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Mobile Encounters: Artists’ mobility between Ireland and Britain and the development of performance, video and multimedia practices (1975–1999)

Volume II

Jennifer Fitzgibbon

A thesis submitted to the University of Dublin for the degree of Doctor of Philosophy

Department of History of Art

University of Dublin, Trinity College

Supervisor: Dr Yvonne Scott

2014
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3 channel video installation
arte dall'Irlanda / art from Ireland

Jaki Irvine
Alastair MacLennan

you are warmly invited to an informal reception at the Nuova Icona on Friday June 13th at 6.00pm

Reception courtesy of Benleys Irish Cream

NUOVA ICONA
Calle dell'Olio
4548 Giudecca, Venice
tel/fax: +3941 5210101

Take Vaparetto No. 82 from S. Zaccaria to the stop 'Guicccia'.
Calle dell'Olio is directly in front of the stop. Nuova Icona is 250m down.

Preview 11-15 June 10.30-20.00
      Wednesday-Sunday inclusive
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Mixed media installation
Figure 13: Bas Jan Ader, *In Search of the Miraculous* (1975)

Slide projection (80 slides), audio tape, invitation cards and sea shanty texts
Figure 14: Mona Hatoum, *Homebound* (2000)

Mixed media installation with kitchen utensils, furniture, electric wire, light bulbs, computerized dimmer unit, amplifier and speakers
Figure 15: Front cover of the magazine of the *Irish Diaspora Project* featuring the President of Ireland, Mary Robinson, in 1994.
Figure 16: Front cover of the first issue of the contemporary Irish art magazine, *Circa* in 1981
Figure 17: Invitation to ‘West of West: Ancient Monuments in Ireland’ presented by Nigel Rolfe, as part of the exhibition, A Sense of Ireland, in 1980
Figure 19: Poster from Richard Demarco’s Canada and the Celtic Consciousness tour in 1978
Figure 20: Image of Alastair MacLennan participating as part of the *Halifax–Vancouver Exchange*, 26th–30th March, 1972. MacLennan is depicted on the far right (lower level)
Figure 21: Les Levine at NSCAD lithography studio during a workshop, 16\textsuperscript{th} March–5\textsuperscript{th} June, 1970
Figure 24: Dan Graham, *Nude Two Consciousness Projections(s)*, performed at NSCAD in 1974
Figure 25: James Coleman, *Slide Piece* (1973)

Audio and synchronized slide projection
Figure 26: Brian O’Doherty (right) and Michael Scott at *Rosc* in 1967
Figures 27, 28: Photograph of Colm O’Brian, *circa* 1977 (above) and the Arts Council of Ireland board at a meeting in 1973 (below)
Figure 29: Cover illustration from Arts Council of Ireland Annual Report 1975
Figure 30: A meeting of the Arts Council of Ireland and the Arts Council of Northern Ireland in April 1978, showing Patrick Rock (Chairman of ACI), Stanley Worrall, Kenneth Jamison, Colm O’Briain (Director of ACI)
Figure 31: Invitation right) and catalogue cover (left) to *Celtic Triangle: An Exhibition of Work by Young Artists from Ireland, Scotland and Wales* (1971)
Figure 32: David Hall, ‘Interruption Piece’ from *TV Interruptions (7 TV Pieces)*, commissioned as part of the Scottish Arts Council’s *Locations Edinburgh* event, in 1971
Figure 33: David Hall, *Vidicon Inscriptions*, videotape 1973 (left) and installation 1975 (right)

Installation first shown at the *Video Show*, Tate Gallery, London 1976, and at *Video: Towards Defining an Aesthetic*, Third Eye Centre, Glasgow 1976
Figures 35, 36: Exterior and interior views of the Arts Council of Northern Ireland gallery, Bedford Street, Belfast.
Figure 37: A General View of Aosdána in session, 15th April 1983
Figure 38: Cover illustration of the first Info Desk magazine

*VIA: Your Route to Information* (1998)
Figure 39: Brian O’Doherty/Patrick Ireland, *Name Change* (1972)

Photographs, ink and gouache drawings on paper, typed text on collage on paper, collaged onto poster board, 71 x 152 cm.
Figure 40: Photograph of Brian O’Doherty/Patrick Ireland with a coffin and the artist’s effigy in preparation for the performance of *The Burial of Patrick Ireland (1972-2008)* at IMMA on 20th May 2008
Figure 41: James Coleman, *Strongbow* (1978/2000)

Installation at the Project Arts Centre, Dublin, 2000
Figure 42: Michael Craig-Martin, *Film* (1963)

Film stills, 17 mins 40 secs, 16mm film
Figure 43: Nigel Rolfe with *On the Table* (1970) by Michael Craig-Martin at the Oliver Dowling Gallery Dublin, April 1977
Figure 44: Opening shot of Nigel Rolfe's *Zebra* performance using flour and soot at the *Dark Space* festival 1979, previously enacted at the *Time/Space/Performance/Installation* festival 1978
Figure 45: Mid-stage performance shot from Nigel Rolfe, 
*Zebra* (1979)
Figure 46: End-stage performance shot from Nigel Rolfe, *Zebra* (1979)
Figure 47: Poster advertisement for *Dark Space* festival titled ‘To Question the Context of Art in a Public Space’, 24 hour festival at Project Arts Centre, Dublin (1979)
Figure 48: Postcard listing names of artists who exhibited at the Project Arts Centre in 1979
Figure 49: Stuart Brisley, *Between the Wall and the Floor* (1979) Chairs, paint and sandbags, performed as part of the *Dark Space* festival at the Project Arts Centre, Dublin
Thursday evening, December 6, 1979, at 8:30 p.m., the Franklin Furnace Performance Series will present Drawing by artist NIGEL ROLFE.

NIGEL ROLFE sees his work as sculpture although he is primarily interested in the time/space where the person and the materials meet. Rolfe’s work, which is “performance” in the broadest sense, has involved “real time” acts of physical stress, the body in confrontation with elemental and environmental conditions, pushed to the limits of endurance.

To Rolfe, sculpture is how the artist directs the material in a given space and all conditions of this process are of equal importance. “I want to create interaction of material and space by using my body. My work often deals with the building of balance in materials followed by an often violent disturbance and collapse.”

He sees himself as a demonstrator of visual changes and has described his work as sculpture in motion. “It interests me that sculpture is generally considered as static and why for example dust and fluids are seldom used for making art. I want to reduce the distance between audience and art materials as much as possible....”

“I believe that we have a fundamental and primitive material understanding which transcends social codes.”

In his performance at Franklin Furnace, Rolfe will use his body to make a series of large ground “drawings” in juxtaposed areas of dust. Crawling in the dust is seen as a ritual enactment and is presented to the audience over a period of time. The artist sees the work as a cycle with a delicate and balanced construction stage and a violent and primitive climax. “I will make a landscape of dust. An echo of an idea which is both memory and intention. I hope to make a drawing in the surface whereby man and material meet in a direct and simple way. In this created space, I would like time to stand still and change to take place.”

NIGEL ROLFE was born on the Isle of Wight, England. He was educated in England and is presently living and working in Dublin, Ireland, where he teaches at the National College of Art, and is the Visual Arts Director of the Project Arts Centre. He has had numerous exhibitions and performances of his work throughout Europe, Great Britain, and Ireland, including, among others, Serpentine Gallery, Acme Gallery, AIR Gallery, London, De Appel Gallery, Amsterdam, Neue Gallerie, Aachen, West Germany. This is his first New York performance.

Figure 50: Press release from the Franklin Furnace, New York announcing Nigel Rolfe’s performance, Drawing, at the venue on 6th December 1979
Figure 51: Nigel Rolfe, *The Rope*, (1983/84)
Figure 52: Richard Long, *Ireland* (1967)
Figure 53: Orchard Gallery business card advertising exhibition by Hamish Fulton at the gallery, Derry/Londonderry, May 1982
DONEGAL HORIZON

A WALK FROM THE TOWN OF GALWAY TO THE TOWN OF DERRY

IRELAND JULY 8-16 1981

HAMISH FULTON

ORCHARD GALLERY
ORCHARD STREET LONDONDERRY
OPENING MAY 21, 7-9 PM,
TUESDAY-SATURDAY 11-6.

Figure 54: Hamish Fulton, *Horizon to horizon = Dún na nGall*

Postcard invitation about the artist's walk from Galway to Derry, 8th–16th July, 1981
Figure 55: Philip Roycroft, *Log of a Journey: Walk*, (1975)

Documentation of a 430 mile journey length of Ireland from Malin to Mizen Head
Figure 56: Philip Roycroft, *To Walk A Stone*, (c.1977)

Documentation of a 352 mile journey between Northern Ireland, England and Wales.
Figure 57: Philip Roycroft, *Poster—A Story in Two Parts*

*Orchard Gallery Derry: Part 1, (c.1978)*

Mixed media
A STORY IN TWO PARTS

PART II 7 FIRES IN DONEGAL

I lit fires in 7 specific locations in Donegal. I collected kindling from the first site, and used it to light the second fire and from the second site to the third fire; up to the 7th fire. I took ashes from the 7th fire to the Orchard Gallery, Derry.

PLEASE DISPERSE THESE ASHES IN A FIRE OF YOUR CHOICE.

Figure 58: Philip Roycroft, Poster—A Story in Two Parts

*Orchard Gallery Derry: Part 2, (Ash), (c.1978)*

Mixed media. Photographic documentation.
Figure 59: Philip Roycroft, ‘Untitled 7 hour performance’
(1980)

Mixed media, two closed circuit video monitors
Figure 60: Joseph Beuys, *Celtic (Kinloch Rannoch) Scottish Symphony*, (1970), performance for *Strategy: Get Arts* exhibition at the Edinburgh College of Art, 23rd August–12th September 1970
Figure 61: Marina Abramovic. *Hot/Cold* (1975), performed for the exhibition *Aspects '75* at the Scottish Arts Council's Fruitmarket Gallery, Edinburgh, 27th September–10th October 1975

Ice block, table, electric heater, video and photography
Figure 62: Dorothy Walker, Michael Scott, unidentified, at the opening of *Aspects '75* at the Municipal Gallery of Art (the Hugh Lane Gallery), Dublin, 12th November–6th December 1975
Figure 63: Exhibition detail of the opening of *Aspects '75* at the Ulster Museum, Belfast, mid-March–14th April 1976
Figure 64: Page from *Edinburgh Arts* catalogue (1975)

Collage, mixed media, photographs.
Figure 65: Friends of Richard Demarco Gallery in Ireland (1977)

Photograph of group studying Celtic crosses in Monasterboice, during a visit to Ireland. The Irish antiquarian scholar Peter Harbison is depicted in the centre.
Figure 66: Edinburgh Arts 1976

Photograph of group making a stone rubbing from the large entrance stone at Newgrange megalithic tomb, co. Meath
Figure 67: Edinburgh Arts 1978

Group visit to Poulnabrone dolmen tomb, Co. Clare
Figure 68: Brian King, *Maze*, also known as *Sea Holes*,
Cumeen Strand, Co. Sligo (1976)
Figure 69: *Edinburgh Arts* (1978)

Photograph of participants standing outside the Fruitmarket Gallery, Edinburgh. Irish participants listed in the poster include John Carson, Felim Egan, Brian King and William Heron.
Figure 70: Installation shot of *Edinburgh Arts* exhibition (1977) at the Fruitmarket Gallery, Edinburgh 5th–10th March 1978
Figure 71: One-day *Edinburgh Arts* 1976 exhibition on display at the National College of Art and Design, 12th July 1976, with Rolfe’s *The Table: Open Hand, Closed Fist* in the foreground
Figures 72, 73: Photographic documentation of Rolfe’s *The Table: Open Hand, Closed Fist* performance at NCAD on the 12th July 1976
ALASTAIR MACLENNAN

'TO WALK A STONE'
A 24 HOUR PERFORMANCE

at The Richard Demarco Gallery
1:00 pm. March 29th
1:00 pm. March 30th

DEMARCO GALLERY
Monteith House, 61 High Street, Edinburgh

Figure 74: Poster for Alastair MacLennan's performance To Walk a Stone (1980)

24 hour at the Richard Demarco Gallery, Monteith House, Edinburgh, 29th–30th March 1980
Figure 75: *Edinburgh Arts* (1980)

Marques sailing vessel that transported between participants between Ireland, Britain and France in 1978, 1979 and 1980
Figure 76: Nigel Rolfe, *Mound Man* (1976)

Photographic documentation of a performance for the Edinburgh Arts 1976 at the Fruitmarket Gallery, Edinburgh, 4\(^{th}\)–24\(^{th}\) December 1976
Figure 77: Nigel Rolfe, *Mound Man* (1976) (detail)

Performance shot
Figure 78: Nigel Rolfe, *Mound Man* (1976) (detail/Performance shot)
Figure 79: Ute Klophaus, Joseph Beuys in the Action ‘Celtic Edinburgh’, as part of *Celtic (Kinloch Rannoch) Scottish Symphony* (1970)
Figure 80: Declan McGonagle standing outside the Orchard Gallery, Derry/Londonderry, c. 1980
While Performance Art continues to develop and shift direction, even its name is in a process of evolution. 'Live Art' and 'Performance' (without the 'Art') are often adopted currently, to describe an area of expression which, by its nature, defies categorisation and pigeon-holing. In the early 1970's, it looked as if Performance Art, like Conceptual Art, might be a fashion, which would fade with the resurgence of painting and sculpture. This has not happened and it's clear that what has been established over the two decades since it surfaced is a new medium, not a passing trend. Its language has been widened and, I believe, strengthened, by overlapping with other art forms—dance, theatre and music, for example.

This season of work in Derry reflects how performance is frequently shown outside art galleries and although the Orchard Gallery is the host organisation, none of the events actually take place within it.

In selecting this show, I wanted to include some work with an overt Northern Irish connection and some which would be confrontative simply in terms of its location in the City Centre, irrespective of its content. I also wanted a mix of younger and more established artists, women and men.

Richard Layzell, May '88

Anne Seagrave
Real Chair Wheel Chair
Little Theatre, Orchard Street, Derry, Thurs. 2 June 4.00 p.m. Free.
Based on her experience of living in Belfast over the past year. Previously resident in England, her perception of the city is sharp and compares reality with fantasy.

Clare Palmier and
Phillip Hollweg
Watchers
Austin's Department Store Window Fri. 3 & Sat. 4 June (Shop Hours)
An installation/performance designed for a shop window commenting on the passive activity of TV watching and one daily digestion of television advertising.

Figure 81: Press release for 'Live Art in Derry' festival curated by Richard Layzell, featuring Anne Seagrave, from 2nd–4th June 1988
Figure 82: Alastair MacLennan, *Target* (1977)

Performance between home and work, Belfast
Figure 83: Alastair MacLennan, *Lie To Lay* (1986)

Performance at Roseberry Crescent, Newcastle upon Tyne
Figures 84, 85: Alastair MacLennan, *Lie To Lay* (1986) (detail)
Figure 86: Blackmarket International ‘Intern’ performance at Bone 8: Festival für Aktionskunst in Bern, 2000
Figure 87: Performance shot of Alastair MacLennan at *Right Here, Right Now*, Kilmainham Gaol, Dublin 4th November 2010

Performance using fish, potatoes, a plant and old boots
Figure 88: Nick Stewart, *Points of Origin, Sphere of Influence* (1982)

Fabric, wax, mud and potatoes
Figure 89: Nick Stewart, *Elegy* (1982)

Two containers with water from the River Lagan, Belfast and the River Liffey, Dublin.

Torch, branches, soil. Photograph documenting series of sited performances, in galleries and on the street between 1985 and 1987
WORK MADE LIVE

WE ARE PLEASED TO INVITE YOU TO "WORK MADE LIVE" THE FIRST NATIONAL FESTIVAL FOR YOUNG ARTISTS MAKING LIVE ART WORK.

MONDAY 30th MARCH UNTIL FRIDAY 3rd APRIL, 1981.
MARTIN FOLAN, PERFORMANCE. ALL DAY TUESDAY 31/3/81. NOAD, KILDARE STREET, OLD ENTRANCE.
DAVID CLIFFORD, VOX EXHIBITION/WORKSHOP/OFFICE. Each Evening 6pm-9pm.

LECTURE: Video Studio, Monday-Thursday at 7-9pm.

"Monday 3/3/81" JOHN CARRON. Tuesday 31/3/81 BRIAN KING. Thurse: 2/4/81 NIGEL ROLFE.

SYMPOSIUM: Video Studio, Friday 3rd April at 4pm. "THE CONTEXT FOR LIVE ART."

Panel Includes: CAMPBELL BROWN, chair. DOROTHY WALKIN. DAVID CLIFFORD, ALLAULIN HAGERTY. ANNA O' Sullivan. DAVID COLLINS. NOEL SHERIDAN. JIMMY MCCARTHY. DECLAN MCDONALD. NIGEL ROLFE.

PERFORMANCES/INSTALLATIONS: Sculpture Studio. Each Evening from 6pm until 9.30pm.

<table>
<thead>
<tr>
<th>Monday 30/3/81</th>
<th>Willie Doherty (Belfast)</th>
<th>Vickie Adams (Dublin)</th>
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<tbody>
<tr>
<td></td>
<td>all day until 6pm.</td>
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<td>Dick Stewart (Belfast)</td>
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<td>Tuesday 3/3/81</td>
<td>Michael Murphy (Cork)</td>
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<td>Chris Cusack (Belfast)</td>
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<td>Angela McCabe (Belfast)</td>
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<td>wed: 1/4/81</td>
<td>Donal Ruane (Dublin)</td>
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<td>6pm.</td>
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<td>Thurse: 2/4/81</td>
<td>Belfast 1st year students</td>
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<td>from 4pm.</td>
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<td>Friday 3/4/81</td>
<td>Derick Coyle (Belfast)</td>
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<td>7pm.</td>
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<td>Cathy Owens (Belfast)</td>
<td>8pm.</td>
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</table>

THE NATIONAL COLLEGE OF ART AND DESIGN, FACULTY OF FINE ART, MULLO STREET/CITY QUAY,
DUBLIN 2. FOR FURTHER INFORMATION TELEPHONE: ANNA O'SULLIVAN, 776 665/776 480.

Grant Movie (Dublin)

INSTALLATION
Tues/Fri:

Figure 91: Work Made Live festival invitation, 1981
Figure 92: Detail of blackboard diagram created during Beuys’ lecture, 18th November 1974
Figures 93: Frances Hegarty, *Ablative, Genitive, Dative* (1984), performed at Art and Research Exchange, Belfast

Live action with 16mm film projection on pigmented screens
Figure 94: Frances Hegarty, *Ablative, Genitive, Dative* (1984), performed at Art and Research Exchange, Belfast

Frames from a 16 mm projected film
Figure 95: Joan Jonas, *Organic Honey’s Visual Telepathy/Vertical Roll* (1972)

Multimedia installation recreated in 1994 at the Museum of Contemporary Arts, Los Angeles
ARTISTS WITH A BROAD SPECTRUM OF ARTISTIC & CULTURAL EXPERIENCE WILL BE INVOLVED IN 'AVAILABLE RESOURCES'. DURING THE PROJECT ARTISTS FROM EASTERN & WESTERN EUROPE, CANADA & MEXICO WILL WORK MAINLY OUTSIDE THE GALLERY CONTEXT ENGAGING THE PUBLIC AS PARTICIPANTS & AUDIENCE/SPECTATORS. THE ARTISTS WILL DISCUSS THEIR PROJECTS & IDEAS WITH MEMBERS OF THE COMMUNITY THROUGH WEEKLY OPEN SEMINARS. 'AVAILABLE RESOURCES'

Figure 96: Promotional postcard for Available Resources detailing the some of the countries involved in the festival
Figure 97: Nick Stewart, *Over the Walls* (1991)

Performed in Derry as part of the *Available Resources* festival
Figure 98: Wladyslaw Kazmierczak, *DADA, da, da*, 
d...performed at *Exchange Resources* (1995)
Figure 99: Vivienne Dick, Poster for *Visibility Moderate: A Tourist Film* (1981) advertising screening of the video in London on 20th February 1981
Figure 100: Vivienne Dick, *Visibility Moderate: A Tourist Film* (1981)

Video still, 45mins, colour and Super 8mm transferred to digibeta
Figure 101: Frances Hegarty, *Groundswell* (1987), video, audio, colour televisions, soil, pigment, and fluorescent lighting. Installation at the Chisenhale Gallery, London 1987
Figure 102: James Coleman, *Clara and Dario* (1975)

Slide projections with synchronized audio, installation at Studio Marconi, Milan
Figure 103: Douglas Hyde Gallery invitation to screening of
_The Rope that Binds us Makes them Free_ and _Dance Slap for Africa_, 25<sup>th</sup> August c. 1983
Figure 104: Nigel Rolfe, *The Rope* (1983) performed at Triskel Arts Centre, Cork
Figure 105: Nigel Rolfe, *The Rope*, (1983)

Multimedia performance
Figure 106: Nigel Rolfe, *Dance Slap for Africa* (1983)

Series of three video stills, audio, 20 mins
Figure 107: Frances Hegarty, *Turas* (1995)


Sequence of video stills of opening scenes of the River Foyle, mid-way mother/daughter interaction and closing scenes of returning to the River Foyle [see overleaf]
Journey to
re trace river
re present landscape
re frame space
re locate place
re negotiate territory
re construct  loss
re image    mother
re site     home
re plenish  source
re affirm   identity
Figure 111: Vivienne Dick, *A Skinny Little Man Attacked Daddy* (1994)

Series of three video stills, 28mins, colour
Anne Tallentire  
9 Beaconsfield Road  
London N15 4SH  
Tel: 01 802 2688

Dear Joan,
I should have said on the abstract that I am a practicing artist living and working in London. Could you please write this in beside my name. I am sorry to bother you with this. Anne.

The Gap of Two Birds – Video / Installation / Performance

Figure 112: Postcard sent to Joan Fowler from Anne Tallentire, 9th December 1989
Figure 113: Anne Tallentire, *Altered Tracks* (1987)

Installation with photographs, sound, charcoal drawing and 20 min performance
Figure 114: Detail of the artist placing stones as part of the performance *Altered Tracks* (1987)
Figure 115: Detail of the charcoal lines criss-crossing the gallery floor as part of performance *Altered Tracks* (1987)

Chairs, stones, floor and freestanding panels
Figure 117: Detail of the floor-based glass panels inscribed with the words ‘north’ and ‘south’ as part of the performance *The Gap of Two Birds* (1988) (1989)
Figure 118: Detail of the artist handing out printed loose pages as part of the performance *The Gap of Two Birds* (1988) (1989)
Figure 119: Anne Tallentire, *Resisting the Lullaby* (1991)

Installation at the Camerawork Gallery, London, plate glass, keys, large format photocopies, sound
Figure 120: Detail of wall mounted photocopies in *Resisting the Lullaby* (1991) at the Camerawork Gallery, London.
Figure 121: Crowds attending the inauguration of the Irish Museum of Modern Art, Dublin in 1991
Figure 122: Declan McGonagle delivering an inaugural tour of IMMA exhibition spaces to Charles Haughey, with Dorothy Walker in the background
Figure 123: Louise Walsh and Pauline Cummins, *Sounding the Depths* (1992)

Video, audio, projections and installation at IMMA 1st April–9th May, 1992
Figure 124: Overhead view of installation view of *A State of Great Terror* presented at the Douglas Hyde Gallery, Dublin from 21st–23rd December 1992
Figure 125: Ground floor installation view of *A State of Great Terror* by Blue Funk, 1992
Figure 126: Blue Funk, *Sound and Plot not Censored* (1993)

Video, audio, projections and sculptural installation at
Schwartz Plaza

Commissioned as part of the exhibition *Other Borders*, Grey
Art Gallery, presented at Bobkin Lane, New York, 26th April–
13th May, 1993
Figure 127: Night-time installation view of *Sound and Plot not Censored* by Blue Funk (1993)
Figure 130: Exterior view of the former Arthouse venue, Curved St, Dublin (1995) designed by Shay Cleary Architects
Figure 131: Detail of Arthouse new media training lab
Figure 132: Artifact CD Rom
Figure 133: Installation view of the exhibition *In Consistency II* at Arthouse, Dublin in 2000

Curated by Paul O’Neill, 11th February–14th March
Figure 134: Pauline Cummins, *Holy Ground*, with performances by Fergus Byrne, Sandra Johnston, Frances Mezzetti and Breeda Mooney, at Glendalough, Co Wicklow, Sunday 17th September 2000, which was commissioned as part of the *Appearances Project* at Arthouse, 18th–27th October 2000.
Figure 135: Grace Weir, *Trace* (1988)

Portland stone, limestone, bronze and stainless steel
Figure 136: Grace Weir, *Man on Houston St* (1996)

Glass negative plates, television monitor, Menger Sponge
Figure 137: Grace Weir, *Around Now* (2001)

Two 16mm films, 5 mins, exhibited as part of the Venice Biennale, 9th June–30th September 2001
Figure 138: Andrew Kearney, *A Long Thin Thread* (1994)

Wall mounted digital clocks installed at Heathrow Airport Terminal 4
Figure 139: Frances Hegarty, *Point of View* (1996)

18 colour digital prints, 1m x 4.5m each, at Heathrow Airport Terminal 4
Figure 140: Photograph of Frances Hegarty (left) and Andrew Stones (right) following their announcement as recipients of the Nissan Art Prize in 1997, with Declan McGonagle (then director of IMMA, centre left) and Gerard O’Toole (Nissan Ireland, centre right)
Figure 141: Willie Doherty, *The Only Good One is a Dead One* (1993)

Series of two video stills, sound
Figure 142: Anne Tallentire, *Inscribe I* (1994) (detail)

Video transmitted as live performance via ISDN between the British Telecom Building, London and the Telecom Eireann Building, Dublin
Figure 143: Series of video stills shot while driving through the streets of London from *Inscribe 1* (1994) by Anne Tallentire
Figure 144: Anne Tallentire, *Inscribe II* (1995) (detail)

Video transmitted as live performance via ISDN between an empty office block in the Square Mile, London and the Orchard Gallery, Derry/Londonderry
Figure 145: Nick Stewart, *Beyond the Pale* (1993)

Two channel video installation at Shadwell Underground Station, London

Video, audio
Figure 146: Video still of pilgrims climbing Croagh Patrick, Mayo from *Beyond the Pale* (1993) by Nick Stewart