

# STILL, WE WORK

NWCI LEGACY PROJECT: REPRESENTATIONS OF WOMEN'S WORK

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

THE REGIONAL CULTURAL CENTRE, LETTERKENNY, CO. DONEGAL

[nwcilegacyproject.com](http://nwcilegacyproject.com)

'STILL, WE WORK' is an exhibition featuring work by artists **Sarah Browne, Miriam O'Connor, Anne Tallentire** and **Vagabond Reviews** exploring contemporary representations of women and work. The exhibition, commissioned by the National Women's Council of Ireland (NWCI), will be touring Ireland over the next few months. It will be a unique opportunity for artists and women to come together and examine issues surrounding women and work today.

Throughout the tour, five different exhibition curators will present the exhibition in three different contexts in Letterkenny, Kilkenny and Limerick through 2015.

**The tour will be launched with the first exhibition, curated by Marie Barrett, at the Regional Cultural Centre in Letterkenny on Friday, 8<sup>th</sup> May 2015 at 5 pm.**

Marie Barrett said of her approach:

"I am delighted to have been invited to curate 'STILL, WE WORK', in Donegal with the support of the Regional Culture Centre. Working closely with the artists and the National Women's Council of Ireland has allowed me to develop new cross-sectoral collaborations that will articulate and explore some of the key issues for women in the wider context of socio-political debate within a cross-border region".

With family links to the garment industry in Donegal, Marie Barrett was a participant in Vagabond Reviews' *(In)visible Labour Factorium*. The artist Sarah Browne has made an earlier project that represented Ireland at the Venice Biennale of Art with women laid off from Donegal Carpets.

The issues explored by the artists reflect on the reality of women's work today which is increasingly characterised by casualization, low pay and precariousness.

Orla O'Connor, Director of NWCI said:

"The recent strike of the Dunnes Workers is just the latest manifestation of a dangerous erosion in the quality and security of jobs that women are experiencing. As a unique collaboration of artists and NWCI, this exhibition recognizes the paid and unpaid, seen and unseen work that women do and highlights the intrinsic links between women's work and the inequalities that women widely experience in society."

She continued,

"STILL, WE WORK provides an exciting opportunity for artists and NWCI members to come together, share their experiences and build a discussion about women, work and equality today."

NWCI acknowledges the financial support of the Arts Council Visual Arts Touring Award and the support of the tour partners and supporters.

### Launch Event

**What:** Launch of “Still, We Work” NWCI Legacy Project Tour and Exhibition- Representations of Women’s Work

**Where:** Regional Cultural Centre, Letterkenny, Co. Donegal

**When:** Friday, 8 May, 5 pm

Speakers at the launch will include:

- Eilís Ní Chaithnía, Membership Development Officer, NWCI
- Marie Barrett, Exhibition Curator
- Finola Brennan, Donegal Women’s Network
- Annette Patton, Donegal Community Development Alliance

### Tour Dates and additional programme

**12 – 23 May 2015, Regional Cultural Centre, Letterkenny, Co. Donegal**

Curated by Marie Barrett. Open 11am to 5pm Tuesday to Friday and 1pm to 5pm Saturday. Admission is free. [www.regionalculturalcentre.com](http://www.regionalculturalcentre.com)

Talk by Anne Tallentire at 3pm Saturday 23 May at RCC, Free. Book at [rcc@donegalcoco.ie](mailto:rcc@donegalcoco.ie)

During the exhibition, Vagabond Reviews, Miriam O’Connor and Fiona McDonald (designer of the travelling crate) will be doing targeted workshops with Donegal Women's Network and Donegal Travellers Project.

**26 June – 5 July 2015, Kilkenny, Abhainn Rí Festival**

Curated by Hollie Kearns, Rosie Lynch and Monica Flynn, supported by the Kilkenny Arts Office.

**October 2015, Limerick**

Curated by Michele Horrigan, supported by Limerick City Gallery of Art and Dance Limerick.

Ends/

### Media information:

Silke Paasche, NWCI Head of Communications, Tel. 085 858 9104 or Marie Barrett, Exhibition Curator, 086 354 6662.

Website: [nwcilegacyproject.com](http://nwcilegacyproject.com)

Facebook: [facebook.com/NWCILegacyProject](https://facebook.com/NWCILegacyProject)

Twitter: [@StillWeWork](https://twitter.com/StillWeWork)

## EDITORS' NOTES

### About NWCI

The National Women's Council of Ireland (founded in 1973) is the leading national women's membership organisation seeking equality between women and men. We represent our membership, which includes over 170 member groups as well as a wide range of supporting group and individual members from a diversity of backgrounds, sectors and locations. [www.nwci.ie](http://www.nwci.ie)

The artists in STILL, WE WORK were originally commissioned by NWCI to reconsider representations of women and work as part of The Legacy Project, curated by Valerie Connor, funded by Atlantic Philanthropies. The intention early on was to make a travelling exhibition to reveal common cause and produce new connections and inquiry among artists, activists and audiences. The 2015 tour of 'Still, We Work' is funded by the Arts Council/An Chomhairle Ealaíon Visual Arts Touring Award.

### About the EXHIBITION CURATORS

**Marie Barrett (Donegal)** is an artist and cultural director. She is a founder/director of North-55, a socially engaged visual arts organisation that engages divergent communities on civic issues on a cross-border basis, fusing cultural and aesthetic pursuits with community development processes. Across the region, Marie and North-55 work to establish coalitions with other arts, community and statutory organisations through long-term partnerships to create a cultural corridor, where innovative ideas are visualised and articulated. Her work has taken place nationally and internationally, and has included Sitework public art project, Orchard Gallery, Derry, the International Studio Programme (P.S.1.), New York, and the Artists Work Programme, Irish Museum of Modern Art. She has been the recipient of several national and international awards including the Alice Berger Trust Award (Berlin), and the Cultural Relations Travel Award (Quebec). Barrett has previously carried out extensive research into socially engaged art practice, through the Arts Council's Community Arts Development Scheme. She also has on-going involvement in international conferences and seminars that address issues relating to socially connected ways of making art. These included New Zones for Critical Practice in Art Salford 1994, Chimera, Sydney 1995, Littoral, Dublin 1998 and InSite, San Diego/Tijuana, 2001. [www.north-55.com](http://www.north-55.com)

**Rosie Lynch & Hollie Kearns (Kilkenny)** are independent curators who work collaboratively out of a shared office at Callan Workhouse, Co. Kilkenny, where they are engaged in a number of projects towards developing a semi-derelict wing of the Workhouse into a new facility with shared artistic, design, research and community facilities. Current projects include Workhouse Union (2015), an artistic programme of new artist commissions, and a public programme of activities at Callan Workhouse, Nimble Spaces (2013-2015), and a long-term process of

collaboration between artists, architects and adults with an intellectual disability. An international conference 'Nimble Spaces: Ways to live together, New Cultures of Housing' to take place on May 1st 2015 at VISUAL Carlow, and they are taking part in a research residency as part of the Im/Plants programme at National interest in her own creative work has led to a visual arts career and Monica has been a practising visual artist since 2003. Following an MA in Visual Arts Practices from Dun Laoghaire, IADT (2008) Monica took on the role of Professional Development Officer at VAI. She has been a co-founder member and director of The Market Studios, Dublin (2007 - 2014) and has an ongoing interest in artist-led initiatives. In her visual practice Monica is concerned with mysticism; chance operations; economics; food and performative events that involve the audience in the artwork. Recent projects include: **Café Society Leitrim** (2014) a series of discursive public events in Café Lounge, Carrick-on-Shannon, as part of the SPARK Creative Residency, supported by Leitrim County Council and Leitrim LEO and Hospitality (2014) a collaborative project examining cross cultural expressions of hospitality with Open Circle Arts, a womens' community arts collective in Kilkenny, funded through CREATE Artists in the Community Scheme. [www.monicaflynn.com](http://www.monicaflynn.com) and [facebook.com/cafesocietyleitrim](https://facebook.com/cafesocietyleitrim)

**Michele Horrigan (Limerick)** is an artist who works primarily in photography and video. She was educated at HfBK Stadelschule, 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. Michele 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 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 a 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*, *PhotoIreland 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 will be exhibited.

**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 WOMEN'S 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.