

Tremble Tremble / At the Gates





Tremble Tremble

Jesse Jones

At The Gates

Maja Bajevic

Georgia Horgan

Navine G. Khan-Dossos

Teresa Margolles

Olivia Plender

Suzanne Treister

Artists' Campaign to Repeal
the Eighth Amendment

Tessa Giblin

Director of Talbot Rice Gallery

Curator's Intro

Inspired by the tidal wave of change that has been sweeping the world *Tremble Tremble* and *At the Gates* are exhibitions celebrating the distinctive and powerful voices of artists engaging with social histories and personal politics. Often brushing up against the law, or institutions of power, the works in these exhibitions have amplified the global struggle towards female self-empowerment, and in the case of Ireland's historic fight against the Eighth Amendment, the right to bodily self-determination.

Jesse Jones' *Tremble Tremble* speaks to the struggle against the oppression of women across the ages, and particularly in relation to the law. Originally created to represent Ireland at the 57th Venice Biennale in 2017, it was conceived in the context of Ireland's then-growing momentum to attempt once again to repeal the Eighth Amendment, and effectively legalise abortion. The artwork takes a woman's body as the primary ground of her exploitation and resistance to capitalism and the state, and creates a new law to supersede man-made laws, the law of *In Utera Gigantae*. *Tremble Tremble* has been re-designed and expanded for the Georgian Gallery and is performed each day during the Gallery's opening hours, looping after 30 minutes.

At the Gates presents seven international artists and collectives who rub up against the law or institutions of power, in artworks that tell stories of violence, campaigning, rehabilitation and exploitation in and around women's histories. Drawing strength from *Tremble Tremble*, the exhibition is motivated by the complex struggle of women to find, protect, and even rehabilitate their voice. These artists and their individual projects attest to the volume of these voices, images, banners, objects and artworks as they amass and become part of a public discussion.

The title, *At the Gates*, is partly inspired by Franz Kafka's parable *Before the Law*, included at the back of this exhibition guide. This is a story about a man who spends his life standing at the gates of the law awaiting permission to enter. The title also borrows from American suffragist Lavinia Dock who said in 1917: 'The old stiff minds must give way. The old selfish minds must go. Obstructive reactionaries must move on. The young are at the gates!'

These exhibitions celebrate artists who are not waiting for permission, to quote Ailbhe Smyth (co-chair of *Together for YES*, Ireland's official abortion rights campaign) speaking at the opening of *Tremble Tremble* in Dublin, 'It is about understanding that you first have to disturb, you first have to disrupt, there first has to be an upheaval... Where flesh becomes stone, and stone becomes flesh... you knew, in witch-like fashion, exactly what we needed to do and to hear and to see and to fear.'

In the context of these two exhibitions we are delighted to host Silvia Federici for a public lecture on the 23rd November in partnership with Collective. We are also thrilled to announce that Silvia Federici will be awarded an honorary degree from the University of Edinburgh in 2020. Something of a spirit-guide for these exhibitions, Federici's writing is very much part of both *Tremble Tremble* and *At the Gates*.

With sincere thanks to all of the collaborators, supporters and lenders, but most of all to these magnificent artists, and their inspiring artworks.

**Tessa Giblin, Director of Talbot Rice Gallery, and
Commissioner & Curator of Ireland at Venice, 2017.**

Image: Jesse Jones, *Tremble Tremble*, 2017.
Production image, courtesy the Artist



Jesse Jones /

Tremble Tremble

Tremble Tremble is an artwork that emerged out of Ireland's inspiring journey to social change. As an artist, Jesse Jones has long been involved with ideas around class struggle and historical social movements. *Tremble Tremble* builds on this background, diving deep into the historical oppression of women.

The 30-minute experience of *Tremble Tremble* is indicative of what Jones calls 'expanded cinema', where objects are arranged 'like runes'. It is rebuilt for the particular rooms in which it is shown: the Arsenale in Venice; a huge white cube in Singapore; a black-box theatre in Dublin; and Talbot Rice Gallery's magnificent Georgian Gallery in Edinburgh. New elements are added or changed each time. The primary relationship Jones aims to create is between the visitor and the Giantess, a looming figure, which recalls the primal memory of giant eyes peering down at our infant selves. Throughout the work various voices and historical artefacts are brought into focus, building into a cacophony of primal feminism, fuelled by witch-lore, legal documents, artefacts, ancient histories and a fantastical story of 'legal' origin.

Installed at the far end of the Georgian Gallery is an Irish declaration from 1821 repealing the Witchcraft Act of 1586. This introduces the historical context of the artwork, which draws upon *Caliban and the Witch* by Italian theorist and historian Silvia Federici. This book addresses the historical moment when the early accumulation of capital provoked the systematic oppression of women. She writes: 'There is no doubt that in the transition from feudalism to capitalism women suffered a unique process of social degradation that was fundamental to the accumulation of capital and has remained so ever since.' If you wanted to control capital in the 12th century, then you needed to control the source of the labour force, women, and their reproductivity. This is the age in which midwifery is taken away from women and adopted by the church and state, and this is the beginning of the oppression of women that will find its height in the hysteria of the witch-hunts, which still haunt us, as is evident in modern Ireland. *Tremble Tremble's* title is inspired by the 1970s Italian 'Wages for Housework' campaign, during which women chanted, 'Tremate, tremate, Tremble, tremble, the witches have returned!'

Witches abound within *Tremble Tremble*. The scene in which the Giantess looms over us begins with testimony from Temperance Lloyd, accused of witchcraft and burned at the stake in the town of Bideford, Devon, in 1682: 'Did I disturb ye good people? I hopes I disturb ye, I hopes I disturb ye enough to want to see this, your house, in ruins all around ye! Have you had enough yet? Or do you still have time for chaos? Hah? More?' Olwen Fouéré, the actor who created the towering Giantess, later prowls a terrain, littered with remnants of a courthouse. Her garbled and regurgitated words are recounting text from the *Malleus Maleficarum* of 1487, commonly known as the Hammer of Witches. The *Malleus Maleficarum* was essentially a guide to identifying, accusing, trying and then destroying women accused of witchcraft, which sold more copies than any other book except the Bible until 1678. It was an incredibly influential and destructive book.

Created especially for this context in Scotland is a new scold's bridle, made in collaboration with ECA's Catriona Gilbert. Intended to muzzle a woman accused of witchcraft, and silence the power of her speech, many scold's bridles were also decorated or made to reference animal forms, as women were paraded through villages and towns as a public shaming, inducing terror. As Jones states, 'with *Tremble Tremble* I wanted to make something that wasn't just a representation of the story of feminism, or the return of witch-power, I wanted to make [an artwork] that incorporated some of the physical and material apparatus of witchcraft... Some aspects of the artwork have been communicated to me through tarot cards or come together through processes of dreaming. It's deeply connected to my unconscious, as well as my research and political and rational conscious. People feel very confused with [the current] break between truth and language... how do we merge the cerebral and the intellectual with also what we might feel politically?'

Pursuing a long-term archaeology of a collective unconscious, Jones also connects her mythological giant (born of the Celtic stories of origin) to the 3.5 million-year-old skeletal specimen named Lucy Australopithecus (a hominid species who predates Homo erectus, Homo sapien and Neanderthal), and the oldest known specimen in the world. Jones has based the giant white bones in *Tremble Tremble* on the bones of Australopithecus, and it is her story that Olwen Fouéré recounts as the camera traverses her body as though a sleeping-giant landscape.

At the core of the artwork is a new proclamation heralding the law of In Utera Gigantae. This law is 'antecedent and superior' – made of myths, of the giants, and not the social institution or 'manmade law': 'From the moment a human being takes its place of dwelling in the maternal belly, it lives inside a giant. The state acknowledges and affirms that the life of the giant, in virtue of her status as the origin of all life, shall be protected and vindicated before all other emerging lives she may generate... Be it ordained and enacted that the giant from which life emerges possesses a power to create and to destroy the life she carries... The state accordingly guarantees to pass no law attempting to infringe upon the fundamental rights of In Utera Gigantae.'

Although *Tremble Tremble* is not straightforward activism, it is very much rooted in the resounding political movement in Ireland that sought to repeal the Eighth Amendment, and in the law of In Utera Gigantae Jones is clearly invoking the mother's right to bodily self-determination. When Jones was selected to represent Ireland at the Venice Biennale, with Talbot Rice Gallery Director Tessa Giblin as commissioner and curator, the right to same-sex marriage in Ireland had been won through popular referendum a few years before, and since then, momentum had been gathering for yet another attempt to repeal the Eighth Amendment. This amendment to the Irish constitution equated the life of the foetus to the life of the mother in the eyes of the state and the law, making abortion in Ireland illegal and forcing thousands of women to travel the Irish Sea every year, with the trauma suffered in secret and in shame.

Large-scale curtains that contain images of massive, enveloping arms are pulled through the space by performers, a circle is carved into the wall, and plumes of smoke emerge from cracks in William Henry Playfair's Georgian Gallery floor. Inserting the artwork into this former Natural History Museum and the heart of Edinburgh's patriarchal history, Jones has fashioned what appears to be a new gaping crack in the ancient floorboards. While the original floorboards have been perfectly maintained, the effect is that of a shocking intervention: the crack has been carved in the likeness of the chasm over which would wait the Oracle of Delphi – and implies a female seer has been made manifest within the University's Old College.

To the tune of the work song, with lyrics written by Jesse Jones and music and sound composed throughout the work by Susan Stenger, Jones' work lifts its foot into the air and stomps down with purpose.

Tremate, Tremate.

Tremble Tremble

Credits

Artist: Jesse Jones
 Performer & Artistic Collaborator: Olwen Fouéré
 Sound Design & Composition: Susan Stenger
 Production Manager & AV Programmer:
 Aaron Kelly
 Exhibition Dramaturg: Tessa Giblin
 Object Fabrication: Rachel Fallon, James L Hayes
 and Catriona Gilbert
 Printmaker: Danielle Neville

Performers

Talbot Rice Gallery: Katie Dibb, Tamara Elkins,
 Fiona Halliday, Connie Hurley
 Project Arts Centre, Dublin: Sara Grice, Jesse
 Jones, Sarah O'Rourke, Donna Rose
 LASALLE College of the Arts, Singapore: Chua
 Pei Yun, Valerie Lim, Isabel Phua, Nur Afqah
 Rapee, Vanessa Tan, Vasantha Tan, with thanks
 to Susan Sentler
 Venice Biennale 2017: Sara Grice, Niamh
 Moloney, Sarah O'Rourke, Catherine Byrne, Clare
 Breen, Niamh Moriarty, Nicole Flanagan, Irene
 Berkery, Donna Rose.

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 City Gallery The Hugh Lane; the Irish Museum
 of Modern Art.

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 Ireland as part of GB18: Promoting Irish Arts
 in Britain.

Film production credits

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 Director of Photography: Emma Dalesman
 Assistant Director: Tessa Giblin
 Production Assistant: Deborah Madden
 Editor: Eavan Aiken
 Costume Designer: Roisin Gartland
 Stylist: Alison Conneely
 Miniatures Prop Maker: John Garvey
 Set: Geoff Wilson, Wilson's Yard, Newry
 Digital Imaging Technician: Eavan Aiken
 Focus Puller: Alfie Hollingsworth
 Grip and Jib Operator: Roman Bugovdkiy
 Sound Recordist: Fiachra O'Hanlon
 Sound Design: Mark Murphy
 Sound Consultant: Killian Fitzgerald
 Additional Sound: Robert Poss
 Gaffer: Paul Noble
 Sparks: Aaron Kelly and Simon Burke
 IADT Technician: David Cooper
 Continuity: Sarah O'Rourke
 Catering: Fiona Hallinan
 Location Coordinator: Jessica Fuller,
 Head of Creative Engagement, IADT
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 Birmingham Law School
 Assistants: Ciara Furlong, Stephen Gilroy,
 Elena Horgan, Ash Middleton, Darren Moynagh,
 Lorcan Murphy, Ellen O'Connor, Brian O'Neill,
 Sarah Whelan
 Research Advisors: Lisa Godson,
 Tina Kinsella and Kate Butler
 Photography: Ros Kavanagh
 Producer: Project Arts Centre



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LOTTERY FUNDED

Maja Bajevic
Georgia Horgan
Navine G. Khan-Dossos
Teresa Margolles
Olivia Plender
Suzanne Treister
Artists' Campaign to Repeal
the Eighth Amendment

At the Gates

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WHITE GALLERY

Navine G. Khan-Dossos

1. *Bulk Targets 1-100*, 2018
Gouache on cardboard, each 100 x 70cm.

Maja Bajevic

2. *To Be Continued – Archive*, 2011
Laminated paper, wooden pedestal.
3a. *To Be Continued – Performance*,
2011 - ongoing. Sound installation.
3b. *To Be Continued – Performance*,
2011 - ongoing.

Suzanne Treister

All works 2007/08
4. *Alchemy/Evening Standard 28 June 2007*.
5. *Alchemy/The Times 7 August 2007*.
6. *Alchemy/Al-Ahram 31 January - 6 February 2008*.
7. *Alchemy/The Guardian 6 October 2007*.
8. *Alchemy/The New York Times 7 March 2007*. All works watercolour on paper, 152.5 x 122cm.

Artists' Campaign to Repeal the Eighth Amendment

Alice Maher, Rachel Fallon, Breda Mayock unless stated otherwise. All works embroidered fabric.

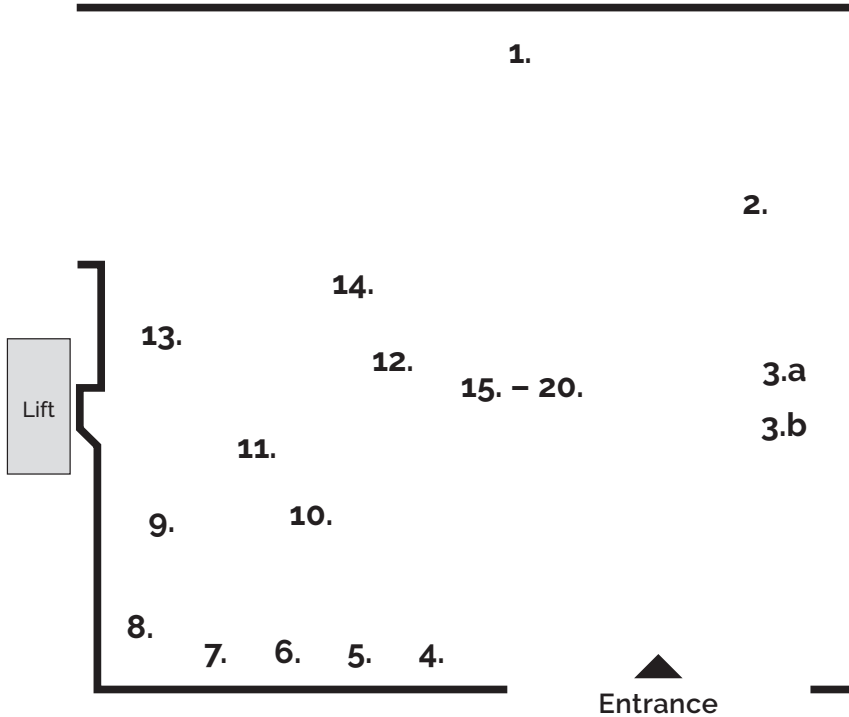
9. Alice Maher, Breda Mayock, *Respect*, 2018, 155 x 133cm
10. Sarah Cullen, *Six of Swords*, 2018, 136 x 110cm
11. *The Journey Banner*, 2017, 172 x 120cm
12. Sarah Cullen, *Our Toil Doth Sweeten Others*, 2017
13. *Madonna of the Eyes*, 2017, 150 x 112cm
14. *Dragonslayer*, 2017, 150 x 122cm
15-20. Áine Phillips, *R-E-P-E-A-L*, 2017, 44 x 31cm.

30. 29. 28. 27. 26. 25.
31. 21. 24.
23.
22.



Olivia Plender

All works 2015.
21. *To Our Friends*, hand sewn fabric quilt (234 x 234cm).
22. *Urania (Star Dust Index)*.
23. *Urania (CXI Disguise: Men as Women)*.
24. *Urania (LXXIII The Charm of Ships)*.
25. *Urania (XCII Preference for Change of Sex)*.
26. *Urania (ALXI An Egyptian Lady Educationalist)*.
27. *Urania (CXXXV Fascism and Feminism)*.
28. *Urania (LII Friendship Between Women)*.
29. *Urania (XXIV School Girl's Opinions of Politicians)*.
30. *Urania (LXXX No Sex in Nature)*
All offset lithography printed posters 90 x 64cm.
31. *Learning to Speak Sense*, sound installation with hand painted instructions on canvas, 260 x 180cm.



UPSTAIRS

Teresa Margolles

32. *Nkijak b'ey Pa jun utz laj K'aslemal* (*Opening Paths to Social Justice*), 2012-2015

Embroidery on fabric permeated with blood from the body of a woman assassinated in Guatemala City.

Created with the participation of Mayan women members of the Asociación de Desarrollo de la Mujer K'ak'a Na' (ADEMKAN): Bonifacia Cocom, Lucy López, Yuri López, Silvia Menchú, Claudia Nimacachi, Lucrecia Puac, Estela Tax, and Josefina Tuy, Santa Catarina Palopó, Sololá, Guatemala. 200 x 200cm.

33. *Nkijak b'ey Pa jun utz laj K'aslemal* (*Opening Paths to Social Justice*), 2015
Single channel video, color, sound.
10mins 59 secs.

MEZZANINE

Maja Bajevic

34. *How Do You Want to Be Governed?* 2009. Single channel video on monitor, colour, sound, 10 mins 40 secs.

ROUND ROOM

Georgia Horgan

35. *Costumes for 'The Whore's Rhetoric'*, 2018. Leather shoes, satin ribbons, silk, polyester, synthetic muslin, cotton, lacing, leather, net curtains, chiffon, fake pearls.

Commissioned by Talbot Rice Gallery.

Navine G. Khan-Dossos

Bulk Targets 1-100, 2018

The 90 paintings being shown by Navine G. Khan-Dossos are titled *Bulk Targets 1-100* and were originally made for an exhibition that the artist called *Shoot the Women First*. Their joyful, bauble-like decorative quality belies their original purpose, as the paintings are made on real shooting-range targets that the artist sourced in bulk from the U.S. Khan-Dossos has hand painted each card, mimicking geometric shapes that are used to indicate specific parts of the target to be aimed for on command, designed to teach shooters how their rounds will affect the human body. Called 'The IQ Target', they were created to allow trainers to instruct their students: 'shoot the yellows', 'shoot the squares', or more complex instructions, 'shoot the squares in order from light to dark but not if they overlap the white.' These instructions connect for Khan-Dossos around what she had been reading about anti-terror squad approaches to female terrorists, to shoot the women first.

The pink shapes are an addition by the artist to the established shooting range code, and reference gay rights movements and AIDS activism, but also point to the local history of the Breeder Gallery in Athens, sitting in a neighbourhood where women were targeted and publicly stigmatised as bio-terrorists. Khan-Dossos writes as an introduction to *Shoot the Women First*, 'The violence represented is not merely physical, but embodies a wider threat to society by those who exist on the periphery of mainstream politics and culture... Within the Greek context, they were shaped by the 2012 arrests of female drug-users suspected of doing casual sex work in Athens, the forced HIV testing of these women, and the imprisonment of those with a positive test result, accused of grievous bodily harm (GBH) by transmitting the virus.'

'The release of the suspects' personal information by the police to the media led to further stigmatisation and terrorising of female sex workers and women living with HIV.' Jasmina Tumbas writes in *ASAP Journal*, 'Khan-Dossos' feminist lens puts forth the argument that *Shoot the Women First* is not just about the terror political women might pose for Interpol, but the terror of and for those women, who demand to be paid for their labour below the belt.'

When shown originally in Athens, Khan-Dossos created a performance with choreographer Yasmina Reggad, in which women who were wearing the targets on their backs moved around the gallery, their movement based on martial arts and formations used by riot police in conflict situations. She turned her female performers into targets and now forces us to confront those targets, either on the wall, bunched in stacks on the ground or worn on the back. She doesn't focus the gun, doesn't cock the trigger, but instead asks the viewer to do it in their mind's eye.

Maja Bajevic

How Do You Want to Be Governed, 2009

To Be Continued – Archive, 2011

To Be Continued – Performance(s), 2011 – ongoing

Maja Bajevic contributes her enduring work *How do you Want to be Governed*, alongside three manifestations of the ongoing series *To Be Continued*. Made in the context of the last century's political agitation, *To Be Continued* will remain incomplete as long as the artist continues to work on it. However, Bajevic's selection of slogans is diverse, ranging from familiar campaign friendly catch-words to more insidious messaging from dark moments of 20th century history. In each of the pages held in *To Be Continued – Archive*, Maja Bajevic and her collaborators have written descriptions of the slogans, contextualising their emergence and what they sought to describe. These pages are free to be rifled through, a growing archive of historical phraseology, harbouring various ideologies. Alongside are two performance works – a sound work in which the slogans are sung as tunes, carefully sequenced in such a way that their content seems to overlap to create a continuum, and a live performance on the opening night that remains throughout the exhibition. Staged as a work-scene, this piece sees performers methodically inscribe various slogans drawn from the archive into the mud-smeared windows of the Gallery, working as a team and climbing up and down the platform throughout the night. As they work, enacting the labour of a cleaning crew, the slogans they inscribe build up like a cacophony of histories, repeatedly washed off and re-written again as if a never-ending task. Out of context, without their reasoning, they are memories of the past, disassociated fragments of campaigns, but clearly framed, as Raphael Gygax writes 'as a mass medium for the dissemination of politically motivated ideologies. As fragments of a collective memory, they illustrate mechanisms of power and how they influence the formation of national or ideological identities.' Left in the Gallery to dry on the windows, the fleeting moment of their action becomes memorialised just as the slogans are memorialised through the monumentality of the charged, sung verses.

Upstairs in the White Gallery and overlooking the rest of Maja Bajevic's works is *How Do You Want to Be Governed*. This small, human-sized monitor holds one of the key works in the exhibition, depicting a woman being first asked, but increasingly harassed with the question – 'how do you want to be governed?' The subject, Maja Bajevic, remains mute throughout the interrogation, passively resisting the increasingly aggressive interlocuter, whose voice we hear and whose arms we see reaching out to pinch, slap, grasp the artist's face. Her strength, in the face of a question impossible to answer from a position of inequality, is pronounced. Bajevic made the work in 2009 after the 1976 artwork by Rasa Todosijevec, *What is Art?*, but today it is as much in conversation with the Bajevic of 10 years ago as it is Todosijevec 50 years ago. Resistance is a constant labour, and while the artist remains resolute and silent in *How Do You Want to Be Governed*, her slogans from across history and the political spectrum are sung aloud, and memorialised in scrawl in *To Be Continued*.

Suzanne Treister

Alchemy, 2007 - 2008

From the early 1990s Suzanne Treister started to explore how digital and new media technologies might enable the creation of fictional worlds by producing – for example – computer game stills, imaginary software packages and interactive narratives. Based in other realities, and sometimes on long-term characters or alter-egos, they enabled Treister to take an alternative approach to examining the interplay of knowledge, power and identity.

The five works in *At the Gates* plunge us back into the 2007 – 2008 period, showing us fire and brimstone images of Gordon Brown's first day in office as soldiers die in Iraq; the creation of artificial life amidst class war; in the States, Lewis Libby Jr. – a high ranking official in the George W. Bush administration – found guilty of interfering with a case investigating the leaked names of secret agents; questions of faith related to the inhabitants of the Gaza strip; foot and mouth disease; and Hitler's Greatest Hits.

A crucible for different information types, ideologies and imagery, this melding of forms creates an ambivalent message that weaves together dark visions of terror with a kind of visceral, medieval euphoria. Similar in form to the tarot cards Treister has made previously, the works in *Alchemy* act like runes: hidden symbols from which we must divine meaning. Yet it is unclear whether the explosive, crowded images are auspicious or ominous: signs of present day chaos or future revolutions. Removing journalistic conventions that usually suggest a degree of rationalisation, they certainly depict worlds animated by magic, superstition and the occult. In the context of *At the Gates* we might consider them as upturning the normal world order represented by the media: a disturbance or disruption of 'business as usual'. If alchemy once aimed at a perfection of the body and the soul, *Alchemy* suggests that – against our modern value systems – we must look again at the agitation and the energy of change, renewal and transmutation.

Alchemy also reflects the complexity of Treister's artistic position. Whilst known as a pioneer of new media art, she celebrates the ambition of pre-modern attempts to synthesize art, science and technology, as reflected in the alchemical diagrams of the 16th and 17th centuries. And her engagement with technology has seen her return to traditional media, which she considers as a necessary move that allows her to retain criticality. In 2014 Treister (somewhat ironically) coined the term 'post-surveillance art' to, '...somehow describe a state where we are constantly uploading our lives and are complicit with government/corporate data collection, with sharing everything including our sex lives and our dreams, where algorithms are flowing through our bodies and our appliances up to satellites in outer space and back, collecting data to be used wherever, whenever and by whoever... to perhaps describe a sublime poetics of control.' Such sublime visions of control haunt *Alchemy* too. In the media swarm we see the stirring of a freak otherness in which politics, identity and world events are being put to some other unearthly use. (JC)

Artists' Campaign to Repeal the Eighth Amendment

Dragonslayer, 2017

Madonna of the Eyes, 2017

The Journey Banner, 2017

Respect, 2018

Six of Swords, 2018

Our Toil Doth Sweeten Others, 2017

Bannerettes: *R-E-P-E-A-L*, 2017

Motivated by the Catholic Church, the Eighth Amendment was an addition made to the Irish constitution in 1983 that equated the life of a pregnant woman with that of an unborn child. It had dire consequences for many women because it prohibited abortion, even when there was a risk to a woman's health, the pregnancy stemmed from rape, or fatal foetal abnormality.

Set-up in 2015 by Cecily Brennan, Alice Maher, Eithne Jordan and Paula Meehan to find positive ways to raise awareness and bring people together to fight for women's rights to bodily autonomy, the Artists' Campaign to Repeal the Eighth Amendment quickly won the support of thousands of artists. Wanting to utilise existing skills, banners were adopted as a vehicle for the campaign, connecting the project to histories of protest and community driven activism. The banners in *At the Gates* were made by Sarah Cullen, Rachel Fallon, Alice Maher, Breda Mayock and Áine Phillips. Their designs reflect a desire to remake familiar narratives in a way that empowers women and subverts the familiar religious and state enforced patriarchal order. *Dragonslayer* is based on Orazio Gentileschi's work *David and Goliath*, replacing David with a leather-jacket-wearing woman who slays the Eighth Amendment Dragon with her sword. It shifts the usual hierarchy in art history that depicts (often naked) women as vulnerable and passive. In *Madonna of the Eyes*, the Virgin Mary becomes an active prophet-like figure, opening out her cloak to reveal a commitment to repeal.

The eyes that adorn the cape represent the protection of an all-seeing community, continued through the Bannerettes. Remaking the silk scarf Grayson Perry made for the Tate – offering a navigation system for a lost artist moving through the wilderness of modern art – *The Journey Banner* conjures a dark vision of how a pregnant woman must navigate the perils of childbirth in Ireland, including the trauma of having to travel for abortion. The artists reviewed women’s magazines in order to be able to react against the messages of 19th and 20th century visual culture. *Our Toil Doth Sweeten Others* is appropriated from a Beekeeping Association Manual. In place of the bee is a vulvic eye form, suggesting the wide-scale labour of women and its direct connection to the body. *Six of Swords* references the spiritual world and is taken from the tarot card of that name. In many versions of this card, a boatman is depicted rowing a huddled, cloaked woman across a body of water. Here the woman propels herself with a repeal banner – heading towards bodily self-determination.

Many of these banners were at various marches throughout the campaign. When first shown in Limerick, these banners were taken on a peaceful procession through the city with dancers, performers dressed in Magdalene costumes, designed aprons and accompanied by a song written by Breda Mayock, *This is How We Rise*. ('We see you through our eyes, see these are our rights, we'll see them through this time...'). They were then displayed alongside videos of actors recreating women's testimonies, evidencing the damage caused to women's lives by the Eight Amendment and the systematic discrimination it effectively condoned. On 25 May 2018, the Irish people voted by 66.4% to repeal the Eighth Amendment, paving the way for new abortion laws that will improve women's healthcare and provides a more hopeful future for equality. (JC)

Olivia Plender

Urania, 2015

Learning to Speak Sense, 2015

To Our Friends, 2015

Olivia Plender's practice is devoted to historical research about social movements of the past. Her sound installation *Learning to Speak Sense* reflects the trauma and violence experienced by those trying to find their voice in the face of authority. This artwork evolved from Plender's own unforeseen encounter with the powerlessness that comes with the loss of the voice. Plender said, 'When I lost my ability to speak for a whole year, after an illness in 2013, it profoundly changed the way that I thought about that subject. Being literally voiceless, I felt vulnerable in public space and over the course of my treatment I was exposed to a lot of institutional settings, such as hospitals... Many of the words, phrases and sentences that I was given as exercises by the hospital [appeared] to me to have some kind of hidden political message. For example... "Many Maids Make Much Noise", or another phrase that I had to repeat "Militant Miners Means More Money", both seem to speak about the power of the collective voice to be heard, demand attention, to "make noise". In the British context, any reference to "militant miners" immediately seems to indicate the miner's strike of the 1980s... I became convinced that there [was] an anonymous author working as a care worker within the hospital system, who distributes their clandestine messages through the voices of individuals who are learning to speak. I find this idea very poetic.'

Urania introduces various characters and images that Plender has drawn from the magazine *Urania*, a political journal founded in 1915 that continued to be distributed to networks of friends until 1940. Founded by Esther Roper and Eva Gore-Booth, both involved in the votes-for-women movement,

Urania provided a platform and home for queer and gender non-conforming people who were active and involved in political, often feminist movements. Plender was struck by the global reach of the articles – with stories of people escaping the law by cross-dressing and gender changing plants – submitted from around the world. Compiled through newspaper clippings, *Urania*, at the beginning of the 20th century, was a precursor to today's Wikipedia, compiling various perspectives on a single topic for redistribution through user input. As such, Plender's poster series *Urania* reflects a uniquely disparate set of images and personages, originally compiled within the magazine *Urania* through group resource and friendship, and then selected by Plender. The quilted *To Our Friends* sits on top of a recessed plinth, and with the helpful pair of white gloves, invites visitors to peer inside the warm layers to read the magazine *Urania*'s statement of intent, stitched onto the bloody red inside surface of the quilt: 'There are no "men" or "women" in Urania.'

In commenting on the role that art plays in the face of politics, Olivia Plender reminds us that history is a malleable thing, and that she's bringing to light marginalised positions. History shapes the future, and whilst art is not always directly political it plays a vital role in reimagining the past. In this case, Plender brings to light a wealth of forgotten micro-histories and lost details in defiance of the more simplistic views often propagated by those in power.

Teresa Margolles

Nkijak b'ey Pa jun utz laj K'aslemal
(*Opening Paths to Social Justice*), 2012-2015

Nkijak b'ey Pa jun utz laj K'aslemal
(*Opening Paaths to Social Justice*), 2015 (video)

The violence experienced by women is a consistent focus of Teresa Margolles' artistic practice. In *At the Gates*, Margolles presents an embroidered shroud and a documentary video, showing the making of the work. Entitled *Nkijak b'ey Pa jun utz laj K'aslemal* (*Opening Paths to Social Justice*), designs are embroidered onto fabric previously stained with blood from the body of a woman assassinated in Guatemala City. A potent, auratic material to begin with, Margolles asked people from different communities throughout the Americas to work back into these objects of trauma. In documentary films we see that the groups of artisans – including the Kunas of Panama, the Taharamaras of Mexico, and the Mayans of Guatemala – show care and respect for the dead woman, and acknowledge her and her ongoing gift as they work, often asking her permission in various gestures or ceremonies. As one of the Guatemalan embroiderers states during the video shown at TRG, 'the blood spread on this fabric could have been one of us... Her blood is going to help us all. She is giving us freedom. She is giving us the voice, the energy, and the strength to be able to report, so other sisters don't have to go through what she lived through, what she suffered.'

These artisans describe their actions variously as 'repairs', 'healing' or 'embellishments', while Margolles herself refers to them as 'microphones' through which local participants could express their concerns. In this particular work, the Mayan women describe their images as being drawn from their surroundings and their love of the natural world: 'You can see that the lake is surrounding us. We are surrounded by water, by the mountains, by nature. They are the ones who give us back happiness. Maybe you noticed that in the fabric we embroidered the moon. The moon is our Grandma. She is always watching over us, even when it is rainy or foggy. This fabric will speak on behalf of the sister who has her blood on it, and it will speak on behalf of all of us who need peace in this place.'

They discuss the global sisters who need their strength, the other regions of the world where violence towards women is still extreme.

Margolles' desire to display the textiles on lightboxes was nuanced. She wanted them to be able to be touched, not to create an unbroachable distance between the embodied material and the viewer. She also wanted to reveal the many layers of 'messaging' within them, from the sharp, colourful lines of the embroidery, to the faded stains of blood. In her practice, Margolles wants us to undergo an experience, whether filling a room with bubbles that have been made from the water that washed bodies clean in a morgue, or laying a new floor of concrete mixed with the same morgue waters. Her classical museological display evokes the ethics and politics of display; it also creates a powerful aura. These hallowed textiles, now complex objects that encapsulate terror, trauma, healing, faith, love and community, are hovering in their darkened room, pulsating in the white light from beneath and the soft light from above. Although the artist shies away from readings of relics, her presentation of the work recalls the sacred. A quality that is here enhanced by her collaborators, with the Mayan women, who made the version on display here, pouring their love of community, belief in healing, faith in nature and the moon, waters and the land into a fabric stained with one of humanity's dark moments.

Georgia Horgan

Costumes for 'The Whore's Rhetorick', 2018

'Read then this Book to expose all the tricks, and all the finesses you can find therein; carry it in your pockets, as some do pictures of poor Animals rotten with the Venereal distemper, to make you detest those Monsters, who can destroy miserable man with a single embrace ...'

Pallavicino, F., *The Whore's Rhetorick*, 1683

Georgia Horgan has worked with costume designer Johanna Samuelson to create costumes for two characters from *The Whore's Rhetorick*, a 'political pornography' from 1683. This type of literature developed with Royalist propaganda during The English Civil War (1642 – 1651), the word pornography deriving from *porne*, meaning 'prostitute', and *graphein*, meaning 'to write'. The character Madam Cresswell (represented by the more practical dress in olive, oyster and navy) was based on the real Elizabeth Cresswell, a famed sex-worker and brothel owner. Her power was such that she financed Whig (republican, parliamentary) political campaigns and supplied sex workers to the Royal Court. It was one of the aims of *The Whore's Rhetorick* to show how corrupting Cresswell was. To this end the author invented the beautiful and virginal Dorothea (the more ostentatious dress in greys and cream), the daughter of a Royalist family that has hit upon hard times. In the story this idealised character is slowly led into prostitution by Cresswell, who seduces her in part by the promise of glamour and riches.

Seventeenth-century English society was fraught with anxieties, the patriarchal establishment terrified of social mobility, foreign invasion and declining moral standards. The textile industry was bound-up with these phobias in many complex ways: dress was thought to evidence social standing and propriety; textile merchants and apprentices had fought for the republican cause during The Civil War; and during the subsequent Restoration of the monarchy textiles became central to strategies for economic expansion tying it to national identity and prosperity.

For the state and emergent mercantile class, who profited from this industry, labour was the key to controlling and disciplining workers' bodies, with women being valued for their ability to reproduce, sustain a home and their role within the family. In this charged context, sex workers were demonised on multiple fronts. Maintaining ownership of their own commodity, notionally capable of upward mobility, masters of masquerade and transgressors of monogamous, marital relations, they were seen as a real threat to society and all it stood for.

With the newly created dresses, displayed on contemporary shop mannequins, Horgan aims to be trans-historical, showing that women's bodies have always been a battle ground upon which capitalism has been fought. Intended for a new film she is planning to make in 2019, the dresses are dirtied and made to look worn. Her bold, graphic textual interventions into these historical forms will leave indelible traces in the film of the literature that has attempted to construct narratives around the body. On one hand the snippets are derived from *The Whore's Rhetorick*, on the other hand from Melissa Mowry's critical essay, *Dressing Up and Dressing Down: Prostitution, Pornography, and the Seventeenth-Century*. For *At the Gates*, the empty forms – loaded and interrupted by the words – suggest the maelstrom of competing values into which a body must enter and by which it is ultimately inscribed. (JC)

Artwork commissioned by Talbot Rice Gallery.

Before the Law

By Franz Kafka (translated by Ian Johnston)

Before the law sits a gatekeeper. To this gatekeeper comes a man from the country who asks to gain entry into the law. But the gatekeeper says that he cannot grant him entry at the moment. The man thinks about it and then asks if he will be allowed to come in sometime later on. "It is possible," says the gatekeeper, "but not now." The gate to the law stands open, as always, and the gatekeeper walks to the side, so the man bends over in order to see through the gate into the inside. When the gatekeeper notices that, he laughs and says: "If it tempts you so much, try going inside in spite of my prohibition. But take note. I am powerful. And I am only the lowliest gatekeeper. But from room to room stand gatekeepers, each more powerful than the last. I cannot endure even one glimpse of the third."

The man from the country has not expected such difficulties: the law should always be accessible for everyone, he thinks, but as he now looks more closely at the gatekeeper in his fur coat, at his large pointed nose and his long, thin, black Tartar's beard, he decides that it would be better to wait until he gets permission to go inside. The gatekeeper gives him a stool and allows him to sit down at the side in front of the gate. There he sits for days and years. He makes many attempts to be let in, and he wears the gatekeeper out with his requests. The gatekeeper often interrogates him briefly, questioning him about his homeland and many other things, but they are indifferent questions, the kind great men put, and at the end he always tells him once more that he cannot let him inside yet.

The man, who has equipped himself with many things for his journey, spends everything, no matter how valuable, to win over the gatekeeper. The latter takes it all but, as he does so, says, "I am taking this only so that you do not think you have failed to do anything." During the many years the man observes the gatekeeper almost continuously.

He forgets the other gatekeepers, and this first one seems to him the only obstacle for entry into the law. He curses the unlucky circumstance, in the first years thoughtlessly and out loud; later, as he grows old, he only mumbles to himself. He becomes childish and, since in the long years studying the gatekeeper he has also come to know the fleas in his fur collar, he even asks the fleas to help him persuade the gatekeeper.

Finally his eyesight grows weak, and he does not know whether things are really darker around him or whether his eyes are merely deceiving him. But he recognizes now in the darkness an illumination which breaks inextinguishably out of the gateway to the law. Now he no longer has much time to live. Before his death he gathers up in his head all his experiences of the entire time into one question which he has not yet put to the gatekeeper. He waves to him, since he can no longer lift up his stiffening body. The gatekeeper has to bend way down to him, for the difference between them has changed considerably to the disadvantage of the man. "What do you want to know now?" asks the gatekeeper. "You are insatiable." "Everyone strives after the law," says the man, "so how is it that in these many years no one except me has requested entry?"

The gatekeeper sees that the man is already dying and, in order to reach his diminishing sense of hearing, he shouts at him, "Here no one else can gain entry, since this entrance was assigned only to you. I'm going now to close it."

Friday 23 November 2018

Silvia Federici

Collective and Talbot Rice Gallery present an open public lecture with leading feminist thinker Silvia Federici, addressing interpersonal and institutional violence against women as discussed in her new book *Witches, Witch-Hunting, and Women*, which offers powerful tools for understanding collective resistance to victimisation in the past and today.

Silvia Federici is a feminist writer, teacher and activist. In 1972, she co-founded the International Feminist Collective, which launched the Wages for Housework campaign. She has been instrumental in developing the concept of 'reproduction' as key to class relations, and central to forms of autonomy and the commons.

Federici is celebrated for her decades of research and political organising, is active in anti-globalisation movements, the US anti-death penalty movement, and student and teacher struggles against the structural adjustment of African economies and educational systems. She has written numerous influential books on capitalism and feminist movements, including *Caliban and The Witch: Women, the Body and Primitive Accumulation* (2004), *Revolution at Point Zero* (2012) and published this year *Witches, Witch-Hunting, and Women* and *Re-enchanting the World: Feminism and Politics of the Commons*.

The lecture will be concluded with a drinks reception.

A small bursary fund is available to support childcare and caring costs. Please contact us via email by 1 November 2018 to apply.

Silvia Federici's lecture is a partnership between Collective and Talbot Rice Gallery hosted in the context of artist Jesse Jones' *Tremble Tremble* and artist Petra Bauer and sex worker-led organisation SCOT-PEP's new film *Workers!* The event is a primer for REPRODUCTION a summer school taking place at Collective in June 2019. Supported by Creative Scotland, Outset Scotland Student Circle, Culture Ireland GB18, Paul Hamlyn Foundation, the School of History of Art at Edinburgh College of Art (ECA) and the University of Edinburgh.

BIOS

Jesse Jones

Dublin-based artist Jesse Jones (b.1978) represented Ireland at the Venice Biennale 2017 with *Tremble Tremble*, which then travelled to the Institute of Contemporary Arts Singapore, LASALLE College of the Arts, and Project Arts Centre, Dublin. Other recent projects include Artangel's *In the Shadow of the State*, with Sarah Browne, 2016; The Hugh Lane, Dublin, 2016 and 2012; Artsonje Centre, Seoul, 2013; CCA, Derry - Londonderry, 2013; Spike Island, Bristol, 2012.

Maja Bajevic

French/Bosnian artist Maja Bajevic's (b.1967) solo exhibitions include: Migros Museum für Gegenwartskunst, Zürich, 2016; CUNY's James Gallery, New York, 2013; DAAD Gallery, Berlin, 2012; Reina Sofia, Madrid, 2011; P.S.1 MoMA, New York, 2004. She represented Bosnia and Herzegovina at the 50th Venice Biennale, 2003, and was included in *All the World's Futures*, 56th Venice Biennale, 2015, and Documenta 12, 2007.

Georgia Horgan

Glasgow-based Georgia Horgan (b.1991) has previously shown work at: Jerwood Space, London, 2018; Alyssa Davis Gallery, New York, 2018; ICA, London, 2017; Glasgow International, 2016; and Collective, Edinburgh, 2015. Her writing has been published by Panel, National Galleries of Scotland, Flash Art and Orlando Journal. She has an upcoming commission with Mimosa House, London, which will be exhibited early in 2019.

Navine G. Khan-Dossos

Navine G. Khan-Dossos' (b.1982, London) works between London and Athens, her solo-exhibitions include: Swimming Pool, Sofia; The Breeder Gallery, Athens, 2018; Van Abbemuseum, Eindhoven, 2017; Fridman Gallery, New York, 2017; Benaki Museum Islamic Art Collection, Athens, 2016; Nome, Berlin, 2016; Galerie Roger Katwijk, Amsterdam, 2016.

BIOS

Teresa Margolles

Mexican artist Teresa Margolles (b. 1963) has exhibited extensively across the world. Recent solo exhibitions include: *A new work by Teresa Margolles* at Witte de With, Rotterdam; *Sutura* at daadgalerie, Berlin; *Ya Basta Hijos de Puta* at Padiglione d'Arte Contemporanea (PAC) Milan, all 2018; *Mundos* at Musee d'art contemporain, Montreal, 2017; *We Have A Common Thread* touring from the Neuberger Museum, New York, 2015, to Colby Museum of Art, Maine, 2016, and El Paso Museum of Art, Texas, 2017. In 2009 she represented Mexico at the 53th Venice Biennale.

Olivia Plender

Based in Stockholm, Olivia Plender's (b. 1977, London) solo exhibitions include: Maureen Paley, London, 2016; ar/ge kunst, Bolzano, 2015; MK Gallery, Milton Keynes; Arnolfini Gallery, Bristol; CCA, Glasgow, 2012; Gasworks, London, 2009. Major group exhibitions include: The Gothenburg Biennial, 2017, Folkestone Triennial, 2011; British Art Show 7, 2010-11; Taipei Biennial, 2010; Tate Triennial, 2006 and 2009; *The Greenroom*, Hessel Museum of Art, CCS Bard, New York, 2008.

Suzanne Treister

Suzanne Treister's (b. 1958, London) recent solo and group exhibitions include: Busan Biennale, Korea; CAPC, Bordeaux; ZKM, Karlsruhe, 2018; IMMA, Dublin; Haus der Kulturen der Welt, Berlin; Montreal Museum of Fine Arts, 2017; P.P.O.W., New York; Liverpool Biennial; V&A Museum, London, 2016; ICA, London; Centre Pompidou, Paris, 2015; 10th Shanghai Biennale; 8th Montréal Biennale, both 2014; Cleveland Institute of Art, Ohio, USA, 2013; Raven Row, London, 2012.

Artists' Campaign to Repeal the Eighth Amendment

The Artists' Campaign to Repeal the Eighth Amendment was set up in 2015 by the artists Cecily Brennan, Alice Maher and Eithne Jordan, and the poet Paula Meehan. They were active throughout the campaign and participated in the EVA International Festival, Limerick, 2018, marching through the streets bearing banners created by Alice Maher, Sarah Cullen, Rachel Fallon, Aine Phillips and Breda Maycock.

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27 October 2018 - 26 January 2019

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