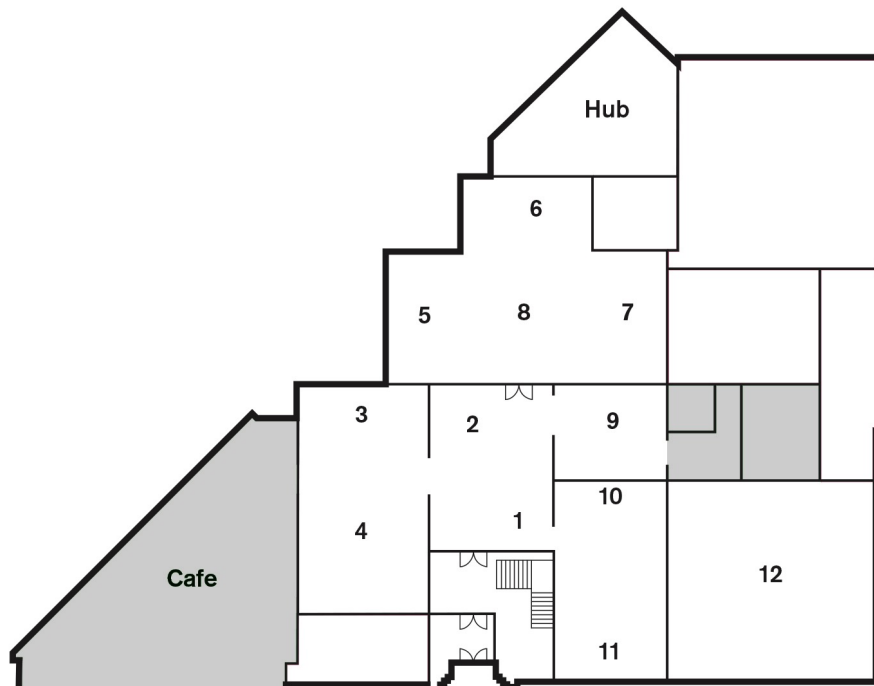




STILL (THE) BARBARIANS

Limerick City Gallery of Art – Ground Floor



- 1 John Waid
909, 125 Minutes Later
2016. Clock, audio piece, framed documents.

A proposition to delay the sounding of the Angelus Bell by exactly 25 minutes and 21 seconds on 24 April 2016, reflecting the fact that Ireland used to have its own time zone, which was changed in 1916 by English parliamentary decree.

- 2 Tiffany Chung
An archaeology project for future remembrance
2013. 3 channel video, HD, color, audio, 6 min 26 sec + installation: Micro-pigment ink, gel ink, and oil on vellum and paper, dimensions variable.

Tiffany Chung conducted research into the history of Thu Thiem, a district in Ho Chi Minh City that was razed to the ground for redevelopment. An archaeology project for future remembrance (2013) is a reflection on the affect of urbanization; it uncovers and remembers those buried fragments of the city, of civilization.

- 3 Mary Evans
Thousands Are Sailing
2016. Wall-based installation with craft paper and QR code.

'Thousands Are Sailing' borrows its title from a song by the London-based Celtic band the Pogues that tells of Irish emigration to the United States. Evans explains: "Perhaps because of my early friendships with Irish people this music spoke to me deeply with the images it conjured up of migration, loss, belonging, alienation, and desire – all emotions I felt an affinity with due to my own diasporic experience."

- 4 Hera Büyüктаşçıyan
Destroy Your Home, Build Up a Boat, Save Life!
2014-15. Installation (carpets, rope).

'Destroy your house, build up a boat, save life' is a quotation taken from the story of the Great Flood; the god Enlil (ruler of the air, wind, and storms) plans to destroy humans by sending a devastating flood but the god Enki (ruler of waters) sends warning of this impending catastrophe to Atrahasis (a mortal) and instructs him to build a boat to protect and save life from the rising waters.

- 5 Mona Vatamanu and Florin Tudor
Le monde et la dette
2016. Textile, 300 x 150 cm.
Le monde et les choses
2014. Textile, 300 x 150 cm.

Using hand sewn appliqué techniques the artists have created a colour-coded textile piece mapping world debt, Le monde et la dette, and countries' main industries, Le monde et les choses. For Vatamanu and Tudor, this map represents the final stage of colonialism.

- 6 Godfried Donkor
Rebel Madonna Lace Collection
2016. Installation: wall drawing, framed piece of Limerick lace, two garments, mannequins.

Godfried Donkor draws upon the history of lace making to elucidate the links between trade, labour, exploitation and the perceived value of lace in both Europe and West Africa. The collection includes an orange jumpsuit and strait-jacket, in heavy machine lace from Ghana, and framed on the wall, a delicate hand-stitched piece of Limerick lace.

- 7 Bradley McCallum
Weights and Measures (The Reversals)
2014-15. All works: oil on linen, 68 x 48 inches
Titles left to right:

Brother Number Two - Nuon Chea, 'Reversal'

Extraordinary Chambers on the Courts of Cambodia The Khmer Rouge Tribunal; convicted of crimes against humanity and currently facing trial for genocide. After unknown photographer.

Child Soldier to Commander – Dominic Ongwen, 'Reversal'

International Criminal Court, January 28, 2015, first appearance, charged with seven counts of war crimes and crimes against humanity. After photo by AFP.

Warlord –Thomas Lubanga Dyilo 'Reversal'

International Criminal Court, July 10th 2012, as sentence is delivered, guilty of war crimes. After a photo by Jerry Lampen,

The Butcher - Radovan Karadžić 'Reversal'

International Criminal Tribunal for the former Yugoslavia, August 29th 2008, judgement is pending. After a photo by Valerie Kuypers.

Warlord_Nationalist - Slobodan Milošević 'Reversal'

International Criminal Tribunal for the former Yugoslavia, February 12th 2002, appearance, died in custody, trial terminated. After a photo by Raphael Gaillarde.

Defiance - William Samoei Ruto, 'Reversal'

International Criminal Court, 2012, appearance; declared a mistrial April 2016. After unknown photographer.

- 8 Carsten Höller
One, Some, Many
2016. Installation: Speech synthesiser software, sound cards, microphones, loudspeakers, amplifiers, dimensions variable.

Höller's site sensitive audio installation of a freestanding microphone appearing at three of the biennial exhibition venues. Each microphone is linked to voice-recognition software that responds to one of the trigger words: 'one', 'some', and 'many'. The words were selected according to their frequency of use in the English language.

- 9 Naeem Mohaiemen
Abu Ammar is coming
2016. Installation: video 6 min, framed photograph (courtesy of Chris Steele-Perkins/Magnum).

Abu Ammar was the *nom de guerre* of Yasser Arafat and his Fatah group was a dominant faction of the Palestine Liberation Movement (PLO). Mohaiemen's film unearths archival documents, a Chris Steele-Perkins photograph taken in Beirut in 1982 and an inscribed headstone as evidence of Bangladeshi fighters in the PLO.

- 10 Charles Lim Yi Yong
Stealing the trapeze
2016. HD video, stack of A3 posters.

Lim Yi Yong says that in his final year as a student at Cranleigh School in 1992, he stole a book from its library. The book is titled *Down the Wind: A Yachtman's Anthology* (1966). In it there is an autobiographical account by Peter Scott about the circumstances surrounding the invention of the trapeze. Scott claims that he and his fellow sailors invented the trapeze in 1938 along the River Thames in England. There is wide evidence that the Tembang, a similar device developed in Indonesia, has been in use for generations before that.

- 11 Abdoulaye Konaté
Le Papillon Bleu
2016. Textile, 246 x 308 cm.

Konaté has used traditional fabrics from Mali to create *Le Papillon Bleu*, (2016) a new work based on the colours and patterns of Irish Butterflies. The butterfly represents the fragility of life, metamorphosis and the power of transformation; reflecting the journey to independence for many post-colonial countries.

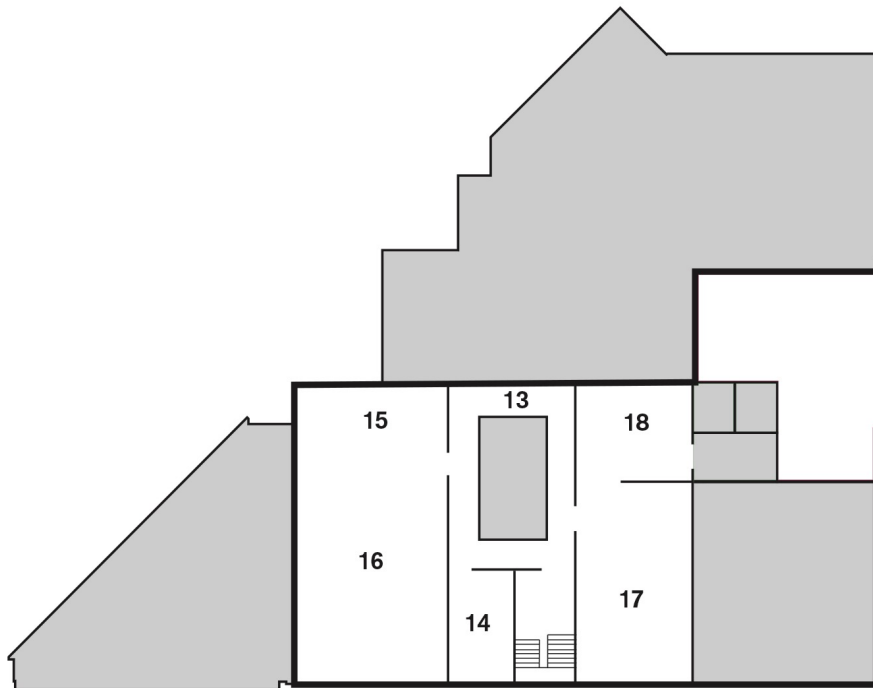
- 12 Kapwani Kiwanga
A Memory Palace
2015. Four channel sound installation, inkjet prints, furniture, floral arrangements, dimensions variable.

A Memory Palace (2015) offers the viewer a journey through time, constructed spaces, and assembled narratives using image and sound. The artist references a physical edifice that no longer exists: the old Reichskanzlei (Reich Chancellery) in Berlin. Kiwanga's investigations take her to the period before the Congo Conference (1884–85) where she unearths some intriguing stories.



STILL (THE) BARBARIANS

Limerick City Gallery of Art – First Floor



13 Samuel Erenberg

Mementos

2010. Installation : various number of canvases. Oil on canvas, 40.6 × 30.5 cm.

The title of this series comes from the phrase *memento mori* found in the Canon of the Mass in the Catholic Church – one prayer for living persons and the other for the dead. Each painting refers to worldwide historical events, such as US foreign policy and US military interventions through the names of places and the years associated with specific events.

14 Philip Aguirre y Otegui

Cabinet Mare Nostrum

2016. Installation, dimensions variable.

Aguirre y Otegui presents a selection of works made between 1990 and 2016 that invite the viewer to think about migration, colonial conflicts, the issue of water, and geopolitical issues. The installation is conceived as an immersion in the artist's studio with drawings and sculptures presented at Limerick City Gallery of Art and The Hunt Museum.

15 Otobong Nkanga

The Weight of Scars

2015. Woven textile and photography / Yarns: viscose bast, mohair, polyester, bio-cotton, linen, acrylic, and inkjet print on 10 laser-cut Forex plates, 4 tapestries, 253 × 153 cm each.

The Weight of Scars (2015) relates to the heritage of a scarred, fractured landscape, the act of reconstruction, and the weight that comes with such a legacy. The ten circular photographic plates are images of what remains today of the former mined area in the northwestern part of Namibia, which today lies empty, abandoned, and even fenced off.

- 16 Willem de Rooij
Blue to Black
2012. Batik hand-printed, 120 x 550 cm.
Black to Blue
2016. Batik hand-printed, 120 x 550 cm.

De Rooij explores the relationship between the Netherlands and Africa, Dutch textile companies, such as Vlisco, developed mass production and commercial applications for Indonesian Japanese batik in the middle of the nineteenth century, and found their largest markets on the Atlantic shores of Africa. Today, the bright and distinctive wax prints are regarded as typically African. Complex globalization processes thus created the constructed image of a certain Africanness.

- 17 Pio Abad
The Collection of Jane Ryan and William Saunders
2014–15. Installation, dimensions variable.

Pio Abad's installation draws attention to the roles that certain artefacts have played in the recent history of the Philippines, specifically in shaping the cultural legacy of former Philippines dictators Ferdinand and Imelda Marcos.

- 18 Kemang Wa Lehulere
Teeth are the only bones that show
2016. Apple Tree, False teeth made from impression of artist's mouth, washing machine, velvet with embroidery and velvet cushion, dimensions variable.

Wa Lehulere explains "On a recent visit to Limerick I dreamt I had discovered infant bones in a large pot plant including an open field. The following day, while en route to the local art school, I was fascinated by the false teeth on sale in the window of a dentist office. I toured the art school and learned about its history and the existence of Magdalene laundries that housed 'fallen women'."