



Artist	Alan Phelan
Title	<i>Our Kind – Roger and Adler, Norway, 1941</i> (2016)
Medium	photogravure edition from <i>Our Kind</i> , diptych printed by Michael Woolworth Publications, Paris
Edition	3 of 10
Notes	Phelan's <i>Our Kind</i> film was exhibited at Dublin City Gallery, The Hugh Lane, 10 March - 2 October 2016 Purchased 2016 from the Artist with funds raised through The Annual College Gallery Art Hire Scheme

b. 1968, Dublin

Alan Phelan's diverse and unconventional artistic practice includes producing objects, creating installations and video-making. He is also well known as a writer and curator, and has developed a number of public and participatory art works. Within these varied modes of expression, Phelan has investigated established ideas and histories, melding fact with fiction in order to create situations which are both provocative and entertaining. For the artist, it is important that his work should maintain the potential to evolve and take on a variety of meanings as his audience interprets it, ensuring there is not one but a multiple of narratives at play.

Phelan earned a BA from Dublin City University in 1989, and was awarded an MFA from the Rochester Institute of Technology in New York in 1994. Previous solo exhibitions include *Our Kind* (2016) at Dublin City Gallery, The Hugh Lane; *The Possibility of an Archive* (2015), a site-specific projection on to the buildings at the Dublin Institute of Technology in Grangegorman, and *But What End?* (2014) held at the Golden Thread Gallery in Belfast. His work is in the collections of the Irish Museum of Modern Art (IMMA), Limerick City Gallery of Art, The Irish State Art Collection managed by the Office of Public Works (OPW), The National Self-Portrait Collection, as well as a number of private collections.

Our Kind

These prints were made as part of Phelan's recent project *Our Kind*, (2016) a 30-minute film and installation which imagines the life of Irish Nationalist and humanitarian, Roger Casement, had he not been executed for treason in 1916. At the time of his arrest, Casement

was a popular figure in Ireland, respected for his attempts to aid the Irish who were struggling under British rule. However, his so-called 'Black Diaries' were leaked as he awaited trial, and as word had spread of his homosexual fantasies, Casement's defenders grew silent.

Phelan's alternate history is set a quarter of a century later, in 1941 in rural Norway, where our protagonist and his lover, Adler Christensen, have fled to avoid persecution. During the film, they are visited by a friend and fellow Nationalist, Alice Stopford Green. The artist has described *Our Kind* as 'counter-factual' as it portrays real people and events in an entirely fictional future. Phelan's script uses historical sources, such as text from Casement's speech at his conviction, and combines this with dialogue from a film by contemporary director Michael Haneke. The records and rumours surrounding Casement's life are given equal weight in Phelan's work, reflecting the inconsistencies and prejudices involved in historical accounts. *Our Kind* was exhibited at Dublin City Gallery, The Hugh Lane, as part of the centennial celebrations of the 1916 Rising.