

die bildermacher

ani-mates™



e a m o n o ' k a n e

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ani-mates™



neuffer, pirmasens, germany
1 march - 18 may 2002

011 podium, tilburg, holland
18 march - 15 april 2002

galerie schuster, frankfurt, germany
12 june - 20 july 2002

galerie schuster & scheuermann, berlin, germany
12 october - 20 november 2002



Things are never expected to be real

Eamon O'Kane in conversation with Anja Musiat

AM - Two of the main themes of your artistic practice are the panorama and the grand tour. Why are you so attracted to the large scale of time and space?

E O'K - I think I subconsciously connected with an idea of scale the summer before going to art college, when I worked on a building site. I was taken with the physical human scale and the ambition of building a house or a space, and having to paint that space, slate the roofs and plaster the walls. I felt I could achieve a similar sense of scale in my artwork. In art college I became very interested, like most art students probably, in Claude Monet and Vincent van Gogh's work. I still haven't fully come to terms with the way these two artists' bodies of work have influenced my way of thinking. With Monet, I became interested in the idea of collapsing time and the way he looked at Rouen Cathedral or the haystacks over a period of time and I tried to work in that way as well, so it was about time and also a sense of travel through time. This led to an interest in another type of collapse in time – that of a moment, which is where the panorama comes from. I think Monet's interest in the panorama was grounded in the attempt to capture a moment within an impression, and that's why his panoramic works appealed so much to me. With van Gogh, I was interested in his use of objects as metaphors for the human condition. His chair and his rooms made me want to construct spaces in which one can immerse oneself, both mentally and physically. I wanted to make paintings which you could stand in front of and feel a relationship with in terms of physical scale. So if there was a chair in a painting I wanted it to be the right size in relation to the viewer's body as in 'Budapest on the brink of the West'. Further investigation into the panorama and finding out the history of the panorama movement, as well as visiting some of them and looking at all the documentation of existing and destroyed panoramas only increased my involvement with scale. In the last few years the work of artists such as Jeff Wall, Doug Aitken and Stan Douglas has extended my interest in immersive spaces and I have worked with connections between the panorama and virtual reality, as in 'Panorama Interface'.



Even in your smallest, snapshot-size paintings, one gets a sense of great scale – not just because of the number of individual works, but also because of the vast landscapes they convey. How did the interest in immersive spaces lead to your series of small paintings?

With the small paintings I was interested in the relationship between the touristic snapshot photograph and memory. Again the snapshot photograph represents a moment in time – taken in the past, remembered in the present as well as in future and even in a constructed time. The paintings represent both the anticipation and the aftermath of a journey and also the fictional notions I became interested in from Kafka's *Amerika* which was written completely from secondary source material. They are connected to the panorama, because they are all sections, or brief moments, of larger panoramic landscapes or cityscapes. They are displayed in a grid which refers to an aerial view of a city or a space and also to a kind of modular structure, where placing things on a grid becomes a way of categorising or archiving information which again connects to the grid-like structures that inhabit virtual spaces. The grid also refers to the pictorial grid one would construct to create a traditional painting. The paintings play on this macro/micro, in-and-out-of-focus sensation, because from a distance they may look like photographs but when you get up close they look like paintings with a very strong relation to the photograph. Are they true depictions of the initial photograph, or have they been manipulated, have things been taken out or put in?

You are not an easily categorised artist – why do you spread across so many media?

During my time at art college in Dublin I developed a habit of using a wide range of media to document and gather source materials, taking photographs and using the video camera to make sketches in a very intuitive way. It wasn't done with a precise agenda such as deciding that this medium was good for this subject, and I still continue to use this intuition. I think you have to with anything creative – your intuition is your only guiding light so to say. When I was studying in Belfast I began to look at how a certain idea can be sketched out in order





to decide what medium to use – sometimes the work starts with the concept and other times the idea starts to build and then the concept becomes very much part of it, dictating the direction of where the work is going to end up. My using so many different media can seem haphazard. The way I look at it, all the bodies of work can almost be seen as different chapters in a book, but the chapters are being written simultaneously, some of them get held and left for a while, then I come back and rewrite them. The chapters can also be read between the lines, or one can jump between the lines in a manner similar to the strategy one could apply to the stream-of-consciousness writing in Joyce's *Ulysses* or *Finnegan's Wake*. I have developed several bodies of work over the last number of years that have for me a series of inter-connected reference points that I can feed off creatively. These include my series of large scale panoramic paintings, or drawings with paint as they have become, the series of large and small photographic works, my video works and, more recently, my small scale paintings all of which are inter-connected.

Tell me more about how some of your ideas develop into video work.

The first videos that I made were more like sketches, or abstract ideas developed through playing with the camera or with situations. When I was staying in America, the videos became more process-referential. 'SOAP' for example was a reaction against the various soap-operas that are shown on daytime tv in the US and in Europe. The concept directly relates to the medium in that it's about television being shown as a video on a television. When the concept becomes inextricably linked to the medium, that's when I choose to use video. With 'Bunker', which is based on footage found on the internet, I wanted to highlight how video and new computer technology can be used to deceive people into thinking they are experiencing or seeing something that they are not. In other videos I have used text that questions the nature of the medium and the mode of representation – in 'STAY' it's about travel and the future of new technology and in 'Panaroma Interface', the text directly refers to the panoramic video footage that is being shown in another part of the installation.



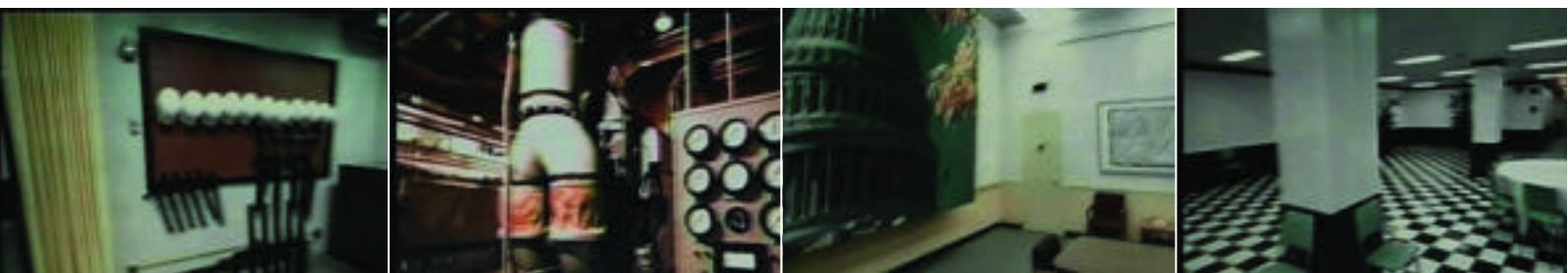


You have also incorporated text into other media.

As in the video pieces, the text on objects is self-referential. In 'Bedside Reading' I painted a list of books I have previously read onto a bedside table, and in 'Home Boy' I transcribed lists of contents I could remember from my parents' house onto a kitchen table, the centre of the household. Alongside these are the text paintings which can tend to be quite sculptural at times. They developed from a project of mine which involved transcribing texts from old deeds onto mattresses and window blinds. This came out of a conceptual idea of wanting to use the type of objects included in the deeds as the support for the text itself. It was very connected to ideas around ancestral history and particularly the history of my parents' house in Donegal. I use text because it works in a completely different way from visual imagery – people somehow feel compelled to read text that's on the actual painting, sculpture, photograph or video. I also feel a close affinity towards the structural or compositional possibilities of text. More recently I have been taking photographs of constructed signs with quotes that refer to the sign itself. We are surrounded by signs everywhere, telling us where to go and what to do. I wanted to construct images that were a momentary public performative gesture by putting up the signs and taking a photograph of them. The photographs look as if they have been manipulated on the computer when actually they haven't. I like that deception. Perhaps it makes people begin to question what's going on in the image much more.

You work often leaves the viewer with more questions than answers. This is particularly the case when you let layers of so-called reality intertwine with fiction, mixing found footage with your own imagery in your slide or video projections or in the AKA paintings for example. What is this desire for ambiguity derived from?

The ambiguity is partially due to a need to leave things open and also to give several points of entry. I don't like to be too prescriptive about how a viewer approaches my work. The way I view art work there is no hard line between what is fiction and what is reality. I see the production of artwork as a construction of a fiction, both in the actual process of making the work and in living a





certain way of life. There is a need to not close things off, to not make things understandable in a conventional sense. I don't want to predetermine what way a viewer is going to digest a given piece of work and that's why I try to allow for multiple entry-points as well as multiple exit-points. I am interested in creating my own fictional space or spaces where the production of images is governed by a desire to layer realities. The way the late Martin Kippenberger approached art making has had quite an impact on how I view my own practice. When questioned about his seminal work "The Happy End of Franz Kafka's 'Amerika'", he was always very elusive about whether he had read the book or not. Indeed he said that he never finished reading the book but that a friend told him about the ending, and yet he was prepared to invest a huge amount of energy into constructing his own fictional spaces out of the spaces created by Kafka. The final installation is incredibly Kafkaesque and yet aesthetically very much removed from anything you would associate with Kafka.

Your most recent work revolves around the idea of you, the artist, relinquishing the production of your work to a group of quirky art assistants, the ani-mates. What lies behind that move?

It again links to the idea of fictional spaces. One of the things that confuses people a lot about my work is the various modes within which I work, the different media I employ whilst still maintaining some form of continuity. It may seem as if I am searching for my style, but I have grown accustomed to using a variety of media and letting the concept dictate the medium. The ani-mates came out of a frustration with the way society perceives the art-making process and there is a relief in letting go of all or part of the production of my work as it would perhaps refocus attention on the art-objects themselves, away from the artist. It's not as cut-and-dry as saying that these figures make my work and I tell them what to do or don't tell them what to do – I want it to be ambiguous and to reserve the right to change the working relationship later on. I believe in the existence of my art assistants, even though I am a little afraid of them. I think other people should believe in them too.





Ani-mates: the Artist and his Other.

Who are these “ani-mates”? Are we being duped if we pursue this question too rigorously? Will the questioning erase the playfulness of the gesture? At the risk of taking the artist’s bait and then getting hooked on a mis-interpretation of his sense of humor I would like to take up a few questions raised by the use of the “ani-mates”. But hopefully they will not distract from the tone of levity which informs the games which Eamon O’Kane invites us to play.

At first glance these bold and simple figurines appear to be best understood as echoes of childhood. Like childhood toys the “ani-mates” “fix” and hold in place projections of the psyche, but also retain a mutability which allows them to be continuously “re-invented” and “re-imagined”. At least that is until the end of that period we call “childhood”, at which time this quality of mutability is forever lost.

We cannot resist suggesting that, despite their fresh colors and simple modelling, they remind us that childhood dolls can be imbued with the vengeance and the power of a fetish. They inhabit the domain of magical thinking and allow us free reign to enjoy fantasies independent of reality. If they remind us of the trolls and sprites of folk legend and lore (so eagerly re-worked in the commercial fantasies of Disney and Pixar) it is through this connection to “invisible” presences.

But while Eamon O’Kane’s “ani-mates” may remind us of household gods, and guardian spirits, they do seem to be animated by the passion of an idol or a fetish. Perhaps at some point they may have to be broken and withdrawn from the rituals of worship, but in their current form they are presented as patient, monk-like attendants. We are being asked by O’Kane to consider them as necessary for understanding a dimension of his productivity. We cannot avoid considering them in our response to the paintings and photographs presented in this particular exhibition. But at each step of the way we find ourselves asking how far he wants us to go with these representatives of “animation”.



One way of limiting their participation in our viewing and interpretation of these paintings and photographs is to say that they are simply workers. Their modest presence is a dry reflection on the artist's compulsion to work, a compulsion which over-rides the artist's own understanding of the sources of his inspiration. O'Kane is a conspicuously protean artist, working in a wide variety of media, and exploring an equally wide variety of stylistic strategy. At this point in his career we can see that this variety is leading to an "effacing" of earlier efforts. In each exhibition a new "O'Kane" is being invented. But there is not any deliberate strategy of "breaking" the sense of continuity between one show and the next. Perhaps O'Kane's engagement in his own productive energy has led him to feel that while this questioning is legitimate he cannot provide an answer? Except to say that he is "animated", driven by these resilient "ani-mates" to satisfy his desire to generate new images to test new surfaces and productive technologies.

While the "ani-mates" might be for O'Kane a genuine response to the level and variety of his activities, the viewer of his work will not find in them a verifiable image of work. They are workers, but they show few signs of being marked by their efforts. Perched on their stools they draw over-sized brushes along horizontal lines of color, or they gaze hypnotized by the paintings which have been attributed to them. They do not seem to be artists familiar with the work, but rather tracing over something that their master has created. Their gaze may suggest a calm dedication to the work, but they are innocent of what they have created. What is the value of this illusory representation of art work? Is the significance of this illusion only in the debunking of the nature of inspiration and attribution?

While the ani-mates are deceptive in their representation of work they provide a theatricality which has not been found previously in O'Kane's work. The creation of a private theatre in the context of the interest he has previously shown in the landscape and perception of subjectivity and travel is a risk. Rather than reduce the presence of "Eamon O'Kane", who is so present in the text works





or the “AKA” series, the “ani-mates” manage to invert prior strategies of the painter, photographer, and image-maker. O’Kane re-draws the rhetoric of the actor-impresario. After the curtain has come down the impresario enhances the curiosity of the audience in his powers by making them aware of the back stage help the performer receives.

On stage arrive “the ones without whom it would not have been possible”. And isn’t this, says an audience member, enjoying his knowledge of theatrical illusion, just another part of the show? The helpers are, of course, only able to function and contribute because of the actor. From this perspective the “ani-mates” feel like pieces in a game, which the viewer can never really play. Imagine if the scenes in Potemkin’s villages (the villages that Catherine the Great’s first minister had “painted” for her cross country journeys) also included an image in which artists were shown busily making images of villages. If we passed by such “illusory” images we could at least, when we saw the artists at work, congratulate ourselves on our ability to negotiate deception. But is this another way the artist has found to resist a reply to the spectator’s insistent questions?

The “ani-mates” or “Bildermacher” may not “convince” us as anything other than “deceptive” expressions of the artist’s “anima” and their theatricality may undermine the possible desire to “displace” attention paid to a constant shifting aesthetic investigation, but they root us firmly in the double bind of making images about deception.

The “Bildermacher” work best I think when seen as a deliberately distracting aside. Not a sleight of hand, or a form of narrative, but a theatrical non sequitur. The non sequitur cannot be ignored and it has introduced a fertile suspicion with which to examine the connections that do exist between the paintings and photographs we are looking at. We will begin with “Home” and its description of travel. The desire to travel and the desire expressed in travel are tied to a wish to escape the father. Adjacent is another sign that reminds





us that “things are never expected to real”. Both pieces suggest a desire to make an unsentimental journey. How noticeable is the contrast with a dimension of the “Bildermacher”, who cannot escape evoking sentimental strategies!

In these images we have what could both be an austere program for the investigation of the sign and an exhilarating image of the pleasures of travel. O’Kane has created multiple images of travel, but we have in these two images an opening through which we can pass a thematic thread that links the “ani-mates” with this sense of ceaseless journeying.

The city series (City I, II, III, IV, VIII, XII), “AZ”, “NY”, “GrossStadt”, “Urbs”, “Atlantis”, “Storby”, or “Topos” are paintings or photographs of a purposeful visitor and not a drifter. Even the images that seem most contingent in the “AKA” series give the viewer the sense that a particular reference has been found in them – perhaps a scene in Kafka’s “America”, or a de-coding of contemporary mythologies. What distinguishes this traveller is the sense of time that he has on his journey. There are paintings such as “NY” and “AZ” which suggest the mythic time of the city. The city is presented as a series of traces that mark centuries of gradual accretion or decline. The iconography, the post-card imagery, floats with a space created out of “soft” inter-secting planes. In contrast the paintings of Prague and Budapest suggest the pressure of historical time and action, the times of defeat or conquest. And one could suggest a final category as represented by “Atlantis”, “GrossStadt” or “Storby” where the digital enhancement suggests a future time and space, a future filtered by the glow of technology and addiction to the sublime.

These future cities are risky, alluring, imbued with an incandescent light, strongly evoking the sunsets of Bierstadt, Cole and Church and the tradition of the American sublime. And hence they reflect back on the American journey. The promise of revitalization or the implosion of the civic hovers over these photographs. They are cities, which even from a distance appear to have a serrated edge, and yet this harshness is tempered in the digital treatments.





Each of these “times” of the city is always placed against the “moment” of the city – the “Postcard City” as O’Kane has described them in the past. It is the “snapshot” of the city, but also the painting of the journey, the transformation of the moment of the photograph into a moment that never happened.

The richness of the photographic work is also in evidence in the “AKA” paintings, which were initially part of the work on O’Kane’s “Tourist Interface” project. These paintings are the fruit of a two-year investigation into the American landscape. The paint erases the “reality” of the photograph but over-determines the sign which suggests that “things are never expected to be real”. Entering into the work in this way the influence of the “Bildermacher” may appear subdued, peripheral but still linked by theme and context.

The visitor, writing in his diary or taking photographs, absorbs the iconography of America and in doing so contributes new images to the iconography that he is consuming. The role of the artist becomes one of “eminent consumer”, who allows his audience to challenge and engage him in a debate about the veracity of the image. “Tourist Interface”, with its exploration of the diorama, panorama, and tracking shot, offered a response to the relation between the pleasures and relationship between virtuality and commodification. But while there are pleasures in this and a ready acceptance of the arbitrary sign, there is also an unease with these virtualities. And here perhaps our unease and O’Kane’s introduction of “ani-mates” deserve further consideration as a signifier of this uneasiness.

The virtual, the “false”, cannot, despite our awareness of its ubiquity, fail to generate a question about the veracity of the painting. And by doing so we do not necessarily fall back into the classical trap of imagining the painting as having a referent. Rather they make of painting a specific inquiry into the possibility of making a “true” out of a “false”. The image may be concealing, veiling and deceiving the eye, but the inquiry into the specific form of these “falsities” yields a new form of satisfaction. The interest in the painter’s work





becomes the negotiation with a different form of pleasure from that generated by the arbitrary or contingent sign. The sense of liberation is now familiar and predictable. This other satisfaction is more elusive – an encounter with the sliding of the “falsified” image towards an interest in the “truth”.

The very conspicuous quality of the “false” unveils a desire for a quality in the image which differs from the “pure” sign. The “unveiling” of a desire to play within these two borders was first indicated in the auto-poetics of works such as “Bedside Reading”, “Portfolio” and “Not arranged in any order of preference but it would be nice to hit in and around the bull’s eye” but there the biographical reference is perhaps too obvious.

In later works O’Kane has forgone this path of conspicuous self-investigation, the search for a poetics of investigation, and has moved towards the panorama rather than the diary. Both “frames” are attempts to touch on the limit of the complete record. The diorama tries to hold the whole field of vision, while the diary tries to keep a record of every significant event. Both are ways of trying not to miss what may be fleeting and of building up a reservoir of images. And yet they risk an absurdity in presenting intolerance to losing an aspect of the visible. In this tension O’Kane marks out a distinctive and subjective vision which is not simply satisfied with the games that signs enable us to play.

O’Kane’s “ani-mate” figures shift our attention from the diaristic quality of “AKA” and the text works. No longer is the evidence of the artist’s identity or travels the main reference point for the understanding of the work. In place of those indications that the paintings and photographs are the result of an artist’s journey into a landscape, we have a deceptive image of the interior – a deliberately distracting child-like construction where the artist responds to the challenge to release himself from the difficulty of restoring the lost images of the traveller. He has decided to treat his compulsion and productiveness with irony and self-deprecation. In contrast to a search for demons or angels to represent the artist’s divisions and fragmentations, Eamon O’Kane has given us figures that combine a gentleness to the spirits of creation with a

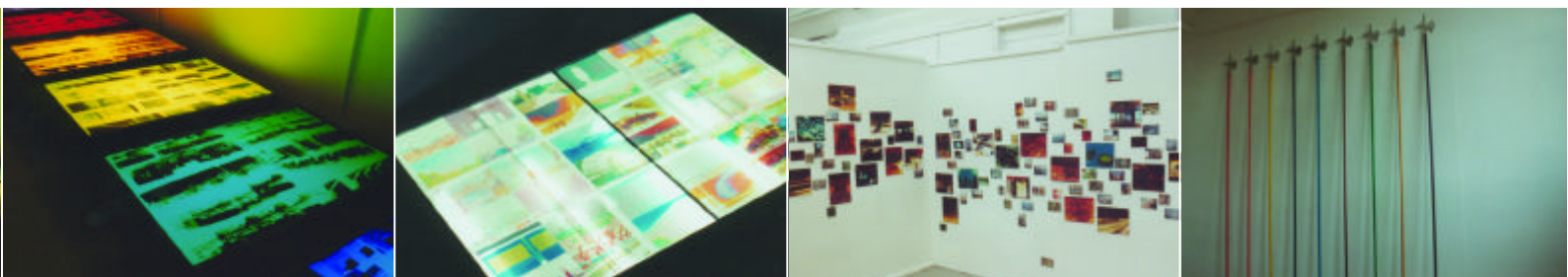




stubborn adherence to their commands. The simplicity of the “ani-mates” form evokes a nostalgia for a form of play which inspired his first attempts to make images.

In the re-discovery of a childhood passion to invent, the “ani-mates” also mark the anguish of accounting for the identity of the artist. They are avatars of earlier struggles of the artist, but their smooth surfaces and impenetrable gaze suggest that the distortions and incongruities have been largely removed. The “ani-mates” are an alternative to a guilty secret for having so many uncertainties and still producing so much. They are a confession made in anticipation of another discovery and a new journey.

Mark Stafford writes on art and psychoanalysis and he lives in New York.





Ani-mate working on panorama painting



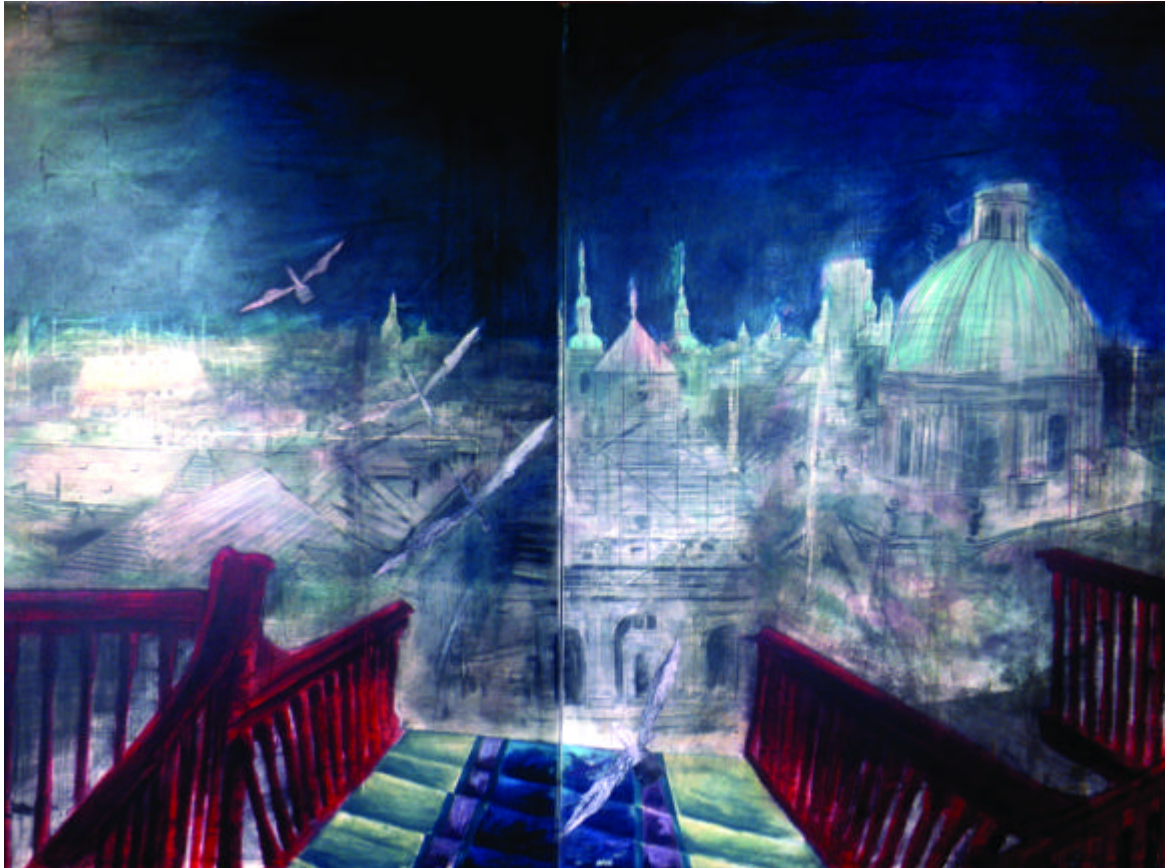
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ART IN THE
1900 - 1





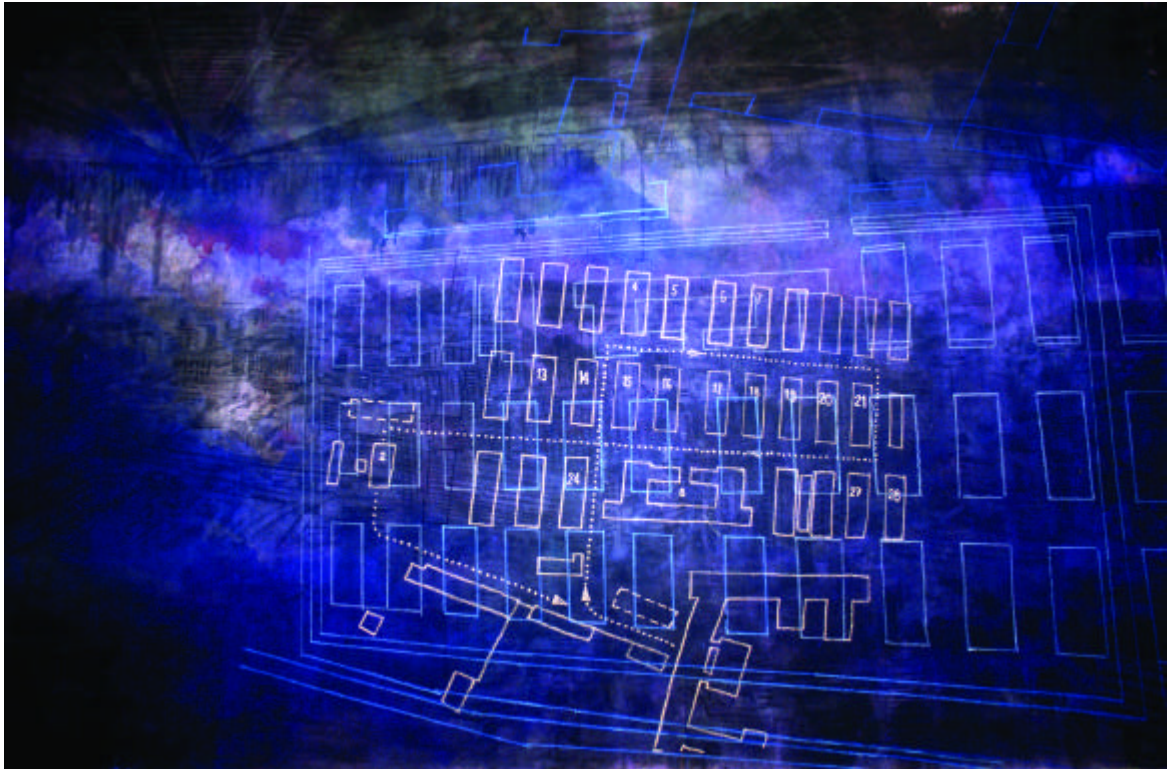
Budapest on the brink of the West (detail)
acrylic and mixed media on canvas, 244 x 915 cm
1995-96



Prague as seen from Cavanacor House staircase (detail)
acrylic and mixed media on canvas, 244 x 915 cm
1995-96



City I
acrylic and mixed media on canvas, 240 x 490 cm
1997



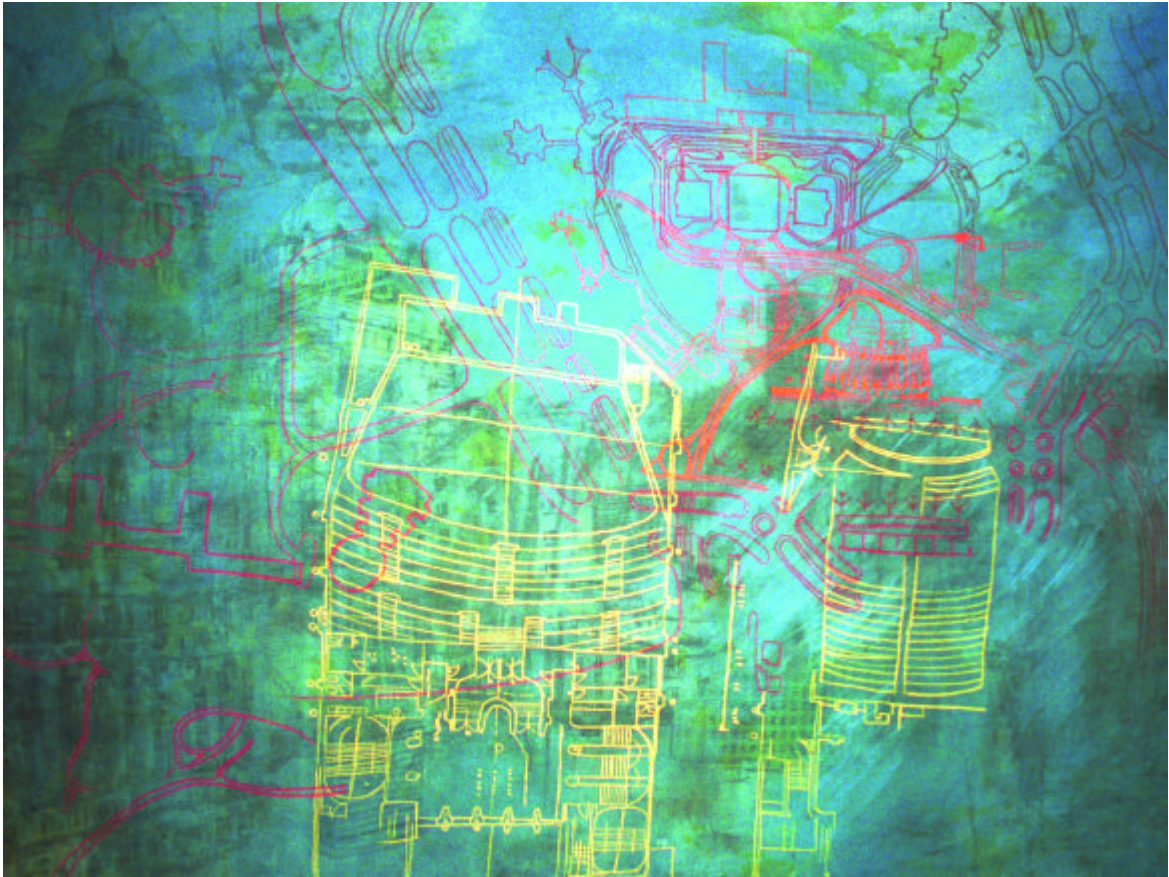
City II
acrylic and mixed media on canvas, 240 x 490 cm
1997



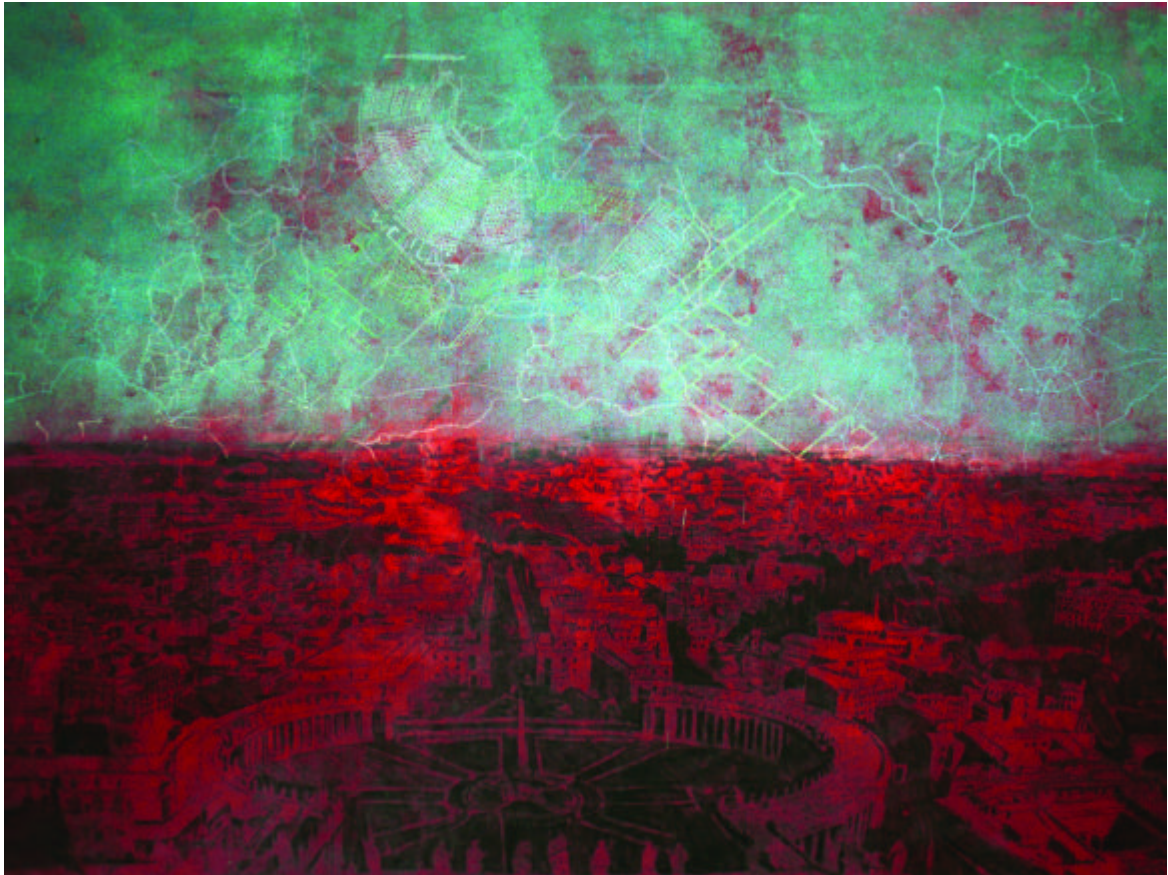
City XII (detail)
acrylic and mixed media on canvas, 240 x 490 cm
1997



City IV
acrylic and mixed media on canvas, 240 x 490 cm
1997



City VIII
acrylic and mixed media on canvas, 240 x 490 cm
1997-98



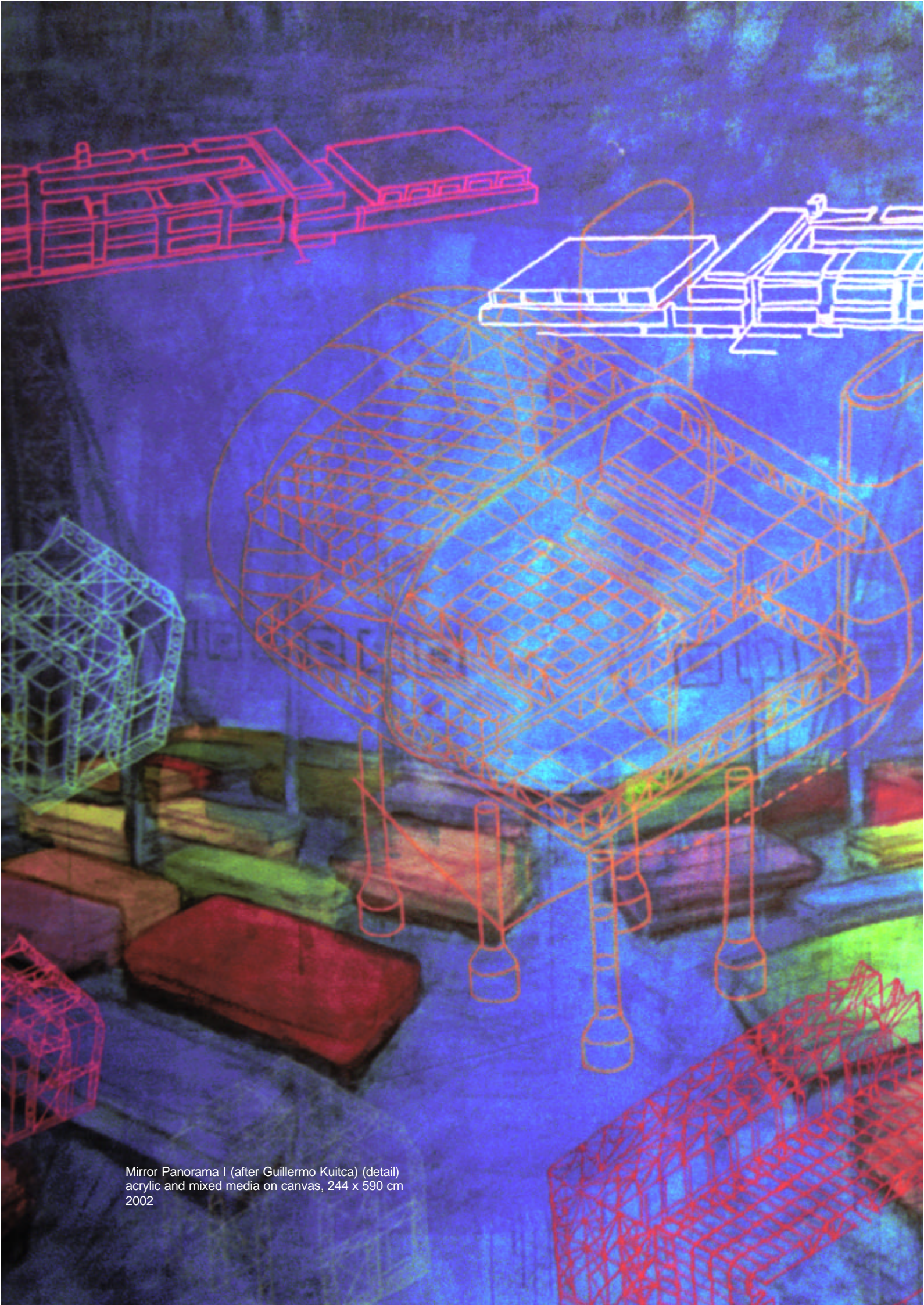
City III
acrylic and mixed media on canvas, 240 x 490 cm
1997



NY
acrylic and mixed media on canvas, 240 x 550 cm
1999 - 2000



AZ
acrylic and mixed media on canvas, 240 x 550 cm
1999

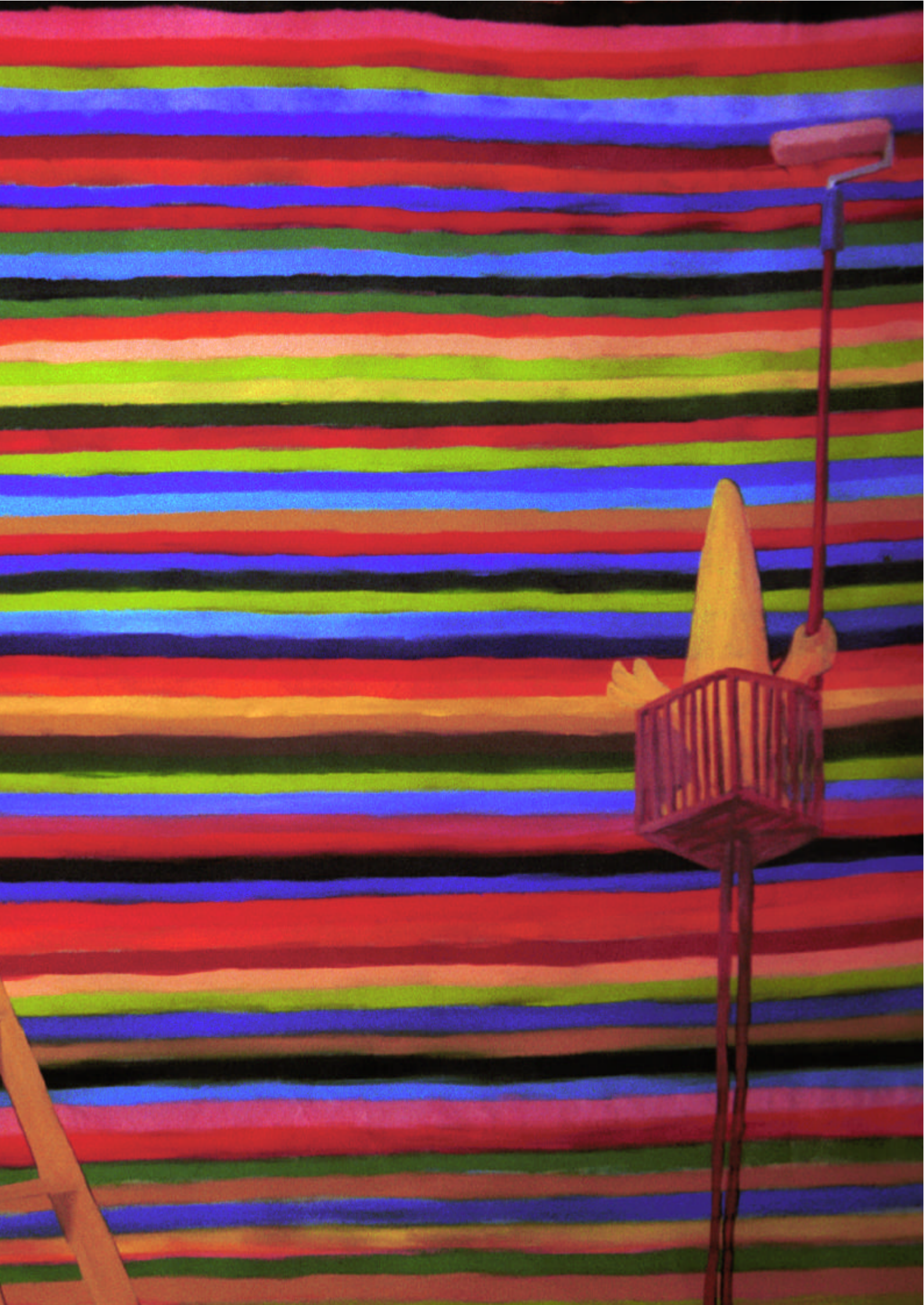


Mirror Panorama I (after Guillermo Kuitca) (detail)
acrylic and mixed media on canvas, 244 x 590 cm
2002





Ani-mates making text painting
acrylic on canvas, 180 x 200 cm
2002





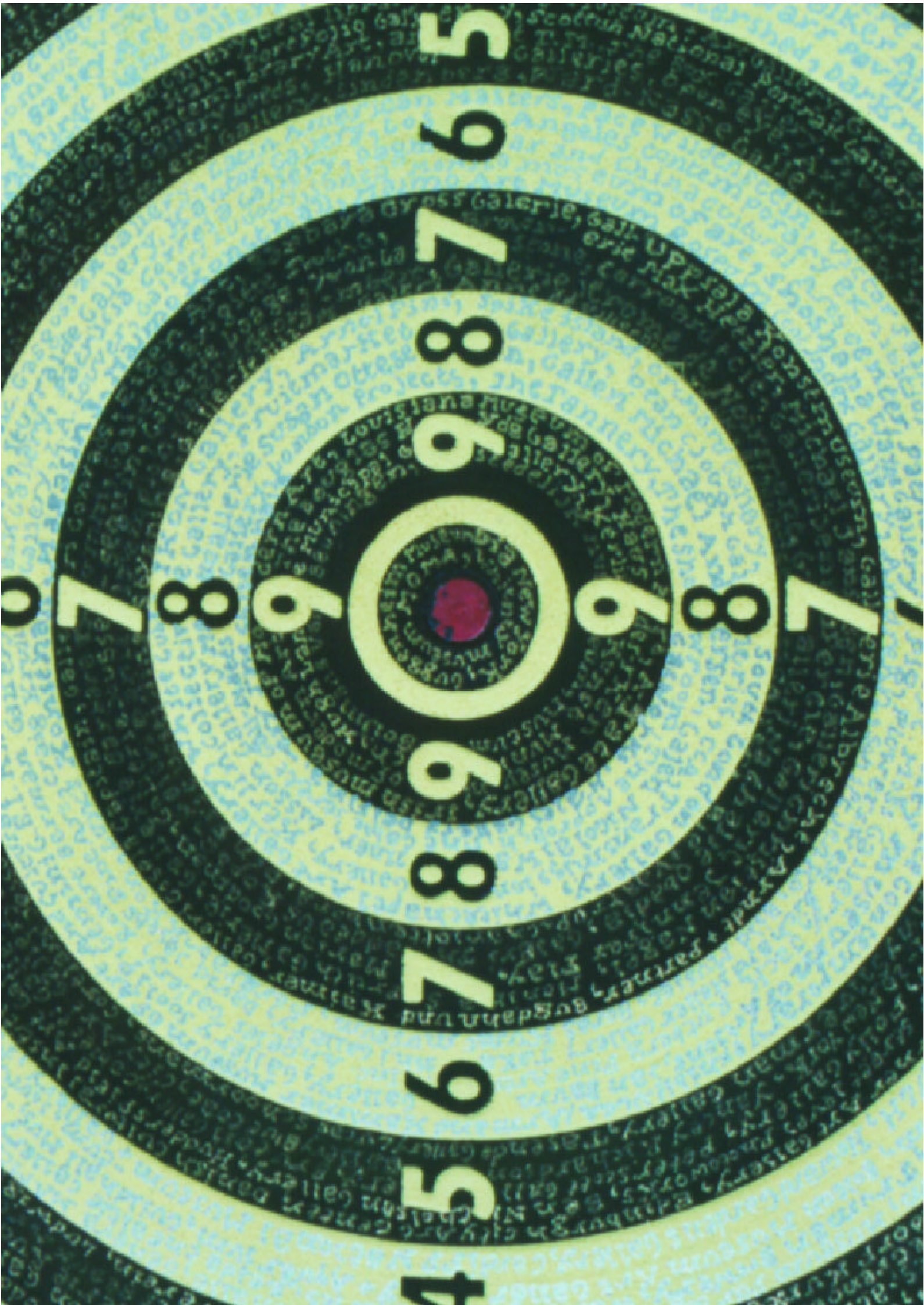
Kafka's trunk
oil on trunk
1998

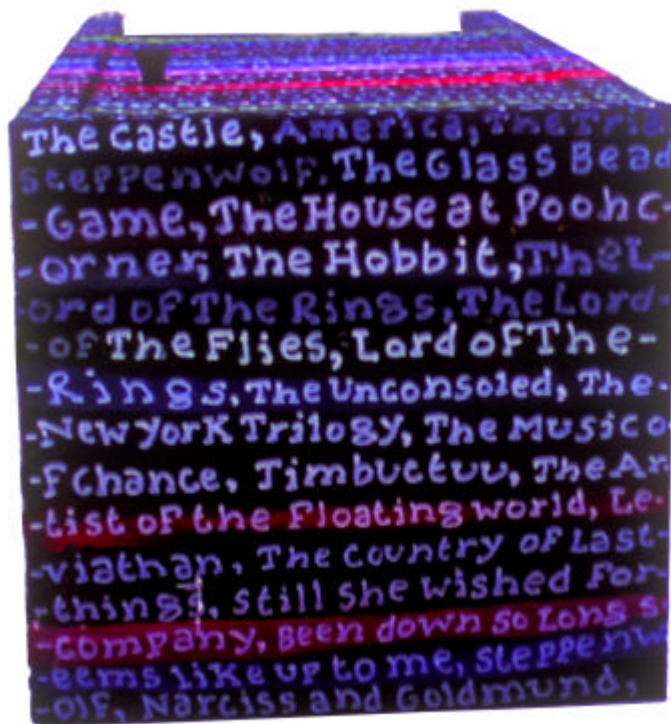


A+Z holidays
acrylic on deck chairs
1998



Not arranged in any order of preference but it would be nice to hit in and around the bull's-eye II
oil on dartboard
1998
(detail on facing page)





Bedside reading
oil on bedside table
1999

Norman, Cherry Mullen, Paul Thomas, Mary Gallagher, Dorothy Walker, Daniel Gudmore, Donal Lynch, Olivia Reid, Alice
an Hannigan, Anders Musiat, Dermot Seymour, Shirley Holland, Dan Shippides, Mark Joyce, Oliver Power, Kevin Doherty,
rie, Roisin McGuigan, Bart de Baere, Mickey Donnelly, Joe Smith, Hans Haake, Irvine Welsh, John Squire, Patricia
t, Eoghán McGonagle, Dr. Slavka Sverakova, Angharad Thomas, Mrs. Sharkey, Jenny Rawlings, Hazel Thompson
Wurtin, Mary Lohan, Ann Bruun, Kasper Hansen, Jim Beale, Malloa Boyle, Oliver Lynch, Adrian Ward, Claire Allen Ha
s, Tony O'Malley, Pat Murphy, Anita Taylor, Jane Fisher, Isabel Nolan, Takeshi Nagao, Dan Doherty, Maire Craggan, G
Esther O'Kane, Anja Musiat, Rigmor Musiat, Deidre McGrath, Philip Lindy, Paul Gregg, Ross Downes, Anne Slocket, Ger
ate Lenehan White, Joanna O'Kane, Willie Doherty, Pat McGrath, Olivia Murphy, Joanna O'Connor, Gavin Turk, Char
ila Lewis Crosby, Johnny Lewis Crosby, Mr. Green, Blaise Drummond, Anne Armstrong, Philip Murphy, Carmel Olive
patricia Bickers, Jeremy Diggle, Therese Hamilton, Sigurdur Gudmunsson, Mary McAleese, Dr. Teo McNab, Michael
rik Aagaard, Daniel Libens, Christian Chambert, Nick Lenehan White, Chris Wilson, Bret McEntaggart, Paul Ar
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Jamshid Mirfenderensky, Maurice Craig, Angelic Day, Dr. Eddie McFarland, Alice Maher, Marianne O'Kane, Lillian Mun
Hill, Stuart Purdy, Nicolai Wallner, Robert Matthews, Dr. Slavka Sverakova, Per Barclay, Marianne Saabye, Jerome O'Brisc
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at, Sissel Marie Aagaard, Gry Andsager, Mikael Andersen, Knud W. Jensen, Christina Brøndsholm, Nicolai Wallner, Ma
Emil, Mr. James A. Sharkey, Tom Jørgensen, Ann Lumbye Sorensen, Ole Reitob, Stina Lindskog, Kasper Damsbo, Michael
Thompson, Betty Maguire, Hugh Mulholland, Trevor Hay, Irvine Welsh, Sven Bruun, Pauline McGinley, Liam O'Ruairc, Paul
McGuinness, Alistair MacLennan, Tom McGuirk, Colin Starrett, Sarah Grubb, Tove Poulsen, Trine Ross, Mr & Mrs Mayerhofer, Ma
ry O'Sullivan, Conor Firth, Mary McAleese, Bruce Arnold, James Sharkey, Pat Murphy, Louise Cullen, Frank Barrett, Seamu
Laura McGuire, Ian Breakwell, Michael Anderson, Anders Musiat, Richard Livingstone, Medb Ruane, John Cunningham, Ba
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edersen, Susanne Jørgensen, Eddie O'Kane, Len Green, Diarmuid Boyd, Tibbe Hooghiemstra, Tony Curran, Gavin Weston, R
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nda Lewis Crosby, Stuart Purdy, Jamshid Mirfenderensky, Hugh Mulholland, Hazel Bell, Rachel Cornish, Sam Rice, Victoria Ro
O'Kane, Brian Harten, Brian Ferran, Tony McAteer, Aisling Lister, Catherine McGeary, Fiona McDonald, Enda Walsh, Eim
Laughlin, Tove Jensen, Peter Graham, Brian Maguire, Ken Hogan, Elaine Green, Seamus Grogan, Goldie Hawn, Gillian Rus
n Cronin, Mary Robinson, Maria Clark, Brendan Crowe, Mel Jackson, Patricia Langlois, Eddie Murphy, Chris Farmer, Irvine
Betty Maguire, Brian Fay, Karen Turner, Collinsibun, Niki Davis, Mary Samarine, Mary Lewis Crosby, Mimi Sibun, Arthu
Neil Young, Tim Booth, Beck, Bookert, Maureen Heron, Willie Heron, Fergus Feenily, Pdraig Timoney, Stella D'Ailly,
Nuala Gregory, Paddy Donnelly, Noreen O'Hare, Joanne McGonagle, Michael Jackson, Tracey Emin, Roger McKinie
ay Kelly, Aileen Paterson, Aileen Kelly, David McGarther, Karen Devenny, Jason Devenny, Gareth Devenny, John Turpin, An
in Thompson, Brian Connolly, Miia Liisa Muttonen, Linda Øgaard, Sassi Tsourapi, Jani Leinonen, Agnese Bule, Erina Kr
Mary McIntyre, Mary O'Sullivan, Bernard Butler, Joe O'Connor, Jon Hartyn, Bryan Parsons, Daniel Stringer, Timoty Bartram, Lyd
k, Emmanuelle Deporter, Trudy McEneaney, Anne Brocklehurst, Frances Corner, Mary Evans, Nat Gooden, Dave Kes
t, Roger Pulpitt, Nigel Slight, Alan Smith, Simon Turner, Joestar Key, Patricia Sharkey, wee-Boy Starkey, Ivan Joh
John Jobson, Binny Jobson, The Earl of Meath, Jane Grubb, Loui Grubb, Eddie McFarland, Sean Fingleton, Joyce
as, Margaret Simms, Tony Treacy, Barbara Freeman, Philip McFadden, Peter O'Kane, Pauline Smyth, Lark Hill, Billy Ann, John
ett, Brendan Ellis, Cathy Toland, Jane Toland, Aka Simms, Brian Simms, Bir-Keschmidt, Meg Lewis Crosby, Jackie O
K, Patricia Simms, Maurice Craig, Richard Simms, Paddy Bloomer, Kjelschmidt, Keith Lecky, Dolores McGinley, Cha
don, Richard Livingstone, Trudy McEneaney, Catherine McWilliams, Sally Schmidt, Mr. Magee, Robert McDowell, Terry At
ty, Kathleen Hegarty, Arthur Speers, Brett Andersen, Katrina Hegarty, William Diver, Joan Reid, Wendy Ne
mauree Gury, Patrick Hegarty, Courtney McGinley, Geraldine West, Leslie Brown, Brian Brown, Mick Wilson, Mi
haghan, Moira McIlvor, Shay McDaid, Trevor McGrath, Niki Tomkins, Susan Mulholland, Niamh Kelly, Michael Higgins
Eddie Crawford, Alistair Wilson, Jack Pakenham, Cathy Kelly, Paul McGlynn, Dermot Conliffe, Eithne Conliffe, Felim C
on Kelly, Jean Christophe, Raymond Boyle, Boyd Robinson, Sarah Prou, Roy Colhoun, Paul Colhoun, Shauna Colhoun, Da
Catherine O'Kane, Bobby McDaid, Paddy McGowan, Sinead O'Bea, Kevin O'Bea, Michael O'Donnell, Bente Musit, Ben
EWR. Cookman, Ebbe Damsbo, Annie Damsbo, Mette Damsbo, Eddie O'Kane, Jan Ottesen, Anders Musiat, Genevieve Ke
in Conaghan, Russell Hart, Sarah Heywood, Danny Gibson, Aileen Aiken, Ian McEwan, David McGeary, Bridie McHugh, John
Sadie McBride, Dolores Kelly, David O'Kane, Marianne O'Kane, David McConagh, Ian McConagh, Sean Bro
rachel Derris, John O'Connell, Cath Watson, Mike Webb, I

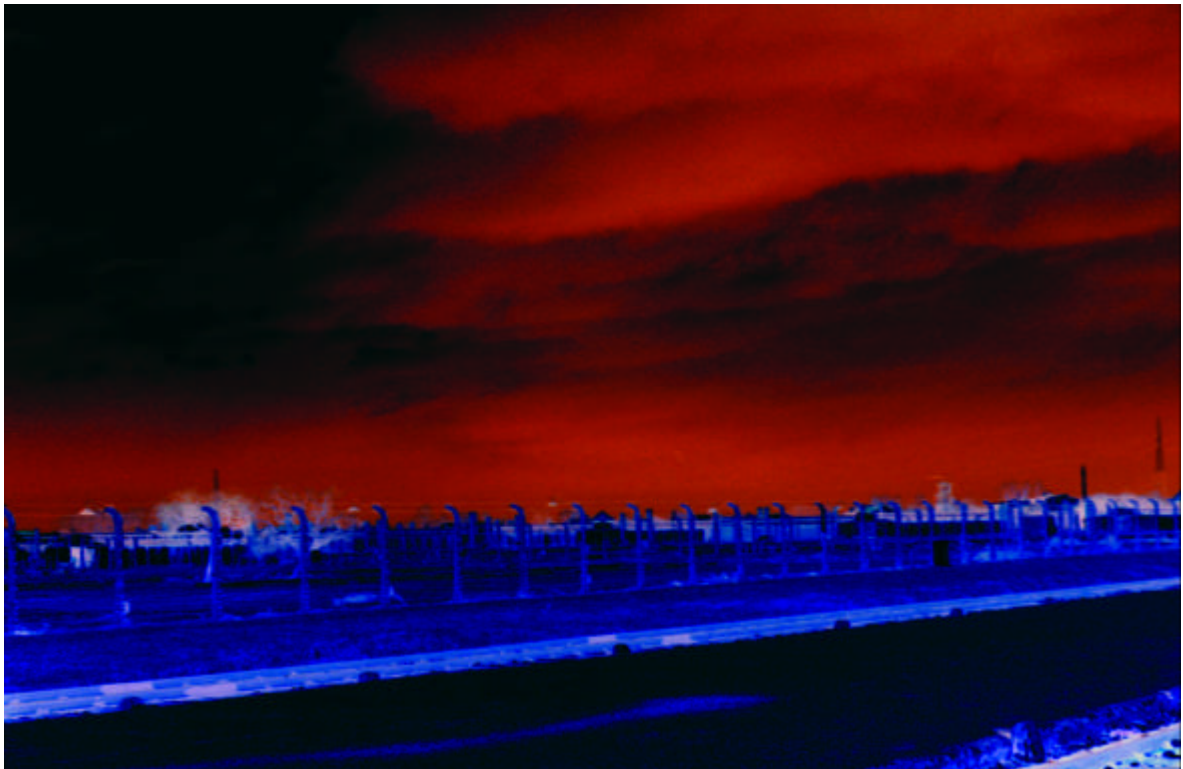
Short list of people I've seen or met
acrylic on canvas, 200 x 420 cm
1999

Cherry Mullen, Paul Thomas, Mary Gallagher, Dorothy Walter, Daniel Gudmore, Donall Lynch, Olivia Reid, Alice Maher, Sean
igan, Anders Musiat, Dermot Seymour, Shirley Holland, Dan Shipsides, Mark Joyce, Oliver Power, Kevin Doherty, Eithne Jor
sin McGuigan, Bart de Baere, Mickey Donnelly, Joe Smith, Hans Haake, Irvine Welsh, John Squire, Patricia Robertson
McGonagle, Dr. Slavka Sverakova, Angharad Thomas, Mrs. Sharkey, Jenny Rawlings, Hazel Thompson, SuKi Jobs
Mary Lohan, Ann Bruun, Kasper Hansen, Jim Beale, Malissa Boyle, Oliver Lynch, Adrian Ward, Claire Allen Hamilton, L
Malley, Pat Murphy, Anita Taylor, Jane Fisher, Isabel Nolan, Takeshi Nagao, Dan Doherty, Maire Craigan, Colin Conwa
Kane, Anna Musiat, Rigmor Musiat, Deidre McGrath, Philip Lindy, Paul Gregg, Ross Downes, Anne Slocket, Gerry Pollan
han White, Joanna O'Kane, Willie Doherty, Pat McGrath, Olivia Murphy, Joanna O'Connor, Gavin Turk, Chara Nagle, R
Crosby, Johnny Lewis Crosby, Mr. Green, Blaise Drummond, Anne Armstrong, Philip Murphy, Carmel Olivier, Sarah D
ckers, Jeremy Diggle, Therese Hamilton, Sigurdur Gudmunsson, Mary McAleese, Dr. Teo McNab, Michael Minnis,
aard, Daniel Libens, Christian Chambert, Nick Lenehan White, Chris Wilson, Bret McEntaggart, Paul Armstrong,
ane of Jasper Orland, Jacob Thage, Anna Musiat, Roisin Keag, Martin Mooney, Chris McGrath, Carmel Curran, S
d Mir Fenderensky, Maurice Craig, Angelic Day, Dr. Eddie McFarland, Alice Maher, Marianne O'Kane, Lilian Munch, Brian
art Purdy, Nicolai Wallner, Robert Matthews, Dr. Slavka Sverakova, Per Barclay, Marianne Saabye, Jerome O'Driscoll, Linda
Matley, Matthew Poole, Ivan Samarine, Erina Krasnova, Sassi Tsourapi, Miia Liisa Muttonen, Agnese Bule, Sue McNab, Es
Treacy, Ann Lumbye Sorensen, Dolly McEnery, Jeremy Diggle, Alan Gibbons, Debole Deyes, Amanda Beech, Jani Leinonen,
Marie Aagaard, Gry Andsager, Mikael Andersen, Knud W. Jensen, Christina Brondsholm, Nicolai Wallner, Mads Pilgaard
r. James A. Sharkey, Tom Jorgensen, Ann Lumbye Sorensen, Ole Reitob, Stina Lindskog, Kasper Damsbo, Michael O'Donnell,
n, Betty Maguire, Hugh Mulholland, Trevor Hay, Irvine Welsh, Sven Bruun, Pauline McGinley, Liam O'Ruairc, Pauline Cumma
ess, Alistair MacLennan, Tom McGuirk, Colin Starrett, Sarah Grubb, Tove Poulsen, Trine Ross, Mr & Mrs Mayerhofer, Maja Hahne, A
van, Conor Firth, Mary McAleese, Bruce Arnold, James Sharkey, Pat Murphy, Louise Cullen, Frank Barrett, Seamus Heaney, C
Maguire, Ian Breakewell, Michael Anderson, Anders Musiat, Richard Livingstone, Medb Ruane, John Cunningham, Bart de Baere
Van Geest, Darragh Hogan, David Maxwell, Derek Hill, Peg Lewis Crosby, Marianne O'Kane, Jim McKewitt, Sigurdur Gudmun
Godbold, John Gerrard, Martin Mooney, Mickey Donnelly, Jean Christophe, Hilary Madden, Shane McCotter, Michel Buch Andersen
Susanne Jorgensen, Eddie O'Kane, Len Green, Diarmuid Boyd, Tibbe Hooghiemstra, Tony Curran, Gavin Weston, Michael McG
y, Rachel Treacy, Dr. Anne Crookshank, Kevin Gray, Peter Richards, John Turpin, Linda Davenney, Torin Fleming, Thomas
Crosby, Stuart Purdy, Jamshid Mir Fenderensky, Hugh Mulholland, Hazel Bell, Rachel Cornish, Samrice, Victoria Roe, Fergal G
Brian Harten, Brian Ferran, Tony McAteer, Aisling Lister, Catherine McGeary, Fiona McDonald, Enda Walsh, Eimear Greane
Tove Jensen, Peter Graham, Brian Maguire, Ken Hogan, Elaine Green, Seamus Grogan, Goldie Hawn, Gillian Russell, Justin
Mary Robinson, Maria Clark, Brendan Crowe, Mel Jackson, Patricia Langlois, Eddie Murphy, Chris Farmer, Irvine Welsh, Ch
Maguire, Brian Fay, Karen Turner, Collinsibun, Niki Davis, Mary Samarine, Mary Lewis Crosby, Nimi Sibun, Arthur Davis, Rob
ung, Tim Booth, Beck, Bookert, Maureen Heron, Willie Heron, Fergus Feehily, Pdraig Timoney, Stella D'Ailly, Niamh O'
egory, Paddy Donnelly, Noreen O'Hare, Joanne McGonagle, Michael Jackson, Tracey Emin, Roger McKinley, David Mc
Aileen Paterson, Aileen Kelly, David McGarther, Karen Devenny, Jason Devenny, Gareth Devenny, John Turpin, Anthony Lew
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cintyre, Mary O'Sullivan, Bernard Butler, Joe O'Connor, Jon Martyn, Bryan Parsons, Daniel Stringer, Timothy Bartram, Lydia Scharna
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obson, Binny Jobson, The Earl of Meath, Jane Grubb, Loui Grubb, Eddie McFarland, Sean Fingleton, Joyce Duff, La
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dan Ellis, Cathy Toland, Jane Toland, Aka Simms, Brian Simms, Bi-Keschmidt, Meg Lewis Crosby, Jackie Cooney, Pau
ia Simms, Maurice Craig, Richard Simms, Paddy Bloomer, Kjelschmidt, Keith Lecky, Dolores McGinley, Charles McGin
ard Livingstone, Trudy Moore, Catherine McWilliams, Sally Schmidt, Mr. Magee, Robert McDowell, Terry Atkinson, De
Aileen Hegarty, Arthur Speers, Brett Andersen, Katriona Hegarty, William Diver, Joan Reid, Wendy Nesbitt, Jim
ry, Patrick Hegarty, Courtney McGinley, Geraldine West, Leslie Brown, Brian Brown, Mick Wilson, Michael Wils
Moira McIvor, Shay McDaid, Trevor McGrath, Niki Tomkins, Susan Mulholland, Niamh Kelly, Michael Higgins, Niamh
Ford, Alistair Wilson, Jack Pakenham, Cathy Kelly, Paul McGlynn, Dermot Conliffe, Eithne Conliffe, Felim Conliffe, Me
on Foley, David Winters, Bob Sloan, Locky Morris, Dennis J. O'Brien, Marianne Beck, Declan McGonagle, Tom Phillips, John
Jeani Christophe, Raymond Boyle, Boyd Robinson, Sarah Proud, Roy Colhoun, Paul Colhoun, Shauna Colhoun, Davida Wise
ne O'Kane, Bobby McDaid, Paddy McGowan, Sinead O'Bea, Kevin O'Bea, Michael O'Donnell, Bente Musit, Bent, Joanna
Kman, Ebbe Damsbo, Annie Damsbo, Mette Damsbo, Eddie O'Kane, Jan Ottesen, Anders Musiat, Genevieve Kelly, Breda
hen, Russell Hart, John Heywood, Danny Gibson, Alice Aiken, Ian McEwan, David McEwan, David McEwan, David McEwan, David McEwan
ide, Sadia Karide, Dolores Kelly, David O'Kane, Marianne O'Kane, David McConaghy, Ian McConaghy, Sean Brown, Conor
cachel Derris, Nick Berry, Paul Bowen, Kate Parsons, Gregory Goss, Andrew Stonyer, Sue Reed, Ross J



Ani-mate at photography exhibition





Urbs
digital photograph, 122 x 183 cm
1998



GrossStadt
digital photograph, 122 x 183 cm
1998



Storby
digital photograph, 122 x 183 cm
1998



Topos
digital photograph, 122 x 183 cm
1998



Atlantis
digital photograph, 122 x 183 cm
1999



JVC
TV COLOR

JVC

ΚΟΙΤΕΤΕΣ
ΚΑΛΟΥ

ΔΑΝΕΙΑ
ΕΝΕΧΥΡΑ

NEOSOL

ΤΕΧΝΙΚΟΝ ΙΔΡΥΜΑ

ΕΙΣ ΣΤΑΘΜΟΙ
RR Stations

Πειραιάς
Piraeus

Κορίνθι
Patra

ΠΑΠΑΔΑΚΗΣ ΒΡΟΣ.ΣΑ

ΕΙΟΝ



Bridge
digital photograph, 122 x 183 cm
2000



Sky
digital photograph, 122 x 183 cm
2000



Home
digital photograph, 122 x 91.5 cm
2001



Real
digital photograph, 122 x 91.5 cm
2001



Ani-mate working on small painting in the studio



overleaf: AKA
acrylic on board, 12 x 18 cm (series of 250 paintings)
2000 -2001







top: the great theatre of Oklahoma is calling you
 bottom: in the long straight streets of New York
 acrylic on mdf, 12 x 18 cm
 2001



top: if you miss this opportunity, there will never be another
 bottom: to take that photograph with him on the journey
 acrylic on mdf, 12 x 18 cm
 2001



top: the bread was baked in a cylindrical shape and in each of the loaves was stuck a long knife
 bottom: to catch his father's gaze from various angles
 acrylic on mdf, 12 x 18 cm
 2001

e a m o n o ' k a n e

1974	Born Ireland
1992-96	BA Hons Fine Art NCAD Dublin
1996-98	MFA University of Ulster, Belfast
1998-99	Research Fellowship, CGCHE, England
1999-01	MFA Design Technology, Parsons School of Design, New York
	Currently works in Bristol

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

2002	Residency, Tilburg Art Academy, Holland
2000	General Art Award, Arts Council of Northern 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 Residency, Koninklijke Academie voor Schone Kunsten, Ghent

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

2002	Galerie Schuster & Scheuermann, Berlin Galerie Schuster, Frankfurt Neuffer, Pirmasens, Germany 011 Podium, Tilburg, Holland
2001	AKA II, Belltable 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	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)

2002	Curio, Brick Lane, London Summer Show, Cavanacor Gallery, Co. Donegal Summer Exhibition, Hallward Gallery, Dublin Photographs, Frankfurt Art Fair, Frankfurt RHA Annual Exhibition, RHA, Dublin Recent Acquisitions, Bank of Ireland Arts Centre, Dublin Mostyn Open 12, Oriel Mostyn Gallery, Llandudno EV+A 2002, Limerick, LCGA, Limerick AKA III, Stockholm Art Fair, Stockholm
2001	Crawford Open 2001, Crawford Gallery, Cork Articulate, Station, Bristol Vinterudstilling, Galerie Pi, Copenhagen Christmas Exhibition, Hallward Gallery, Dublin Mindscape, Cavanacor Gallery, Co. Donegal ArtLink Selected IYA, Victoria Park Plaza Hotel, London Victor Treacy Award Exhibition, Butler Gallery, Kilkenny Vacationland, Art House, Dublin Rondout Sculpture Biennial, Kingston, USA I/O, Parsons Gallery, New York City EV+A Expanded, LCGA, Limerick RHA Annual Exhibition, RHA, Dublin
2000	PERSPECTIVE 2000, Ormeau Baths Gallery, Belfast Microsoft Art Exhibition, Dublin Iontas 2000, RHA, Dublin and touring Snapshot, Contemporary Museum, Baltimore and touring Refresh: Dystopia + identity in the age of global communication, Tribes Gallery, New York City Greetings From..., buses in New York City + Dublin Extracts, Engine Room Gallery, Belfast RHA Annual Exhibition, RHA, Dublin Oireachtas, Dun Laoghaire Irish Art Exhibition, Vine Gallery, Louisville, USA Self Portraits, Deep Dale, New York City Irish Arts 2000, Studio 1019, Washington DC Florence Biennale, Ashford Gallery, Dublin
1999	Florence Biennale, Florence Group show, Context Gallery, Derry Microsoft Art Exhibition, Dublin Documentation etc., Pittville Gallery, Cheltenham Sommerudstilling, Galerie Pi, Copenhagen Summer Exhibition, Hallward Gallery, Dublin Sommerudstilling, Galleri Lisse Bruun, Copenhagen EV+A Reduced, LCGA, Limerick Glaxo Velkommen, Glaxart, Brøndby, Denmark The Ida Branson Bequest Exhibition, Atkinson Gallery, Somerset ArtLink@Sotheby's, Tel Aviv and Chicago
1998	Decemberudstilling, Galleri Lisse Bruun, Copenhagen Christmas exhibition, Hallward Gallery, Dublin Absolut Secret, Dublin, London, New York Industria Art Exhibition, Clifton Hall, Dublin M2 Fax Box Project, Banana Factory, Bethlehem, USA Forest, The Bull and Last, London United Nations Exhibition, City Hall, Copenhagen Hardline, Catalyst Arts, Belfast

1998	PERSPECTIVE '98, Ormeau Baths Gallery, Belfast It's All in the Genes, Ballance House, N. Ireland Sommerudstilling, Galleri Lisse Bruun, Copenhagen Connect, Drogheda & Newry train stations RHA Annual Exhibition, RHA, Dublin
1997	Vinterudstilling, Galerie Pi, Copenhagen Galleriets Kunstere, Galleri Lisse Bruun, Copenhagen Drawing and Watercolour Exhibition, Sligo Arts Centre Finale, One Oxford Street Gallery, Belfast Museum of the Twentieth Century, Catalyst Arts, Belfast Clio is dealain, Letterkenny Arts Centre The Ideal Academy, RHA Banquet Show, Dublin Microsoft Art Exhibition, Dublin Iontas, Dublin and touring Reading Rooms, Catalyst Arts Gallery, Belfast RHA Annual Exhibition, RHA, Dublin The Third Electronic Art Exhibition, Pisa
1995-96	Open Plan, Catalyst Arts, Belfast EXPO '96, RDS, Dublin NCAD Gallery 250 years, Gallagher Gallery, Dublin Royal Ulster Academy, Ulster Museum, Belfast Taylor Art Award Exhibition, RDS, Dublin RHA Annual Exhibition, RHA, Dublin Group Exhibition, Bank of Ireland, London 12th Cleaveland Drawing Biennale, Middlesborough Impressions, Galway Arts Centre, Galway Northwestern Artists, Sligo Art Gallery, Sligo RHA Banquet Show, RHA, Dublin Oireachtas '95, Guinness Hop Store, Dublin North by Northwest, Letterkenny and Belfast Manifestatie Laurenskwartier, CBK, Rotterdam
1993-94	Oireachtas '94, Guinness Hop Store, Dublin Taylor Art Award Exhibition, RDS, Dublin Iontas '94, Sligo Arts Centre, Sligo

collections (selection)

Aras An Uachtarain, Mary McAleese (commission)
 Bank of Ireland Collection
 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
 Letterkenny Institute of Technology
 Microsoft Ireland
 NKT, Denmark
 Office of Public Works, Ireland
 PMPA and Guardian Insurance
 UNIBANK, Denmark

bibliography

- 2002 'Avantgarde aus Ireland', Die Rheinpfalz
Hansheiner Ritzer, 'Ich bin ein Bildermacher', Pirmasenser Zeitung
Catalogue 'Tourist Interface', text by Pdraig Timoney, Orchard Gallery
Aidan Dunne, 'A rewardingly obsessive attention to artistic detail', Irish Times
- 2001 Aidan Dunne, 'Maintaining classical calm in life's flux', Irish Times
Jane Humphries (ed), 'A Buyer's Guide to Irish Art', Ashville Media Group Ltd, Dublin
Mary Cassai, 'Kingston Biennial changes beat', Daily Freeman
Declan Kiberd, 'Millenium Box Set' Hot Bed Press, Limerick
Aidan Dunne, 'Cautionary Tale of a Gallery Guide', Irish Times
Eric Beazley, 'AKA by Eamon O'Kane', www.entertainmentireland.ie
- 2000 Mary Cassai, 'Art Beat', Daily Freeman
Catalogue 'An American Cross Section', text by Fiona Kearney, Butler Gallery
'Nord Kunst', TV interview, Malmö
Brid Nelson, 'Anything Irish', TV interview, Woodstock, USA
- 1999 Roberta Reeners (ed), 'A Buyer's Guide to Irish Art', Ashville Media Group Ltd, Dublin
Richard Brophy, 'Who's Who in Ireland?', Dublin
Catalogue 'Florence Biennale', text by Bruce Arnold, Florence
Ruth Jones, 'Niamh O'Malley, Eamon O'Kane, Joanna Fursman', SSI magazine
Mark Currah, 'Sean Hillen, Eamon O'Kane', Time Out London
'Sean Hillen, Eamon O'Kane', Evening Standard, London
Ole Reitov, 'Kulturnyt', Danmarks Radio P1
Schierbeck, Ole, 'Irsk kulturfremstød i Danmark', Politiken
Mette Olsen, 'Irerne kommer til byen', Jyllandsposten
- 1998 Catalogue 'Panorama Athens', text by Libens & Diggle, ELIA
Matthew Hendry, 'Artist of the month', Arts Link
Derval FitzGerald, 'Art on the line', CIRCA
Catalogue 'MFA catalogue', text by Slavka Sverakova
Slavka Sverakova, 'Eamon O'Kane: Selected work 1997/98'
- 1997 Gavin Weston, 'Museum of the 20th Century', Sunday Times
Catalogue 'Iontas '97', text by Ruairi O'Cuiv, Sligo
- 1996 Brian Fallon, '250 years of Irish Drawing', Irish Times
Aidan Dunne, 'NCAD degree exhibitions', The Tribune
Brian Fallon, 'NCAD Degree Show', Irish Times
Medb Ruane, 'NCAD Degree Show', Sunday Times
Brian Fallon, 'The RHA comes back to life', Irish Times
- 1995 'Manifestatie Laurenskwartier,' text by E. Vermeulen, Rotterdam

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



p u b l i s h e r

galerie schuster, frankfurt
galerie schuster & scheuermann, berlin

d e s i g n

anja musiat
eamon o'kane
helmut schuster

e d i t o r s

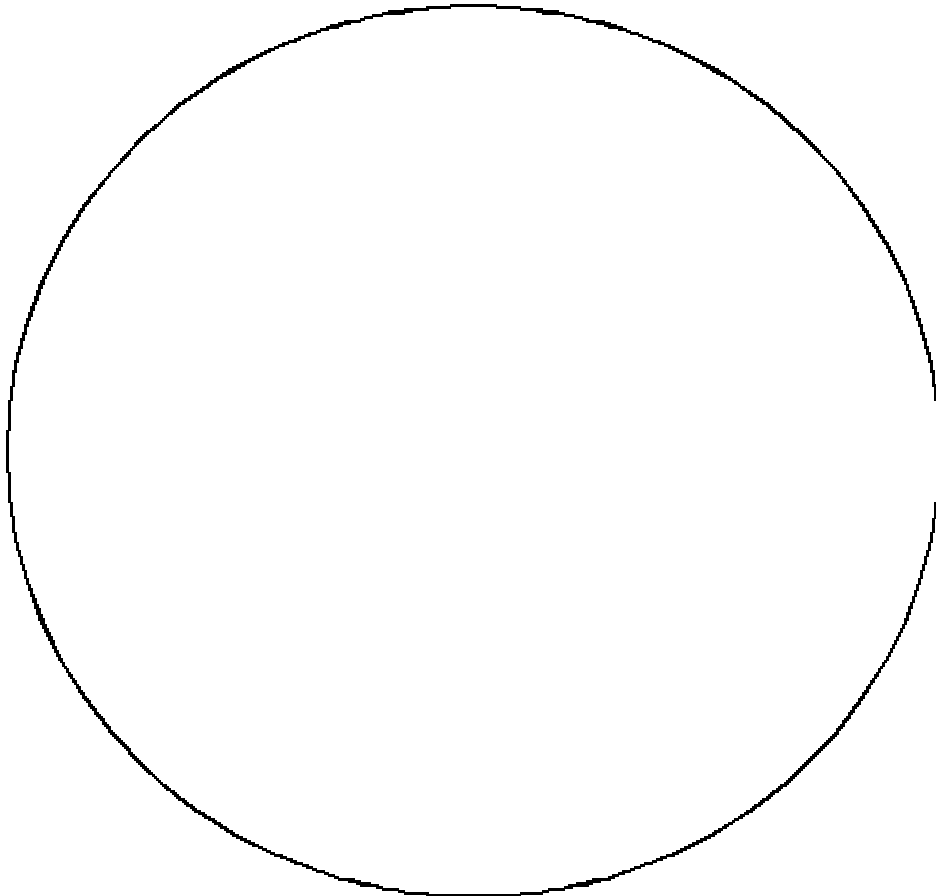
helmut schuster
anja musiat
eamon o'kane

p h o t o g r a p h s

eamon o'kane
anja musiat

p r i n t i n g**a c k n o w l e d g e m e n t s**

anja musiat
mark stafford
helmut schuster
klaus scheuermann
claudia schuster
ulrika pohl
o'kane family
musiat ottesen family
university of the west of england, bristol

**Installing the 'Private View' CD-ROM**

Put the '**Private View**' CD-ROM into your CD-ROM drive. This should auto-run immediately. If it does not auto-run, click **Start** on the menu bar and choose **Run**. Type d:/Projector.exe (where d=the letter of your CD-ROM drive) and click **OK**. If you do not have QuickTime Software installed on your computer you should install it from the folder on the CD-ROM. This '**Private View**' CD-ROM should ideally be run on a monitor resolution of 800x600 at 16 bit colours. It is designed to run on both Macintosh PPC and Windows 95/98.

Included on the '**Private View**' CD-ROM are printable translations of the essay and the interview.



For over ten years Eamon O’Kane has been secretly working with a group of art assistants. These ‘Bildermacher’ (imagemakers) or ani-mates have been making the artist’s work at night while he sleeps. Until now, O’Kane has chosen to keep this confidential. *Die Bildermacher* is the first glimpse of a world inhabited by colour-coded studio workers who toil away with no other goal than to make art-work for an increasingly demanding artist.