

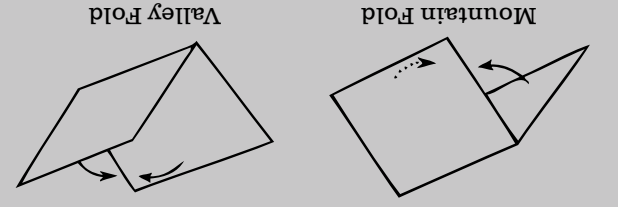
In Michel Serras' esraj

'I daresay you haven't had much practice,' said the Queen. 'When I was your age, light and through shadows. Haven't you seen, now and then, beams from some lighthouse?'

The casting of an idea towards its realisation requires a suspension of the actual from both its maker and its audience. The drawing, model or proposal allows the idea to find a form, to carry it but not encountered. Or is it?

Fiona Gannon

1. Note the heterogeneous qualities of the Mountain and Valley Folds.
2. Valley Fold the dashed lines connecting the respective points.
3. Mountain Fold the dotted lines connecting the respective points.
4. Don't fold anything connecting to the point X; that is only put there to confuse you, and this would be a disaster.
5. Mountain Fold the dotted lines connecting the respective points: B-E, E-H, H-K, K-B.
6. Flip the entire brochure over.
7. Holding the brochure halfway along the dashed lines A-B and G-H between the thumb and forefinger of each hand, draw them together towards the central diamond shape, collapsing the brochure, accordion-style.
9. You are now in possession of a fully functional brochure.



How to fold your Brochure:

I always did it for half-an-hour a day. Why, sometimes I've believed as many as six

Events

Performative Lecture | Jane Locke
Thursday 26 March, 7pm, Project Spaces, IMMA.
The opening of *The Beholder's Share* includes a performative lecture *The Cloud of Unknowing* by artist Jane Locke.

The Beholder's Share: Talk Series

In Discussion | Anne Tallentire
Friday 27 March, 1-2pm, Project Spaces, IMMA.
Anne Tallentire explores unrealised projects in a discussion with Maeve Connolly (Lecturer, IADT).

Gallery Discussion | Art in Conversation with William Furlong
Wednesday 22 April 2015, 6.30-7.30pm, Project Spaces, IMMA.
William Furlong (UK) sound artist and founder of *Audio Arts*, the largest audio-cassette magazine of recorded interviews devoted to art and artists, reflects on his project *Radio Garden* (1991) with discussion moderator Declan McGonagle (Director, NCAD).

All talks in this series are a collaboration between ARC - IADT & IMMA. Booking is essential. Free tickets are available at www.imma.ie

Irish Museum of Modern Art,
Royal Hospital, Kildmainham,
Dublin 8, Ireland

We remember the defining moments between potential and kinetic energy from our scientific school days; kinetic to do with movement, potential as opposed to the water yet to fall. It is these ideas pertaining to energy that come to mind when reflecting on the notion of unrealised artworks and projects. The state or position of being unrealised involves that potential for action, for agency and in turn for realisation.

The *Beholder's Share* brings together and celebrates the rich material that lies in unrealised projects and proposals. Including works that do not find their way easily into exhibitions, these rich artworks have been waiting in storage, inventoried and cared for.

Little known, some artworks are being displayed for the first time, others escape a state of archival limbo, others were unacted upon until the actors in this exhibition formulated plans for their realisation. The exhibition brings us to the top of the waterfall to see the cascade, the tumult and all its potential energy.

The *Beholder's Share* marks a new development in the collaborative relationship between IMMA and IADT with the formation of the new ARC (Art & Research Collaboration) Masters. The partnership aims to encourage a discourse surrounding practice, that of the artist, the student, the curator and the museum.

IMMA wish to thank the artists and the students for bringing a fresh perspective to the Collection and drawing on their own research methods, and Maeve Connolly for allowing IMMA the opportunity to share in this exciting development.

We would also like to thank IADT and in particular lecturers Sinead Hogan and Johanne Mullan, National Programmer, IMMA

Theo Honohan

The work of the 4th Year BA Visual Arts Practice students from IADT responds to LeWitt and Tremlett's proposals as well as addressing personal and collective preoccupations in the form of unrealisable works.

The work of the 4th Year BA Visual Arts Practice students from IADT responds to LeWitt and Tremlett's proposals as well as addressing personal and collective preoccupations in the form of unrealisable works.

Irish artists and energy. Archival documentation of Joseph Beuys' proposed Free International University for Dublin, inter, intended for the Royal Hospital site, brings to light a forgotten episode of communication and political history.

In the years since the founding of IMMA, the building it occupies, the Royal Hospital, Kildmainham, and its grounds have been the site of sculptural proposals by Joseph Kosuth, Stephan Balkenhol and John Newling, among others. Sol LeWitt and David Tremlett each proposed wall drawings for the chapel. Also in the IMMA Collection is a 'relic' of an audio/radio work by William Furlong, and a proposal by Christo for the Royal Hospital, Kildmainham, which was introduced by the Austrian art historian Alois Riegl and popularised by Ernst Gombrich, denoted an exploration of this latent potential which exists even when the work itself does not.

The phrase 'the beholder's share', which was introduced by the Austrian art historian Alois Riegl and popularised by Ernst Gombrich, denoted an exploration of this latent potential which exists even when the work itself does not.

Impossible projects can play an imaginative role that the viewer can play in imaginatively completing an unrealised work.

The focus of the exhibition and unrealised projects from the IMMA Collection. The focus of the exhibition and unrealised projects from the IMMA Collection.

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The Beholder's Share: Unrealised and Unexisting Projects from the IMMA Collection.

Stephan Balkenhol, Joseph Beuys, Christo, William Furlong, Joseph Kosuth, Sol LeWitt, John Newling, Brian O'Doherty, Maria Simonds-Gooding and David Tremlett.

Unrealisable projects by: Jennifer Brennan, Katie Burgess, Róisín Cash, Hugh McGettigan, David Houlden, Niall Keville, Marcus Meldon, Cliodhna Timoney, Colm Weakliam.

Project Spaces, IMMA
27 March - 26 April 2015

The Beholder's Share is presented as a partnership between the IMMA National Programme and the Art and Research Collaboration (ARC) MA programme at IADT.

The exhibition is curated by: Angela Anderson, Fergal Brennan, Fiona Gannon, Theo Honohan, Jamin Keogh, Christopher Mahon, Joanne Reid, Jonathan H. S. Ross, Vauney Strahan.

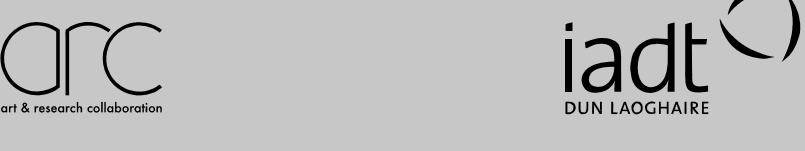
Curatorial Assistance: Katherina Bradshaw, Jennifer Brennan, Katie Burgess, Tara Carroll, Róisín Cash, Hugh McGettigan, Monica McGill, David Houlden, Niall Keville, Greta Moore, Roberta Murray, Paddy Joe Rickard, Ciara Roche, Jamie Thornton, Cliodhna Timoney, Colm Weakliam.

We wish to thank IADT and IMMA especially Sinead Hogan and Maeve Connolly (IADT); Johanne Mullan, National Programmer, IMMA and Sophie Byrne, Assistant Curator; Talks and Lectures, IMMA.

With very special thanks to Derek Larkin.

We would also like to thank The National Irish Visual Arts Library (NIVAL) at NCAD for the loan of archival material pertaining to the proposal for the Free International University by Joseph Beuys.

Blackboard drawing by Jennifer Brennan
Blackboard photo by Jamin Keogh
Design by Fergal Brennan
Design Assistance by Fiona Gannon, Theo Honohan, Jamin Keogh
You Can Read Me font by Phil Baines
Printed by Plus Print, Dublin



Impossible things before breakfast. Through the Looking Glass, Lewis Carroll

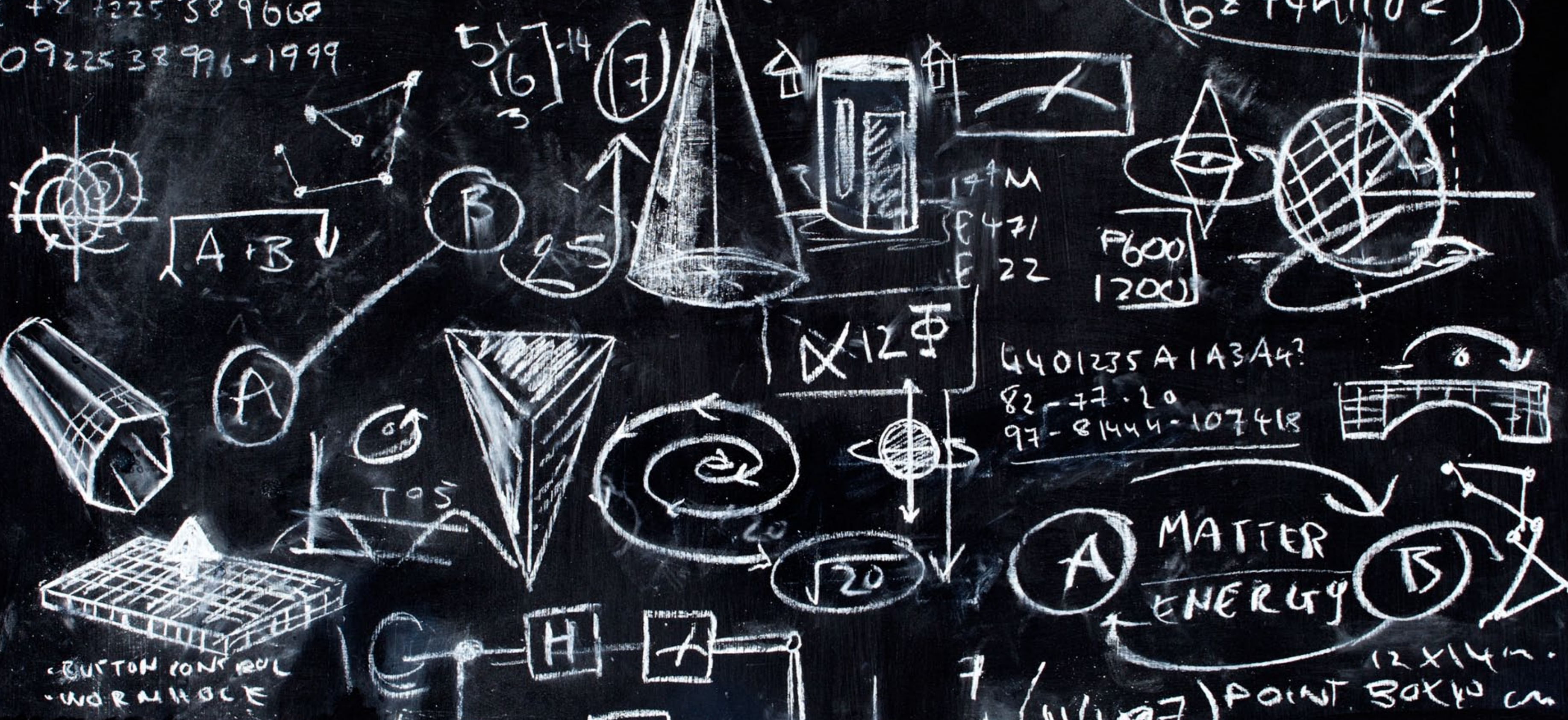
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 $|\Phi^-\rangle_{AB} = \frac{1}{\sqrt{2}}(|0\rangle_A|0\rangle_B - |1\rangle_A|1\rangle_B)$



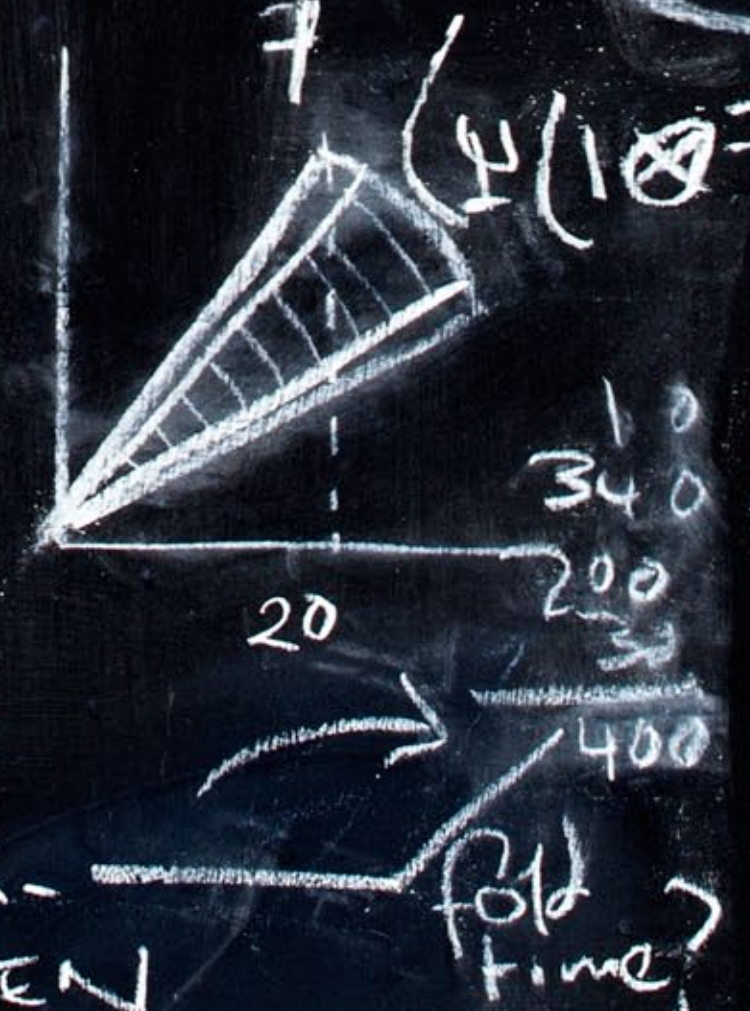
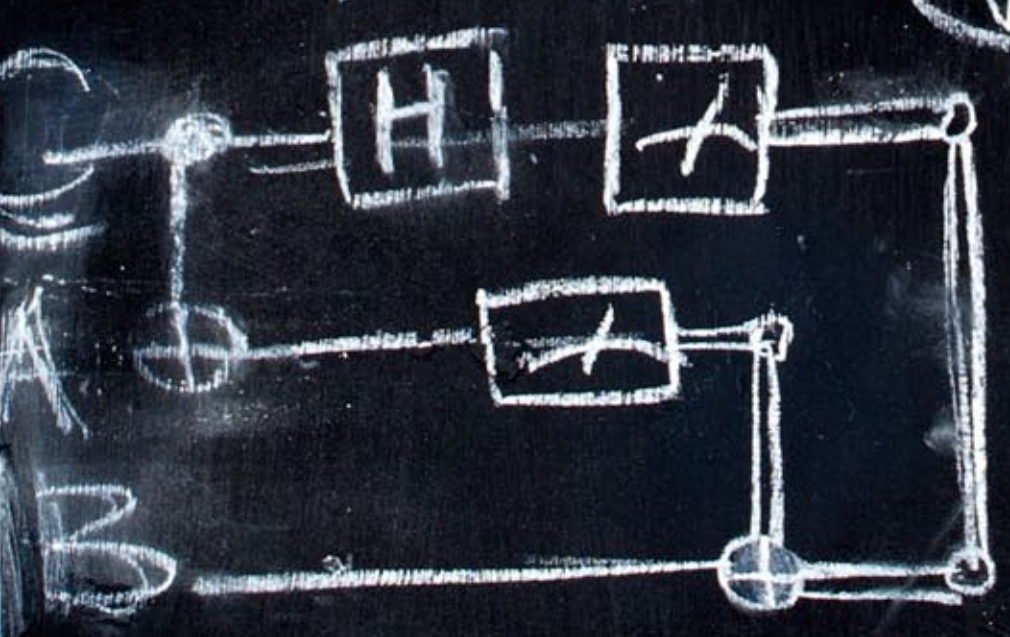
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