Contents

Documentation of The Irish Face at Tate Britain, London, October 2026
Documentation of A Swift Half at Miart, Milan, April 2026
Documentation of The Same Again at Kunsthalle Wien, June 2026
Documentation of SPLIT at South London Gallery, 2023 and Salzburger Kunstverein, 2025
Documentation of On Tenterhooks at Pallas Projects, Dublin, October 2022

The Irish Face
Tate Britain, London, October 2026

The Irish Face is a research project that interrogates how Irish identity has been historically constructed, classified, and disciplined within British and European cultural institutions. Its first iteration took the form of a day-long performance at Tate Britain in 2025, presented through a collaboration between Tate and Askeaton Contemporary Arts, accompanied by a pamphlet of Wasser's research photographs designed by Daly Lyon. Centred primarily within the museums library, the performance invited visitors to enter and encounter the artist reciting stories, archival material and research gathered from the library's collections. These materials were delivered through a fragmented lecture-performance that moved between storytelling, historical analysis and spoken citation and distraction, foregrounding oral transmission as a means of disrupting the authority of institutional knowledge.

The project examines the colonial knowledge systems that continue to shape how Irishness and national identity more broadly, is organised, represented and made legible within cultural institutions. Institutional classification is approached a system grounded in imperial epistemologies: frameworks developed to measure, rank and contain cultural subjects in ways that advanced the political objectives of the colonial state. The research drew from multiple sites and narratives, including the legacy of Derry's Orchard Gallery; the carceral history of Millbank Prison, the former panopticon on which Tate Britain now stands; and canonical representations of Ireland held in the National Gallery of Ireland. By placing these histories within a shared investigative framework, The Irish Face assembled a counter-taxonomy that exposed persistent institutional blind spots, omissions and distortions in the preservation and production of cultural memory.

Link to Tate Britain performance HERE

TATE
EXHIBITION

TATE
EXHIBITION
CATALOGUES
BY OF AN ARTWORK BY

Image taken 12 December 2024 at 15:34

Shrapnel damage on the façade of Tate Britain, caused by an almost nightly barrage of bombs that struck the building and its grounds during the Blitz. On 19 December 1940, two incendiary bombs pierced the roof of the building, setting fire to the floorboards in one of the galleries.

Image taken 21 January 2025 at 13:01

An empty shelf in the section dedicated to international catalogues, specifically for nation states beginning with the letter 'P'. The visible books and folders are the backs of items on the shelf behind, seen through the gap.

Image taken 10 July 2025 at 16:58

Close-up of the front cover of John Carson's *A Bottle of Stout in Every Pub in Buncrana* of 1978. An unspecified circular stain appears on its front cover, perhaps created by the base of a stout bottle, a ghostly imprint of the book's own subject matter. It is not an intentional design feature.

Image taken 17 September 2025 at 14:30

An image caption seen in *InsideOut: Street/Art in Ireland*, a 2012 compendium edited by Rua Meegan and Lauren Teeling. It reads: 'Artist unknown – Thomas Street / Dublin 8'. The caption obliquely references a large outdoor painting by Frank Wasser, created during his time as an art student on a temporary hoarding owned by the National College of Art and Design.

ıtire, featuring
ıe inside cover
ıber.

An image caption seen in *InsideOut: Street/A*
by Rua Meegan and Lauren Teeling. It reads:
The caption obliquely references a large out
during his time as an art student on a tempo
of Art and Design.

A Swift Half
Miart, Milan, April 2026

A Swift Half was presented by COMMUNE (Vienna) at miart Milan as an installation and durational performance that transformed the gallery booth into a performance. Centred around a wooden bar, measured from and designed in response to several Irish bars across Europe, the installation was inhabited by Wasser in the role of an Irish barman. The work incorporated a constellation of found objects, archival artefacts and ephemera drawn from his ongoing research, including a hand fabricated traditional Guinness light sign, a Powers whiskey bar mirror, photographs, archival documentation and a keg of Guinness that subtly activated the space through its distinctive smell. Throughout the fair, Wasser inhabited the installation for nine hours each day, performing behind the bar while continuously writing and revising texts in situ, positioning the exhibition as both a site of performance and an active space of research and production.

The performance unfolded through a cycle of eight research scripts that Wasser developed and performed across the duration of the fair. Drawing together fragmented storytelling, archival material, theoretical reflection and live writing, these texts moved fluidly between fiction and lived experience while engaging with literary figures including Jonathan Swift, Flann O'Brien and John B. Keane. A Swift Half operated through continual revision and accumulation, using the familiar setting of the Irish public house to examine the intertwined histories of identity, institutional authority, cultural memory and resistance.

GUINNESS

~~November 1st 2025 – Naples, Italy~~ 4.4.25

V.1

I'm showing at a conference at I'm not being taken seriously because I'm making too many jokes.

Action: *The bar man grows tired. And gets under the bar to rest.*

falls while speaking slowly. T.S

P.G.

He speaks from under the bar

The Power history Power of Power Powers Power Distillery Power begins Power in Power eighteenth Power century Power Dublin Power where Power John's Power Lane Power became Power a Power centre Power of Power Irish Power whiskey Power production Power and Power industrial Power labour Power shaping Power the Power Liberties Power as Power a Power working Power landscape Power of Power barrels Power smoke Power and Power trade Power

Over Power time Power the Power distillery Power expanded Power its Power buildings Power yards Power and Power systems Power of Power making Power and Power storing Power whiskey Power until Power production Power declined Power and Power the Power site Power shifted Power toward Power new Power uses Power and Power cultural Power reimagining Power within Power the Power city Power

Today Power the Power former Power distillery Power houses Power the Power National Power College Power of Power Art Power and Power Design Power where Power studios Power workshops Power and Power corridors Power occupy Power spaces Power once Power filled Power with Power casks Power machinery Power and Power heat Power and Power that Power is Power where Power we Power learned Power to Power paint *

Guinness Power is Power often Power described Power as Power Irish Power but Power in Power practice Power it Power is Power simply Power a Power product Power shaped Power by Power global Power systems Power of Power production Power branding Power and Power distribution Power that Power extend Power far Power beyond Power Dublin Power and Power the Power Liberties Power

The Power company Power grew Power from Power local Power brewery Power to Power international Power corporation Power aligning Power itself Power with Power wider Power markets Power tastes Power and Power expectations Power where Power identity Power becomes Power a Power strategy Power rather Power than Power a Power fixed Power origin Power

In Power this Power sense Power Guinness Power operates Power as Power something Power normal within Power global Power capitalism Power its Power Irishness Power maintained Power through image Power story Power and Power repetition Power rather Power than Power any Power singular or Power essential Power quality Power of Power place Power and Power that Power is Power wha Power we Power learned Power to Power paint

or.

bring up Johnie loan.

make cleaner?

* redevelopment of what.

October 8th – The British Library London 10 · 10 · 2025

In a generic British accent – ~~is there such a thing?~~

Boot worn for 10,000 between London, Dublin and Vienna. → expend.

Action: *The boot, previously a boot licker starts to tell jokes and the barman listens.*

Why do Irish people only put 239 beans in their stew? One more would make it "too farty."
Paddy considered the stew, each bean a quiet conspirator—one more and the air itself might speak.

Paddy wants a Labrador; Murphy says they're terrible drivers.
Murphy, thinking of dogs behind wheels, dismissed the notion entirely—some creatures
are not meant to steer.

Irish ghosts are great storytellers—they're full of spirit.
~~The ghost spoke long into the night, its spirit less in the telling than in~~ [illegible] heart.

~~"I'm cold." "Stand in the corner—it's 90 degrees."~~
"I'm cold," he said, and was sent to geometry for warmth, where angles pretended to comfort him.

Don't iron a four-leaf clover—you don't want to press your luck.
Luck, fragile as a clover, resisted the flattening hand of certainty.

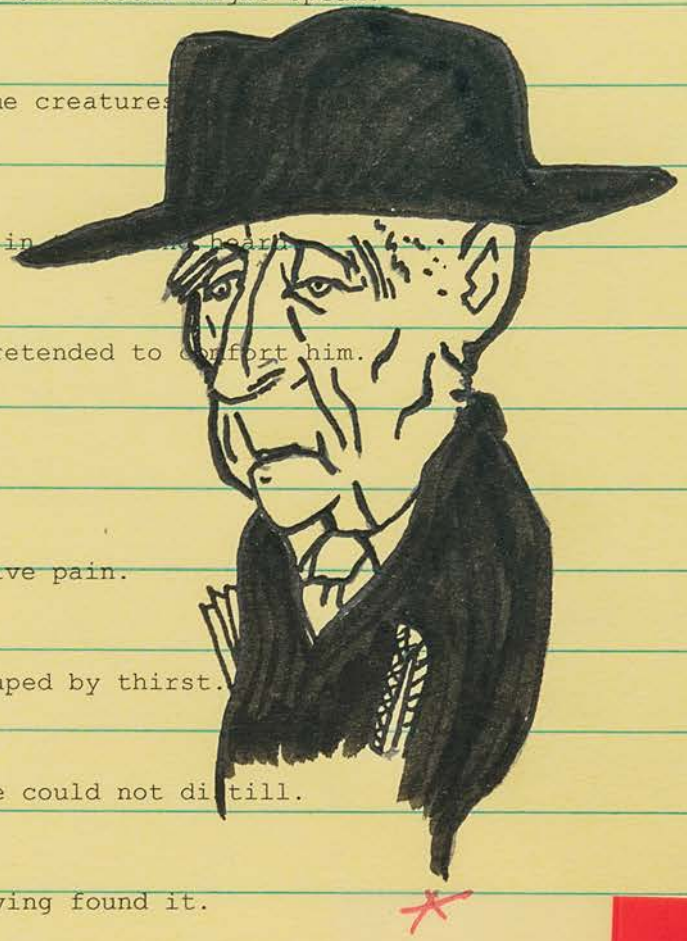
Murphy walked into a bar… "Ouch."
Murphy met the bar as one meets fate—suddenly, and with a dull, instructive pain.

~~Irish people recycle stories.~~
The tale told again was not the same tale at all, but a remembering reshaped by thirst.

Paddy got fired from the orange juice factory—he couldn't concentrate.
Among the oranges, Paddy failed at essence; the fruit demanded a focus he could not distill.

Leprechaun crosses the rainbow to the other side of the gold.
The rainbow, bent like a question, led not to gold but to the idea of having found it.

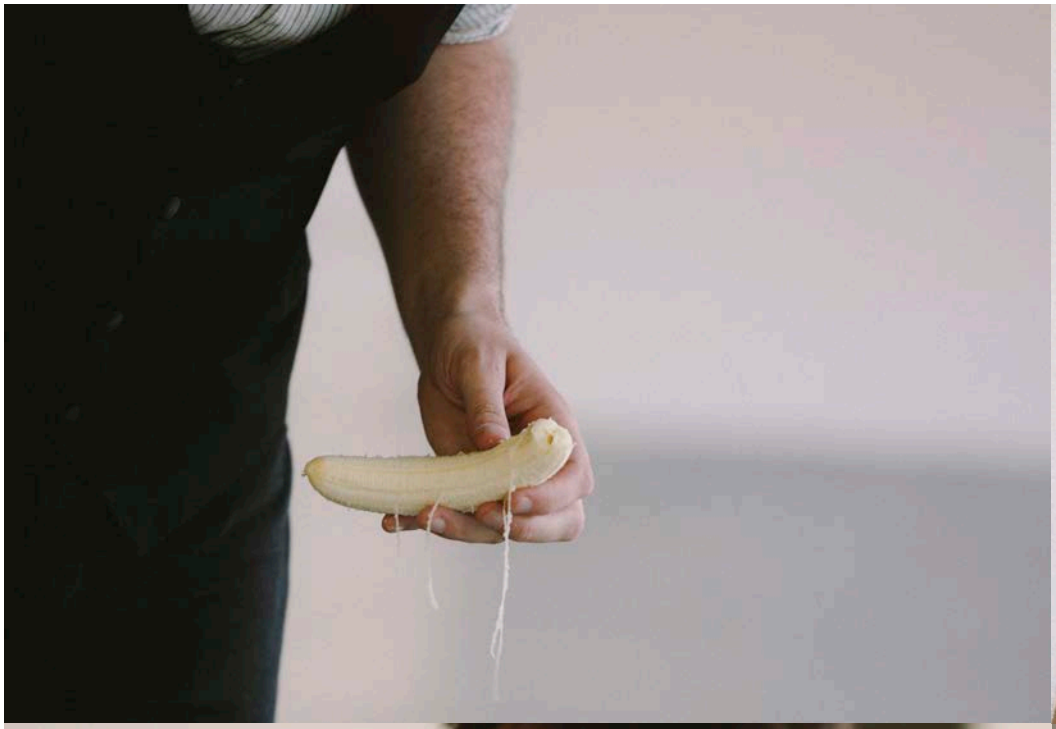
"I don't drink too much—the glass is too small."
The measure was wrong, he thought—the vessel insufficient to the vastness of his need.



The Same Again
Kunsthalle Wien, June 2026

The Same Again emerged directly from the live writing process that took place during A Swift Half, with its script composed incrementally within the performance itself. Structured through a broken and fragmented narrative, the work takes its title from the familiar question posed by a barman, “the same again?”, using this repeated gesture as both a dramaturgical device and a framework through which to examine the persistent cultural associations between Irish identity, alcohol and the figure of the publican. Developed specifically for its presentation in Vienna, the performance reassembled personal histories, literary references, archival material and fictional accounts into a shifting sequence that questioned the visual and narrative conventions through which Irishness continues to be performed and recognised.

Commissioned by the institution (Kunsthalle Wien) as a new performance, The Same Again ultimately extended beyond the architectural and temporal boundaries of the exhibition and institution. Although the work began within the gallery, Wasser deliberately left the performance unfinished, departing the institution to undertake a twelve-hour walk through Vienna that connected the city’s Irish bars. Barefoot and accompanied by the keg that had formed part of the installation, which he kicked throughout the journey, he intermittently engaged members of the public in unscripted conversations and encounters, a component of the piece explicitly not insured by the institution. In doing so, the performance displaced the theatrical framework and unstated conventions of the gallery into the urban environment, allowing the work to unfold through chance interactions, physical endurance and the circulation of cultural stereotypes within the city itself.



SPLIT
South London Gallery, 2023
Salzburger Kunstverein, 2025

SPLIT (Zero-Hour Fragments) is a body of work by Frank Wasser comprising a novel, a series of sculptures, and live performances that examine, through fragmented monologues, the exploitation and precarity of labour within contemporary art world institutions from the perspective of a working-class artist. Drawing on Wasser's own experiences of working on zero-hour contracts in universities, museums, and cultural institutions, the project explored how artistic production is shaped by unstable employment, institutional power, and the economic conditions that underpin cultural labour. Originally written and researched between 2013 and 2018 on a smartphone while employed in precarious jobs, SPLIT presents a fragmented narrative in which the protagonist's identity and body gradually disintegrate under the pressures of casualised work, debt, and institutional and infrastructural control. Through its interdisciplinary form, the work exposes the often invisible labour that sustains the arts while critically reflecting on the relationship between creative practice, class, and capitalism.

Link to South London Gallery performance HERE

Link to Salzburger Kunstverein performance HERE

On Tenterhooks
Pallas Projects, Dublin, 2022

Repeat after me. Repeat. After. Me. Not far from a place once referred to as a home there is a stone that resembles a gravestone. This stone, upon stone upon fallen stone is protected behind bars on an unusual wedge of land between an assortment of architectures. The stone reads: “The Tenters” - This area is known as the Tenters, because linen cloth was stretched out on tenterhooks to bleach in the sun. When the linen trade failed, the fields were used for market gardening. In 1924 this fine housing scheme was built.” The Tenters is an area of Dublin situated 300 meters from the project space. The naming of this land comes from the arrival of the Huguenots in the 16th century who were escaping religious persecution in France from new laws introduced by Louis XIV. The Huguenots brought to Dublin, skills in the production of woollen fabrics.

An interruption. This is a place of text. This. Here. This is a tenter. Is this a tenter? Tenterhooks were hooked nails in a device called a tenter. Tenters were wooden frames which were used as far back as the 14th century in the process of making and drying woollen cloth. The reader may be familiar with the phrase “on tenterhooks” which today is known as a metaphor for nervous anticipation, a state in which the reader and viewer may find themselves in often. In 1814 a Tenter House was built on the land now known as “The Tenters” so that the drying of wool could take place indoors. The success of this Dublin based industry was a disaster for counterpart woollen industries in England, so the English introduced taxes which drove much of the Liberties industries and trade into generation spanning decline. “The Tenters” area was repurposed as one of the first housing schemes of the free state.

Taking these histories into consideration as a starting point, this exhibition takes the form of an evolving and changing set of digressions, objects and materials which pose as voices that recount, contaminate, fabricate and complicate narratives constructed by the artist deployed through performance, images, sound and text. Meshed fragments of conflated memories, histories and fictions rest in this place temporarily. Wasser renders the place of his childhood home (The Tenters), the place where he learned to speak for the first time as a subject for analysis. The works invite questions within the context of a wider precarity, the conditions of the making of the work, the current housing crisis and an imagined fantasy of the future of the site examined. The work evolved from the artist returning to Dublin to research several sites local to the gallery, including his childhood home now owned by an unrelated private homeowner.

FUTURE HOTEL.