



Mobile Studio

Eamon O'Kane

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MCAC, EV+A and GFJK 2004–2006

‘In a sense, what O’Kane does is to turn the process of artistic production and consumption inside out. The subjects of the exhibition are the familiar art world categories of the gallery, the studio and the work of art.

The first thing we encounter is the “studio”, which resembles a huge packing crate deposited in the middle of the floor. As noted in the show’s explanatory leaflet, it looks almost as if this is the crate that the rest of the exhibition came in. But go inside and you find that it is indeed equipped to resemble a functioning studio. The walls are densely lined with images of various kinds, including original drawings plus photographs and photocopies, many of buildings, some of O’Kane’s *Sign* series.

Some of his signs, featuring quotations relating to aspects of culture, are sited around Craigavon. Elaborate architectural models are laid out on tables, and e-mails, a casually placed book and other material surround a computer. All of which creates something like a Marie Celeste atmosphere: a sense that the space has been vacated suddenly.’

Aidan Dunne, Chief Art Critic, *The Irish Times*, 2005

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Mobile Studio

Installation views, EV+A, Limerick

488 x 244 x 244 cm

Models, drawings, lightboxes, signs and video

2005



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'Eamon O'Kane's portable studio, approximating in size to a shipping container, its walls lined with finished pieces and works in progress, seems to have materialised by magic, a room within a room. It is eerily effective and could well be titled A Portrait of the Artist as a Studio.'

Aidan Dunne, Chief Art Critic, *The Irish Times*, 2005

'Coming from a museum/exhibition culture in which large tends to trump small, and industrial usually wins out over domestic, it was something of a surprise to discover that Eamon O'Kan's Mobile Studio, which comes with its own industrial container (built on site) was a perfect, if snug, fit in what was once a drawing room.'

Dan Cameron, EV+A Catalogue, 2005

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THE INVISIBLE COLLECTION

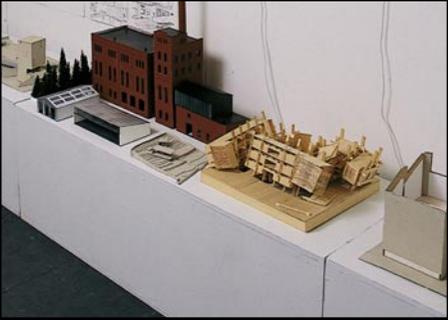
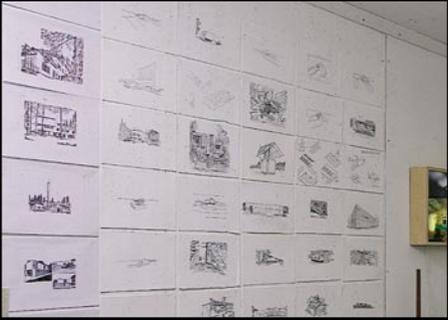
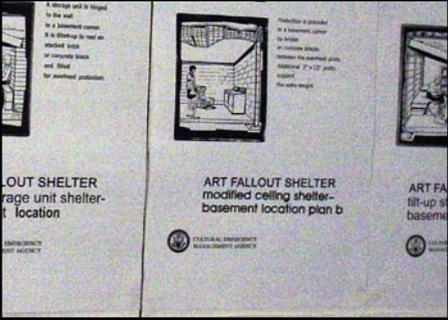
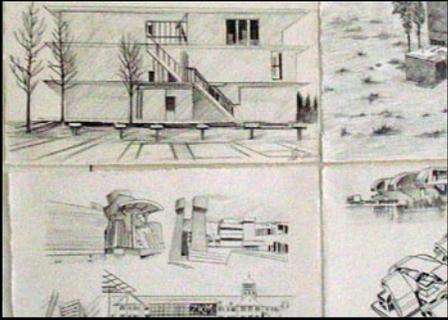
PLACE OF REFLECTION OR PLACE OF SENSATION

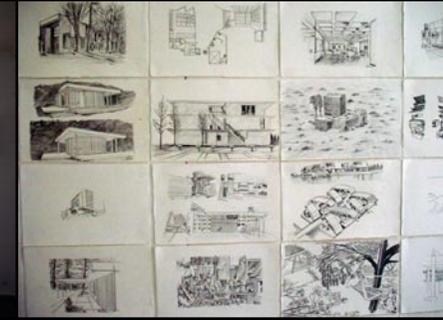
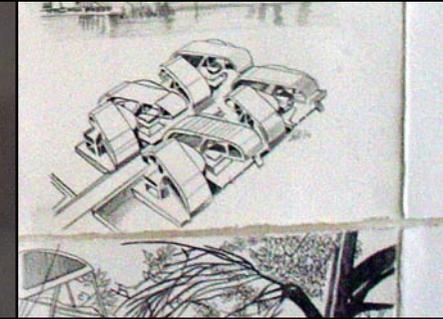
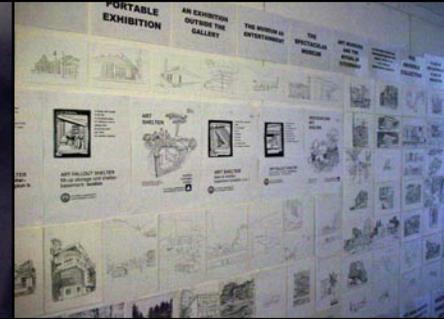
THE NEW MUSEUM PROCLAIMING ITS ARCHITECTURAL VIRTUE

ARCHITECTS WANT TO ARTIST



> **Mobile Studio**
 Installation views, EV+A, Limerick and MCAC, Portadown
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 Models, drawings, lightboxes, signs and video
 2005





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; Letterkenny 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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PORTABLE EXHIBITION

AN EXHIBITION OUTSIDE THE GALLERY

THE MUSEUM AS ENTERTAINMENT

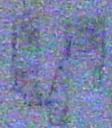
THE SPECTACULAR MUSEUM

ART MUSEUMS AND THE RITUAL OF CITIZENSHIP

EXHIBITING INTENTION: PRECONDITIONS OF THE VISUAL DISPLAY OF CULTURALLY PURPOSEFUL OBJECTS

THE INVISIBLE COLLECTION

PLACE OF REFLECTION OR PLACE OF SENSATION



A storage unit is tilted up in a basement corner. It is tilted up to rest on stacked brick or concrete block and block for overhead protection.

ART FALLOUT SHELTER tilt-up storage unit shelter- basement location



ART SHELTER

outside concrete shelter



ART SHELTER lean-to shelter- basement location plan 1



ART FALLOUT SHELTER concrete block shelter- basement location



ABOVEGROUND ART SHELTER



ALTER
after-
plan b

