

**For Immediate Release**

**THE DAVID IRELAND HOUSE PRESENTS *THE ECHO***

**September 9, 2016 – January 14, 2017**

**Exhibition Debuts New Gift of Ireland Sculpture from Private Collection in San Francisco**



San Francisco, CA, August 03, 2016 — The third exhibition at the [David Ireland House](#) since the [500 Capp Street Foundation](#) restored and opened the late conceptual artist's home to the public earlier this year, *The Echo* (**September 9, 2016 through January 14, 2017**) invites viewers to explore a new thematic installation of Ireland's work inspired by his interest in the tension between a physical place and the translation of that site through memory. The presentation also debuts an important new gift of artwork to the house, *Delection* (1980), given to the foundation by Bay Area-based collectors Randi and Bob Fisher.

Featuring new sculptures, photographs, and works on paper on view alongside the home's most iconic permanent pieces and architectural features, the exhibition was conceived of by the foundation's curator and head of programs **Diego Villalobos** and co-curated with **Bob Linder**, who is co-owner and director of ~~CAPITAL~~ gallery in San Francisco and an

instructor at the San Francisco Art Institute (SFAI). With this presentation, Linder joins 500 Capp Street’s in-house team as a newly appointed curator.

“Linder was a student of Ireland, and Villalobos was a student of Linder,” says Carlie Wilmans, Executive Director of the 500 Capp Street Foundation. “Together they form a powerful lineage directly from Ireland and will collaborate on exhibitions and programs that illuminate the historical importance of his practice and put his work in dialogue with other contemporary artists.”

“500 Capp Street is more than just an art foundation or an artist’s house,” says Linder. “It’s a link to the past, a response to the present, and an inspiration for the future of the Bay Area art community. I’m excited by this opportunity to explore, catalogue, and create exhibitions, and to continue establishing a challenging program that involves visiting artists who share or build upon the Ireland’s material and conceptual sensibilities.”

### “Skellig” Photo Series at Heart of New Show

Showcased in the home’s **Accordion Shop** space, a number of Ireland’s “Skellig” *Painted Photographs* from 1994 form the centerpiece of the exhibition. The series of altered photographs, first exhibited at the Ansel Adams Center for Photography in San Francisco, resulted from the artist’s travels in Skellig Michael, a remote island off the southwest coast of Ireland.

While exploring Skellig’s craggy landscape—once home to early Christian monks in the time between the 6th and 8th centuries—Ireland recorded having an epiphany: that the lives of monks and their unwavering faith are akin to those of artists and their commitment to art. In his own words, the hand-painted Skellig pictures “help to heighten the viewer’s impression of silence, isolation, and contemplation.”

Linder notes, “The Skellig works both conceal and reveal aspects of the island’s past in a way that’s similar to how the walls and objects of 500 Capp Street retain an observable history of Ireland’s artistic life there.”

“The exhibition takes its title from a notion of Ireland’s interest in history and memory, and the slippage—or the echo—that occurs when a concrete place or moment is measured, imagined, and materialized as an object in his art process,” says Villalobos. “It also highlights how Ireland’s experiences as a world traveler influenced his relationship to place.”

### 500 Capp Street Artwork Returns Home

*The Echo* features a recent gift of artwork to the house, *Delection* (1980). Gifted to the foundation from Bay Area-based collectors Randi and Bob Fisher, the freestanding sculpture is made of a cracked glass windowpane that Ireland removed from the house and carefully preserved inside a copper frame—a key example of Ireland’s embrace of accidental over premeditated gestures.

The work derives from one of the home’s signature embedded pieces, *Untitled (The View from The Window)*, circa 1978), which consists of two large sheets of copper that Ireland fashioned to mask over the window space and a sound recording of the artist’s voice describing the permanently obscured view. Both works will be on view together in the house for the first time since the early 1980s.

“The return of this integral piece to its original setting is yet another example of the Bay Area collecting community’s particularly



forward-thinking and civic-oriented mindset,” says Wilmans. “It also signifies an exciting step forward in our vision to grow the foundation’s collection of Ireland’s work so that visitors can experience a more textured and complete story of his practice.”

Other key works in the exhibition include *Untitled (Capillary Work)*, 1988, a time-based sculpture that employs capillary action to draw dye into a piece of fabric, slowly creating a yellow gradient; *Untitled (Stool with Africa Shape)*, 1995/2001, a sculpture comprising a stool as a pedestal for a painted wooden cut-out in the shape of the continent of Africa, a recurring motif in the artist’s work; and *Untitled (Water Buffalo)*, 1995, a painted water buffalo skull inspired by Ireland’s past as a safari guide.

On view in the main two floors of the home, additional pieces such as *Culture Machine* (1984), *Hundred Year Old Water* (n.d.), and *Peat* (1978)—which resonate with the exhibition’s exploration of permanence and obsolescence—are placed amid cornerstone elements of the house that are always on view, including:

- Works that document Ireland’s removal of items left behind by the home’s previous owner (*The Safe Gets Away for the First Time November 5, 1975* and *The Safe Gets Away for the Second Time November 5, 1975*)
- A kinetic chandelier made from two blowtorches suspended from the ceiling on wires—just one of the home’s unusual, artist-made lighting fixtures (*Fire Drawing*, n.d.)
- Round “patties” of stripped and molded wallpaper from the home—inspired by the dung patties Ireland saw used for fuel on his travels in Asia—which the artist applied to the upstairs walls (*Untitled*, circa 1978)
- Various “cabinets of curiosities” that hold an array of objects and, in Ireland’s view, stand as sculptures in their own right
- The dramatic dining room, which served as the setting for Ireland’s renowned social gatherings and, adhering to his own treatment of it, remains the only room in the house that doesn’t change on a regular basis
- And several hundred other artworks, paintings, drawings, found objects, artist-made furniture, and architectural features that highlight Ireland’s signature use of everyday materials and reveal his process-based interventions to the home over the decades he lived and worked there.

## Related Public Programs and Other Fall Events

### CURATOR TALK

*Jane Reed on Skellig*

Thursday, September 15, 2016 at 7 p.m.

500 Capp Street, San Francisco

San Francisco-based filmmaker and curator Jane Reed shares her experience of traveling with Ireland to the island of Skellig Michael in 1983 and explores his fascination with the landscape, which led to the creation of his “Skellig” *Painted Photographs*—his first venture into photography. \$20 general admission. Reserve seats at [500cappstreet.org](http://500cappstreet.org) or 415.986.1571.

### DANCE PERFORMANCE

*Moving Not Knowing, Being Not Making, Ongoing Not Finished (Not=Nothing Owns Time)*

September 29 and 30; October 1, 6, 7, and 8, 2016

Two performances each night at 7 and 9 p.m.  
500 Capp Street, San Francisco

Amie Dowling, an acclaimed choreographer and founder of Liz Lerman Dance Exchange, spent several months exploring primary responses to the house with her company, which includes writers, dancers, and visual artists. See the results of their investigations in a series of multimedia, site-specific performances that will unfold at the house over two weekends. Collaborators include Sebastian Alvarez, Elaine Buckholtz, Sharon Cox, and Natalie Greene. \$20 general admission. Reserve seats at [500cappstreet.org](http://500cappstreet.org) or 415.986.1571.

### **MUSIC PERFORMANCE**

*Phillip Greenlief*

Thursday, September 22nd at 7 p.m.  
500 Capp Street, San Francisco

Known internationally for his recordings and performances with musicians and composers in the post-jazz continuum, Oakland-based saxophonist Phillip Greenlief makes music that keeps time with Ireland's do-it-yourself ethos. On the occasion of *The Echo*, he performs a live improvisational set that responds to the home's spatial acoustics. \$20 general admission. Reserve seats at [500cappstreet.org](http://500cappstreet.org) or 415.986.1571.

### **CURATOR TALK**

*Bob Nickas: 100 Paintings / 100 Years (1915–2015)*

Part of 500 Capp Street's *Place as Process* lectures series  
Thursday, November 3, 2016 at 7 p.m.  
500 Capp Street, San Francisco

New York based curator, author, and critic Bob Nickas has been writing about art since 1984 and is widely considered among the boldest and most influential voices in the field. He established *index* magazine in 1996 with artist Peter Halley and has organized exhibitions of work by artists including Wolfgang Tillmans, Steven Parrino, Oliver Mosset, Kelly Walker, Davina Semo, and Christopher Wool. In this tour-de-force lecture, he chronologically profiles 100 paintings—one painting per year—engaging with art history as a game of exquisite corpse. \$20 general admission. Reserve seats at [500cappstreet.org](http://500cappstreet.org) or 415.986.1571.

This program kicks off 500 Capp Street's new *Place as Process* program, a lecture series that brings artists, curators, and scholars from around the country to discuss their work and connect Ireland's art with the broader world of contemporary art practice.

### **FILM SCREENING AND CURATOR TALK**

*Lawrence Rinder on Theresa Hak Kyung Cha*

Part of 500 Capp Street's *Place as Process* lectures series  
Thursday, November 17, 2016 at 7 p.m.  
500 Capp Street, San Francisco

Berkeley Art Museum director Lawrence Rinder has curated and written extensively about the work of Korean-American avant-garde artist Theresa Hak Kyung Cha, who engaged with notions of identity and displacement and created a small but mature body of work before her death in 1982. In this lecture, Rinder discusses her multi-

disciplinary practice and screens some of the artist's short films. \$20 general admission. Reserve seats at [500cappstreet.org](http://500cappstreet.org) or 415.986.1571.

## General Tour Information

The David Ireland House offers tours daily on Wednesday, Thursday, Friday, and Saturday and an additional evening event on the last Thursday of every month. Tours are \$20 general (\$15 for students and seniors), accommodate a maximum of 8 people, and are led by trained guides from the Bay Area's thriving community of art students. Advance booking is required. For more information and tickets, visit [500cappstreet.org](http://500cappstreet.org).

## About David Ireland

David Ireland (1930-2009) is internationally admired for a diverse and prolific body of work concerned with the beauty inherent in everyday things and the making of art as a part of daily life. His hybrid practice blends sculpture, architecture, painting, and performance, and often draws on ordinary materials such as dirt, concrete, wood, or wire he collected over time. His work is featured in collections of prominent institutions, including The Museum of Modern Art, New York; the Smithsonian; the San Francisco Museum of Modern Art; and the Los Angeles Museum of Contemporary Art. Ireland's work is influenced heavily by his travels in Africa and his studies in printmaking and industrial arts at Oakland's California College of Arts and Crafts (now California College of the Arts). In 2004, the Oakland Museum of California organized the first full-scale traveling retrospective of Ireland's work, which included objects and ephemera related to 500 Capp Street.

Ireland is best known for his home at 500 Capp Street, which he embedded with art and slowly transformed into a site-specific installation now regarded as the inspiration, source of materials, and repository for some of his most important work. Following a meticulous two-year restoration effort, visitors to the David Ireland House will be able to experience the late artist's enigmatic home and immerse themselves in a 360-degree portrait of one of the West Coast's most influential conceptual artists.

## About the 500 Capp Street Foundation

The 500 Capp Street Foundation carries on the legacy of late conceptual artist David Ireland by affording a broad audience the opportunity to experience his home and masterpiece as well as his extant body of work. In the spirit of Ireland, the Foundation conducts public tours and events, maintains a permanent archive of personal papers, photographs, and publications, and will host a residency program, launching in 2017.



The renovation of 500 Capp Street is supported by a generous grant from San Francisco Heritage's Alice Ross Carey Preservation Fund.

**Photography Credits:** [top to bottom] *The Landing Site on Skellig with Red Cross*, 2002; black and white photograph with pigment; 16x 20 inches; collection of The 500 Capp Street Foundation; *Delection*, 1980; glass, wood, metal; 70 x 40 x 10 inches; collection of The 500 Capp Street Foundation; photo: Gregory Goode

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