



Worlds Without End

Stories Around Borders

Curated by
Michael Dempsey
Sara Reisman

Hugh Lane Gallery

1 October 2020 – 31 January 2021



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council



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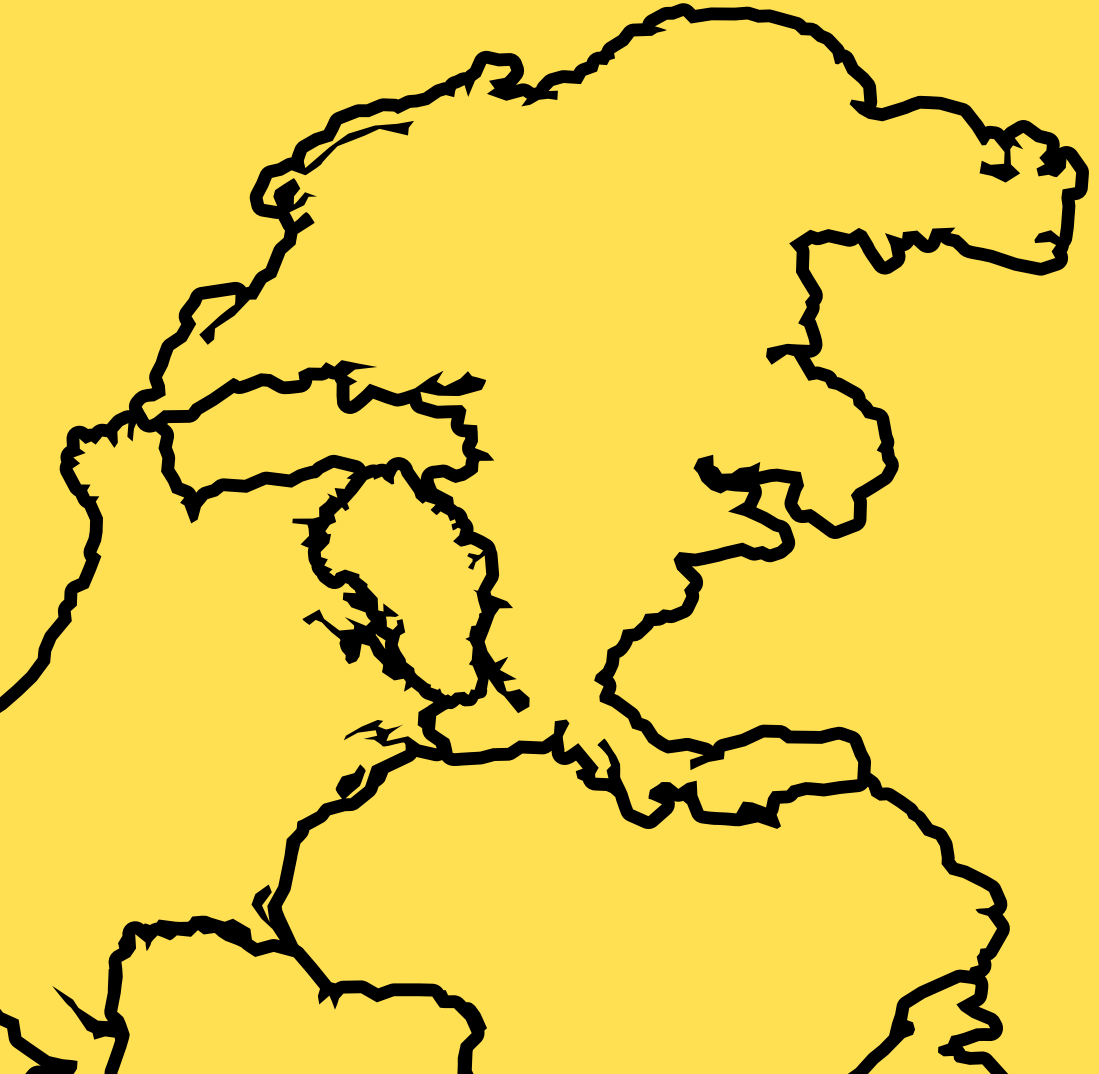
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“In the year 2000 there was a total of fifteen fortified border walls and fences between sovereign nations. Today, physical barriers at sixty-three borders divide nations across four continents.”

— Lawrence Abu Hamdan, 2018



Introduction

Historically, borders tend to be the location of international trouble spots. Prior to the global lockdown, there was a utopian vision of open borders, alongside the reality of a populist push towards border fortification. This dichotomy has now been eclipsed by a pandemic that doesn't respect borders. Politicisation of the pandemic, displacement of people, and contagion, as well as the drive towards an ever-increasing economic globalisation, have created further complex contradictions.

The curatorial idea for the exhibition *Worlds Without End* (WWE) was first conceived a year ago as a research-based collaboration between Sara Reisman, Executive and Artistic Director of the Shelley & Donald Rubin Foundation, New York and Michael Dempsey, Head of Exhibitions, Hugh Lane Gallery, who are the co-curators of WWE.

WWE is a visual dialogue on the impact of borders on individuals and communities. The twelve participating artists are drawn from different regional traditions and challenge our perceptions of national identities, envisioning utopian possibilities for understanding the place of borders, their proliferation and seeming obsolescence, in contemporary society.

These artists reveal their deep interest in current geo-political positions and social conditions with works that interrogate power structures, positions of privilege and human rights issues. The artists' concerns also extend to those established borders which cut through communities and neighbourhoods, bringing frustration, anger, suffering and death.

Covid-19 has created new fears and anxiety but it has also brought forth examples of positive, indomitable human spirit – from the arias sung from balconies in Italy to the millions of small acts of kindness towards neighbours and the more vulnerable in our societies; not to mention the work of the wonderful medical staff around the world who put their lives at risk to save others.

WWE focuses on the growing practice of fortification and surveillance created under guise of protection and care. We may never reach our utopian ideals of a world without borders, but we must at least highlight and undo the practices of those regimes which, under the guise of safeguarding their people, inflict misery and hardship on others, shattering the basic tenets of universal humanity.

In the words of Rumi, the 13th-century Persian poet:

Is this when all we have done and been
will be publicly known?

With no thinking and no emotion,
with no ideas about the soul,
and no language,
These drums are saying how empty we are.

Our thanks to Sara Reisman and Michael Dempsey for co-curating this exhibition under exceptional circumstances and from long distance. WWE is based on the Rubin Foundation's engagement with art and social justice programming in New York City and the Hugh Lane Gallery's prominent role in Dublin's civic and cultural life. Thanks also to Victoria Evans, Exhibitions Curator, Hugh Lane Gallery, and most especially to the artists who, through their work, raise many thought-provoking and uncomfortable questions as to the practices of current global power structures and economies and the resulting human fallout.

Barbara Dawson
Director, Hugh Lane Gallery

Lieven De Boeck

M.I.R.R.O.R.Nr3.eagle is painted onto the surface of an anti-theft mirror; the symbols embedded on the mirror are the seal of the Executive Office of the US President and the logo of the Office of Homeland Security. Thirteen stars and stripes represent the original British colonies, and thirteen olives and leaves represent peace. The left talon of the eagle clutches arrows to represent the need for war to protect the nation. The work is a play on scrutiny: security mirrors, a simple surveillance technology, are installed in everyday spaces like supermarkets, shops and airports, while in this work, the symbols of the seal obscure the reflective surface. De Boeck's installation utilises a convex mirror, to make a more complex comment on the expansion of the surveillance state, especially since 9/11.

Lieven De Boeck,
M.I.R.R.O.R.Nr3.eagle,
2010. White painting on
anti-theft mirror, Ø 80 cm.
Courtesy of the artist
and Meessen De Clercq,
Brussels.



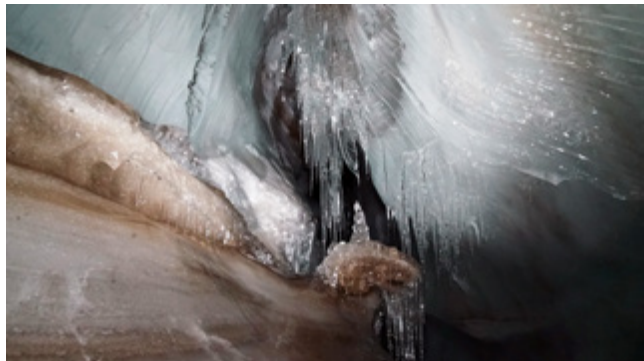
LIEVEN DE BOECK (born in Brussels) has been working for several years on an oeuvre that unfolds as a personal archive in which he incorporates various classifications and typologies. In his work, De Boeck plays with mirrorings, distortions and connections, through which he creates new meanings and interpretations of identity, signs and language, the private and the public space, the original and the copy. In 2014 Lieven De Boeck started *Studio LDB*, a collaborative art practice that explores his work since 2003. The studio develops and shares authorship through concepts of reproduction, reinterpretation, re-enactment and conceptual research on forms of presentation. This is in order to reveal hidden aspects of the work and explore alternative ways of going public.

Elaine Byrne

Blazing World explores the mythology surrounding the Arctic archipelago of Svalbard as well as its contentious issues of sovereignty. The islands are positioned between mainland Norway and the North Pole, and enjoy a unique status defined in the 1920 Svalbard Treaty. The Treaty grants Norway sovereignty over Svalbard, with one requirement: that the archipelago and its territorial waters remain a demilitarised and free economic zone for all 45 signatory states. Anyone living in any one of the states can live and work in Svalbard without a visa. However, the Treaty was drafted decades before the emergence of contemporary maritime law and the 200-nautical-mile exclusive economic zones (EEZ); these inadequacies have led to a long-running dispute, primarily with Russia.

The title of the work is inspired by the 17th-century book *The Description of a New World, called The Blazing World* (1666) by the English writer Margaret Cavendish, Duchess of Newcastle. The book is a fanciful depiction of a utopian kingdom located at the centre of the world that can only be accessed via the North Pole. It is the only known work of utopian fiction by a woman, an excellent example of proto-science fiction. The idea of a hidden world as the location of origin and afterlife exists within ancient

mythologies, folklore and legend, while Hollow Earth theorists believe that a gateway to another world exists at the Poles. The concept of an Arctic gateway to a kingdom in the centre of the planet has been a recurring theme in film, where these worlds were ruled over by an immortal empress.



Elaine Byrne, *Blazing World*, 2020. Video stills. Courtesy of the artist.

ELAINE BYRNE, who is based between Dublin and New York, has had several solo shows including *borderline* (Dublin), *Women in Boxes* (New York), *La Diritta Via* (Rome), *Ruam* (Dublin) and *RAUMPLAN* (Limerick). Group shows include the Hugh Lane Gallery (Dublin), Douglas Hyde Gallery (Dublin), Elizabeth Foundation (NY), the Shelley & Donald Rubin Foundation (NY) and ISCP (NY). She has won several prizes including the 8th Arte Laguna prize for sculpture, Venice, and the T.I.N.A art prize, Milan. She was awarded residencies at ISCP, Art OMI, Soma Mexico and the Arctic Circle. Her work can be found in various collections including the Philadelphia Museum of Art, Rosenbach Museum and Library (Philadelphia), the Office of Public Works Ireland and the Shelley & Donald Rubin Foundation. Elaine has an MA in Visual Arts Practice (IADT) and was previously a fellow at the Whitney Independent study and the Art & Law Program, New York. She is currently a PhD candidate at Temple University, Philadelphia.

John Byrne

In celebration of the new millennium, John Byrne obtained the use of a small shop located right on the border with Northern Ireland, on the main Dublin to Belfast road. The centre was adorned with a specially designed neon sign entitled “Border”. The shop was stocked with souvenirs and gifts, including ceramic miniature British army watchtowers wishing “Good luck from the border”, sticks of border candy rock, books on the border, t-shirts, bagged samples of “The Border Itself” and a selection of postcards. There was also an interpretative video examining the border’s geological history and people. After a successful opening and some initial commercial success, the centre ran into problems partly due to its reliance on a diesel generator for power and the characteristically damp weather. After less than a week, *The Border Interpretative Centre* was forced to close. It was subsequently documented in solo exhibitions at Temple Bar Gallery, Dublin, Ormeau Baths Gallery, Belfast and Galerie Agregat in Mitte, Berlin, within view of the site of the old Berlin Wall.



**John Byrne,
*The Border
Interpretative
Centre, 2000.*
Installation.
Courtesy of
the artist.**

JOHN BYRNE, a native of Belfast, attended the Belfast College of Art & Design, and began practising as a performance artist while attending the Slade School of Art in London. Byrne has since performed at venues throughout Ireland, UK, Denmark, Poland, Germany and Latvia. Returning to Ireland in the late '90s, he performed *A Border Worrier* for the 1997 Dublin Theatre Festival, which later inspired *The Border Interpretative Centre*. He has worked on a number of commissions including a (per cent for art) work for the Loreto School in Balbriggan (2013) and a collaborative work with the Palestrina Choir entitled *Good Works*, commissioned through Create. This was performed in Cavan Cathedral (2012) and the Chapel at IMMA (2012). He has been the recipient of several Arts Council Awards and his work is in many private and public collections, including the OPW and University College Cork.

Tony Cokes

The text in the video is an excerpt from the philosopher and social theorist Brian Massumi's 2005 essay "Fear (The Spectrum Said)", and discusses the politically motivated colour coded terror alert implemented by Homeland Security Advisory System in the aftermath of 9/11 under George W. Bush's administration. According to Massumi: "Post 9/11, governmentality has molded itself to threat. A threat is unknowable. If it were known in its specifics it wouldn't be a threat ... Its future looming casts a present shadow, and that shadow is fear".

The colour-code alert ended in 2011 and has since been replaced with a bulletin system to provide the American public "with more flexible, timely and useful information regarding terrorist threats to Our Homeland", according to Department of Homeland Security. *Evil.12.edit.b* highlights the manipulative and irrational fear induced by the former advisory system. A spike in the colour alert quickly registered itself as news, producing anxiety for reasons that could never be fully understood by the American public.

The text used in *Evil.16 (Torture.Musik)* is taken from excerpts of the article "Disco Inferno" by Moustafa Bayoumi, featured in *The Nation* magazine in 2005. The article discusses how music has become a weapon of war for American forces against Muslim detainees.

Western music, from Metallica and Britney Spears to Barney the Dinosaur, has been blasted at deafeningly high volumes as a method of torturing detainees in Guantanamo and Abu Ghraib, where the unknown torture sites were referred to as “The Disco”.

Bayoumi also highlights “the power American forces associate with American culture”. It is their belief that American music is more effective in breaking detainees than the music culture of any other country.

Tony Cokes, *Evil.12.edit.b* (fear, spectra & fake emotions), 2009 (still). HD video, colour, sound, 11:43 minutes. Courtesy of the artist and the Shelley and Donald Rubin Private Collection. Image courtesy of the artist and Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York.

Tony Cokes, *Evil.16* (Torture. Musik), 2009–11 (still). HD video, colour, sound, 16:27 minutes. Courtesy of the artist and Greene Naftali, New York, Hannah Hoffman, Los Angeles, and Electronic Arts Intermix, New York.

it had so dramatically declared in the days following 9/11.

Disco isn't dead.

It has gone to war.

TONY COKES lives and works in Providence, Rhode Island, where he is a Professor in the Department of Modern Culture and Media at Brown University. Recent exhibitions include the Carpenter Center for the Visual Arts, Harvard University, Cambridge; Goldsmiths Centre for Contemporary Art, London; The Shed, New York; Bergen Kunsthall, Norway; the 10th Berlin Biennale, Berlin; Hessel Museum, Annandale-on-Hudson; Whitechapel Gallery, London; ZKM, Karlsruhe; REDCAT, Los Angeles; SFMOMA, San Francisco; the Whitney Museum of American Art, New York; Pera Museum, Istanbul; and the Louvre, Paris. His work is in the collections of the Carnegie Museum, Pittsburgh; Centre Georges Pompidou, Paris; FRAC Lorraine, Metz; Hammer Museum, Los Angeles; Kunsthallen, Copenhagen; The Museum of Modern Art, New York; Queensland Art Gallery, Brisbane; San Francisco Museum of Modern Art, San Francisco; The Studio Museum in Harlem, New York; Wexner Center for the Visual Arts, Columbus; and the Whitney Museum of American Art, New York, among others.

Chto Delat

Creolizing is part of a series of educational flags produced by Russian collective Chto Delat positioned as both art and objects of street protests. The banner in this exhibition displays the captions: *De-Schooling the 1st World. FORE-Schooling the 2nd world. Creolizing.* Creolizing occurs when a creole language (developed from the simplifying and mixing of different languages) and cultures emerge.

This flag series is based on the Soviet Houses of Culture, public spaces for workers where staged events for local party and trade union meetings were held. The traditional banners were intended to greet the members and encourage them to respond openly to the meeting's agenda. Chto Delat's flags contain both image and word games responding to the many themes from various intellectual, political and aesthetic perspectives.

Chto Delat, *Creolizing*, 2015.
Mixed textiles (sewed),
vinyl paint, 291 × 321 cm.
Courtesy of the artists and
KOW, Berlin, Madrid.



CHTO DELAT (What is to be done?) was founded in 2003 in St Petersburg by a working group of artists, critics, philosophers and writers from St Petersburg, Moscow and Nizhny Novgorod, with the goal of merging political theory, art and activism. The group's name recalls the first socialist workers' self-organisations in Russia, which revolutionary Vladimir Lenin outlined in his political pamphlet *What is to be done?* (1902). Chto Delat as a collective operates in diverse media such as video films, graphics and murals, learning theatre, newsletter publications, radio plays and militant theory. The artistic activities of Chto Delat are orchestrated by four member artists – Tsaplya (Olga Egorova), Nikolay Oleynikov, Gluklya (Natalia Pershina) and Dmitry Vilensky – who often cooperate with Russian and international artists and researchers in joint projects realised under the collective name.

Dor Guez

Bypass comprises sequential images of a road daily trodden by Palestinians leaving their village to go to work in Jerusalem and returning again at the day's end. This road navigates around the separation wall. In contrast to the inherent promise of the fairy-tale path (leading the hero to his heart's desire) this road is not paved in golden cobblestones. This daily trek, almost a perfect parallel to the concrete scar of the separation wall, is built from the living footsteps of menial and corralled existences. Guez's gaze is directed downward, watchfully tracing each footprint, a witness to all those who have walked before him. The work is a testament to the survival of people who find themselves segregated and confined behind built fortifications.

**Dor Guez,
Bypass, 2014.
Slides. Courtesy
of the artist and
Dvir Gallery.**



DOR GUEZ produces photography and video installations which explore the relationships between art, narrative and memory, interrogating personal and official accounts of the past. His practice raises questions on contemporary art's role in narrating unwritten histories and in re-contextualizing visual and written documents. Guez was born into a Palestinian and Tunisian-Jewish family in Jerusalem, and now lives and works in Jaffa. Guez's work has been displayed in over 30 solo exhibitions worldwide, including the Man Museum, Nuoro (2018); DEPO, Istanbul (2017); the Museum for Islamic Art, Jerusalem (2017); the Museum of Contemporary Art, Detroit (2016); the Institute of Contemporary Arts, London (2015); and the Center for Contemporary Art, Tel Aviv (2015). He has participated in numerous important group exhibitions, including shows at the Buenos Aires Museum of Modern Art (2016) and the North Coast Art Triennial, Denmark (2016).

Lawrence Abu Hamdan

Lawrence Abu Hamdan describes himself as a “Private Ear” working as an artist and audio investigator. His work explores “the politics of listening” and the role of sound and voice within law and human rights. He creates audiovisual installations, lecture performances, audio archives, photography and text, translating in-depth research and investigative work into affective, spatial experiences. For *Walled Unwalled*, the artist was approached by Amnesty International to investigate the various prisoner testimonies from their experiences inside Sednaya Prison, Syria. As he worked with the multi-disciplinary research group Forensic Architecture, sound became one of the essential tools to digitally reconstruct the interior of the prison, interlinking the series of prisoner narratives gathered as evidence for investigating human rights and violations, heard or experienced through walls of the blindfolded detainees cells.

Lawrence Abu Hamdan, *Walled Unwalled*, 2018. Video still. Courtesy of the artist.



LAWRENCE ABU HAMDAN's interest in sound and its intersection with politics originates from his background as a touring musician and facilitator of DIY music. Abu Hamdan received his PhD in 2017 from Goldsmiths College London. In 2019 Abu Hamdan was one of the four joint winners of the Turner Prize with his exhibition *Earwitness Theatre* and his performance *After Sfx*. In 2017 his film *Rubber Coated Steel* won the Tiger short film award at the Rotterdam International Film Festival, the audience award at 25 FPS Festival in Zagreb and the Dialog Award at European Media Art festival in Osnabrück. In 2016 he won the Nam June Paik Award for new media. His works are part of collections at MoMA, Guggenheim, Van AbbeMuseum, Centre Pompidou and Tate Modern.

Dragana Jurišić

In 1991 the Federal Republic of Yugoslavia disintegrated. One million five hundred thousand Yugoslavs vanished, like the citizens of Atlantis. *YU: The Lost Country* was originally conceived as a re-creation of a homeland that was lost. Jurišić explained, “It was a journey in which I would somehow draw a magical circle around the country that was once mine and, in doing so, resurrect it, following Roland Barthes’ assertion that photography is more akin to magic than to art. Instead, it turned out to be a journey of rejection. My experience was one of displacement and a sense of exile that was stronger back ‘home’ than in the foreign place where I had chosen to live.

Dragana Jurišić,
***YU: The Lost Country*,**
2011–13. Installation.
Courtesy of the artist.



In *YU: The Lost Country*, I re-interpreted Rebecca West's masterpiece *Black Lamb and Grey Falcon* (1941), ritualistically retracing her journey around Yugoslavia, in an attempt to re-examine the conflicting emotions and memories of the country that was”.



DRAGANA JURISIC Born in the former Yugoslavia and now living and working in Dublin, Jurišić works primarily with image, text and video. She has exhibited extensively and is the recipient of several awards, including the Golden Fleece Special Recognition Award, IMMA 1000 Residency Award. Her work is in a number of collections including the National Gallery of Ireland, Arts Council Collection and Irish State Art Collection. Her first book, *YU: The Lost Country*, received accolades worldwide. Jurišić's book, *Museum*, in collaboration with Paula Meehan, was published in July 2019, and received her PhD from the European Centre for Photographic Research in 2013. She is a Visiting Fellow at the University of South Wales and Assistant Professor at Dublin City University.

Ari Marcopoulos

The Park captures the action of an unfenced basketball court in Fort Greene, Brooklyn, New York. There is no physical barrier between spectators and players who conduct a seemingly continuous game of basketball without beginning or end – players joining and leaving at random. At the same time visitors to the park wander past, and sometimes cut through the activity on the court with astonishing ease and without interrupting the flow of the game. Pianist and composer Jason Moran responded in real time to the work with an improvised piano soundtrack that spontaneously translates the visual rhythms of *The Park*'s unscripted choreography.

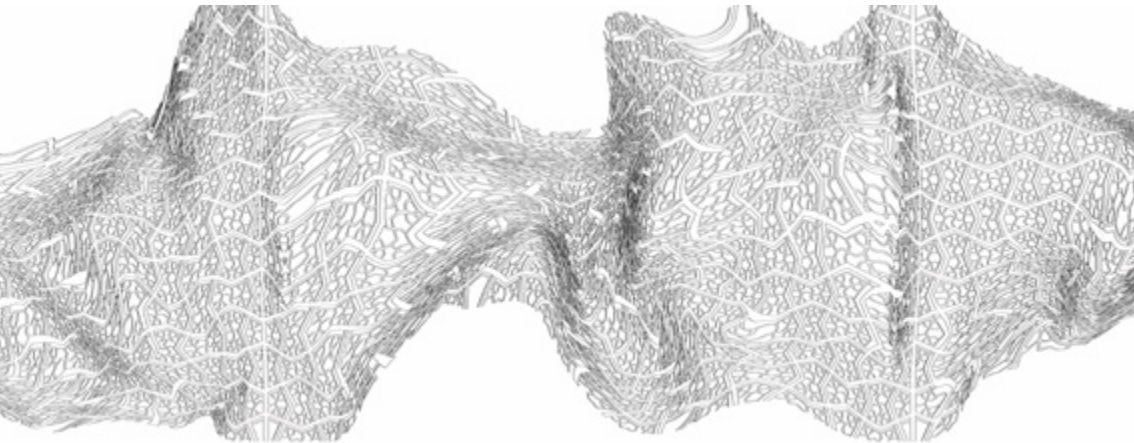
**Ari Marcopoulos,
The Park,
2017–18. Digital
video with audio,
58 min. Score
by Jason Moran.
Courtesy of the
artist and Fergus
McCaffrey, New
York and Tokyo.**



ARI MARCOPOULOS, artist, film-maker and photographer was born in Amsterdam in 1957. He moved to New York City in 1980, where he now lives and works. He has had several solo exhibitions including at Fotografiemuseum Amsterdam; Berkeley Art Museum, California; MoMA PS1, New York; galerie frank elbaz, Paris; Marlborough Chelsea, New York, and Alleged Gallery, New York. Marcopoulos participated in two Whitney Biennials (2008 and 2010), and his photographs are in collections including the Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; New Orleans Museum of Art and Detroit Institute of Arts.

Raqs Media Collective

Undoing Walls is an animation that continually changes form, shapeshifting from an architectural structure, to a pattern reminiscent of the grid of an ancient city, to a fluttering textile. One way to undo a wall is to make it porous rather than impervious, by riddling it with perforations, by transforming it into a net or a sieve. *Undoing Walls* takes the perforated screen as a starting point for turning and folding space in on itself, so that the divisions between “inside” and “outside”, between “that which is kept out” and “that which is shut in”, are questioned, naturally. The wall becomes a twisting, dancing *jaali* (meaning net or fine web) which embraces shelter and permits porosity, enabling the unfettered moment of the eye across space.



**Raqs Media Collective, *Undoing Walls*, 2017. Animation loop.
Courtesy of Raqs Media Collective.**

RAQS MEDIA COLLECTIVE was formed in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. The word “raqs” in several languages denotes an intensification of awareness and presence attained by whirling, turning, being in a state of revolution. Raqs Media Collective takes this sense to mean “kinetic contemplation” and a restless and energetic entanglement with the world, and with time. Raqs Media Collective practises across several forms and media; it makes art, produces performances, writes, curates exhibitions and occupies a unique position at the intersection of contemporary art, philosophical speculation and historical enquiry. The members of Raqs Media Collective live and work in Delhi, India.

Dermot Seymour

Dermot Seymour's paintings from the 1980s are positioned between the surreal and a definite sense of realism. The animals in these paintings are the silent witnesses on the lands traversing the border with Northern Ireland. The inscrutable eyes of Seymour's animals make no demands and no statements. They don't intervene in the human drama going on around them. This painting is imbued with complex symbolism – Republican graffiti and a phoenix rising from the ashes, overlooked by a menacing helicopter. The unknown man holds a bucket of Kentucky Fried Chicken, hinting at the great global reach of Ireland's agriculture as the tensions on the border continue.

Dermot Seymour,
Arise Great
Zimbabwe, 1984.
Oil on canvas,
100 × 128 cm.
© Dermot Seymour.
Collection Ulster
Museum.



Towards the end of the 1980s the landscape in Seymour's paintings began to tilt – terrain became steeper and more menacing as the sky opened up above. This subdued cow seems too heavy to be supported by the small amount of rock it stands on which hangs on the edge of an abyss. Seymour noted, “When you move to the west [coast of Ireland] you are living on the edge ... you become aware of the fragility of the edge”. Post-Brexit, the border between the Republic and Northern Ireland has yet again become a contentious issue and, more than thirty years on, this painting is a timely historical reminder.



Dermot Seymour, *Balcony of the Nation*, 1989.
Oil on canvas, 156 × 122 cm.
© Dermot Seymour.
Collection Ulster Museum.

DERMOT SEYMOUR was born in Belfast in 1956. He grew up during the Troubles and his first mature works explored that bizarre disturbing collision of militarised and ordinary life in both rural and urban settings. A move to the Republic of Ireland saw him continue his acerbic satirical enquiry into politics and identity, employing an ultra-realist style of painting which belied the absurd scenes he depicts. In 1997, he was included in the exhibition *When Time Began to Rant and Rage*, which toured the USA and the Walker Gallery, Liverpool. He also participated in *Collected Histories of Northern Irish Art*, at the Golden Thread Gallery, Belfast. He has had solo shows in Belfast, Dublin, New York, Berlin, Galway, Sligo and Derry. His works are in public and private collections in Ireland, the UK, the USA and Germany. He is a member of the Royal Ulster Academy and of Aosdána. He lives and works in County Mayo, Ireland and is represented by Kevin Kavanagh Gallery, Dublin.

Mark Wallinger

Shot in 1998, the work depicts slow-motion footage of people arriving at London City Airport, set to *Miserere*, a 17th-century rendition by the Italian composer Gregorio Allegri (c. 1582–1652) of the Bible's Psalm 51. Shot in a single take, the opaque electric doors open and close, revealing passengers and flight crew as they move into the public arrivals area. The work combines religious themes with symbolism relating to national borders. The title makes reference to the function of the airport's international arrivals doorway as an entry point to the United Kingdom, and creates the impression that these passengers have completed an arduous immigration process. Yet the title also suggests that this journey may be a passage to a heavenly kingdom. Now, in 2020, the UK has left the European Union, and the extent of freedom of movement for UK-resident European citizens and immigrants remains unknown.

**Mark Wallinger, *Threshold to the Kingdom*, 2000. Video projection, audio, 11 minutes, 20 seconds (video still).
© Mark Wallinger. Courtesy the artist and Hauser & Wirth.**



MARK WALLINGER is one of the UK's leading contemporary artists. Having previously been nominated for the Turner Prize in 1995, he won in 2007 for his installation *State Britain*. His work *Ecce Homo* (1999–2000) was the first piece to occupy the empty plinth in Trafalgar Square. He represented Britain at the Venice Biennale in 2001. *Labyrinth* (2013), a major and permanent commission for Art on the Underground, was created to celebrate 150 years of the London Underground. In 2018, the permanent work *Writ in Water* was realised for the National Trust, to celebrate Magna Carta at Runnymede, and *The World Turned Upside Down* was unveiled in 2019 for the London School of Economics. His work is also displayed in the collections of many leading international museums including Tate, London; MoMA, New York; and Centre Pompidou, Paris.

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

The Hugh Lane Gallery has implemented guidelines in accordance with government regulations across our galleries.

Hand sanitiser stations are provided at various locations in the gallery for visitors and staff to use. We ask that all visitors to the Hugh Lane Gallery wear facemasks in the building.

We do advise visitors to check [hughlane.ie](https://www.hughlane.ie) or our social media pages for any updates following advice from the relevant health authorities.

Education programme

For details on the WWE education programme please visit: <https://www.hughlane.ie/current/2730-exhibitions-wwe>