The front cover is orange with large black text that reads -

A Different Republic

An exhibition by
Aideen Barry
Amanda Coogan
Corban Walker
Suzanne Walsh

Co-curated by Arts & Disability Ireland and Fire Station Artists’ Studios in partnership with the LAB Gallery

This is a blank page\*

\*In the original publication there are several blank pages. Where this happens we have placed the text ‘This is a blank page’.

Each image from the original publication is represented in this large print version by an image description. Where there was text accompanying an image in the original publication it is called an image caption. Where there were subtitles in a film still in the original publication it is called a film caption.

Image descriptions were written by Amie Lawless, Bríd Ní Ghruagáin and Máirín Harte.

This is a blank page

A Different Republic, an exhibition by Aideen Barry, Amanda Coogan, Corban Walker and Suzanne Walsh.

A Different Republic explored universal human rights in a year of commemorations, being both the centenary of 1916 and the 20 year anniversary of the Irish government’s landmark report of the Commission on the Status of People with Disabilities ‘A Strategy for Equality’. A Different Republic was co-curated by Arts & Disability Ireland and Fire Station Artists’ Studios in partnership with the LAB Gallery.

18th November 2016 – 5th February 2017 at the LAB Gallery, Foley Street, Dublin 1.

Editors: Jennie Guy and Amie Lawless
Design: Pure Designs
Printer: GPS Print

A CIP catalogue record for this publication is available from the British Library.

ISBN: 978-0-9554749-4-1

First published by Arts & Disability Ireland and Fire Station Artists’ Studios in 2018

© Arts & Disability Ireland and Fire Station Artists’ Studios.
All images © the individual photographers.
All text © the authors, Arts & Disability Ireland and Fire Station Artists’ Studios.

All rights reserved.

This publication is generously funded by the Arts Council.

Fire Station Artists’ Studios logo, Arts & Disability Ireland logo, Dublin City Council logo, the LAB logo, Dublin City Arts Office logo and Arts Council logo.

**Contents**

Page 6 Introduction by Helen Carey & Pádraig Naughton

Page 11 A Different Republic by Nathan O’Donnell

Page 19 Difference & Daring: Reflecting on the state of the nation at a time of commemoration by Vincent Woods

Page 27 Photo essay one: Installation

Page 45 Photo essay two: Film stills

Page 59 Exhibition Opening & Seminar

Page 62 Biographies

Page 64 Partners

**Introduction**

**A Different Republic** was an exhibition featuring four new commissions by visual artists Aideen Barry, Amanda Coogan, Corban Walker and Suzanne Walsh. This publication intends to capture, through words and images, the many facets of the exhibition during its run from 18th November 2016 – 5th February 2017.

A co-curated exhibition by Arts & Disability Ireland and the Fire Station Artists’ Studios in partnership with the LAB Gallery. It explored universal human rights in a year of commemorations, being both the centenary of 1916 and the 20 year anniversary of the Irish government’s landmark report of the Commission on the Status of People with Disabilities ‘A Strategy for Equality’.

**A Different Republic** was the culmination of an eight year partnership between Arts & Disability Ireland and Fire Station Artists’ Studios to support visual artists with disabilities. The partnership spanned four residencies, four publications, mentoring of seven visual artists and one seminar called ‘Pathways to Practice’ at the Lewis Glucksman Gallery, Cork. These years of embedding access and disability related capacity through training and development led our partnership to commission four new works. Reflecting on the state of the nation in a year of commemorations, the artists explored a lived experience of difference and inclusion in their practice. Probing the state of our nation along very real fault lines in a bigger picture, the commissions also represented our organisations passionate belief in what artists can express for our society. What art critic Gemma Tipton, writing for the art magazine Frieze, referred to as a ‘sharp-as-a-knife survey of different experiences of Irish citizenship’.

Image description: A close up of a grey stone slab floor, someone wearing white ankle boots and black tights stands behind Corban Walker's photograph affixed to the floor. This photograph depicts a corner of the inside of a building. Two green marble corner pillars meet in the middle of the frame, flanked either side by black marble wall chipped with age. Black flooring tucks itself neatly between the corners of the pillars.

Image caption: Corban Walker, **A floor plan excavated from the floor in the room of the floor plan**, 2016. 8 digital prints on vinyl, dimensions variable, edition of 3. Photography of installation by Peter Varga. Audience viewing floor based work at the opening of **A Different Republic** at The LAB Gallery.

A key feature of **A Different Republic** was inclusive experiences for audiences. A range of access options were available to visitors; Discovery Pens with audio description, speech to text and Irish Sign Language interpretation of live events, as well as commissioning writer Nathan O’Donnell’s catalogue essay in Plain English. Additional events which animated the exhibition included performances by Suzanne Walsh, Amanda Coogan and Dublin Theatre for the Deaf during Dublin Gallery Weekend which substantially broadened the footfall for this exhibition with many, many children spending time with the art works.

In the final week of the exhibition, **A Different Republic** seminar used contemporary arts practice and exhibition as a starting point for discussing universal human rights. Chaired by broadcaster, playwright and poet Vincent Woods, the following questions were tabled: How has **A Different Republic** served as an alternative entry point to the issues of inclusion and exclusion in a year of commemorations? Is exhibition an appropriate vehicle for creating visibility and discourse in 2017? Practical questions mingled with the existential challenges, showing that decisions and ethics provided the young Irish Republic with work still to be done, to enable our artists and our citizens to thrive.

On behalf of the both Arts & Disability Ireland and the Fire Station Artists’ Studios we would like to thank our staff past and present, board members, founders, partners, artists, designers, arts workers and citizens who have participated in our collaboration through the years, we salute you.

**Helen Carey, Fire Station Artists’ Studios
Pádraig Naughton, Arts & Disability Ireland**

This is a blank page

**A Different Republic by Nathan O’Donnell**

**2.**

In 1996, the Commission on the Status of People with Disabilities published its report. ‘A Strategy for Equality’ was a landmark in the development of a culture of rights for people with disabilities in Ireland. The report noted a level of frustration in the responses received from the public. ‘[This] frustration did not centre, as some might expect, on personal experiences of physical pain, discomfort or impaired function. Nor did it centre on the incurable nature of many disabling conditions.’ Instead, respondents expressed anger about the ‘oppressive social barriers’ that exacerbate challenges already faced by those with disabilities in Irish society.

**3.**

One respondent quoted in the 1996 Report put it particularly bluntly, arguing simply – and starkly – that ‘being disabled means you are no longer part of the public.’

**6.**

In 1916, before the Rising, Thomas McDonagh published ‘The Yellow Bittern,’ his translation of an eighteenth-century Irish poem. After his death, Francis Ledwidge wrote a tribute, ‘The Lament for Thomas McDonagh,’ that opened with the famous lines:

He shall not hear the bittern cry,
In the wild sky, where he is lain,
Nor voices of the sweeter birds,
Above the wailing of the rain.

In this poem, Ledwidge fuses the lyricism of the Celtic Revival with a new civic spirit. Here we have the familiar elements: the wild bird, the cow in the field, the martyr’s death. But the bittern’s cry undercuts all this. It is guttural, not like a bird’s song at all, more like a slow and regal belch.

For her contribution to this exhibition, Suzanne Walsh has assembled a patchwork of quotations from MacDonagh and Ledwidge’s poetry, spliced with rambling comments from Facebook groups. The result is a new, unexpectedly poetic language, to be projected onto the walls of The LAB Gallery. It reminds me of the language of the great manifestos of the early twentieth century – not the Proclamation so much as the jarring declarations of the avant-garde. Walsh makes common cause with the disenfranchised and the powerless. She talks about the precarious lives of so many in contemporary Ireland, those with disabilities amongst them. She wonders what insights they might have, given their perspectives, into the toxic imperatives of the state.

**1.**

The 1916 Proclamation spoke of ‘cherishing all the children of the nation equally.’ The writers of this extraordinary manifesto set themselves in opposition to exclusionary British rule. But the Free State, and the Republic, took little time replacing British exclusions with others of their own devising.

**7.**

In 1892, Charlotte Perkins Gilman published her short story, ‘The Yellow Wallpaper,’ a parable about women’s lives in a patriarchal society. In it, a physician diagnoses his wife with a ‘temporary nervous depression.’ He prescribes a rest cure. Denied a life outside the home – outside of the sickroom, even – she becomes fixated with the ‘smouldering unclean yellow’ wallpaper, peeling from the wall. She notices strange patterns, crawling faces; a fullgrown woman stoops and lurks behind the paper, trying to escape. Eventually, the patient locks the door and tears the paper away from the wall. She realises the creeping woman is herself, seeking a way out. She has either lost her mind, or escaped her husband’s tyranny, or both. In any case, by the end of the story, she has achieved a kind of freedom.

Aideen Barry’s work is full of domestic anxiety, combining video, stop-motion animation, drawing, and performance. Last year she worked with a group of artists with intellectual disabilities in Ballina to produce a short film about unrequited love, ‘Silent Moves’, a subtly political response to the disgraceful legal treatment of intimacy between people with intellectual disabilities in Ireland. At The LAB Gallery, she takes Gilman’s short story as a point of departure. Pen and ink drawings, arranged frieze-style, on accordion notebooks, illustrate the workings of a feverish imagination. Flock patterns and creeping creatures animate the pages. Displayed in museum cabinets, these works represent an alternative history of the Irish state, one in which women’s bodies have not been regulated and controlled, but have managed instead to escape through the wallpaper.

**4.**

Several important pieces of legislation emerged from the 1996 Report: the Employment Equality Act (1998), the Equal Status Act (2000), and the Disability Act (2005). These were all positive steps in enabling equal rights for people with disabilities in Ireland. Much remains to be done, however. Arts & Disability Ireland undertake crucial work in this respect. Their long partnership with Fire Station Artists’ Studios is the basis of this exhibition. In the three decades since it was established, ADI has done much to serve artists and audiences with disabilities. They work with practitioners in all art forms, providing access or support or both. Requirements differ from case to case, which is how ADI believe it should be. Experiences of disability are not uniform. Artists with disabilities should not have to speak with a single voice.

**8.**

Amanda Coogan was brought up in a Deaf household. Her first language is Irish Sign Language (ISL) and she considers herself culturally Deaf. She continues to make use of this embodied language in her work, communicating through movement and gesture. She herself worked as a young interpreter on the 1995 ‘A Strategy for Equality’, and has misgivings about its effect upon the Deaf community, in particular its effect upon the number of pupils attending Deaf schools, the heartland of the community and the place where ISL is passed down from generation to generation. The previous policy of bringing cohorts of Deaf children together for schooling, while not without complications, had the consequence of solidifying a language, culture and a community.

For Coogan’s contribution to this exhibition, a vast sculptural structure, hung with glistening silver emergency blankets, cuts through the gallery. From the inside the audience sees the construction laid bare. Outside, passers-by see the glimmering façade. Neither side sees the full story. On a screen, mounted on the inside of the structure, a Deaf woman pushes an Irish ‘flag’ – a green pram with white wheels, full of oranges – across a peace line in Belfast. She is caught in an endless loop, continuously entering without ever arriving.

**5.**

I have thought a lot, in preparing this text, about what different kinds of exclusion might feel like, and how I might convey this through this piece of writing. There are certain kinds of exclusion we can all imagine – a shut door, a closed shop. But there are more indirect exclusions: unnoticed obstacles, unspoken discriminations, simple failures to consider. Such exclusions might feel less like a rupture than a mute uneasiness, a sense of being out of step, of being out of sequence.

I have chosen to present these fragments out of cue. The numbers are off. The reader is out of place.

**9.**

Corban Walker’s sculptures, drawings, and installations play with ideas of scale and the nature of the built environment. His remodellings of architectural forms – reduced, distorted, departing from received standards – highlight the extent to which we design our surroundings with particular bodies in mind. Walker, who is 129 cm tall, asks what bodies – what perspectives – are excluded.

3 Mountjoy Square was the birthplace of Walker’s mother, and the home of his grandfather, Walter Cole, at one point a Sinn Féin Alderman. The house was a regular Sinn Féin meeting place at the time of the Rising. Walker’s research into the history of this building has been both personal and political. It has led him to consider more broadly the architectural legacy of the north inner city, and what its neglect might tell us about the changing identity of the Irish Republic. His photographic works for ‘A Different Republic’ map three buildings (No 3 Mountjoy Square, the GPO and The LAB Gallery itself), drawing together disparate sites of commemoration, communication, and memory.

**10.**

All four contributing artists have been commissioned to produce new work which responds, in whatever way, to the contexts of the two commemorations: the 1916 Rising and the 1996 Report on the Commission on the Status of People with Disabilities. The result is a quartet of distinct voices: a manifesto (or a set of manifestos, a set of disparate appeals) for difference.

**This text was originally commissioned and published in 2016 by The LAB Gallery.**

**Nathan O’Donnell** is a writer, researcher and one of the co-editors of Paper Visual Art. He writes fiction and non-fiction and has been published in The Dublin Review, gorse, The Irish Times, New Irish Writing, Apollo, and Architecture Ireland, amongst others. His first book, on Wyndham Lewis’s art criticism, is forthcoming from Liverpool University Press. He teaches on the NCAD MA Art in the Contemporary World programme and is currently an IRC Enterprise Postdoctoral Research Fellow, based between IMMA and Trinity College Dublin, looking at Lucian Freud’s relationship to Ireland.

This is a blank page

**Difference & Daring: Reflecting on the state of the nation at a time of commemoration by Vincent Woods**

‘The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all of the children of the nation equally…’
from The Proclamation of the Irish Republic, 1916

Easter 2016 came and went. Crowds lined the streets in Dublin for the official commemorations of the 1916 rebellion against British rule in Ireland. Some people wore period costume, as if dressing in the clothes of a century earlier was some kind of dramatic gesture of empathy with the past, with the women and men who lived, fought, stayed home, died, made love, starved, sang songs, wrote, painted and dreamed in 1916. The Easter Monday gathering in Dublin in 2015, a kind of dry run for the main event a year later, had brought thousands onto the streets in a kind of glorified fancy dress parade (a variation on Paul Durcan’s wonderfully funny and ironic poem ‘What shall I Wear to the Great Hunger, Darling?’) – women and men acting out a version history, a kind of Bloomsday Easter Rising Pageant, and they all seemed happy with the fantasy and the bustling day out. I chose to spend Easter 2016 out of Ireland – no disrespect to the past, present or future, simply a need to escape what seemed like a largely unquestioning celebration of ourselves alone, an exercise in self-reflection that felt too narrow, too inward, slightly uncomfortably close to a benign complacency.

It was a relief, then, to find the work of artists Aideen Barry, Amanda Coogan, Corban Walker and Suzanne Walsh in the exhibition ‘A Different Republic’ at the LAB Gallery in Foley Street in Dublin’s north inner city. The exhibition was a joint initiative by Arts & Disability Ireland and Fire Station Artists’ Studios, and in partnership with the LAB the two organisations set out to explore universal human rights in a year of commemorations (the centenary of 1916 and the 20th anniversary of the Irish government’s landmark report of the Commission on the Status of People with Disabilities ‘A Strategy for Equality’). It was no surprise to find these two organisations engaged in enlightened debate and curating – both have an impressive track record when it comes to issues of social inclusion and creative and artistic policy-making. The Fire Station Artists’ Studios has been providing working spaces for artists in Dublin city centre for 25 years and the importance of their work becomes more and more apparent as the number of studio spaces in the city diminishes by the month. Similarly, the work of Arts & Disability Ireland has been vital to the development of policy and programmes that support and champion the work of artists with disabilities and increasing public awareness of significant issues around access, visibility and equality.

The LAB on Foley Street was the perfect working partner and venue for ‘A Different Republic’, located, as it is, just around the corner from Sean McDermott Street. I had always been drawn to the street named after my fellow Leitrim man and rebel, who came to visit my great grandmother to speak Irish and learn from her. That the street named after him became, for decades, synonymous with deprivation, social neglect, crime, heroin use and the incarceration of young women in its Magdalene laundry, seemed a perfect example of the gap between rhetoric and reality, between a revolution’s noble aspirations and its sometimes dubious achievements. In the mid-1980s I had reported on the heroin epidemic in the north inner city, interviewing young addicts and remarkable local community politicians in and around Sean McDermott Street. Their stories and experiences were a long, long way from the hopes and pledges of the 1916 Proclamation. In more recent years, the theatre work of Louise Lowe and ANU Productions had shone a light of insight, empathy and artistic re-imagining into the heart of the communities around Foley Street and Sean McDermott Street. The four artists featured in ‘A Different Republic’ worked with a purpose and vision that seemed to have parallels to the work of ANU; each different, all of them posing a challenge to how we perceive and accept given historical narratives. Their work was and is a reminder of the power and purpose of art as a disturbance to complacency, as a renewing force of energy and questing in the face of an increasing trend towards the treatment and presentation of historical event and anniversaries as an excuse for dressed-up nostalgia.

In contrast to the trend which brought us a gathering of women in Dublin in faux period dress to mark the centenary of women’s suffrage and a meeting of Fianna Fáil women who were decked out in amateur-dramatic costumes to ‘honour’ Countess Markievicz, the show at the LAB presented new, original images, sounds and texts which reflected realities of exclusion, inequality and artistic-political vitality, some of them humorous, all of them challenging and fresh. A pram full of rotting oranges, a woman trapped in a room of yellow-papered walls, the shape of Georgian rooms and perspectives remembered and reimagined, poetry reconstructed across time and into the age of social media: the art, images and thinking at the core of ‘A Different Republic’ lodged deep in my consciousness, and in a kind of subliminal social conscience.

An afternoon of discussion focused on the exhibition in February 2017 provided further and deeper insights into the art and its context. The eloquence of the artists and organisers was in refreshing contrast to the jaded rhetoric of much of the State-speak of the official commemorations of 2016, and served as a potent reminder of the particular power of art to unnerve and challenge, and its illumination of oblique, unexpected lines of connection. The exhibition and discussion managed to be local, national and universal in scope and ambition, and underlined the important role exhibition can play in political discourse and debate.

I live in Dublin’s north inner city. I have lived in Dun Laoghaire in the south County Dublin, and in different parts of rural Ireland. The longer I live the more I become aware of the profound inequalities in Irish society, the enormous and growing gap between rich and poor, between those with every opportunity in life and the many with little opportunity for education, advancement, change and hope - that most basic, essential (and clichéd) of qualities. Sinn Féin talks about a united 32 county Irish republic of opportunity - a noble aspiration; Fine Gael is planning for Ireland 2040 and Taoiseach Leo Varadkar says we must plan for an expanded Dublin city with an extra one million people, building up rather than out; Fianna Fáil, Labour, the smaller parties and independents remind us that planning for the future must include rural areas and communities and warn of the hazards of unchecked urbanisation. We are told that there has been an extensive process of consultation in relation to the National Development Plan, but I am not aware of any consultation with the country’s artists to ask how they envisage the future, how they would like to see our society shape and develop, what they can contribute to a national debate on, and vision for, a better future. Yet it was artists who made Dublin’s Temple Bar a thriving hub of possibility when the city planners wanted to build a bus station there; it is artists who have brought new life and fresh possibilities to County Leitrim when some politicians and planners were slating it for forestry, stag and hen nights and inevitable population decline; it is artists in Northern Ireland who shed new light on old and recent traumatic wounds in the Art of the Troubles exhibition in Belfast, offering something akin to an artistic peace and reconciliation forum while politicians talked in conflicted circles around the equal right of two sides to be wrong, wrong-headed and righteous.

The personal conflict between necessary commemoration and the honouring of the past, and the need to question all old certainties in order to shape the future, came into sharp focus for me in 2016 when I was asked to read in public the text of the 1916 Proclamation of the Irish Republic after a mass for some of the executed leaders of the Rising at Arbour Hill church and cemetery in Dublin. Part of me was honoured to be asked to give voice to a set of ideals which are so fundamental to the story of modern Ireland; another part of me shrank from the religious patriotism of ‘In the name of God and the dead generations…’. The dilemma solved itself because I was asked to chair a discussion on the broad theme of poetry and the 1916 Rising on the same evening as the Arbour Hill commemoration, and I made my choice. I think I would have read the text of the Proclamation out of respect for the living and the dead, but my passion would not have been wholehearted and my heart would have been uneasy.

My choice of poetry and art over proclamation and prayer was personal and non-judgemental, but I think it came from an instinct and need similar to that which envisaged and created ‘A Different Republic’ at the LAB. An instinct to make the new, a need to challenge what is given, a will to work (write, paint, compose, dance, sing out) for and into the future, to assert, quietly and passionately, the hope and possibility of establishing a republic that will foster and celebrate difference, diversity, inclusion, openness and equality, the very best of what a true republic can be.

Writer and broadcaster **Vincent Woods** is one of Ireland’s best-known arts and cultural commentators. He has presented many arts programmes on RTÉ Radio 1 and is a contributor to BBC Radio 4. His plays include At the Black Pig’s Dyke and A Cry from Heaven and poetry collections are The Colour of Language and Lives and Miracles. He recently co-edited, with Eva Bourke, Fermata: Writings Inspired by Music and his Famine folio Leaves of Hungry Grass: Poetry and Ireland’s Great Hunger is published by Qunnipiac University Press. He has been writer-in-residence at NUI Galway where he teaches cultural journalism. He is a member of Aosdána.

This is a blank page

**Photo Essay One: Installation**

**Amanda Coogan**

Image description (across page 28 and 29): A wall made up of long flowing strips of silver foil emergency blankets with a few strips of pale blue plastic. To the right of the wall sits an old fashioned deep, forest green pram filled with oranges which are at various stages of rotting.

Image description (across page 28 and 29): A wall made up of long flowing strips of silver foil emergency blankets with a few strips of pale blue plastic. To the right of the wall sits an old fashioned deep, forest green pram filled with oranges which are at various stages of rotting.

Image description: A close up of approximately sixty oranges that fill an old fashioned deep, forest green pram. The oranges are at various stages of rotting, some are bright orange others are dark brown and flecked with green and white mould.

Image description: A photograph of the back of the installation **Can you see it, can you feel it, it’s all in the air**. It consists of a wall made out of wooden planks, like a stud partition wall. The wooden planks have been painted black. Strips of silver foil emergency blankets with a few strips of pale blue cascade down the other side of the wall. Leaning against one of the upright wooden planks is a flat screen television framed in black which shows a still of a woman dressed in dark cloths pushing the pram from this exhibition in front of a peace wall in Belfast. Civil rights leaders painted upon it include Rosa Parks and Frederick Douglas.

Image caption: Amanda Coogan, **Can you see it, can you feel it, it’s all in the air**, 2016. Wood, steel, rubbish bags, emergency blankets, Olivia pram, oranges, looped video - duration 4 minutes 30 seconds. Photographs by Louis Haugh.

**Corban Walker**

Image caption: Corban Walker, **A floor plan excavated from the floor in the room of the floor plan**, 2016. 8 digital prints on vinyl, dimensions variable, edition of 3. Photography of installation by Louis Haugh and Peter Varga.

There are two images on this page.

Image description (top):
Two photographs of a hallway in Mountjoy Square are mounted side by side on black wall. The photograph on the left is a close up of slatted, vertical blinds flanked either side by Georgian window shutters painted white. The photograph on the right is of a Bakelite half-globe lampshade glowing sunshine yellow, hanging from a ceiling in a hallway.

Image description (bottom): An image of **A floor plan excavated from the floor in the room of the floor plan**. This installation is set in the Cube Gallery upon the walls and floor. The Cube Gallery floor measures about 3.8 by 3.4 metres and rises to double height, with two of its walls made of glass. Three photographs are placed on the windows that face Foley Street and one on the window that faces James Joyce Street. All photographs face inwards. Two photographs are placed on a black wall, one on the white wall. The eighth photograph lies in the middle of the grey stone slab floor.

Image description: An image of the Cube Gallery space at night time. Two photographs are mounted on the glass frontage to our left, one on the glass frontage to the right and one on the grey stone slab floor. An orange light reflects off the grey stone slab floor possibly from a street light.

There are 3 images on this page. They are photographs mounted on the windows of the Cube Gallery space at night.

Image description (top): A photograph of green marble square pillars; to the right a wall of white marble with dark pink veins running through on the upper half and black chipped marble on the lower. To the left of the green pillars the wall is a deeper pink marble, with the bottom half again in black marble.

A black stone panel reaches across the photograph to the left separating a varnished ridged wood frame on the extreme left.

Image description (middle): A photograph of a marble-look lino floor made up of different sizes of triangle, the larger ones only partially in view. From the left bottom corner, two slim triangles meet at a point in the centre of the print - one black and one cream. In the upper right hand corner peach marbled effect lino separates triangles from the varnished wood of the bottom of a counter.

Image description (bottom): A photograph of white roughly painted steel beam which juts up from a grey, black and white speckled floor. Splatterings of white paint on the floor.

**Aideen Barry**

Image description (across page 36 and 37): A photograph of Aideen Barry's installation **A Smouldering Flock** in the First Floor Gallery. Two glass cases or vitrines in wood, stained black, long and rectangular as the room they stand in. Each stand at the height of a kitchen table with a raised glass frame protecting the contents placed on the table surface. Two spotlights on the wall light up the cases.

Image caption: Aideen Barry, **A Smouldering Flock**, 2016. Mixed media: pen and ink drawing on paper with video works. Media players, digital looking video, glass and wood vitrines. Photographs by Louis Haugh.

Image description (across page 36 and 37): A photograph of Aideen Barry's installation **A Smouldering Flock** in the First Floor Gallery. Two glass cases or vitrines in wood, stained black, long and rectangular as the room they stand in. Each stand at the height of a kitchen table with a raised glass frame protecting the contents placed on the table surface. Two spotlights on the wall light up the cases.

Image description: A photograph of an accordion folded white card notebook standing on its side with black ink drawings of sprawling, wavy long hair. In the centre of a page of this notebook the drawings frame a projection of a naked woman, eyes closed, painted grey from head to toe she lies on her side facing us. Small, colourful paper houses surround her. Three grey houses sit on her hip as if her hip were a hill.

Image description: A photograph of an accordion folded white card notebook standing on its side with black ink drawings. In the centre is a drawing of a septic tank underground with flowers growing above the surface. A still from an animation showing bright white embryos floating is projected onto the drawing of the septic tank using a mini projector.

**Suzanne Walsh**

Image description: A close up of **I couldn't find a link to somewhere** from outside the gallery window at dusk. White vinyl text in a large, easy to read font is on the glass of the gallery window facing out onto the street.
The text reads -
‘14. I don't think they'll disappear
15. Just keep recording
16. The blighted dreams of gliding somewhere
17. Next imagine the
18. Vast peace of gliding somewhere’Image description: A full length image of **I couldn't find a link to somewhere** from outside the gallery window at night. Vinyl lettering in a large easy to read font is on the glass of the gallery window facing out to the street. A handful of people, one holding a glass of wine, can be seen in the gallery looking to an unseen speaker on opening night.

The text reads - ‘I couldn't find a link to somewhere

1. To other creatures far
2. In other spheres
3. Omg that's so sad
4. Who do you call to complain
5. About cutting the kindling sky
6. I'd like to feed my spirit
7. But pale waves are crowding
8. There are checklists
9. Sorry, they are spreading everywhere
10. Hitting nerves
11. Culling them, you wouldn't
12. Even be bothered
13. Since the difference is microscopic
14. I don't think they'll disappear
15. Just keep recording
16. The blighted dreams of gliding somewhere
17. Next imagine the
18. Vast peace of gliding somewhere
19. Without something trying to devour
20. Your inward eye blowing
21. Its light
22. Images bring
23. A few angled tips to your antennae
24. Looks like a better picture alright
25. You'll never be far off existence so
26. …
27. (unless extinct)
28. ’

Image caption: Suzanne Walsh, **I couldn’t find a link to somewhere**, 2016. Vinyl text on glass. Photographs by Louis Haugh and Peter Varga.

Image description:
A photograph of the Dark Gallery space. A woman with brown shoulder length hair dressed in a black coat and white trainers sits on a light coloured plywood bench facing away from us. On the wall in front of her is white text projected on a black background.

The text reads - ‘The wind is playing havoc your plight and others like it could be under constant scrutiny under the leaves plants sap and the liquids which they suck have forgotten what they're called are only recorded sporadically behind closed doors perfect and frail where ample spaces utter their mass invasion so all the powers that be sign and share make tremble the animal forest we toil by day where we're going to abide

Where they won't know won't hurt them asking
(and won't be around to see the affects)’Image description: A photograph of the Dark Gallery space with no one in it. A light coloured plywood bench sits horizontally in the middl*e* of the space, it is lit by a spotlight above. On the wall behind the bench is white text projected on a black background.

The text reads - ‘There seems to be no space for rapture
For the price of a field we'd shed
Skin for a land that is nought
But the interface of many
Lonely places, where we can't catch
A sighting for our silent eyes,
No more lovely distances
They seem to
have
gone
to
ground’

Image caption: Suzanne Walsh, **The Land Where Nothing Is**, 2016. Text-based video with audio - duration 12 minutes. Photographs by Louis Haugh.

This is a blank page

**Photo Essay Two: Film Stills**

Series of stills from the short documentary film **A Different Republic** by Arcade Film, 2017. Duration 08:21

Intro Still
00:02

Intro Pádraig Naughton
00:22

Intro Helen Carey
01:04

Intro Suzanne Walsh
01:33

Intro Amanda Coogan
02:48

Intro Corban Walker
04:06

Intro Aideen Barry
05:50

There are two images on this page.

Image description (top): A head and shoulders still from a film of Pádraig Naughton, the Executive Director of Arts & Disability Ireland. A man in his forties with short brown hair. A hint of a smile on his lips, his mouth slightly open as if in mid-sentence. Pádraig wears a dark woolly jumper underneath peeps the collar of a blue and red checked shirt. The background of this still is a light grey wall.

Film caption: ‘Pádraig Naughton, Arts & Disability Ireland
‘A Different Republic was co curated by Arts & Disability Ireland and the Fire Station Artists’ Studios in partnership with the LAB Gallery.’

Image description (bottom):
Close up of one of Corban Walkers photographs on the window of the Cube Gallery space. Green marble square pillars; to the right a wall of white marble with dark pink veins running through on the upper half and black chipped marble on the lower. To the left of the green pillars the wall is a deeper pink marble, with the bottom half again in black marble.

A black stone panel reaches across the photograph to the left separating a varnished ridged wood frame on the extreme left.

Film caption: Helen Carey, Fire Station Artists’ Studios
‘I’m Helen Carey Director of Fire Station Artists’ Studios. So Fire Station and ADI began their collaborations through a physical space, through the studio space.’

There are two images on this page.

Image description (top): A still from a projection onto an open notebook of a naked woman, eyes closed, painted grey from head to toe she lies on her side facing us. Small, colourful paper houses surround her. Three grey houses sit on her hip as if her hip were a hill. This image is projected into white card folded accordion style with black ink drawings of sprawling, wavy long hair.

Film caption: ‘And so finally I suppose gravitating towards exhibition with A Different Republic was pretty inevitable. So here we are.’

Image description (bottom): A still taken from outside of the gallery looking in through the window to the Main Gallery space. To the left large green vinyl text reads ‘a different republic’. Behind this text, a glimpse of Amanda Coogan's installation **Can you see it, can you feel it, it's all in the air**. To our right a reflection of buildings from across the street in the gallery window.

Film caption: ‘The four commissions took as their starting points the 1916 proclamation and the 20th anniversary of the commission of the status of people with disabilities.’

There are two images on this page.

Image description (top): A still of the Dark Gallery space. To the left is a white wall with black out of focus text. To the right is a dark space with white text in focus projected on a black background. The text reads-
‘Look beyond the obvious things
Look them up!
Something endures but laments behind the swarming days of
Shadow, wondrous fragments of the past seas of space lie dreaming
But I’ve got that wild in the wild dread of waking too soon
In one single room without a light feigning to forget
Who do I call is it too late to retrieve a broken dream'

Film caption: Suzanne Walsh, The Land Where Nothing Is
‘My name is Suzanne Walsh and I created a work for A Different Republic called ‘The Land Where Nothing Is’.’

Image description (bottom): A still of an interview with Suzanne Walsh. A head and shoulders image of a woman in her early thirties wearing a grey, round neck jumper, a black shirt underneath. She is mid-sentence gazing thoughtfully off to the right, black wavy, jaw length hair falls around her face. She stands in front of a light grey background.

Film caption: ‘Which is a series of twelve poems, one on the window and eleven projected in the gallery inside.’

There are two images on this page.

Image description (top):

A still of the gallery window from the outside. White vinyl text in a large, easy to read font is on the glass of the gallery window facing out onto the street. The text reads -
‘I couldn't find a link to somewhere
1. To other creatures far
2. In other spheres
3. Omg that's so sad
4. Who do you call to complain
5. About cutting the kindling sky
6. I'd like to feed my spirit
7. But pale waves are crowding
8. There are checklists
9. Sorry, they are spreading everywhere
10. Hitting nerves
11. Culling them, you wouldn't’

Film caption: ‘They are made from different sources including the poetry of Thomas MacDonagh, who was one of the leaders of the 1916 uprising and his friend Francis Ledwidge.’

Image description (bottom): A still of white text projected onto a black background. The text reads -
‘How shall I be accounted for?
You need to split the pattern
Into pattern groups,
It's not worth commenting on
A large black dot in each
Segment, may I share the
Mystery broodth all undefined
By a thin black line?’

Film caption: ‘Including the poem Lament for Thomas MacDonagh which was written after his death, which starts ‘He shall not hear the bittern cry’.’

There are two images on this page.

Image description (top): A still of a wall made up of long strips of silver foil emergency blankets with a few strips of pale blue plastic. To our right of the wall sits an old fashioned deep, forest green pram filled with oranges which are at various stages of rotting.

Film caption: Amanda Coogan, Can you see it, can you feel it, it’s all in the air
‘My name is Amanda Coogan and the piece here is called ‘Can you see it, can you feel it, it’s all in the air.’

Image description (bottom): A still of an interview with Amanda Coogan speaking beside her installation. Amanda’s eyebrows are raised her hands reaching towards the emergency blanket wall to the left. Her blonde shoulder length hair falls resting on her black clothing. She wears striking red lipstick.

Film caption: ‘So it’s a very large kind of wall or painting made of emergency blankets and plastic rubble bags cut into strips.’

There are two images on this page.

Image description (top): A close up of approximately sixty oranges that fill an old fashioned deep, forest green pram. The oranges are at various stages of rotting, some are bright orange others are dark brown and flecked with green and white mould.

Film caption: ‘And at the back of this wall of emergency blankets there is a small video playing of a performer wheeling this very pram through the streets Belfast.’

Image description (bottom): A still of Amanda Coogan's installation. On the left is a wall made up of long strips of silver foil emergency blankets with a few strips of pale blue plastic. Directly in front of us sits an old fashioned deep, forest green pram filled with oranges which are at various stages of rotting. To the right the window frontage to the street.

Film caption: So really looking at it through the lens of social justice and equality. And that lens very particularly is the sign language community’s lens.

There are two images on this page.

Image description (top):
A still of the Cube Gallery space looking out through the windows to the street. Two photographs are mounted on the window to the left, one on the window to the right and one on the grey stone slab floor.

Film caption: Corban Walker, A floor plan excavate from the floor in the room of the floor plan ‘So the piece for A Different Republic is called ‘A floor plan excavated from the floor in the room of the floor plan’.’

Image description (bottom):
A still of a photograph mounted on a white wall. The photograph is looking upwards at the portico of the GPO. White sky peeps through two Grecian columns. Intricate details on the white ceiling hovering high above. At the top right hand corner a black iron and light blue glass gas lamp. Triangles adorn the underside of this light fitting.

Film caption: ‘So the photographs are mostly taken of surfaces. There are a few taken of the floor and of the walls inside the GPO.’

There are two images on this page.

Image description (top): Marble-look lino floor made up of different sizes of triangle, the larger ones only partially in view. From the left bottom corner, two slim triangles meet at a point in the centre of the print: one black and one cream. They are flanked by the beginnings of larger triangles that rise to a point in the opposite direction. Black next to cream and cream next to black. In the upper right hand corner peach marbled effect lino separates triangles from the varnished wood of the bottom of a counter.

Film caption: ‘And then I wanted to use the floor of the actual exhibition space. The other photographs are of the house that my mother was born in on Mountjoy Square.’

Image description (bottom): A photograph of a large roughly painted steel beam which juts up from a grey, black and white speckled floor. A blob of white paint and some more splatterings of paint on the floor. The shadow of the photographer's arm falls onto the beam.

Film captions: ‘Ultimately what I’m trying to do is to look at all these three aspects of the installation and use it as a means to excavate our understanding of ourselves.’

There are two images on this page.

Image description (top): A still of an interview with Aideen Barry, she is mid-sentence, gazing sideways to the left. Her thick black, wavy hair is pulled away from her face. She wears striking black eyeliner and light pink lipstick. She stands in the First Floor Gallery with her installation behind her. Spotlights lighting the exhibition can be seen in the background to the left.

Film caption: Aideen Barry, A Smouldering Flock
‘and it’s influenced, the title comes from a description in a short story by Charlotte Perkins Gilman which is written in 1892 called ‘The Yellow Wallpaper’.’

Image description (bottom): A still of a close up of **A Smouldering Flock**. White accordion folded card stands upright. To the right a black ink drawing of long wavy hair is in focus. Behind this we can make out the top half of someone sitting behind a desk on another fold of card. To the left blood red ink forms the shape of a spiked mountain.

Film caption: ‘So you don’t know what is real and what is a fiction, a visual fiction in front of your eyes.’

There are two images on this page.

Image description (top):
Black ink and pencil drawing of a woman in stripey jumper looking downwards hand resting on the top half of a buggy. She stands in front of a glass fronted booth someone wearing a shirt and cardigan is seated behind the glass. A speech bubble from the desk worker reads in capital letters ‘It shows here that you worked for 3 hours extra this week, so your payment of one parent family has been suspended indefinitely’ - ‘You can appeal the decision but your application for appeal will take 10-12 working days’

To the left is a house with a path or underground pipe system, Above is a grey sky, a white cloud of smoke comes out of the chimney.

Film caption: ‘They also cover things like the Tuam babies in sceptic tanks. All of these are little parts of the vignettes and they are activated through little bits of animation.’

Image description (bottom):
Black ink and pencil drawing on white accordion card standing upright. A view behind a judge sitting in a court room with a high ceiling. The judge wears a black robe and is holding up a gavel. Someone sits in a box to the left in the distance. A speech bubble comes from the judges head and in all capital letters it reads – ‘Due to the fact that the claimant was intoxicated and dressed provocatively I will instruct the jury to disregard the testimony of the claimant… Insufficient, inadequately and unsatisfactory evidence of rape’

Film caption: ‘Some of the drawings are autobiographical but they also contain wrongs that have happened to women over the past hundred years and even now.’

This is a blank page

**Exhibition Opening & Seminar**

3 Photographs of the A Different Republic exhibition opening at the LAB Gallery.

Image description (top): A photograph taken from across the street of the gallery looking through the large gallery windows at night. On the left window white vinyl lettering in a large font is on the glass facing out to the street. On the right window large green vinyl lettering reads ‘a different republic’. Inside in the gallery the space is white and brightly lit. To the right is a large wall made up of long flowing strips of silver foil emergency blankets with a few strips of pale blue plastic. Around twenty people are standing in small groups chatting around the gallery.

Image description (bottom left): A close up of three women and one man standing around a vitrine in the dark space of the First Floor Gallery. The vitrine has glass sides and a glass lid. All four people are looking through the glass lid at a white card accordion notebook standing on its side with small images projected onto the card. Reflections of their faces can be seen in the glass lid.

Image description (bottom right): A blonde girl wearing two neat pigtails, a blue dress, white tights and grey boots mischievously parts the strips of a large wall made up of long flowing strips of silver foil emergency blankets with a few strips of pale blue plastic. She is around six years old and the wall towers over her. To her right sits an old fashioned deep, forest green pram filled with oranges which are at various stages of rotting. To her left adults are standing around the gallery chatting.

Image caption: Images of **A Different Republic** exhibition opening at The LAB Gallery, photographs by Peter Varga, 2016.

3 photographs of A Different Republic seminar at the LAB.

Image description (top): A photograph of a talk in Studio Two of the LAB. The room is painted white, has very tall ceilings and a row of windows with white roller blinds drawn are to the right. Seven presenters dressed in dark clothing sit in a line facing an audience. From left to right they are Amanda Coogan, Michelle Browne, Vincent Woods, Louise Bruton, Aideen Barry, Suzanne Walsh and Nathan O’Donnell. To the left of the presenters two sign language interpreters are seated, one of them is signing. To the right of the presenters is a pull up screen with yellow text projected on a blue background. Beside this screen a man wearing a blue shirt sits at a table with a laptop in front of him. Above the line of presenters a large image of an artwork is projected.

Image description (middle): A photograph of the front rows of an enthralled audience of this talk, behind them is a series of windows with white roller blinds drawn. In the foreground to the right a bald man in his fifties wearing large black framed glasses, a black jumper, light grey and black check trousers sits with a notebook on his lap and his left hand held up to his face in thought. To his right sit four women all looking towards the presenters. The woman furthest away from the man has tied back red hair, she is wearing a purple cardigan, patterned top and is seated in front of a stenography machine.

Image description (bottom): A photograph of Nathan O’Donnell speaking. A man in his thirties with short brown hair wearing a dark purple round neck jumper with a light coloured shirt underneath and light grey trousers. He sits looking out at the audience mid-sentence, gesturing with both arms bent upwards at the elbow, his hands at chest height with both palms facing upwards. Just behind Nathan is a pull up screen with yellow text projected on a blue background. On the left beside him sits Suzanne Walsh. A woman in her thirties wearing a black shirt and dark trousers, her hair is black, wavy and jaw length. She is mid-laugh with a wide smile and her eyes appear closed.

Image caption: Images of **A Different Republic** seminar at The LAB Gallery, photographs by Louis Haugh, 2017.

This is a blank page

**Biographies**

**Aideen Barry** is a visual artist with a national and international profile whose means of expression are interchangeable, incorporating: film, performance, drawing, sculpture and lens based media. Barry’s recent solo projects include presentations at Mother’s Tankstation, IMMA, Royal Hibernian Academy, Crawford Art Gallery and Butler Gallery. With international presentations at Louise Blouin Foundation (UK), Moderna Museet (Sweden), LOOP (Spain), Wexner Centre for the Arts (USA), Banff Centre for Arts and Creativity (Canada), Headlands Centre for the Arts (USA), LISTE (Switzerland), BAC (Switzerland) & Catharine Clark Gallery (USA). In 2018 she will show at Matucana 100 (Chile). **www.aideenbarry.com**

**Amanda Coogan** is one of the most exciting contemporary visual artists practicing in the arena of Performance Art. She is at the forefront of some of the most exciting and prolific durational performances to date. Her extraordinary work is challenging, provocative and always visually stimulating. Her 2015 exhibition in the Dublin’s Royal Hibernian Academy was described by Artforum as ‘performance art at its best’.
**www.amandacoogan.com**

**Corban Walker** gained recognition for his installations, sculptures, and drawings that relate to perceptions of scale and architectural constructs. His local, cultural, and specific philosophies of scale are fundamental to how he defines and develops his work, creating new means for viewers to interact and navigate their surroundings. Walker represented Ireland at the 54th Venice International Art Biennale in 2011. He received the Pollock Krasner Award in 2015. **www.corbanwalker.com**

**Suzanne Walsh** is an artist and writer from Wexford based in Dublin. She has a background in music and acting, and uses those skills along with text in her cross-disciplinary approach. Her work often questions ideas of ‘reality’, human/nonhuman interactions and ecology through performance, fiction, poetry and sound. She has performed/shown work in IMMA, The Model, Filmbase, The LAB Gallery, Solstice Art Centre and Galeria Zachęta. Her writing is published in gorse, CIRCA Art Magazine and Critical Bastards Magazine.
**www.suzannewalsh.ie**

**Partners**

**Arts & Disability Ireland** is the national development and resource organisation for arts and disability. We champion the creativity of artists with disabilities, promote inclusive experiences for audiences with disabilities and work to enhance the disability related capacity of arts organisations. We work in partnership with the arts sector, and encourage the disability sector to do the same. Arts & Disability Ireland is supported by the Arts Council.
**www.adiarts.ie**

Located in north east inner city Dublin, the **Fire Station Artists’ Studios** was established in 1993 to provide support for professional visual artists, through programmes, resources and facilities, to diversify, upskill and engage in critical thinking in a unique environment outside formal education, with live/work studios for Irish and international artists, large scale sculpture facilities and training including digital media and film resources. FSAS provides subsidised combined living and working studios for Irish and international artists, large scale sculpture workshop facilities and training opportunities for artists. The FSAS training programme has expanded to include digital and film training and we continue to host technical training and master classes which incorporate critical reflection. Fire Station Artists’ Studios is supported by the Arts Council and Dublin City Council. **www.firestation.ie**

Established in 2005, Dublin City Council's **The LAB Gallery** is a platform for Irish arts practice, supporting emerging and more established artists to take risks in their practice. In 2016, the LAB Gallery, with funding from the Dublin City Council Commemorations Fund, took a year-long curatorial approach to commemoration, inviting artists to make new work in response to 1916 and ideas of remembering. Artists were asked to consider what we remember, what we choose to remember, whose responsibility it is to remember and what gets remembered. To support ambitious commissioning and audience development, we worked with commissioning, curatorial and research partners including Fire Station Artists’ Studios, Arts & Disability Ireland, MA Art Research Collaboration - Institute of Art, Design + Technology, National Museum of Ireland - Decorative Arts & History, National Gallery of Ireland, ESB Centre for the Study of Irish Art, local historians, National College of Art and Design and others. In addition to Dublin City Council, the LAB is supported by the Arts Council.
**www.thelab.ie**

**Thank You**

Sincere thanks to the artists, organisations, writers, and individuals who contributed to **A Different Republic** during the exhibition, seminar, filming and production of this publication.