



The 39<sup>th</sup> EVA International is a programme of contemporary visual art delivered in three phases across 2020 and 2021. The programme features Irish and international artists whose works are presented across venues in Limerick city and online. This printed guide provides information about the second phase of the 39<sup>th</sup> EVA International (2 July–22 August 2021) detailing over 14 artistic presentations and curatorial projects.

The programme has been developed in response to the theme of the ‘Golden Vein’ – a 19<sup>th</sup> century reference that was once used to promote the agricultural industries of the Limerick region. That same reference serves as a prompt for rethinking our relationship to the land today. There are artworks in the programme that explore the way that ideologies and identities are drawn along territorial lines. In other examples, there are artworks that address the housing crisis and the urgencies of climate change. Contemporary art doesn’t profess to have the answers, but it can often be an illuminating way of asking questions that concern us all.

This guide contains information about the exhibition programme across three main venues – Park Point (Castletroy), The Sailor’s Home (O’Curry Street), and spacecraft (Mungret Street). There are projects and presentations that form part of the Guest Programme curated by Merve Elveren titled *Little did they know*, alongside a number of newly commissioned works that have been developed as part of EVA’s Platform Commissions and Partnership initiatives. In addition to this printed guide, there are online resources ([eva.ie](http://eva.ie) and [eva.ie/littledidtheyknow](http://eva.ie/littledidtheyknow)) that expand upon the individual artworks and projects.

EVA is a small organisation that relies on the dedication of its team and board, as well as the strength of its partnerships. We owe a great deal to many people that have helped us through the tremendous challenges of the past year; from artists, funders, volunteers, friends, and citizens of Limerick. Thank you!

**Matt Packer**, Director, EVA International

## The health and safety of our visitors, artists, staff and volunteers is our primary concern.

Together with our venue partners we have implemented social distancing measures across all venues and will be monitoring attendances within capacity guidelines. For this reason it may be necessary to queue outside of venues during busy periods.

For groups of 6 or more, please contact us with 72 hrs advance notice of your visit ([info@eva.ie](mailto:info@eva.ie) or +353 83 144 1051). We will do our best to facilitate you.

Hand sanitiser stations will be provided at all venue entrances and exits for public and staff use. EVA staff will be wearing facemasks in venues and we ask that all visiting members of the public do the same.

While opening hours and the safety measures listed here are correct at time of going to print, we do advise visitors to check [eva.ie](http://eva.ie) or our social media pages in case this information has been since updated due to advice from the relevant health authorities.

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# Little did they know

**Little did they know** is the Guest Programme of the 39<sup>th</sup> EVA International, curated by Merve Elveren. Across all three phases of the programme, it features over twenty Irish and international artists and four 'research projects' presented in various venues in Limerick city and online.



*Shirts* (1996) by 80 Students of Tibet University, Lhasa. Courtesy of the Betsy Damon Archive: Keepers of the Waters (Chengdu and Lhasa), at Asia Art Archive.

## **Betsy Damon Archive: Keepers of the Waters** Asia Art Archive, Hong Kong Sailor's Home 3

In 1991 performance artist, feminist, and environmental activist Betsy Damon founded *Keepers of the Waters* in the United States. Adopting a collaborative approach, the initiative raised awareness of environmental issues through artistic, scientific, and educational projects. The archive presents the two iterations of *Keepers of the Waters* that took place in Chengdu, Sichuan in 1995, and later Lhasa, Tibet Autonomous Region in 1996 and focuses on the individual and collective public performances and installation works. [ME and Asia Art Archive]

## **Diego Bruno** *Cut*, 2021 Sailor's Home 3

Taking a 1996 uprising in the cities of Cutral C6 and Plaza Hu6ncul in Argentine Patagonia as its point of departure, this video installation investigates the capacity and shortcomings of the moving image to account for a popular insurrection. The work attempts to relocate

the temporally and geographically distant events to the here-and-now through the combination of episodic fragments featuring archival and contemporary materials. [ME]

## **Barış Doğrusöz** *Sand Storm and the Oblivion*, 2017 *Cross-Pollinated*, 2020 Sailor's Home 3

The video installations summon the ancient multicultural city of Dura-Europos, founded in 303 BCE it is situated to the west of the Euphrates River in Syria. Through thousands of collected and re-composed images, they juxtapose the history of Dura-Europos and the systematic looting and deliberate destruction that determine the current dynamics of the region. [ME]

## **Amy Lien and Enzo Camacho** *Notes on "The Angry Christ" (3)*, 2021 In collaboration with Fiona Gordon and Roib6 O Rua Sailor's Home 3

An ongoing research-based project which revolves around the relationship between the religious mural known as "The Angry Christ" by the queer Filipino-American modernist Alfonso Ossorio and sugar production on the island of Negros in the Philippines. In this iteration of the work developed for EVA International, the artists invited Limerick-based artists Fiona Gordon and Roib6 O Rua to explore the resonance of the work in relation to their own experiences and local context. [ME]

**Melanie Jackson and Esther Leslie**  
*The Inextinguishable*, 2020 ✨  
Park Point, Sailor's Home 1 3  
Jackson and Leslie's illustrated pamphlet, *The Inextinguishable*, is the latest in their ongoing collaborative exploration of milk. Their work studies milk as a substance that is both primal and subject to the latest biotechnological developments, intersecting political, colonial, and gender histories. Copies of *The Inextinguishable* are free to take away. [ME]  
New commission supported by British Council.

## **Reconciliation of Blood Feuds Campaign** 1990–1991 Kosovo Oral History Initiative Park Point 1

This research presentation captures the unique experience developed in Kosovo at the beginning of the repressive Milošević regime. Through collecting oral history records of the protagonists—former political prisoners, the clergy of different religious faiths, writers, and scholars—the archive gives voice to the various and sometimes inconsistent interpretations of the public gatherings and reconciliations, and the liberation of families from the duty of honour killings. [Er6mir6 Krasniqi]

## **Hana Miletić** *Felt workshops*, 2018–2020 Park Point 1

The installation revisits the tradition of handwork from Miletić's childhood in the former Yugoslavia, and all the exchanges and relations that have arisen from it. The eleven textile works reflect on the public workshops organised for women of all ages and languages, with or without papers in Brussels, Leuven, and Vienna over the past two years. [ME]

## **Deirdre O'Mahony** *Erratics*, 1995–1996 Park Point 1

Deirdre O'Mahony's *Erratics* series of paintings were produced by tracing the shadows of boulders on the Mullaghmore mountain in the Burren National Park. The work coincided with the locally-divisive and controversial plan to build an interpretive centre near Mullaghmore mountain in the 90s. The installation stands as

a testament to the lasting effects of the local conflict, while reflecting on broader themes of belonging, identification, and political authority.

## **Richard Proffitt** *Time Fades Away*, 2021 Park Point 1

Bringing together Richard Proffitt's recent paintings alongside various objects from his personal archive, *Time Fades Away* addresses the past, the present, memory, and consciousness as integrated conditions. The series of paintings and objects in the installation creates a multilayered narrative, enshrining the passage of time in daily life, from morning to light, to routines and dreams. [ME]

## **Mario Rizzi** *The Little Lantern*, 2019 From the trilogy "Bayt" 2013–2019 Park Point 1

The third film in the trilogy of "Bayt" [meaning home in Arabic] narrates the untold story of Anni Kanafani, a Danish educator who has set up kindergartens in Palestinian refugee camps in Lebanon since the 1970s. The work centres on ideas of home and identity, care and engagement, belonging and uprooting with a specific reflection on the female identity in the Arab world.

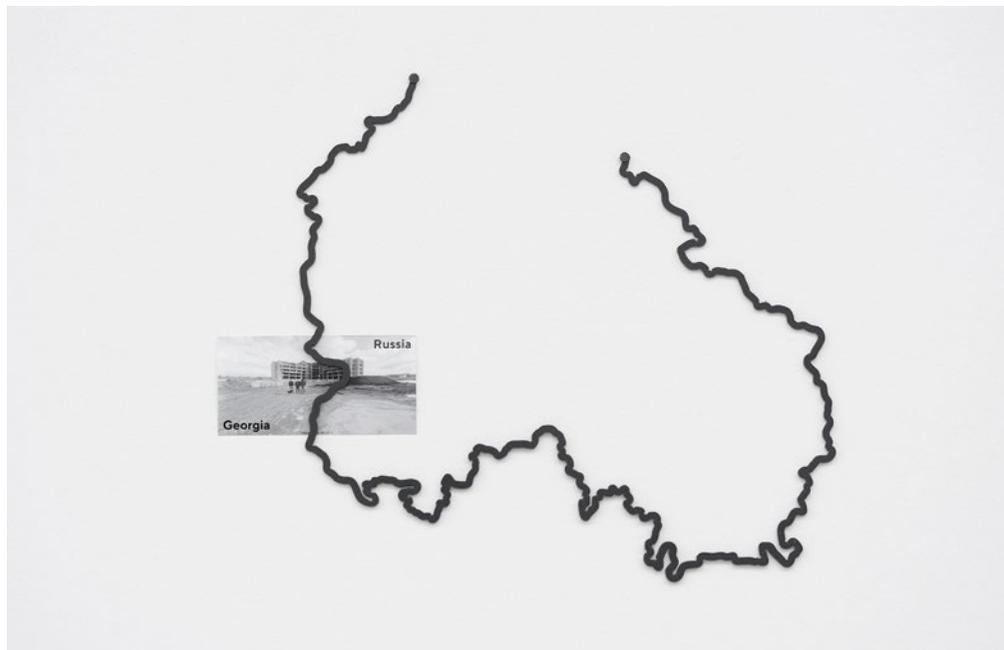
## **Aykan Safođlu** *ziyaret, visit*, 2019 Park Point 1

This essay film is set in the non-denominational cemetery Alter Sankt-Matth6us-Kirchhof in West Berlin. Aykan Safođlu's work transforms an inactive place of remembering and mourning into a site of memory for future imagination of possible alliances unimpeded by official histories. Through polaroids, middle-format photographs, and the artist's narration, the work reflects on Safođlu's and G6lş6en Aktaş's—activist and Safođlu's long time friend—visit to the cemetery and their attempts of stitching together neglected stories of queerness, class, migration, and resilience. [ME]

[ME] = Descriptions by Merve Elveren

# Partnership Projects

New commissions and educational initiatives developed in collaborative partnership with local, national and international organisations.



Anca Benera and Arnold Estefan, *Conflict Lines*, 2018, Installation (cut-out metal, prints on paper), variable dimensions

## Anca Benera and Arnold Estefan

*No Shelter From the Storm*, 2015

*Conflict Lines*, 2018

spacecraft 2

An installation that comprises of two works by the collaborative duo, both of which explore the geopolitical navigations of the landscape. *Conflict Lines* is a wall installation that charts Google's arbitration of disputed land borders in Google Earth and Google Maps, while *No Shelter From The Storm* is a video that documents the performance of two people climbing a terrain of destroyed forests, whistling the tune of *Where Have All the Flowers Gone?* – an anti-war protest song from the 1960s.

## Occasional Groundwork

*Groundings*

Online 4

A series of new published texts by writers, curators, and artists, responding to themes of internationalism in the context of the global pandemic. Texts by Taru Elfving and Grégory Castéra are available online at [eva.ie](http://eva.ie). A third text in the series, by Omar Kholeif, will follow in the summer of 2021. Co-commissioned by Occasional Groundwork (an alliance of EVA International, LIAF (Lofoten International Art Festival), and GIBCA (Göteborg International Biennial for Contemporary Art).

# Platform Commissions

Platform Commissions is an initiative by EVA International to support the production of significant new works by artists based in Ireland. Selected for the 39<sup>th</sup> EVA International by Anne Tallentire (artist), Merve Elveren (curator), and Matt Packer (Director, EVA).

## Eimear Walshe

*Trade School*, 2021 ✨

An edition of 100 distributed through USB mail out.

One of three videos made by the artist for 39<sup>th</sup> EVA International. *Trade School* is a parable of sexual integration. Politician by day, service dog by night, the character of Puppy lives a life of paradox in his Wicklow constituency. Through positive reinforcement, public humiliation, and lessons in Irish history, Puppy comes to learn the price of sexual respectability, and the true nature of his vocation to serve. This video work is available through postal subscription. Please email [info@eva.ie](mailto:info@eva.ie) to subscribe.

## Áine McBride

*and/or land*, 2020 ✨

Sailor's Home 3

*and/or land* is a semi-permanent sculptural work at the entrance to the Sailor's Home that will remain in place for all three phases of the 39<sup>th</sup> EVA International. The work is a subtle and ambiguous response to the architecture of the Sailor's Home – originally built in the 19<sup>th</sup> century as a resting place for international sailors and subsequently used as a Garda station. McBride's work functions as an access ramp and handrail to the entrance of the building, while in its design and use of materials it echoes the austere grandeur of the building as it stands today in the context of modern Limerick.

✨ = New commission for 39<sup>th</sup> EVA International

# Other Initiatives



*It's not for you we did it, poster #2* by Ciara Phillips. Photographic images, Creative Commons BY-NC-SA, Camerawork Derry.

## It's not for you we did it

A limited print folio of A3 risographic prints, designed by artist Ciara Phillips using photographs from the archive of Camerawork Derry. The edition follows the online project, *It's not for you we did it*, developed by Sara Greavu and Ciara Phillips for Phase 1 of the 39<sup>th</sup> EVA International. Available exclusively via EVA International in an edition of 100 copies, priced at €125 + postage and packing. Please email [info@eva.ie](mailto:info@eva.ie) for further information and advance orders. All proceeds of sale will support the work of Derry Print Workshop.

## Phase 1 Highlights

Park Point 1

A presentation that recalls some of the highlights of Phase 1 of the 39<sup>th</sup> EVA International (Sept–Nov 2020).

## Better Words

Free Exhibition Resources for Children

A free activity pack for all visiting children, including a copy of *Better Words: A Field Guide to Contemporary Art and Culture*. Available across all venues.

## Park Life Publication

A publication that culminates the Park Life project developed by students from Fine Art programmes at Limerick School of Art & Design during Phase 1 of the 39<sup>th</sup> EVA International. Available across all venues.



**1** **Park Point**   
 Unit 4, Dublin Road, Castletroy, Limerick  
**Regular Opening Hours:**  
 Thurs–Sun  
 11.00–16.00 or by appointment  
**Opening Weekend: 2–4 July**  
 Fri/Sat/Sun  
 12.00–19.00  
**Closing Weekend: 20–22 August**  
 Fri/Sat/Sun  
 12.00–19.00

**3** **Sailor's Home**   
 O'Curry Street  
**Opening Hours:**  
 As Venue 1

 **Online Platform**  
 eva.ie  
 eva.ie/littledidtheyknow

**Approx Travel Times from Limerick City Centre:**

Walk: 40–45 mins  
 Cycle / Car: 10 mins  
 Bus: 20 mins (route 304)

**2** **spacecraft**   
 Unit 6 Mungret Court, Mungret Street  
**Opening Hours:**  
 As Venue 1

**Map of venues:**

