

ENGAGEMENT EVENTS

Launch Events 23 November 2023

Artist Trish Morrissey in conversation

with curator Kate Best: 5.00 pm

Official Launch: 6.00 - 7.30 pm

Publication:

Autofictions is the first major publication surveying the work of Irish artist Trish Morrissey. Charting her career from the early 2000s, it also includes work made especially for the accompanying exhibition at the Serlachius Museums in 2022.

Signed copies are available from the Photo Museum Ireland bookshop priced €65

EXHIBITION OPEN:

23 November 2023 - 10 February 2024; Tuesday – Saturday: 11 am to 5 pm

Closed 24 December - 2 January, reopening Wednesday 3rd January 2024.

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Admission is free, donations welcome. Follow us: @PhotoMuseumIRL

Photo Museum Ireland is proud to be supported by the Arts Council and Dublin City Council

Free Lunchtime 10 Minute Tours

Join us for a free tour of the exhibition lead by a member of our team. 1 pm, every Wednesday.

To book a place or to access our Online Education Resources visit www.photomuseumireland.ie

Exhibition Credits

Originally curated by Kate Best for Serlachius Museums, Mänttä, Finland, with Josephine Lanyon, consultant film curator, the exhibition has been adapted to suit the galleries here in Photo Museum Ireland. It is toured as a partnership between Impressions Gallery, Bradford, UK and Photo Museum Ireland.

All works courtesy of the artist.

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Trish Morrissey: Autofictions

Twenty years of photography & film

23 November 2023 - 10 February 2024

Trish Morrissey's practice crosses the disciplines of performance, photography and film. Born in Dublin, she moved to London in the early 1990s and worked as a commercial photographer before completing formal studies. In 2001 she started to use herself as both "subject and narrator", and since then has always appeared in her work. A natural storyteller, Morrissey uses performance and humour to disrupt our expectations of the image, be it the family snap or the costume drama, creating a sense of things having gone awry – scenes that, she suggests, "lie on the border between psychologically disturbing and a little bit funny".

This exhibition brings together work from the past twenty years, starting with early projects that reflect on the artist's childhood in Ireland, and culminating with a new film installation inspired by the lives of Ruth and Sigrid ("Sissi") Serlachius.

Motherhood, family and the domestic are key themes. Morrissey has collaborated with her sister, mother and children throughout her career, often making work in her home. In recent years, she has also found inspiration in museum collections and archives, with a particular concern to resurrect stories of women from history. A dual approach, whereby Morrissey reflects on her own experiences and uses her body to re-enact those of others, continues throughout the gallery, producing a cumulative narrative – or autofiction – about female experience, from youth to motherhood, middle age and beyond.

The exhibition begins with a film piece **Eighteen and Forty Five**. In the main space the exhibition continues with two selections from Morrissey's seminal photographic series **Seven Years** (2001-2004), previously exhibited here in Photo Museum Ireland in 2005. In this series, made in and around Morrissey's family home in Dublin, the artist and her sister re-enact real and imagined scenes from family photographs, their gestures implying hidden narratives and revealing the psychological tensions embedded in the family photograph album.

For the series **Front** (2005-2007), Morrissey approached families on the beach and asked if she could swap places with a female member of the group - usually the mother figure - whilst they pressed the shutter on the camera. The title of the series refers to the literal beachfront (the boundary of land and sea) and the forwardness of infiltrating a family unit. The results of what happens when physical and psychological boundaries are crossed are both compelling and unsettling.

Psycho Beach was made around the beaches of Ireland, England and Wales while the artist was pregnant with a child she knew would be born with significant health challenges. Several of the photographs were made on Achill Island, where the artist's family holidayed when she was a child. It explores the notion of the sea as simultaneously life-giving and threatening.

On the the **Failed Realist** series evolved from a rainy day face painting activity into a collaboration between mother and daughter —the daughter deciding to paint her mother's face, choosing subjects from her immediate experience and naming the pictures, and the mother submitting to these desires and photographing the results. The **Successful Realist** reveals how the child's worldview, and relationship with her mother had evolved during the intervening years.

The installation room beside the lift in gallery 1 presents Morrissey's most ambitious film to date. **Eupnea** (2022, 12 mins) centres around the connection between breathing and life force, exploring the collective trauma of the pandemic, while also recalling the anguish of the parent who learns of the fragility of life.



Hayley Coles, June 17th, 2006, from Front, 2005-2007

At the entry to gallery 2 **Self Portrait with Two Snails** –a video piece made during the first Covid-19 lockdown of 2020. This film explores themes of stoicism and submission in relation to motherhood and domesticity.

In **Rosa, Irma and the Sandman** (2016), made during a residency at the Bohusläns Museum, Sweden, the artist restaged scenes from the life of twin sisters Rosa and Irma Bohlin. Born in 1915 in the Bohusläns region in Sweden, the siblings were seamstresses who dressed identically their whole lives and made clothes only for women and for their own collection of dolls.

Phenomena of Materialisation (2019-2020), based on research into early twentieth-century Spiritualism and ectoplasm photographs, draws attention to the uncanny nature of séances and explores the boundaries of self and other.