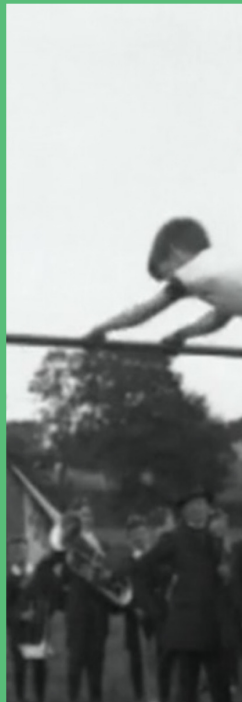


IRELAND'S EYE

An exhibition of new Art from Ireland

Orla Comerford
Myfanwy Frost-Jones
Michelle Malone
Mandy O' Neill
Lucy Peters



Curated by Mark Joyce

IRELAND'S EYE

Five artists, **Orla Comerford, Myfanwy Frost-Jones, Michelle Malone, Mandy O' Neill and Lucy Peters** explore critical questions of climate change, globalisation, social inequality and rapid technological change, from the unique perspective of an island perched between the European and American continents. This island of Ireland has made significant contributions to the worlds of knowledge, culture and entertainment, a unique vantage point to shape an independent and creative vision.

In this exhibition, there are important questions around what constitutes our individual, communal and national identities. What defines us? Is it the clothing we wear, manufactured on the other side of the world or is it the equally globalized digital content we consume? Could it be our intimate family histories which are intertwined with social histories, or is it found in our attitudes towards inward migration and the acceptance of new communities. Are we paying enough attention to the subtle changes in our environment which will impact our ability to produce food in an unpredictable world climate in the future.

Mata Irlandia, or 'Ireland's Eye' is an exhibition casting a critical 'eye' on an increasingly connected, yet polarised world. The island of Ireland's recent history has much in common with Indonesia's journey to independence. In Ireland, the revolutionary poets helped to imagine the new nation into being, while in Indonesia the visual artists envisioned a singular nation from the myriad colonial and archipelagic histories and cultures of Indonesia.

Today, the island nations of Ireland and Indonesia share in common a deep sense of cultural and artistic identity that is manifested in many forms, from music, crafts, storytelling, film making and urban arts.

These five artists bring a nuanced, social, technological and interdisciplinary approach to the questions of individuality, globalization and how artists make work about themselves and the places they call 'home' in the 21st century.

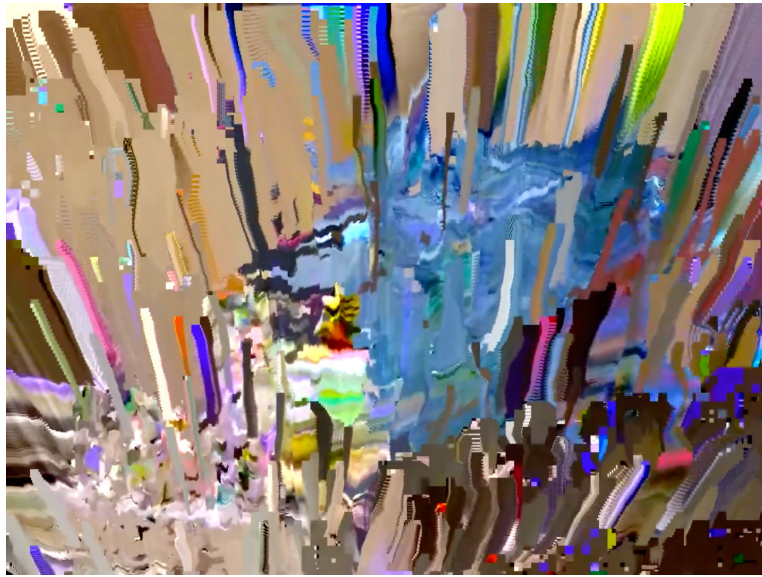
These artists are graduates of the Institute of Art, Design and Technology www.iadt.ie , Dublin City University www.dcu.ie , Technological University of Dublin www.tud.ie , Technological University, Shannon www.tus.ie Limerick, National College of Art and Design www.ncad.ie and Munster Technological University www.mtu.ie in Cork.

University education in Ireland has its roots in the medieval scriptoria of Irish monastic communities, where canonical Latin texts from southern Europe were transcribed and co-mingled on vellum with the wild beasts of our northern Celtic imagination. Beginning in the 16th Century with Trinity College, and through its National Universities and Technological Institutes, Ireland has the highest rate of university graduation in the EU.

Orla Comerford



Orla Comerford is a multidisciplinary visual artist working across the mediums of video, audio, photography and woodwork. The exploration of glitch art and the question of who gets to see in high resolution are central themes in her practice. As a visually impaired artist glitch art and distortion of images is informed by how what she sees and how she encounters the world, is a distortion in its own sense. Orla has been surrounded by a passion for woodworking, and the passing on of generational woodworking skills in her family has been an important subject matter in her work, also referencing the history of people with visual impairments in 'Institutions for the Blind' being taught tactile crafts as a means of employment in a society with no access to other opportunities. While the artist's video work asks the viewer to consider ways of seeing, it also focuses on the opportunities and accessibility that technology offers the visually impaired nowadays. Orla received a first-class honours in Fine Art Media at the National College of Art and Design in 2022. She has exhibited work in the Royal Dublin Society Visual Arts Awards Exhibition and received the RDS Members Fund Award.



Oidhreacht (Legacy)

Video Art

Variable Dimensions

2022

'Oidhreacht' is an interactive installation that explores the question posed above — who gets to see in high resolution? It also chronicles the tradition and legacy of craftwork in Orla's family. The documentation in this piece follows her father's construction of a classic wooden boat. The large curved wooden structures on which the videos are projected, reflect the curves found on the boat. The viewer experiences this piece through sight, sound and movement. As the viewer moves through the space, they must rely on the audio to contextualise the piece. As they move forward the video sharpens and the reality emerges, which mirrors the reality of Orla's interaction with the world around her.

'The exploration of glitch art and the question of who gets to see in high resolution are central themes in my practice. My distortion & corruption of videos in order to create impressions, plays into these themes. How I encounter the world as a visually impaired artist, is a distortion in a sense. I make up an image of what's in front of me based on impression. I play with the idea of having the viewer do the same when encountering my work. Via a Kinect sensor, the video & audio material of the installation changes as a viewer moves through the space. This immersive experience allows them to view the piece more clearly, physically & contextually. The digital deconstruction of the videos contrasts with their subject matter - my dad's construction of a wooden boat. My interest in the traditional skills & craft of woodworking, which have been passed down through generations of my family, is evident in the subject matter, as well as in the large curved wooden sculptures I constructed.'

MyFanwy Frost-Jones



Myfanwy Frost-Jones is an artist and oyster farmer based in the West of Ireland, Myfanwy's work examines the relationships between land, landscape and ecology in a rural space. Layering conflicting histories of colonialism and invasion with current issues of shellfish farming, biodiversity and coastal erosion, she works with photography and moving image installation. A multi award winning artist, Myfanwy studied at the Crawford College of Art and Design in Cork city. She is the recipient of the Royal Dublin Society Mason Hayes & Curran LLP CC Irlandais Residency Award 2022, Sample Studios Associate Residency Award, National Sculpture Factory Residency Award and the Backwater Artist Studios Moving Image Bursary in 2022. Her work has been shown as part of IndieCork, Living Canvas Dublin and Paris Photo with a solo show at the MTU Exhibition Centre and Studio 12 BAG Cork.



Invasive Species

Video Art

Variable Dimensions

2021

'Invasive Species' is an immersive site-specific installation. It includes *Invasion Stories*, a self-published 50-page, linen-covered book, combining text and photography to investigate the stories of invasion, colonisation, land and labour discovered during lockdown explorations of her local Kerry countryside — a contested space, once a farmed property of the absent English landlord — now forgotten and overgrown, having not officially changed hands since Famine times. Modern day aquaculture is now a feature here as a small oyster farm is set up on the coastline and Pacific oysters grip the shore. The videos in this installation thread together the history, politics, ecology, bio-diversity and industry that have affected this site through the ages. Myfanwy uses footage from her DSLR camera, drone and iPhone camera in combination with text that floats meditatively across the images. Ambient sounds from the site join the sound of local children blowing into glass bottles from the shore.

Michelle Malone



Michelle Malone's practice is based on her experience growing up in a variety of social housing systems in inner city Dublin. Her multi-disciplinary installations are comprised of sculpture, image-making, oral histories, audio and text. Her practice seeks to give material voice to working-class histories from the perspective of lived experience.

It is her belief that the art industry needs to let marginalised people tell their own story. She believes that objects have a collectively known cultural value and that all materials are biased. It is her intention to instrumentalise and weaponise the shared meaning of materials and objects to visually tell working-class histories, and to create embodied empathy/identity for the subject matter. The ultimate goal of her practice is to enter authentic working-class symbolism into the artistic canon.



Great Uncle Joe (Film)
Video Art
Variable Dimensions
2021

The record Michelle Malone chose had the 1950s song till there was you written by Meredith Wilson and performed by Shirley Jones for the tv show titled The Music Man. Malone recognised the song immediately as The Beatles version of the same tune is one of her families favourite songs. A song that has been played on a guitar and sang at many special occasions over the years in her grandmother and grandfather May and Paddy Malones' kitchen in Finglas. Michelle Malone had recalled the song being played graveside at her late Great Uncle Joes funeral and it triggered some funny memories of her Uncle killing her pet goldfish and him giving her a fright with a Child of Prague Statue. Malone also recalled that he had received compensation in 2006 for spending time in Artane Boys Industrial school. To initiate research and not knowing the final outcome Malone called her Auntie Anne to tell her the funny memories and to ask her what she knew as she was extremely close to Joe, she also called her father Michael Malone to asks specifically about the compensation part, and she also called her grandmother May Malone to ask about the day her brother had been taken from their family tenement on Parliament street and sent to Artane in the late 1940s.

Mandy O'Neill



Mandy O'Neill is an Irish photographer based in Dublin, Ireland. Her work inhabits a space between social commentary and representational strategies, with an emphasis on the relationship between people and place. Much of her practice has evolved through extended artist residencies in schools and through engagement with young people. Her current research considers the themes of place, belonging and the impact of development on the landscape, through a photography-based study of the inner suburb of Cabra, Dublin.

Mandy has an MA in Public Culture Studies and a BA in Photography. Her work has been exhibited both nationally and internationally. Selected exhibitions include Photo Museum Ireland, National Gallery of Ireland, Draíocht and CCI Paris. She received funding from Arts Council of Ireland, Dublin City Council, Creative Ireland and Culture Ireland and was winner of the 2018 Zurich Portrait Prize at the National Gallery of Ireland. She is currently undertaking a practice-based PhD at Dublin City University, funded by the Irish Research Council.



Champions Avenue Series

Print on Hahnemuhle Photo Rag paper

76,2 x 101,6 cm

2018

Champions Avenue emerged from a two-year artist's residency at Larkin Community College, Dublin 1. The school is situated in the heart of Dublin's inner city and is attended by a diverse student population of over 400 pupils. LCC is a DEIS school (Delivering Equality of Opportunity in Schools), part of a government Action Plan for Educational Inclusion. The residency (supported by Young People, Children and Education grants from the Arts Council) was part of a wider long-term study of school and education, that posed questions about equality of opportunity and the support systems in place to nurture children and young people.

Diane was one of the sixth year pupils at the school and had a particularly strong and enigmatic presence. Aidan Dunne (Irish Times, Aug 2018), describes Diane as having 'an unmistakable attitude' of meeting 'the viewers gaze with cool assurance and, looking to art history, something of the bearing of a renaissance prince'. **This image was winner of the Zurich Portrait Prize 2018 at the National Gallery of Ireland.**

Lucy Peters



Lucy Peters has a background in the fashion industry and, like many people, she has become increasingly concerned with the vast volumes of mass-produced clothes that are consumed and casually thrown away. Her exploration of overconsumption has encompassed research into the practices of fashion retailers, including those that are closing down, and also the strategies that have been developed by charities to manage huge warehouses full of discarded, and often worthless, fast fashion clothing.



Buy Wear Dispose

Fast fashion garments, metal runner rail, waterfall rails, masking tape, paint.

Variable Dimensions

2021

Making It Laaaast is a series of soft sculptures informed by research into production and consumption practices, and the physical architecture of fashion retail display. Her sculptures are made by methodically dismantling discarded items of clothing into material components, which are then slowly woven and knotted into large textured forms. Each piece can take up to five months to complete, and each work is composed of material that has been recycled, donated or discarded. In 2022, Lucy received a MA in Art and Research Collaboration from the Institute of Art Design and Technology, Dunlaoghaire, Ireland. Lucy's work also featured in the Royal Dublin Society's Visual Arts Awards 2022 where she received the Royal Hibernian Academy's Graduate Studio Award 2022.

Acknowledgements

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Special thanks to **Mr. Syahzan Kudus** Director of Jakarta Land and **Mr. Winata Siddarta** Deputy General Manager of Jakarta Land for supporting this exhibition by providing the venue and encouraging art exhibition to keep going on at World Trade Centre Complex.

And finally thanks to **Deborah Iskandar** of ISA Art Gallery who dreamt up the idea of connecting the worlds of Irish and Indonesian arts and education with an exhibition in the World Trade Centre, Jakarta. We owe her thanks for sowing this seed which, with some nurturing, can grow into a regular cultural exchange.

Curated by **Mark Joyce**, IADT, Dublin.

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