

| Time | Artist | Venue |
|--|--------------------|--|
| 12.00 & 17.00 | Lisa Marie Johnson | Mermaid Plaza |
| TBC | Sandra Johnston | Check with Mermaid for details www.mermaidartscentre.ie / 01-2724030 or e-mail pr@mermaidartscentre.ie |
| 14.30 sharp | Aideen Barry | Plaza |
| 15.00 – 17.00 | Frances Mezzetti | Cash & Carry opposite Bray Dart Station |
| 16.00 – 18.00 | O'Donnells | Multi Purpose Room |
| 19.30 <i>(no latecomers admitted)</i> | Pauline Cummins | Stage at Mermaid Arts Centre |
| 21.00 – 21.30 | Fergus Byrne | Stage at Mermaid Arts Centre |
| 18.00 – 22.00 | Video Works | Car Park |



TERMS & CONDITIONS

Performance & Video Works

Sponsors

Mermaid Arts Centre would like to say a huge thank you to all our Platinum, Gold, Silver and Bronze friends who have continued to support us over the past 5 years. We are particularly grateful for the generous support of the following organisations for their significant contribution to our fifth birthday celebrations.

Premium Sponsor - Newlyn Developments **newlyn**

Generously funded by -
Arts Council, Wicklow County Council, Bray Town Council

Mermaid Arts Centre, Main Street, Bray, Co Wicklow,
T: 01 - 2724030, www.mermaidartscentre.ie



Welcome

In early 2006 Jenny Sherwin approached us at mermaid to suggest presenting the work of Pauline Cummins as part of our exhibition programme. Soon after, we met with Pauline and it became clear that the gallery space, while a sympathetic space for the work of many artists, might not be suitable for Pauline. I knew of Pauline's work and having met her, I was very excited by the idea of working with her. Meanwhile, Aideen Barry was a name that kept cropping up as a truly exciting force in the field of performance art.

We started thinking about how to appropriately celebrate five years in existence here at mermaid. This planning was set against the backdrop of a daily evolving environment here at the civic centre. How could we reflect the enormous change that was being affected on the landscape in which we were sited? We brought Aideen and Pauline together for the first time to see could a conversation start about this – several months later (and with generous help from the Arts Council) Terms & Conditions is in existence. Consisting of some of the foremost performance artists living in Ireland today (and some living further afield) we hope it will excite, challenge and interest you – hopefully it may make you look anew at Bray and the Civic Centre.

On Saturday 22 September expect the unexpected and be brave!

Special thanks are due to Pauline Cummins and Aideen Barry for their extraordinary commitment and energy to this project. Thanks to all participating artists, all at The Arts Council, to all tenants of Bray Civic Centre, Frank Kelly and all at Bray Choral Society, Savills Hamilton Osbourne King, Newlyn Developments for their interest and support, Babaro International Arts Festival for Children, Matt of Cash & Carry, Stuart and all at Avcom, Paul O'Neill, BIFE, Matt Verso at the Pavilion, VAI, Noel Mac Aodh, Dermot Marrey and Richard Forde.

Maureen Kennelly, *Mermaid Arts Centre*
Jenny Sherwin, *Wicklow County Council Arts Office*

Terms & Conditions - Curatorial Statement

There is over a 30-year history of performance art in Ireland and it has developed and grown in interesting and distinct ways. Today performance art is many things, collaborative work with a community, multimedia events, 24-hour performances where an artist experiences a place and shows that experience to us, or quiet ritualistic actions. To many people the words performance art conjure up a solitary figure dressed in black alone in the landscape but performance can mean anything. Performance is usually an artist making work they have devised; it is usually live work but can contain pre-recorded video and sound. At its best performance art can be a powerful and transforming experience. It is our hope that we celebrate this history with the invited artists, who will perform in Bray on 22 September 2007. All of these artists have distinct and diverse practices and it is a unique opportunity to see so many performances in one day.

The contemporary Irish landscapes of our urban centres are now associated with large European-like plazas, glass tower structures and multi-storey sometimes banal-like architecture and a mass of essential multi-storey car-parks in order to service these centres. With centres like this in every town in Ireland the need to reclaim a sense of human experience is needed. The curatorial notion behind the Terms & Conditions Video Works screenings is based on the idea of reclaiming a space by inviting artists who use the camera to convey an emotional transition from performer to viewer. Especially significant is to use a space that is almost null and void of feeling, like the car-park. This space acts as a canvas for the transmission of video works selected under the notion of being performative film, i.e that which has been performed to the camera. The notion of the 'in-between' space is also a feature in some of the video works selected, bringing the viewer beyond the actual space visible but into the space that is in itself a Heteratopic site.

We would especially like to thank Maureen Kennelly, Artistic Director of Mermaid Arts Centre and her team who were remarkably supportive.

Pauline Cummins & Aideen Barry



TERMS & CONDITIONS: Performance

Pauline Cummins, Aideen Barry, Frances Mezzetti, Sandra Johnston, Lisa Marie Johnson, Sinead and Hugh O'Donnell, Fergus Byrne

Pauline Cummins (Time: 19.30)



SOUND THE ALARM

This performance deals with the question of power / powerlessness. It presents a series of images and actions that begins to open up a debate about how we might protect the most vulnerable in our society.

Pauline Cummins moved from painting to photography, performance, sound work and video installations, during the Eighties. She was the first visual artist to work with prisoners in Mountjoy's Women's Prison in a scheme initiated by the Dept. Of Justice and the Irish Arts Council in 1986. She has had video installations commissioned for the National Maternity Hospital, Dublin and Our Lady of Lourdes Church in Dublin where her video installations were shown in Confession Boxes.

She has exhibited internationally and is in the permanent collection of IMMA, Dublin.

Aideen Barry (Time: 14.30 sharp)



SWELL

The notion behind this site specific performance action was to create an Uncanny audible glitch in the site that is adjacent to the Mermaid Arts Centre. "I am interested in the notion of how a sound can be affected by a community such as the one of Bray Town. The notion of creating an audible fold or déjà vu is something I have want to explore since I first came and visited the site in Bray." This work involved working with people who would use the space in their everyday capacity but involved asking them to manipulate the space for just a moment. Special thanks to Bray Choral Society.

Frances Mezzetti (Time: 15.00 - 17.00)



Frances Mezzetti is a Dublin based visual artist who creates site-specific work. She uses live performance, vocal soundings, installations and video. Her work focuses on the impact of site on human memory and questions the imprint of humans on each place. Collaboration with others is important in her process. She has participated in *Out Of Site* curated by Michelle Browne in the Dublin Fringe Festival with a live performance on Stories from York Street, and in The Rathmines Festival with a collaborative performance *Out Of Time* in the Swan Centre. In 2005 & 2006 with Theresa Burke and Linda Grant, she created installations and live performance for Sculpture in Context at the National Botanic Gardens.

Sandra Johnston (Time: TBC)



Sandra Johnston creates one-off actions, usually shaped by long periods of observation of selected locations. The actions are directly responsive to circumstantial factors, such as localised architecture, fluctuations in daylight, temperature, available materials, and in particular the habitual patterns of human behaviour within a situation. The works are sparse in form, like physical equations, weighing up various possibilities, and inclusive of all the doubts, vanities, disjunctions and general anarchies, which invade the human capacity to respond honestly to a given moment.

Lisa Marie Johnson (Time: 12.00 & 17.00)



ANONMOM

This new work looks at architectural and community emphasis. It looks at preserving and socializing space, it is visual and plays on the aesthetic of circus with undercurrents of the female subject as a target, as a state owned object, as an action figure, as a citizen, as a mother and as a community provider.

Lisa Marie Johnson was invited to perform for Tulca Live '07 by artist Áine Phillips. She is producing a book with artist and designer Paul Bailey from a public response to a former exhibition. She has organised, curated and performed events at Hotel Ballymun. Lisa Marie was selected by Common Ground to do a studio residency in Dublin in June 2008. Her work demonstrates awareness of everyday subjects, as a form of art like 'home' and 'motherhood'. It is therapeutic to the participant / viewer, it is about the visual thinking of social change. It demands and questions the lives we lead and is an art that is inclusive and deposits a positivity and a thought provoking outcome.

Sinead and Hugh O'Donnell (Time: 16.00 - 18.00)



Photo by Phil Babot

GRAVITY, 2005

The O'Donnell's are brother and sister working together from 1978. Their collaborative actions usually happen when they want to get up to a bit of mischief; or in other situations art organisers commission them to develop their art works together. Some curators they liked and others weren't that great. Performances are developed from childhood memories or working together with one main material, texts are written in a playful manner with as many rude words that Hugh can think of and as much rhyming that Sinead can manage. This will be the O'Donnell's first duo performance in the Republic of Ireland.

Fergus Byrne (Time: 21.00 - 21.30)



Fergus Byrne works in visual and performance art and is based in Dublin. He received a BA in Fine Art from NCAD Dublin and an MA in Theatre and Performance at University of Hull, England. He has performed in both original solo work and in devised and directed group productions. Alongside this performance practice he has pursued a visual art practice addressing many of his performance themes through object and drawing formats. Recent activities include *Synesthesia Sat*, *Birr Vintage Week*, *Co. Offaly* and *Out Of Site; Live Art in Public Space* Dublin.

NOTES ON A MODEL

"This is a spoken word piece that looks at the practice of Life Drawing from a different perspective. It draws upon my own involvement in this practice in the various roles of model, draughtsman and tutor."

TERMS & CONDITIONS: Video Works (18.00 - 22.00)

Áine Phillips, Amanda Coogan, Vivienne Dick, Aileen Lambert, Susan MacWilliam, Dominic Thorpe, Louise Manifold, Aideen Barry, Pauline Cummins, Elizabeth Porritt, Augustine O'Donoghue, Frances Mezzetti

Áine Phillips



EYELESS ARTACT 4

"Eyeless" is a performance of vulnerability and exposure, psychological blindness and intimate connection with others via touch and voice. A neatly dressed woman navigates her way through the audience, for a long duration, with eyes closed and graphic PAINTED EYES stuck onto her lids. She can't see where she is going, she must very slowly touch and hold surfaces and the bodies of people she encounters... The performance is an offering and an act of surrender.

Áine Phillips is Head of Sculpture at Burren College of Art, Ireland and is curator of Tulca Live, festival of live and video art in Galway since 2005. Her work is centered on autobiographical performance and she is currently a practice based PhD student in Fine Art at the National College of Art and Design, Dublin and has been exhibiting multi-media performance works in Ireland and internationally since the late 80's. Her work has been shown at Museums of Art in Stockholm, Liechtenstein and Cleveland, USA.

Amanda Coogan



THE PERFORMANCE, 2007

Facial aerobics are performed to camera accompanied by Rossini's The Barber of Seville.

Amanda Coogan lives and works in Dublin. Performance is at the heart of Amanda's art. Her powerful live events often form the basis for her videos and photographs. She has a real ability to condense an idea and to communicate it through her body. The performances are short, snappy and sassy, reflecting the metabolism of contemporary life. Amanda has recently been developing group performances releasing primeval human energies through a burst of exhilarating physical action.

In 2004 Amanda was awarded the AIB's Art prize. In January 2005 she published the first monograph on her practice, *A Brick in the Handbag* in conjunction with her solo show at Limerick City Gallery of Art. In June this year she presented a solo show of her work at the Galeria Safia, Barcelona.

Vivienne Dick



GUERRILLERE TALKS

Vivienne Dick has been making films and videos since the late seventies. She started making films in New York and her early work was influenced by the 'No Wave' music scene there. Her work has been shown widely at festivals, in museums and on television.

"Dick's first film consists of eight unedited rolls of super-8 sound footage. A chorus of red and white Kodak leader separates the individual rolls, each of which is a sort of screen test for Dick's female subjects (most of whom are or were associated with the punk music scene)... *Guerillere Talks* can be seen as the extension of Warholian pragmatism to super-8 talkies. However, by juxtaposing various examples of female self-definition against the backdrop of a decaying social order, the film is also the rehearsal and paradigm for Dick's subsequent work." Jim Hoberman, October issue 20, Spring 1982

Aileen Lambert



MOON SHADOW, 2005, single screen video work.
FROST SHADOW, 2006, single screen video work.

Aileen Lambert's video, sound and performance practice is concerned with the relationship which the body has with its environment, and represents a claiming of space. Using simple actions, processes, and interventions, she traces her body's presence on the landscape, expressing and documenting a particular place and time. Many works are concerned with a vain attempt to preserve, mark or measure a certain material, activity or process.

Much of the work is concerned with a futile attempt to hang onto something which is intangible, and uses metaphors such as the voice, breath and shadow to explore archetypal notions of life and death, and the passing of time.

Susan MacWilliam



FAINT
1999, Colour with Sound, 3mins 30secs

'Faint' presents images of a fainting girl set against the sound of bird song. The images are both romantic and sinister in appearance. The piece relates to mesmerism and trance, and to previous works that

dealt with spiritualism and mediums. 'Faint' was initiated during a residency on the 'Artists Work Programme' at IMMA, Dublin and was shot on location at the Irish Museum of Modern Art and Powerscourt Gardens, Wicklow.

Susan's works explore ideas about the paranormal, the supernatural and perceptual phenomena. Using video, photography and installation the work presents particular individual case histories and myths. She has made work about materialisation mediums, table tilters, optograms, trance, dermo optical perception and x-ray vision. In 2007 Susan was artist in residence at the Parapsychology Foundation Library, New York. She lives in Belfast and is a lecturer in Fine Art at the National College of Fine Art and Design, Dublin.
www.susanmacwilliam.com

Dominic Thorpe



Dominic Thorpe graduated from the National College of Art and Design with an MA in 2006 having previously received a degree and diploma in Fine Art from the Galway Mayo Institute of Technology.

By employing various media including photography, performance, video, object/installation and sound recording, his work investigates the male identity, which he identifies through ideas of the political, of private and public struggle, history, physicality, economy and consumer culture.

By drawing on context and collaborative based processes, his recent work has explored the affecting of change within the artwork and outside the artwork. This has led him to the building of relationships with individuals and communities through making and positioning work in different areas of Dublin where suicide rates among young people are high and constant. This video is part of an ongoing body of work based on the subject of suicide. In Ireland each year up to 600 people choose to end their lives. Hospitals here have had admissions of children as young as six who have attempted suicide.

Louise Manifold



BACKEMBRACE
Action to video, Duration 8mins 55secs, 2005

Backembrace explores the artist's personal ideas relating to psychology of the skin: regarding the skin surfaces as a site for the interpretation and reflection of the interior unconscious self. Through the language of physical mark making, sewing, cutting, tearing within the camera frame the artist eventually draws together the flesh as an invisible corset momentarily in brief unison.

Aideen Barry



Levitating (2007) 1 minute 35 secs
Ectoplasm (2007) 20 seconds

The two video works shown in Terms & Conditions:Video Works are concerned with the notion of 'das Unheimlich', as characterised by Freud or what Derrida would refer to as Displacement. "In my recent works I play with the notion of illusion through the repetitive action or obsessive tourette. I am interested in the idea of exploring the notion of the 'Uncanny' through my play on the mirage or glitch that sometimes occurs in the everyday or through the manipulation of materials such as ice."

Pauline Cummins



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From a projection box in a cinema Pauline Cummins performed live to camera and mixed this with pre-recorded images from violent videos. This work shows the circular nature of violence and war (Parental guidance / suitable for ages 16+)

Elizabeth Porritt



Elizabeth Porritt made this video piece whilst working as artist in residence at Carnaun National School in Co. Galway. It was inspired by a dream she had of horses emerging from a frozen lake, a tale of an amazon warrior horsewoman called Lyshippe and the vivid imaginations of the children she worked with. Elizabeth drew back to her own childhood and her memory of riding horses on the beach and the enormous sense of freedom and connectedness she felt. This piece is the beginning of a tale that tells of resurfacing childhood spirit and courage. It is part of a body of work entitled the Lyshippe Project.

Augustine O'Donoghue



I AM NOT AFRAID TO SPEAK OUT

Colombia has been described as one of the most dangerous countries in the world to express a political opinion. Last year over 7000 civilians were murdered for political reasons. It is estimated that between 3 and 4 million peasant farmers have been forcibly displaced from their land by politically motivated violence.

"While in Bogotá as part of a human rights delegation I met with Debra Barra Fince a Wyuu indigenous woman from Northern Colombia who asked that her story be brought back to Ireland. This video documents her story. The Wyuu people have lived on their lands for over a thousand years. Twenty years ago three multinational companies moved onto their land and started to exploit coal. The mine is now the largest opencast coalmine in Latin America. Coal from the mine is exported to Ireland, most of which is imported through Northern Ireland. 88% of Ireland's imports from Colombia consist of coal totalling 38.5 million euros a year. Most of this coal comes from Northern Colombia where whole towns have been cleared away to allow the mine to expand."

Augustine O'Donoghue graduated from the National College of Art and Design with an MA in Virtual Realities. She has exhibited widely nationally and internationally. Her work has been exhibited in a wide variety of contexts from cattle marts to government buildings, museums and galleries. Her practice is marked by an interest in social and political ideas.

Frances Mezzetti

PASTTIME



This video is about connections with a sense of time and its passing. It is also a play on the association of Bray as a place to pass leisure time. Members of the Active Retirement Association for Bray participate in a Bumper/Dodgem Ride and relate their experiences of the area.