

NWCI TOURING EXHIBITION 2015

# STILL, WE WORK

NWCI LEGACY PROJECT: REPRESENTATIONS OF WOMEN'S WORK

Sarah Browne | Miriam O'Connor | Vagabond Reviews | Anne Tallentire

LIMERICK CITY GALLERY OF ART, DANCE LIMERICK, & THE HUNT MUSEUM

nwcilegacyproject.com

STILL, WE WORK is an exhibition featuring works by artists Anne Tallentire, Miriam O'Connor, Sarah Browne and Vagabond Reviews exploring contemporary representations of women and work.

The exhibition was commissioned by the National Women's Council of Ireland (NWCI) with legacy project curator Valerie Connor and it has been touring Ireland this year. It is a unique opportunity to reveal common cause and produce new connections among artists, activists and audiences by exploring issues surrounding women and work today, increasingly characterized by casualization, low pay and precariousness.

During 2015, five different exhibition curators were invited to present the exhibition in Letterkenny, Callan/Kilkenny and Limerick with partners and supporters. Limerick is the last part of the tour and the artists' works are being exhibited across three venues: Limerick City Gallery of Art, Dance Limerick, and The Hunt Museum. The exhibition and additional programme are curated by Michele Horrigan, assisted by Noelle Collins. The tour is financially supported by an Arts Council Visual Art Touring Award.

**The exhibition will be formally opened at Dance Limerick, John's Square, Limerick, Monday 12<sup>th</sup> October, with a talk on the 'legacy project' at 3pm and reception at 4pm.**

Michele Horrigan, the exhibition curator, said: *"After the presentations of Still, We Work in Dublin, Galway, Cork, and this year in Donegal and Kilkenny, it will now be spread across Limerick City, with a series of events accompanying its weeklong presence. The artworks are sited in three major cultural institutions of the city – Dance Limerick, Limerick City Gallery of Art and The Hunt Museum – to create a trail throughout Limerick, and a tactile way of experiencing the city while contemplating each particular artwork".*

Orla O'Connor, Director of NWCI said: *"One of the biggest issues facing women in Ireland today is the continuing erosion in the quality and security of jobs, in sectors which women predominate. Integral to Still, We Work is the intrinsic links between women's work and the inequalities that women widely experience in society. The exhibition is a unique collaboration of artists and NWCI, which provides a platform for women and artists from a diversity of backgrounds, to come together and examine these issues through different forms of art. NWCI members have worked with the artists to create some of the pieces on display, based on their own experiences of the formal labour market, as well as their work in the community and the home. The exhibition arrives in Limerick at a crucial time, ahead of Budget 2016 and the upcoming General Election, where it is critical that we as a nation recognise the paid and unpaid, seen and unseen work that women do."*

Previously, Limerick City Gallery of Art hosted workshops with Limerick Women's Network and the School of Architecture University of Limerick in advance of the premiere of STILL, WE WORK at Gallery of Photography, October 2013. Two years later, this October, a national tour of STILL, WE WORK will end in Limerick City. The tour has been made possible through the financial support of an Arts Council/An Chomhairle Ealaíon Visual Arts Touring Award.

STILL, WE WORK – NWCI LEGACY PROJECT TOUR: REPRESENTATIONS OF WOMEN'S WORK at Limerick City Gallery of Art, Dance Limerick, The Hunt Museum, 12<sup>th</sup> – 18<sup>th</sup> October. Open 12 – 5pm at all venues. Admission to STILL, WE WORK exhibition and events is free at each venue. Please note there is an entrance fee to the rest of the collections at The Hunt Museum. Detailed visitor information and directions on the venue websites: Limerick City Gallery of Art: [www.gallery.limerick.ie](http://www.gallery.limerick.ie); Dance Limerick: [www.dancelimerick.ie](http://www.dancelimerick.ie); and The Hunt Museum: [www.huntmuseum.com](http://www.huntmuseum.com)

For media information contact: Silke Paasche, NWCI Head of Communications at [silkep@nwcsi.ie](mailto:silkep@nwcsi.ie) or +353(0)85 858 9104. Or Noelle Collins, Assistant to the Exhibition Curator at [Noelle@eva.ie](mailto:Noelle@eva.ie) or +353 (0)87 666 2066.

[www.nwcilegacyproject.com](http://www.nwcilegacyproject.com) | [facebook.com/NWCILegacyProject](https://facebook.com/NWCILegacyProject) | [twitter @StillWeWork](https://twitter.com/StillWeWork) | [www.nwcsi.ie](http://www.nwcsi.ie)

**Opening Event**

What: Opening of the exhibition STILL, WE WORK: Representations of Women and Work

Where: Dance Limerick

When: Monday, 3pm with introductory talk by Legacy Project curator Valerie Connor, followed by celebratory reception 4pm.

**Speakers at the launch**

Suzanna Griffin, Member of National Women’s Council of Ireland Executive Board, SIPTU Equality Committee and ICTU Women’s Committee, Valerie Connor, Legacy Project Curator and Michele Horrigan, Exhibition Curator, Limerick.

**Exhibition Dates**

12 – 18 October 2015, daily at all three venues in Limerick City.

**Exhibition Venues and Artworks**

Limerick City Gallery of Art

‘From, in and with’ by Anne Tallentire and ‘The Legacy Project’ by Miriam O’Connor.

Open daily 10–5.30, except Thursday 10–8pm and Sunday 12–5.30. Admission is free. Directions at [www.gallery.limerick.ie](http://www.gallery.limerick.ie)

Dance Limerick Space

‘(In)Visible Labour Factorium’ by Vagabond Reviews.

Gallery open daily 12–5.30. Admission is free. Directions at [www.dancelimerick.ie](http://www.dancelimerick.ie)

The Hunt Museum, The Captain’s Room

‘Peripherals’ by Sarah Browne.

Museum open daily 10 – 5, except Sunday 2–5. Admission is free to ‘Peripherals’ by Sarah Browne, but tickets are required for the rest of the museum. Directions at [www.huntmuseum.com](http://www.huntmuseum.com)

ADDITIONAL PROGRAMME

Monday, 12<sup>th</sup> October, 3pm / Dance Limerick

Broken Biscuits II – an illustrated talk by Valerie Connor, introducing ‘Still, We Work and how artists’ representations of ‘movement’ has embodied and symbolized resistance to the status quo. Followed by a reception and launch at 4pm.

Tuesday, 13<sup>th</sup> October, 3pm / Dance Limerick

Lady Icarus – a talk by Lindie Naughton. In 1928, Lady Mary Heath, born in Newcastle West, County Limerick, flew her tiny open-cockpit biplane from Cape Town to London – the first solo pilot to make the trip. It took her three months in an epic adventure that included forced landings, bureaucratic bungling, hostile natives and a bullet or two. Never one to sit still for long, Lady Mary had already pioneered women’s athletics in Britain and helped introduce women’s track and field to the Olympics. Hear more about her contribution to a liberal understanding of women’s role in society from Lindie Naughton, author of Lady Icarus – the first full-length biography of Mary Heath.

Wednesday 14<sup>th</sup> October, 3pm / The Hunt Museum

Burn in Flames: Post-Patriarchal Archive in Circulation – performance by Sarah Browne & Jesse Jones. At the Captain’s Room in The Hunt Museum, Sarah Browne and Jesse Jones present Burn in Flames: Post-Patriarchal Archive in Circulation, developed as part of their current project In the Shadow of the State, a co-commission by Create (Ireland), Artangel (UK) and supported by an Arts Council 2016 Projects Award. For Browne and Jones, items from everyday experience are named as evidence of the current, late-capitalist oppression of women, from legal documents to consumer goods. These objects are identified, stamped, and placed back in circulation. This work is presented through a workshop / demonstration format and audience members are encouraged to participate by bringing material they want to stamp. The project also exists on twitter as @pparchive and welcomes online contributions.

Thursday, 15<sup>th</sup> October, 3pm / Limerick City Gallery of Art

Re-thinking the Legacy Project – a presentation by Miriam O’Connor, introduced by Noelle Collins.

After amassing a large archive of images through spending time at the NCWI offices in Dublin, Miriam will consider the role of editing in her work, and how she continues to navigate through what she calls a ‘bank’ of photographs. This approach relates to her more recent work around agriculture and farming, discussing what is seen and what remains obscured.

For full details about the events in the additional programme:

[www.nwcilegacyproject.com](http://www.nwcilegacyproject.com) | [facebook.com/NWCILegacyProject](https://facebook.com/NWCILegacyProject)

Twitter: @stillwework | Email [stillwework@gmail.com](mailto:stillwework@gmail.com)

## MEDIA INFORMATION

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Or Noelle Collins, Assistant to the Exhibition Curator, +353 (0) 87 666 2066.

### About the tour

STILL, WE WORK, curated by Michele Horrigan, is presented in three venues: Limerick City Gallery of Art, Dance Limerick Space, and Hunt Museum. Earlier this year, the exhibition first toured to the Regional Cultural Centre, Letterkenny, Co. Donegal in May and then to the Callan Workhouse Union, Co. Kilkenny, in June/July. Limerick is the final part of the 2015 tour.

### About the exhibition curator (Limerick).

Michele Horrigan founded Askeaton Contemporary Arts in 2006, where she is curatorial director. By developing community involvement and understanding how art might be produced and experienced in this locality, ACA aims to open up new possibilities of how contemporary art might operate outside a city environment, while supporting the production of new artists' projects. She is an artist who works primarily in photography and video. Michele was educated at HfBK Stadelshule, Frankfurt am Main and the University of Ulster, Belfast. She has exhibited in London, Dublin, Frankfurt am Main, Copenhagen and Buenos Aires. She also curates exhibitions, with an emphasis on working with artists in site-specific or context-led roles. She now lives in London and Askeaton, County Limerick. [www.michelehorrigan.com](http://www.michelehorrigan.com) and [www.askeatonarts.com](http://www.askeatonarts.com)

### About the Artworks and Artists

**Sarah Browne's** 'Peripherals' features reflections of the economy and language of women's work in a short video with a scripted voice over and professional hand model. We see her handle small sculptures made of aluminium, silicone, glass, and scented soap: recognisably things women handle in the course of a day's work. The artist's pages in the exhibition publication draw on further ideas about the embodiment of certain kinds of work by women, elaborating on the meaning of peripherals, explaining that the words 'typewriter' and 'computer' were first used to describe the people, typically women, not the machines performing the functions.

Sarah Browne is an artist based in Ireland. Her research-driven practice investigates the labour and materiality of how we communicate and create meaning through exchange and transaction. Collaboration is fundamental to how the work is developed, whether with practitioners from other disciplines (anthropology, dance, amateur radio) or certain individuals whose experience become key to the narrative of a given project. These include the overlooked and the deceased (artists Charlotte Posenenske and Cynthia Moran; architect Eileen Gray) as well as the living, in an attempt to forge an unexpected series of correspondences. Recent solo exhibitions include Hand to Mouth, CCA Derry-Londonderry and Institute of Modern Art, Brisbane, and The Invisible Limb, basis, Frankfurt (all 2014). In 2009 she co-represented Ireland at the 53rd Venice Biennale with Gareth Kennedy and their collaborative practice, Kennedy Browne. She is currently working with Jesse Jones on a major collaborative commission for Create, Ireland and Artangel, UK, investigating the role of the female body in the construction of the Nation State. Other forthcoming projects include a residency at the Weltkulturen Museum, Frankfurt and a commission for Manual Labours, London, exploring the condition of the complaining body in contemporary working environments. [www.sarahbrowne.info](http://www.sarahbrowne.info)

**Miriam O'Connor's** 'The Legacy Project' comprises a unique exhibition print and a photobook that includes images of workspaces used by NWCI and member groups, including some that struggle for media visibility and operate in a very transient way, meeting in improvised settings. The artist also looked at photographs kept by the NWCI – some taken for PR purposes and others taken more informally by members at events and gatherings. Multiple copies of the photobook are presented as part of the exhibition and these travel with it from destination to destination and other sets of readers.

Miriam O'Connor lives and works in Cork. In her practice she draws inspiration from the language, sights and sounds of the everyday, and is concerned with the subtleties of looking and seeing, the relationship between camera and viewer, and the special ambiguity of still images. Her work has been featured in a wide range of photography publications and she has exhibited in solo and group shows in Ireland and internationally. She was nominated for the 2013 Leopold Godowsky, Jr. Photography Awards and her first photo book *Attention Seekers* was published by PogoBooks, Berlin and Galleri Image, Denmark in 2012. *Attention Seekers* was subsequently featured in Camera Austria 122, exhibited in *New Irish Works, Photolreland 2013*, at 'Photo Collect', Copenhagen, 2014, and selected for Greetings from Ireland, 2014. She received the Alliance Française Photography Award 2012, for her project *The Misbehaving Camera*, including a residency at the Centre Culturel Irlandais, Paris. This series of photographs was also exhibited at the 2013 Pingyao International Photography Festival, China, featured in 'About Photography' at Kaunas Photo in Lithuania, and as part of 'Project 30: Emerging Views of Ireland', curated by Tansy Cowley and Trish Lambe at the Gallery of Photography, Dublin. Miriam has had solo shows at Galleri Image, Denmark, the Third Space Gallery, Belfast, and in 'THERE THERE', Cork, curated by Stag and Deer. In conjunction with Galleri Image, Denmark, Miriam has recently produced new work for *FRESH EYES - International artists rethink Aarhus*, which will be exhibited during Aarhus Capital of Culture, 2017. Miriam studied photography at the Dublin Institute of Technology and completed her Master of Arts Degree at the Institute of Art, Design & Technology, Dun Laoghaire. In addition to her art practice, she teaches various courses on practical and creative approaches to photography. Her work is held in public and private collections in Denmark, the U.K. and Ireland. [www.miriamconnor.com](http://www.miriamconnor.com)

**Anne Tallentire's** 'From, in and with' consists of a 24 etched wood panels & 24 c-type photographs in a self-contained box. These correspond with 24 specially commissioned '100 word' texts in the exhibition publication by women working in architecture: Alice Casey, Culturstruction (Jo Anne Butler and Tara Kennedy), Gráinne Hassett, Ruth Morrow, Jane Rendell and Ellen Rowley, who were asked to write short descriptive texts based on photographs (that we never see) of buildings found along a city centre route in Dublin, from Parnell Square East (previously the NWCI office) and Bishop Street (now the location of the National Archives of Ireland), previously the location of the W&R Jacob's biscuit factory, a 1913 Dublin Lockout site particularly associated with women's protest.

Anne Tallentire is originally from Co. Armagh and has lived and worked in London since 1984. Her practice involves dismantling and re-assembling materials and systems in order to investigate conditions relating to place and daily life, primarily in relation to specific cultural, social, and architectural contexts. A major retrospective of her work, *This And Other Things 1999 – 2010*, was held at The Irish Museum of Modern Art, Dublin in 2010 and in 1999 she was the sole representative for Ireland at the Venice Biennale with *Instances*. Other significant solo shows are *Drift*, a 22 part video work at Hollybush Gardens in London, (2012) and at Void, Derry (2005), *Telling it and other works, Picture This*, Bristol (2011) *Pursuit of Happiness* Douglas Hyde Gallery's 'Gallery 3' programme in Dublin (2007), *Arena Industriale, Storie Urbane*, Palazzo Pratonieri, Reggio Emilia, Italy (2006) and *Dispersal*, Orchard Gallery in Derry, with John Seth as work seth/tallentire (2001). Recent group exhibitions, projects and screenings include *Winter Garden*, Flat Time House London, (2015), *Keywords: Art, Culture and Society in 1980s Britain*, Tate Liverpool, *At-your-service*, Technicki Muzej, Zagreb, Croatia (2014), *Vexed Endings*, Green and Red, Dublin, (2012), *Le Monde Physique*, La Galerie, Contemporary Art Centre, Noisy-Le-Sec, Paris (2011) and *I'm Spartacus*, Gracelands, Leitrim, (2010). She has also shown at Frankfurter Kunstverein, Frankfurt, Galerie im Taxipalais, Innsbruck, Austria, Bloomberg Space, London and (with John Seth) South London Gallery, PS1, New York, ENSBA, Paris and Fri-art, Switzerland and Project, Dublin. Anne is Professor Emerita, Fine Art, Central Saint Martins University of the Arts, London and is an editor with Copy Press. Since the early 90s she has worked collaboratively as work-seth/tallentire on a number of projects and is with Graham Ellard the co-founder, of Double Agents, an artists' research group based at CSM. [www.annetallentire.info](http://www.annetallentire.info)

**Vagabond Reviews'** '(In)Visible Labour Factorium' draws on 'Visibility Clinics' held with NWCI members and non-members to accumulate facts of working life that tend otherwise to be invisible to the usual methods of collecting 'reliable', legible, and measurable evidence. So far, Vagabond Reviews – who are Ailbhe Murphy and Ciaran Smyth – have worked with groups in Donegal, Dublin, Limerick and Galway and collected texts with photographs, which are exhibited in 'Still, We Work'.

Vagabond Reviews was co-founded by Ailbhe Murphy and Ciaran Smyth as an interdisciplinary platform combining socially engaged art and research practice. As artists and researchers we are interested in engaging broader publics in alternative forms of cultural participation and knowledge production. Projects include *Scientia Civitatis: Missing Titles* (2015) an installation presenting an interdisciplinary reading of the city, as part of the Phoenix Rising, Art and the Civic Imagination exhibition at the Hugh Lane Gallery curated by Logan Sisley. *The Arcade Project* is an ongoing arts-based inquiry with the Rialto Youth Project exploring organisational values and pedagogical principles in arts-based youth work. *The Sliabh Bán Art House* (2011-2012) was a participatory public art project commissioned by Galway City

Council's Arts Office, which explored concepts of home, displacement and embodied local identities in a new and culturally diverse Galway neighbourhood. *The Cultural Archaeology* (2009 – 2010) took the form of an arts- based research initiative in collaboration with the community development project Fatima Groups United, Rialto. Upcoming projects include *Temporary Institute for the Study of Contemporary Systemic Violence at Workhouse Union* in Callan Co. Kilkenny curated by Hollie Kearns and Rosie Lynch and a research residency at the Hyde Park Art Centre in Chicago. Ailbhe Murphy is also Director of *Create*, the national development agency for collaborative arts in Ireland. [www.vagabondreviews.org](http://www.vagabondreviews.org)



NATIONAL WOMENS COUNCIL OF IRELAND LEGACY PROJECT  
The National Women's Council of Ireland is the representative organisation for women and women's groups in Ireland. Our mission is to achieve women's equality and empower women to work together to remove inequalities.