



126, Artist-run Gallery
Queen St, Galway, Ireland
www.126.ie • contact@126.ie
Wed - Sat, 10am - 6pm • 091 569871

126 in association with Tulca 2011 presents:

Gregory Sholette

The Imaginary Archive

4th November – 20th November 2011

126, Artist-run Gallery in association with Tulca 2011 is delighted to present new work by artist and writer Gregory Sholette for “After the Fall”. A critical international figure in the area of collectivity and artist-led activity and politics, Sholette has been collaborating with the 126 Gallery and its membership over the last number of months to re-visit the concept of the Imaginary Archive.

Synopsis:

Imagine yourself uncovering a cache of materials and documents that record a past whose future never arrived? Imaginary Archive Galway (IAG) is just such a repository: printed materials, objects, and narratives that imagine an alternative history, which nevertheless sheds a surprisingly strong light on concrete realities. New York based artist Gregory Sholette invited participants from Galway, New Zealand, Europe and the United States to produce this “what if” collection of archival materials addressing topics from forgotten Irish inventors and fantastic nation-branding campaigns, to uncharted offshore islands and mysterious pirate radio broadcasts. On display at 126 Gallery, IAG consists of under-represented, unknown, invisible, or merely hoped-for “historical” materials that point to multiple ways of interpreting the past, the present, and the future.

Participating artists:

Niall Moore (Galway), Dave Callan (Galway), Simon Fleming (Galway), Roger O’Shea (Galway), Ben Geoghegan (Galway), Austin Ivers (Galway), Tiarnán McDonough (Galway), Paul Maye (Galway), Áine Phillips (Clare), Allan Hugues (Belfast), John Hulsey, Brian Hand (Dublin), Jeffrey Skoller (NY), Matthew F. Greco (NYC), Todd Ayoung (NY), Aaron Burr Society (NY), Yevgeniy Fiks (NYC), Maureen Connor (NYC), Johan Lundh and Danna Vajda (NYC/Sweden), Trust Art (NYC), Ellen Rothenberg (Chicago), Oliver Ressler (Austria), Markus Wetzel (Berlin), Murray Hewitt (NZ), Jeremy Booth (NZ), Grant Corbishley (NZ), Dara Greenwald & Josh McPhee (NYC), Bryce Galloway (NZ), Lee Harrop (Australia), Malcom Doidge (NZ) and White Fungus (Taiwan) working in collaboration with Imaginary Archivists Olga Kopenkina and Gregory Sholette (NYC).

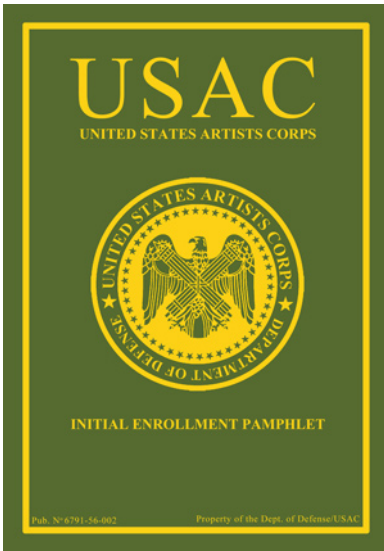
Dark Matter: Art, Politics, and Imagination under Crisis Capitalism

Talk by Gregory Sholette on Saturday 5th Nov at 12:00pm in Galway City Museum, Spanish Parade.

Contemporary Artists’ Collectives: Tactics, Models, and Imaginative Possibilities

Workshop by Gregory Sholette on Monday 7th Nov from 10:30am - 4:30 pm, Aras Na Gael, Dominic Street, Galway.





1. Matthew F. Greco

Queens, New York

“USAC 2011”

(2011: Digital prints)

There was a time when artists had a responsibility that reached past their personal concerns or designs for aggrandizement. A responsibility that they had to meet with the same honour, fidelity, strength, determination and sacrifice that a soldier meets war with. They were artist-soldiers and their life depended on their art, quite literally.



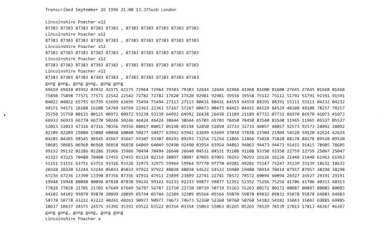
2. Brian Hand

Dublin

“Declare Independence”

(Colour photography by Ros Kavanagh, 2007)

“Declare Independence” is a recreation of the work of activist Mary Leigh who came to Ireland in 1911 and threw an axe at Asquith the British PM and later set fire to the theatre Royal, which was hosting a gala hippodrome for the PM’s visit. The sequence was put together from different photo shoots by the photographer Ros Kavanagh.

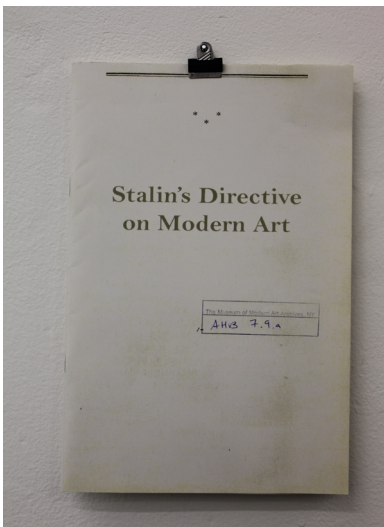


3. Allan Hughes

Belfast

“Transcribed September 26 1996 21:00 13.375usb London” (2011)

Transcription of a broadcast from the ‘Lincolnshire Poacher’ number station. These broadcasts, and many others like them, remain undecoded.



4. Yevgeniy Fiks

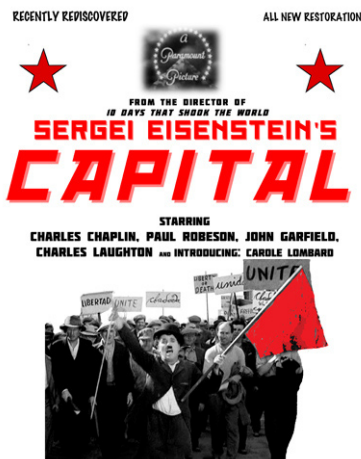
New York

“MoMA Communist Highlights”

(2010: Digital printed booklet) Documents the communist politics held by major figures of Modern Art in the West, whose works are in the collection of the Museum of Modern Art in New York.

“Stalin’s Directive on Modern Art”

(2010: Digitally printed booklet) Documents the supposed secret directive issued by Joseph Stalin in 1932 or 1933 to support Modern Art in the West as a weapon to subvert Western societies.



5. Jeffrey Skoller

San Francisco, CA

“Now on DVD! Eisenstein’s CAPITAL (1930): found by Jeffrey Skoller”

(2011)

In 1930, the great revolutionary filmmaker Sergei Eisenstein came to Hollywood at the invitation of Paramount Pictures studio producer Jesse L. Lasky to make a film of his own choosing. Eisenstein accepted a short-term contract for \$100,000. In Paramount’s official history, this agreement soon unravelled, as each one of Eisenstein’s film proposals was turned down by the studio. The excuse was intimidation by the Hollywood Technical Director’s Institute, as they mounted a public anti-communist campaign against Eisenstein, who was subsequently forced to return to the Soviet Union in late 1930. With new information recently released from the Soviet film archives, that between June and October of 1930, Eisenstein was secretly making CAPITAL . Finally we are able to see this lost work!



6. Closed Engagement

Brooklyn, NY

“Fall Book List 2011”

(2011)

As artists and students become more politically active, Closed Engagement wishes to introduce a selection books aimed at the development of self-awareness amongst the “radical creative” and other neo-liberal avant-guardists.



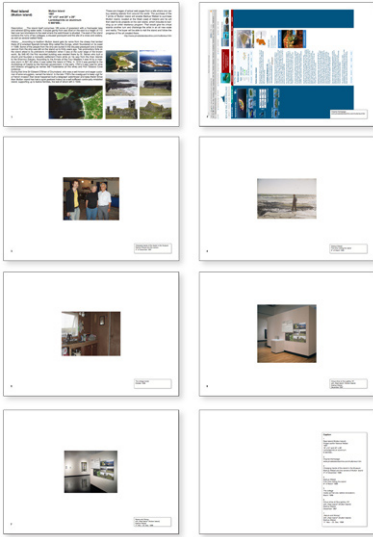
7. Roger O’Shea

Galway

(Digital prints, frames, brochures, sound)

“Narrative in factoid - The esoteric work of P. Eugene Esmonde”

History consists of a series of accumulated imaginative inventions. Voltaire

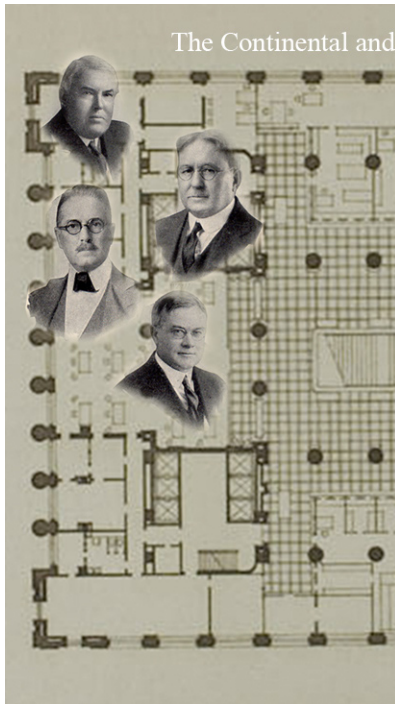


8. Markus Wetzel

Berlin
 “Mutton Island”

(1997-2011: Digital prints)

On the 3rd of December 1997 Markus Wetzel took over Mutton Island – which is situated a bit south of Galway – and started with his projects, which involved renovating, organizing a residency in a more or less fictitious way. This project is still ongoing and he would love to visit Mutton Island again.

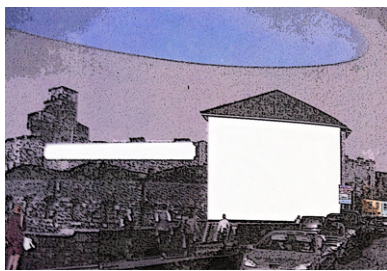


9. Maureen Connor

New York
 “Occupied Bank Book”

(2011: Hand-made pop-up book)

Occupied Bank Book begins when a 1923 self-promotional bank publication was transformed to document an anti-bailout: in 1932 an enormous bank building in Chicago was given to Hull House, Jane Addams’ Settlement house, and became a communal homestead for Chicago residents down on their luck. With its design based upon cooperative arrangements developed by turn of the century ‘material feminists’, (women who identified the economic exploitation of women’s domestic labour as a basic cause of gender inequality, proposing communal cooking and childcare as ways to turn isolated domestic work into social labour) these transformed spaces soon became a model of government-sponsored housing. Despite its success, subsequent proposals by materialist feminists to appropriate commercial spaces for communal domestic use were met with resistance until recently when some Occupy Wall Street protestors took up residence there to research the cooperative communal practices developed by residents over the last 75 years.



10. Ben Geoghegan

Galway
 “A Record for the Future” (1986/2011: Altered record jacket and sleeve.)

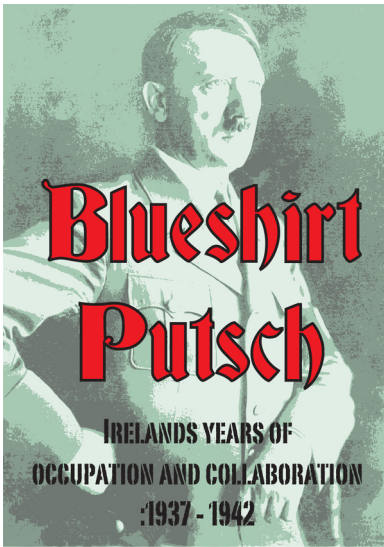
A Record Jacket produced to pay tribute to the vision of the Galway Pressure Group of 1986.



11. Dave Callan

Galway
 “IRL: Design concept for The Bertie Bowl, Eko Atlantic” (2021: Poster)
 “IRL: AP-%20Work%20begins%20on%20Bertie%20Bowl.png” (2021: News article)

Who is Bertie Ahigbe? An archival portrait of Nigeria’s richest man.



12. Austin Ivers

Galway

“Blueshirt Putsch Ireland”

(2001: Digital posters and video on monitor inside archive structure)

Blueshirts existed, AND there was considerable sympathy for Germany in “neutral” Ireland during the war in Republican circles (my enemy’s enemy, etc...). The war was actually officially referred to as ‘The Emergency’.



13. Murray Hewitt

Wellington, New Zealand

“Sight”

(2009-2010)

Travel guide. Sixty “must sees” for everyone in Aotearoa.



14. Jeremy Booth

New Zealand

“The cultivation of New Zealand trees and shrubs: Plants for special purposes” (2011: Pocket edition digital prints) Facsimile rare issue from the progressive S. Taranaki land owners society.



15. Niall Moore

Galway

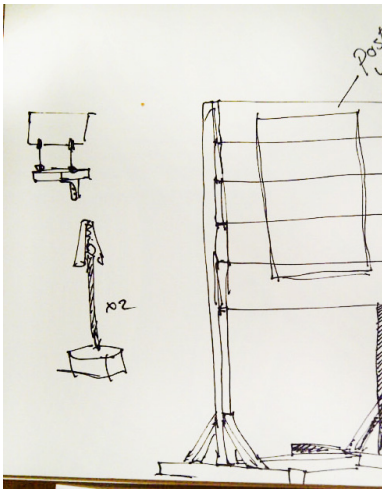
“The Chronicle of a Debt Foretold”

(2011: Polyester resin and enamel painted coins, dimensions variable, titled on back.)

“The Popes Children’s Children”

(2011: Printed pages in binder.)

Instead of attempting to negate the economic discourses, which seek to extract use-value from visual culture, both the text and sculpture assimilate and invert these dominant arguments to drive a creative process. Using “The Pope’s Children” (2006) as subject matter, these two works unfold along a single synthetic trajectory, by exploring the paradoxes of the original books immanent and imminent logic.



16. Simon Fleming

Galway

“Doh mind de bhoys” (2011: Digital prints, sound, postcard, wooden structure)

I took the factual event of my great grandfather and my great grand uncle (John and Sonny O’Halloran) both of whom left Ireland in the 1930s for Trinidad, and imagined that they founded there an art group called Fyzo Art Collective. A large group exhibition was organised in 1937 that included Fyzo Art Collective and an actual Art group called The Society of Trinidad Independents, which was founded by Amy Leong Pang. During this same time there were troubles in the Fyzobad region known as the Butler Riots, named after the local labour leader Tubal Uriah Butler. Due to this activity the group show never happened. A fictional postcard narrates these events as a Calypso song addresses the unrest.



17. Aaron Burr Society

Brooklyn, NYC

(Digital print. 2011)

A celebration of the fictional 211 anniversary of Aaron Burr’s defeat of Adams and Jefferson in the 1800 presidential election, USA.

“Book of Invisible Stains”

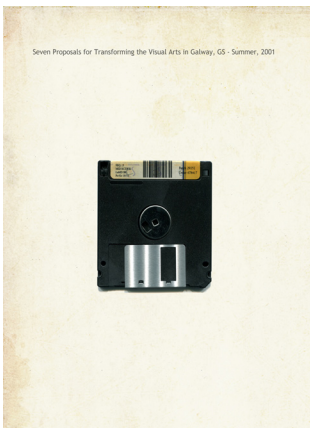
Starched cotton bed sheets
Breast milk
Blood
Beetroot & black tea
Handmade lace

18. Áine Phillips

Clare, Ireland

“Book of Invisible Stains”

This handmade cloth book was created by an anonymous Magdalen artist-in-mate, sometime between 1900 and 1996 from materials she could access while incarcerated including bed sheets, human milk and blood, tea, beetroot, and using processes readily available to her such as printing directly from her body and burning with a laundry iron.



19. Gregory Sholette

“Radio Free Galway Notebook/Seven Proposals”

(2001 – 2011: Digital booklet.)

“It many respects it has become something of a cult object reminiscent of a manifesto to be read under the cover of darkness. The myth allows for a knowing frustration with certain ideological positions held in the city to be revealed and the report itself is the answer the question of how to over come it.”

Ben Geoghegan

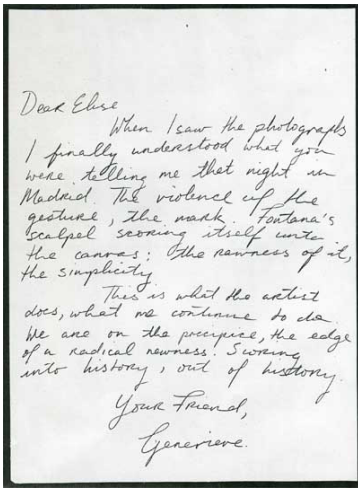


20. Paul Maye

Galway, Ireland

“Rewriting, Rethinking / Hijacking History - Ireland Says NO to NAMA”
(2001: Tabloid newspapers.)

The piece stemmed from ideas of subversion, propaganda and rewritten histories taking the form of working with a well-regarded local newspaper to print a feature article that would hypothetically discuss where Ireland might be now, economically speaking, had the nation been given an opportunity to vote on NAMA. Unfortunately, due to a considerable workload, David McWilliams was unable to participate in this version of the project and so I chose to leave this proposal piece for the Imaginary Archive within the realm of the imaginary - an unrealised proposal as part of the on-line archive.



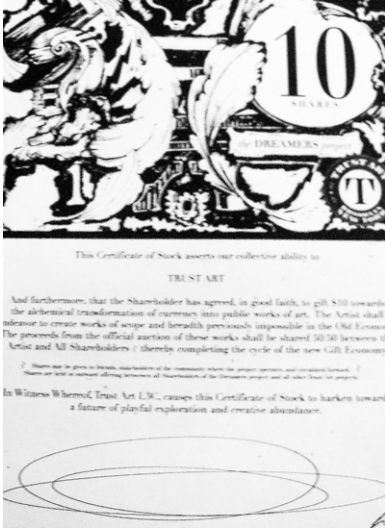
21. Tiarnán McDonough

Galway

"A Series of Omissions"

(2011: Digital prints.)

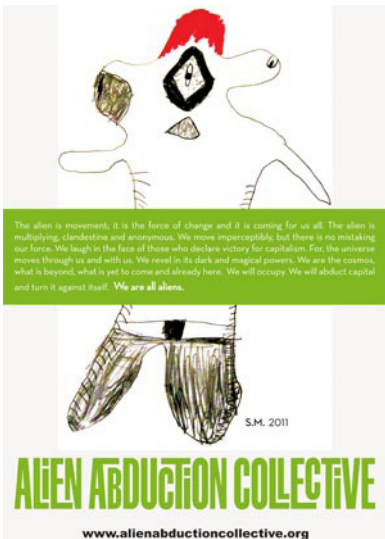
A selection of miscellany and detritus pertaining to the arrest and subsequent trial of a group of artists and writers in Spain in the 1980s.



22. Trust Art

Brooklyn, NY

"Trust Art Stock Certificate - Dreamers Project" (2011: Ink on seeded paper)



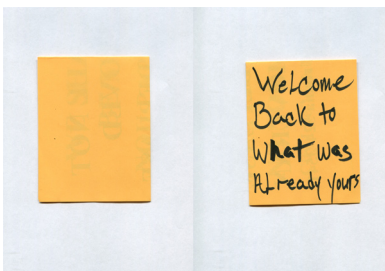
23. Alien Abduction Collective

Ithaca New York, Copenhagen, Denmark

(2011: digital prints and stickers)

The alien is movement; it is the force of change and it is coming for us all. The alien is multiplying, clandestine and anonymous. We move imperceptibly, but there is no mistaking our force. We laugh in the face of those who declare victory for capitalism. For, the universe moves through us and with us. We revel in its dark and magical powers. We are the cosmos, what is beyond, what is yet to come and already here. We will occupy. We will abduct capital and turn it against itself. We are all aliens. alienabductioncollective.org

Todd Ayoung. Heather Davis, Kim Asbury, Kevin Stanton, Miryana Todorova



24. John Hulsey and City Life/Vida Urbana

Boston, MA

"Welcome Back To What Was Already Yours"

(2011: Digital printed booklet)

We occupied a foreclosed house in Dorchester, MA, to reclaim one of several vacant units in the neighbourhood. We occupied to put pressure on the bank to sell the property to a displaced family. This book collects the notes, pictures, and drawings that occupiers and visitors left behind during the occupation.

As well as works by **Oliver Ressler**, Austria (video); **Bryce Galloway**, NZ; **Ellen Rothenberg**, Chicago; **Lee Harrop**, Australia (videos); **Fungus**, Taiwan; **REPOhistory** (NYC), **PAD/D** (NYC), **Temporary Services** (Chicago), **Center for the Study of Political Graphics CUP**, **Processed World**, **Learning Site**, Department of **Space and Land Reclamation**, **A Call to Farms**, **Yevgeniy Fiks**’ “Lenin for Your Library?”, **Chto Delat? D’Etude**, **Anti-propaganda Office**, and other artists and groups working in collaboration with Imaginary Archivists **Olga Kopenkina** and **Gregory Sholette**, NYC.

Offsite Satellite Spaces:

Charlie Byrne’s Bookshop,
Cornstore Mall,
Middle Street
Galway

Galway City Library
St. Augustine Street
Galway

Bell Book and Candle,
Small Crane,
Sea Road,
Galway

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