i>Sea of Reeds</i>
Artist	Waqas Khan
Country	Pakistan
Date	2023
Materials	Ink on canvas
Size	243 x 365 cm
Credits	Image courtesy of the artist and Axel Vervoordt. Photography by Jan Liégeois.
Location	Corridor 2, nos. 8

About the Artwork Waqas Khan's large scale minimalist drawings consist of forms and compositions that are laboriously built up by using repetition and markmaking as a technique. His minuscule dots, lines and dashes resemble mysterious scripts in some works and echo the celestial expanse in other compositions. Khan's work is informed by the cosmos, the primordial and a desire to recreate a unique sensorial experience of space.

Khan is influenced by the delicate Bardhakhat procedure, based on traditional Persian Mughal miniature painting. Transforming the traditional practice of miniature painting into a contemporary context, Khan applies millions of tiny dots, lines and stripes meticulously to the paper with a dowel, usually used by architects for technical drafting. 'In my work I challenge miniature painting and, at the same time, leave it open for discussion.' The result appears as a fusion of different media: from a distance one experiences the artwork as a print, going closer one sees that the fine structure is not printed but made by hand.

The focus of Khan's art lies on the emotional and spiritual connection to the observer: 'I want the viewer to actually look at the works and through my work I want to evoke a dialogue between the viewer and the work. It's all about assimilating from outside to inside and letting the outside image enter inside you.' The final product is akin to a visual narration, which should be read and explored by the spectator.

About the Artist Born in 1982, in Akhtarabad, Patistan, Waqas Khan lives and works in Lahore, Pakistan. He studied at the National College of Arts in Lahore, Pakistan graduating in printmaking. In 2018, he was awarded the NDTV Spectrum award in transformation in visual arts in Southeast Asia and the ACTA award in arts. In 2013, he was nominated for the Jameel Prize.



- Art Work** *Journey of a Breath*
Artist Alex Cecchetti
Date 2022
Country Italy
Materials Hammocks. Natural dyeing and ecoprint on silk, organic cotton, wool. Hemp rope, neon light.
Location Corridor 1, no. 1

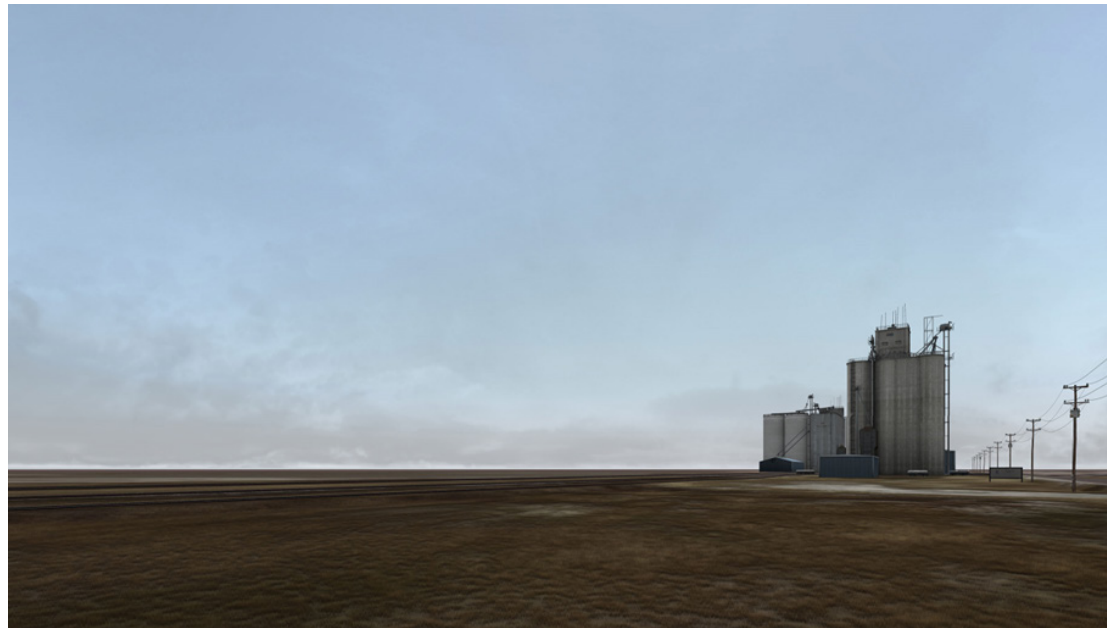
About the Artwork Alex Cecchetti's *Journey of a Breath* is an immersive installation exploring, how much life is in one single breath? Freediving is the art of fully living and experiencing one breath. Alex Cecchetti's practice traverses the exploration of the sea and also the exploration of plant life through natural dyeing. Video projections are projected on indigo tainted silk curtains. The videos were shot in the Philippines on two separate dives.



Alex Cecchetti, sketch for *Journey of a Breath*

The first one is a free dive at Luluyuan Lake, one of the holy lakes of the indigenous Tagbanwa people. The second one is a scuba dive in Aapo Reef, a coral site in the Philippines at the Tubbataha Reef. The indigo curtains are dyed by hand in indigo with circular motions that remind the viewer of waves. Other imaginary figures can be spotted in those aleatory shapes. All the images come from your mind, the silk pieces and their motives do exactly what the ocean does sometimes: they listen and welcome transformations and shapeshifters.

About the Artist Alex Cecchetti is an artist, poet and choreographer. He describes his practice as an 'art of avoidance' producing specific situations or objects that can exist both inside and outside traditional exhibitions. His work is focused on the construction of specific narratives that are experienced both mentally and physically by the audience. Recent exhibitions include a double solo show with artist Laure Provoust at Netwerk, Aalst, and an incantation at Serpentine Galleries, London. An installation of his paintings and watercolours have been shown at Castello di Rivoli, Turin (2019). Solo exhibitions include *At the gate of the music palace* at Spike Island, Bristol, UK, and *Void*, Derry, Ireland (2018).



Art Work *Dust Storm (Manster, Kansas), 2007*
Artist John Gerrard
Country Ireland
Materials Realtime 3D projection
Location Corridor 2, #11

About the Artwork



A dust storm approaches Stratford, Texas, in 1935. Photo: George Everett Marsh Jr. NOAA, George E. Marsh Album Historic C&GS Collection.

The two *Dust Storm* works by John Gerrard (Dalhart, Texas and Manter, Kansas) derive from a single archival photograph, dating from the 1930s, which depicts one of the legendary dust storms that ravaged the American mid-west during that time. In the works, a dust storm permanently looms on the contemporary landscape. Unfolding according to an autonomous and unscripted pattern, it is conceived by the artist as a sculptural form.

Each *Dust Storm* required the recreation within the virtual of up to ten square miles (16km) of real landscape, including all the windmills, farms and fences found therein. Built from an archive of thousands of on-site photographs, together with publicly available satellite data, the works each required over six months to produce, time which was devoted to being as accurate and rich with detail as the technology implemented would allow.

About the Artist

John Gerrard is an Irish artist working with Realtime 3D technology to create hyperreal environments imbued with the potential to change or adapt. Gerrard has exhibited extensively, including solo exhibitions at Modern Art Oxford; Void Gallery, Derry; Perth Institute of Contemporary Art; Temple Bar Gallery and Studios, Dublin; and the RHA, Dublin.

www.johngerrard.net/dust-storm-manter.html
www.pacegallery.com/artists/john-gerrard

Note **The Dust Bowl** was a geographic region in the United States encompassing the states of Oklahoma, Texas, Nebraska, Colorado and New Mexico where the land and the environment were damaged by large dust storms during the 1930s. This contributed to the economic slump of the 1930s also known as the Great Depression.

RealTime 3D rendering solutions are graphics systems capable of analysing, optimising, and producing three-dimensional images in real-time.



Art Work *Air Conditioning*, 2020
Artist Lawrence Abu Hamdan
Country Lebanon
Materials Photograph and video
Location Corridor 2, no. 1

About the Artwork In the art work *Air Conditioning* Lawrence Abu Hamdan explores the concept of the 'sonic' image through a visual representation of what he refers to as 'atmospheric violence'. The graduated image maps the Israeli army's sonic occupation of the Lebanese airspace over a fifteen-year period, from 2006 to the present.

Following the July war between Israel and Hezbollah in Lebanon, in 2006, and the subsequent United Nations Security Council Resolution 1701 (2006) calling for a ceasefire, Israel initiated a different form of warfare – an invisible, auditory conditioning of the Lebanese airspace, initially with fighter jets, Unmanned Aerial Vehicles (UAVs) and drones. The aerial subjugation of Lebanon's residents comes to life in *Air Conditioning*. Abu Hamdan presents these violations as an accumulated event, like the aftermath of single fifteen-year explosion.

About the Artist Lawrence Abu Hamdan is a researcher, filmmaker, artist and activist or, as he puts it, a 'Private Ear'. Abu Hamdan has over a decade of experience working with audio and a doctorate from the University of London exploring the role of sound in legal investigations and political discourse. In 2023 he founded Earshot the world's first not-for-profit organisation dedicated to the study of audio for human rights and environmental advocacy. His work has been presented in the form of forensic reports, lectures and live performances, films, publications, and exhibitions all over the world. His investigative work has been used as evidence at the UK Asylum and Immigration Tribunal and in a formal request to the International Criminal Court. His research in sound and acoustic events has played a central role in advocacy campaigns for organisations such as Defence for Children International, al Haq, Human Rights Watch, Btselem, Forbidden Stories, Forensic Architecture and Amnesty International. His work with Earshot regularly furnishes journalists at Washington Post, Sky News, AlJazeera and others with the information they need to produce the most accurate reporting they can.

<http://lawrenceabuhamdan.com>
<https://earshot.ngo>

Themes

- **Ecology of Warfare**

The artworks of **Lawrence Abu Hamdan**, **Ammar Bourras**, and **Forensic Architecture** converge to illuminate the insidious impact of war on air quality, resonating with Rob Nixon's concept of 'slow violence.' Bourras's art work *24°3'55"N 5°3'23"E* (room 7, no. 1) delves into the aftermath of the Beryl explosion, revealing the enduring environmental degradation resulting from human-induced cataclysms. Similarly, **Abu Hamdan's** *Air Conditioning* (corridor 2, no. 1) visually maps the Israeli army's sonic occupation of Lebanese airspace, exposing the invisible violence inflicted through prolonged auditory warfare. **Forensic Architecture's** 'Tear Gas Tuesday' (corridor 2, no. 6) further underscores the slow violence of militarised suppression, documenting the toxic fallout of tear gas deployment in Portland, Oregon, and its detrimental effects on urban air quality. The use of tear gas has become prevalent across the world in the suppression of public protest and its impact on the respiratory health of the public is widespread.

Hjara Waheed's *A Letter From My Sister, November 16, 2015* (room 6, nos. 1-9) offers a poignant reflection on the cyclical nature of colonial violence and state-sanctioned oppression. By transposing human struggle onto the sky, Waheed's film underscores the resilience and resistance against systemic injustices.

Together, these artworks confront viewers with the cumulative and pervasive nature of violence, urging a critical examination of the long-term environmental and social consequences of warfare.

- **Feminism & Ecology**

The amalgamation of **Ana Mendieta's** *Burial Pyramid* (room 1, nos. 1-5), **Marina Abramović's** *Freeing the Memory* (alcove 1) and **Mercedes Azpilicueta's** *Potatoes, Riots and Other Imaginaries* (room 2, no. 2) invoke a dialogue on feminism, ecology, and our fundamental right to breathe.

Mendieta's earth-body sculpture, with its incorporation of her female form and the symbiosis of breath with struggle and endurance, lays the foundation for this discourse. **Abramović's** pursuit of mental purification through linguistic and physical exhaustion delves into the depths of consciousness, echoing the necessity of cleansing amidst ecological turmoil. **Azpilicueta's** tapestry, interweaving narratives of food economies, feminist solidarity and historical resistance, resonates with the embodied struggles of women across time.

Khadija Saye's photographic series, *In this space we breathe* (room 3, nos. 1-9) magnifies the healing potential of breath within the Ghanaian and African experience, entwining ancestral rituals with contemporary realities. **Belinda Kazeem-Kamiński's** *Respire (Liverpool)* (room 4, no. 1) amplifies the urgency of Black liberation, harnessing breath as a conduit for individual and collective empowerment.

Through this body of works, the exhibition reflects on the interconnectedness of feminism, ecology, and the elemental act of breathing. It addresses systemic injustices, and honours ancestral wisdom and ritual.

Themes

- **Breath as Language**

Lost and Found by **Susan Hiller** (room 5, no. 1) delves into the loss of language due to colonisation through an audio collage of endangered and extinct languages, evoking a poignant reflection on cultural erosion. Hiller's piece, enriched with subtitles and visual representations of sound waves, embodies the breath of diverse cultures, connecting viewers to vanishing linguistic landscapes. Influenced by Freudian and Wittgensteinian philosophy, **Joseph Kosuth's** *Three Titled Meanings (A.A.I.A.I.)*, 1967 (room 6, nos. 10-12) explores the essence of language in art, unravelling its complex social and psychological dimensions. In contrast, **Sheroanawe Hakihiiwe's** Yanomami-inspired art (corridor 2, nos. 2-5) celebrates resilience against colonisation, encapsulating ancestral knowledge and symbols in delicate drawings and paintings. Through these diverse artworks, the profound impact of colonisation on language emerges, urging a collective endeavour to reclaim and safeguard linguistic heritage amidst cultural dissolution.

- **De-Nature**

John Gerrard's *Dust Storm (Manter, Kansas)* (corridor 2, no. 11) presents an eerily hyperreal landscape, utilising simulation and video-game technologies to confront viewers with the disquieting beauty of an environment in turmoil. Gerrard's meticulous recreation of a dust storm in a dry desert environment, inspired by the historic 'Black Sunday' dust storm that took place on 14 April 1935 in the Dust Bowl states of Oklahoma, Colorado, New Mexico and Texas, mirrors the ongoing de-naturing of our environment.

Mark Ruwedel's photographic series, *Four Ecologies* (room 9, nos. 1-7), documents the evolving natural landscapes of Los Angeles, emphasising humanity's impact on the environment. Through haunting imagery of fire-scarred terrains and discarded remnants, Ruwedel evokes both the resilience and fragility of urban ecosystems, prompting reflection on our role in their transformation.

In juxtaposition, **Pamela Singh's** photographs (room 9, nos. 8-9) depict the eco-feminist activism of the Chipko Movement, a forest conservation movement in India, symbolising the grassroots resistance against deforestation. The movement's success in advocating for forest conservation is a poignant response to environmental degradation, echoing the urgent need for preservation amidst widespread ecological upheaval.

Yuri Pattison's *Sun[set] provisioning* employs (room 11, no. 1) digital art to visualise the consequences of pollution on atmospheric phenomena, drawing attention to the paradoxical allure of polluted sunsets. By monitoring pollution levels and translating data into virtual sunsets, Pattison confronts viewers with the consequences of environmental degradation, urging collective action to mitigate its effects.

J.M.W. Turner's iconic sunset paintings (room 11, no. 2) offer historical context, linking natural phenomena such as volcanic eruptions to artistic interpretation. Turner's depictions of dramatic sunsets serve as a reminder of nature's interconnectedness and resilience in the face of cataclysmic events, echoing the imperative for environmental stewardship in an era of accelerating de-naturation.

- **Breath as Meditation**

In the realm of artistic expression, breath becomes a conduit for meditation, traversing realms from the earthly to the celestial, as evidenced in the works of **Patrick Scott**, **William McKeown**, **Isabel Nolan**, and **Maria Hassabi**.

Patrick Scott's *Meditation Paintings* (corridor 2, nos. 12-13) offer a gateway to contemplation, where geometric forms intersect with Eastern aesthetics, inviting viewers to ponder the interplay between the physical and metaphysical.

William McKeown's luminous canvases, such as *Hope Painting (Going Through the Looking Glass)* (corridor 2, no. 10), evoke emotionally charged spaces, transcending mere abstraction to evoke feelings of eternity and the intangible.

Isabel Nolan's tapestries (room 12, no. 1) delve into the complexity of existence, exploring philosophical and cosmological questions through rich layers of representation, reflecting on the beauty and meaning inherent in chaos.

Maria Hassabi's 'White Out' installation and performance (corridor 2, no. 14) delve into the essence of time and human experience, with breath serving as the ultimate movement. Through dance and reflection, her work embodies the quest for rest and transcendence, encapsulating the human journey of becoming and being in the cosmos.

Notes

Further Reading

Mercedes Azpilicueta, *Onze Roeping, on Joyful Militancy*, 2023, www.mercedesazpilicueta.info/onze-roeping-on-joyful-militancy

Hiuwai Chu, Meagan Down, Nkule Mabaso, Pablo Martínez, and Corina Oprea. eds., *Climate: Our Right to Breathe*, L'Internationale Online and K. Verlag, 2022

Rob Nixon, *Slow violence and the environmentalism of the poor*, Cambridge, Massachusetts: Harvard University Press, 2011.

Belinda Kazeem-Kaminski, *H(a)untings / Heim-Suchungen*, Sternberg Press, 2023

Achille Mbembe 'The Universal Right to Breath,' *Critical Inquiry*: Vol 47, No S2. www.journals.uchicago.edu/doi/2020

Artist Websites

Ammar Bouras

<https://ammarbouras.com>
Mercedes Azpilicueta
www.mercedesazpilicueta.info

Susan Hiller

www.susanhiller.org
www.mattsgallery.org/exhibitions/the-last-silent-movie

Waqas Khan

www.axel-vervoordt.com/gallery/artists/waqas-khan

Alex Cecchetti

<https://www.alexcecchetti.com/>

Lawrence Abu Hamdan

<http://lawrenceabuhamdan.com>
<https://earshot.ngo>

John Gerrard

www.johngerrard.net/dust-storm-manter.html
www.pacegallery.com/artists/john-gerrard

Acknowledgements

Exhibition curated by Mary Cremin

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Exhibition Team:

Annie Fletcher: Director

Mary Cremin: Head of Programming

Sara Damaris Muthi: Curatorial Fellow

Rachael Gilbourne: Assistant Curator - Projects & Partnerships

Christina Kennedy: Head of Collections

Melissa Viscardi: Collections Manager & Senior Registrar

Nuria Carballeira: Assistant Curator: Collections – Registrarial & Access

Monica Cullinane: Audiences & Media Manager

Ciara Magee: Programme Production Assistant

Cillian Hayes: Technical Crew Supervisor

Ed Kiely/ David Trunk: Lead Technicians

Oonagh Young: Exhibition Design

Shannon Carroll: Timeline Researcher

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Ealaíon, Gaeltachta, Spóirt agus Meán**
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**in focus resources**

Produced by Lisa Moran, Curator: Engagement and Learning

Research: Lucy Jorgensen, Engagement and Learning Fellow