



Panorama:
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shopping centres like me'
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Draiocht, Economist Plaza and Centre Culturel Irlandais 2006–2009

'At Draíocht, O'Kane uses a Panorama to draw the focus of these ideas to Blanchardstown, one of three planned towns built to serve as satellites to Dublin (the other two are Lucan-Clondalkin and Tallaght). Blanchardstown is an intriguing mix of dream, reality and cultured nature. Through the spy holes of the Panorama, we see the relationship between nature and architecture creating a fantasy world where nothing is quite as we are used to it being. Distortions and juxtapositions show us the familiar view from Draíocht's plate glass windows disrupted by trees, while another spy hole shows a different vista, an alternate landscape like a little jewel box of discovery. Walking around the Panorama, lured into peeping through all the apertures, the rewards are constant surprise (and delight), tempered by the realisation that while you can look at these mysterious and wonderful worlds, you can never reach them, never truly inhabit them yourself.

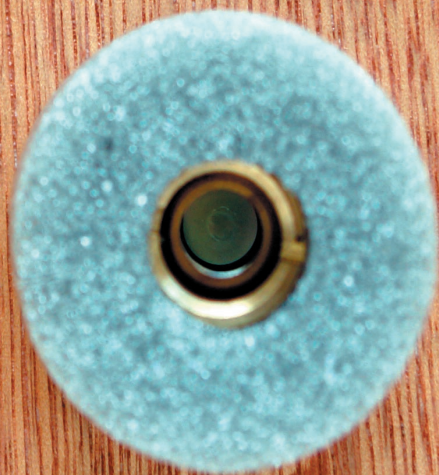
Umberto Eco describes in his essay, *Travels in Hyperreality*, how the Diorama is used in museums to re-present reality. "Primarily," says Eco, "the Diorama aims to establish itself as a substitute for reality, as something even more real." The Panorama also presents a different order of reality. Like the Diorama, the Panorama presents a hyperreal environment where the viewer is lured into a world through a view not usually possible in 'real' life. O'Kane's fascination with the Panorama comes from his enquiries into both art and architecture. Initially planning to study architecture, he became sidetracked with a year at Dublin's National College of Art and Design (NCAD). "I got really into the process of making art," he says, "so I stayed on." One of the results of this fusing of interest between art and architecture is, however, an interest in context and place "whether it's landscape, or cityscape, or different realities," as well as in "how buildings get into the city network or map, and then how they function there." Both Diorama and Panorama present the possibility of a bird's, or God's-eye view of the city network, and equally, both can interpolate extra elements into the scenes they depict.'

How we live, essay by Gemma Tipton, 2006

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Installation views, Economist Plaza, London
Wooden structure with 2.4 x 30 metre painting,
models and lenses
2006–2009



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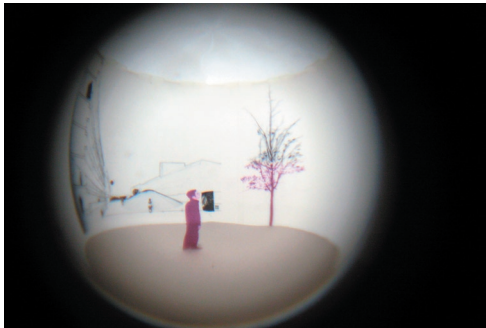


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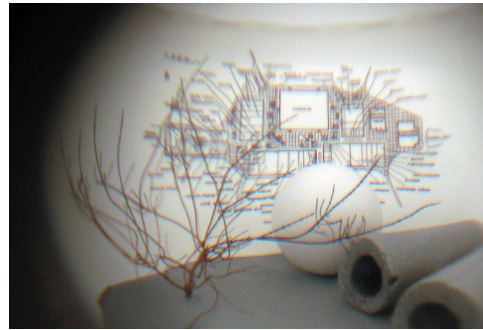
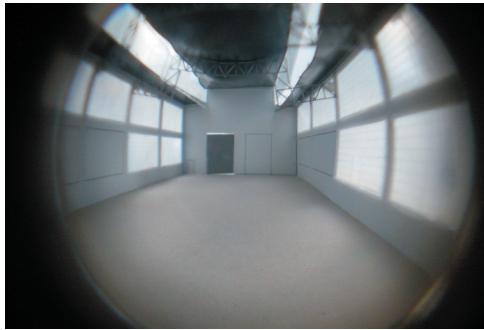
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Eamon O’Kane (b. 1974) is a practicing artist who has studied in Dublin, Belfast and New York. He has exhibited widely and is the recipient of many awards and scholarships including the Taylor Art Award, The Tony O’Malley Award and a Fulbright Award. He has shown in exhibitions curated by Dan Cameron, Lynne Cooke, Klaus Ottman, Salah M. Hassan, Jeremy Millar, Mike Fitzpatrick and Apinan Poshyananda. He has taken part in EV+A, Limerick, Ireland six times including 2005 when he received an EV+A open award from Dan Cameron. In 2006 he was short-listed for the AIB Prize and received a Pollock Krasner foundation grant. O’Kane has had over forty solo exhibitions including shows in Berlin, Frankfurt, Dublin, Zurich, New York, London and Copenhagen. He was short-listed for the Jerwood Drawing Prize in London in 2007. His artwork is in numerous public and private collections worldwide including Deutsche Bank; Burda Museum, Baden Baden, Germany; Sammlung Südhausbau, Munich; Limerick City Gallery; FORTIS; DUBLIN 98FM Radio Station; Microsoft; Bank of Ireland Collection; Irish Contemporary Arts Society; Country Bank, New York; Office of Public Works; P.M.P.A. and Guardian Insurance; Donegal County Library; UNIBANK, Denmark; NKT Denmark; HK, Denmark; Den Danske Bank, Denmark; Let-terkenny Institute of Technology; University Of Ulster, Belfast; Aspen RE, London; Rugby Art Gallery and Museum Collection. Eamon completed a three month residency at Centre Culturel Irlandais in Paris in 2008. O’Kane is currently Visiting Research Fellow in Fine Art at UWE in Bristol, UK.

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