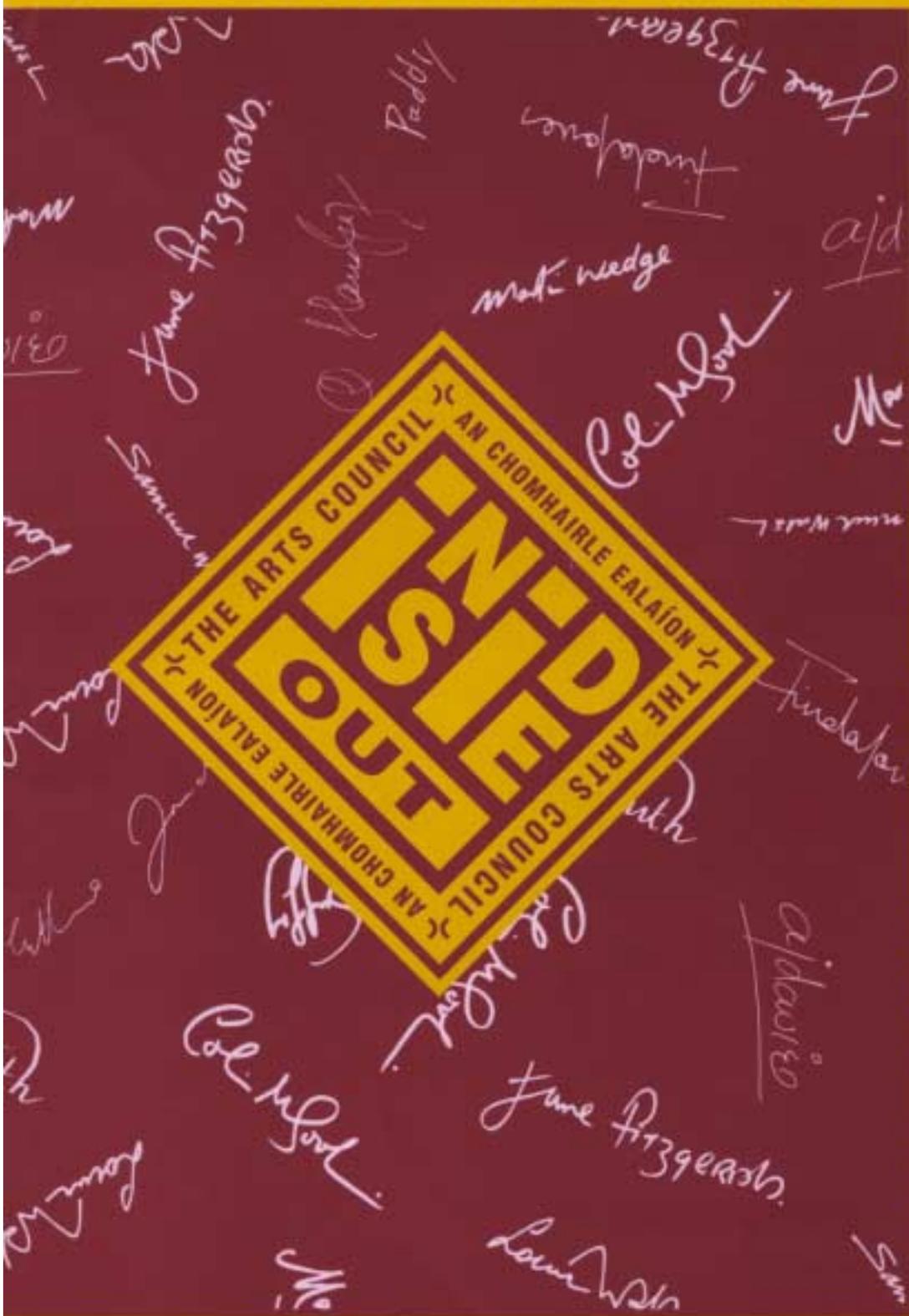


SAMUEL WALSH EITHNE JORDAN



PAKI SMITH ANTHONY HAUGHEY LOUISE WALSH

PATRICK JOLLEY MARTIN WEDGE





Introduction

Inside Out

'Inside Out' is the sixth in the Arts Council's series of touring exhibitions for schools. Introduced in 1986, these exhibitions provide young people in second level education with regular access to the work of Irish contemporary visual artists.

'Inside Out', like the other exhibitions in the series, has been especially commissioned from a group of artists who have been selected on the basis of the quality of their work. The selection is also intended to be a representative, but not definitive, cross section of current practice in the visual arts in Ireland. The artists were asked to respond to a theme in a way appropriate to the 13 to 18 age group. The aim is to create an active and challenging dialogue between the artist, the work of art and the student on an individual and collective basis.

12 artists were invited to participate in 'Inside Out'. The letter of commission asked each artist to make a piece of work which would "explore issues relating to the transition from childhood to adulthood with particular emphasis on the emergence of a sense of identity and, possibly, points of divergence with established values and behavioural norms in Irish society. It is also intended that the exhibition as a whole will explore how such concerns are given expression and form in a range of two dimensional media, styles and idioms".

In response, the artists have produced a body of work which raised issues in an open-ended and discursive manner. There is no unanimity and no consensus in the artists' interpretation of what it means to make the transition from childhood to adolescence and adulthood in contemporary Irish society. Instead, the exhibition presents us with a range of questions framed as issues which derive from the recollection of personal experience or from engagement with social and political aspects of Irish society. If there is a common thread, it is the way the artists have attempted to accommodate the theme within their own artistic concerns and practices (as revealed in their statements) which gives us an insight into their own working methods and the creative process in general.

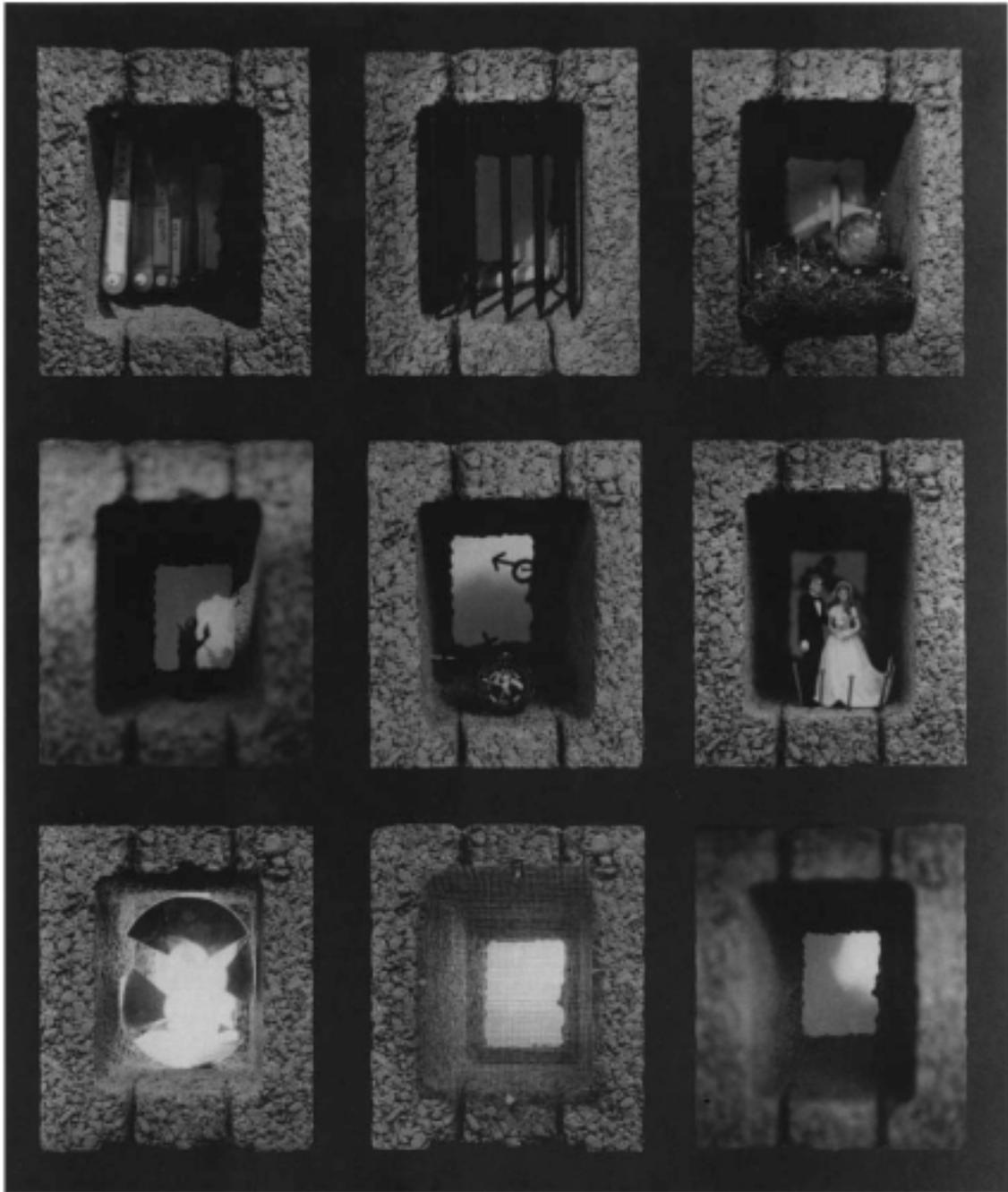
The touring exhibitions for schools are an expression of the Arts Council's commitment to the arts as being central to the education of young people in Irish schools. They form one strand of a programme of support services to schools which provide opportunities for young people to experience and interact with Irish artists and their work in the Visual Arts, Music, Literature, Dance, Drama and Film. These interventions can and do enhance the education of young people in Irish schools but cannot be confused with, or substituted for, young people's entitlement to a high quality arts education. Instead, the arts-in-education services provided by the Arts Council are intended to complement curricular provision. The Arts Council is encouraged by recent statements by the Minister for Education concerning the need to address the area of the arts in education.

However, the Arts Council is concerned that such commitments must not remain aspirational but must be translated into action. In this context 'Inside Out' will take its place in a dynamic and valuable dialogue between the arts and education - a dialogue generated both within and without the formal education system.

The Arts Council is especially proud of the series of exhibitions of which 'Inside Out' is the latest. It is grateful to the artists for the quality of their commitment to this project. The Arts Council also acknowledges the support of principals, art teachers and arts organisers without whom it would be impossible to make these exhibitions available to young people and the wider public.

If you are a student, teacher, parent or interested member of the public with views on 'Inside Out', please write to us here at the Council. If your response relates to a particular piece in the exhibition, we will forward it to the relevant artist.

Kieran Walsh
Education Officer
The Arts Council/An Chomhairle Ealaíon
(September 1994)



*1. Safe as Houses
(Colour photograph on card)*

1. Anthony Haughey

Anthony Haughey was born in Keady, Co Armagh, in 1963 and now lives and works in Dublin. He studied Film, Photography and Video at West Surrey College of Art and Design from 1988 to 1991. He receives regular commissions from European magazines and has had work included in a number of exhibitions in Ireland, Britain and France. At the time of this commission, his work was included in a major exhibition entitled 'Who's Looking' at the Barbican Art Gallery in London. In addition he has been working on a publication of photographs entitled 'The Edge Of Europe' and has completed a residency in Boston.

Safe as Houses

Born into a world of societal structures and institutions where supposedly permanent values exist, we inherit culturally defined assumptions of how to behave, diversity from the norm is not encouraged.

The transitional years of our youth are a time questioning, a search for a personal identity, which for some will continue throughout life.

The concrete building block is used widely in our society. It is a symbol of unity, strength and security. It is used to build the institutions which surround us; the family home, the school, the church.

'Safe as houses' questions the notion of permanence in a transitory world.



© Haughey



2. *Untitled*
(*Oil on paper*)

2. Paki Smith

Paki Smith was born in Dublin in 1963. In 1987 he left the National College of Art and Design in Dublin and shortly afterwards travelled around the United States working as a stage designer and driver for a small Irish theatre company. On his return to Dublin in 1988 he began exhibiting regularly in both group and one person shows. His work has been exhibited in Ireland, Europe and the United States. At the time of this commission his exhibition 'Danger Unexploded Bomb' was shown in the Linenhall Arts Centre in Belfast. He also designed 'Reaper', a short film by Stephen Bradley, produced by Ed Guiney.



Untitled

I have always sensed something incomplete about life. As if I am only living a small portion of it. As if I am only a disembodied hand which has a sneaking suspicion that there is actually a body to which it is attached - indeed a body of which the hand is merely a small mechanical part.

When I was 15 or so I used to think that when I was 18 I would find this other more complete alive me. When I reached 18 this sense of something 'other' was still present, no nearer at all. I am 30 now and still the carrot beckons this yearning donkey on.

When I do find the way to claim 'completeness', when this hand finds and knows its body, then I feel I will have grown up. Only then will I have left this childhood to enter adulthood.

Paki Smith



*3. Untitled
(Oil on paper)*

3. Eithne Jordan

Eithne Jordan was born in Dublin in 1954, she studied painting at Dun Laoghaire School of Art. On leaving art school she went to London where she worked at various part-time jobs including waitressing and film animation. Since then she has spent periods of time living and working in Ireland and abroad (including five years in Berlin), exhibiting her paintings and doing some part-time teaching. At the time of this commission she lived and worked in Dublin as well as a mediaeval village in Southern France.

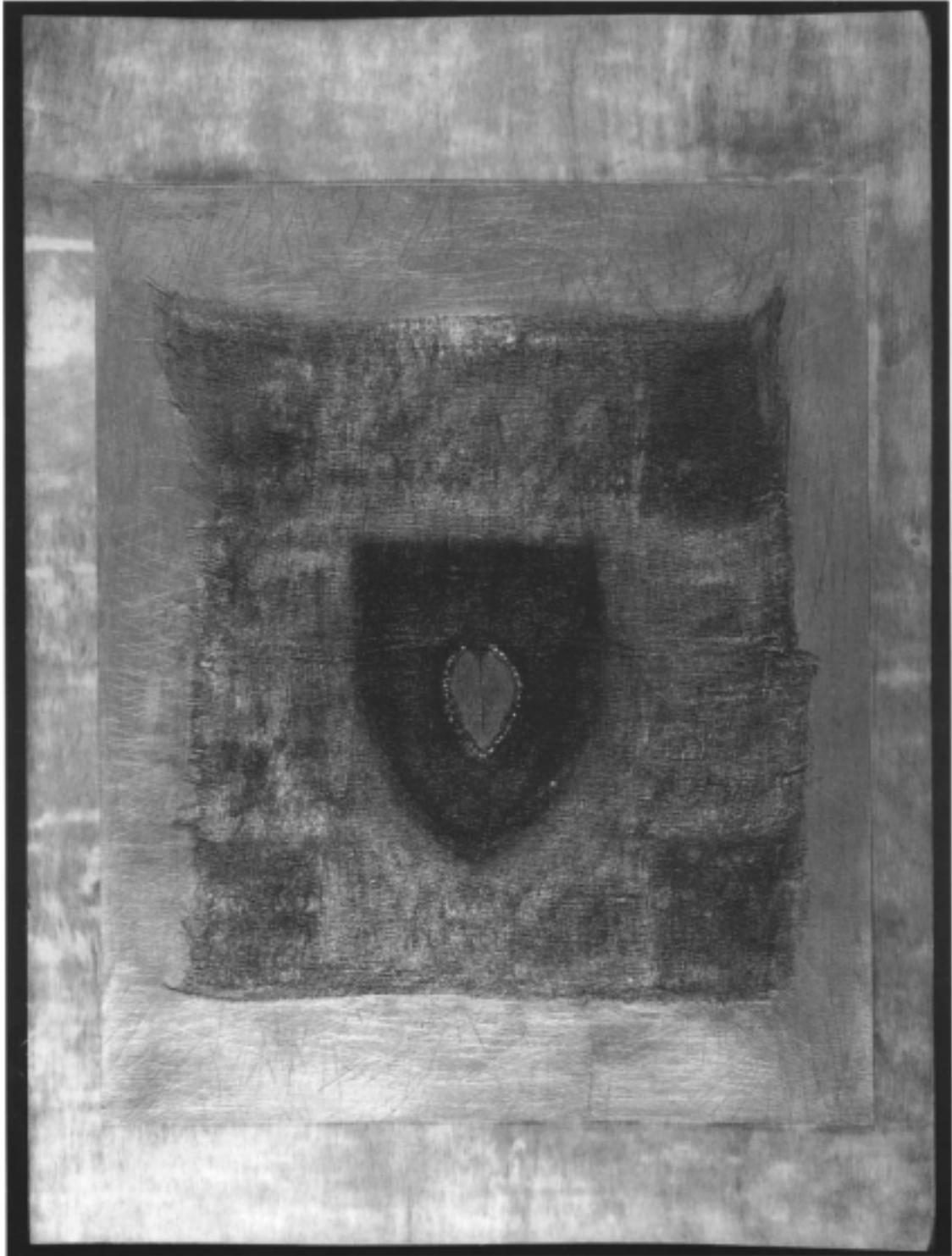
"Three Young Faces" was commissioned by The Arts Council in 1986 for "The School Show", the first touring exhibition for schools.



Untitled

In painting there is often a struggle to find an image that expresses what you want to say. In this case the image that came first to mind was night, as it offered more exciting visual possibilities and associations. Daytime and (my!) adolescence always conjure up school uniforms. I rejected a painting of a girl kissing her boyfriend in a car at night in favour of the girls standing outside a dance hall. Either image had good possibilities, simply the first one I tried refused to work as a painting. In this I played on the idea of Inside Out, emphasising the separateness of the girls by placing them outside in the darkness and stillness.

A handwritten signature in cursive script that reads "Eithne Jordan". The signature is written in dark ink on a white background.



4. Inside Out
(Oil, paper, muslin and plywood)

4. June Fitzgerald

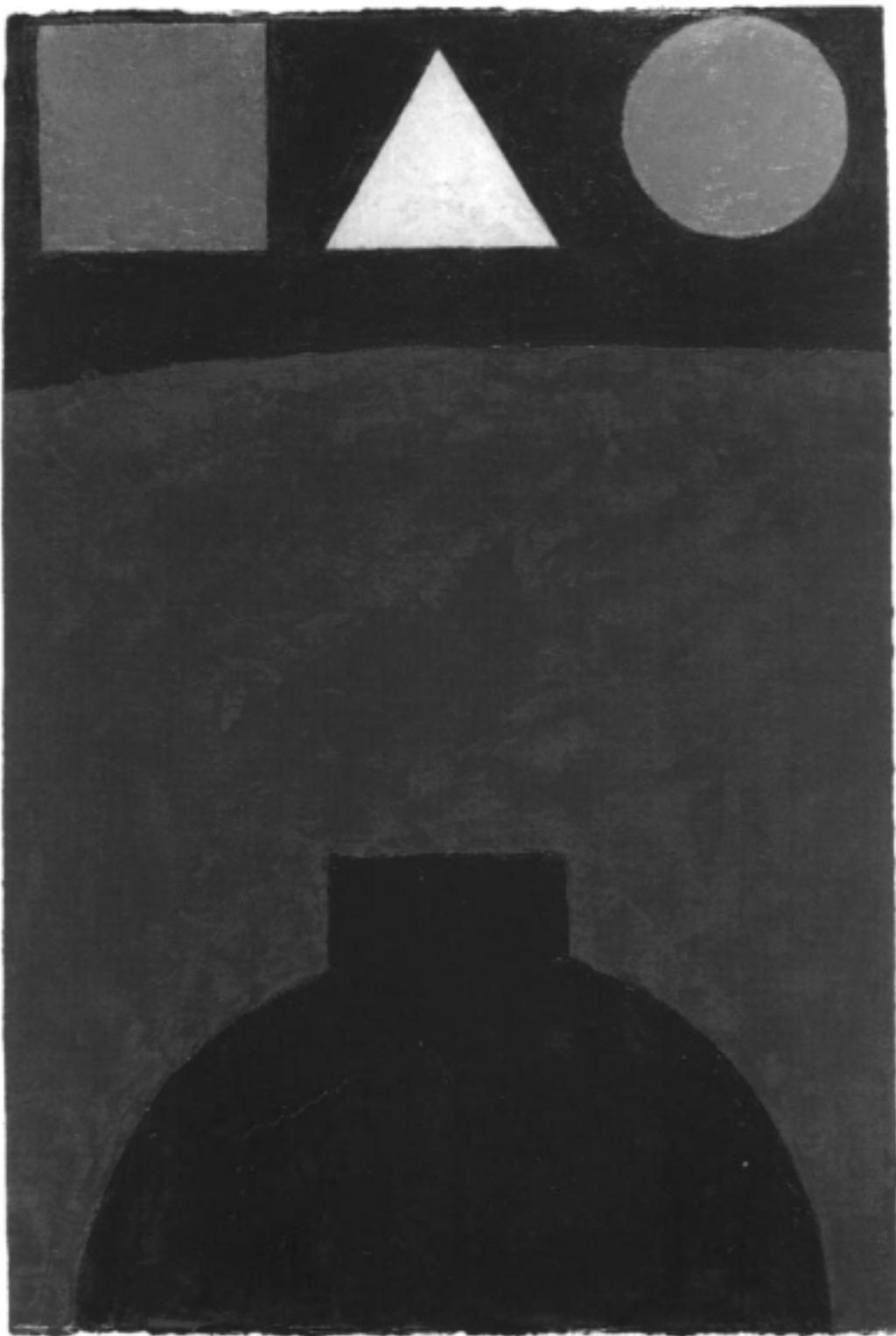
June Fitzgerald was born in Cork City in 1955. She studied art at the Crawford Municipal School of Art, Cork, from 1973 to 1977 and graduated with a Diploma in Fine Art as well as the Department of Education's Principles of Teaching Art. Since then her work has been included in several group exhibitions and she is represented in a number of private and public collections. She had a two-person show in Triskel Arts Centre, Cork in 1990 and had her first one-person exhibition in the same venue in 1994. Deeply committed to education in the Arts, June Fitzgerald has taught widely in primary and post-primary schools and in third level institutions.



Inside Out

When given the theme inside out I immediately related it to a source within myself and it struck me how difficult it was as a teenager to be inside oneself, everything seemed to direct you towards the outside for fulfillment. So I have painted a meditation beyond religion in the learned sense, a quiet place to be still. The Cross, a pre-Christian symbol, I see as a centre, the converging of four points.

June Fitzgerald.



5. Vista
(Acrylic)

5. Samuel Walsh

Sam Walsh was born in England (of Irish parents) in 1951. He moved to Limerick in 1968 where he has lived and worked since. He studied art in Limerick School of Art, graduating in 1974. Later (between 1986 and 1989) he studied Philosophy at Mary Immaculate College of Education in Limerick. Since his first one-person exhibition in the Cummins Kevin Gallery in Limerick, he has had several one-person shows in Ireland and Europe. In addition, his work has been selected for group exhibitions throughout the world. He has received many awards and is well represented in private and public collections both in Ireland and abroad. Alongside his work as a painter, Sam Walsh has been active in the arts organisations such as Limerick Contemporary Art and Artists Association of Ireland (as well as teaching art at third level).



Vista

I am an abstract artist. What I mean by abstract is that I do not imitate directly in my work the world around me; I translate it. As often happens in language translation, the exact definition is sometimes difficult to convey. Therefore, I feel an overwhelming obligation to keep my work as simple as possible. This does not mean that the understanding of my art gets any easier. If anything, it becomes more complicated.

My work in this show is called "Vista". This title is near perfect as it means a long narrow view. I believe this is the prospect we confront at various stages in our development as human beings.

There are occasions in our lives when we are confronted with a view, perched on the promontory of decision making, a selection of choices directly ahead of us.

This is nothing new. Robert Frost writes about it in "*The Road Not Taken*" and Soren Kierkegaard developed his philosophy based on '*a leap of faith*', total commitment through an irreversible decision with lasting consequences.

What is new is that I never thought I could convey that sense of expectation in paint. To do so I had to stand on the promontory, make a choice and leap. Which of you who stands before my work will leap with me?

Samuel Wals L

6. Finola Jones

Finola Jones was born in Dublin in 1959- She studied design in the College of Marketing and Design in Dublin graduating in 1981 with an Advanced Diploma in Exhibition and Display Design. In 1986 she completed a Bachelor in Fine Art (Sculpture) Degree at the University of Tasmania, Australia. Three years later she completed a Masters Degree in Arts Administration in the University of New South Wales also in Australia. Since 1986 her work has been included in many group exhibitions of sculpture in Australia, Britain and Ireland. She held her first one-person show in 1990 in Sydney, Australia and since then she has had a number of further one-person exhibitions in Ireland. The exhibitions included installations - temporary works created for a specific space or gallery. At the time of this commission, Finola Jones received a One Year Fellowship on the International Studio Programme at the PSI Museum in New York. This fellowship gives artists an opportunity to make art on a full-time basis and exhibit their work in New York.



BATMAN (see through law enforcer)

As an artist I usually work in the medium of 3D environmental installation, thus it was an interesting challenge for me to take a 2D commission such as this, and make it function satisfactorily within the main body of my art practice.

I eventually resolved the work, with the idea that a piece could be 'installed' within the given dimensions of the frame in the same fashion that I would place a work within a room. However, I did not wish to rely on the conventions of drawing or painting, but only to use the provided 'necessities'; the glass that should protect, and the backing board that should contain. *These are the only elements.*

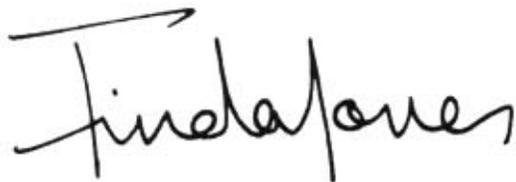
However, hovering between these two 'standard components' is the instantly recognisable image of Batman. His likeness has been deep-etched onto the underside of the glass, which is set a few millimetres away from the polished white backing board. Thus Batman exists with only a literal play of light and shade. We see the inside out.

My choice for the image of Batman (a regular figure in my work) is intended to discuss the notions of iconography and identity.

Batman is a figure to whom most of us can relate, if not at least recognise, regardless of age or creed. During his own life span he has undergone some remarkable changes; some cosmetic, some fundamental.

Initially, a classic comic-book 'All American' hero, perhaps symbolic of the supremacy of the 'free world' over the 'evil empire' of Communism. Then ironically, during the height of the Cold War a television series turned both him and his sidekick, Robin, into virtual figures of fun, in all their Kitsch glory; silly masks, floppy capes, tights and all.

However, his most recent incarnation is perhaps his darkest and most grown-up. This generation will inevitably associate Batman with Michael Keaton and Tim Burton's gloomy and gothic vision. Batman has become a masked vigilante in a hard rubber body suit with a gadget fetish, an avenging angel worthy of the end of a millennium.

A handwritten signature in black ink that reads "Linda Jones". The signature is written in a cursive, flowing style. The first name "Linda" is written in a larger, more prominent script, and "Jones" follows in a similar but slightly smaller script. There is a horizontal line above the "L" in "Linda" that extends to the right.



6. BATMAN (see through law enforcer)
(Deep etched glass)



18, I'm Aoife. I'm a fairly ordinary girl, but I suppose this story is a bit different to the ones you read in Magazines. It's true though.

MG My Girl

We went camping this summer and had such a laugh.

I've been friends with Michelle and Stead for ages, they are brilliant.



HEY ARE YOU COMING TO THE PICTURE?



I WAS ONLY 16 AND I THOUGHT I'D LEARN TO SWIM, SO I PUT ON THE WATER WINGS AND JUMPED INTO THE DEEP END.

BUT WHY DID YOU PUT THEM AROUND YOUR ANKLES?



I DON'T KNOW BUT I REMEMBER WAKING UP IN THE TOWN WITH MY FEET STICKING OUT OF THE WATER AND THINKING THAT WAS A BAD IDEA!

WELL AT LEAST THE GUY WHO PULLED YOU OUT NEVER TOLD YOUR PARENTS THAT WAS A BAD IDEA!

YEAH, I WAS EMBARRASSED ENOUGH!

One day coming back from school we recognised a new girl who had just moved into the area.



HEY, LET'S INTRODUCE OURSELVES, SHE CAN'T KNOW MANY PEOPLE.



OH, WE'VE SEEN YOU AT THE TECH, HAVE YOU JUST MOVED HERE?

WHAT DO YOU THINK OF THE PLACE THEN?

IT SEEMS BETTER THAN MY OLD SCHOOL, THAT WAS TOO STRICT! BIG INTO UNIFORMS, INTENTION, THE LOT.

YUCK! I HATE UNIFORMS.

Her name was Meave, she seemed really nice.



WASH MY PARENTS ARE VERY ENJOYABLE WITHOUT IT HAPPENING, IT'S GREAT.

WELL COME TO MY BIRTHDAY PARTY AND WE CAN TELL YOU WHO THE TEACHERS ARE THE TEACHERS.

We all liked her and we started to include her in things.



MY PARENTS ARE OUT TONIGHT AND THEY SAID WE CAN ALL COME ALONG AND WATCH A VIDEO.

WARR, BUT MY DAD'S WON'T LET ME GO! ESPECIALLY IF YOUR DAD'S ALREADY...

Meave and I started to spend more and more time together.



7. Louise Walsh

Louise Walsh was born in Cork in 1963. She studied art in the Crawford Municipal School of Art in Cork, graduating in 1985 with a Diploma in Fine Arts. The following year she completed a Masters Degree in Fine Art at the University of Ulster. Since then her work has been shown extensively in selected group exhibitions in Ireland and abroad. Over the last eight years she has worked as artist-in-residence in a number of arts centres and galleries, including the Irish Museum of Modern Art in 1992. She has also received a number of awards as well as public and private commissions.

My Girl

In this photo love story I wanted to challenge the way we expect to see young people's relationships and identity.

I've always wanted to take the piss out of the teenage magazines that I grew up reading. You know, boy meets girl, they end up walking off into the sunset. My story isn't so predictable but hopefully its fun.

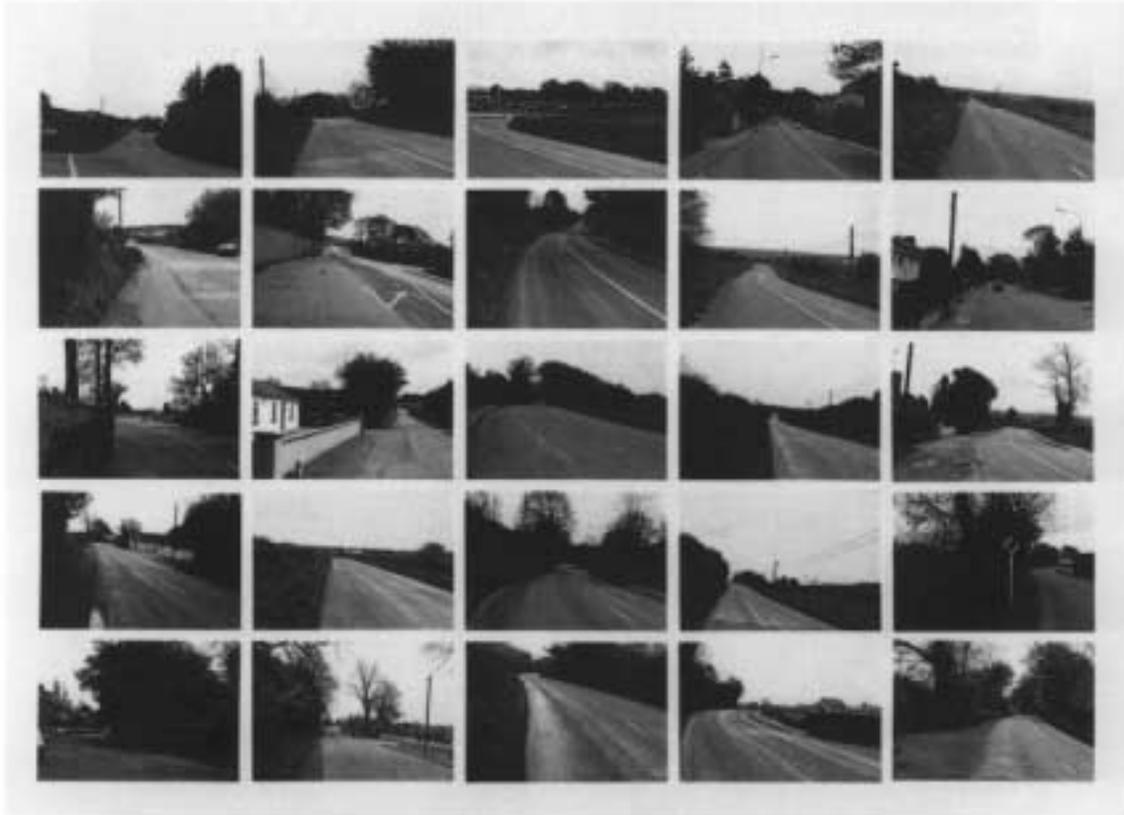
Growing up, everybody assumes that you will automatically look towards the opposite sex for a partner to live happily ever after with. This assumption annoys me, it causes people to feel differently and creates a lot of hassle.

In magazines, adverts, at school, everywhere really. It feels like heterosexuality is pushed onto young people. The message is that being straight is the only way, and to be Gay or lesbian is abnormal and somehow bad. It is hard to choose for yourself in the face of so much prejudice.

Homophobia is a word that means a hatred of people who are homosexual. There is a lot of homophobia about. I really want young people to question why this exists, to think about identity and difference, and learn to celebrate and appreciate difference, whatever life style they choose.



Louis Walsh



8. *Give me money, give me sex, give me drugs and cigarettes*
(Black and White photographs)

8. Paddy Jolley

Paddy Jolley was born in Co. Down in 1965 and moved to Waterford when he was 17. He studied art in the National College of Art and Design and graduated in 1989 with a B.A. in Fine Art Print. After college he worked in a number of jobs in Canada, London and, in 1991 he moved to Prague in Czechoslovakia and began to concentrate on photography. Since then he has exhibited in Dublin, Berlin, Prague, Vienna and Zurich. At the time of this commission, he was doing an M.A. in Photography in the School of Visual Arts in New York and preparing for exhibitions in Dublin, London and New York.



Photograph: The Irish Times

Give me money, give me sex, give me drugs and cigarettes

This is the road I used to hitch down on the way home from school. I'd walk as often as stand and wait for lifts, because while I was on the road it could have led anywhere and come from anywhere. However, that journey also contained all the tedium and repetition of life at the time.

I was full of hazy ideas of escape, unfocused excitement, and wordless frustration. Meanwhile the land and everything remained unchanging, silent and predictable.

Paddy Solley



9. *The Archway of Dorian Gray*
(Oil on canvas)

9. Colin McGookin

Colin McGookin was born in 1958. He graduated from the Ulster College of Art in 1981 and has exhibited extensively throughout Ireland, Britain and the continent since his first exhibition in 1984. His work features in many public and private collections and he has received many prizes and awards. Colin is a founder member of both the artists collective of Northern Ireland and the Queen Street Studios in Belfast. He is an elected associate member of the Ulster Academy since 1989. He is currently employed as an arts worker by Lisburn Borough Council. Colin lives and works in Belfast.



The Archway of Dorian Gray

When I first saw the brief for "Inside Out" I was overjoyed. The commission suited my current practices and subject matter.

I am preoccupied with ideas about identity, growth and development. My upbringing has given me an identity, roughly-termed liberal Protestant, but attempting to explore the influences that shaped, and continue to shape, this identity has been my primary concern since I began painting.

Continued...

This picture, and title, came simultaneously at the end of quite a difficult struggle with ideas about the similarities and differences between Modern and Ancient, Growth and Evolution, Us and Them.

In the calm, after the varnish had dried, a face appeared inside the Doric column of the Archway - in the melee where the paint had been rubbed away. Earlier Psalters I had painted, made up of modern sectarian symbols, were revealed becoming overwhelmed and intermingled with the ancient symbols now floating on top of them. The whole looked like a strange portrait and Wilde's story "The Portrait of Dorian Gray" came to my mind; in particular the lines just before the hero has a last view of the infamous portrait before smiting it/himself.

Not 'forgive us our sins', but 'smite us for our iniquities' should be the prayer of a man to a most just God.

Justice?

A handwritten signature in black ink that reads "Col. M. J. Ford." The signature is written in a cursive, slightly slanted style with a period at the end.

10. Martin Wedge

Martin Wedge was born in Belfast in 1958. He studied art in the Art and Design Centre in Belfast and graduated with a B.A Degree in Fine Art (Painting) in 1980. In 1982 he received a Masters degree in painting at the same college. Since then he has had several one person exhibitions of his drawings and paintings. His work has also been included in many selected group exhibitions. He has also worked extensively as a performance artist - performing in public works in which the artist uses his or her own body as an element of the artwork. He has received several awards and is represented in public and private collections in Ireland and abroad.



Martin Wedge Photographed by Colin McGookin

Untitled

When I first received the invitation to participate in this exhibition, it brought to mind a scene from David Cronenberg's remake of the classic 1950's Sci-Fi film "The Fly". Our protagonist has made a scientific breakthrough, a means of teleporting objects from one part of a room to another. He sees beyond this to the possible implications of instantaneous travel. Not wanting as yet to risk his own person in such an experiment he puts a baboon into the teleportation apparatus. The experiment over, he rushes to the twin teleporter situated at the other end of the laboratory. To his horror and disgust, he discovers not the healthy animal he had sent off (albeit unknowingly) on this momentous journey, but a writhing mass of tissue and gore. Something radical had gone wrong. The animal had been turned inside out. This and the subsequent fate of our protagonist when he unknowingly travels in the teleporter with a fly are powerful metaphors, a warning of the possible dangers in the current field of genetics.

In my own work the recurrence of malformation and mutation are in a sense an unveiling, a shedding of the outer skin, revealing a sometimes harsh and disturbing reality.

Matt Wedge



10. *Untitled*
(Acrylic and Gouache on paper)



11. *Inside Out*
(Black and white lino cut print on rice paper)

11. Anthony Davies

Anthony Davies was born in England in 1947 and has lived in Belfast since 1980. He studied art at the Winchester School of Art and the Royal College of Art in London where he was awarded the Prix De Rome for engraving. He has had over fifty one-person exhibitions throughout Ireland, Britain, Norway and South Africa. His most recent exhibition of prints was shown in the Wexford Arts Centre while he was making the piece for this exhibition. He has achieved widespread recognition as a printmaker, having won 8 international prizes at print exhibitions Anthony teaches printmaking in colleges throughout the world and is represented in over forty collections.



Inside Out

My approach to the commission "Inside Out" was the direct printmaking technique offered by the black and white lino cut, using a scalpel, various lino cutting tools and caustic soda.

The image is my personal observation of having used and worked as an artist in the province for the last 12 years.

I wish to portray the various tribal realities of the political and 'social' situation in Northern Ireland; by depicting the threatening and posturing of the two opposing male factions. Hence the two cartoon like characters, one republican, the other royalist; the comic absurdities of the male protagonists, the legacy of the carnage and the slight glimmer of "peace" on the horizon.

A handwritten signature in black ink. The signature reads 'a/dawieo' in a cursive, lowercase font. There is a horizontal line underneath the signature.

12. Mary Duffy

Mary Duffy was born in Tullamore in County Offaly in 1961. She studied art at the National college of Art and Design, graduating in 1983 with a Diploma in Art and Design Education. She had her first exhibition in 1983 when her diploma work was shown in the Third Eye Centre in Glasgow. Since then her work has been included in several major group exhibitions in Ireland, Europe and the United States. She has also participated in a number of collaborations with other artists. She has received a number of commissions which include the exhibition 'Beyond Barriers'. Commissioned by Camerawork in 1989, this exhibition toured Britain for eighteen months. In addition to exhibitions, Mary has performed work in Ireland and abroad.

Mary has also been involved in a number of initiatives in the area of disability and equality in the arts. In 1992 she was awarded the National Rehabilitation Board's Research scholarship to study equality issues in education for disabled girls. In 1994 she completed her Masters Degree in Equality Studies in UCD and currently co-ordinates a European Union-funded Disability Equality Trainers Network which she co-founded in 1993.

'Cutting the Ties that Bind' was commissioned by the Arts Council in 1987 for HEROES, the second touring exhibition for schools.



I grew up being grateful

My experience as a woman with a disability informs my life and work considerably. My disability is central to my perception of reality, and my disability is often central to my work which, at the same time, goes beyond disability issues. I have learned that how I feel about my body is not very different to how non-disabled people feel about themselves. It's simply that they wear the cloak of normality, a concept that renders me naked. We all live in the shadow of stereotype. I'm simply lucky enough to be on the fringe, rejected by the norm and forced to forge my own identity and to create it anew, proud and disabled.

Continued...



*12. I grew up being grateful
(Colour photograph)*

In the early 80's, while still at college, I began to look at, and to question, my own fragile identity as someone very definitely different, disabled and therefore without any relevant cultural reference points. There were disability reference points alright, but they had been created by non-disabled people and regarded disabled people as tragic, pathetic or brave. These images were so far removed from my own experience, I had to search for an image of disability I could be proud of, an image that did not reek of emotion or pity, an image that reflected disability as being a part of being human and all the richness and diversity which that entails.

My work as an artist therefore, continues to be about opposing cultural norms and making strong, new and vibrant statements about my life and the lives of other disabled people, our commitments and our values.

A handwritten signature in black ink, reading "Mary Duffy". The script is fluid and cursive, with the first name "Mary" and the last name "Duffy" written in a connected, flowing style.

Notes

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