

PROJECTS

**CEAL FLOYER ELLEN GALLAGHER PAUL RAMIREZ JONAS
WOLFGANG TILLMANS GILLIAN WEARING YUKINORI YANAGI**



Áras
Nua-
Ealaíne
na
hÉireann

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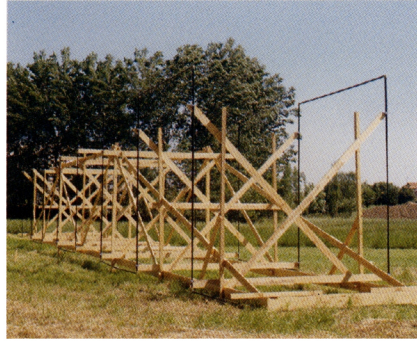
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PAUL RAMIREZ JONAS

Paul Ramirez Jonas was born in California in 1965, raised in Honduras, and lives and works in New York. His work has been exhibited in several international solo and group exhibitions including Postmasters Gallery, New York and White Cube/Jay Jopling, London.

Ramirez Jonas makes sculpture and performance work which involves re-making objects, events and experiments largely from the history of science and technology. His art is an explicit testament to history - technological and political, but is also firmly connected to his own identity and position as an artist working today.

Ramirez Jonas attempts to deal with the dichotomies that exist between history and technology, artistic originality and scientific invention. Ramirez often deals with the work of male geniuses and heroes and parallels can be drawn between the romantic notion of the artist as outsider and the heroism of the lone explorer in his work. Ramirez is also exploring ideas of success and failure as many of the inventors and explorers he acknowledges are usually the 'also rans' rather than the celebrated heroes.

The range of works from 1993 - 1997 in this selection represent the artist's practice and perspective in terms of his fascination with craftsmanship and

object making, his ideas, his varied use of media and his sense of humour.

In *His Truth is Marching On* 1993, bottles hang in a circle. The bottles are filled with different amounts of water to illustrate a simple scientific demonstration of pitch. Viewers are invited to unlock this work by progressively striking each bottle in an anti-clockwise direction which produces the tune of "The Battle Hymn of the Republic". With this work, through this action, active viewers become musicians and momentary heroes.

Ramirez is also fascinated with the research that led to the aeroplane and has produced a body of work which linked his work directly to that of scientists working with aerodynamics at the turn of the century. Ramirez has produced re-constructions of turn of the century kites in simple materials such as wood and cotton fabric. The kites in this show are *Circular Box Kite*, *Compound Kite* and *Ladder Kite*. Each kite is equipped with a timing device and a camera. The cameras are fixed so that they point to the line attached to the kite and its origin on the ground. Ramirez flies the kites outdoors, making self-portraits using the kite. Following this performance or action, the kites are exhibited as sculpture in gallery spaces with the portrait of the artist. In these photographs we are presented with an

image of the artist, alone, almost lost in the space of a blank landscape under various climatic conditions.

The work entitled *100* - is a folding book of one hundred portraits of human beings from the age of 1 to 100 - in the artist's words it is a simple experiment or study of ideas related to human history and the 'past' as we know it - each person owning a little of the 'past'. It can be experienced as a long sequence of images displayed in a gallery or as a book to be leafed through.

Electrical Disturbances Apparently of Extraterrestrial Origin (Radiotelescope) 1995 located outdoors in the courtyard of the Museum is an antenna which listens to the stars and picks up and plays radio static. These white noise sounds from the universe are played on a radio in the gallery. Although these sounds are perhaps incomprehensible they are 100% real compared to the simulated model indoors in the work *Still It Moves I & II*, 1995 in which the artist has made videos of simple models representing the universe from materials such as a plastic ball and a light bulb. For the artist, these works deal with the simple idea of human beings' sheer awe of the universe and the relationship of the earth to other planets and allows the artist and the viewer to place themselves within the universe in real time to contemplate it, and listen to the stars.



- 1965 Born in California, raised in Honduras
Lives and works in New York
- Space of Time,, Americas Society, New York
Tele-Aesthetics, Proctor Art Center, Bard
College, Annandale-on-Hudson, New York
Fever, New York
Marks of Resistance, White Columns, New
York
Nancy Megford, Gay Outlaw and Paul
Ramirez Jonas, New Langston Arts, San
Francisco, CA
Add Hot Water, with Janine Antoni,
Spencer Finch and Andrea Zittel, Sandra
Gering Gallery
In Transit, The New Museum, New York
American Gothic, Art in General, New
York, Washburn Gallery, New York
- EDUCATION
- 1987- Rhode Island School of Design, Providence,
1989 Master in Fine Arts, Painting
1983- Brown University, Providence, Bachelor of
1987 Arts in Studio Art, Honors
- SOLO EXHIBITIONS
- 1996 Roger Björkholmen Gallery, Stockholm
Postmasters Gallery, New York
1995 Studio Guenzani, Milan
1994 Postmasters Gallery, New York
White Cube, London
1993 Jack Tilton Gallery, New York
1992 Christopher Grimes Gallery, Santa Monica
White Columns, New York
1990 Artists Space, New York
- 1992 Fluxus Attitudes, The New Museum, New
York
Compiler, outdoor installation, Art
Awareness, Lexington, New York
Detour, International House, New York
1991 Brooklyn, Jack Tilton Gallery, New York
Improvements? on the Familiar, Randolph
Street, Gallery, Chicago
Certainty Uncertainty, , Deutsche Bank
Lobby Gallery, New York
Open Bar, Flamingo East, New York
Unlearning, 73 Greene Street, New York
Better Homes and Monuments, Site specific
group show, Prospect Park, Defenders Arch,
Brooklyn, New York
- GROUP EXHIBITIONS
- 1997 A Quality of Light, St Ives International,
Cornwall
Projects.doc, Weston Art Gallery, Cincinnati,
Ohio
1996 Contrafigura, Studio Guenzani, Milan
A Scattering Matrix, Richard Heller Gallery,
Santa Monica
Thin Air: Examining the Ethereal, Elsa Mott
Ives Gallery, New York
Inclusion : Exclusion, Künstlerhaus, Graz,
Austria
Adicere Animos, Cesena, Italy
Between the Acts, Icebox, Athens, Greece
History and Memory, Haggart Gallery,
University of Dallas, Irving, Texas
1995 Threshold Serralves Foundation, Oporto,
Portugal
Guys and Dolls, Postmasters Gallery, New
York
Campo 95, Venice
Signs and Wonders, Kunsthau, Zurich,
Switzerland
1994 NYSP, catalogue, Galeria Camargo Vilaça,
Brazil
Up the Establishment, Sonabend Gallery,
New York
Lost in Thought, Manes, Prague, Czech
Republic
Paul Ramirez Jonas and David Shaw,
Christopher Grimes Gallery, Santa Monica,
CA
The Return of the Exquisite Corpse,
Drawing Center, New York
1993 Literal Truth, Spencer Finch and Paul
Ramirez Jonas, Real Art Ways, Hartford
- 1990 \$PENT: Currency, Security and Art on
Deposit, The New
Museum/Marine Midland Bank, New York
Selections From The Sculpture Center
Unaffiliated Artist Slide File, The Sculpture
Center, New York
1989 Selections 49, The Drawing Center, New
York
Group Show, BACA Downtown, Brooklyn,
New York
- PUBLIC PROJECTS / PERFORMANCE
- 1996 Apples and Oranges, with Spencer Finch,
The Gramercy International Art Fair
1993 Applesauce, with Spencer Finch, Real Art
Ways, Hartford
1992 Telephone, with Spencer Finch, Jack Tilton
Gallery, New York
1991 Masterpieces Without The Director, with
Spencer Finch, Creative Time Inc, New York
Enemies of Promise, with Spencer Finch,
142 Greene Street, New York
1989 Containment, with Spencer Finch, Brown
University, Providence
Book Smelling with Spencer Finch, Benefit
Street Post Office, Providence
1988 Collaborative performance and
collaborative installation with Spencer
Finch, Sol Koffler Gallery, Providence



