

## **STILL (THE) BARBARIANS VENUES AND EXHIBITING ARTISTS**

### **Limerick City Gallery of Art** (Pery Square, Limerick):

Pio Abad, Philip Aguirre y Otegui, Tiffany Chung, Godfried Donkor, Samuel Erenberg, Mary Evans, Carsten Höller, Kapwani Kiwanga, Abdoulaye Konaté, Charles Lim Yi Yong, Kemang Wa Lehulere, Bradley McCallum, Naeem Mohaiemen, Otobong Nkanga, Willem de Rooij, Mona Vatamanu and Florin Tudor, John Waid

### **Cleeve's Condensed Milk Factory** (O'Callaghan Strand, Limerick):

Larry Achiampong and David Blandy, Kader Attia, Kostas Bassanos, Eric Baudelaire, Hera Büyüktaşçıyan, Criodhna Costello, Jonathan Cummins, Theo Eshetu, Tom Flanagan and Megs Morley, Carsten Höller, Dorothy Hunter, Jeremy Hutchison, Joanna Hutton, Alfredo Jaar, Journal Rappé (Xuman & Keyti), Syowia Kyambi, Leung Chi Wo, Alice Maher, Uriel Orlow, Ulrike Ottinger, Alan Phelan, Sarah Pierce, Public Studio (Elle Flanders and Tamira Sawatzky), Ican Ramageli, Amanda Rice, Catarina Simão

### **The Hunt Museum** (Rutland Street, Limerick):

Philip Aguirre y Otegui, Carsten Höller, Abdoulaye Konaté, Johannes Phokela (delayed in transit)

### **The Sailor's Home** (O'Curry Street, Limerick):

Michael Joo

### **King John's Castle** (Nicholas Street, Limerick)

Vo Tran Chau

### **Mother Macs** (High Street, Limerick)

Liam Gillick

### **Performances** (various locations)

Liam Gillick (14 to 17 April, then every Thursday through 14 July), Yong Sun Gullach (15 and 16 April), Joanna Hutton (16 April), Journal Rappé (Xuman & Keyti, 15 April), Syowia Kyambi (15 April), Pádraic E. Moore (15 April), Deirdre Power and Softday (Sean Taylor and Mikael Fernström, 24 April), Tracey Rose (15 April)

**Ormston House** (Patrick Street, Limerick) in partnership with EVA International, will present *Murder Machine* curated by Christine Eyene. *Murder Machine* brings together Ceara Conway (Ireland), George Hallett (South Africa), Linda O'Keeffe (Ireland/UK), The Otolith Group (UK) and Rusangano Family (Zimbabwe/Togo/Ireland) for an interactive display and a series of monthly public interventions around text and language, across histories, geographies and political contexts, through art pieces, performances and archival material previously unseen in Ireland.

## ARTISTS STATEMENTS AND BIOS

### Pio Abad

*The Collection of Jane Ryan and William Saunders, 2014–15*  
Digital print on postcards, unlimited copies, 10.5 x 14.8 cm each

*The Collection of Jane Ryan and William Saunders* (2014–15) is an installation of two parts that includes a series of fifty-one photographs of Georgian- and Regency-era silverware that appeared in a Christie's auction catalogue for the 'Magnificent Silver' sale in New York on the 10th of January 1991. The silverware was part of a large haul of artwork and antiques sequestered from the Marcos collection that was sold in an attempt to recoup the country's losses from the couple's kleptocratic reign. An original Christie's document detailing the successful bids during the sale accompanies the photographs. This hoard of unused silverware reveals the true intentions of the Philippine dictators: behind their proclamations of postcolonial self-realization was the desire to establish a royal court, one fuelled by visions of European cultural heritage filtered through a Hollywood lens. An interpretation of the Communist flag is shown alongside the photographs, the workers' hammer replaced with an auction gavel. The Christie's sale was intended to fund the Philippine revolutionary government's Comprehensive Agrarian Reform Programme, a land redistribution exercise aimed at quelling the country's Communist insurgency.

The auction continued on the following day. Acting on behalf of the Philippine government, Christie's sold paintings that had been acquired by the Marcos using ill-gotten public money and sequestered by new government after the pair were forced out of office in February 1986. The painting collection, which included works by Raphael, El Greco, and Titian, sold for a total of 15.4 million dollars. Abad has reproduced images from the auction catalogue to create ninety-eight different postcards so that each artwork is available to the public; the seized collection finally free for the taking.

Pio Abad (b. 1983, Manila, Philippines) is an artist who lives and works in London. He studied art from 2002–04 at the University of the Philippines in Manila before moving to Scotland to study at the Glasgow School of Art, where he received his BA (hons) Painting & Printmaking in 2007. In 2012 he received an MA in Fine Art from the Royal Academy Schools, London. Recent solo exhibitions include: *Some Are Smarter Than Others* (2014), Gasworks, London; *The Collection of Jane Ryan and William Saunders* (2014), Jorge B. Vargas Museum, Manila; and *Dazzler* (2012), Glasgow International Festival of Visual Art, Glasgow. He will have solo exhibitions at 4A Centre for Asian Contemporary Art, Sydney and Centre for Contemporary Art, Glasgow later this year. He has also participated in a number of group shows, including: *Udlot-udlot* (2016), Asia Art Archive, Hong Kong; *South by Southeast* (2016), Guangdong Times Museum, China; *Metatextile: Ruptured Narratives, Exchanged Values* (2016), Edel Assanti, London; *CORRUPTION: Everybody Knows ...* (2015), e-flux, New York; *Vexed Contemporary* (2015), Museum of Contemporary Art and Design, Manila; *Pre-pop to Post-human* (2014), Hatton Gallery, Newcastle; *London Open* (2012), Whitechapel Art Gallery, London.

## Hera Büyüktaşçıyan

*Destroy Your Home, Build Up a Boat, Save Life!*, 2014-15  
Installation (carpets, ropes), dimensions variable

To weave connections between identity, memory, space, and time, Hera Büyüktaşçıyan considers the absent or invisible figure of the *other*. She is a storyteller, integrating metaphors from historic and iconographic elements to open up new narratives. Water is a recurring theme in her practice, referring to what the artist understands as the fluid, aquatic nature of memory. Her most recent works investigate the meaning of absence within collective memory. There is a focus on urban transformation and the disappearance, invisibility, and sense of isolation it causes.

'Destroy your house, build up a boat, save life' is a quotation taken from the story of the Great Flood found on 'The Epic of Atrahasis,' written on a Babylonian cuneiform tablet. According to the inscription, the god Enlil (ruler of the air, wind, and storms) plans to destroy humans by sending a devastating flood. Yet 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.

The description of this imaginary boat, also known as 'Noah's Ark', becomes an instrument for Büyüktaşçıyan to connect land and sea, life and death, loss and perseverance, past and future, the known and unknown. The boat also acts as a metaphor for the rescue and preservation of belongings, as well as fragments of memory, that are gathered up and taken from one context to another in the event of traumatic upheaval, exile, deportation, and other forms of societal breakdown.

Hera Büyüktaşçıyan (b. 1984, Istanbul) graduated from Marmara University, Faculty of Fine Arts, Painting department in 2006. She lives and works in Istanbul. Her recent artist residencies include: Delfina Foundation, London (2014); Villa Waldberta, Munich (2012-13); AIR Drop, Stockholm (2012); PiST///Interdisciplinary Project Space, Istanbul (2012); and ACSL, Yerevan (2011). She has been selected to participate in a number of exhibitions including: 1497 (2016), Green Art Gallery, Dubai; If You Can't Go through the Door, Go through the Window (2016), ALT Art space, Istanbul (2016); Es war einmal ein Land (Once There Was a Country) (2015), Heidelberger Kunstverein, Germany; Istanbul: Passion, Joy, Fury (2015), MAXXI, Italy; 14th Istanbul Biennial (2015); 56th Venice Biennale (2015), National Pavillion of Armenia, Venice; A Century of Centuries (2015), SALT, Istanbul; Fishbone (2015), State of Concept, Athens; The Jerusalem Show VII: Fractures (2014), Al-Ma'mal Foundation for Contemporary Art, Jerusalem; The Land Across the Blind (2014), Galeri Mana, Istanbul; In Situ (2013), PiST///, Istanbul; Envy, Enmity, Embarrassment (2013), ARTER, Istanbul; Reflecting on Reflection (2012), Galeri Mana, Istanbul; and The Afternoon Odyssey (2012), SALT, Istanbul.

## Tiffany Chung

### *An archeology 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 is noted for her cartographic drawings, sculptures, videos, photographs, and theatre performances that examine conflict, displacement, migration, urban progress, and transformation in relation to history and cultural memory. Chung's work examines the geographical shifts in countries traumatized by war, human destruction, or natural disaster. Her map drawings layer different periods in the history of devastated topographies, reflecting the impossibility of accurately creating cartographic representations of most places. Transgressing space and time, these works unveil the connection between imperialist ideology and the vision of modernity.

For *An archeology project for future remembrance* (2013) Chung conducted research into the history of Thu Thiem, a district in Ho Chi Minh City that was razed to the ground for redevelopment. She recaptured voices and social spaces lost through the transformation of a city, thus evoking the daily rhythms and the complex layers of history of this once lively landscape. Chung has excavated a section of tiled flooring, extracted from Thu Thiem, and presented it here in the gallery as a future relic. A series of twenty-six texts are handbound in the accompanying book, and each text relates the history of urban development of imperialist and nation-building projects. These texts, which spatially complement Chung's cartographic drawings, acts like maps that trace the language of modernization and produce an archival narrative. *An archeology project for future remembrance* is a reflection on the affect of urbanization; it uncovers and remembers those buried fragments of the city, of civilization.

Tiffany Chung (b. 1969, Vietnam) received an MFA from the University of California, Santa Barbara, in 2000, and received her BFA from California State University, Long Beach, in 1998. She is a cofounder of San Art, an independent, artist-initiated, non-profit gallery space and reading room in Ho Chi Minh City, Vietnam. She was awarded the Sharjah Biennial Artist Prize in 2013. Selected museum exhibitions and biennials include: All the World's Futures (2015), 56th Venice Biennale; Our Land/Alien Territory (2015), Central Manege, Moscow; I Bienal del Sur: Pueblos en Resistencia (2015), Museo de Bellas Artes, Caracas, Venezuela; My Voice Would Reach You (2014), Rice University and Museum of Fine Arts, Houston; Residual: Disrupted Choreographies (2014), Carré d'Art – Musée d'Art Contemporain, Nîmes; THREADS (2014), Museum Arnhem, The Netherlands; Sharjah Biennial 11 (2013), Sharjah, UAE; California Pacific Triennial (2013), Newport Beach; Welcome to the Jungle (2013), Museum of Contemporary Art Kumamoto, Japan; Asia Pacific Triennial 7 (2012), Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia; Six Lines of Flight (2012), San Francisco Museum of Modern Art; The Map as Art (2012), Kemper Museum of Contemporary Art, Kansas City; PANORAMA (2012), Singapore Art Museum; Kuandu Biennale (2012), Kuandu Museum of Fine Arts, Taipei, Taiwan; Roving Eye (2011), Sørlandets Kunstmuseum, Norway; ATOPIA: Art and City in the 21st Century, Centre de Cultura Contemporània de Barcelona, Spain (2010); The River Project (2010), Campbelltown Arts Centre, Australia; Incheon International Women Artists' Biennale (2009), Korea; transPOP: Korea Vietnam Remix (2008), Yerba Buena Center for the Arts, San Francisco, and Arko Museum, Seoul, Korea (2007); and Fukuoka Triennale (2005), Japan.

## Godfried Donkor

*Rebel Madonna Lace Collection*, 2016

Installation: lace, clothes, mannequins, drawings, dimensions variable

As an artist straddling borders between continents and cultures, Godfried Donkor is interested in historical and sociological issues, and specifically in the shared history of the peoples of Africa and Europe. In his work, he reflects on the commodification of people in all its facets. Borrowing iconography from mass media, and mixing styles and imagery that originate from conflicting sides of the political and cultural divides, Donkor creates works in painting, mixed-media collage, print, and most recently video.

For EVA International, Donkor has created a new work on the history of lace with lace: the *Rebel Madonna Lace* design has been made from a series of drawings by the artist, inspired both by traditional Limerick lace patterns and by images from Donkor's own visual archive. Along with Adinkra symbols (symbols of hope and commitment of the Ashanti people, Ghana) are contemporary images from the city of Kumasi, Ghana, and historical images of Europe and Africa. This lace piece has been handmade – an extremely long process – in Limerick. This lace is exhibited along with two garments made of commercially produced lace from Ghana: a jumpsuit and a straight jacket. Donkor's research into the history of the defunct lace production in Limerick city echoes his own experience of the continuing use of and craze for lace in West Africa – in his case Ghana.

Godfried Donkor (b. 1964, Kumasi, Ghana) moved to London in 1973. He studied art and art history at Saint Martins College of Art, receiving his BA Fine Art (Painting) in 1989. He studied postgraduate Fine Art at Escola Massana, Barcelona, Spain, before completing an MA in African Art History from the School of Oriental and African Studies, University of London, in 1995. Utilizing painting, mixed-media collage, and printmaking as well as video, Donkor's work is focused on historical and sociological issues and, in particular, the shared history of the peoples of Africa and Europe. In 2010 Donkor was approached by PUMA Sports to design new football uniforms for the Ghana national football team. His recent solo exhibitions include: *People of Utopia* (2011), ARTCO Gallery Herzogenrath, Germany; *The Five Court* (2010), Fred, London; *The Olympians and Muses* (2009), Afronova Gallery, Johannesburg, South Africa; *Story of a London Township* (2009), [space], London; *Financial Times* (2007), Gorre Festival, Gorre Island, Senegal; *The Sable Venus and the Black Madonna* (2006), Gallerie 23, Amsterdam, Holland; *Concerto in Light and Darkness no 1* (2005), National Museum, Ghana; among many others. Selected group shows include: *STREAMLINES* (2015), Deichtorhallen, Hamburg; *How Far How Near* (2014), Stedelijk Museum, Amsterdam; *Speaking of People: Ebony, Jet and Contemporary Art* (2014), Studio Museum, Harlem, New York; *GOLD* (2012), Museum Belvedere, Vienna, Austria; *Moving into Space: Football and Art in West Africa* (2012), National Museum of Football, Manchester; *Hollandaise* (2012), Stedelijk Museum Bureau Amsterdam; and *Space and Currencies* (2010), Museum of Africa, Johannesburg, South Africa.

## Samuel Erenberg

### *Mementos*, 2010

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

A common thread in many of Samuel Erenberg's projects is an examination of the history of social conflict and war and its effects on our collective psyche. Erenberg's practice encompasses performance, photography, film, books, and, above all, abstract painting. According to art critic and historian Margarita Nieto, 'Each of these explorations has marked a circular journey toward an essential commentary on abstraction and on the questions of absence/presence, voice/silence. Often monochromatic, his paintings examine space as surface, texture, shadow, and light. His constant search for a more essential abstract language blurs and slowly erases the artifice of representation, drawing him ever closer to the purity of the abstract.'

Erenberg began his *mementos* series after Barack Obama's 2008 speech in Philadelphia on race. The first paintings the artist made referred to the significant events of the African-American Civil Rights Movement – some obscure, others well known. After Obama gave a speech in Cairo in 2009, Erenberg researched historical events in the Middle East influenced by American foreign policy. The initial *mementos* series (2008–09) consists of one hundred and thirty works on paper. 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 (i.e., countries, US states, cities) and the years associated with specific events. Others depict the history of labour unions and the influence of American corporate interests.

Samuel Erenberg's (b. 1943, Los Angeles) films, installations, books, and paintings have been exhibited throughout the United States, Europe, Asia, and Latin America, and are included in numerous collections worldwide. His exhibitions include: 7,567MI (2015), Jerusalem Biennale, Israel; The Book of Lies (2015), 356 Mission, Los Angeles, CA; From This Moment to the Next (2015), Photo LA; Southern California Abstraction Now (2015), Barrett Gallery, Santa Monica College, CA; Nineteen Seventy: The Collection Toni Gerber (2013), Kunstmuseum Luzern, Switzerland; Abertas Portas (2013), Fundação Eugénio de Almeida, Évora, Portugal; Tricky Poses and Taxing Conditions (2012), Museum of Contemporary Art, Los Angeles; Exit Is an Entrance: Thirty Years of Exit Art (2012), Exit Art, New York; Moving Pictures: Painting, Photography, Film (2012), Echo Park Film Center, Los Angeles, as part of the Los Angeles Film Forum; Your Documents, Please (2008), ZAIM, Yokohama, Japan (travelling exhibition); New Painting (2007), Craig Krull Gallery, Santa Monica, CA; Monochrome Painting: Some Versions from Ad Reinhardt to Present (2007), Cardwell Jimmerson Contemporary Art, Culver City, CA; Driven to Abstraction: Southern California and the Non-Objective World (2006), Riverside Art Museum, CA; Bibliotheca Alexandrina 2nd International Biennale for the Artist Book (2006), Egypt; 23 Sins (2003), 3rd International Triennial of Artists' Books Vilnius, Contemporary Arts Center, Lithuania; El Arte de Los Libros de Artista (2002), Museo de Arte Carrillo Gil, Mexico City; and Portrait d'un ami, Jean-Paul Jungo (2000), Musée des Beaux-Arts, Lausanne, Switzerland.

## Mary Evans

*Thousands are Sailing*, 2016

Craft paper: installation, dimensions variable

In Mary Evans' work she creates silhouettes and pictograms hand cut from brown craft paper, to produce site-based, spatially dynamic installations. Pattern is a strong leitmotif in her practice. With an interest in delving beyond the purely ornamental, Evans not only infuses historical, geographical, or architectural clues into her work but also uses symbols and imagery from popular culture.

'Thousands Are Sailing' is a song released by the London-based Celtic band the Pogues in 1988. The lyrics and plaintive manner in which it is sung, in the style of an Irish folk ballad, tell stories of Irish emigration to the United States:

*The island it is silent now*

*But the ghosts still haunt the waves*

*And the torch lights up a famished man*

*Who fortune could not save ...*

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.' *Thousands Are Sailing* (2016), for EVA International, is a large wall installation depicting figurative narratives in the style of history paintings. The disposable craft paper is a metaphor for the disposable lives of those depicted in the work.

Mary Evans (b. 1963, Lagos, Nigeria) lives and works in London. After completing a BA (Hons) Fine Art Painting from Gloucestershire College, she completed an MFA from Goldsmiths, University of London in 1989, and a Postgraduate at the Rijksakademie, Amsterdam, in 1993. In 2012 she was awarded a PG Certificate in Academic Practice in Art, Design & Communication from the University of the Arts, London. In 2014 she was awarded the Rockefeller Foundation Arts & Literary Arts Residency, Bellagio Centre, Italy, and in 2010 she was the recipient of the Smithsonian Artists Research Fellowship, National Museum of African Art, Washington, DC. Evans's research is centred on the social, political, and historical frameworks of the Diaspora, migration, global mobility, and exchange. Evans is an Associate Lecturer at Central Saint Martins College of Art and Design. Recent projects and exhibitions include: *It Takes a Village...* (2016), Allen & Overy Amsterdam; *They Came from Outer Space* (2015), Goethe Institute, Johannesburg, South Africa; *Towards Intersections* (2015), UNISA Gallery Pretoria, South Africa; *Art Brussels* (2015); *Cape Town Art Fair* (2015); *Where Do I End and You Begin?* (2014), City Arts Centre, Edinburgh Arts Festival; *Feast:Radical Hospitality in Contemporary Art* (2013), Blaffer Gallery, Houston, Texas; *Du Bois in Our Time Commission* (2014), University of Massachusetts and Accra, Ghana; *BIAC Martinique International Biennial of Contemporary Art* (2013), Fort-de-France; *Cut and Paste* (2012), Tiwani Contemporary, London; *3rd Guangzhou Triennial* (2008), China; *Meditations* (2008), Baltimore Museum of Art; and *Port City* (2007), Arnolfini, Bristol.

## Carsten Höller

*One, Some, Many*, 2016

Installation: Speech synthesiser software, sound cards, microphones, loudspeakers, amplifiers, dimensions variable

Höller undertook a research visit to Limerick in preparation for EVA International 2016 to develop a site-specific audio sensitive installation across three biennial sites. The installation is an entirely new work that consists of three freestanding microphones that capture a live feed of sound from visitors, triggering a voice recognition system and a playback system that can only be activated when the trigger words are mentioned across the biennial sites. As the microphones capture the speech from visitors, voice-recognition software and programmed hardware analyses the words spoken and the speakers transmits pre-programmed responses to the audience. The voice-recognition software responds to the words 'one', 'some', and 'many'. The words were selected according to their frequency of use in the English language and because of their significance when arranged in the following order: 'one, some, many', or 'one plus everything'. If one of the key words is uttered by someone in one of the installations, the pitch of the words change from low to high to very high, so high that the word in the end becomes almost indiscernible. The work also implements a sense of doubt as the programme corrects the visitor, exploring the range of meaning between 'one' and 'some' and 'some' and 'many', and finally 'many' and 'one'. For example, when the word 'one' is recognized by the system, it corrects with a response of 'some'.

*One, Some, Many* (2016) plays with the exhibition venues as visually empty and open spaces that can be instantly transformed by sound. The visitor's encounter with the sound from microphones allows for what could be described as an 'increased capacity of hearing', both for visitor and for the technical device: emphasizing the aural experience of presence.

Carsten Höller's work has been shown internationally over the last two decades. His recent soloexhibitions include: *Doubt* (2016), Hangar Bicocca, Milan; *Decision* (2015), Hayward Gallery, London; *Leben* (2014), Thyssen Bornemisza Art Contemporary – Augarten, Vienna, Austria; *Experience* (2011), New Museum, New York; *Soma* (2011), Hamburger Bahnhof Museum für Gegenwart, Berlin, Germany; *Divided Divided* (2010), Museum Boijmans Van Beuningen, Rotterdam, The Netherlands; *Carrousel* (2008), Kunsthaus Bregenz, Austria; *Amusement Park* (2006), MASS MoCA, North Adams, United States; *Test Site* (2006), Turbine Hall, Tate Modern, London; *Carsten Höller* (2004), Musée d'Art Contemporain, Marseille, France; *Half Fiction* (2003), ICA, Boston; and *Synchro System* (2000), Fondazione Prada, Milan, Italy. Recent group exhibitions include: the 8th Berlin Biennale (2014), Ethnological Museum Dahlem, Germany; *Burning Down the House* (2010), 10th Gwangju Biennale, Korea; *Do It* (2013), Manchester International Festival, United Kingdom; *Echigo-Tsumari Art Triennale* (2012), Niigata, Japan; *Invisible: Art About the Unseen, 1957–2012* (2012), Hayward Gallery, London; *The Promises of the Past* (2010), Centre Pompidou, Paris, France; *São Paulo Biennale* (2008), Brazil; *Theanyspacewhatever* (2008), Solomon R. Guggenheim Museum, New York; and *Ecstasy: In and About Altered States* (2005), Museum of Contemporary Art, Los Angeles, California, United States. In 2005 he represented Sweden (with Miriam Bäckström) at the Venice Biennale, Italy, and in 2014 *Vitra Slide Tower* – Höller's first freestanding slide – was inaugurated at the Vitra Campus in Weil am Rhein, Germany.



## Kapwani Kiwanga

*A Memory Palace*, 2015

Four channel sound installation, inkjet prints, furniture, floral arrangements

Dimensions variable

Kapwani Kiwanga's practice manifests as video and sound installations as well as performances. In her work she intentionally confuses truth and fiction to unsettle hegemonic narratives and to create spaces in which marginal discourse can flourish. As a trained anthropologist and social scientist, she occupies the role of researcher in her projects. Afrofuturism, anticolonial struggle and its memory, belief systems, and vernacular and popular culture are but some of the research areas that inspire her practice.

*A Memory Palace* offers the visitor 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), which was located in Berlin and formerly known as Palais Radziwill or Palais Schulenburg. This building was the setting for a number of historical events and important meetings, was damaged during World War II and subsequently demolished. The starting point for the project is the Congo Conference (1884–85), a series of diplomatic meetings that transpired within this building's walls. European and American representatives met at the palace and made decisions that would change the geopolitical topography forever. Its decisions regulated European trade in Africa, led to the establishment of the Congo Free State, and set the stage for the ensuing the 'scramble for Africa': the fervent colonization of Africa by European nations. Kiwanga's investigations take her to the period before the Congo Conference where she unearths some intriguing stories. Stories she is eager to relate.

Kapwani Kiwanga (b. 1981, Hamilton, Canada) lives and works in Paris. She received a joint BA in Anthropology and Comparative Religions from McGill University, Montreal, in 2002. She was an artist in residence at L'Ecole Nationale Supérieure des Beaux-Arts, Paris; Le Fresnoy: National Contemporary Art Studio, France; and MU Foundation, Eindhoven and Le Manège, Dakar. Her film and video works have been nominated for two British Academy of Film and Television (BAFTA) awards, and she has received awards at international film festivals. Her films have been screened at many international festivals, including: the International Short Film Festival Winterthur (2011), Switzerland; *Musique pointdoc* (2011), Gaîté Lyrique, Paris; *Illégal Cinéma aux laboratoires d'Aubervilliers* (2011), France Musée National d'Histoire Naturelle (2011), and Paris; Edinburgh African Film Festival (2010). Solo exhibitions and performances include: *Afrogalactica: Un abrégé de la future* (2012), Contrechamp, Nantes; and *Afrogalactica: A Short History of the Future a Performance* (2011), Paris Photo, France. She has been selected to participate in recent international group shows including: *What We Call Love: From Surrealism to Now* (2015–16), Irish Museum of Modern Art, Dublin; *Telepathic Relay* (2015), HAU Hebbel Am Ufer, Berlin; *Parle pour toi* (2014), Marian Goodman Gallery, Paris; *Synchronicity II* (2012), Tiwani Contemporary, London; *Alt-W: New Directions in Scottish Digital Culture* (2008), Glasgow Centre of Contemporary Art; *In the Centre Pompidou* (2006), Centre Pompidou, Paris; and *Bienal Internacional de Arte Contemporáneo* (2006), Almería, Spain.

## Abdoulaye Konaté

*The Butterflies Series, 2016*

Textile

225 x 302 cm

246 x 308 cm

296 x 234 cm

Konaté's work primarily takes the form of textile-based installations that explore sociopolitical and environmental issues, while also showcasing his aesthetic concerns and formal language. The artist questions the way in which societies and individuals, both in Mali and beyond, have been affected by factors such as war, the struggle for power, religion, globalization, ecological shifts, and the AIDS epidemic. Employing material native to Mali – namely, woven and dyed cloths that are sewn together – Konaté creates large-scale abstract and figurative compositions.

The compositions presented for EVA 2016 take the form of one of Abdoulaye Konaté's iconic textile works. These sumptuous pieces from the 'butterflies series' are animated by his technical virtuosity and love of colour. The theme of this particular series recalls the recent anniversaries of the independence of most of the countries on the African continent, and how fragile these states still are post-independence. The image of the butterfly ties in with this fragility. The butterfly also represents the power of transformation and metamorphosis.

Abdoulaye Konaté (b. 1953, Diré, Mali) is an artist who lives and works in Bamako, Mali. He is the recipient of many awards including: Officier de l'Ordre National du Mali (2009); Prix Passeport –Créateurs sans Frontières (2008); Chevalier de l'Ordre National du Mali (2002); Chevalier de l'Ordre des Arts et des Lettres de la République Française (2002); among others. Recent solo exhibitions include: Abdoulaye Konaté (2016), Arken Museum for Moderne Kunst, Ishøj, Denmark; Useful Dreams (2015), Blain|Southern, Berlin; The World in Textile (2013), Afrika Museum, Berg en Dal, The Netherlands; Abdoulaye Konaté (2013), Primo Marella Gallery, Milan, Italy; Abdoulaye Konaté (2012), ESADHar – L'Ecole Supérieure D'Art & Design, Le Havre, France; Tentures Teintures (2012), Maison Revue Noire, Paris; and Abdoulaye Konaté (2012), Project Window, Iniva, Rivington Place, London; among others. His recent group shows include: 12 Solos (2016), Blain|Southern, Berlin; ART\_TEXTILES(2015), The Whitworth, University of Manchester, UK; 19th Contemporary Art Festival Sesc\_Videobrasil | Southern Panoramas (2015), São Paulo, Brazil; Streamlines: Metaphorical and Geopolitical Interpretations of the Oceans (2015), Deichtorhallen International Kunst und Fotografie, Hamburg, Germany; Obsession (2015) Maison Particulière, Brussels, Belgium; Decorum (2013), Musée d'Art Moderne de la Ville de Paris, France; Hollandaise (2013), SMBA, Stedelijk Museum Amsterdam, The Netherlands; Dégagements... La Tunisie un an après (2011), Institut du Monde Arabe, Paris, France; Africa? Una Nuova Storia (2009), Complesso del Vittoriano, Rome, Italy; 10th Havana Biennale (2009), Cuba; and documenta 12 (2007), Kassel, Germany; among others.

## Kemang Wa Lehulere

*Teeth are the only bones that show*, 2016  
Installation, dimensions variable

Kemang Wa Lehulere works in a variety of media, including performance, drawing, installation, text, and photography. He creates events and environments in an attempt to understand South Africa's past and present. His work engages with the spaces between personal narrative and collective history, between archive and amnesia. The act of digging (for example, for his performance *uGuqul'ibhatyi*, which took place in Gugulethu township in 2008, he dug a hole in the ground using only an afro comb and discovered bones) becomes a metaphor for the pathology of history, with the artist performing the dual roles of forensic investigator and scientist. Performative gestures of unearthing, discovery, destruction, and erasure are central to his work. Wa Lehulere embraces the open-endedness of his practice, revealing a discursive space between past and present, art and literature, the self and the collective.

Kemang Wa Lehulere said: '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." The proposed work for EVA 2016 takes its cue from these discoveries, and brings together material elements that speak to these discoveries including the dream. The work is a sculptural installation that comprises a second-hand washing machine, a set of false teeth (which are made from a mold of the artists teeth), a text written by the artist, and a velvet cloth.'

Kemang Wa Lehulere (b. 1984, Cape Town) is an artist who lives in Johannesburg, South Africa. He graduated with a BA Fine Arts from the University of the Witwatersrand, Johannesburg, in 2011. Wa Lehulere is cofounder of the Gugulective (2006), an artist-led collective based in Cape Town, and is a founding member of the Center for Historical Reenactments in Johannesburg. He was the winner of the inaugural Spier Contemporary Award in 2007, the MTN New Contemporaries Award in 2010, and the Tollman Award for the Visual Arts in 2012. He was the recipient of an Ampersand Foundation residency in New York in 2012, and one of two young artists awarded the 15th Baloise Art Prize at Art Basel in 2013. Most recently, he was awarded the 2015 Standard Bank Young Artist for Visual Art at the National Arts Festival, South Africa. Recent exhibitions include: *Sincerely Yours* (2015), Gasworks, London; *To Whom It May Concern* (2015), Stevenson Gallery, Cape Town; *8th Berlin Biennale for Contemporary Art* (2014); *This Is Not Africa, This Is Us* (2014), Galerie West, The Hague; *The Circle Walked Casually* (2014) Deutsche Bank KunstHalle, Berlin; *Center for Historical Reenactments: After-After Tears* (2013), New Museum for Contemporary Art, New York; *Sleep Is for the Gifted* (2013), Lombard Freid Gallery, New York; *The Ungovernables* (2012), New Museum, New York; *Air de Lyon* (2012), Fundacion Proa, Buenos Aires; *A Terrible Beauty Is Born* (2011), 11th Biennale de Lyon at the Museum of Contemporary Art, Lyon, France; and *When Your Lips Are My Ears, Our Bodies become Radios* (2010), Kunsthalle Bern and Zentrum Paul Klee, Bern, Switzerland.

## Charles Lim Yi Yong

*Stealing the trapeze*, 2016  
HD video

Charles Lim Yi Yong is an artist and former Olympic sailor. In 2005 he initiated *SEA STATE*, a series of nine projects, with the premise of inverting perceptions of sea and land in the island city-state of Singapore. *SEA STATE* explores the biophysical, aspirational, and cerebral contours of the southeast Asian city through the lens of the sea. The structure of the series is inspired by the World Meteorological Organization's code for measuring sea conditions, which numbers the varying states ranging from calm, to moderate, to the phenomenal. Considered together, *SEA STATE* is an index of this extreme oscillation and a call attention to such changes.

*Stealing the trapeze* work is inspired by the history of a very specific tool used for navigation. It is part of the history of catamarans, a type of boat seldom constructed in the temperate West before the nineteenth century, but in wide use as early as the 5th century AD in what is known today as South India. The word 'catamaran' is derived from the Tamil language (from kattu meaning 'to tie' and maram meaning wood or tree). Lim Yi Yong says that in his final year as a student at Cranleigh School, in 1992, he stole a book from its library, which he still owns. 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 Thames River in England. There is wide evidence, however, that the Tembang had been in use for generations before that.

Charles Lim Yi Yong (b. 1973, Singapore) studied Fine Art at Central Saint Martins School of Art and Design, London, graduating in 2001. He is also a former Olympian sailor. In 2002, he participated in documenta 11 in Kassel, Germany. He is a cofounding member of the net-art collective tsunamii.net. *Sea State*, to date a series of nine film projects initiated in 2005, focuses on inverting perceptions of sea and land in the island city-state of Singapore, exploring the biophysical, aspirational, and cerebral contours of the Southeast Asian city through the visible and invisible lenses of the sea. It was presented in the Singapore Pavilion, as part of the 56th Venice Biennale (2015), as well as Manifesta 7 and the Shanghai Biennale (both 2008). Other films include: *Positive* (2015) and *All the Lines Flow Out* (2011), which received a special mention at the 68th Venice Film Festival (2011). He recently had a solo exhibition titled *In Search of Raffles' Light* (2013) at the National University of Singapore Museum. His moving image works have been screened at the International Film Festival in Rotterdam, the Tribeca Film Festival, and the Edinburgh Film Festival.



## Bradley McCallum

*Weights and Measures (The Reversals)*, 2014-15  
Series of canvases, oil on linen, 68 x 48 in or 23 x 31.5 in

Bradley McCallum's work focuses on bringing together fine art and social practice. He describes his work as 'an investigation into individual and collective social memory, responsibility, and actions'. His multifaceted projects, which include public actions, installations, videos, paintings, and sculpture, reflect upon media representations and social concerns, and are often inspired by American history and the legacies of race in contemporary American culture.

Bradley McCallum show several 'reversal' portraits from the series *Weights and Measures*, which he created over the past two years. The work explores masculine configurations of power in war, international relations, and militarism. The series comprises oil paintings based on photographic negatives of defendants taken as they appeared before international courts and tribunals. In 2014 McCallum established a unique, one-year research-based residency at the Coalition for the International Criminal Court to develop the project. The residency gave him access to critical intelligence and historical perspectives, and introduced him to key people in the field. The international tour of *Weights and Measures*, which begins in April 2016 in The Netherlands and Ireland, will then continue to Kenya, Uganda, the Democratic Republic of the Congo, and South Africa – bringing the work directly to communities impacted by some of the defendants represented in this collective portrait of corrupted power.

Bradley McCallum (b. 1966, Greenbay, Wisconsin) received his BFA at Virginia Commonwealth University in 1989, and an MFA from Yale University in 1992. In 1997 he moved to Brooklyn, New York, where he continues to live and work. Most recently, McCallum was the artist-in-residence at the Coalition for the International Criminal Court, New York City from March 2014 to March 2015. Work by Bradley McCallum and McCallum & Tarry are represented in many private and public collections worldwide. McCallum's selected solo exhibitions include: *Impunity* (2016), Robert Blumenthal Gallery, New York; *Identity XI & Post Conflict* (2015), Nichido Contemporary Art, Tokyo; *Portraits of Justice & Post Conflict* (2014), Kinz + Tillou Fine Art, Brooklyn, New York; *Intersections: McCallum and Tarry* (2012), Burchfield Penny Art Center, Buffalo, New York; *Wade in the Water* (2012), Galerie Nordine Zidoun, Luxembourg; *Bearing Witness: Work by Bradley McCallum and Jacqueline Tarry* (2010), Contemporary Museum, Baltimore (multiveneue survey: Maryland Institute College of Art, Walters Art Museum, Carroll Mansion, Phoenix Shot Tower, Reginald F. Lewis Museum of Maryland African American, History & Culture, and Maryland Art Place); *Shades of Black* (2009), Galerie Nordine Zidoun, Luxembourg; *Another Country* (2008), Kiang Gallery, Atlanta; *Bloodlines* (2007), Caren Golden Fine Art, New York; *Whitewash* (2006), F-2 Gallery, Beijing, China; *Endurance* (2005), Tokyo Wonder Site and NCA, Japan; *Endurance* (2004), City Space Gallery, Seattle; *Civic Endurance* (2003), Conner Contemporary Art, Washington, DC; *Silence: New Haven* (2001), Artspace at Center Church on-the-Green, New Haven; *In the Public Realm* (2000), Elvehjem Museum of Art, University of Wisconsin-Madison; *Witness: Perspectives on Police Violence* (2000), Bronx Museum of the Arts, New York; and *The Manhole Project: A Gun Legacy* (1996), The Wadsworth Atheneum, Hartford Connecticut; among othe

## 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, 253x153 cm each

Otobong Nkanga's drawings, installations, photographs, and sculptures examine ideas around land and the value of natural resources. Thematically connected through architecture and landscape, Nkanga's multifaceted work not only encompasses photography, drawing, painting, sculpture, installation, and video, but also involves activities or performance. The artist uses her own body and voice in performances or videos, becoming the protagonist in the work. Her presence, however, serves mostly as a self-effacing catalyst, an invisible hand that sets the artistic process in motion. In many of her works, Nkanga reflects on the use and cultural value connected to natural resources, exploring how meaning and function are relative within cultures, and revealing the different roles and histories that exist, particularly within the context of the artist's own autobiography and memories.

*The Weight of Scars* (2015) is a large four-panel textile piece with ten photographic images printed on Forex plates that have been fixed to the woven textile. The work 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.

Otobong Nkanga (b. 1974, Kano, Nigeria) is visual artist and performer who lives and works in Antwerp, Belgium. Nkanga began her art studies at the Obafemi National University Awolowo in Ile-Ife, Nigeria, graduating in 1994, before studying at the École Nationale Supérieure des Beaux-Arts de Paris, France, from 1995 to 2001. In 2008 she earned her master's degree in performing arts at DasArts, Amsterdam, The Netherlands. She has been an artist-in-residence at the Rijksakademie van Beeldende Kunsten in Amsterdam, and from 2013 to 2014, she was a guest of the DAAD Berliner Künstlerprogramm – Artists-in-Berlin Program. In 2015 she was the recipient of Yanghyun Prize. Her recent exhibitions and performances include: *Landversation Beirut* (2016), Beirut Art Center, Lebanon; *Streamlines: Oceans, Global Trade and Migration* (2016), Deichtorhallen Hamburg, Germany; *Bruises and Lustre* (2015), M HKA Antwerp, Belgium; *Comot Your Eyes Make I Borrow You Mine* (2015), Kadist Foundation Paris, France; *Crumbling through Powdery Air* (2015), Portikus, Frankfurt am Main, Germany; *Landversation* (2014), 31st São Paulo Biennale, Brazil; *In Pursuit of Bling* (2014), 8th Berlin Biennale, Germany; *Taste of a Stone: Itiat Esa Ufok*, 11th Sharjah Biennial (2013), United Arab Emirates; and *Contained Measures of Tangible Memories: Indigo Regina*, 2nd Benin Biennial (2012), Cotonou, Benin; among others.

## Willem de Rooij

*Blue to Black*, 2012

*Black to Blue*, 2016

Batik hand-printed, 120 x 550 cm

Willem de Rooij's work reflects on the conditions of the exhibition space and of institutional practice. Central in his work is the selection and combination of images in a variety of different media, which range from sculpture to photography, film, and texts. De Rooij analyses conventions of presentation and representation, constructing tensions between cultural, historical, political, and autonomous sources. Throughout his career, he has produced artworks that manifest an aversion to and at the same time dependence on visual references. This contradiction is already illustrated in the early film installations made with Jeroen de Rijke, with whom he collaborated from 1994 till 2006.

For EVA International 2016, Willem De Rooij has created a new work that is in counterpoint to an artwork that was previously produced together with Koyo Kouoh for the 2012 show *Hollandaise* at Raw Material Company in Dakar, Senegal. The previous work, *Blue to Black*, is a wax print, traditionally produced in Ghana. The new work is made out of cloth created using traditional Batik technique from Indonesia – a piece of fabric handprinted in Yogyakarta. The purpose of *Hollandaise* was to question the role played by fabrics in the decolonization of knowledge. The concept for the exhibition stemmed from the long-standing commercial relationship between the Netherlands and Africa. The title referred to the colourful printed fabrics that are exported from the Netherlands to Africa, and are generally known in West Africa as 'Hollandaise' or 'Dutch Wax'. Dutch textile companies, such as Vlisco, developed mass production and commercial applications for Indonesian Javanese 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.

Willem de Rooij (1969, Beverwijk, Netherlands) lives and works in Berlin. De Rooij studied art history at the University of Amsterdam and art at the Gerrit Rietveld Academie and the Rijksakademie in Amsterdam. He is currently the Professor of Fine Art at the Städelschule, Staatliche Hochschule für Bildende Künste, Frankfurt am Main. In 2014 he was nominated for the Vincent Award, Gemeentemuseum Den Haag, The Hague. Recent solo exhibitions include: *The Impassioned No* (2015), Le Consortium, Dijon; *Character Is Fate* (2015) Witte de With, Rotterdam; *Index: Riots, Protest, Mourning and Commemoration* (2014), Arnolfini, Bristol, UK; *Using Walls, Floors and Ceilings* (2014), The Jewish Museum, New York; *Farafra* (2013), Bergen Kunsthall, Bergen; *Untilted* (2012) Kunstverein München, Munich; *Crazy Repelled Firelight* (2011), Friedrich Petzel Gallery, New York; and *Intolerance* (2010), Neue Nationalgalerie, Berlin.

## Mona Vatamanu and Florin Tudor

*Le monde et les choses*, 2014

*Le monde et la dette*, 2016

Textile, 300 x 150 cm

Mona Vatamanu and Florin Tudor have collaborated together since 2000. Their artistic practice spans a diverse range of media including film, photography, painting, performance, and site-specific projects. Vatamanu and Tudor's broad practice has positioned them among the most compelling and literate interpreters of the contemporary post-communist condition, which extends far beyond their native Romania.

*Le monde et les choses* (2014) is a sewed world map related to MVFT's research in statistics taken from various CIA studies published online. The map shows the domination of a few countries based on their main industries – these countries dominate because they export financial products or electronics and machinery, while most countries export resources, minerals, or labour. For Vatamanu and Tudor, this map represents the final stage of colonialism. The viewer can read the map through a specific colour code: green is for food and drink; red is for metals and minerals; brown is for wood; black is for oil, petroleum, and natural gas; pink is for textile and apparel; light grey is for machinery and transport equipment; blue is for electronics and 'capital goods'; and white is for opium or 'other'.

*Le monde et la dette* (2016) is a hand-sewed map of world debt. The darker colours represent countries with a higher debt and the lighter colours those with a lower debt. Some regions coloured in white represent geographic areas of unknown data. Red squares represent innate territories that cannot be regulated by debt and economics.

**Mona Vătămanu** (b. 1968, Romania) and **Florin Tudor** (b. 1974, Switzerland) have work together since 2000. Recent solo exhibitions include *Flying Utopia* (2015), tranzit.sk, Bratislava; *Le monde et la dette* (2015), D+T Project Gallery, Brussels; *I Do Not Know the Real Story Which Happens There* (2014), Argos Centre for Arts and Media, Brussels; *46°19'41"N 23°12'44"E Geamana* (2014), Andreas Huber Gallery, Vienna; *All That Is Solid Melts into Air*, Extra City, Antwerp; *I Dreamt the Work of Another Artist* (2013), Kunsthalle Lissabon, Portugal; *Powerlessness a Situation. Revolutie* (2013), Frankfurter Kunstverein; *The Order of Things* (2012), daadgalerie, Berlin; *Land Distribution* (2011), Lombard Freid Projects, New York; *All Power to the Imagination!* (2009), Secession, Grafisches Kabinett, Vienna; *Surplus Value* (2009), BAK, basis voor actuele kunst, Utrecht; *Living Units*, Project Room, Ludwig Museum, Budapest, 2003. They have participated in numerous group shows, including *All Men Become Sisters* (2015), Muzeum Sztuki ms2, Lodz; *Ortstermin mit Leoni Wirth* (2015), Kunsthaus Dresden; *What Is to Come Has Already Arrived* (2015), MUSAC, Museo de Arte Contemporaneo de Castilla y Leon, Spain; *A Luxury We Cannot Afford* (2015), Para Site, Hong Kong; *Social Factory* (2014), 10th Shanghai Biennale, Power Station of Art, Shanghai; *A History* (2014), Centre Pompidou, Paris; *Untitled* (2011), 12th Istanbul Biennial; *Call the Witness* (2011), Roma Pavilion Collateral Event, 54th Venice Biennale; *When Things Cast No Shadow* (2008), KW Institute for Contemporary Art, 5th Berlin Biennial; *Like an Attali Report, but Different: On Fiction and Political Imagination* (2008), Kadist Art Foundation, Paris; 52nd Venice Biennial (2007), Romanian Pavilion; among others.



## John Waid

*909,125 Minutes Later*, 2016  
Performance documentation

John Waid's practice generates a continuous stream of diverse ideas, the majority of which are humorous or absurd in nature. Occasionally, however, these ideas are practical, useable, and – where appropriate and possible – some ideas become actual physical outcomes. Over a nine year period, The Halfbakery website has been a convenient outlet for over a thousand of Waid's ideas, with the use of an undisclosed moniker preserving his anonymity.

*909,125 Minutes Later* is a proposal to delay the sounding of the Angelus Bell by exactly 25 minutes and 21 seconds on 24 April 2016. The Angelus Bell presently sounds at 6p.m. each evening on RTÉ, the national television network of Ireland. The delayed time is to reflect on the fact that Ireland used to have its own time zone, which was changed in 1916 by English parliamentary decree – by 25 minutes and 21 seconds. The time change was imposed on 1 October 1916. There are 36,365 days between 1 October 1916 and 24 April 2016, making an accumulated loss of 909,125 minutes at the rate of 25 minutes per day. *909,125 Minutes Later* is accentuated by the presence of a simple clock with the first 25 minutes of its numerals removed, along with RTÉ's response to the letter proposing to delay the sounding of the Angelus Bell.

John Waid (b. Belfast) is a First-Year Art and Design lecturer at the National College of Art and Design, Dublin. He is the recipient of several awards for photography, experimental, and contemporary illustration. He was the winner of a Martin Parr Award for taking the strangest holiday photograph. In 2014 his billboard design, in response to the title 'Green', was selected and presented in Belfast's Central Station, as part of the the Art in the Eastside project, founded by Creative Exchange Artists Studios. His work titled Nesting Box That Might Attract Small Exotic Migratory Visitors, was exhibited as part of the Annual Exhibition, Royal Ulster Academy in 2014. In 2009 he won an award to design a range of contemporary souvenirs for the Northern Ireland Tourist Board. In both 2007 and 2008, Waid was twice invited as a finalist on the BBC Genius programme in response to two ideas: 'rapid handrail' and 'zen garden mower'. On 27 September 2007, he generated and published Climbing Up the Walls of Everything, which was subsequently realized by IKEA, France, in 2013 to launch one of their stores. Also in 2007, in front of a neighbourhood audience, he performed a version of Wilson and Keppel's Sand Dance (1933) on the roof of his shed in an effort to bed down the recently laid felt. In 2003 he participated in Dublin's Cowparade project, in which he cut cow in half and converted it into salt and pepper shakers. Between 1978 and 2001 he painted a community wall mural in West Belfast under the watchful eyes of active paramilitaries. He assisted for exactly one hour with the installation of one of Joseph Beuys's pieces in the Guggenheim Museum, New York. He also dug graves at Carnmoney Cemetery, North Belfast, and placed many tins of beans on shelves at CrazyPrices, according to the rules of an obscure algorithm.