

de
Appel
Amsterdam

EN

state

18.04–12.06.2026

of

with

Ciarán Ó Dochartaigh, Family Connection, Sara Greavu & Ciara Phillips
with Derry Film and Video Workshop archive and former workshop
member Anne Crilly, Dina Mimi, Naeem Mohaiemen, Eoghan Ryan,
Clíodhna Timoney, Eimear Walshe

us

in collaboration with EVA International

eva

state of us is a project that comprises an exhibition at de Appel and a parallel series of screenings and performances focusing on the inherited traumas of colonial violence and control that continue to shape social, mental and physical bodies across generations.

The project is a collaboration between EVA International – Ireland’s Biennial of Contemporary Art and de Appel. It features a new commission by Dina Mimi and presentations by artists and projects commissioned by EVA International between 2021 and 2025, including Ciarán Ó Dochartaigh, Family Connection, Sara Greavu & Ciara Phillips with Derry Film and Video Workshop archive and former workshop member Anne Crilly, Naeem Mohaiemen, Eoghan Ryan, Clíodhna Timoney, and Eimear Walshe.

Departing from Ireland – widely regarded as the first historical subject of the British colonial enterprise – *state of us* brings together artists who address Ireland or Irish experience alongside ongoing and historical struggles in places such as Palestine, Bangladesh and Curaçao. The research-based artworks trace how the everyday and insidious effects of colonialism and its legacies recur in aspects of memory, sexual relations, social behaviours and health dysfunctions, among other examples.

Taking its title from an Irish colloquialism used to describe a disordered appearance or situation, *state of us* plays on the word ‘state’ to span both the personal (the social and self-reflective) and the political (the national, territorial and sovereign). These two states – one internal, one structural – are the defining dynamics of the project, with many of the participating artists exploring the historical relations that connect them.

Irish history has been shaped by the systemic injustice of over six hundred years of English/British occupation, affecting the development of the state, society and the individual in various ways. Furthermore, in a country still partitioned between a Republic in the ‘south’ and a British enclave in the ‘north’, the process of decolonisation and national independence remains a work-in-progress. Several works in the exhibition draw consequences from events in Ireland’s history. These include the 17th and 18th-century Penal Laws, which systematically disenfranchised Ireland’s majority Catholic population by restricting their access to education and voting rights; the landlordism that dominated land management, leading to widespread famine and dispossession in the 19th century; and the 1972 Bloody Sunday massacre, where the British Army shot twenty-six unarmed civilians during a peaceful protest in Derry. It was Bloody Sunday that constituted a turning point in the three-decades-long armed conflict (the so-called ‘Troubles’) in the north of Ireland.

Ireland’s experience of colonialism was not an isolated case, however. In the early 20th century, Ireland was transnationally linked with other British colonies in being subject to – among other means of control – technologies of policing, imprisonment, emergency measures and the crushing of nationalist and revolutionary struggles. As research indicates, a key figure in the policing of anti-empire revolt across Ireland, Bengal (what is today divided between Bangladesh and India’s West Bengal and Assam) as well as Mandate Palestine, was Sir Charles Tegart. As a pro-British, unionist Irishman, Tegart worked for the police in Bengal for decades, becoming in 1923 Calcutta’s police commissioner most known for suppressing Bengali militants who organised armed struggle against British rule in India.¹ It was the same Tegart who was invited in 1937 – based on his experiences of countering both Irish and Bengali nationalists – to lead the police in British Mandate Palestine, where he took on the role of reorganising the police force and architectures of containment (including fences and prisons) to help fight the Arab Revolt.² People, however, could also unite across geographies along – and against – the shared mechanisms of empire.³ Just as Bengali revolutionaries read Dan Breen’s *My Fight for Irish Freedom* (1924),⁴ in later decades the conflict in the north of Ireland found echoes and similar strategies in liberation movements in Palestine.

1 Michael Silvestri, “An Irishman Is Specially Suited to Be a Policeman: Sir Charles Tegart & Revolutionary Terrorism in Bengal”, *History Ireland* Vol. 8 No. 4 (Winter, 2000): 40–44.

2 Silvestri, 41; and Mimi Cabell, Samir Harb, Nicola Perugini, “India in Palestine” in *Morbid Symptoms: Interregnum and Loops of Authority in the Muqata’as*, Sharjah Biennial 13’s offsite project *Shifting Ground*, Ramallah, 2017, 3–5. The latter publication also examines the remaining and contemporary use of the so-called Tegart forts.

3 See, among others, Esmat Elhalaby *Parting Gifts of Empire: Palestine and India at the Dawn of Decolonization*, Oakland, California: University of California Press, 2025.

4 Silvestri, 44.

While the artworks in *state of us* are not necessarily concerned with narrating these historical events and colonial processes in direct ways, they have come into this world by navigating the broader conditions of this inheritance. Whether that's the legacies of state violence and its relationship to the body and chronic illness that runs through the work of Ciarán Ó Dochartaigh, or how social and sexual intimacies have been shaped by dispossession and threat in the work of Clíodhna Timoney and Eimear Walshe.

There are strategies of resilience, counter-narratives and finding ways of communicating and organising under oppression in the work of Dina Mimi and in the ongoing project by Ciara Phillips and Sara Greavu that engages the history of the women-led Derry Film and Video Workshop. Mimi's handmade textile and object piece unites the histories of the hand crafts that political prisoners in the north of Ireland and Palestine made, smuggled in and out as an act of defiant communication inside and outside the prison. Creating counter-narratives from within the community is also at the heart of Phillips and Greavu's project *We realised the power of it – Derry Film and Video Workshop*. Some of the film rushes and archive material presented in the exhibition space were made for Derry Film and Video Workshop's first film (directed by former workshop member Anne Crilly) titled *Stop Strip Searching* (1984/1986). The film, made amidst the campaign against the strip-searching of women political prisoners in the north of Ireland, is presented as a screening event at Filmtheater Kriterion.

Further film screenings as part of *state of us* look at the contradictions of post-independence through history as an ongoing dispute in Naeem Mohaiemen's film, and the ways in which the past reemerges in haunting forms in the works of Eoghan Ryan. In 1971, following the Liberation War that split apart 'united' Pakistan, Bangladesh became an independent state – what Mohaiemen in his book calls 'Midnight's Third Child'. Forty-five days after Bangladesh declared independence, avant-garde filmmaker and novelist Zahir Raihan was abducted – coincidentally on the very same day that Bloody Sunday happened in Derry, 30 January 1972. *A Missing Can of Film* (2025) grapples with the contradictory legacies of Raihan, in particular what the artist calls 'socialist stillborn', through rapid split-screen remixes of Raihan's films and footage the artist shot of the eerily empty government film studio after the 2024 'Monsoon' student uprising.

Eoghan Ryan's films often deploy found and borrowed footage, fast-paced editing, and elements of puppetry, horror, propaganda, as a critical gateway into the ways in which conflict is shaped by popular media and remote spectatorship. In his latest film, *Carceral Jigs* (2025), Ryan exposes the mutations of contemporary right-wing nationalism in post-independent

Ireland through a washed-up 'Bosco' puppet (an icon of Irish children's television in the 1970s and '80s). In *A Sod State* (2022), in the post-Brexit moment of the early 2020s, the artist addresses the conflicting themes of religion, state power and spectatorship through the retelling of sectarian violence in the north of Ireland.

A performative reading that explores another kind of cultural fragility is the *Piper's Grip*, where Eimear Walshe immerses listeners into an intimately charged traditional Irish music session. Romantic in tone, the work lingers on fleeting moments of connection and vulnerability within the session, where coded gestures and shared rhythms become sites of both constraint and titillating possibility. The work engages with how inherited traditions can hold, obscure and quietly reshape expressions of desire. These sessions are informal gatherings, usually in pubs, where musicians play traditional tunes, shared by ear. These 'Seisiúin' emerged in the late 19th century as intimate spaces of music and community, preserving culture amid social and land struggles.

Family Connection's performance as the closing event of *state of us* departs from their work at the 2025 EVA International, where the collective of the late Glenda Martinus (1951–2025), Rudsel Martinus, Jörgen Gario and Quinsy Gario speculated on the future of the Dutch Caribbean islands in the year 2050. The video documentation of the 2020 work *kaleidoscopic visions of 'Liberashon (Liberation)'* by Quinsy Gario with Glenda Martinus is presented at de Appel archive.

The exhibition, together with the film screenings and performances, engages with works that navigate several different (post)colonial contexts and their inheritance. Without flattening out these differences, the project hopes to interconnect the two meanings of 'state of us': individual, social histories and structural, political movements, across both time and place.

Ailbhe W. Drohan, Matt Packer, Eszter Szakács
Curators

ABOUT THE ARTWORKS

- 1 Eimear Walshe
LAND CRUISER, 2022
video, 23 mins, commissioned by Drop Everything

Eimear Walshe's video work *LAND CRUISER* takes its audience on a journey across contemporary Ireland in search of a safe place to have sex. The tour, from Dublin to the west coast, moves through sites marked by political assassination and violence, reflects on the lack of accommodation and housing, and ultimately points to the history and perceived inevitability of emigration, particularly from a queer perspective. Humour is used to navigate themes of conservatism and sexuality, but the work ultimately reads as a lament for the conditions and precarity of life in Ireland. [AWD]

Eimear Walshe is an artist from Longford, Ireland. Through a practice that spans video, sculpture, publishing, sound and performance, Eimear Walshe's work traces the legacies of late 19th-century land contestation in Ireland and its relation to private property, sexual conservatism and the built environment. They travel across the island of Ireland, screening, reading, and performing their work.

- 2 Clíodhna Timoney
In the Wee Hours, 2023
mixed-media installation, commissioned for the 40th EVA International

Another form of social and collective intimacy is explored in Clíodhna Timoney's installation of works, reflecting on the 'showband era' of the 1950s through to the 1980s. The showbands were a widespread cultural phenomenon for over three decades, touring the country and performing in cross-border ballrooms, parish halls and community spaces, offering regular people a sense of escape and refuge from the dominant forces of church and state. Dancing to showbands covering American and British pop hits became both an act of resistance and a vital form of connection. Yet the history of showbands in Ireland is also haunted by one of the most notorious killings during the so-called 'Troubles', when all members of the popular Miami Showband were attacked and killed by loyalist paramilitaries in 1975. Timoney retraces these histories through fragments of those evenings: journeys across rural landscapes that are tainted with threat – dancefloors, spit, glitter and stars. [AWD, MP]

Clíodhna Timoney works across imagery, sculpture and sound to trace the edges, in-betweens and accumulations within space, reflecting on our relationships with one another, the nonhuman and place. In recent years, she has focused on sites of personal and cultural resonance in the Northwest of Ireland, including dancefloors, backroads, crossroads and farmyards. Her practice explores layered temporalities and the imaginative possibilities they open up. Rhythm is a central concern; through it, she considers its potential to connect, ignite and destabilise fixed states and absolutes.

- 3 Ciarán Ó Dochartaigh
Interval Progression, 2023–2026
various sculptural works

Caoimhín, 2023–2026
enlarged glazed ceramic intestinal tract and stomach, dimensions variable. (With Aidenville Pottery)

OT hand aid, 2025
floor-mounted green/beige/orange glazed ceramic, stainless steel carpet, dimensions variable. (With Brian McGee Ceramics and GB engineering)

OT hand aid, 2025
floor-mounted green/beige/orange glazed ceramic, stainless steel, carpet, dimensions variable. (With Brian McGee Ceramics and GB engineering)

Bronchial Airway, 2025
detachable kneeling aid velvet cushion, carpet. status: open, dimensions variable. (With Martha Lewtas, dressmaker)

Bronchial Airway, 2025
Detachable kneeling aid velvet cushion, carpet. status: closing, dimensions variable. (With Martha Lewtas, dressmaker)

Bronchial Airway, 2025
Detachable kneeling aid velvet cushion, carpet. status: under attack. (With Martha Lewtas, dressmaker)

Ciarán Ó Dochartaigh's floorbased sculptural works include a ceramic render of a human stomach and intestinal tract, referencing the removal and remodelling of the stomach of the artist's late father (a prominent Irish language activist and Irish traditional musician in Derry), during the late stages of cancer treatment. This work is accompanied by diary notes of the process, combining medical details with environmental observances and political anecdotes. The intestine often recurs in Ó Dochartaigh's work, functioning not merely as a memorial or as a mediation of personal loss, but also as a kind of methodological agent within the practice as a whole. Corresponding to Russian neurologist Ivan Pavlov's description of the digestive system 'as

a tube passing through the entire organism and communicating with the external world', it is through the intestine that Ó Dochartaigh connects a wide range of intersecting references: from the autopsies of Derry's Bloody Sunday victims conducted by Dr. Raymond MacLean – their stomachs containing the same class-conditioned dinner of roast beef, potatoes and peas – through to the intestinal contents of cannibalistic Ferox trout in the lakes of Donegal.

Other sculptural works presented as part of *Interval Progression* allude to accessibility devices such as handrails or comfort cushions designed to ameliorate hostile environments for the sick, disabled or inflicted. [MP]

Ciarán Ó Dochartaigh is an artist, researcher and Gaeilgeoir from Derry, living and working with chronic illness. His mixed media practice explores complexities inherent within the embodiment of personal loss with the legacy of political violence and lived experience. He is interested in the materialities of artisanal craft objects combined with industrial manufacturing processes to create a specific language of sculptural works.

4 Sara Greavu & Ciara Phillips

'*We realised the power of it*': *Derry Film and Video Workshop*, 2021– archive exhibition, commissioned for the 39th EVA International

Derry Film and Video Workshop (DFVW), also known as Derry Film and Video Collective, was established in Derry in 1984, and lasted until 1990. Receiving the bulk of their funding from British broadcaster Channel 4, the workshop was one of the companies formed under the terms of the 1982 Workshop Declaration,¹ an initiative that sought to democratise the process of filmmaking and broadcasting, and amplify the voices of those who were marginalised on the basis of race, gender, geography, sexuality and class. Collective members, at different points in time, included Anne Crilly, Margo Harkin, Trisha Ziff, Geraldine McGuinness, Jim Curran, Stephanie English, Tommy Collins, Therese Friel, Brendan McMenamin and Jamie Dunbar, most of whom had no prior experience of filmmaking. They came together with a sense of urgency to make films addressing overlapping political tensions around gender, class, the Irish national question and legacies of British Imperialism. *We realised the power of it* is part of a long-term, ongoing research process that has involved working with former members of the collective, their supporters, peers and fellow activists; helping to preserve, digitise and archive video materials that only existed in their original analogue

1 An initiative of The Independent Filmmakers' Association, the British Film Institute and ACTT (the Association of Cinematograph, Television and Allied Technicians).

U-matic tape format, and working with an extensive document and image archive that was preserved by former collective member, Margo Harkin. *We realised the power of it* shares material including raw footage, photographs and archival documents that trace a partial history of the workshop and its practice.

The iteration at de Appel features interviews with activists Mairéad Farrell and Mary Nelis. The interview with Mairéad Farrell from 1986 is taken from the rushes of the first film made by the Derry Film and Video Workshop, *Stop Strip Searching*, produced when they were still learning to use their equipment. It looks at the conditions of women political prisoners held in British prisons and in Armagh Jail (in the north of Ireland), where strip searching was used systematically as a tool of control and a method to break the prisoners' morale and collective spirit. It is accompanied by footage of a demonstration at Armagh Jail. Mairéad Farrell was imprisoned in Armagh Jail for nine years during some of the most harrowing periods of prison protest, including the hunger strikes. When she was released, she resumed her activist activities and she was killed not long after this interview was conducted by undercover British soldiers in Gibraltar, in what is widely considered to be an extrajudicial execution.

On screen:

Top: Footage from a demonstration at Armagh Gaol (c. 1984); Bottom: Rushes of interview with activist Mairéad Farrell, conducted by Anne Crilly, for *Stop Strip Searching* [composed by Sara Greavu and Ciara Phillips, 2021] 13mins 21sec

Posters:

Enlarged leaflet for the campaign opposing strip-searching, by *An Phoblacht / Republican News* [DFVW archive]

Vinyl:

Photograph of the reenactment of a strip search, publicity for *Stop Strip Searching* (1984). Photo credit: Trisha Ziff [DFVW archive]

Handouts:

- Nell McCafferty, 'It's my belief that Armagh is a feminist issue', Irish Times, 17 June 1980
- Image from a demonstration at Armagh Gaol (c. 1984). Photo credit: Camerawork Derry, Creative Commons BY-NC-SA
- Photograph of the reenactment of a strip search, publicity for *Stop Strip Searching* (1984). Photo credit: Trisha Ziff [DFVW archive]

The interview with Mary Nelis was conducted by Anne Crilly for *In the National Interest?* (1986), a film directed by Penny Stempel and Chris Rushton of Chapter Community Video Workshop, a Cardiff-based collective that, like DFVW, operated as part of the Channel 4 independent workshop movement. In it, Nelis describes lawfare, state surveillance and architectures of control in

her local neighbourhood, The Bogside in Derry. The interview is accompanied by footage of military/police presence in the Waterside area of Derry and of Nelis in Dove House, formerly a derelict council house that was squatted by Nelis to create a community resource centre. Mary Nelis has been called 'one of the most important radical republican activists of her generation.' She is a feminist, socialist, republican and internationalist who was a community organiser, activist, and later, member of the devolved parliament with the political party Sinn Féin. She is ninety years old and continues to be engaged with local and international politics [SG-CP].

Vinyl:
Photograph of the reenactment of a strip search, publicity for *Stop Strip Searching* (1984). Photo credit: Trisha Ziff [DFVW archive]

Poster:
Poster for *Planning* (1986). 'Planning explores the historic precedents for the use of seemingly innocuous and routine administrative measures for military and political oppression.' [Museum of Free Derry archive]

On screen:
Rushes of an interview with community activist and politician, Mary Nelis, conducted by Anne Crilly for *In the National Interest?*, a film directed by Chapter Community Video Workshop member Penny Stempel. Middle: Jim Curran and Vinny Cunningham taken covertly filming military/police presence in the Waterside area of Derry. [composed by Sara Greavu and Ciara Phillips, 2021] 16mins 33sec

Handouts:
– Graphic from *Mother Ireland* [DFVW archive]
– Derry Film & Video Collective History [DFVW archive]

[Sara Greavu](#) is a curator, writer and organiser based between Derry and Dublin. Currently, she is the director of Fire Station Artists' Studios in Dublin.

[Ciara Phillips](#) is an Irish and Canadian visual artist who has been based in Bergen, Norway, since 2022. She has worked as an artist in community contexts since the late 1990s, and her long-term artwork, *Workshop (2010–)*, which engages people in thinking-through-making with her, has been exhibited widely in public institutions. Their collaboration formed part of *Little did they know*, the Guest Programme of the 39th EVA International, curated by Merve Elveren.

- ⑤ Dina Mimi
The sound we longed for, 2026
Woven and felted textile, object, new commission for *state of us*

The sound we longed for is Dina Mimi's research that navigates the sonic experiences of imprisonment. It is based on, among others, conversations with former republican political prisoners Sean Osborne, Rosie McCorley,

Laurence McKeown and Gerard Butler in the north of Ireland, alongside many readings from different resistance movements. Based on the collection of handkerchiefs at the Eileen Hickey Irish Republican History Museum in Belfast, Mimi felted some of the smuggled motifs together with similar motifs that Palestinian political prisoners made between the 1970s and 2000s. The felted and united motifs are sewn onto two woven wool pieces made by Palestinian women from As Samu', in the south of the city of Hebron, as a tribute to the prisoners, past and present, in woven relations. The work also includes a recreated so-called 'Maggie Taggart', a radio device that was smuggled in and out of prisons, mouth to mouth in the north of Ireland. [DM, ES]

[Dina Mimi](#) is a Palestinian visual artist and filmmaker who is based between Palestine and the Netherlands. Mimi works with experimental filmmaking and lecture performances that research the question of how and when bodies become sites of resistance. This question finds its material interest in moving images, especially found footage, that is discarded and therefore deemed invaluable. Understanding editing as a playground, Mimi plays with opacity in moving images by seeking to brush up against footage which desires to be ungraspable or is in the act of vanishing. This is a continuous attempt at non-linear narration as a way of disfiguring one's imagination of bodies as sites of resistance.

- ⑥ Quinsy Gario with Glenda Martinus
kaleidoscopic visions of 'Liberashon (Liberation)', 2019–2020
Livestream recorded on 18:00 19.08.2020 until 06:00 20.08.2020.
Video documentation, 12 mins
de Appel Archive

In the framework of *Day for Night*, de Appel presented in 2020 the artwork *Liberashon (Liberation)* by Glenda Martinus within a viewing apparatus devised by Quinsy Gario. The work invoked Trinta di Mei, the popular uprising on Curaçao in 1969 and the hope of liberation from the Dutch colonial system on this and neighbouring islands.

Trinta di Mei is Papiamentu for May 30 and refers to the strike of underpaid, Black workers at the Shell refinery on May 30, 1969, which turned into a fully fledged popular uprising of black residents on Curaçao. The conflict between Shell and its employees escalated when Shell started firing Black workers only to get them hired again by a third party, the subcontractor Wescar, for much lower wages. On May 30, 1969, 5000 people lay down their work tools and make a march from the Shell refinery to the center of Willemstad. Then things go wrong. The emotions about injustice cannot be swallowed any longer. The march gets out of hand, the police fire shots, two people are

dead, a union leader is hospitalized with a serious gunshot wound and the city center of Willemstad is on fire. The Netherlands sends 300 Marines to “create order,” which the UN sees as an undesirable colonial display during a justified rebellion against social and political inequality on the island.

Gario decided to involve his mother Glenda Martinus fully in the project when he realized that he retold her story about May 30; after all he was not yet born, unlike Martinus. Her father, his grandfather, worked as a carpenter at Shell's recreation room during the rebellion. She still remembers exactly how that day unfolded, when she had to find a way home from a burning city center on her own. For *Liberashon*, Martinus used, among other materials Albert Heijn soy, rice and almond milk cartons, invoking another controversial corporate presence on the island. In transforming these containers into important landmarks such as the Martinus family house, the elite supermarket Henderson, the Shell refinery and the school and church in the center of Willemstad, she shows the depth of Dutch involvement on the island today and counters wasteful economic policy.

May 30, 1969 is often forgotten in official accounts of Dutch history, yet the rebellion against racism, inequality and skewed socio-economic relations between white and Black inhabitants of the island, proved an important turning point. The government resigned, the collective labor agreement was resolved, and the rubble was cleaned up. Now 57 years after the uprising Martinus' work is as relevant as ever. The island was plunged into an economic depression after the departure of Shell a little over a decade after the uprising. The crippling economic sanctions placed on Venezuela by the USA, after the socialist revolution in the 21st century, also had ripple effects on Curaçao. With the recent storage of stolen Venezuelan oil, at the dormant refinery, the country is once again at a crossroads. The elite are choosing a different path forward than those who fought against transnational systems of exploitation. Will the country rise up again? [QG]

FILM SCREENINGS

Stop Strip Searching (1986)

Sunday 17 May 2026, 19:00

Film Screening at Filmtheater Kriterion

Derry Film and Video Workshop's (DFVW) film *Stop Strip Searching* documents the intensive use of strip-searching of women political prisoners in the north of Ireland in the early 1980s. Including interviews with ex-prisoners, legal experts, activists, psychologists and the family members of prisoners inside at the time, the film was used as a campaigning tool and toured widely in Ireland and beyond. The issue of strip-searching exposed a fracture within the nascent women's movement in Ireland, between those who wanted to address this form of state violence against women, and those who feared the political alignment with Irish republicanism that support of the campaign might suggest. Directed by Anne Crilly, it was the first film made by the newly founded collective. [SG]

Anne Crilly is an artist and filmmaker from Derry, based in Donegal. She was a founding member of the Derry Film and Video Workshop (DFVW) in 1983, a women-led group who explored the women's movement and how it coincided with 'the national question' in the north of Ireland. These films included themes of colonialism and social and gender equality. After *Stop Strip Searching*, Crilly went on to make *Mother Ireland*, which was recognised internationally for its representation of the Irish women's movement.

After the screening follows a conversation with Anne Crilly and Sara Greavu.

Carceral Jigs (2025) &
A Sod State (2022)

Sunday 31 May 2026, 19:00

Film Screening at Filmtheater Kriterion

Carceral Jigs (2025) by Eoghan Ryan is a video work commissioned for the 41st EVA International, that uses children's television tropes, scenes of musical rehearsal, 3D puppetry and linguistic tongue twisters which are traced across documentary interviews, archival footage and recent protest recordings to expose mutations, contradictions and shifting rhythms within Irish nationalism today. Employing filmed material from operational holiday camps, the video excavates how the re-use of architectures of containment – for example, those outsourced by the Irish state to facilitate direct provision – often complicates and confuses nationalist identification. *Carceral Jigs* invites viewers to consider how control is choreographed and performed – through culture, policy, media and the built environment – and how this spectacle of belonging is often maintained and malformed by denying it to others.

A Sod State (2021–2022) by Eoghan Ryan refers to 'sod' or turf: wet, fertile ground. It is also British slang for someone difficult or troublesome, and as in 'sod all', meaning absolutely nothing. 'State' refers both to the particular condition that someone or something is in at a specific time, and to a nation or territory considered as an organised political community. *A Sod State* posits the pre- and post-Brexit 'Troubles' in the north of Ireland as a form of repetitive political theatre, in which an inner demon performs binary contradictions of class, faith, identities and borders, as well as the private, public and political. Using these identifications to reflect on binaries, conflicts and confusions within the human condition, the work considers the effects of constant exposure to a narrative of violence constructed through images and stereotypes reinforced by religious belief, pop culture and state politics. [ER]

Eoghan Ryan's work engages video installation, performance, puppetry, text and collage to explore the intricacies of how power is communicated through mediated culture. His process involves long periods of filming and editing – documenting a specific person, place, object, or song and through this developing fable-like takes on the collective and the personal as institutions. His complete video installations and performances often question how personal proximity shapes our understanding of ourselves and others within the structural and socio-political constraints of cultural inheritance, identity construction and belief systems.

After the screening follows a conversation with Eoghan Ryan.

A Missing Can of Film (2025)
Stop Genocide (1971)
Tuesday 2 June, 19:15
Film Screening at Eye Filmmuseum

A Missing Can of Film (2025) by Naeem Mohaiemen, commissioned for the 41st EVA International and co-commissioned with the 6th Kochi-Muziris Biennale, traces the lost left politics buried within an unfinished film by Zahir Raihan, who is posthumously known for his film *Stop Genocide*, edited in the style of Soviet Realism and Third Cinema during the 1971 Bangladesh Liberation War. Interrupting archival copies of Zahir Raihan's films with contemporary footage shot at the Bangladesh Film Development Corporation in the aftermath of the Bangladesh Student Uprising of 2024, the film queries the carriers of disputed history – film canisters, dusty equipment and a bustling film studio.

Zahir Raihan disappeared at age thirty-six immediately after the Bangladesh liberation war. A bravura polymath, he had already directed ten films and written twelve novels. The tensions within his

cinematic forms (from neorealist social realism to mass-popular entertainment), film dialogue (from Pakistan's 'Islamic language' of Urdu to the Bangladesh national language of Bengali), and political loyalties (from a nationalist project to the Soviet International) rendered him a cipher after death. He was listed among war martyrs (shaheed), but he was abducted forty-five days after the end of the war. Rumors circulated that a missing can of 16mm film existed, which would have embarrassed the new country's high command. There had already been friction about starting *Stop Genocide* with an image of Vladimir Lenin; Bangladesh had its own national leader and a growing aversion to the socialist stillborn. [NM]

"Consider the internationalism of Zahir Raihan's *Stop Genocide* (1971, 20 mins) – he invokes Auschwitz, Vietnam, Algeria, and Palestine through Alamgir Kabir's narration. The film was completed at a feverish pace during the 1971 liberation war and faced a 'paucity of filmic documents of [that] gruesome massacre,' and responded, through montage and inserts, with 'artistic stubbornness' (Alamgir Kabir, *Film in Bangladesh*, 1979). Mahmudul Hossain posits in *The Other National Cinema of Bangladesh (2023)* that Raihan observed 'Third Cinema' and drew upon its use of documentary clips, newsreels, photographs, and statistics. Masha Salazkina ends her book *World Socialist Cinema: Alliances, Affinities and Solidarities in the Global Cold War (2023)* with a close reading of *Stop Genocide*. She reads in Raihan's approach a kinship he may have had with socialist filmmakers Sergei Eisenstein, Santiago Álvarez, and Andrzej Wajda." [Naeem Mohaiemen, "Raihan-Ghatak-Tarkovsky: we shall search, we shall find", *Daily Star*, February 2, 2026].

After the screening follows a conversation with Naeem Mohaiemen.

In partnership with the Eye Filmmuseum and the international workshop *LIBERATIONS: Questions for Art and Theory*, hosted by the University of Amsterdam.

Naeem Mohaiemen explores forms of utopia-dystopia (families, borders, architecture and uprisings) in the Muslim world after 1945, spanning milestones, collisions and disaster. Several conversations about the Non-Aligned Movement and Third Worldism pivoted around the premiere of his film, *Two Meetings and a Funeral (2017)*, at documenta 14. He edited (with Eszter Szakács) *Solidarity Must Be Defended (2023)* and is Associate Professor of Visual Arts at Columbia University, New York.

PERFORMANCES

The Piper's Grip
Wednesday 10 June 2026, 19:00
Performance at Cinetol

The Piper's Grip is a reading with live soundtrack by Eimear Walshe, commissioned by Mirror Lamp Press – a tender and reverent account of the homo-erotics of an Irish music session. In the tradition of Irish musical bawdry, this story portrays a man's ecstatic reconnection with his culture, and in turn with himself. [EW]

Eimear Walshe is an artist from Longford, Ireland. Through a practice that spans video, sculpture, publishing, sound and performance, Eimear Walshe's work traces the legacies of late 19th-century land contestation in Ireland and its relation to private property, sexual conservatism and the built environment. They travel across the island of Ireland, screening, reading and performing their work.

Family Connection
Friday 12 June 2026, 19:00
Performance at de Appel

Family Connection's performance as the closing event of *state of us* departs from their work at the 2025 EVA International, where the collective of the late Glenda Martinus (1951–2025), Rudsel Martinus, Jörgen Gario and Quinsy Gario speculated on the future of the Dutch Caribbean islands in the year 2050.

Family Connection is an artist collective based on Curaçao and the Netherlands, which was founded in 2005. The members are part of the Martinus family from the Buena Vista neighbourhood of Curaçao. For each presentation the participating artists vary.



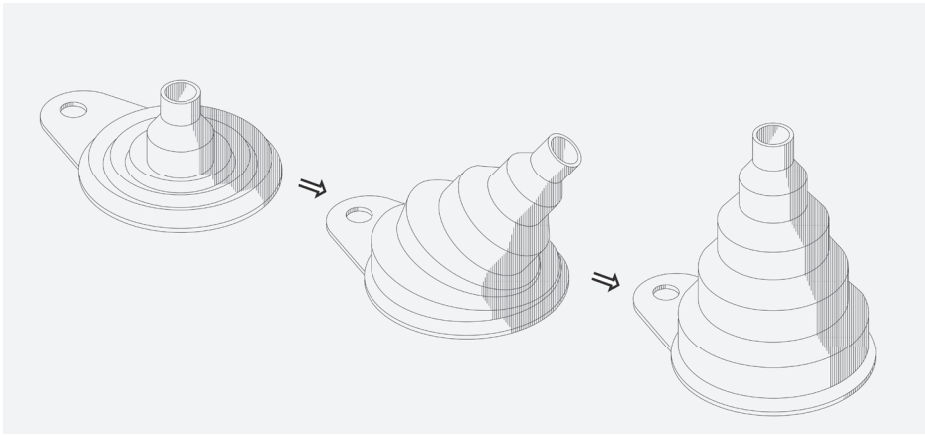
Eimear Walshe, *LAND CRUISER*, video still, 2022, courtesy of the artist



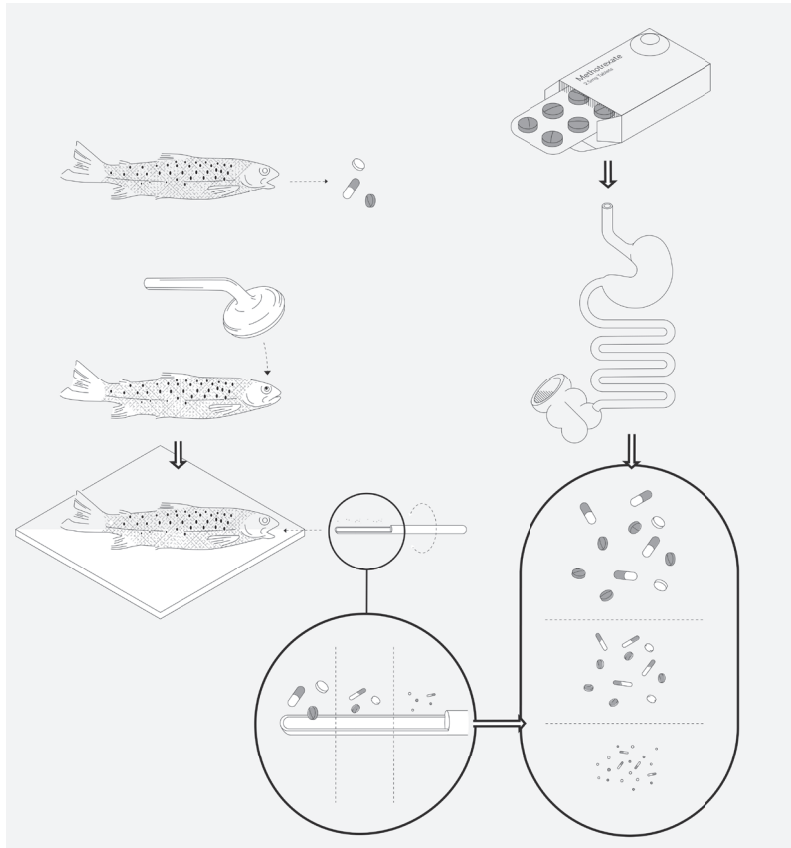
Research image for Eimear Walshe, *The Piper's Grip*.
Image courtesy of The Irish Traditional Music Archive (ITMA)



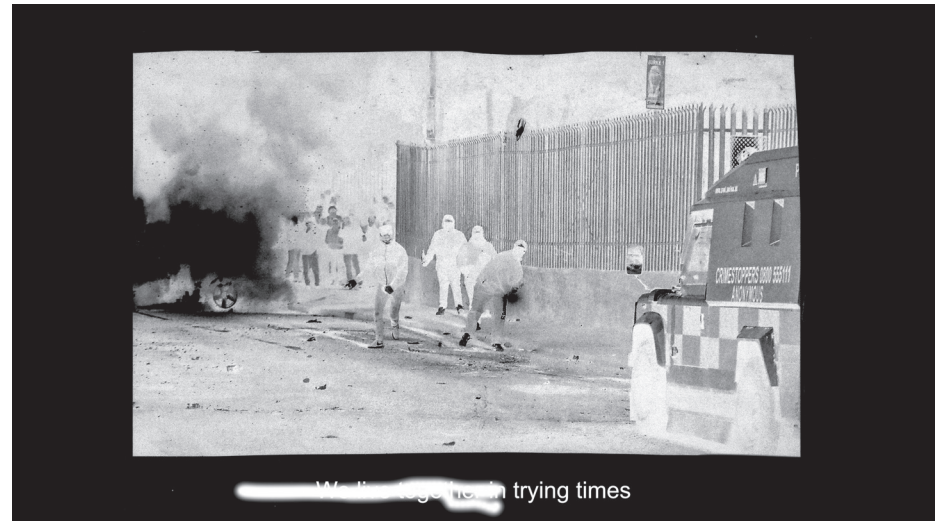
Clíodhna Timoney, Image of *Rainbow Ballroom of Romance*, Glenfarne, Leitrim, 2023,
and Image of *Studio Drawings*, 2023, courtesy of the artist



Eoghan Ryan, *Carceral Jigs*, video still, 2025, courtesy of the artist

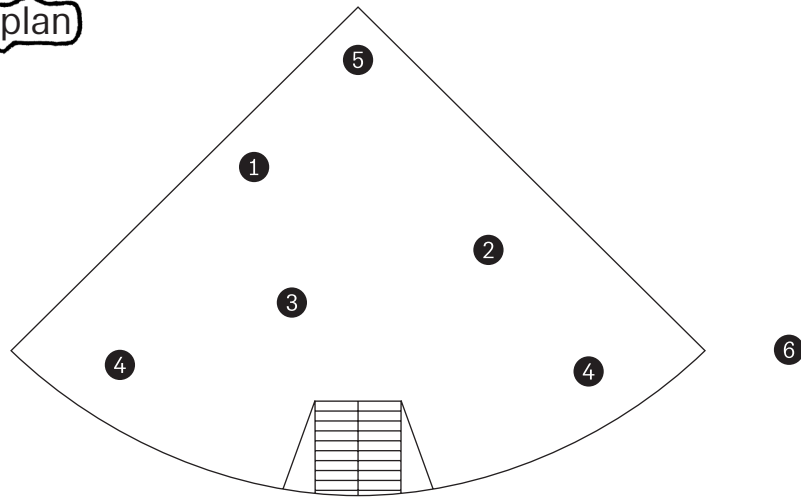


Drawings by Ciarán Ó Dochartaigh in collaboration with Axel Feldmann, 2025–2026



Eoghan Ryan, *A Sod State*, video still, 2022, courtesy of the artist

Floorplan



- 1 Eimear Walshe
LAND CRUISER, 2022
video, 23 mins, commissioned by
Drop Everything
- 2 Clíodhna Timoney
In the Wee Hours, 2023
mixed-media installation, commis-
sioned for the 40th EVA International
- 3 Ciarán Ó Dochartaigh
Interval Progression, 2023–2026
various sculptural works
- 4 Sara Greavu & Ciara Phillips
*'We realised the power of it': Derry
Film and Video Workshop*, 2021–
archive exhibition, commissioned
for the 39th EVA International

- 5 Dina Mimi
The sound we longed for, 2026
Woven and felted textile, object,
new commission for *state of us*
- 6 Quinsy Gario with Glenda Martinus
*kaleidoscopic visions of 'Liberashon
(Liberation)'*, 2019–2020
Livestream recorded from 18:00 on
19.08.2020 until 06:00 on 20.08.2020
Video documentation, 12 mins
de Appel Archive

de Appel is
Noor Abuarafeh
Natascha van den Boom
Marina Christodoulidou
Nell Donkers
Jacquine van Elsberg
Lucie von Eugen
Jan van Geem
Rau Flyvbjerg
Jan-Pieter 't Hart
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state of us is a
collaboration between EVA
International – Ireland's
Biennial of Contemporary
Art and de Appel. It
presents works by Ciarán
Ó Dochartaigh, Family
Connection, Sara Greavu
& Ciara Phillips with Derry
Film and Video Workshop
archive and former
workshop member Anne
Crilly, Dina Mimi, Naeem
Mohaiemen, Eoghan Ryan,
Clíodhna Timoney and
Eimear Walshe.

Curated by
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woensdag t/m zondag
14:00–20:00



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VIDEO: STOP STRIP-SEARCHING

STOP: STRIP-SEARCHING

An updated tape on the controversial issue of the systematic Strip-searching of Irish women prisoners in Northern Ireland and Britain.

This video highlights the historical context in which strip-searching was introduced in Armagh Jail in November 1982 and how this practise is continued in the new top-security prison Maghaberry and extended to Irish women prisoners in England.

Ex-prisoners, prisoners relatives, representatives of the medical and legal profession, and campaign groups voice their concern over strip-searching - calling for an end to the degrading practise.

A PRODUCTION BY

DERRY FILM AND VIDEO
36 WILLIAM STREET
DERRY CITY
IRELAND

TEL; 260128

COST £15.00



Video 4: Top: Footage from a demonstration at Armagh Gaol, c. 1984; Bottom: Rushes of interview with activist Mairéad Farrell, conducted by Anne Crilly, for *Stop Strip Searching*

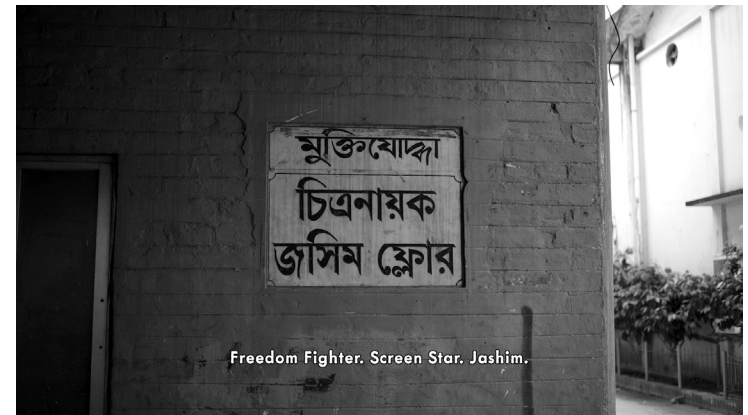
Promotional leaflet for the sale of *Stop Strip Searching* VHS



Fifteen handkerchiefs, courtesy of Dina Mimi



Portrait image of Glenda Martinus. Image courtesy of Family Connection



Naeem Mohaiemen, *A Missing Can of Film*, film still, 2025, courtesy of the artist and Experimenter

ontworpen kijkinstallatie. Het werk verwees naar Trinta di Mei, de volksopstand op Curaçao in 1969, en naar de hoop op bevrijding van het Nederlandse koloniale systeem op dit eiland en de naburige eilanden.

Trinta di Mei is Papiaments voor 30 mei en verwijst naar de staking van onderbetaalde, zwarte arbeiders bij de Shell-raffinaderij op 30 mei 1969, die uitgroeië tot een volwaardige volksopstand van zwarte inwoners op Curaçao. Het conflict tussen Shell en zijn werknemers escaleerde toen Shell zwarte arbeiders begon te ontsaan, om hen vervolgens via een derde partij, onderaannemer Wescar, tegen veel lagere lonen weer in dienst te nemen. Op 30 mei 1969 legden 5000 mensen hun gereedschap neer en marcheerden van de Shell-raffinaderij naar het centrum van Willemstad. Toen ging het mis: de emoties over het onrecht konden niet langer worden ingeslikt. De mars loopt uit de hand, de politie schiet, twee mensen komen om het leven, een vakbondslider wordt met een ernstige schotwond in het zielehuis opgenomen en het centrum van Willemstad staat in brand. Nederland stuurt 300 mariniers om "orde te scheppen", wat de VN beschouwt als een ongewenst koloniaal optreden tijdens een gerechtvaardigde opstand tegen sociale en politieke ongelijkheid op het eiland.

Garjo besloot zijn moeder Glenda Martinus volledig bij het project te betrekken toen hij zich realiseerde dat hij haar verhaal over 30 mei vertelde; hij was immers nog niet geboren, in tegenstelling tot Martinus. Haar vader, zijn grootvader, werkte tijdens de opstand als timmerman in de recreatieruimte van Shell. Ze herinnert zich nog precies hoe die dag verliep, toen ze in haar eentje een weg naar huis moest vinden vanuit een brandend stadscentrum. Voor *Liberation* gebruikte Martinus onder andere kartonnen verpakkingen van Albert Heijn-soja-, rijst- en amandelmelk, waarmee ze verwijst naar een andere controversiële bedrijfsaanwezigheid op het eiland. Door deze verpakkingen om te vormen tot belangrijke herkenningsspunten zoals het huis van de familie Martinus, de elitesupermarkt Henderson, de Shell-raffinaderij en de school en kerk in het centrum van Willemstad, toont ze de diepgang van de Nederlandse betrokkenheid op het eiland vandaag de dag en zet ze zich af tegen verspillend economisch beleid.

30 mei 1969 wordt vaak vergeten in officiële verslagen van de Nederlandse geschiedenis, maar de opstand tegen racisme, ongelijkheid en schève sociaaleconomische verhoudingen tussen witte en zwarte eilandbewoners bleek een belangrijk keerpunt. De regering trad af, de collectieve arbeidsovereenkomst werd opgelost en het puin werd opgeruimd. Maar is gelijkheid nu vanzelfsprekend, 51 jaar na de volksopstand?

Posters:

Ver grote folder voor de campagne

tegen foullering – door *An Phoblacht /*

Republican News [DFVW-archief]

Vinyli:

Foto van de reconstructie van een

foullering, publiciteitsmateriaal voor *Stop*

Strip Searching (1984). Fotocredits: Trisha

Ziff [DFVW-archief]

Het interview met Mary Nellis werd atgenomen door Anne Crilly voor *In the National Interest?* (1986), een film geregisseerd door Penny Stempel en Chris Rushton van Chapter Community Video Workshop, een in Cardiff gevestigd collectief dat, net als DFVW, opereerde als onderdeel van de onafhankelijke werkschopbeweging van Channel 4. Daarin beschrijft Nellis *lawfare*, staats-surveillance en controle-architecturen in haar eigen buurt, The Bogside in Derry. Het interview gaat gepaard met beelden van de aanwezigheid van militairen en politie in de wijk Waterside in Derry en van Nellis in Dove House, een voormalige vervallen sociale woning die door Nellis werd gekraakt om er een gemeenschapscentrum van te maken.

Mary Nellis wordt wel 'een van de belangrijkste radicale republikeinse

activisten van haar generatie' genoemd. Ze is een feministe, socialist, re-

publikein en internationalist die actief was als gemeenschapsorganisator

en activist, en later lid was van het gedecentraliseerde parlement voor de

politieke partij Sinn Féin. Ze is 90 jaar oud en blijft betrokken bij de lokale

Affiche:

Affiche voor *Planning* (1986). '*Planning*

Rushes van een interview met gemeen-

schapsactiviste en politica Mary Nellis,

atgenomen door Anne Crilly voor *In the*

National Interest?, een film geregisseerd

door Penny Stempel, lid van de Chapter

Community Video Workshop. Midden:

Jim Curran en Viny Curran Cunningham betrapt

op het heimelijk filmen van de aanwezigheid

van militairen en politie in de wijk Waterside

in Derry. [samengesteld door Sara Greavu

en Clara Phillips, 2021] 16 min. 33 sec.

Vinyli:

Foto van de reconstructie van een

foullering, promotiemateriaal voor *Stop*

Strip Searching (1984). Foto: Trisha Ziff

[DFVW-archief]

Sara Greavu is curator, schrijver en organisator en woont en werkt in Derry en Dublin. Momenteel is ze directeur van Fire Station Artists' Studios in Dublin.

5 Dina Mimi

The sound we longed for, 2026

Geweven en gevilt textiel-object, nieuwe opdracht voor *state of us*

The sound we longed for is een onderzoeksproject van Dina Mimi dat de

sonische ervaringen van gevangenschap in kaart brengt, onder meer op

basis van gesprekken met voormalige republikeinse politieke gevangenen

Sean Osborne, Rosie McCorley, Laurence Mckeown en Gerard Butler in

Noord-Ierland, en talrijke teksten uit verschillende verzetsbewegingen. Op

basis van de collectie zakdoeken in het Eileen Hickey Irish Republican History

Museum in Belfast heeft Mimi enkele van de binnengesmokkelde motieven

verwerkt in vilt, samen met soortgelijke motieven die Palestijnse politieke

gevangenen in de jaren 70 en 80 maakten. De vervilte en samengevoegde

motieven zijn op twee geweven stukken wol genaaid die door Palestijnse

vrouwen uit As Samu', in de zuidelijke stad Hebron, zijn gemaakt, als eerbe-

toon aan de gevangenen uit het verleden en het heden, in verweven relaties.

Het werk omvat ook een nagebouwde 'Maggie Tagert', een radioapparaat

dat in Noord-Ierland de gevangnissen in en uit werd gesmokkeld. [DM, ES]

Dina Mimi is een Palestijnse beeldend kunstenaar en filmmaker, werkzaam in zowel

Palestina als Nederland. Mimi maakt experimentele films en performatieve lezingen

waarin ze onderzoekt hoe en wanneer lichamen plaats en verzet worden. Deze vraag

vindt haar materiële uitgangspunt in bewegende beelden, met name found footage,

die zijn atgedankt en daardoor als waardeeloos worden beschouwd. Mimi speelt met

onduurzichtigheid door op zoek te gaan naar beeldmateriaal dat ongrijpbaar wil zijn of op

het punt staat te verdwijnen. Dit is een voortdurende poging tot niet-lineaire vertelling, om

het beeld dat men heeft van lichamen in verzet te vervormen.

6 Quinsy Gario met Glenda Martinus

kaleidoscopic visions of 'Liberashon (Liberashon)', 2019–2020

Livestream opgenomen van 18:00 uur op 19-08-2020 tot 06:00 uur

op 20-08-2020.

Videodocumentatie, 12 min

de Appel Archief

In het kader van *Day for Night* presenteerde de Appel in 2020 het kunstwerk *Liberashon (Bevrijding)* van Glenda Martinus binnen een door Quinsy Gario

worden gecombineerd met observaties van de omgeving en politieke anekdotes. De darm komt vaak terug in het werk van O'Dochartaigh en fungeert niet alleen als een gedenkteken of als een verwerking van persoonlijk verlies, maar ook als een soort methodologisch middel binnen de praktijk als geheel. In overeenstemming met wat de Russische neuroloog Ivan Pavlov beschreef over het spijsverteringsstelsel, als een buis die door het gehele organisme loopt en in verbinding staat met de buitenwereld, is het via de darm dat O'Dochartaigh een breed scala aan elkaar kruisende verwijzingen met elkaar verbindt; van de autopsies op de slachtoffers van Bloody Sunday in Derry, uitgevoerd door dr. Raymond MacLellan – hun magen bevatten hetzelfde, door hun klasse bepaalde avondmaal van rosbiëf, aardappelen en erwten – tot de darminhoud van de kannibalistische 'Ferox'-forel in de meren van Donegal. Andere sculpturale werken die worden gepresenteerd als onderdeel van *Interval Progression* verwijzen naar hulpmiddelen zoals handrails en comfortkussens, ontworpen om omgevingen te verbeteren voor zieken, mensen met een beperking of slachtoffers. [MP]

Ciarán O'Dochartaigh is een kunstenaar, onderzoeker en Geïlligeoir uit Derry, die leeft en werkt met een chronische ziekte. In zijn werk onderzoekt hij de complexiteit die inherent is aan de beïnvloeding van persoonlijk verlies, in combinatie met de erfenis van politiek geweld en persoonlijke ervaringen. Hij is geïnteresseerd in de materiele eigenschappen van ambachtelijke voorwerpen, gecombineerd met industriële productieprocessen, om zo een specifieke vormtaal voor sculpturale werken te creëren.

4

Sara Greavu & Ciara Phillips

We realised the power of it – Derry Film and Video Workshop, 2021–

archief-tentoonstelling, gemaakt in opdracht van de

39e EVA International

De Derry Film and Video Workshop (DFVW), ook bekend als het Derry Film and Video Collective, werd in 1984 in Derry opgericht en bestond tot 1990. De workshop, die financiering ontving van de Britse omroep Channel 4, was een van de organisaties die werd opgericht in het kader van de Workshop Declaration van 1982, een initiatief dat tot doel had het proces van filmmaken en uitzenden te democratiseren, en de stem te versterken van mensen die gemarginaliseerd werden op grond van ras, geslacht, geografische afkomst, seksualiteit en sociale klasse.¹ Tot de leden van het collectief behoorden op verschillende momenten onder meer Anne Crilly, Margo Harkin, Trisha Ziff, Geraldine McGuinness, Jim Curran, Stephanie English, Tommy Collins, Theresè Friel, Brendan McMenamin

¹ Een initiatief van de Independent Filmmakers' Association, het British Film Institute en ACTT (de Association of Cinematograph, Television and Allied Technicians).

en Jamie Dunbar, van wie de meesten geen eerdere ervaring hadden met het maken van films. Ze kwamen bijeen met een gevoel van urgentie om films te maken die de overlappende politieke spanningen rondom gender, klasse, de Ierse nationale kwestie en de erfenis van het Britse imperialisme aan de kaak stelden. *We realised the power of it* maakt deel uit van een langdurig, doorlopend onderzoeksp proces waarbij wordt samengewerkt met voornamelijk leden van het collectief, hun supporters, collega's en mede-activisten; en wordt geholpen bij het bewaren, digitaliseren en archiveren van videomateriaal dat alleen nog bestaat in het oorspronkelijke analoge U-matic-bandformaat, en waarbij is gewerkt met een uitgebreid documenten- en beeldarchief dat bewaard was gebleven door voornamelijk Margo Harkin. *We realised the power of it* deelt materiaal, waaronder ruwe beelden, foto's en archiefdocumenten die een deel van de geschiedenis van de workshop en haar praktijk in kaart brengen. De iteratie bij de Appel bevat interviews met activisten Mairead Farrell en Mary Nellis. Het interview met Mairead Farrell uit 1986 is afkomstig uit de onbewerkte beelden van de eerste film die door de Derry Film and Video Workshop werd gemaakt, *Stop Strip Searching*, geproduceerd toen ze nog aan het leren waren om met hun apparatuur om te gaan. De film belicht de omstandigheden van vrouwelijke politieke gevangenen in Britse gevangenis-zen en in de Armagh-gevangenis (in het noorden van Ierland), waar foulliering (*strip-searching*) systematisch werd ingezet als controlemiddel en als methode om het moreel en de collectieve geest van de gevangenen te breken. De film wordt begeleid door beelden van een demonstratie bij de Armagh-gevangenis. Mairead Farrell zat negen jaar gevangen in de Armagh-gevangenis, tijdens enkele van de meest aangrijpende periodes van gevangenisprotesten, waaronder de hongerstakingen. Toen ze werd vrijgelaten, hervatte ze haar activistische activiteiten en werd ze kort na dit interview vermoord door undercover Britse soldaten in Gibraltar, in wat algemeen wordt beschouwd als een buitengerechtigde executie.

Hand-outs:

– Nell McCafferty, 'It's my belief that

17 Jun 1980

– Afbeelding van een demonstratie bij

Armagh Gaol (ca. 1984). Fotocredits:

Camrarakork Derry, Creative Commons

– Foto van de re-enactment van een

foulliering, publiciteitsmateriaal voor

Stop Strip Searching (1984). Fotocredits:

Trisha Ziff [DFVW-archief]

Op het scherm:

Boven: Beelden van een demonstratie

bij de Armagh Gaol (ca. 1984);

Onder: Ruwe beelden van een interview

met activist Mairéad Farrell, afgenomen

door Anne Crilly, voor *Stop Strip Searching*

[samengesteld door Sara Greavu en

BY – NC – SA

Clara Phillips, 2021] 13 min. 21 sec.

Hoewel de kunstwerken in *state of us* niet per se gericht zijn op het direct vertellen van deze historische gebeurtenissen en koloniale processen, zijn ze tot stand gekomen door zich te verhouden tot de bredere context van deze erfenis. Of het nu gaat om staatsgeweld in relatie tot het lichaam en chronische ziekte in het werk van Ciara O Docharraig, of de manier waarop sociale en seksuele intimiteiten zijn gevormd door ontgeining en bedreiging in het werk van Dina Mimi vinden we strategieën van veerkracht, 'tegen-verhalen' en manieren om te communiceren en organiseren tegen onderdrukking. Het lopende project van Ciara Phillips en Sara Greavu onderzocht de geschiedenis van de door vrouwen geleide Derry Film and Video Workshop. Mimi's handgemaakte textiel-objekt verenigt de geschiedenis van de handwerkproducten die politieke gevangenen in Noord-Ierland en Palestina maakten en smokkelde als een daad van verzet, binnen en buiten de gevangenis. Het creëren van tegen-verhalen staat ook centraal in *We realised the power of it – Derry Film and Video Workshop*, het project van Phillips en Greavu. Een deel van de filmopnames en het archiefmateriaal dat in de tentoonstellingsruimte wordt gepresenteerd, is gemaakt voor *Stop Strip Searching* (1984/1986), de eerste film van de Derry Film and Video Workshop, geregisseerd door voormalig werkschoplid Anne Crilly. De film, gemaakt te midden van de campagne tegen het fouilleren van vrouwelijke politieke gevangenen in Noord-Ierland, wordt vertoond in Filmtheater Kriterion.

Andere filmvertoningen omvatten de film van Naem Mohaïem, waarin we kijken naar de tegenstrijdigheden van de periode na onafhankelijkheid door de geschiedenis heen als een voortdurend conflict, en het werk van Eoghan Ryan over de manieren waarop het verleden in beklemmende vormen weer opdrukt. In 1971, na de Bevrijdingsoorlog die het 'verenigde' Pakistan uit elkaar dreef, werd Bangladesh een onafhankelijke staat – wat Mohaïem in zijn boek 'Midnight's Third Child' noemt. 45 dagen nadat Bangladesh de onafhankelijkheid had uitgeroepen, werd Zahir Raihan, avant-garde filmmaker en romanschrijver, ontvoerd – op precies dezelfde dag dat Bloody Sunday plaatsvond in Derry; 30 januari 1972. *A Missing Can of Film* (2025) worstelt met de tegenstrijdige erfenissen van Raihan, in het bijzonder met wat de kunstenaar 'socialist stillborn' noemt, door middel van snelle split-sceen-remixes van Raihan's films en beelden die de kunstenaar maakte van de griezelig lege filmstudio van de overheid na de 'Monsoon'-studentenopstand in 2024.

De films van Eoghan Ryan maken vaak gebruik van gevonden en geleend beeldmateriaal, snelle montage en elementen van poppenspel, horror, pro-paganda en muziek, als een cruciaal toegangspunt tot de manieren waarop vertellingen van deze historische gebeurtenissen en koloniale processen, zijn ze tot stand gekomen door zich te verhouden tot de bredere context van deze erfenis. Of het nu gaat om staatsgeweld in relatie tot het lichaam en chronische ziekte in het werk van Ciara O Docharraig, of de manier waarop sociale en seksuele intimiteiten zijn gevormd door ontgeining en bedreiging in het werk van Dina Mimi vinden we strategieën van veerkracht, 'tegen-verhalen' en manieren om te communiceren en organiseren tegen onderdrukking. Het lopende project van Ciara Phillips en Sara Greavu onderzocht de geschiedenis van de door vrouwen geleide Derry Film and Video Workshop. Mimi's handgemaakte textiel-objekt verenigt de geschiedenis van de handwerkproducten die politieke gevangenen in Noord-Ierland en Palestina maakten en smokkelde als een daad van verzet, binnen en buiten de gevangenis. Het creëren van tegen-verhalen staat ook centraal in *We realised the power of it – Derry Film and Video Workshop*, het project van Phillips en Greavu. Een deel van de filmopnames en het archiefmateriaal dat in de tentoonstellingsruimte wordt gepresenteerd, is gemaakt voor *Stop Strip Searching* (1984/1986), de eerste film van de Derry Film and Video Workshop, geregisseerd door voormalig werkschoplid Anne Crilly. De film, gemaakt te midden van de campagne tegen het fouilleren van vrouwelijke politieke gevangenen in Noord-Ierland, wordt vertoond in Filmtheater Kriterion.

De performance van Family Connection als slotevenement van *state of us* bouwt voort op hun werk op de EVA International 2025, waar het collectief van wijlen Glenda Martinus (1951–2025), Rudolf Martinus, Jörgen Garjo en Quinsy Garjo speculeerde over de toekomst van de Nederlandse Caribische eilanden in het jaar 2050. De videodocumentatie van het werk *Kalidoscopische visies op 'Liberashon (Bevrijding)'* van Quinsy Garjo en Glenda Martinus uit 2020 is te zien in het archief van de Appel.

De tentoonstelling, filmvertoningen en performances die deel uitmaken van *state of us* gaan in op werken die verschillende (post)koloniale contexten en hun erfenis verkennen. Zonder deze verschillen te nivelleren, hoopt het project de twee betekenissen van 'state of us' met elkaar te verbinden: individuele, sociale geschiedenissen met structurele, politieke bewegingen, zowel in tijd als in ruimte.

Ailbhe W. Drohan, Matt Packer, Eszter Szakács
Curatoren

tijdens een vreedzaam protest in Derry. Bloody Sunday vormde een keerpunt in het drie decennia durende gewapende conflict (de zogenaamde 'troubles')

in Noord-Ierland.

De Ierse ervaring met kolonialisme stond niet op zichzelf. In het begin van de 20e eeuw was Ierland transnationaal verbonden met andere Britse koloniën, omdat ze onderworpen waren aan politieoptredens, gevangenneming, noodmaatregelen en de onderdrukking van de nationalistische en revolutionaire strijd. Zoals uit onderzoek blijkt, was Sir Charles Tegart een sleutelfiguur in de bestrijding van anti-imperiale opstanden die zich uitstrekten over Ierland, Bengalen (wat tegenwoordig verdeeld is tussen Bangladesh en de Indiase deelstaten West-Bengalen en Assam) en het mandaatgebied Palestina. Als pro-Britse, unionistische Ier werkte Tegart decennialang voor de politie in Bengalen en werd hij in 1923 politiecommissaris van Calcutta, vooral bekend vanwege het onderdrukken van Bengaalse militanten die een gewapende strijd organiseerden tegen de Britse overheersing in India.¹ Het was dezelfde Tegart die in 1937 – op basis van zijn ervaringen met het bestrijden van zowel Ierse als Bengaalse nationalisten – werd uitgenodigd om leiding te geven aan de politie in het Britse mandaatgebied Palestina, waar hij de taak op zich nam om de politiemacht en de infrastructuur voor insluiting (waaronder hekken en gevangnissen) te reorganiseren om de Arabische opstand te helpen bestrijden.² Mensen konden zich echter ook over geografische grenzen heen verenigen langs – en tegen – de gedeelde mechanismen van het imperium.³ Zo lazzen Bengaalse revolutionairen als Dan Breen *My Fight for Irish Freedom* (1924)⁴, en vond het conflict in Noord-Ierland in latere decennia weerklank in bevrijdingsbewegingen in Palestina.

state of us is een project, bestaande uit een tentoonstelling in de Appel en een reeks filmvertoningen en performances, dat zich richt op de geërfde trauma's van koloniaal geweld en overheidsoptredens, die generaties lang hun stempel blijven drukken op de sociale, mentale en fysieke gesteldheid van van mensen.

Het project is een samenwerking tussen EVA International – de Ierse biënnale voor hedendaagse kunst – en de Appel. Het omvat een nieuw werk van Dina Mimi en presentaties van kunstenaars in opdracht van EVA International tussen 2021 en 2025, waaronder: Ciara Ó Dochartaigh, Family Connection, Sara Greavu & Ciara Phillips with Derry Film and Video Workshop archive and former workshop member Anne Crilly, Naam Mohaiemen, Eoghan Ryan, Clodhna Timoney, Eimear Walshe.

Vertrekkend vanuit Ierland – algemeen beschouwd als het eerste historische onderwerp van het Britse koloniale project – brengt *state of us* kunstenaars samen die zich bezighouden met Ierland of de Ierse ervaring, naast de voortdurende en historische strijd in plaats en als Palestina, Bangladesh en Curaçao. De kunstwerken en onderzoeken traceren hoe de alledaagse, sluipende effecten van het kolonialisme aanwezig zijn in ons gehoeven, seksuele relaties, sociaal gedrag en gezondheidsstoornissen.

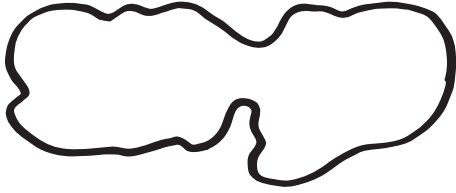
De titel is ontleend aan een Ierse uitdrukking, gebruikt om wanorde of een chaotische situatie te beschrijven. *state of us* speelt met het woord 'state' om zowel het persoonlijke (het sociale en zelfreflectieve) als het politieke (het nationale, territoriale en soevereine) te omvatten. Deze twee staten – de ene intern, de andere structureel – vormen de bepalende dynamiek van het project, waarbij veel van de deelnemende kunstenaars de historische relaties onderzoeken die hen met elkaar verbinden.

De Ierse geschiedenis is gevormd door het structurele onrecht van meer dan 600 jaar Engelse/Britse bezetting, wat op verschillende manieren van invloed is geweest op de ontwikkeling van de staat, de samenleving en het individu. Bovendien is het proces van dekolonisatie en nationale onafhankelijkheid nog niet voltooid; het land is nog steeds verdeeld tussen een republiek in het 'zuiden' en een Britse enclave in het 'noorden'. Verschillende werken in de tentoonstelling trekken conclusies uit gebeurtenissen uit de Ierse geschiedenis. Hieronder vallen de strafwetten uit de 17e en 18e eeuw, die de overwegend katholieke bevolking van Ierland systematisch van haar rechten beroofden door hun toegang tot onderwijs en stemrecht te beperken; het grootgrondbezit dat het landbeheer domineerde en leidde tot wijlderspreide hongersnood en onteigening in de 19e eeuw; en het bloedbad van Bloody Sunday in 1972, waarbij het Britse leger 26 ongewapende burgers neerschoot

- 1 Michael Silvestri, "An Irishman Is Specially Suited to Be a Policeman": Sir Charles Tegart & Revolutionary Terrorism in Bengal", *History Ireland*, jaargang 8, nr. 4 (winter 2000): 40-44.
- 2 Silvestri, 41; en Mimi Cabell, Samir Harb, Nicola Perugini, "India in Palestine" in *Morbid Symptoms: Interregnum and Loops of Authority in the Mugata's*, het oftite-project *Shifting Ground* van de Sharjah Biennial 13, Rammallah, 2017, 3-5. Deze laatste publicatie onderzoekt ook het overgebleven en hedendaagse gebruik van de zogenaamde Tegart-forten.
- 3 Zie onder andere Esmat Elhalaby, *Parting Gifts of Empire: Palestine and India at the Dawn of Decolonization*, Oakland, California: University of California Press, 2025.
- 4 Silvestri, 44.



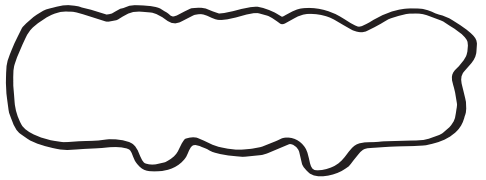
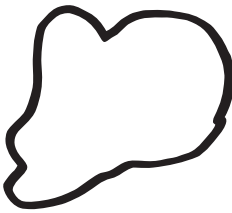
in samenwerking met EVA International



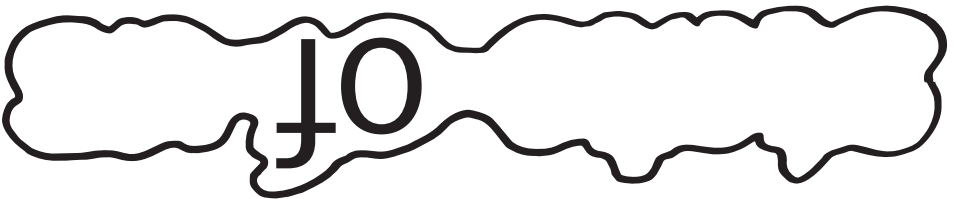
state

met
Ciarán Ó Dochartaigh, Family Connection,
Sara Greavu & Ciara Phillips, met het Derry Film and Video Workshop-
archief en voormalig workshoplid Anne Crilly, Dina Mimi,
Naëem Mohalemen, Eoghan Ryan, Clíodhna Timoney, Eimear Walshe

ns



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Amsterdam

