

fictionlands

eamon o'kane



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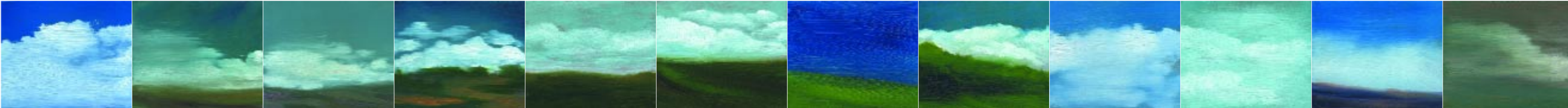
kunstverein hildesheim



Vorwort von Klaus Dierssen

I find in the day's light, in this diffused, pale, almost shadowless luminosity, a darkness deeper than the night's.

Italo Calvino, *If on a winter's night a traveller* (1979)



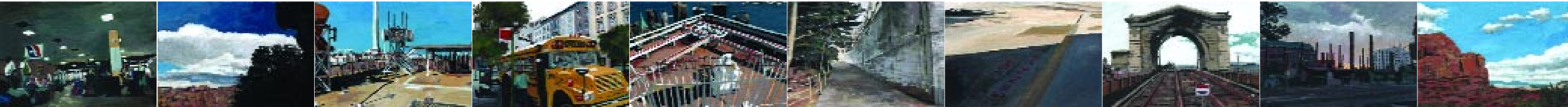
Fictionland (2002 - 2003)
series of 500 paintings
acrylic on board, 12 x 14.5 cm



My father read Kafka's novel Amerika in 1969 during a trip he made across the United States by Greyhound bus. He introduced me to that book many years later when I was studying in art college.

I reread it again when I was preparing to travel across America by Greyhound one summer. Part of the preparation that I set myself involved writing a seven-week fictional diary of the trip before it happened. I used secondary source material such as travel brochures and guide books just as Kafka used the travel and history books of his day to compensate for the fact that he had never visited the states.

Eamon O'Kane (2002)



AKA (2000 - 2002)
series of 365 paintings
acrylic on board, 12 x 18 cm



Materialism in America is a spiritual thirst buried deep within a psyche that wins its object from nothing and will not give them up. The self-made man and the man-made object are cousins. Pop art recognized this. Its blurred fusion of indulgence and criticism reflected the bourgeois' material pleasures enhanced by a spiritual thirst. (...) In a country where the social classes are imperfectly defined, and the rhetoric of democracy makes their separation suspect, criticism of material success often appears as a form of sophisticated envy. For the artist, of course, the avatar of all this is his or her product. It tends to be the agent of his or her alienation, to the degree that it enters the social matrix. In an operation that never fails, it has its meaning lifted. The site of that operation is the gallery. So Arman's visitor, denied entry outside the stuffed Galerie Iris Clert, may recognise some of the artist's anger in his own.

Brian O'Doherty, Inside the White Cube (1976)



Starry, Starry Night (2002 - 2003)
series of 200 paintings
acrylic on board, 10 x 15 cm



A panorama can never really be experienced in representation, in any other medium. (...) The fact that panoramas emerged so strikingly, and then died out so quickly, suggests that they were an experimental response to a deeply-felt need, a need for a medium that could surround the spectators and plunge them into spectacular illusion.

Jeff Wall, Restoration, interview with Martin Schwander (1994)



Belfast Panorama (2002 - 2003)
series of 140 paintings
acrylic on board, 12 x 18 cm



I started collecting Star Wars toys when I was about five or six. My first figure was Luke Skywalker in Hoth gear. One of my strongest recurring memories from childhood is the smell of new plastic coming out of the Star Wars boxes every birthday and Christmas.

I continued collecting Star Wars toys and other memorabilia from the films into my late teens but became increasingly self-conscious about playing with the toys. Being the eldest I would use my younger brothers and sisters as an excuse to get out all the figures and spaceships for a huge battle.

Towards the time when I stopped collecting the toys, I began keeping the figures and vehicles in their packets. I suppose it was a way of avoiding being embarrassed about playing with them if they were kept in their packets. I remember coming home from school on my fourteenth or fifteenth birthday to find that my mother had put a ‘Return of the Jedi’ bedspread and pillow case on my bed. I was horrified and quickly found the packaging and put it all back together.

Eamon O’Kane (2003)



I find it difficult to justify playing with these toys so I think I'll paint them (2002 - 2003)
series of 200 paintings
acrylic on board, 10 x 15 cm



e a m o n o ’ k a n e

1974

Born in Belfast, N. Ireland

1992-96

BA Hons Fine Art NCAD, Dublin

1996-98

MFA University of Ulster, Belfast

1998-99

Research Fellowship, CGCHE, Cheltenham

1999-01

MFA Design Technology, Parsons School of Design, New York

Presently lives and works in Bristol

a w a r d s / r e s i d e n c e s

2003

IMMA Artists’ Work Programme, Dublin

2002

Residency, Tilburg Art Academy, Holland

2000

General Art Award, Arts Council of N. Ireland

KPMG AWARD, Dublin

1999

Fulbright Award

1998

Tony O’Malley Award, Butler Gallery

Emerging Artist Award, Donegal

1997

Residency, Athens

Drawing Prize (joint prize), IONTAS, Dublin

1996

Postgraduate Bursary, British Council

Taylor Art Award, Dublin

Thomas Damman Jr. Award, Dublin

1995

Erasmus residency, Academy of Fine Arts, Rotterdam

1994

Elizabeth Fitzpatrick Scholarship, Dublin

s o l o e x h i b i t i o n s

2003

Galerie Lutz & Thalmann, Zurich

Galerie Schuster, Frankfurt

Lead White Gallery, Dublin

Galerie Pi, Copenhagen

Devine gallery, Louisville, USA

Hildesheim Kunstverein, Hildesheim

2002

Galerie Schuster & Scheuermann, Berlin

Galerie Schuster, Frankfurt

Neuffer, Pirmasens, Germany

011 Podium, Tilburg, Holland

2001

AKA II, Beltable Arts Centre, Limerick

Fenderesky Gallery, Belfast

After Kafka’s America, Hallward Gallery, Dublin

Proportion, Galleri Lisse Bruun, Copenhagen

2000

This Indenture, Donskoj + Co. Gallery, Kingston, USA

Extension, Irish Arts Centre, New York City

AKA etc., Planet M, Hannover Expo

Tourist Interface, Orchard Gallery, Derry

An American Cross Section, Butler Gallery, Kilkenny

HTML, Javascript, The USA etc., GALLERI 21, Malmö

1999

America, Cavanacor Gallery, Co. Donegal

Postcard Cities, KoRaw Gallery@Bankside, London

KOORDINATER MCMIC, Overgaden, Copenhagen

1998

Galleri Lisse Bruun, Copenhagen

OCCUPATION MCMXCVIII, Basement Gallery, Dundalk

Invisible Cities, Letterkenny Arts Centre, Letterkenny

New Works, Hallward Gallery, Dublin

GRID REFERENCE, Blackstaff Mill, Belfast

1997

RESTORATION MCMXCVII, Foyle Arts Centre, Derry

1996

KUNST I,II,III,IV,V..., University of Ulster, Belfast

1995

Europoint Government Buildings, Rotterdam

group exhibitions (selection)	
2003	EV+A 2003, Limerick, LCGA, Limerick (+ 2002, 2001, 1999) 54 Degrees North, Hull Art 2003 (Start section), London Ref/verenz, Galeri Lutz & Thalmann, Zurich
2002	Curio, Brick Lane, London Christmas Exhibition, Cavanacor Gallery, Co. Donegal (+ 2001) Tabula Rasa, Croydon, England Straylight: Digital Art Exhibition, Darklight film festival, Dublin SCA-ART, Mannheim Kunstverein ‘On Board’, Sligo Art Gallery, Sligo VII, Lead White Gallery, Dublin AKA IV, Frankfurt Art Fair, Frankfurt Mostyn Open 12, Oriel Mostyn Gallery, Llandudno AKA III, Stockholm Art Fair, Stockholm
2001	Crawford Open 2001, Crawford Gallery, Cork Articulate, Station, Bristol Victor Treacy Award Exhibition, Butler Gallery, Kilkenny Vacationland, Art House, Dublin Rondout Sculpture Biennial, Kingston, USA I/O, Parsons Gallery, New York City
2000	PERSPECTIVE 2000, Ormeau Baths Gallery, Belfast (+ 1998) Iontas 2000, RHA, Dublin and touring (+ 1997, 1994) Snapshot, Contemporary Museum, Baltimore and touring Refresh: Dystopia + identity, Tribes Gallery, New York City Greetings From..., buses in New York City + Dublin Extracts, Engine Room Gallery, Belfast Oireachtas, Dun Laoghaire (+ 1995,1994) Irish Art Exhibition, Vine Gallery, Louisville, USA Irish Arts 2000, Studio 1019, Washington DC
1999	Florence Biennale, Florence Group show, Context Gallery, Derry Documentation etc., Pittville Gallery, Cheltenham ArtLink @ Sotheby’s, Tel Aviv and Chicago
1998	M2 Fax Box Project, Banana Factory, Bethlehem, USA Forest, The Bull and Last, London Hardline, Catalyst Arts, Belfast Connect, Drogheda & Newry train stations

bibliography (selection)	
2002	Project pages, CIRCA issue 101 A. Musiat, ‘Making a Living From Art’, Studies Irish Quarterly Review, no. 363 Die Bildermacher (catalogue), text by Mark Stafford, Galerie Schuster
2001	A. Dunne, ‘A rewardingly obsessive attention to artistic detail’, Irish Times, Jan. A. Dunne, ‘Maintaining classical calm in life’s flux’, Irish Times, Sept. M. Cassai, ‘Kingston Biennial changes beat’, Daily Freeman, July D. Kiberd, ‘Millenium Box Set’ Hot Bed Press, Limerick J. Humphries, ‘A Buyer’s Guide to Irish Art’, Ashville Media Group, Dublin A. Dunne, ‘Cautionary Tale of a Gallery Guide’ Irish Times, May E. Beazley, ‘AKA by Eamon O’Kane’, www.entertainmentireland.ie
2000	M. Cassai, ‘Art Beat’, Daily Freeman, Sept. ‘An American Cross Section’, text by Fiona Kearney, Butler Gallery ‘Nord Kunst’, TV interview, Malmö B. Nelson, ‘Anything Irish’, TV interview, Woodstock, USA
1999	R. Reeners, ‘A Buyer’s Guide to Irish Art’, Ashville Media Group Ltd, Dublin R. Brophy, ‘Who’s Who in Ireland?’, Dublin ‘Florence Biennale’, text by Bruce Arnold, Florence R. Jones, ‘O’Malley, O’Kane, Fursman’, SSI magazine, Nov. M. Currah, ‘Sean Hillen, Eamon O’Kane’, Time Out London, April ‘Sean Hillen, Eamon O’Kane’, Evening Standard, London, April O. Reitov, ‘Kulturnyt’, Danmarks Radio P1, Feb. O. Schierbeck, ‘Irsk kulturfremstød i Danmark’, Politiken, Jan. M. Olsen, ‘Ierne kommer til byen’, Jyllandsposten, Jan.
1998	‘Panorama Athens’, text by Daniel Libens & Jeremy Diggle, ELIA M. Hendry, ‘Artist of the month’, Arts Link, Oct. D. FitzGerald, ‘Art on the line’, CIRCA, Summer ‘MFA catalogue’, text by Slavka Sverakova ‘Eamon O’Kane: Selected work 1997/98’, text by S Sverakova
1997	G. Weston, ‘Museum of the 20thCentury’, Sunday Times, Nov. ‘Iontas ’97’, text by Ruairi O’Cuiv, Sligo
1996	B. Fallon, ‘250 years of Irish Drawing’, Irish Times, Nov. B. Fallon, ‘The RHA comes back to life’, Irish Times, April
1995	‘Manifestatie Laurenskwartier,’ text by E. Vermeulen, Rotterdam, June

collections (selection)

Aras An Uachtarain, Mary McAleese (commission)

Bank of Ireland Collection

Belfast City Council (commission)

Country Bank, New York, USA

Den Danske Bank, Denmark

Donegal County Library

DUBLIN 98FM Radio Station

Dundalk Institute of Technology (commission)

Hillsborough Castle (commission)

HK, Denmark

Irish Contemporary Arts Society

Microsoft Ireland

NKT, Denmark

Office of Public Works, Ireland

PMPA and Guardian Insurance

UNIBANK, Denmark

1. 目的性

U-ten **Post mortem** (E-sensory) **Hallucinatory state** (**e-state**) **It turns** **itself** **into** **hallucination**

d e s i g n

eamon o'kane and anja musiat

e d i t o r s

anja musiat, eamon o'kane and helmut schuster

p h o t o g r a p h s

eamon o'kane

p r i n t i n g

a c k n o w l e d g e m e n t s

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