



LCGA South Gallery Installation view

***The Future is Self-Organised – Artist-Run Spaces***

**Curated by Pallas Projects.**

**13 November 2015 – 15 January 2016**

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**Spaces:** 126, Galway; The Black Mariah, Cork; Catalyst Arts, Belfast; E.S.P. TV, New York;

Occupy Space, Limerick; Pallas Projects, Dublin; Suburban Video Lounge, Rotterdam

**Projects:** The Artist-Led Archive, Real Art Project (RAP)

**Artists:** Fiona Chambers, Mark Cullen, Brian Duggan, Blaithin Hughes, Gillian Kane, Gillian Lawler,

Breda Lynch, Eimear Jean McCormack, Gavin Murphy, Mark O'Kelly, Jim Ricks, Kathy Tynan

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Carnegie Building, Pery Square, Limerick, Ireland.

FREE ADMISSION

Tel: +353(0)61 310633; F:+353(0)61 310228; Email: [artgallery@limerick.ie](mailto:artgallery@limerick.ie); Web [www.gallery.limerick.ie](http://www.gallery.limerick.ie)

Opening Hours: Monday/Tuesday/Wednesday/Friday 10-5.30pm; Thursday 10-8pm; Saturday 10-5.30; Sunday 12-5.30.

Closed on Public & Bank Holidays.

*The Future is Self-Organised* is an exhibition looking at artist-led practice and the role and contribution of artist-run spaces to contemporary art, culture and society.

The exhibition is the first of a series of projects to take place throughout 2016 that will mark the 20<sup>th</sup> year of the artist-run space Pallas Projects/Studios (PP/S). These projects will look at the role of artist-run spaces and artist-run practice today – and looking towards the future – with a number of cooperative exhibitions and ancillary events taking place, foregrounded by a major publication 'Artist-Run Europe – Practice/Projects/Spaces', due in early 2016.

Incorporating artworks, installations, documentation and ephemera, the exhibition features invited contributions from artists who have been associated with or helped run PP/S over the last 20 years, as well as contributions from the many artist-run spaces that PP/S has initiated collaborations with during that time.

Founded in 1996, Pallas Projects/Studios is a non-profit artist-run organisation dedicated to developing opportunities for Irish contemporary visual artists, encouraging exchange and discourse via curated projects, and collaborations with Irish and international arts organisations. PP/S addresses the necessity of providing space for artistic production, and foregrounds the role of the exhibition/project as a constant agent of discourse and cultural transformation within both the visual arts and society.

The artist-run model and ethos, is one which perpetuates non-hierarchical modes of organisation, and economies of exchange (knowledge and resources); a non-commercial approach to producing art and culture, it proposes a model of social and cultural interaction that eschews the roles of producer and consumer. Artist-run spaces play a vital role in supporting artists' practices at the early stages of their careers, and often have a key stake (albeit a precarious one) in the (re)vitalisation of derelict urban areas.

The exhibition *The Future is Self-Organised* engages with the recent history of artist-run groups and independent spaces to produce a highly visual group exhibition including artworks, documentation, ephemera, artist-run presentations and collaborative installations. Its aim is to show to the public how artist-run practice manifests itself, how artist-run spaces are a distinctive and central part of visual art culture, and how they present a necessary alternative to the art institution, museum or commercial gallery. It is the first gallery manifestation of a 4-year research/publication project undertaken by PP/S into artist-run practice and spaces around Europe.

*"...while we remain subject to a system geared towards squeezing cash even out of the rubble it generates, the task, as we see it, is to remind ourselves that this rubble might offer a relative but significant opening: namely an awakening sense that there is no neoliberal future to build, and that we're no longer compelled to compete as individuals for a piece of the free market world. Against this backdrop, we can measure those in the art system as it stands and by what it is they have to offer in the preparation of a post-capitalist society."*

**There is no Alternative: The Future Is (Self-) Organised, Part 2** – Anthony Davies, Stephan Dilleuth & Jakob Jakobsen\*

Carnegie Building, Pery Square, Limerick, Ireland.

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*Included in the exhibition:*

A curated installation of new and re-presented/reconfigured work by artists who have been involved with PP/S, and a number of invited artists: Brian Duggan, artist and co-founder of PP/S; Fiona Chambers, artist and formerly part of the PP/S team; Kathy Tynan, former PP/S studio artist; Mark Cullen and Gavin Murphy, artists and current PP/S co-directors; Gillian Lawler, artist and PP/S Studio & Intern Coordinator; Gillian Kane, whose drawing of 'Pallas Heights' is included; Jim Ricks, artist and sometime PP/S collaborator; and invited contributions from artists: Mark O'Kelly, Eimear Jean McCormack, Breda Lynch, Bláithín Hughes. A film programme 'Heavier-than-Air Flying Machines Are Impossible' curated originally in 2008 by Pallas Projects for Project 304 Bangkok, features early film work by Aideen Barry, Anne Maree Barry, Daren Bolger, Cliona Harmey, Gavin Murphy, Kelly O'Connor, Fiona Whitty.

A screening-room installation will present artists' films selected by Suburban Video Lounge. Based in Rotterdam, the Netherlands (in the basement of an Espresso Bar), Suburban Video Lounge was founded by Toine Horvers in 2004 as space for presenting artists' moving image, and has been programmed by Toine Horvers 2004–2014 and Kathrin Wolkowicz 2011–2014. For *The Future is Self-Organised* the space's intimate, comfortable and subterranean setting has been recreated in the gallery.

The *Artist-Led Archive*, initiated by Megs Morley, and presented for the first time in Limerick, is an artist-led initiative that was begun in 2006 as an attempt to intervene into a perceived and pressing lack, or 'gap' in collective knowledge, about the contexts, histories and developments of artist-led culture in Ireland.

The exhibition features video presentations of E.S.P. TV; FIX Festival, the oldest Live Art biennale in Europe run by Catalyst Arts since 1994; and a selection of work from the Limerick-based initiative Real Art Project (RAP). Also on show is documentation and ephemera relating to several artist-run spaces including: Catalyst Arts, 126 Galway, Occupy Space, and The Black Maria, Cork. A reading room of Artist-Run publications and material will also be presented.

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\*The exhibition title *The Future is Self-Organised* is taken from the essay 'There is no Alternative: The Future Is (Self-) Organised, Part 2' by Anthony Davies, Stephan Dilleuth & Jakob Jakobsen, reprinted in *Self Organised*, Stine Hebert, Anne Szefer Karlsen (Eds.), Occasional Table/Open Editions, 2013. The text can be distributed freely and printed in non-commercial, no-money contexts without the permission of the authors.

The Artist-led Archive is presented with thanks to NIVAL: The National Irish Visual Arts Library, and NCAD Library

<http://www.pallasprojects.org>

For further information on the exhibition please contact [siobhan.oreilly@limerick.ie](mailto:siobhan.oreilly@limerick.ie)

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## **Foyer**

The atrium of the gallery shows documentation and ephemera relating to several artist-run spaces: Catalyst Arts, Pallas Projects, 126 Galway, Occupy Space, and The Black Mariah, Cork. Also shown are video presentations of artist-run projects: E.S.P. TV; FIX Festival, the oldest Live Art biennale in Europe run by Catalyst Arts, Belfast, since 1994; and a selection of work from the Limerick-based initiative Real Art Project (RAP). A number of artist's works are also presented in and around the atrium: Jim Ricks, Gillian Kane, and Niall de Buítléar, and a reading room of Artist-Run publications and material.

*Clockwise from door:*

Documentation & ephemera from the spaces:

### **Catalyst Arts, Belfast**

Assorted posters, invites and ephemera

### **Pallas Projects/Studios, Dublin**

Assorted posters, invites, newspaper clippings and ephemera

Insurance value €3000

*Including artworks:*

**Gillian Kane, *Pallas Heights*, 2003**

Pencil on paper

### **Jim Ricks**

*What's Black and White and Red All Over?*, 2015

Framed digital print of art critic and red ink, left for 24 hours at the NCAD campus

Pallas Projects Editions #1

**Niall de Buítléar, *'Untitled'*, 2014**

Framed digital drawing

Edition of 50 and 5 artist's proofs

### **126, Galway**

Assorted posters, invites and ephemera

### **Occupy Space, Limerick**

Assorted posters, invites, newspaper clippings and ephemera

### **The Black Mariah, Cork**

*MARIAH BLACK*

*DRY ROT IN A BOATHOUSE (SNAPSHOT GHOSTS)*, 2007–15

*Film programmes on monitors:*

**ESP TV Live**

Episode #34 (28 mins), Episode #35 (28 mins)

Taped live to VHS at Pallas Projects Dublin. September 2012. Transferred to DVD

Live video mix and manipulation by Scott Kiernan and Victoria Keddie. Line-up curated by Paul Murnaghan & Mark Cullen as part of the exhibition "Where is the here if the here is in there?"

Featuring: Gretta Gunn; Alan Butler; Bloodyends; "Loitering Theatre/Drones" by Nina McGowan and Caroline Campbell; Jinx Lennon; Fergus Byrne; Alan Lambert; David O'Reilly;

Host: Smilin' Canker

**Real Art Project (RAP)**

*Infusion '98*, National Review of Live Art, Limerick. VHS transferred to DVD.

Featuring: Anne Seagrave, Peter Richards, Darrin Towell, Aileen Lambert, John Byrne, Joyce Duffy, Litefoot

**Catalyst Arts, Belfast**

FIX festival reel

DVD

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**North Gallery**

**Suburban Video Lounge**, Rotterdam

A screening-room installation presents artists' films selected by Suburban Video Lounge. Based in Rotterdam, the Netherlands (in the basement of an Espresso Bar), Suburban Video Lounge was founded in 2004 as space for presenting artists' moving image, and has been programmed by Toine Horvers 2004–2014 and Kathrin Wolkowicz 2011–2014. For *The Future is Self-Organised* the space's intimate, comfortable and subterranean setting has been recreated in the gallery. A collection of video performances has been selected, built up around the work *Confrontation with my video image* (1973) by Arnulf Rainer, in which artists choose a more or less vulnerable situation by appearing in front of the camera with a more or less strictly planned idea. Looking (at themselves) and improvising. But where do they look at really? Do they see themselves? Or is all they see the eye of the camera?

**Tim Etchells** (UK), *Downtime*, 2005 9:50

Tim Etchells, writer, performance artist and theatre director, sits alone in front of the camera and talks. It seems that he planned to recall thoughts and memories of farewell moments in his life. Although the process brings up deep and emotional feelings, Tim remains close to the actual time and situation.

**Inge Hoonte** (US/NL), *I'd Like To*, 2006 3:15

In her own words: 'Ranging from subtle eye contact to a desire for more intimate connections with strangers we pass everyday, *I'd Like To* is a softly whispered daydream on the attempt and failure of human interaction in daily life'

**Arnulf Rainer** (AT), *Confrontation with my video image* 1975 (fragment) 5:00

Rainer sees his own face on the little screen next to the camera. He keeps observing and exploring his face as a whole and in detail: a ritualistic activity as a celebration of a renewed experience of the image of the self, by means of this new medium video.

**Kim Engelen** (NL), *DO YOU LOVE ME?* 2007 4:00

It seems that this piece exists by the attempt to express these 'key questions of love' deeper and more honest and personal as could be expressed by an actor.

**Moniek Toebosch (NL) from *Verzamelde aan-en toevallen (Collected attacks and coincidences)*, 1980–83 6:00**

In '*Verzamelde...*' Moniek Toebosch presents a 'role', while being surrounded by all the ingredients of theatre: the person, make-up, artificial lighting, costume and a sort of 'drama'.

**Vito Acconci (US), *Theme Song* 1973 (fragment) 9:00**

In *Theme Song*, Acconci uses video as close-up to establish a perversely intimate relation with the viewer, creating a personal space in which to talk directly to (and manipulate) the spectator. He is face to face with the viewer, his head close against the video screen, lying cozily on the floor.

**Dana Sederowsky (SE), *Special Announcements*, 2006 & ongoing 6:00**

No improvisation. Dana Sederowsky wants the perfect image and sound. She appears like a classical portrait. Although we look at the artist herself, there is no personal or emotional expression, her eyes are closed: Dana's appearance in front of the camera is a sculptural and theatrical support for the words she wants to bring forward.

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**The Artist-Led Archive, 2006 & ongoing**

On loan from the National Irish Visual Arts Library at NCAD, Dublin

The *Artist-Led Archive*, initiated by Megs Morley, and presented for the first time in Limerick, is an artist-led initiative that was begun in 2006 as an attempt to intervene into a perceived and pressing lack, or 'gap' in collective knowledge, about the contexts, histories and developments of artist-led culture in Ireland. The Archive is available to consult at the table provided. Please return items to their boxes, and do not remove from the gallery.

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**Jim Ricks**

*Painting is Dyed*, 2014

Tie-dye on fabric to-scale reproduction of a Sean Scully piece in the Hugh Lane collection

With thanks to Lucy Bowen

***Anti Gallery***

***Heavier-than-Air Flying Machines Are Impossible*, 2008**

Film programme curated by Pallas Projects for Project 304 Bangkok, featuring: Aideen Barry, Anne Maree Barry, Daren Bolger, Cliona Harmey, Gavin Murphy, Kelly O'Connor, Fiona Whitty.

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*Clockwise from door:*

### **Mark Cullen**

*Reconfigured Mandala*, 2015

Plastic and steel

10m x 3.5m

### **Blaithin Hughes**

*(The Cure)*, 2013

Turmeric and resin

Skull 22cm x 18cm, turmeric circle 100cm x 100cm

### **Mark O'Kelly**

*Black Mariah*, 2009

Oil on Linen

### **Gillian Lawler**

*City block*, 2008

Oil on canvas

### **Gavin Murphy**

*Why has Ireland not displayed these international symptoms?* 2014\*

Laser-cut acrylic, fabricated wooden mounts, gallery lights. Edition of 1 and 1 AP

170 x 84 cm

\*Text taken from Brian O'Doherty's catalogue introduction for *The Irish Imagination 1959 – 1971*, "a major exhibition of painting and sculpture" held at Dublin Municipal Gallery of Modern Art, in association with Rosc '71, October – December 1971.

### **Fiona Chambers**

*Right Place, Right Time*, 2015

Mixed fabrics, thread, polystyrene beads, carpet tiles

Dimensions variable

### **Catalyst Arts**

*Cartography: This City*

Newspapers

### **Breda Lynch**

*Strangelove*, 2014

Coloured pencil on paper, vinyl



**Kathy Tynan**

*In the sun*, 2015

Oil on canvas

70 x 90 cm

*As this wave flows in*, 2015

Oil on canvas

40 x 40 cm

**Eimear Jean McCormack**

*Colour + Space I*, 2015

*Colour + Space II*, 2015

*Colour + Space III*, 2015

Inkjet on newsprint

40 x 60cm

**Brian Duggan**

*Not in itself a Hazard, (Atomic Fiestawear #002)*, 2014

Customised original elements on fabric circa 1930's

Width: Outside measure (bleed): 490 mm (49cm)

Height: Outside measure (bleed) 700mm (70cm). Edition of 9

Courtesy of the Artist and Balzer Projects, Basel

**Fiona Chambers**

*Quality Time*, 2014

Nylon rope, copper piping, polycotton fabric, thread, wadding.

Beanbags

Dimensions variable

## **Artist-Run Spaces Reading Material**

### **Pallas Projects:**

*Pallas Heights 2003–2006*

*Offside*, Pallas Studios & Dublin City Gallery The Hugh Lane, 2005

*By Diverse Means We Arrive At The Same End*, Pallas Studios, 2006

*Genealogies; Frameworks for Exchange*, Pallas Projects, 2011, edited by Alex Martinis Roe & Gavin Murphy

*We are never at home, Pallas Projects 1996—* (Pallas Projects, 2011)

*no one can arrive in the past before they depart from the future*, edited correspondence between Ciarán Walsh, Padraic E. Moore and Friedrich von Bose. Pallas Projects, 2011, published for the exhibition: Ciarán Walsh—this brief visual pattern

Pallas Projects fold-out publications x 3 (Rotator, Carol Anne Connolly, Periodical Review #2)

### **Catalyst Arts:**

Catalyst Arts booklet (cut finger); Fix (Black booklet); Fix 02 (programme); Fix 02 (booklet); Exchange Resources magazine; Catalyst Arts, Fix 13 (booklet); Cartography: This City (Newspaper); ¿@#!\*\$ (Newspaper)

### **126:**

*Restless*, 7<sup>th</sup> Annual 126 Members Show

126 Quarterly, 1 & 2

*Footfall*, 126 Artist-run Gallery

*Footfall Report*, 126 Artist-run Gallery

### **Occupy Space:**

*Occupy Space – Common Ground*

Occupy Space Archive document, 2011

### **Real Art Project:**

*Infusion '98* catalogue

### **Also:**

*Decentre: Concerning Artist-run Culture*, Toronto, Ont. YYZ Books, 2008

*Artist Run Spaces*, Edited by Gabrielle Detterer & Maurizio Nannucci (1960s–70s)

*Institutions by Artists*, Eds. J. Khonsary and K. L. Posdesva. Fillip Editions, 2012

*Self Organised*, Edited by Stine Hebert & Anne Szefer Karlsen

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