

Brutal Silences

A Study Room Guide on female live artists working within an Irish cultural context



Compiled & written by Ann Maria Healy & Helena Walsh
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Live Art
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LADA Study Room Guides

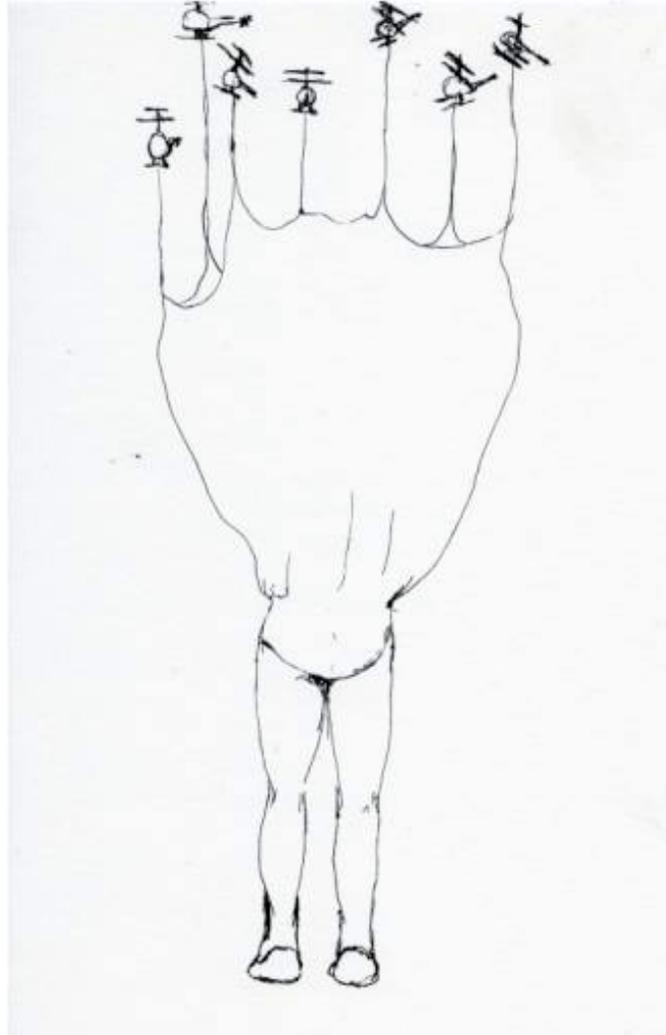
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Brutal Silences



Parachute by Aideen Barry.

**A Live Art Development Agency Study Room Guide on
Live Art in Ireland**

By

Ann Maria Healy and Helena Walsh

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Introduction to the Study Guide

This Study Guide is about endurance and duration. It is about repetition, cycles of struggle, containment and oppression. It is about abuse, violence and power. It is about penance and the search for purity. It is about beauty, a beauty that is at times frightening. It is about live artists who perform the brutal silences of Irish culture.

Two Irish live artists have compiled it: Ann Maria Healy and Helena Walsh. Here Ann Maria and Helena introduce their approach to the guide.

Our Approach to the Study Guide

We were initially invited by the Live Art Development Agency to work on a study guide based on female live artists working within an Irish cultural context. In approaching the guide we primarily decided to focus on explorations of Irish culture within our respective live art practices. We each choose performances that we would like to discuss in the guide. There were many crossovers not only within our choices, but within the key themes we felt compelled to explore. In particular, we were both interested in the use of repetition, cycles and duration to interrogate the silences that exist in Irish culture. This has become one of the central themes within the performances we chose. While the performances discussed here capture our shared interests, this guide also allows for the differences in our vantage points. Ann Maria's writing focuses on performances that are resonant with her explorations of cycles, purity and silence in her practice. Whereas Helena draws upon her explorations of the moral restraining of women in relation to the legacies arising from Ireland's Magdalene Laundries within her practice. The combination of our writing enables insight into some of the issues being dealt with in live art in an Irish context while simultaneously offering a grounding of these issues within a broader historical context.

Our individual writing on the performances we chose is combined in the guide within themed sections: **Silent Interventions**, **Staining**, **Pure Labour** and **Moving Forward in Circles**. These themes reference some of the key issues relevant to Irish culture that we feel live artists as responding to. The themes framing each section also allow for the diversity in our explorations. In framing the performances in the guide so as to allow for multiple interpretations we hope the many rich crossovers and dialogues between the performances may emerge.

In the following accounts we each offer insight into the motivations driving our explorations in the Study Guide in relation to our individual live art practices. Following this Helena briefly outlines the context the study guide interacts with in the section **Interrupting Cycles of Silence**.

Ann Maria Healy

My work explores the body's relationship to space and time, in particular focusing on cycles, how they affect and shape our lives. Durational performance allows for an honest and accessible way to explore cycles, the repetition of them, and their lasting effects.

A long history of silence has been observed in Ireland, to endure, to say nothing, has been until recently commonplace. Nothing: a word, a concept, a feeling. Silence has been of great interest to many artists but certainly to many Irish artists. Silence is a space, a space that you enter, it has a beginning and an end and is irrevocably, inextricably connected to time. It is intangible and is most powerful in the experience of it. Perhaps this is one of the many reasons that durational performance has been so popular in Ireland. For it offers a space, to explore many histories, both personal and national linked to those silences in a very direct, honest and accessible way. A way to speak without words, to speak beyond words.

I have chosen performances that relate directly to the silences that stem from certain occurrences in history, emotional states or the structures of our society. These performances are ones that I have witnessed myself, been a part of or have been told about. It is not an overview of Irish performance art in its totality, but one as I have experienced it to date as an Irish performance artist.

Helena Walsh

My live art practice is set within a socio-political context. It seeks to positively violate the preconceived systems, borders and rules that construct gender and impinge on individual identity. As part of my practice-based research at Queen Mary University of London, I am exploring the moral regulation of female sexuality in post-colonial Ireland. Drawing on my research, I have developed performances based on Ireland's Magdalene Laundries. These institutions remained in operation throughout the twentieth century. Women deemed to 'fall' short of society's strict sexual morals, such as unmarried mothers, victims of rape and 'preventative cases' – women and young girls deemed to be a temptation to men - were placed in these institutions. Those placed in these institutions run by one of four Catholic female religious congregations were forced to work unwaged in the industrial laundries. As part of my contribution to the Study Guide, I chose to explore the work of live artists that explore the ideologies and ongoing silences relating to the Magdalene Laundries. These artists question the continuing moral restraining of the female body and the ongoing oppression of those who suffered the abuses of state-sponsored Catholicism in postcolonial Ireland.

The labour assigned to the women in the laundries – washing, scrubbing, bleaching - was deemed symbolic to the cleansing of their bodily impurities. Yet

this labour also resonates with the post-partition preoccupation with cleansing colonial impurities and constructing a moral Catholic culture. I am interested in how the performing of repetitious labour, regimented restraint and actions that achieve either cleanliness or defilement in contemporary live art relate to the legacies of purity entrenched in Irish culture.

I am also intrigued by the appropriation of cloth to reflect and subvert the rigid policing of female sexuality. Through clothing live artists work with and within the cultural codes of modesty. However, in staging a seemingly unthreatening femininity, shrouded in fanciful frocks, live artists seduce the audience in order to reveal the hidden brutality, the silences and the oppressions of Irish culture. Excessive amounts of cloth weigh down, solidify and ground the body, showing up its repression. Cloth is used to express vulnerability; a discomfort with the body or shame, confinement and in some cases an almost masochistic sense of self-control. Cloth is repeatedly washed, referencing the quest for cleanliness, yet also the monotony and lack of acknowledgement afforded unwaged female labour.

Cloth is also stained, countering a sanitised femininity. This staining or marking also works against the erasure of female histories and the silencing of women's realities. This is particularly pertinent to the women surviving the Magdalene Laundries. Since the closure of the last Magdalene Laundry in 1996, the women surviving these institutions have been battling to gain an official state apology and redress. They have also been fighting to gain access to the institutional records that have been withheld since 1 January 1900. The withholding of these records has prevented a comprehensive study of these institutions and has made it extremely difficult for the women surviving the laundries to trace their histories and in many cases the children they were forcibly separated from. In June 2011, the Irish government responding to international pressure said that it would establish an inquiry into the Magdalene Laundries. This will enable the release of these records. However, the government has yet to issue an apology for its complicity in referring women to these institutions and its failure to protect these women and young girls from the many abuses that occurred within them. Through liveness, the artists in this guide resist the whitewashing of this disturbing chapter in the history of women in Ireland, and the many other gaps and silences stemming from it. They prevent the tidying of the past into neat narratives, the concealment of its horrors and perform instead its continuity within the present.

Interrupting Cycles of Silence: The Study Guide in Context

Helena Walsh

The impact of the Troubles in Northern Ireland is significant to the emergence of live art in Ireland during the 1970s. This can be charted, for example, in the practices of Alastair MacLennan, André Stitt, and Brian O' Doherty (Patrick Ireland). Since the 1970s live art in Ireland continues to be a vibrant field of practice. Live artists continually interrogate the ongoing legacies of Ireland's political divisions yet also the hidden silences overshadowed by the Troubles that came to light following the implementation of the Peace Process. The performances in this guide interrogate these silences. As Ann Maria notes, 'a long history of silence has been observed in Ireland, to endure, to say nothing, has been until recently commonplace.' Here, in outlining the structure of this guide, I offer a brief account of the cultural shifts that enabled the interruption of this history of silence, alongside the continual attempts to gag those that speak out. I also briefly discuss the performances within this guide in relation to live art in an Irish cultural context.

Southern Ireland's brief brush with economic prosperity during the Celtic Tiger era of the 1990s was crucial to the progression of the Peace Process. The perceived longevity of the Celtic Tiger economy, signalled a triumphant overcoming of a disempowered past. This saw the Republic relax, somewhat, its defiant fixation with the reunification of Ireland. With the temptations of capitalism, the obsession with maintaining a pure and moral Catholic culture, stemming from the establishment of the Irish Free State in 1922 was also lessened. The increased influx of immigration to Ireland during the Celtic Tiger period further positively undermined strictly hegemonic notions of Irishness. These shifts considerably loosened the Catholic Church's grip on power. This enabled identities marginalised within Catholic doctrine to come forth and contest their social exclusion. For instance, in 1993, a year crucial to implementation of the Peace Process, homosexuality was decriminalized.

So too, those who suffered the brutalities of state-sponsored Catholicism began to voice their dissent. In 1993, the first protests against the containment of women in Ireland's Magdalene Laundries were voiced following the discovery of the remains of 155 women buried in unmarked graves on a Dublin Laundry site. This led to the closure of the last laundry in 1996. With the public airing of accounts detailing the wide-spread abuse of children by the Catholic clergy in Ireland's Industrial and Reformatory Schools, the secrecy and oppressions of post-colonial Irish culture unravelled further. The establishment of the Redress Board in 2002 and the publishing of the Ryan Report and the Murphy Report in 2009 into the systematic clerical abuse of thousands of children, as the promises of the Celtic Tiger crumbled, shook the foundations of a patriotic culture built on

maintaining the pretences of Catholic morality. Yet those who broke ranks with a culture of secrecy, continue to be bound by silence.

Set within this context, the first section of this guide, **Silent Interventions** looks at the activist roles of live artists in questioning the state's ongoing attempts to 'gag' and shamefully ignore those who spoke out against the brutality of state-sponsored Catholicism. This section highlights performances that consider the 'gagging clause' enforced on those receiving compensation as part of the Redress Scheme alongside and the continual failure of the Irish state to fully face up to its responsibilities towards those who suffered abuse. Those who came forth to give testimony on the abuse they suffered as children were forced to sign a contract that prevented them from speaking of their experience of the Redress Board and the amount of compensation they received. If they break their silence they face criminalization or a fine of €25,000, an amount that for many victims of abuse exceeds any compensation provided under the Redress Scheme. On the 6 June 2011, the UN Committee for Torture (UNCAT) noted its concern at the lack of prosecutions resulting from the evidence gathered in the Ryan Report, drawing attention to the fact that out of the 11 cases forwarded to prosecution 8 have been rejected.

The ongoing issues concerning the Magdalene Laundries were also brought to the attention of UNCAT by the advocacy group *Justice For Magdalenes (JFM)*. The Magdalene Laundries were omitted from the Redress Scheme as the state, despite ample evidence to the contrary, has persistently denied complicity in referring women to these 'privately run' institutions. On the request of this group the Irish Human Rights Commission (IHRC) undertook an investigation into the Magdalene Laundries. The IHRC report that detailed the many human rights violations in the laundries was published on 9 November 2010. The then Fianna Fáil government and the current elected Fianna Gael government, holding up a long tradition of silent denial, failed to respond to this report. UNCAT harshly criticized the Irish government for its appalling disregard of the women surviving Ireland's Magdalene Laundries. It called on the Irish government to implement a thorough independent investigation into the laundries, redress the surviving women detained within them and prosecute those responsible for allegations of torture. On 14 June 2011, the Irish government in response to the UNCAT report said that as a 'first step' it would initiate an independent inquiry 'to establish the true facts and circumstances relating to the Magdalene Laundries.' While this long overdue inquiry is a welcome 'step,' the government's failure to issue an apology to the women surviving the laundries was met with disappointment.¹

¹ Further updates on the Magdalene Laundries can be found at the Justice for Magdalenes website - <http://www.magdalenelaundries.com/>

Following the European Court Ruling in December 2010 that declared in failing to provide access to abortion for women whose lives are at risk due to pregnancy, Irish abortion laws breach human rights, UNCAT outlined its concern that there has been no clear action taken on this matter. Indeed in response to this ruling Fianna Fáil took the opportunity to voice its authoritarian control of women's bodies. It stated that its legislation was based on 'profound moral values deeply embedded in Irish society.'² The following two sections of the guide consider the impact of the moral controlling of female bodies. These sections examine live artist's mediations on the quest for moral purity, both as an emotional state and a cultural construct. The section **Staining** looks at artists who use staining to highlight the burden or weight of the repressive ideologies policing female bodies. It considers staining as a creative gesture, a form mark making, yet also as a politically subversive act, a retort to notions of purity. **Pure Labour** also looks at the enduring legacies of nationalism's repression of the female body in particular the legislative attempts to surrender women to the duties of procreation and the home. Yet in charting work concerned with a quest for pure bodily experience, the transformative power of performing pure labour is also pronounced.

The final section, **Moving Forward in Circles**, details live artist's referencing of cycles in an attempt to transcend the oppressions ingrained in Irish culture. These playful and often humorous actions interrogate the restraining of the female body, in a light-hearted, yet potent manner. The attempt to move forward in circles resonates with Southern Ireland's economic collapse in November 2010. Yet if with this collapse a sense of repetition with a disempowered past resounds, so too, the mechanisms in motion for silencing those who challenge the state values gain momentum and tighten. The live artists featured in this guide offer multiple and alternative means of speaking of silence as the gags and the binds, the cogs in the cycles of oppression, turn and tighten. They produce new modes for communicating what it is to be without discourse. They refuse to be herded like sheep towards a forgetful future when so much from the past remains unresolved. Unlike the Irish state they do not cower from this brutal past, but actively question the ongoing impact of such. This guide offers a glimpse rather than a comprehensive overview of the hugely diverse practices of the live artists featured.

Similarly, this guide in its particularised focus does not pay adequate homage to the wide-ranging practices of artists working within or emerging from an Irish context such as Fergus Byrne, Pauline Cummins, Brian Connolly, Sinéad O'Donnell, Hugh O'Donnell, Sandra Johnson, Alanna O'Kelly, Brian Patterson, Kira O'Reilly, Nigel Rolfe and Anne Seagrave (this list is by no means exhaustive). Nor does this guide capture fully the dialogue between live artists informing the development of live art in this context. For instance, Alastair

² Carl O' Brian, Irish Abortion Laws Breach Human Rights, Court Rules', Irish Times, <http://www.irishtimes.com/newspaper/breaking/2010/1216/breaking11.html> [accessed 19 2, 2011]

MacLennan's ongoing influence, in particular, his undertaking of performances lasting long durations and his performing of repetitive or ritualistic actions is strongly echoed throughout this guide. So too, the contribution of Northern Irish group *Bbeyond* in sustaining and developing dialogues between live artists is hugely relevant. In their 'performance monthly meetings,' members of *Bbeyond* converge on chosen public site and perform individual actions that sometimes develop in response to the collective presence of the group. In occurring in the midst of the public realm in Northern Ireland, where any actions that breach the codes of 'normal behaviour' are open to raising suspicion, *Bbeyond* respond specifically to the political tensions at play in this location.

The cross-border dialogue between Northern and Southern artists and the individual yet communal engagement with the political temperament of a specific environment was exemplified during *Right Here, Right Now* in Kilmainham Gaol, Dublin (November 2010). Built in 1796, this historic prison holds huge relevance to both Ireland's colonial past and battle for independence. It ceased operation as a prison in 1924 and now houses a museum of nationalist history. *Right Here, Right Now* was organised by live artists Amanda Coogan, Niamh Murphy and Dominic Thorpe. It brought together twenty artists resident in or native to Northern and Southern Ireland. During the event artists simultaneously performed individual actions throughout the prison over a four hour period. This guide gathers some of these performances. However, it cannot speak fully for these performances in their own right, let alone, the intensely powerful impact of these performances as part of a collective event. For what happens live, in the here and now, offers not only a means to speak of silence but also provides, as Ann Maria outlines, 'a way to speak without words, to speak beyond words.'



Dominic Thorpe, *Right Here, Right Now*, Kilmainham Gaol, Dublin, 2010 (Photo: Joseph Carr)

Silent Interventions



Helena Walsh, *Invisible Stains*, (video performance 2008) D1744

Amanda Coogan
Medea
D1571



Amanda Coogan, *Medea*, (my private heroes) Marta Museum, Herford, Germany 2005.

Elegantly stretched out across a chaise lounge, like a mythical mermaid Amanda Coogan holds a seductive allure that is at once charming and terrifying. Her resemblance to a mermaid comes from the Virgin-Mary-blue shoulderless gown she wears. Swathed tightly around her body the silky blue material making up this dress greatly surpasses her feet and spans out into a massive fishtail that rests on the floor. Coogan while evidently restrained by this dress retains a monumental power. With the sweeping motions of her hands and the animation of her face, she makes the expressive gestures of Irish Sign Language (ISL). To those, like myself, who are not fluent in Irish Sign Language her movements are at times beautiful and mesmerising. However, what she is communicating is laced with cruelty and oppression.

Born hearing to deaf parents, Irish Sign Language is Coogan's first language and she employs it frequently within her practice. During this performance Coogan is signing the experiences of the deaf community in Ireland. Throughout this durational performance, which lasted six hours, she communicates fragments of horror based on the experiences of those incarcerated in Ireland's state regulated Industrial and Reformatory Schools. In drawing on these experiences through a language that limits comprehension Coogan also interacts with the continual state silencing of victims of clerical abuse. In particular, the requirement that those abused who received state compensation sign a contract declaring their refusal to speak of their experience of the Redress Board. The use of a minority and non-sonic discourse enables the silencing of those abused by the Catholic clergy to come into focus. While simultaneously for the audience members unable to comprehend the language Coogan's employs, what it is like to be rendered outside of discourse is experienced.

Coogan's extensive practice details her penchant for subverting iconoclasm through mirroring an archetypal matriarchal authority. In *Medea* she employs an

excess of fabric to ground her body, giving her a sculptural quality that is paradoxically restrained and powerful. Coogan's revealing of dark secrets contrasts sharply with her appearance as a majestic Madonna spread across the chaise lounge. Through this contrast she emphasises the contradictions of a culture that idealises motherhood and family values yet turned a blind eye to the systematic abuse of children. Coogan thus, plays with the pretence of her stately appearance to show up the much-revered Mother Ireland as a modern-day Medea. The reference to Euripides' Medea, who in an act of passionate revenge murders her own children, the horror of her vengefulness eventually destroying herself and her enemies throws up an uncomfortable dialogue with the paradoxes within postcolonial Irish culture that enabled the brutalising of vulnerable children to occur unchallenged. Coogan's masterful adoption of a dignified yet restrained femininity seduces the audience, while her appropriation of a matriarchal iconoclasm authoritatively holds their attention as she recounts brutal silences.

Helena Walsh



Amanda Coogan, *Medea*, 2001.

Áine Phillips
Redress
D1761

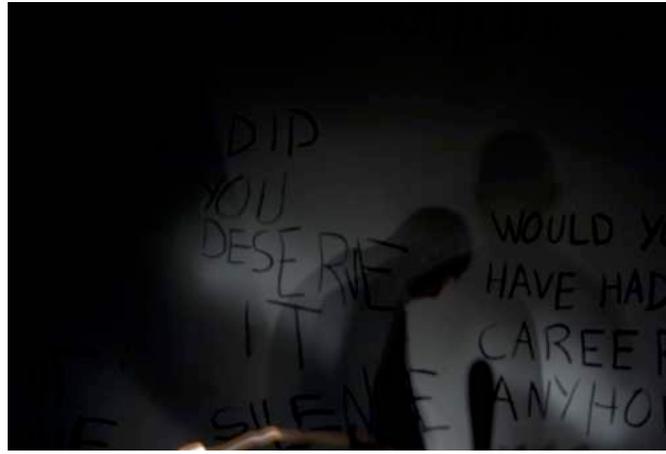


Áine Phillips, *Redress* at Right Here, Right Now, Kilmainham Gaol, Dublin, 2010.

Áine Phillips actively engages with the difficulties of the state redress system in Ireland in this performance. During the performance Phillips is locked in a prison cell in the East Wing of the historic Kilmainham Gaol. The audience can only access the performance through becoming a voyeur, peeping through a peephole in the door. In doing so, the audience mirror the role of the prison wardens who previously regimented this space when it operated as a prison. This voyeurism draws on the vast panoptical architecture of the East Wing yet it also speaks of the overt scrutinizing of the body in Irish culture. On peering in the hole, the audience see Phillips, who with her white-powdered skin appears ghostly. In taking on of a ghostly or faded appearance in this building, a monument to Irish nationalism, Phillips is referential of those negated or vanished from discourses of power. Kneeling or standing on the pink and cream blankets placed on the floor Phillips slowly and patiently struggles to get into a cream dress. While she attempts a variety of approaches to get into the dress it never fits her properly. The futility and frustration in Phillips' actions resonant of the continual oppression of those abused by the Catholic clergy through the legal binds implemented by the Redress Board. So too, Phillips' failed attempts to get into this dress, its rejection of her female body brings the outrageous disavowal of women surviving Ireland's Magdalene Laundries from the Redress Scheme. Yet simultaneously the visibility of Phillips' body bears testament to the body's performative power, its increasing refusal to be fashioned.

Helena Walsh

Dominic Thorpe
Redress state: Question's Imagined
D1567



Dominic Thorpe, *Redress state: Question's Imagined*, 126 Gallery, Galway. 2010
(Photo: Jonathon Salmon)

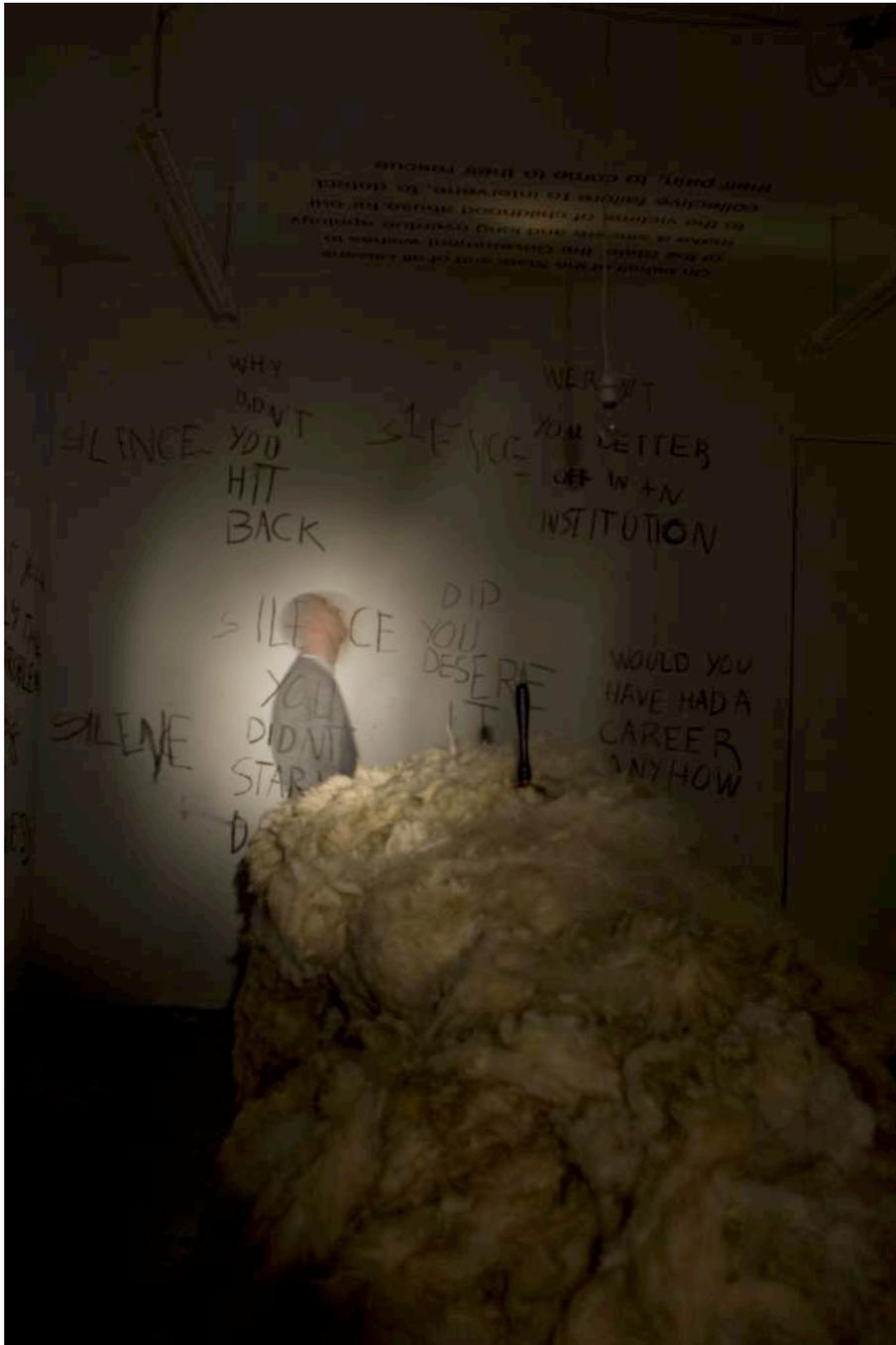
Walking into the blackness, holding an orange torch, there is a heavy smell in the air, when you turn on the faint light you can see a mound upon a table. There is crunching beneath your feet of some material that's been scattered, discarded, laid bare. It is cold and if you cannot hear the performer, you can sense him. Scanning the room with the light, words on the walls become visible, in some area's layered over and over and over again until they become illegible. Questions emerge from the walls, questions like 'you didn't starve, did you?' or 'can an alcoholic really be honest?' The performer, dressed in grey, paces the room anti-clockwise, slowly finding his way through the darkness. Stopping to write these questions upon the wall over and over again. The smell of the sheep's wool, the cold of the air, the crunch of the charcoal, the weight of the darkness, all building together, to a level of heightened emotion, anger, guilt, remorse, but not a word spoken. The performer holds a bell, at key moments it peals out through the heaviness of the space, reverberating to some distant, not distant enough time, when the seeds of this ugliness were being planted.

Redress State: Question's Imagined was a performance concerned with the actions and implications of the Redress Board in Ireland. The Redress Board was set up in 2002 to provide a safe and healing environment where survivors of abuse, who were abused as children while resident in Industrial Schools, Reformatories and other institutions subject to state regulation or inspection, could tell of their experiences and receive compensation for what they had to endure. However, during hearings survivors had to face an array of people, sometimes up to a dozen, lawyers, doctors, psychiatrists, and even members and representatives of religious orders. Survivors experienced the hearings as

adversarial, intimidating, intrusive and traumatic. Accepting compensation involved signing a '*gagging*' clause. This gagging order poses a threat of criminalization to survivors if they publish information about their experiences, thus continuing a regime of silencing and intimidation. During the performance Thorpe imagined questions he felt would be asked of survivors during hearings like those of the Residential Institutions Redress Board. Thorpe based these imagined questions on anonymous media stories of people's experiences at the redress board and also on lessons learned from the Ryan and Murphy reports.

Dominic Thorpe's work focuses on making the public aware of the impact of being silent and how this perpetuates the injustices that have already taken place. Showing us that by not speaking out we all have our own part to play in continuing the suffering of those silenced. His work highlights those who wish for people to remain silent, people who use silence as a weapon against others that are already victims. By experiencing the heaviness of this work, of the words that were used against these survivors, that were there so that they could be protected, protected by the state that originally abused them, we come somewhat close to understanding, the great injustices that are taking place without anyone ever being able to speak about it. It's a cycle of silence that is still being perpetuated.

Ann Maria Healy



Dominic Thorpe, *Redress state: Question's Imagined*, 126 Gallery, Galway. 2010
(Photo: Johnathon Salmon)

Helena Walsh
Invisible Stains
D1566



Helena Walsh, *Invisible Stains* at Right, Here, Right Now, Kilmainham Gaol, 2010. (Photo: Joseph Carr).

The performance *Invisible Stains* is a durational performance based on my considerations of the labours, emotions and desires of women placed in Southern Ireland's Magdalene Laundries. It operates against the state silencing of the women surviving these institutions and the negation of female histories and realities within dominant political discourses on Irish national identity. This performance protests the continual restraining of female sexual and reproductive autonomy influenced by an archaic and misogynist version of Catholic morality in the state legislation governing an increasingly multicultural and secular Irish Republic. In particular, it considers the relationship between the laundries and the ongoing regulation of the female body through the remaining ban on abortion in the Irish Republic. Here, I describe the performance actions.

Description of Performance

In the space there is a large blue bucket filled with water, a mini washing machine laundry tin containing a laundry powder scoop and ten s-hooks. There are ten boxes of washing powder. These represent the ten Magdalene Laundries that continued operating throughout twentieth century Ireland. On the boxes of washing powder the Proclamation of the Irish Republic is printed. This document was handed out during the 1916 Rising. Underlined on this document is the claim that within an independent Ireland women would be equal citizens. My breasts are bound with bandage as women within the laundries were forced to bind their breasts as a means of maintaining modesty. I also wear a long skirt made up of baby-gro suits (all-in-one baby suits), held together by clothes-pegs. My hands are gloved with blue marigolds and a muslin cloth is on my head. During the performance I undertake a series of repetitive actions as follows:

- Holding a box of washing powder between my legs I pour out its contents. The opening on the washing powder box is painted gold and has been inverted to give it a phallic appearance as the white powder gushes out.
- I un-peg one of the baby-gros from my costume. This skirt is very heavy and each time I take off a baby-grow it gets lighter and shorter, as such allowing greater freedom of movement.
- On taking a blue washing scoop out of the laundry tin. I begin to scoop the washing powder into the baby-gro. After a while the baby-gro becomes padded out and starts to resemble human form.
- When the baby-gro is filled with washing powder I cradle, rock and stroke it. I walk about the space and mingle with the audience. I also sit in the space rocking my pretend baby.
- After a while I choose one audience member and walk up to them. Gesturing to the 'baby' in my arms I say 'She Fell Asleep in the Sun' This is in reference to Pierce Hutchinson's poem that is as follows:
She fell asleep in the sun.
That's what they used to say in South Fermanagh
Of a girl who gave birth
Unwed.
A woman from Kerry told me
What she'd always heard growing up was
Leanbh ò ngréin;
A child from the sun
- I walk towards the bucket of water and hold the 'baby' over it for a time, stretching out its arms so that it takes on a crucifix form. This action reveals that on the back of the baby-gro a number is written (eg. no. 3775) followed by the word 'unknown'. This references the exhumation of the remains of women buried in unmarked graves on a Dublin Laundry site in 1993. Many of these remains were quickly cremated by the state and reburied in boxes marked 'unknown' followed by a number.
- The baby-gro is then plunged into the bucket of water repetitively. The washing powder inside the baby-grow causes the water to foam up and fizz. Following the washing action the baby-grows are stretched out so that all the washing powder is squeezed into two ball shapes. As it is squeezed water runs from these shapes in two streams similar to milk from a breasts. When it runs dry it the fabric also resembles a phallic shape. This phallic shape is then hung up to dry on with an S-Hook.



Helena Walsh, *Invisible Stains at Right, Here, Right Now*, Kilmainham Gaol, 2010. (Photo: Joseph Carr)

Áine O' Dwyer
Horseplay
D1569



Áine O' Dwyer, Horseplay , 2010

Rocking back and forth, back and forth and round and round in circles, Áine O' Dwyer is bent over what appears to be the oversized base of a rocking horse. The deadpan expression on her face and the rigidity of her body as she continually motions to and fro, gives this performance a sinister air. This is heightened through O' Dwyer's evident vulnerability, due to the compromising position she holds in order to rock the mechanism she is on top of. Yet through her attire, an ill-fitting Catholic Altar Boy cape, too small for her adult body and her bright red knickers, the ominous sexual tones inherent in the work gain a more unsettling quality. These garments infuse the innocence of childhood play, the toys designed to allow a repetitive rocking so as to soothe children, with the trauma of clerical sexual abuse.

As her body motions up and down, her numbed face is repeatedly tipped towards the floor as her red-encased backside is pointed towards the ceiling and vice versa. While all the time, the base to which she is attached shifts slowly around and around in circles. Her blank indifference, her tense limbs and her vulnerability make watching this performance relentlessly uncomfortable. O' Dwyer confronts the horrors of Irish culture in which thousands of young children placed in the hands of the Catholic clergy were raped, sexually abused and beaten. In its cyclical repetition this performance speaks of the systematic nature of this abuse. While the deeply unsettling monotonous rocking highlights the enduring nature of the horrors experienced by those placed in Ireland's Industrial and Reformatory Schools. For their frequent abuse was consistently concealed not only by the Church but also the police, the government and society at large. This horrendous and widespread abuse of children was, as the 2009 Murphy Report records, sometimes deemed as little more than 'horseplay.'

(See Murphy Report, Part (2)1,section 28.45) *Helena Walsh*

Staining



Helena Walsh, *Invisible Stains*, (video performance 2008) **D1744**

Aideen Barry
Whatgoesaroundcomesaround
D0312

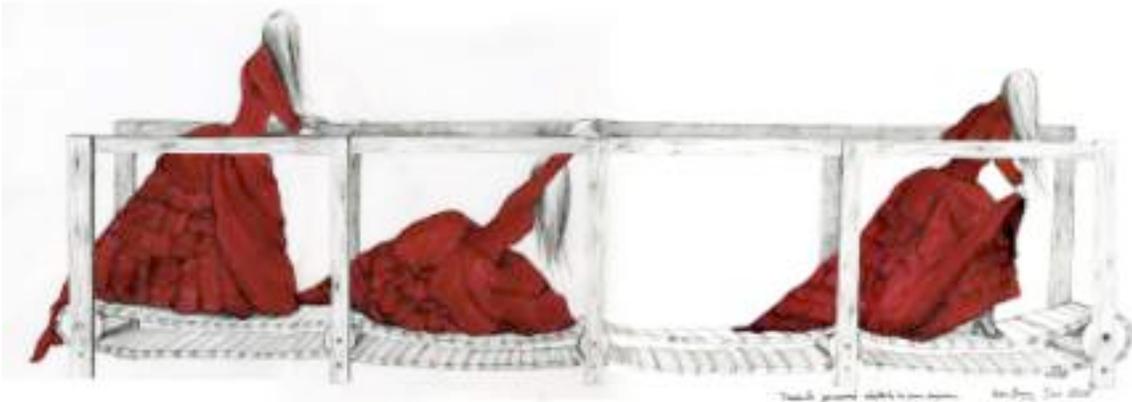


Illustration: *Final Thread* by Aideen Barry

Appearing composed in a red scarlet dress, designed to resemble those of the Victorian era, with her red-gloved hands clasped, Aideen Barry is dwarfed by the giant imposing wheel that stands directly behind her. Eventually she clammers over the bath of black iodine that the giant wheel rises out of and climbs into the wheel itself. Engaging her hands and feet in simultaneous action, she sets the wheel in motion. A task that requires great force from Barry's body, which is shrunk by the vastness of the structure surrounding it. Following her prolonged grapple with the wheel, whether she is domineering its movements or it is controlling hers becomes blurred. The rotating wheel makes a thunderous noise, yet when its pace lulls or stops completely as an increasingly exhausted Barry loses her momentum or her step, a trickling sound is heard. This noise is made by the black iodine dribbling down the sides of the wheel that operating similar to a watermill lifts the iodine from the bath below. With the wheel spinning in full motion the iodine violently splashes everywhere, staining not only the large white sheets of paper purposefully hung to catch these splashes but also the red dress that Barry wears. Despite the continuous saturation of her dress in the ink and the increasingly slippery wheel, Barry continues, pushing, pulling, panting, pacing and collapsing only to pick herself up again and persist with keeping this giant cyclical treadmill in motion. Finally with her dress soaked through, her long locks dripping and hanging straggled in front of her face, a breathless Barry stops and the performance ends.

The wheel frequents Barry's practice. It is a central motif in the beautiful book compiled by the artist housed in the Study Room. Gathering drawings, photographs, statements and notes of both realised and imagined performance works it offers an intriguing insight into Barry's processes. She aligns the cyclical nature of the wheel with her struggles in life, asserting the troubles she

encounters in her 'past, present and future' as explored through her 'negotiation of the treadmill.' Barry says of her practice:

My work deals with the themes of displacement, the futility of struggle, the inability to convey emotion through the torturous extension of form, restriction of movement and containment of space. Like the Victorian's curiosity with the self, investigation through experimentation and invention are the incentives that drive my Metamorphosis.³

Menstruating female bodies are also readily aligned with the cyclical, with those theories that suggest women's reproductive biology as linked to lunar cycles heightening such comparisons. Within the aggressive staining or spoiling of Barry's prim Victorian dress with dark liquid menstruation resonates. Yet encased in scarlet red, the traditional colour of prostitution, and inserted into this giant wheel those institutions originating from the Victorian era, the Magdalene Laundries, also come forcefully into focus. The Magdalene Laundries developed from Victorian asylums concerned with the moral reform of prostitution. The naming of these earlier asylums after the biblical prostitute Mary Magdalen who gained Christ's forgiveness outlines the principled morals to be bestowed upon the women residing within them. Post 1850 in Ireland these institutions were taken over by Catholic orders of nuns. Similar to the earlier asylums women entering the Catholic institutions undertook a strict regime of silence, penance and prayer. However, it is suspected that following Ireland's independence in 1922, with the implementation of draconian legislation that sought to limit women to the duties of procreation and the household, Southern Ireland's ten operating convent laundries became less concerned with reform and acted as a more permanent depository for women ostracized by increasingly stringent social mores. The refused access to the institutional records prevents an understanding of the extent to which women were held indeterminately. The giant wheel turning round and round Barry's body becomes synonymous with the drum of a washing machine. Instead of cleaning cloth like a washing machine the twists and turns of this giant wheel stain. The staining of Barry's dress as she labours, pushing against the wheel, speaks of those women that no matter how determined their scrubbing, labelled as 'fallen,' remained impure, marked, blemished.

In evidencing her actions, capturing the splashes of ink produced in her cyclical turns on paper, Barry highlights the relationship between women's past struggles and present day oppressions as marked, remembered. In performing a struggling femininity, pushing against a powerful and vast machine that eventually exhausts her, Barry works against the essentializing of female reproductive biology and its archaic idealising within the dominant discourses Irish nation state.

Helena Walsh

³ Aideen Barry, *A Selection of Past, Present and Future Performances*, 2005, LADA Study Room, PO662.



Aideen Barry, *Whatgoesaroundcomesaround*, Bodily Functions, The Granary Theatre Cork, 2005

Aideen Barry
Black Ice

D1758



Aideen Barry, Black Ice, Ard Bia Gallery, Galway, 2006.

A white gallery space, a woman dressed in an oversized red dress. She has long raven black hair and sits upon a block of cold black ice. There are images on the wall, drawings of the performer, undertaking various other live actions, the ink in the drawings the same that colours the block of ice. The black ink pools out across the floor as the ice melts. The performer slumping further and further into her icy chair as it sucks the warmth from her body. Using her body to melt this black block of time, she endures, in silence. Her dress becomes stained with black as she uses the excess material to soak up the pools of ink from the ground completing the cycle. At times the performer leaves her icy perch to push the block of ice slowly but surely around the gallery space, staining the floor with the black ink, again her long red dress trailing behind her, soaking up what traces are left behind.

Black Ice was a performative action from a larger body of work, using black ink, ice and red fabric. Dealing with notions of cycles, staining and endurance, *Black Ice* explores endurance on both a physical and emotional level. A black weight is often referenced in Barry's work, in this performance this weight is contained in ice and melts with time as it is forced along with the warmth of her body. Yet as it melts across the floor and stains the dress that covers her body, Barry shows us that no matter how she wills it, she will never be rid of this darkness.

Ann Maria Healy

Michelle Browne
Rite of Passage
D1765



Michelle Browne, *Rite of Passage*, The Performance Collective at Catalyst Arts, Belfast, 2009
(Photo: Catherine Devlin).

Precariously placed atop an extraordinarily high-legged table, Michelle Browne is surrounded by eggs. With her bare feet she crushes the eggs on the tabletop, on pressing her heels into the eggshells a bright blood red liquid seeps out of the eggs. Seemingly perturbed by this leaking, she silently yet determinedly attempts to wipe up the messy fluid clean it, hide it. The futility of cleaning or of concealing the bloody mess is made evident as the long-sleeved, knee-length, white dress she is wearing and her bare legs are stained a vibrant wet red. Resembling a sacrificial lamb atop a high altar, she eventually stands on the table and pressing her hands against the ceiling so that she appears firmly wedged between two flat horizontal surfaces she regains her composure.

This performance that took place over two hours in Catalyst Arts Centre, Belfast, throws up many contradictions as Browne's wanton cruelty in treading on the eggs becomes shameful, while her seeming frailty eventually becomes infused with strength. The reference to the uncontrollable bleeding of the female body during menstruation is inescapable, particularly given the performance title. Certainly, the actions this performance can be readily related to the pubescent onslaught of menstruation, an experience that can be daunting for the teenage girl but one that in marking a coming of age, adulthood, holds the potential for greater authority or strength. The obviousness in the use of eggs immediately resonates within a cultural context where female reproductive biology is over-policed and over-determined. The excess of red blood almost mockingly refers to the pretences and contradictions inherent within the hierarchal versions of

femininity held sacred in Irish culture, in particular, the Virgin Mary and the dichotomy of motherhood and virginity inherent in her miraculous impregnation with Christ.

The determined attempts to mop up the blood and its marking of her clothing draws on the darker traumas of postcolonial Irish culture, the desperate concealments of women who due to the severe social consequences of pregnancy outside of marriage had little choice but to conceal birth. The severity of the ban on contraception implemented by the fledgling Irish Free State government and the increasingly strict moral climate saw a rise in cases of infanticide or concealment of birth. Some of the women found guilty of these crimes were referred to the Magdalene Laundries through the courts, despite the lack of legal basis for doing so.

Browne's performance also resonates strongly with its immediate location in Northern Ireland, bringing to mind the 'dirty protests' in Armagh's Women Prison that republican prisoners began in 1980 and lasted just over a year. These protests in which the women refused to wash and retained their excrement in the cells were focussed on securing political status and improved prison rights and conditions for Republican prisoners. Similar protests began in 1978 in the H-Block of the Maze Prison. The reporting of the visibility of menstrual blood and sanitary towels in the cells of the dirty protesters in Armagh made evident the social discomfort with the female body. In unsettling the attachment of a messianic morality to acts of martyrdom and desexualised versions of femininity, the public mention of menstrual blood was deeply upsetting for the Catholic Church and Republicans. The consistent referral to the protesters as girls rather than women by the Catholic clergy and also their Republican parents, Laura Weinstein notes, sought to lessen reference to their sexuality.⁴ Such highlights the gendered distinctions between protesting men, praised for their endurance and strength and protesting women whose bodies are represented as vulnerable, frail and child-like. In her adoption of a powerful stance against the unmovable ceiling, readily synonymous with the glass ceiling, a bloodstained Browne plays with and challenges these oppressive representations.

Yet Browne's effort to hide an excess of bright red blood atop a high altar also speaks of the pretences, the attempted concealments of state-sponsored Catholicism. She exemplifies the futility of such attempted cover-ups in the face of the 'caught red-handedness' bought about by the public disclosures of the past two decades. In appropriating female reproductive biology to show up state oppression Browne gains her power.

Helena Walsh

⁴ Laura Weinstein, *The Significance of the Armagh Political Protest, Eire-Ireland*, 51 (3&4), Fall / Winter, 2006, 11-41 (p.19).



Michelle Browne, *Rite of Passage*, The Performance Collective at Catalyst Arts, Belfast, 2009
(Photo: Catherine Devlin).

Chrissie Cadman
The Laundries
D1766



Chrissie Cadman, *The Laundry Rooms*, Residency Exchange (Belfast / Germany / Glasgow) 466 Shore Road, Belfast, 2008 (Photo: *Sinéad Bhreathnach-Cashell*)

Amidst the silence of multiple washing machines, Chrissie Cadman, on all fours, meticulously scrubs the muddied and moldy floors of a residential laundry room. This labour and her subsequent actions were documented and hung up high in the space upon a clothesline. Documentation was also shown on a laptop secreted in the drums of one of the washing machines, requiring those who wished to view it to also scramble down on their hunkers. In the space white sheets are stained with secrets and messages and writing appears on the walls. Not all of which is readily decipherable, particularly in the Belfast locality, the site where this performance occurred as part of weeklong residency of artists. For instance, some sheets contain messages written in German. The inaccessibility of the images and markings made during this performance speaks of the fragmented lives, the severed bonds, the missing links that this work clearly references. For this performance is an impassioned ode to all those women incarcerated in the Magdalene Laundries. It mediates on the hardships they endured, the human connections they lost and the dark holes that marred their hearts and their lives.

Cadman brings this heartache and sense of loss or emptiness into the already dank space she labours within. Through one of the laundry room walls she attempted to pick, punch and scrape a hole. This circular hole carved into the wall, making a dip in its flatness, reveals the grey concrete beneath the paint. Yet this hole never fully broke through to the other side. In failing to offer another view outside of the laundry room yet marking the wall, this circular crevice references the claustrophobic atmosphere experienced by those forced to live behind the high walls of the laundries. Underneath this hole is written the words 'hole in their hearts.' Cadman also interweaves her reflection on the lives of the women in the laundries with her personal relationships, playing for instance her mother's favourite song in the space. (Don William's *You're My Best Friend*)

With her hands gloved with yellow marigolds and bent over a radiator haphazardly flung on the floor Cadman scrubbed the stained white sheets. Rubbing the fabric against the radiator she attempted to wash away that which was marking the sheets. Her labour thus offered a form of catharsis: the opportunity to disclose secrets and to wash them away, to rid oneself of burdens.

Yet Cadman also shows up the difficulties of escaping that which threatens to suffocate us. Taking the scrubbed sheets outside she beat them violently off concrete pillars, pulling and stretching them with all her might. As if resigned to the futility of her labour, that certain secrets are too much to bear, certain stains never fully vanish, she covers herself in a wet sheet. As she pulls this sheet tightly over her head as if smothering herself her face is ghosted through the white cloth.

Helena Walsh



Chrissie Cadman, *The Laundry Rooms*, Residency Exchange (Belfast / Germany / Glasgow) 466 Shore Road, Belfast, 2008 (Photo: *Sinéad Bhreathnach-Cashell*)



Chrissie Cadman, *The Laundry Rooms*, Residency Exchange (Belfast / Germany / Glasgow),
466 Shore Road, Belfast, 2008 (Photo: Sinéad Bhreathnach-Cashell)

Pure Labour



Ann Maria Healy, *Out of your mind and into your body*, Kilmainham Gaol, November 2010.
(Photo: Tracy O' Brien)

Amanda Coogan
Yellow
D1749



Amanda Coogan, *Yellow*, VISIT08, Temple Bar Gallery and Studios, 2008.

Shrouded in bright yellow dress that cascades over her legs and gathers in ruffles on the floor Amanda Coogan, sits legs apart and performs a series of repetitive actions. Her ordered actions are infused with a militaristic purpose, heightened by the shirt-like top of the dress she wears. Coogan is seated on a rectangular bucket filled with soapy water. Dipping the skirt of her dress into this bucket, she begins rubbing and scrubbing its yellow material between her hands. The rhythmical scrubbing of her skirt, accompanied by the music of Schubert, produces a mass of frothy bubbles. These bubbles are at times displayed to the audience accompanied by the fierce gaze of Coogan and at times destroyed as she thrusts her hands between her legs her to violently plunge her skirt back into the bucket she is perched upon. During the performance Coogan stiffens the fabric with an excess of soap and shapes it into a phallus, her tight squeezing of this fabric penis causes suds to ejaculate out of its top. At times Coogan becomes unwieldy, animalistic, clenching the fabric of her long skirt between her teeth and shaking her head from side to side, sending water to fly across the room. Yet amidst the repetitive scrubbing, plunging, sculpting and biting of the fabric over the course of a four-hour duration Coogan maintains her statuesque presence.

Coogan's dedication within her practice to distilling her actions so as to communicate with her body the essence of her ideas is resonant here. Her repetitive washing of her massive skirt and the minimal and ordered cycle of actions she undertakes are endowed with a sense of simplicity. Yet in bringing up notions of purity, cleansing, procreation and animality these actions dig deep into the depths of the issues troubling Irish culture. Coogan's repetitious labour and the hints of militancy in her attire draw on nationalist efforts to construct a pure postcolonial culture. Through her controlled posture and regimented actions revolving around washing Coogan maintains a form of masochistic restraint that

references the monotony of female entrapment, both in the industrial convent laundry and the domestic site.

The vastness of the dress she wears in restricting her movements and encasing her body with folds of fabric gives her presence a sculptural quality. The monumental presence of Coogan in this performance alongside her continuous washing posits this performance as a fitting tribute to the Magdalene Laundries. Yet through the use of duration, repetition and liveness, Coogan's *Yellow* resists a commemorative approach that negates the relevance of the Magdalene Laundries in contemporary Irish culture. In particular, Coogan's requirement that the audience enter and leave while the performance is ongoing, so that they do not see a clear beginning nor ending is significant. Her repetition of a series of ordered and specific actions, instil the performance with a sense of endlessness that in turn endows the work with a sense of continuity. Through Coogan's performance of a seemingly endless cycle of masochistic restraint, the ongoing issues associated with the Magdalene Laundries and the notions of moral purity embedded within Irish nationalism forcefully interrupt the contemporary cultural imagination.

Helena Walsh



Amanda Coogan, *Yellow*, Oonagh Young Gallery, Dublin, 2008
(Photo: John Roch Simon)

Amanda Coogan
Yellow Re-Performed
D1749



Victoria McCormack, *Yellow Re-Performed*, Mary's Abbey, Dublin Theatre Festival, 2010.
(Photo: Angel Luis Gonzalez Fernandez)

As previously discussed *Yellow* is a performance originally made by Amanda Coogan in 2008. In 2010 she decided to hand the performance over to five other performers to interpret, engage and change at their will. Maps were given to the performers that laid out the main points of the performance. Within these structures, the performers were allowed to respond as they saw fit to the original performance and its themes. Along with the maps, music, drawings, and visuals were given to help shape the performance's re-interpretation. Each artist received a different package to help them along their journey, to change, to make their own, to re-invent and re-present, a new *Yellow* for the audience. *Yellow Re-Performed* was an investigation of the boundaries of presence in performance art. Dealing again with ideas of silence and endurance, exploring how other artists/performers could tackle these issues, coming at the work from the outside and then immersed through the maps, music and drawings to emerge as performer.

I was fortunate to have been one of the performers invited to participate *in Yellow-Re-Performed*, here is my account:

Sitting on a bucket of soapy water, a bright light shines directly into my eyes, the cold soapy water runs down my legs, a large piece of yellow fabric stretches out in front of me. Plunging the fabric into the water, coldness hits my thighs. Straight backed, knuckles raw from rubbing the fabric and each other, over and over in a continuous circular motion. Trapped upon my perch, there's nothing but me,

water, endless amounts of fabric and time. Isolation. Defiance, back straight, glare outward, hold my composure, hold, hold.

Fingering my fabric, lifting it to my face, the smell runs up my nostrils, snarling, glaring, I take one huge bite, bare my teeth at them, let them see me in all my ugliness, every care in the worlds falls away as they see what I've become. Periods of unknown time slip by, is my fabric clean enough yet? Who gets to decide? Presenting to the world, enticing them to judge me, to judge each other, to judge themselves. Wringing the fabric out bubbles collect at the top in a beautiful sphere, a beautiful sphere of ephemerality, one that could almost transcend me to another world, if only. One blow and it's gone, left with nothing but that phallic shaped material....Plunge.

Ann Maria Healy



Ann Maria Healy, *Yellow Re-Performed*, Mary's Abbey, Dublin Theatre Festival, 2010.
(Photo: Angel Luis Gonzalez Fernandez)

Ann Maria Healy
Out of your mind and into your body
on Performance Is DVD - D157



Ann Maria Healy, *Out of your mind and into your body*, Kilmainham Gaol, 2010
(Photo: Tracy O'Brien)

A girl kneels behind a large block of ice, grating at it with an aluminium implement. There is at times a build up of momentum, the labour evident in the physicality of the performer. Later it becomes more meditative, as if the performer has given into the arduousness of her task. She spends time pacing around the block of ice, releasing a low hum. At first there is anger for the ice, later it seems as if some bond has built up, she touches the ice almost lovingly. In an act of submission she bows her head to the ice, as if in prayer, waiting, asking, searching. Then, as if she has been answered, she raises her body upwards and outwards, releasing the collected water from her hair and brow it cascades down her face. She returns to pacing, at times studying her object at times indifferent. Later she climbs upon the ice, again both in acceptance and defiance, looking, searching, from outside and within. Standing upon the ice the hum becomes louder, perhaps asking for an answer. When she retreats, she retreats to find, her feet have become one with the ice, here she peels them off slowly. She returns to her grating, grating time, grating space, grating life. Futile.

Out of your mind and into your body is a performance concerned with ideas of salvation, cleansing and a return to innocence. It came about as a response to an emotional state of feeling bleached out. It is about putting blind faith into a way of life that we hope will save us, only to realise that what we have been looking for is not where we thought it was. It's about the daily grind, repetition, how this repetition can leave you feeling null and void. It's about emptying out, about striving to be 'better'. It's about how at times cycles are everything you hate and at times they are everything you need. It's about polar opposites about how our will to move forward is often a will to move back. It's about finding yourself in a space that you had spent a long time travelling to only to realise, it's not where you wanted to be. Labour as a path to purity and goodness are ingrained into Irish society, how does one move forward from these concepts without moving away from them entirely. Ann Maria Healy



Ann Maria Healy, *Out of your mind and into your body*, Kilmainham Gaol, 2010
(Photo: Tracy O' Brien)

**Helena Hamilton
Brought Forth By Birth
(Notetoadistantgod)**

D1767 / P1614



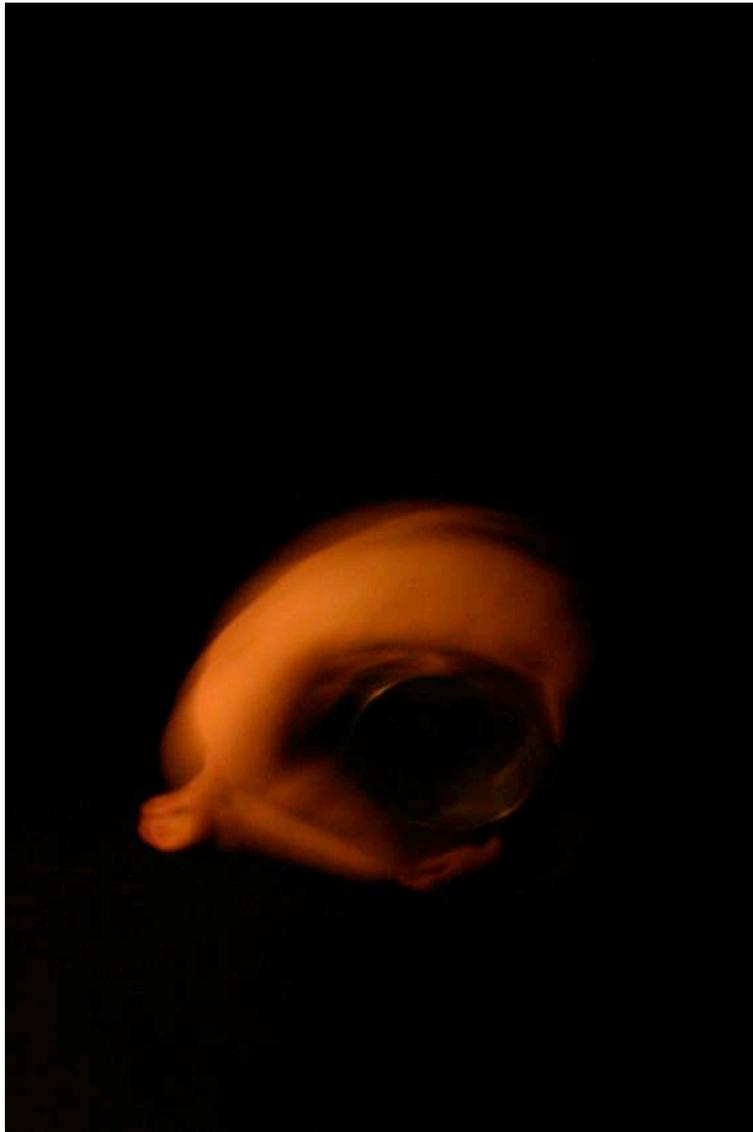
Helena Hamilton, *Notetoadistantgod*, Paragon Studio Project Space, Donegall Street, Belfast, Northern Ireland, 2010

Notetoadistantgod was a live three-hour performance in which the artist limited herself of sight and turned her hearing onto herself – focusing on the beat of her heart, the sound of her breath and circulation of her blood.

A white gallery space, a figure stands dressed in black. Her head obscured with paper. Paintbrush and pot of black paint in hand, words emerge from the wall, gathering, building into dense patches and then receding and fading. Slowly the space becomes covered, spots of black incoherency lead to scattered sentences loaded with meaning. A stream of consciousness comes forth from the figure, from her own blackened out world. Meaning comes forth reaching us in its purity. The performer isolated, cut off, removed but touching us in a way we did not see coming. Without her even knowing, without us being able to give a response, connected in our isolation. Laying herself bare, a push for real communication, honesty and truth in whatever format it will emerge. Indecipherable, profound, unattainable the truth is there if you are willing to look for it.

Hamilton's *Notetoadistantgod* is a stream of consciousness, a stripping back to the raw essentials, something that has run through many Irish live artist's work. A refining, a searching, an effort to connect to something deeper, something both inside and out. The word spiritual comes to mind. Hamilton is a Northern Irish emerging artist, a long history of performance art goes before her. The search for truth is still prominent, the religious connotations ever present. The raw experience of the person portrayed still resounds. *Ann Maria Healy*

Moving Forward in Circles



Ann Maria Healy, *Refluxing*, Photographic Still, 2009.

Aideen Barry Flight Folly

<http://vernissage.tv/blog/2010/07/14/aideen-barry-flight-folly-performance-at-liste-15-the-young-art-fair/>



Aideen Barry, *Flight Folly* at Liste (The Young Art Fair in Basel, Switzerland) 2010.

If in *Whatgoesaroundcomesraround* Barry becomes weighed down by her soiled dress, in contrast her more recent performance *Flight Folly* attempts to achieve weightlessness. This performance was developed from a residency Barry undertook at NASA. In the performance Barry, wearing a glamorous, pristinely white dress stands in a large circular glass conservatory and holds a large white remote control in her hands. The white halter-neck top and expansive white skirt she is wearing loosely mirrors that worn by Marilyn Monroe in the film *The Seven Year Itch* during the famous scene where her skirt flies up as she stands over a subway grate. On operating the remote control she holds in her hands Barry's dress also flies up as this device operates 20 white synchronised model helicopters attached to a hoop sewn into the bottom of her skirt. As the helicopters raise off the floor, her skirt, technically patterned on a parachute, lifts off the ground and with the wind generated by the helicopter propellers balloons out. As the hovering skirt spins around Barry's waist she too slowly turns as if following its movements, tottering in circles like a jewellery-box-ballerina.

With the vast quantity of white material surrounding Barry, floating out from her waist into light airiness, the potential for a highly technical, angelic rising appears possible. This uplifting never occurs as Barry's attempts to defy gravity are foiled. This demise is hinted at during the performance as every now and again, the skirt deflates and collapses to the ground, only to be lifted again with Barry's technological wizardry. The performance ends with Barry losing control, the flying helicopters unbalance her, the skirt doubles over her head, enshrouding her in white cloth as she crashes to the floor. This undoing of Barry's attempts to take flight infuses the potential of lightness with weightiness. Helena Walsh



Aideen Barry, *Flight Folly* at Liste (The Young Art Fair in Basel, Switzerland) 2010.

Victoria McCormack

If you don't know where you're heading then you're bound to end up where you're going

D1573



Victoria McCormack, *If you don't know where you're headed then you're bound to end up where you're going*, PerformanceiS, Galway Arts Centre, 2010.

A woman stands directly under a hanging speaker, the chain visible, tension apparent. What if? You think, what if? She spins. Her pink dress flows out around her in a haze of colour, mesmerising. Arms stretch out away from her. Round and round she goes, images of whirling dervishes come to mind. The Sema, the ritual that the dervishes take their name from, represents a mystical journey of man's spiritual ascent through mind and love to the 'perfect', turning towards the truth, the follower grows through love, deserts his ego, finds the truth and arrives at the 'perfect' until, drop. She folds in on herself, to the ground, catching herself, fists clenched, eyes closed. Holding that moment fast she regains her composure, slowly she moves back to her spot, underneath that looming speaker. The heaviness of it is in direct comparison to the lightness of her. She stands, she waits, Again there is a voice from the speaker, a meteorological report, the weather, the forecast.... what is to come, a guide, a framework, a structure to live within. Again, she spins out of control, the pink haze drawing you in. Pink a colour usually associated with youthfulness. Stop, catch, composure, a beautiful contrast of freedom and control. Which one to choose.... can you have on without the other? Weight and weightlessness: the eternal dance of struggle and harmony. The tension inside all of us on display before our eyes.... the eternal struggle, the forever fight.....Without a word spoken, you can see it in her eyes.

The search for purity, the struggle between light and dark, concepts inherent in Irish culture, the turn towards 'perfection', composure in the face of adversity. *If you don't know where your headed than your bound to end up where you are going* is a performance concerned with notions of release and control, striving for the light but learning to listen to the moment as opposed to the forecast. It's about breaking out of that structure inherent in Irish culture, breaking free of

whatever it is that binds you, learning to hold that tension and move forward in circles.

Ann Maria Healy



Victoria McCormack, *If you don't know where you're headed then you're bound to end up where you're going*, PerformanceiS, Galway Arts Centre, 2010.

Áine Phillips
Red Weight
D1203



Áine Phillips, *Red Weight*, Project 06, ENSO Bus Tour, 2006.

Set against the vastness of the ocean Áine Phillips struggles to walk, with each step she takes forward she is dragged backwards by the train of her red dress. Phillips' dress is made from 500 red garments. Some of these garments are stitched together to make the dress that surrounds her body; the majority are knotted into long rows to make up the train of her dress. At the beginning of her journey down the Salthill Promenade in Galway, these garments are bunched tightly in a bundle, with each step Phillips takes this bundle begins to unravel, stretching out and adding to the weight she pulls along with her. With her hair tied up neatly in with a red flower and her matching shoes and jewellery, Phillips has an air of elegance that overcomes the thrift-store shoddiness of the of knotted fabric she drags behind her. As her attempt to make it down the 400 metres of her coastline aisle becomes increasingly tougher with each step, the audience intercept the performance. Picking up the fabric train numerous audience members and unsuspecting public, adopt the role of impromptu bridesmaids. They help Phillips carry her train to the end of the walkway and load it into the back of a van that waits to deliver it to a recycling centre.

Áine Phillips' practice is grounded in subverting the ceremonies of Catholic Irish culture. In *Sex, Birth and Death* (2003) she speaks of her experience of abortion and offers the audience a baby cake in a ritual resembling the Catholic rites of Communion. From her BVM (Blessed Virgin Mary) Series (2000) to *Red Wedding* (2005) in which she re-scripts Catholic wedding rites in order to marry herself Phillips' appropriates symbolism and ritual to perform her personal empowerment. Through her performances she speaks of desire and overcoming entrapment. For example, in *Harness* (2007) she performs the embodied restraint

of her brain damaged brother and the temporal caging of her newborn daughter in a traction. She intersperses her performance of these restraints with rich text and footage of a traditionally religious pilgrimage that she undertook accompanied by her daughter up Croagh Patrick, a mountain in Mayo.

Within the evident ceremonial structure of *Red Weight*, the use of the colour red synonymous with deviant female sexuality and the weighty fabric, Phillips hints at the moral restraining of the female body. Phillips frames this performance as a personal cathartic journey in which she carries past baggage. Speaking of how this journey gave rise to a collective contribution Phillips notes 'I concluded from this performance - the burden of the past is always shared and ends up recycled back into the grand scheme of things!' Her performance in producing a communal carrying of the burdens of womanhood subverts the social ostracizing of women. Instead, Phillips outlines the collective carrying of the heavy burdens of the past as the only way forward.

Helena Walsh



Áine Phillips, *Red Weight*, Project 06, ENSO Bus Tour, 2006.

Study Room Resources on Live Artists Featured in the Guide

Aideen Barry

<http://www.aideenbarry.com>

DVD

D1758 – Black Ice, 2006.
Documentation of performance

D0273 - Aideen Barry, *Selection of Works*, 2005.
A power point presentation from a selection of past, present and future performances.

D0312 - Aideen Barry, *Whatgoesaroundcomesaround*, 2005.
Documentation of live performance at *Bodily Functions*, The Granary Theatre, Cork. Created for Cork European Capital of Culture.

D0207 - Aideen Barry, *The Futility of Conveying Emotion III*, 2004.
Documentation of *The Storm Reader Series* for the Claremorris Open, 2004.

Publication

P0604 -*Horizon*, Aideen Barry and Louise Manifold.
A collaborative artist book.

P0662 -*A Selection of Past, Present and Future Performances*, Aideen Barry, 2005
An artist book containing, drawings, writings and proposed performance projects.

Michelle Browne

<http://www.michellebrowne.net>

DVD

D1765 – PDF Portfolio of work, 2011

D1764 – *Scopophilia (or was I just looking)*, 2008
Documentation of performance

D1763 –*The Bearer*, 2009
Documentation of performance

D1049 – *Tulca Live*, Galway City, Ireland. 2007

Chrissie Cadman

<http://www.bbeyondperformance.org/>

<http://residenceni.wordpress.com/466-shore-road/the-laundry-room/>

DVD

D1766 - *The Laundry Rooms*

A CD containing documentation of *The Laundry Rooms*

Amanda Coogan

<http://www.amandacoogan.com>

DVD

D1749 – *Yellow Re-Performed: Six from a live performance.*

Documentation of Yellow re-performed 2010.

D0834 - *How to Prepare for a Performance in Three Lessons, 2007.*

Performance for video.

D1571 – *Medea, 2005.*

Documentation of performance.

D1573 – *Performance Is, 2010.*

Publications

P1012 – *Amanda Coogan: A Brick in the Handbag*, Limerick: Limerick City Gallery of Art, 2004

Publication produced by Limerick City Gallery of Art as part of the AIB Art Prize 2004, Includes essays by Caoimhín Mac Giolla Léigh and Apinan Poshyananda, an interview with Mike Fitzpatrick alongside extensive images of Coogan's practice.

P0526 – *Marina Abramovic Student Body*

Includes Amanda Coogan

P0726 – *Variety, 2005*

Includes Amanda Coogan

Video

V0437 - *Marking the Territory, 2001*

A performance event curated by Marina Abramovic.

Helena Hamilton

<http://www.helenahamilton.com>

DVD

D1767 – *Notetoadistantgod 2010*

Documentation of Performance

Publication

P1614 – *Notetoadistantgod, 2010*

A postcard booklet detailing images from the performance *notetoadistantgod*

Ann Maria Healy

<http://annmariahealy.com>

DVD

D1573 – *PerformanceiS, 2010.*

Documentation of *Out of Your Mind and Into Your Body*

Victoria McCormack

<http://www.victoriamccormack.com>

DVD

D1573 – *PerformanceiS, 2010.*

Documentation of *If You Don't Know Where You Are Going Then You are Bound to End Up Where You Have Been*

Áine O' Dwyer

D1487 – Aine O' Dwyer, *The Railway Station, 2010.*

Documentation of Performance

D1569 – Aine O' Dwyer, *Horseplay, 2010.*

Documentation of Performance

Áine Phillips

<http://ainephillips.com/>

DVD

D1761 – *Redress, 2010.*

Documentation of Performance

D1760 – *Documentation 2011* –Disc 2

Contains Redweight video, Art of Love(war) images and booklet

D1761 – *Redress 2010* –Aine Phillips and Vivienne Dick

D1022 / D1203 - Áine Phillips, *Live Autobiography Performance Works, 2006 – 2008*.

Contains documentation of the following performances:

The Art of Love (war), 2007-2008.

Armed Love, 2008.

Into me see, 2008.

Work of Work, 2007.

Harness, 2007.

Caravan, 2007.

Re-Enactions, 2006.

Red Weight, 2006.

Burning Mirror, 2006.

Eyeless, 2006.

D0361 - Áine Phillips, *Flowing Body, 2006*.

Video performance, DVD includes artist's booklet.

D0469 - Áine Phillips, *Re-enaction Part 1 and 2, 2006*.

Documentation of Re-enaction Part 1 and 2, Wolfberg Austria.

D0504 – Áine Phillips, *Eyeless, 2005*.

Documentation of *Eyeless* at Actart, London, 2006.

D0721 – Áine Phillips, *Harness, 2007*.

Documentation of performance at Performing Rights, Vienna, 2007.

D0431 – Áine Phillips, *Various, 2002* .

Contains documentation of the following Performances:

Milk, 2002.

Sex, Birth and Death, 2003,

Love Lies Bleeding, 2004.

Floating Bed, 2005.

Flowing Body, 2005

Dribbling, 2006.

D0700 – Donna Rutherford, *Rearranging Realities, 2007*.

Video

V0751 - Áine Phillips, *Heart of Fire, Head of Ice: DIY presentation, 2005*.

Presentation on the workshop Phillips led as part of the Live Art Development Agency's DIY, 2005

V0754 - Áine Phillips, *Red Wedding*, 2005.
Documentation of performance at the Granary Theatre Cork, 2005.

V0464 - Áine Phillips, *There is only Love and Longing* (assisted by Helena Walsh), 2002.
Documentation of performance at the National Review of Live Art, Glasgow.

Publication

P0488 / P0735 - Áine Phillips, *Sex, Birth and Death*, 2003.
Published booklet containing performance text and images.

P1191 / P1293, Áine Phillips, *The Art of Love (war)*, 2009.
Booklet containing Text from the performance.

P1529 – Aaron Williamson, *A Study Room Guide: Disability and New Artistic Models*, 2010.

Dominic Thorpe

<http://www.dominicthorpe.net>

DVD

D1567 - Dominic Thorpe, *Redress State/ Questions Imagined*, 2010
Documentation of Performance

D1573 – *Performance Is*, 2010.
Documentation of Performance

Helena Walsh

<http://www.helenawalsh.com>

DVD

D1566 - Helena Walsh – *Invisible Stains Series*, 2010
Contains documentation of *Invisible Stains* series live performance.

D1744 - Helena Walsh – *Invisible Stains Series*, 2008
Contains documentation of *Invisible Stains* performance for video

D1154 – *Intimacy Across Visceral and Digital Performance*, 2009

D1253 - Helena Walsh, *Documentation of Completed Works*, 2004-2007

Contains Documentation of the following performances

MOM- Marks of Motherlands, 2007.

Consuming Colonies, 2007.

Tricolour, 2005.

Triode, 2005.

Regimented Chaos, 2004.

Video

V0616 – Helena Walsh, *Various*, 2000-2002.

Contains documentation of the following performances:

Tight Lipped Labia, 2002.

Food For Thought, 2001.

Body Mist, 2001.

A Room With a View, 2001.

Further Study Room Resources on Live Art in an Irish Cultural Context

DVD

- D0004 – Uninvited Guests, *Guest House*, 2000. (Kira O'Reilly)
- D0035 - André Stitt, *Ceasefire*, 1997.
- D0082 – *Anti Contemporary Art Festival*, photos 1, 2003. (Kira O'Reilly)
- D0083 - *Anti Contemporary Art Festival*, photos 2, 2003. (Kira O'Reilly)
- D0297 – Kira O'Reilly, *Untitled Action for Hong Kong Arts Centre*, 2004.
- D0298 -Kira O'Reilly, *In The Wrong Placeness*, 2005.
- D0309 -Anne Seagrave, *Déjà vu*, 2003.
- D0310- Anne Seagrave, *Jamais Vu*, 2005.
- D0323 – Kira O' Reilly, *Succour*, 2002.
- D0465 – *Black Market International Documentation*, 2005.
- D0871 – Michael Mayhew, *The Rituals of Being Not Being*, 2008. (Created as part of a residency in Galway, Ireland People told stories to the artist about people who had vanished from their lives. (Stored on the oversized shelf)
- D0894 - *Liveartwork Issue 8*, 2008. (André Stitt and Kira O' Reilly)
- D1049 – *Tulca Live*, Galway City, Ireland. 2007.
- D1222 – Live Art Development Agency, Screen Programme: *Reel Brits*, for Hebbel, Berlin, 2009. (Kira O' Reilly)
- D1243 – Sandra Johnson, *Composure*, 2009.
- D1286 – *Liveartwork DVD 3*, 2006. (Black Market international)
- D1291 – Liveartwork DVD 8 , 2008 (André Stitt, Kira O' Reilly)
- D1294 – *Liveartwork Editions: Black Market International*, 2007.

- D1432 – ICA Live Weekends: Futures and Pasts, 2010. (Kira O' Reilly)
- D1447 – Paves, 2010. (Sinéad O' Donnell)
- D1455 – Susan Thomson, *Fire Practice Theatre*, 2009.
- D1458 – *Talking Heads Screening Programme*, 2010. (Kira O' Reilly)
- D1505 – Sandra Minchin, *Taking Liberties*, 2009.
- D1506 – Sandra Minchin, *Make Yourself Comfortable*, 2009.
- D1509 – *Duckie: Performance and Cocktails*, 2010. (Kira O' Reilly)
- D1531 – Sandra Minchin, *Whitework*, 2010.
- D1574 – Fergus Byrne, *Work: 2009 / 2010*.
- D1745 - Sinead O'Donnell, *Violent*, 2010.
- D1746 - Sinead and Hugh O'Donnell, *Gravity*, 2009.
- D1748 - Sinead O'Donnell and Lisa Marie Johnson, *Performance Lecture*, 2010.

Video

- V0156 - Anne Seagrave and Oscar McLennan, *Urban Minefields*, 1996.
- V0248 – Kira O' Reilly, *Bad Humours / Affected*, 1998.
- V0249 – Kira O' Reilly, *Irina Prova*, 13, 1999
- V0347 – Kira O'Reilly, *Wet Cup*, 2000.
- V0416 – *The National Review of Live Art 2001*. (Kira O' Reilly)
- V0687 – Anne Seagrave and Oscar McLennan, *Various*, 1993.

Publication

P0070 – Alastair MacLennan, *Coming to Meet*, Dublin: Project Press a division of Project Arts Centre, 1996.

P0106 – Stephen Snoddy, *Alastair MacLennan: Is No, 1975 –1988*, Bristol, Derry, Glasgow and Belfast: Arnolfini, Orchard Gallery, Third Eye Centre, University of Ulster, 1988.

P0155 – Robert Ayer, *Anne Seagrave*, Nottingham: Future Factory, Nottingham Trent University, 2000.

P0280 – Mat Hawthorne, *The Degenerate Art Book*, Bristol: Arnolfini, 2001 (Kira O'Reilly)

P0434 - Alastair MacLennan, *Knot Naught*, Belfast: Ormeau Baths Gallery, 2003.

P0553 – Adrian Heathfield, *Live: Art and Performance*, London: Tate Publishing, 2004. (Alastair MacLennan)

P0794 – *Of Contradiction – Trace: Welsh Artists Residency*, China and Wales: Trace and Dadao Live Art Festival and Beijing New Art Projects, 2005 (André Stitt)

P0492 – Olga Majecen and Suncica Ostoic, *Kontejner*, 2003.(Kira O' Reilly)

P0899 – André Stitt, *The Cat Show – Cardiff Art in Time*, Trace: Samizdat Press, 2007. (Kira O'Reilly and Andre Stitt)

P0915 – Mael Vason, Dominic Johnson, *Encounters*, Bristol: Arnolfini Gallery, 2007. (Anne Seagrave)

P0942 -Katie O' Reilly, (ed.), *Disability Arts in Ireland and Beyond*, Ireland: Arts and Disability: Ireland, 2007.

P0959 - Nigel Rolfe, *Live – Photographs made from Live*, Dublin: Beyond Borders Publications, 1999.

P0119 – Adrian Heathfield, Fiona Templeton and Andrew Quick, *Shattered Anatomies: Traces of the Body in Performance*, Bristol: Arnolfini, 1997. (Alastair MacLennan)

P1018 – Gavin Murphy, *House Projects: artworks, documents analysis, House Projects and Atelier Projects*, 2008. (A multi-disciplinary art project composed of seven events in five venues across Ireland, one in New York and one in London)

P1256 – Sarah McAvera and Alexander Del Re, *Perforperto*, Belfast and Chile: Perforperto and Catalyst Arts, 2007.

P1320 - *Rachel Zerihan's Study Room Guide : One to One Performance*, 2009. (Kira O'Reilly)

P1148 – Blair French (ed.), *André Stitt*, Dingo, Sydney: Artspace Visual Arts Centre, 2007.

P0182 – Adrian Heathfield, *Small Acts: Performance, the Millennium and the Marking of Time*, London: Black Dog Publishing, 2000. (Kira O'Reilly)

P1147 – Bbeyond, *In Place of Passing*, Belfast: Bbeyond and Interface: Centre for Research in Art, Technologies and Design, University of Ulster, 2007.

P1219 – *Spill Tarot Pack*, 2009, (Kira O'Reilly)

P1290 – FrenchMottershead *Study Room Guide: Making it Your Own? – Social Engagement and Participation*, 2009 (Kira O'Reilly)

P1337 – *Flashes from the Archives of Oblivion*, Cardiff: Chapter, 2009. (works from Alastair MacLennan and André Stitt)

P1339 – Philip Babot, 'André Stitt's Reclamation: Remembrance, Rupture and Catharsis,' *Contemporary Performance Practice in Wales*, Issue 3, Summer 2007. (André Stitt)

P1436 – Joshua Sofaer, *The Many Headed Monster: The audience of Contemporary Performance*, 2009 (Kira O'Reilly)

P1466 – Dee Heddon, Jennie Klein and Nikki Milican, *NRLA 30th Anniversary Boxed Set, NRLA 1979 – 2010: A Personal History*, 2010. (Anne Seagrave, AndréStitt, Kira O' Reilly)

P1461 - Bbeyond, *PANI – Performance Art Northern Ireland 2010*, Belfast: Bbeyond, 2010.

P1472 – Annette Moloney, *Art in Slack Spaces*, 2010.

P1495 – Robert Pacitti and Sheila Ghelani (eds.), *Spill Festival of Performance: On Agency*, London: Pacitti Company, 2010 (Kira O’ Reilly)

P1507 – *Orduithe: Live@8*, Galway, Programme curated by Andrew Mitchelson, 2010.

P1531 – Paul Burwell, *TAPS: Improvisations with Paul Burwell*, 2010.

P1534 – Lionel Pilkington, *Theatre and Ireland*, Basingstoke: Palgrave Macmillan, 2010.

P 1575 – Bernadette Sweeney, *Performing the Body in Irish Theatre*, Basingstoke: Palgrave MacMillan, 2008.

P1576 – Fintan Walsh and Sara Brady (eds.), *Crossroads: Performance Studies and Irish Culture*, Basingstoke: Palgrave MacMillan, 2009.

P1577 – Fintan Walsh, (ed.) *Queer Notions: New Plays and Performances from Ireland*, Cork: Cork University Press, 2010.

P1580- Ivana Bago, Olga Majcen Linn, Suncica Ostoic (eds.), *Kontejner: Curatorial Perspectives on the Body, Science and Technology*, Berlin: Revolver Publishing, 2010. (Kira O’Reilly)

Articles

A0021 – Kira O’Reilly, ‘The You and The I’, *Performance Research* (8)2, 2003, p.138 –139.

A0239 – Phillipa Thomas, *Happenstance*, 2008 (Kira O’Reilly)

A 0344 - Sonya Dyer, *Artists and Curators Talking*, *AN Magazine*, October 2010, p.22-23. (André Stitt and Sinead O’Donnell.

A0358 - Merrigan, James, ‘ A Post-Patriotic Performance: Review of performances by Helena Walsh, Sinead McCann and Alex Conway, as part of “Right Here, Right Now,” at Kilmainham Gaol, Nov 4th, 2010. From +Billion Journal - <http://billionjournal.blogspot.com/>

Circa Art Magazine Folder

To compliment the study guide a selection of articles published in the Irish art magazine *Circa* has been compiled. This magazine began in 1981 and suspended publication in 2010 due to funding cuts. It now operates as an online magazine and can be found at <http://www.recirca.com/>

The articles here are numbered and listed here in accordance to date of publication (most recent first). To view an article go to the appropriate number in the folder.

1. Long, Declan, 'Exit Ghost,' *Circa*, 125 (Autumn, 2008) 46-48.
2. Ireland, Patrick and Tipton, Gemma, "Without You There Isn't Anything: Patrick Ireland in an Interview with Gemma Tipton," *Circa*, 115 (Spring, 2006), 48 -53.
3. Hand, Brian, 'Mining a Quarry: "Sabat Mater" by Dorothy Cross,' *Circa*, 112 (Summer, 2005), 34-37.
4. Lydenberg, Robin, "Dorothy Cross and the Art of Dispossession," *Circa*, 112 (Summer, 2005), 24-33.
5. Bacon, Julie, 'Julie Bacon,' *Circa*, 111 (Spring 2005), 59.
6. Chan, Suzanna and Johnston, Sandra, 'Sandra Johnson,' *Circa*, 111 (Spring, 2005), 68-69.
7. Coogan, Amanda and Murray, Lavinia, 'Amanda Coogan,' *Circa*, 111 (Spring, 2005), 46 -47.
8. Little, Pippa, 'Review Limerick: "Amanda Coogan" at Limerick City Gallery of Art,' *Circa*, 111 (Spring, 2005), 112.
9. O' Donnell, Hugh, 'Hug h O' Donnell, *Circa*, 111 (Spring, 2005), 62-63.
10. O' Donnell, Sinéad, 'Sinéad O' Donnell, *Circa*, 111 (Spring, 2005), 60-61.
11. Salling Hansen, 'In Utero,' *Circa*, 111 (Spring, 2005), 58.
12. Richards, Peter, 'The Current State of Performance Art in Northern Ireland,' *Circa*, 111 (Spring, 2005), 64-67.

13. Brett, David, 'Review: Belfast: Alastair MacLennan at Ormeau Baths,' *Circa*, 104 (Summer, 2003), 72-73.
14. O' Kelly, Alanna and Ruane, Mebh, 'Alanna O' Kelly: Intimate Spaces,' *Circa*, 77 (Autumn, 1996), 20-23.
15. Allen, Jo, 'Review: Patrick Ireland, Crawford Municipal Gallery, Cork, September – December 1995,' *Circa*, 74 (Winter, 1995), 65.
16. Allen, Jo, 'Review: Patrick Ireland, Crawford Municipal Gallery, Cork, September – December 1995,' *Circa*, 74 (Winter, 1995), 65.
17. Dawes, Mark, 'Performance Art: Spectacle of the Body,' *Circa*, 74 (Winter, 1995), 26-29.
18. Robinson, Hillary, 'Reframing Women,' *Circa*, 72 (Summer, 1995). 18-23.
19. McCabe, Martin and Wilson, Michael, 'Time Based Art,' *Circa*, 69 (Autumn, 1994), 18-23.
20. Ó' Ciosáin, Niall, "Hungry Grass,' *Circa*, 68 (Summer, 1994), 24-27.
21. Murphy, Gavin, "Review: Alastair MacLennan, Cornerhouse, Manchester, May – June 1993," *Circa*, 65 (Autumn, 1993), 56-57.
22. Brett, David, 'Review: Four Installations: Una Walker, Arts Council Gallery Belfast, September – October 1992. Chris Drury, Irish Museum of Modern Art, Dublin, July – September 1992. Hermann de Vries, Royal Botanical Gardens Edinburgh, July – August 1992, Allan O' Kelly, Irish Museum of Modern Art Dublin, September – November 1992," *Circa*, 63 (Spring, 1993), 58-60.
23. Irvine, Jaki, 'Review: Sounding the Depths, Irish Museum of Modern Art, Dublin, 1 April -9 May,' *Circa*, 62 (Autumn, 1992,) 64 -66.
24. Maxton, Hugh, 'Review: In a State, Kilmainham Gaol, Dublin 16 May – 22 Spetember 91' *Circa*, 58 (Jul – Aug, 1991), 45-46.
25. Brett, David, 'Review: Alastair MacLennan, Orpheus Gallery, Belfast 26 February – 10 March 90,' *Circa*, 52 (Jul – Aug, 1990), 32-33.
26. Stinson Cosgrove, Mary, 'Irishness and Art Criticism,' *Circa*, 52 (Jul- Aug, 1990), 14-19.

27. Brett, David and MacLennan, Alastair, and Rolfe, Nigel, 'Performance,' *Circa*, 50 (Mar – Apr, 1990), 46 -47.
28. Brett, David, 'Review: Patrick Ireland, Octagon Gallery, Belfast, 8 June – 1 July,' *Circa*, 47 (Sep – Oct, 1989), 36-37.
29. Gramham, Roberta and Stitt, André, ' An investigation of the works of Roberta Graham: An Interview with André Stitt,' *Circa*, 28 (May – Jun, 1986) 15-18.
30. Loftus, Belinda, 'Matters of Life and Death: Protestant and Catholic Ways of Seeing Death in Northern Ireland,' *Circa*, 26 (Jan – Feb, 1986), 14 -18.
31. Fowler, Joan, 'Patrick Ireland and the One Way Line of Emigration,' *Circa*, 21 (Mar- Apr, 1985), 10-11.
32. Brennan, Cecily and Cooke, Barry and Meany, John and O' Kelly, Alanna, ' Alanna O' Kelly, Barry Cooke, Cecily Brennan in conversation with John Meany.' *Circa*, 14 (Jan – Feb, 1984), 21-26.
33. MacLennan, Alastair and Stewart, Nicholas, 'Alastair MacLennan Interviewed by Nicholas Stewart, *Circa*, 13 (Nov – Dec, 1983), 4-9.
34. McCrum, Seán, 'Review: Nigel Rolfe, "Jungle," Douglas Hyde Gallery, Dublin 22 January 1983,' *Circa*, 9, (Mar – Apr, 1983), 23-24.
35. Donnelly, Mickey, 'Review: Live Performance at the Crescent Centre January – February 1982,' *Circa*, 3 (Mar-Apr, 1982), 24-26.
36. Donnelly, Mickey, "Review: Alastair MacLennan, Crescent Resource Centre, Belfast 5 December 1981, *Circa*, 2 (Jan- Feb, 1982), 22-23.