

# THE DOUGLAS HYDE GALLERY

## Tamara Henderson *Seasons End: More Than Suitcases*

### Gallery 1

Through her writing, 16mm films, sculpture, paintings, and installations, Tamara Henderson transforms everyday objects into the otherworldly and fantastical, weaving through the anchors of waking life, the unconscious and spiritual realms. *Seasons End: More Than Suitcases*, her first solo exhibition in Ireland, gathers an ever-changing body of work centred on a cast of human-like figures dressed in colourful, embroidered robes; vessels of communication between different states of the conscious and unconscious.

First developed during an artist's residency at Scotland's Hospitalfield (2015), *Seasons End* was presented in the Mitchell Library as part of the Glasgow International 2016, before travelling to REDCAT in Los Angeles as *Seasons End: Panting Healer*. A new landing and performance took place as part of the Serpentine Galleries' Park Nights, and most recently was presented in Oakville Galleries, Ontario as *Seasons End: Out of Body* (2017); all captured in the 16mm film *Seasons End: Out of Body* (2018).

As the installation has travelled, the cast of characters has transformed, adapting to their environment and absorbing new materials and narratives along the way. In Glasgow, a looming figure - the *Garden Photographer Scarecrow* - presided over a group of 24 anthropomorphic sculptures. With a pinhole camera hidden in her body, she recorded images of the empty space between night and day. In REDCAT, this giantess was laid to rest on a makeshift hospital bed of timber and twigs and attended to by the figure *Panting Healer*, before being cremated in a ceremony on a nearby beach. At Oakville Galleries, her ashes were given new life in the stomach of the *Bar of Body*, a winged figure that breathes in and out with the aid of a mechanized breathing apparatus. Her bodily fluids perfume the space with a scent deterring fabric munching moths, while the figures gather around her. From a photographer's studio to a hospital bed and funeral parlour, ideas of illness, healing, death, and transformation carry across all iterations of *Seasons End*.

The next phase of the project presented at the Douglas Hyde brings together for the first time 25 figures from *Panting Healer* and 25 from *Out of Body*, as *Seasons End: More Than Suitcases*. Made by the artist with collaborators Aude Levère and Jake Tilbury, these collected figures and their costumes were fashioned from fabrics gathered on the artist's travels, some from Turkey, others from markets in Athens dyed with plants from the island of Seriphos, alongside many other materials; objects crafted from the Bay of Fundy mudflats in Nova Scotia to polaroid images of themselves. Henderson's references are wide ranging, from spiritual texts, such as the *Tibetan Book of the Dead*, to historian Tiffani Watt Smith's *The Book of Human Emotions* and works by countercultural gurus like Terence McKenna, or the essays of Helen Keller. Animals and the natural world also feature; from books such as composer and naturalist Bernie Krause's *The Great Animal Orchestra*, to guides on weaving and dyeing with plant materials.

These figures include *Eminonou's Brenda* (2016), and three *Eye Witnesses* (2017), *Panting Healer* (2016) and *The Doc* (2017), while the *Editor in a Suitcase* (2017) houses exhausted pencils and multiple notepads in their armour. Some wear fantastical hats, one formed from a curling seashell, headdresses, or elaborate beekeepers' veils, however the ceremony is unclear. To their feet are strapped oversized handmade cork and leather shoes, each carrying passport-like identity booklets. Here in Dublin, the *Body Bar* (2016) stands upright among them, breathing in and slowly out. In the recesses of the gallery six *Scratched Lab* figures gather to create a functioning darkroom, capturing the passage of time, 24 frames in a second, 24 hours in a day, while a vehicle is upturned on a gallery wall to take on a journey of dizzying heights.

The concept of travel - whether as exile, pilgrimage, odyssey or spiritual quest - is paramount to *Seasons End: More Than Suitcases*. Not only has the project itself migrated, changing its name and identity as it shifts from place to place, but the narrative these figures weave is clearly also peripatetic. With a makeshift vehicle and bespoke passports at hand, they have amassed and appear poised to traverse borders, be they physical or spiritual, like a crowd of spectral bodies making the ultimate transition from one world into another. Henderson's voyagers weave together an intensely personal story of travel between countries and states of being, of material alchemy and transformation, of everyday objects and experiences, of death and (re)birth, of seeds reaped and sown, and of slipping between worlds, 'out of body,' and beyond.

Costumes designed and produced with Aude Levère. Sound design by Dan Riley. With special thanks to the artist's studio associates Aude Levère and Jake Tilbury, and to Nectar Efkarpidis for his continued support.

Produced by REDCAT and Glasgow International with support from Oakville Galleries, Serpentine Galleries and Rodeo, London.

*The Douglas Hyde Gallery would like to thank Tamara Henderson for her enthusiasm and support for this project.*

**Tamara Henderson** is an artist from Sackville, NB, Canada, and currently based in London. She studied at NSCAD University in Halifax and Städelschule in Frankfurt am Main, and holds a Masters degree from the Royal Institute of Art in Stockholm. She has exhibited at Glasgow International (2016) and dOCUMENTA 13, Kassel (2012), and in 2017 staged a performance for the Serpentine Gallery's 2017 Park Nights series. Solo exhibitions include Oakville Galleries (2017); Rodeo Gallery, London (2017); REDCAT, Los Angeles (2016); Moderna Museet, Stockholm (2016); ICA, Philadelphia (2015); and Andrew Kreps Gallery, New York (2014). She has a forthcoming solo exhibitions at KW Institute for Contemporary Art, Berlin, and is included in the Geneva Biennale of Moving Image, Geneva, both 2018.

## The Artist's Eye: Liliane Lijn Gallery 2

Acknowledging the crucial role artists play in influencing and shaping other artistic practices, 'The Artist's Eye' series asks those exhibiting in Gallery 1 to invite an artist of significant influence to present work in Gallery 2. In the second instalment in this series, Liliane Lijn has been invited to present her work here by Tamara Henderson.

Liliane Lijn is perhaps most renowned for her pioneering work in kinetic art. Since the early 1960s, and after the formative experience of carrying out her studio work from a plastics warehouse in New York, Lijn has woven her interest in science and industry into her practice. With access to industrial machinery and tools, and through studying the physics of energy and light, she began creating sculptures with technically accomplished interplays of technology and text. Her preoccupation with language and poetry as well as sophisticated material forms together impart her feminist vision of the body and the human condition.

In response to Henderson's invitation, Lijn has selected a work from a relatively recent stage in her career. *Look a Doll! My Mother's Story* (1998 - 2000) is a film which has its roots in a limited edition self-published book by the artist, *Her Mother's Voice* (1996 - 1998)\*. Following a disturbing dream, Lijn began to interview her mother, who endured persecution and forced migration as a result of the anti-Semitism and violence of Europe in the years leading up to World War II, and whose escape to America brought a painful loss of identity and sense of self. *Look a Doll! My Mother's Story* continues the project of generational dialogue through filmed interviews with her mother, who was then experiencing the early stages of dementia, cut with photomontage and archival footage.

Reflecting on the lives of her family, Lijn has written of, 'restlessness, homelessness, not quite belonging anywhere. The importance of chance, what my parents called luck. These feelings were passed from them to me and, even before my birth, formed my identity.'<sup>1</sup> She has also described her sense of personal history and memory as deeply physical, precious but at times difficult to access. Compelled by the idea of film as memory held in light, Lijn uses the medium as a form of narrative sculpture through which she continues her exploration into feminine archetypes and the relationship between language and time.

\* An edition of this book is available to view on the front desk on request.

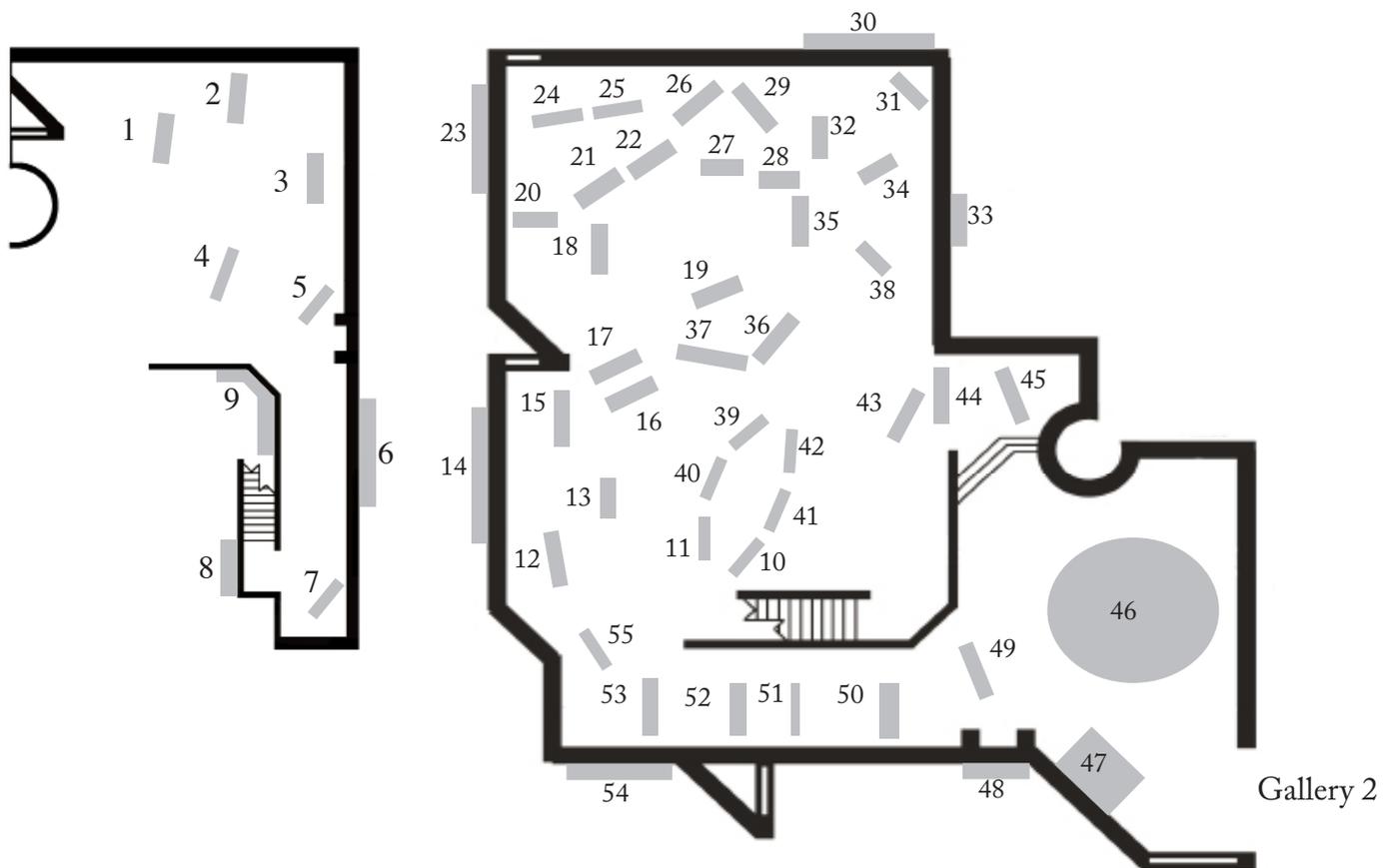
1. 'Liliane Lijn: My Influences', *Frieze*, 30 May 2014 <https://frieze.com/article/liliane-lijn-my-influences>

*Look a Doll! My Mother's Story* will be shown every hour on the hour.

*The Douglas Hyde Gallery would like to thank Liliane Lijn for her commitment and enthusiasm.*

**Liliane Lijn** was born in New York and is based in London. She currently has solo exhibitions at Rodeo, London and *espaivisor*, Valencia, and has had recent solo exhibitions in Summerhall, Edinburgh; One Canada Square, Canary Wharf, London; RCM Galerie, Paris; Museo Civico di Santa Croce, Umbertide; and Middlesbrough Institute of Modern Art, Middlesbrough. Her work was recently included in *As Above, So Below: Portals, Visions, Spirits & Mystics*, Irish Museum of Modern Art, Dublin; 'Beat Generation,' Centre Pompidou, Paris; and 'City Sculpture Projects 1972', Henry Moore Institute, Leeds. In 2013, Lijn was shortlisted for the Fourth Plinth in Trafalgar Square, London and received a Jerwood Commission to broadcast her 1983 book, 'Crossing Map', on Resonance FM.

# List of Works



## Tamara Henderson *Seasons End: More Than Suitcases*

### Upstairs

1. *Eminonou's Bouquet*, 2016, Wood, copper, tulle netting, potpourri, embroidery, lace, ribbon burlap, nails, feathers, dimensions variable
2. *Whisteria*, 2017, Wood, mixed textiles, copper, and cork, dimensions variable
3. *Smudge*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
4. *My Mother in Ashes*, 2016, Wood, cotton, ribbon, copper, lace, potpourri, spandex, plaster, dimensions variable
5. *Galactic Garment Healer*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
6. *Endless (1/2)*, 2016, Mixed textiles, 320 x 348 cm (Curtain)
7. *To the Floors of Camekan*, 2016, Wood, copper, cotton vinyl, tassels, ribbon, pumice stone, mirror
8. *Sewers and the Valley*, 2016, Mixed textiles, 320 x 297 cm (Curtain)
9. *Vine & Yew*, 2016, Mixed textiles, 378.5 x 569 cm (Curtain)

### Downstairs

10. *The other Alien*, 2016, Mixed textiles, wood, canvas, paint, bric brac, rope, ribbon, dimensions variable
11. *Eye Witness (b)*, 2017, Wood, mixed textiles, cork and copper, dimensions variable
12. *Postcard from the Deep*, 2016, Wood, canvas, paint, glitter, glue, wool tassel, ribbon, vinyl, postcard, copper, dimensions variable
13. *Riley's Sea Cecil Day 1985*, 2016, Wood, seashell, rope, ribbon, cotton, copper, dimensions variable
14. *Waves, Sleep*, 2016, Mixed textiles, 320 x 297 cm (Curtain)
15. *Serifos*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
16. *First Wild*, 2017, Wood, mixed textiles, copper and cork, dimensions variable
17. *When the Wind Blows*, 2016, Wood, denim, newspaper, seashell, rope, paint, drawing on paper, satin, Silicone, Lochness Monster Pattern (paper), vinyl, tassels, dimensions variable
18. *Editor in Suitcase*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
19. *Pineal Gland*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable

20. *Queens Gardens*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
21. *Language of the Plant (b)*, 2017, Wood, mixed textiles, copper and cork, dimensions variable
22. *Language of the Plant (a)*, 2017, Wood, mixed textiles, copper and cork, dimensions variable
- 23: *Raised Gentle*, 2016, Mixed textiles, 320 x 297 cm
24. *Just the Way You Are*, 2016, Wood, rope, glue, fabric, instrument, satin, wool, cotton, copper, dimensions variable
- 25: *Marsbland Esteem*, 2016, Wood, rope, elastic, glitter, glue, fabric, instrument, satin, wool, cotton, paint, lace, copper, dimensions variable
26. *Silverfish in Tuxedo*, 2016, Wood, canvas, paint, silver fabric, key chains, lace, postcards, brass snail, steel, paper cut outs, bric brac, copper, dimensions variable
27. *Samma Arabung*, 2017, Wood, mixed textiles, cork, leather, copper, mirror, dimensions variable
28. *To Dye*, 2017, Wood, mixed titles, copper and cork, dimensions variable
29. *AMoth's*, 2016, Wood, lace, tissue paper, ribbon, stems, silver fabric, plaster, copper, dimensions variable
30. *Endless (2/2)*, 2016, Less EMF (RFI blocking material), 320 x 348 cm (Curtain)
31. *Doc*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
32. *Panting Healer*, 2016, Wood, lace, textile, lava egg, sweetgrass, hat, copper
33. *Body Bar*, 2016, Canvas, paint, plaster, copper, vinyl tubing, glitter, glue, ribbon, tulle fabric, glass, bronze dinosaur, ceramic miniatures, magnified glass, thimbles, tassels, fimo beads, pump, lights, paper, dimensions variable
34. *Reflector #1*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
35. *Camera*, 2017, Wood, mixed textiles, copper, cork, dimensions variable
36. *Disease*, 2017, Wood, mixed textiles, copper, cork, dimensions variable
37. *Brenda*, 2016, Wood, feathers, chain, cotton, ribbon, statin, copper, lace, paint, dimensions variable
38. *Reflector #2*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
39. *Eye Witness (c)*, 2017, Wood, mixed textiles, copper, cork, dimensions variable
40. *Eye Witness (a)*, 2017, Wood, mixed textiles, copper, cork, dimensions variable
41. *Newsagents Garbage Whispers*, 2016, Wood, canvas, paint, bric brac, ribbon, rope, nails, copper, dimensions variable
42. *Road to Recovery*, 2016, Wood, canvas, bric brac, paint, rope, copper, dimensions variable
43. *Seventeen*, 2016, Wood, silk, ribbon, leather, copper
44. *Shepherd's Sea*, 2017, Wood, Mixed textiles, copper, cork, dimensions variable
45. *Aude*, 2017, Wood, mixed textiles, copper, cork, dimensions variable
46. *Scratched Lab*, 2018, *Scratched Lab #1 - #6* (each 2016), Wood, canvas, paint, cotton, ribbon); dark room including pinhole camera, table, safe lights, chemicals, photographic paper, dimensions variable
47. *Seasons End Vehicle*, 2016, Metal, rope, paint, sand, glue, brass, cotton, canvas, wood, burlap, coins, plastic, glass, vinyl, tires, plaster, feathers (bought new from store), copper, mirrors, cardboard, maps, ribbon, dimensions variable
48. *Capers Weep For the Wine Hued Burgundy*, 2016, Mixed textiles, 320 x 297 cm (Curtain)
49. *Sleeper (c)*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
50. *Sleeper (a)*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
51. *Sleeper (b)*, 2017, Wood, mixed textiles, cork, leather, copper, dimensions variable
52. *Blush*, 2016, Wood, canvas, paint, plaster, ribbon, cotton, copper, dimensions variable
53. *Wait in Blue Petals*, 2016, Wood, canvas, paint, ribbon, cotton, steel, glass, plaster, dimensions variable
54. *Translator's Leak*, 2016, Mixed textiles, 320 x 406 cm (Curtain)
55. *X-RAYED PATH*, 2016, Wood, cotton, steel, wool tassel, satin, ribbon, copper, dimensions variable

## Gallery 2

### The Artist's Eye: Liliane Lijn

*Look a Doll! My Mother's Story*, 1998-2000, 60 minutes shot on Sony digital video, edited on Beta SP.  
 Camera: John Bulmer, Editor: Michael Franks, Rostrum  
 Camera: Ken Morse. Made with the financial aid of the London Production Fund. Courtesy of the artist and Rodeo London.

Shown on the hour every hour.