

Room 6

Jeremy Deller

b. 1966, London

This film portrait by Jeremy Deller tells the story of Adrian Street, the son of a Welsh coal miner, who became a pro wrestler known for his flamboyant, androgynous persona, in the 1970s and 80s. Deller first became aware of Street through a photograph showing him with his father in 1973, which he believes to be 'possibly the most important photograph taken post-war'. Deller says of the photograph that it encapsulates the whole history of Britain in that period, in an uneasy transition from being a centre of heavy industry to a producer of entertainment and services. The film is accompanied by a new wall painting by Irish muralist Ruairi O'Byrne. The work raises questions about Deller's role as cultural historian, in which he highlights various aspects of folk art to a contemporary art audience.

Room 7 & corridor

Conrad Shawcross

b. 1977, London

Conrad Shawcross uses diverse materials and mediums to create structural and mechanical works that are informed by mathematical and scientific theory in the exploration of the philosophical. Exhibited at the end of the corridor are a series of *Harmonic Drawings* which are created by a machine based on the Victorian Harmonograph – a mechanical apparatus that employs pendulums to create a geometric image. Also in this exhibition is a kinetic work *The Limit of Everything*. A trinity of continually rotating arms each expanding and flexing in a circular motion, illuminates the metaphorical, poetic and lyrical properties of light. Shawcross's series of *Perimeter Studies* are the result of an investigation of series sequence and repetition. Four geometric constructions explore the properties of the dodecahedron – a twelve sided solid.

Room 8

Jesse Jones

b. 1978, Dublin

The Other North exists as a two channel video installation, documenting the development of Irish artist Jesse Jones' research into the Korean Demilitarised Zone – a strip of land that acts as a divider between North and South Korea. Her time in Korea led the research into another more familiar (closer to home) geographic border between Northern Ireland and the Republic of Ireland.

Primal Architecture is curated by Rachael Thomas, Senior Curator: *Head of Exhibitions*, assisted by Séamus McCormack, *Project Co-ordinator*. Exhibitions and Paul Hallahan *Programme Assistant*. Exhibitions Text by Séamus McCormack, *Project Co-ordinator*. Exhibitions, IMMA.

(front cover)

Mike Kelley, *Primal Architecture*, 1995. Acrylic, wood, steel, pencil and paper, 270 x 220 cm. Collection Museum Ludwig Cologne / on loan Gesellschaft für Moderne Kunst am Museum Ludwig e.V., 2006. Courtesy Museum Ludwig. © The Mike Kelley Foundation / Kelley Studio

Talks & Events Programme

IADT ARC + IMMA

Preface Lecture | John C. Welchman

Mike Kelley: *Lent Felt (Intimations of his Mind's Fall)*

Friday 7 November 2014, 1.00–2.00pm, Lecture Room

This lecture explores the life and work of Mike Kelley—artist, noise musician, writer, actor, benefactor and teacher. Kelley's powerful contribution to contemporary art will be examined, including the artist's critical writings and special brand of parodic humor. John C. Welchman is Professor of art history, Visual Arts department at the University of California, San Diego and Chair of the Mike Kelley Foundation for the Arts.

Artists Discussion | *Primal Architecture*

Saturday 8 November 2014, 2.00–3.30pm, Lecture Room

Artists; Kevin Atherton, Linder, Jesse Jones, Bedwyr Williams and Conrad Shawcross discuss the exhibition *Primal Architecture* with Rachael Thomas (Head of Exhibitions IMMA) and discussion moderator Caoimhin Mac Giolla Léith (writer, critic, and lecturer UCD).

Lunchtime Talk | *Primal Architecture*

Wednesday 12 November 2014, 1.15–

2.00pm, East Wing Galleries
Séamus Mc Cormack (*Project Co-ordinator*, Exhibitions, IMMA) leads a gallery talk on the exhibition *Primal Architecture*.



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Modern Art

IADT ARC + IMMA

Lecture | Sinead Hogan

Revisiting critique, revising fetish

Thursday 22 January 2015, 6.00–7.00pm, Lecture Room

Dr Sinead Hogan (Lecturer, IADT) addresses how critique is intimately related to decision making and quality of judgement. This lecture will focus on how the notion of critique and how this can be approached through the object of the fetish.

Lecture | David McConnell

What is primal? What does science say?

Wednesday 4 February 2015, 6.30–7.30pm, Lecture Room

David McConnell (Professor of Genetics, Trinity College, Dublin) explores primal facts of objective science in which to consider genetic impulses of artists.

Discussion | *Post Punk Reflections*

Wednesday 11 February 2015, 6.00–7.00pm, Lecture Room

This discussion reflects on the musical energy and resistance of punk culture and its broader impact on the changing cultural and political conditions of 1970s to now. Popular culture, activism and Northern Irish politics and society will be explored. Speakers to be announced.

Booking is essential for all talks.

For a full programme of talks, free tickets and to listen to past talks on the IMMA SoundCloud Channel, www.imma.ie

For further information contact

Sophie Byrne, *Assistant Curator*, Talks

and Lectures, IMMA.

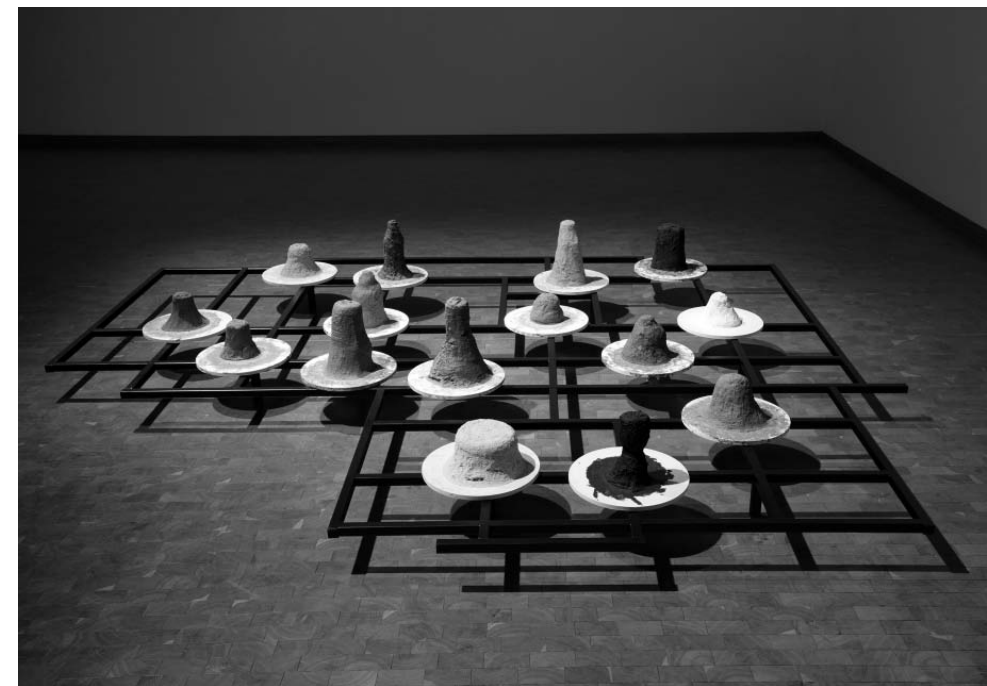
email: sophie.byrne@imma.ie

Tel: + 353 1 622 9913.

Irish Museum of Modern Art
Áras Nua-Ealaine na hÉireann
Royal Hospital
Military Road
Kilmainham
Dublin 8
Ireland
telephone: + 353 1 612 9900
email: info@imma.ie
www.imma.ie

IRISH MUSEUM OF MODERN ART
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8 NOVEMBER 2014 – 1 MARCH 2015

Primal Architecture



This exhibition borrows its title from an iconic work by the influential American artist Mike Kelley *Primal Architecture* (1995) in which the artist uses sculptural forms to map a history of his personal genealogy. Exploring ideas inherent in Kelley's piece, this exhibition brings together works by both international and Irish artists that elaborate on notions of pseudo-autobiography, sexuality, consciousness, identity, architecture, power and nostalgia.

Since the sixties, contemporary art has been associated with moments or acts of crises and political change. Often these acts have not only affected art, but also mirrored what was happening within society. *Primal Architecture* unfurls in the form of a sequence of episodes or chapters that can be read with relative autonomy, each offering exhilarating interpretations of the human condition and the complex ways we interact with and narrate the world around us.

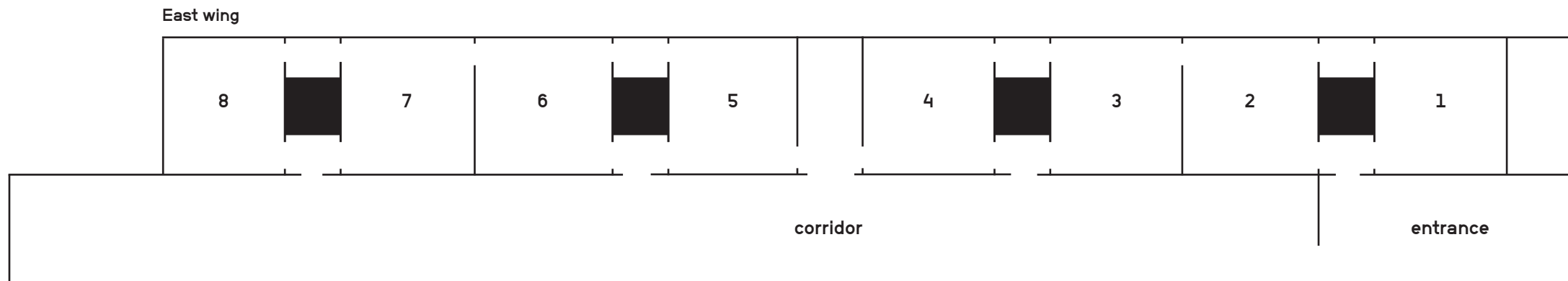
The selection of works on display spans generations, and across varied media including installation, video, sculpture, drawing, performance and photography. *Primal Architecture* includes works by Kevin Atherton, Jeremy Deller, Jesse Jones, Mike Kelley, Linder, Conrad Shawcross and Bedwyr Williams.

This guide gives a brief introduction to the themes and subjects explored in a selection of the artist's works included in *Primal Architecture*.

Visitors are advised that this exhibition contains adult themes and explicit imagery.

Room 1
Kevin Atherton
 b. 1950, Isle of Man

Part of a generation that pioneered video and performance art in the UK and Ireland in the 1970s, his ongoing work *In Two Minds* from Atherton's oeuvre has allowed him to repeatedly re-enter the frame of space and time conceptually. In the most recent version, recorded at IMMA for this particular presentation, Atherton interrogates and converses with his 27-year-old self. The original installation consisted of two video recordings of Atherton, made on the same day and exhibited on monitors at the Serpentine Gallery, London, 1978. Aware of changing technologies and ongoing debates about the presentation and challenges of new media works, the double self-reflexive portrait is both amusing and poignant. *Time Piece* is another earlier work that Atherton has re-entered in the context of this exhibition. Originally performed in 1974 at Palace Green, in Durham England, Atherton literally becomes the minute hand of a clock for an hour, making us acutely aware of the passing of time.



Room 2 & corridor
Mike Kelley
 b. 1954, Michigan, d. 2012, California

Mapping the genealogy of his own family, *Primal Architecture* is one of Kelley's most abstract but also highly formal works. Originally included as part of *toward a utopian arts complex* (Metro Pictures, New York, 1995) – an exhibition in which he explored issues relating to a period where he believed American society had become preoccupied with repressed childhood memories. In this work, Kelley reconstructs his own past, particularly his art education by appropriating the fine art/craft tradition of pottery to convey what he believed to be “aesthetic abuse”.

Arranged on a wooden platform in the corridor are a number of objects or ‘props’ that relate to the first performances carried out by Kelley while he was a student at CalArts, California in the late 1970s. The objects fuse futuristic and minimalist references and carry within them the history of the original performances, for which documentation can be viewed in the accompanying photographs. Topics explored in the performances include reverse perspective, both visual and auditory, and the relationship between the objects and the body.

Kelley's *The Banana Man* was in direct reaction to his performance work at the time. He said "Video seemed a good way, by virtue of it not operating in 'real' time, of dealing with character and psychological

motivation”.¹ The artist performs and narrates as the title figure, which he based on a marginal character from the children's television series 'Captain Kangaroo'. Jarring emotions of ecstasy, pleasure, confusion and misery are alluded to through the various scenarios and the jump cuts and edits.

Arranged along the corridor are groupings from Kelley's *Categorical Imperative and Morgue*. Essentially leftovers from his studio, he created accumulations and compositions as a means to confront his artistic decision making process. Caught between subjective history and psychological association, Kelley viewed the works as illuminating failure. The Categorical Imperative is a reference to a moral concept formulated by philosopher Kant, which may be defined as a way of evaluating motivations for action. In one of the groupings *Teri Garr*, a frog soft toy looks away from a now defunct TV while watching an episode of 'Star Trek' in which the young actress Teri Garr plays a guest role.

¹. <http://www.eai.org/title.htm?id=2099> accessed 19/10/14

Rooms 3 & 4
Linder
 b. 1954, Liverpool

Since the seventies, Linder's collage and photographic works deconstructed the media view of each of the sexes, as either consumers sustained on a diet of commodities or as objects in pornography. Images from traditional lifestyle magazines are carefully collaged, composed and juxtaposed with images from pornography in an attempt to arouse our desires and comment on consumerism, commodification, sexuality, gender and post-feminist critique. In her work a savage sense of humour and punk mentality prevails. In 1978, Linder was co-founder and singer in the post-punk musical group *Ludas*, known for their uncompromising lyrics centered around themes of gender, desire and cultural alienation. The title from one *Ludus* track shares its name with the neon work *Anatomy is not Destiny* – a reference and discredit to an original Freudian quote declaring that sexuality predetermines and dictates behaviour. In recent years, Linder has worked with performance art and film.

Room 5
Bedwyr Williams
 b. 1974, St Asaph, Wales

Working across various media, moving image, performance and installation, Bedwyr Williams is drawn to the the minutiae of everyday life, be it mundane, absurd or melancholic. The installation *Wylo* explores extremities of scale. Firstly, the microscopic – as we enter the space, patterned curtains based on tiny fragments of stone (from the terrazzo floor of the Ludoteca Santa Maria Ausiliatrice, where the work was originally installed at the 2013 Venice Biennale.) which create a Pepper's Ghost effect. To the astronomical – an observatory, from which we hear the weeping cries of a stargazer. Williams' recent video work entitled *ECHT* depicts a dystopian future, where scale, in terms of power and economics is explored. This divided country is populated by a range of acutely designed persona, where as the narrator tells us 'dudes will become dukes'.