

The Quandary of
~~The Quandary of~~
Painting (?)

by

Donk Inemeyer

1999

~~1999~~

(with additions
2003)

A practical handbook for
the making of art works

Chapter 1

Representation ?

Representation ?

or

Painting after the
'end of metaphysics'

or

A 'Whitcombsonian'

Story of Painting

or

A non 'manifesto'
of 'Ele Hunting Box Party'

by

'The Hunting Box Party'

2006

This 'non-manifesto' is an attempt at looking at an expression a state of confusion with regard to painting. Particularly representational painting and what that means. It is a collection of visual notes and ideas and explores the idea of painting in the broadest possible sense.

Chapter 1 Representation ?

Chapter 2 The Grid - a forced representation!?

Chapter 3 History Possibly

Chapter 4 Nothing



Caspar David Friedrich

6 The Solitary Tree (Der einsame Baum), 1827

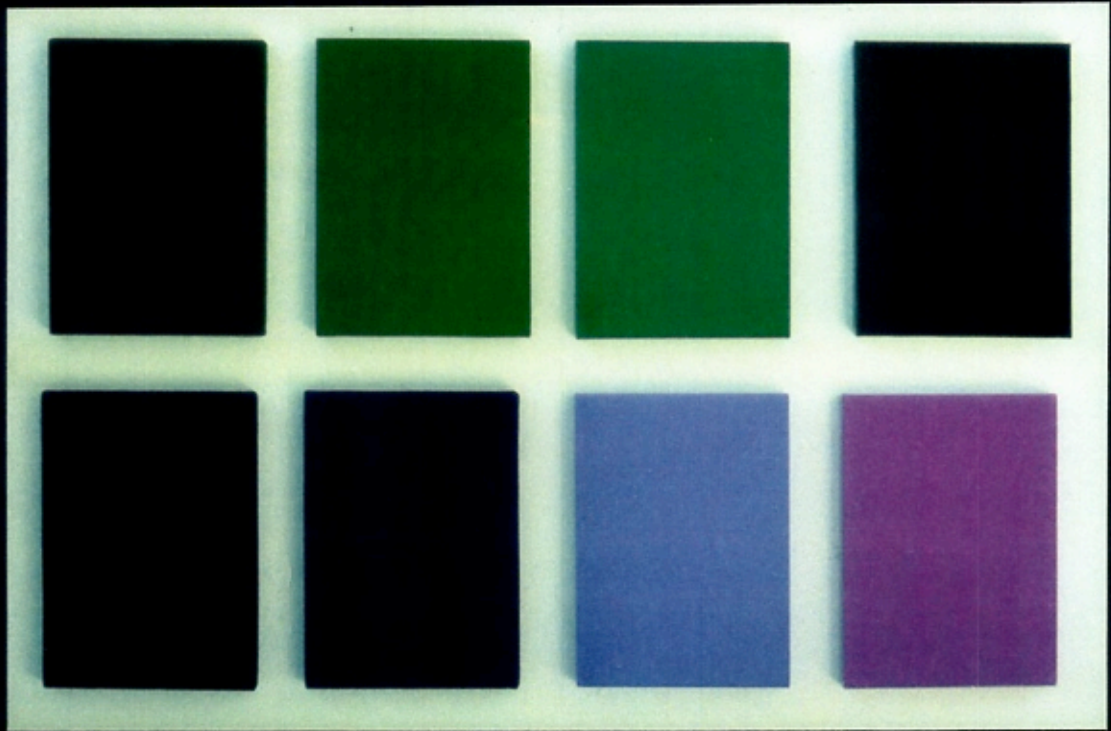
In 1822 the Berlin banker Konsul Johann Heinrich Wagener, whose collection of art would later form the nucleus of the Berlin

Tree in the early twentieth century by the Nationalgalerie curator Ludwig Thomae and Friedrich has depicted the broad expanse of

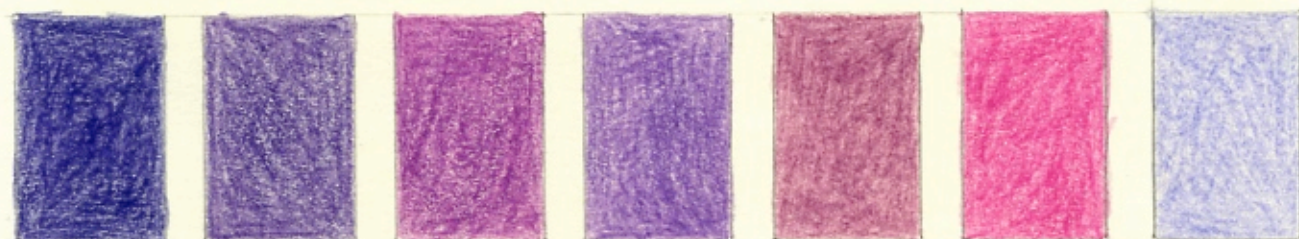
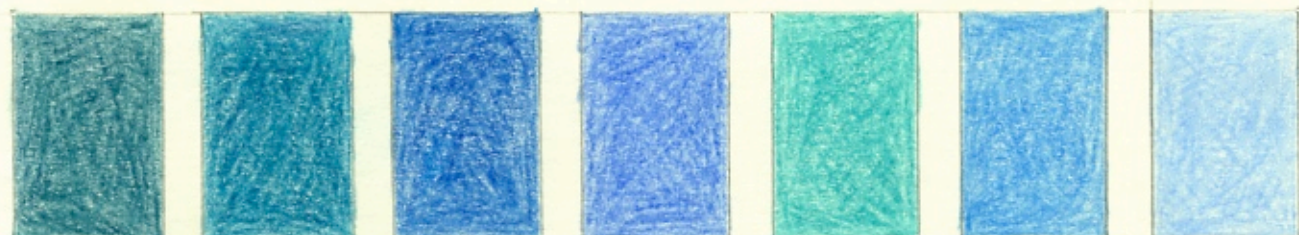
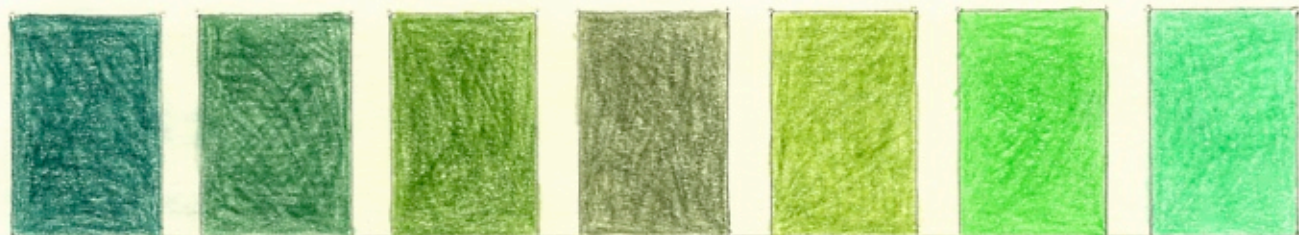
The use
laser
A n
modul



'Untitled' postcards and photographs, 15/52 cm 1999



This is not a colour card, 8 pieces felt plastic satin,
material car spray paints, household paint and oil on canvas
33/24 each 1998



SEA GREEN	HOOKE'S GREEN	SAP GREEN	CEDAR GREEN	MOSS GREEN	LEAF GREEN	TRUE GREEN
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NIGHT GREEN	PEACOCK BLUE	PRUSSIAN BLUE	ULTRAMR. INE	BLUE GREEN	DARK PATHAUB BLUE	SKY BLUE
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DELFT BLUE	BLUE VIOLET	DARK VIOLET	VIOLET	RED VIOLET	MAGENTA	LIGHT VIOLET
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'Green light' astro-turf on canvas 63/47 cm 1998

GREEN LIGHT

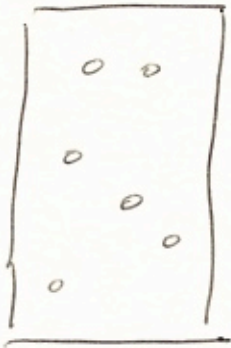


ASTRO TURF ON
STRETCHER

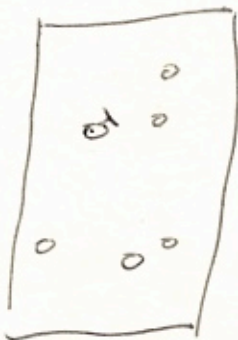


Left 'Exploring the surface of the moon' and right 'Exposed surface of the moon' emulsion paint on wallpaper on canvas 1998

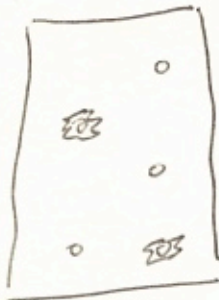
WOOD CHIP WALL PAPER ON STRETCHER
+ PIN



SURFACE OF THE MOON



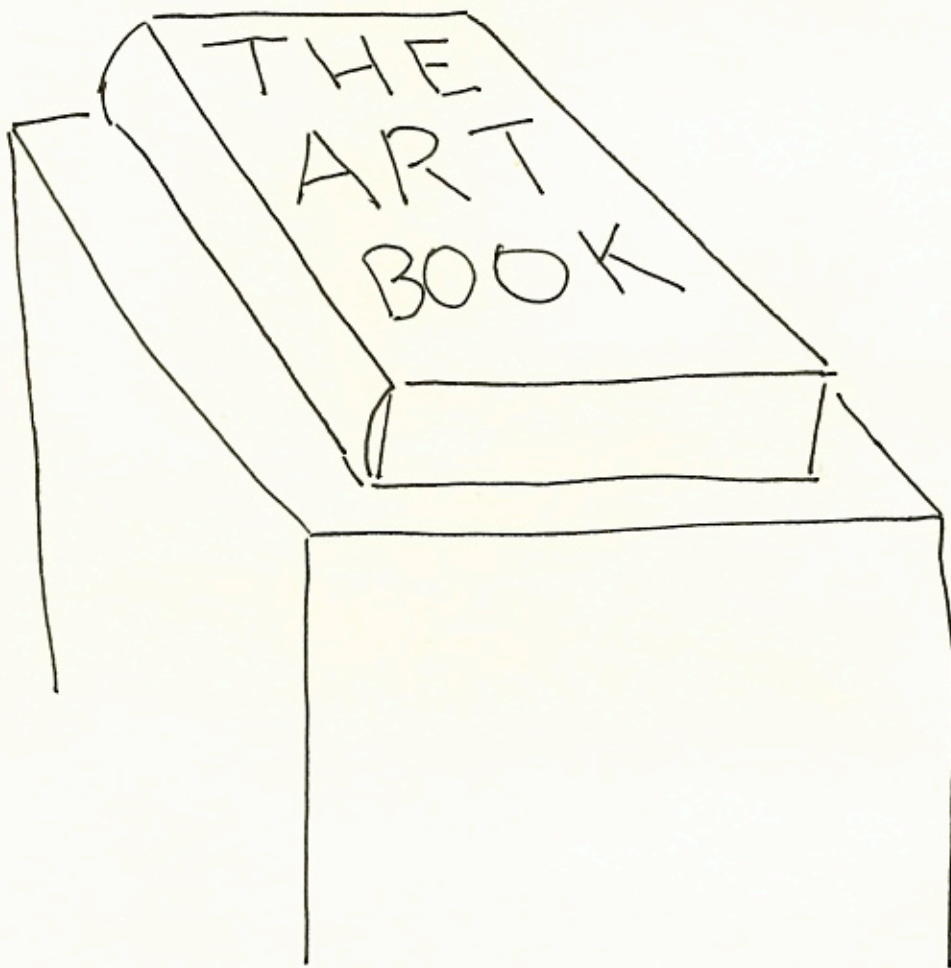
EXPLORING THE SURFACE OF
THE MOON



EXPOSED SURFACE OF THE
MOON



'Now and forever' art book, plynth brass plaque 38/38/98 cm
1999



NOW AND FOREVER

THE ART BOOK - (EASONS £28.50) ON
A PLYNTH

STREET INDEX

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Adare Mews	38 E3 ¹	*Anglesea Villas	24 F2	Ardmanning Lawn	36 D1 ²
Adare Villas	23 C4 ⁸	(on Anglesea Street)		*Ardmichael Terrace (Rathmore Road)	13 A3
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Allevard	25 C3 ⁹	Ardarrig Park	38 E4 ¹	Ashford Court	45 C1
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Alverna	24 D2 ¹¹	*Ardcullen View	23 C4	Ashgrove Drive	13 C2
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D1

C1

B4¹⁹

F2

D1¹³

E3

C4

E4⁴

B4

B4³⁶

C1

B2

E3²

E3

B3

B3

B3

B3

B3⁹B3⁴A4⁷

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E1

D1

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F1

E1

A4

A4

B4

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	Carr's Hill	46F1	Cattle Market Avenue	24E1 ¹⁰	Churchfield Road	11C3
	*Carrig Side	23C3	Ceanncora Lawn	26D3 ²	Churchfield Square	11C3
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	Carrigrohane Road	22E3	Charlemont Terrace	25A1 ³	*Clarence Court	25B1 ²
	*Carroll's Place	24E1	Charles Daly Road	35C2	(off Clarence Terrace)	
	(off John's St Upper)		Charleville Cottages	13A4 ⁵	*Clarence Lodge	25B1 ²
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Clifton Estate	26 E3	Convent Place	12 E4 ²	Cross Douglas Road	37 B1
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Close's Road	12 D3	Cooney's Lane	45 C1	Curraheen Road	34 D2
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Fairfield Square	11C2 ¹	Firgrove Crescent	34E2 ¹	(on Friary Gardens)	
Fairhill Heights	11C2 ³	Firgrove Drive	34E2	Fullers Place	24D3 ¹⁰
Fairview	11C2 ²	Firgrove Gardens	34E2	Fullers Road	24D3
Fairville	24D3 ¹³	Firgrove Lawn	34E1	G	
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Farranferris Court	12E3 ¹⁶	Foley's Row	12E3 ¹	Gas Works Road	25A2
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Farren's Quay	24E1 ²¹	Francis Street	24D1 ²⁸	Gillabbey Park	24D3 ¹
Father Dominic Place	36D1 ⁴	Francis Street	24E1 ²⁷	Gillabbey Terrace	24D3 ⁵
Father Dominic Road	36D1	*Franconia	24F4	*Gillabbey Mews	23C3
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(on Bellvue Park)		Frankfield View	13B4 ¹³	Glanmire	16E1
*Fern Villas	24D2	Frankfield Villas	24F3 ¹³	Glanmire Court	16D1
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Ferney Close	27C3 ²	Fremont Drive	34D1	Glanmire Road Middle	14E4
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Ferney Road	27C2	Frenche's Quay	24E3 ¹⁹	Glanmire Wood	8D4
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Fernhurst View	23B4 ⁹	Friar's Avenue	24D1 ²³	Glasheen Road	23C4
Fernhurst Villas	23B3 ¹⁸	Friars Court	36E2 ³	Glen View	37B1 ³
Fernside Villas	24F4 ⁹	Friars Road	24F4	Glen Avenue	12F3
Fernwood	25B4 ¹⁵	Friars Walk	24E4		

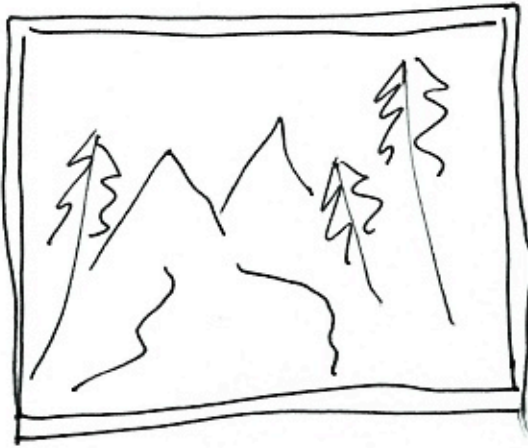


This is not a winters day ; The perfect Place; found picture 40 / 50 cm 1998

21/8/98

1

FOUND PAINTING



A WINTERS DAY

THIS IS NOT A WINTERS DAY
THE PERFECT PLACE

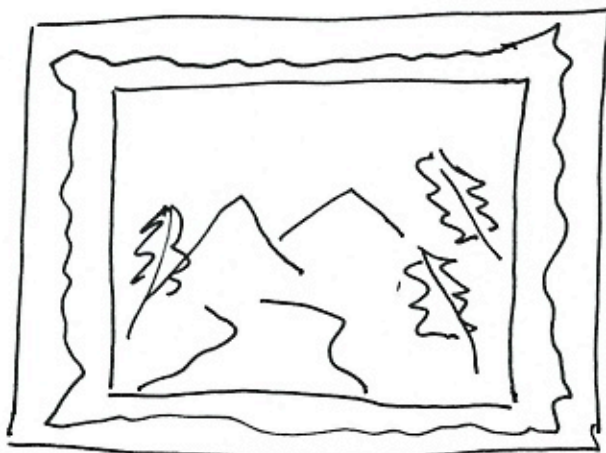


THE PERFECT LIVING COMPANION
ITS VERY LIVABLE WITH

GOLD FRAME

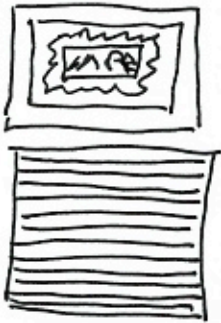
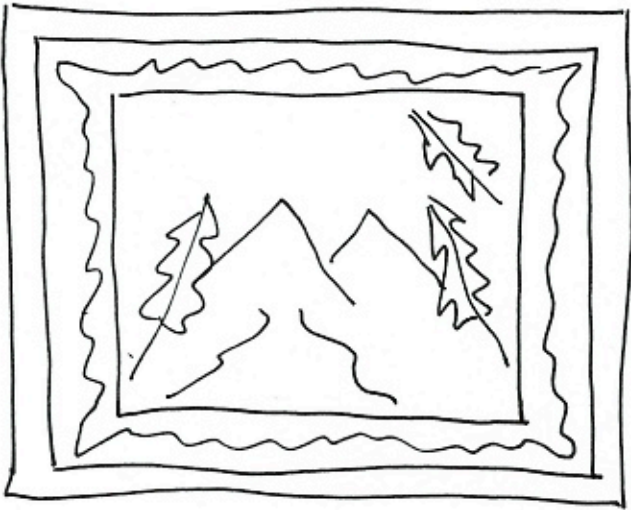


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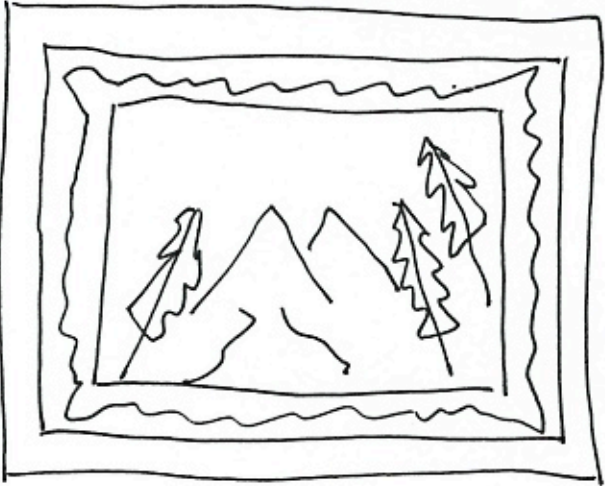


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OF THE PAINTING + FRAM

PAINTING OF THE PHOTOGRAPHY
OF THE PAINTING

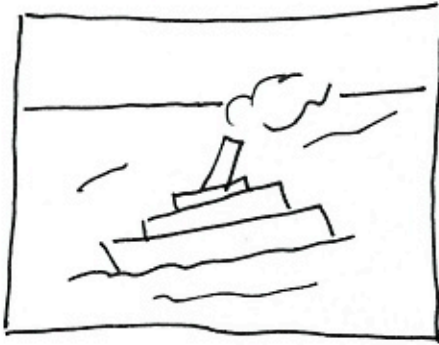


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OF THE PAINTING.



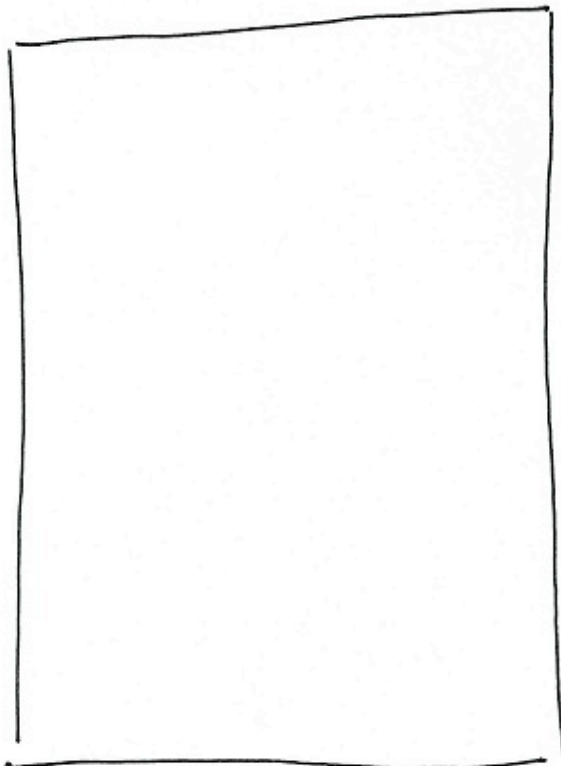
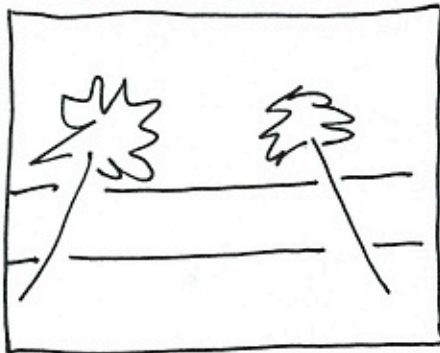
PHOTOGRAPH OF THE
PHOTOGRAPH OF THE PAINTING.

TRAVEL ADVERTISING



IDEAL PLACES

AN ~~THE~~ IDEAL REALITY / PLACE
~~THE~~



LARGE ADIDAS ADVERTISING
POSTER OF A FOOTBALLER OR
SPORTS STAR PORTRAIT MADE -
UP OF ADIDAS SHOES.

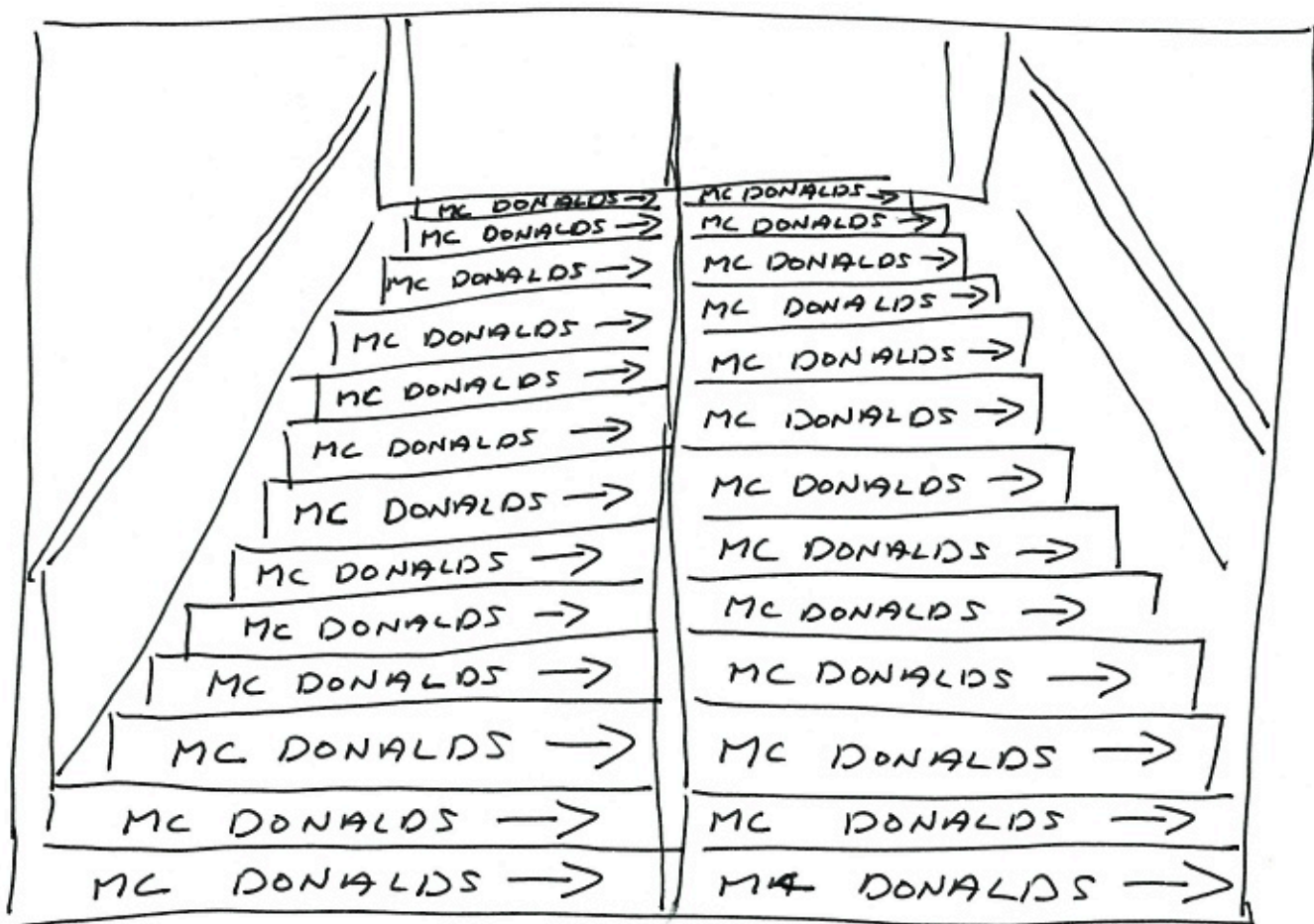
TITLE:

~~YOU CAN USE THEM!~~

~~SHOE~~

IT COULD BE YOU, (SHOE)

PHOTOGRAPH OF OXFORD CIRCUS UNDERGROUND
EXIT STAIRS



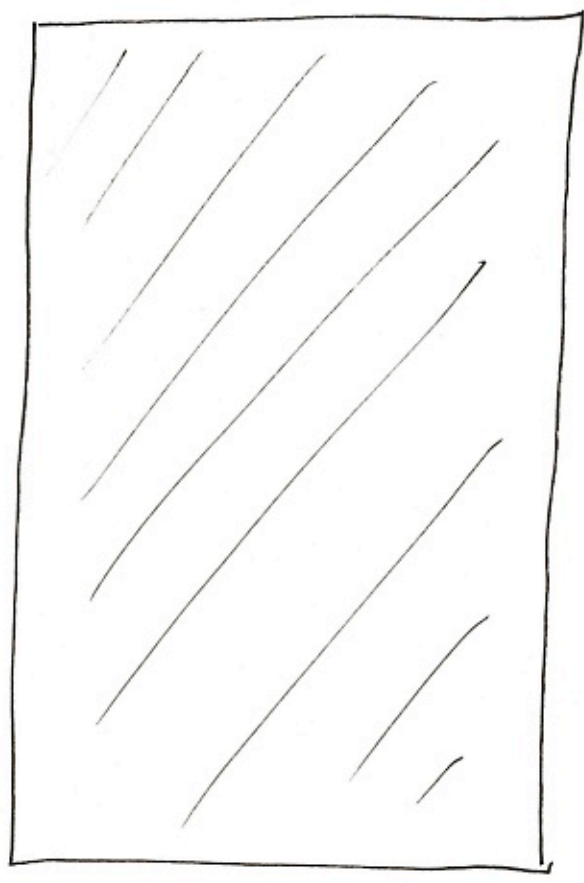
TITLE :

ARRANGED FOR UNDERSTANDING

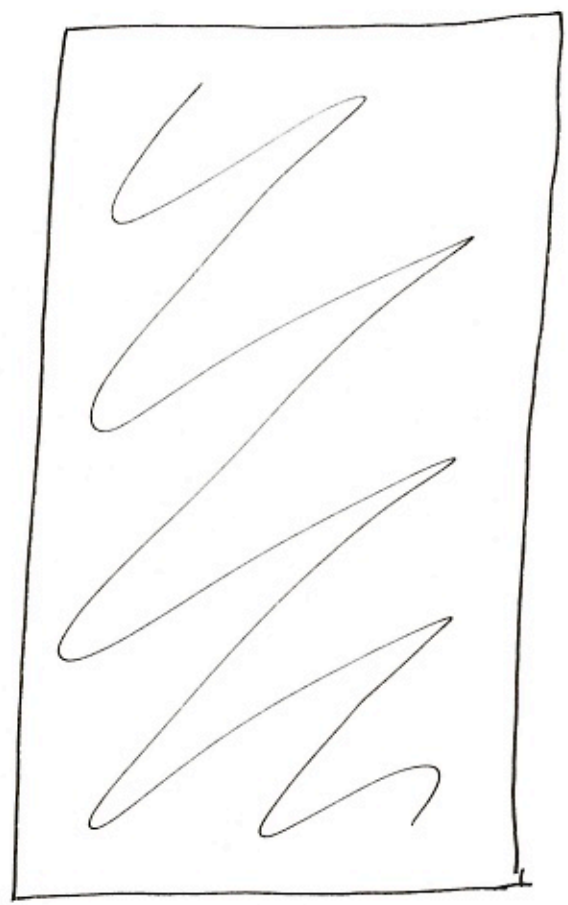
ARRANGED FOR MEANS OF IDENTIFICATION

OVER KILL - I think we get the message

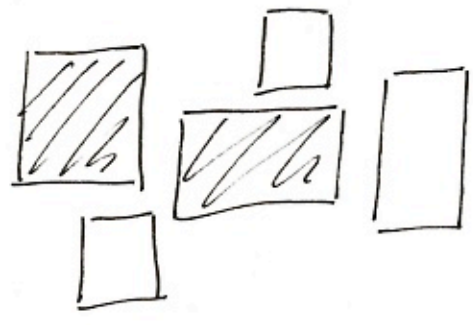
WATER PIECE



OCEAN CRUISE

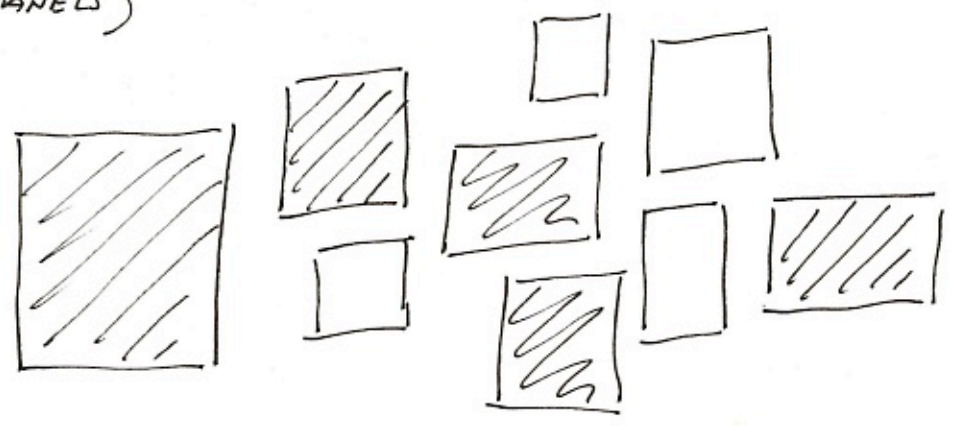


OCEAN BLUE



DIFFERENT PAINTS
WITH WATER CONOTATIONS
(GROUP OF PANELS)

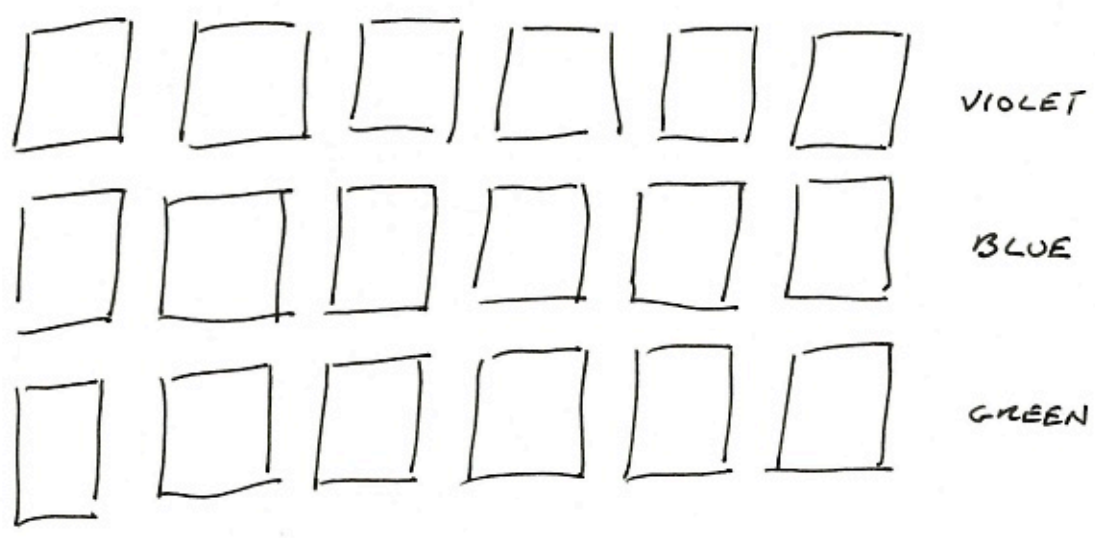
WATER + SKY PIECE



SKY + WATER MIXED UP

1 CAR PIECE

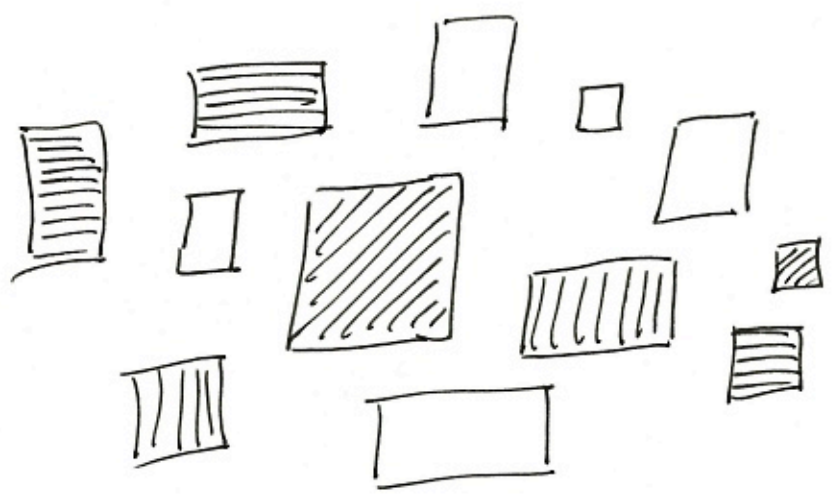
MIXED CAR SPRAY PAINT ON PREPARED
M.D.F. TABLET BOXES



MID. TONAL RANGE + CLOSE TONAL RANGE

(I AM ALTERING THE CONTEXT WHICH THE
CAR PAINT ^{IS} USUALLY JUDGED UNDER)

2 RANDOM PAINT PIECE

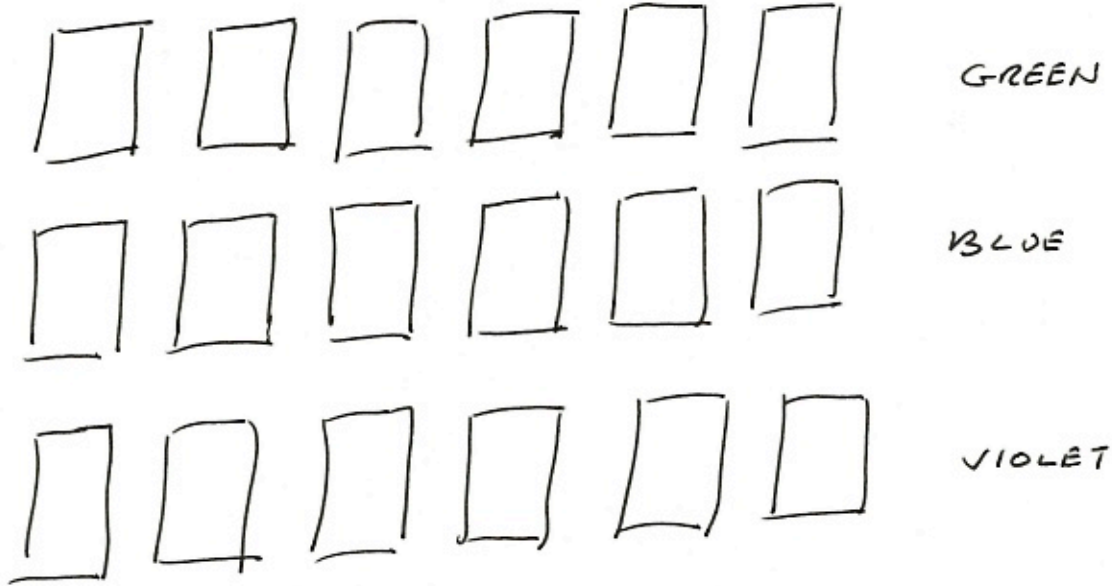


A VARIETY OF TABLETS, PANELS, CANVASES
A VARIETY OF PAINT TYPES, TONES, TEXTURES

(TITLE: ANY WHERE, ANY TIME.)
(LOOKING AT ART CONTEXT + HIERARCHY)

3. CLOTHES PIECE

DIFFERENT PIECES OF CLOTHES STRETCHED OVER STRETCHERS



TONALY + TEXTURALLY DIFFERENT
(PUTTING SOMETHING (CLOTHES) INTO ART CONTEXT)

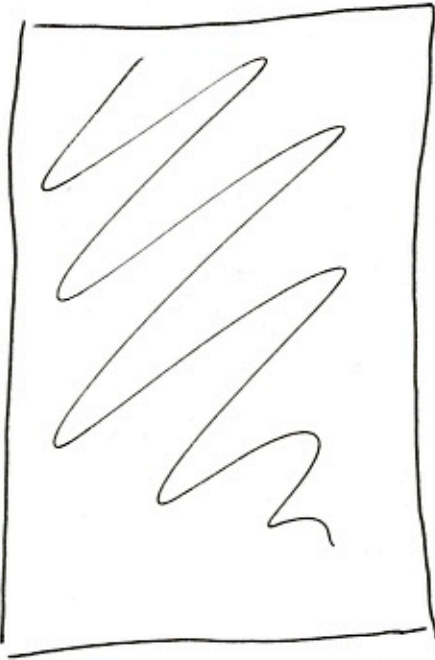
4. MATERIALS PIECE



DIFFERENT SIZED + SHAPED STRETCHERS
STRETCHED WITH DIFFERENT MATERIALS,
CLOTHES, PLASTIC, CARPET, RUBBER, CARD, PAINT, ETC.
(CHANGING ART CONTEXT)

VISUAL LANGUAGE +
WORD ASSOCIATION

5.

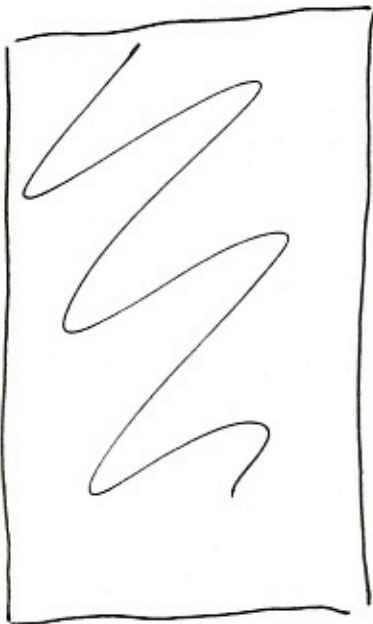


SKY BLUE
(HOUSE HOLD PAINT
ON LARGE STRETCHER)

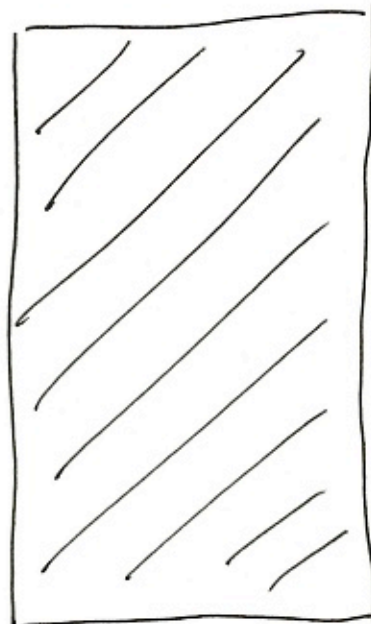


GRASS
(SMALL COLOUR
PHOTOGRAPH)

6



SKY BLUE
(HOUSE HOLD PAINTS)



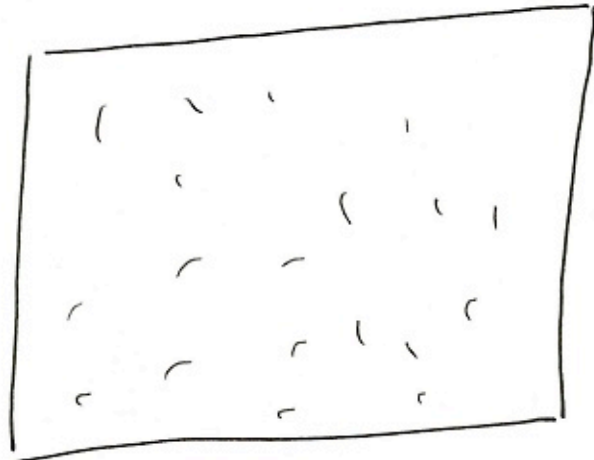
GRASS GREEN

7



SKY BLUE

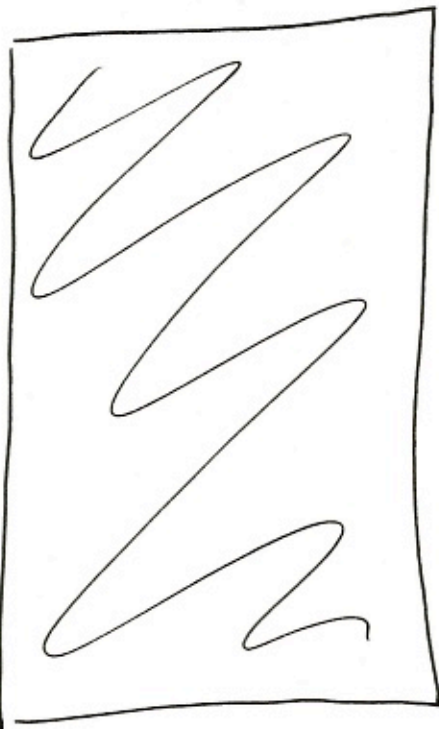
(HOUSE HOLD PAINT)



GRASS

(BLACK + WHITE PHOTO)

8



SKY BLUE

(HOUSE HOLD PAINT)

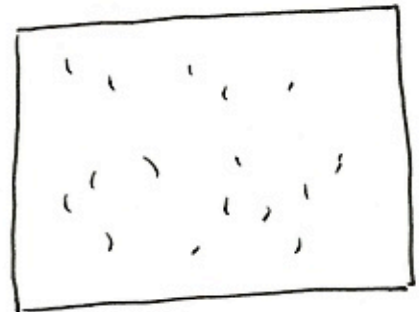


GRASS

(COLOUR PHOTO)



SKY BLUE
(H.H.P.)



GRASS

(BLACK + WHITE PHOTO)

9



SNOOKER
TABLE

(GREEN FELT)



SKY

(BLUE PAINT)



NIGHT SKY

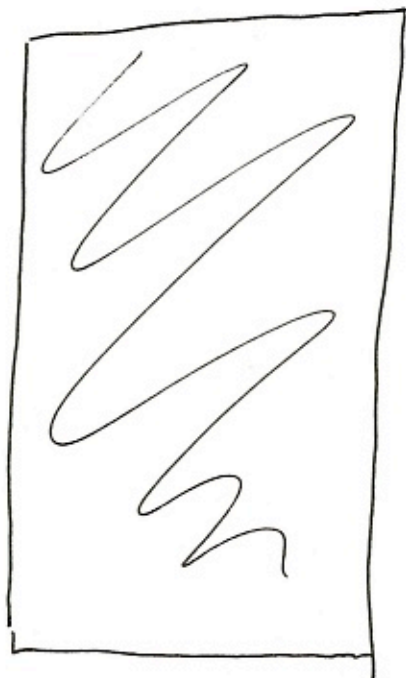
(DARK BLUE
PAINT)

ETC

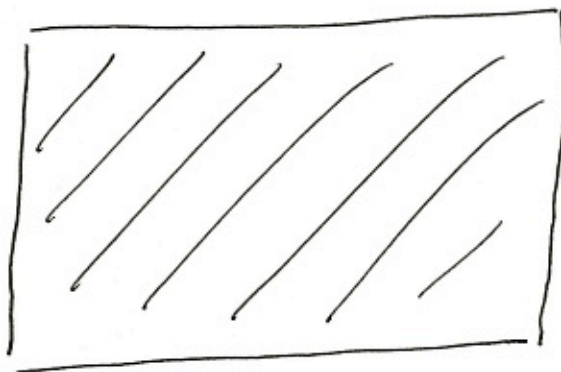
10.



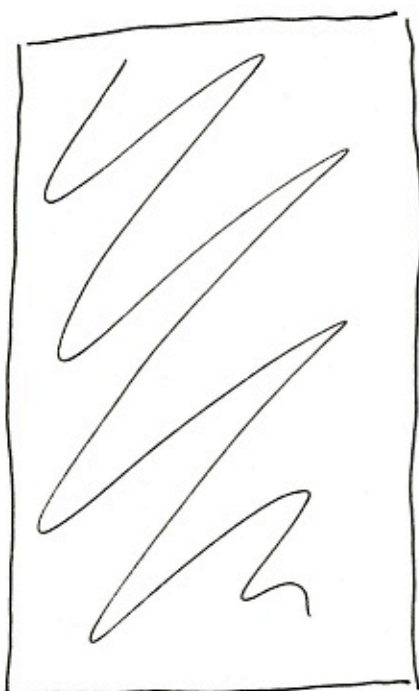
LOVELY DAY SUN SET / LOVELY DAY
(FOUND PAINTING)



SKY BLUE



GRASS GREEN

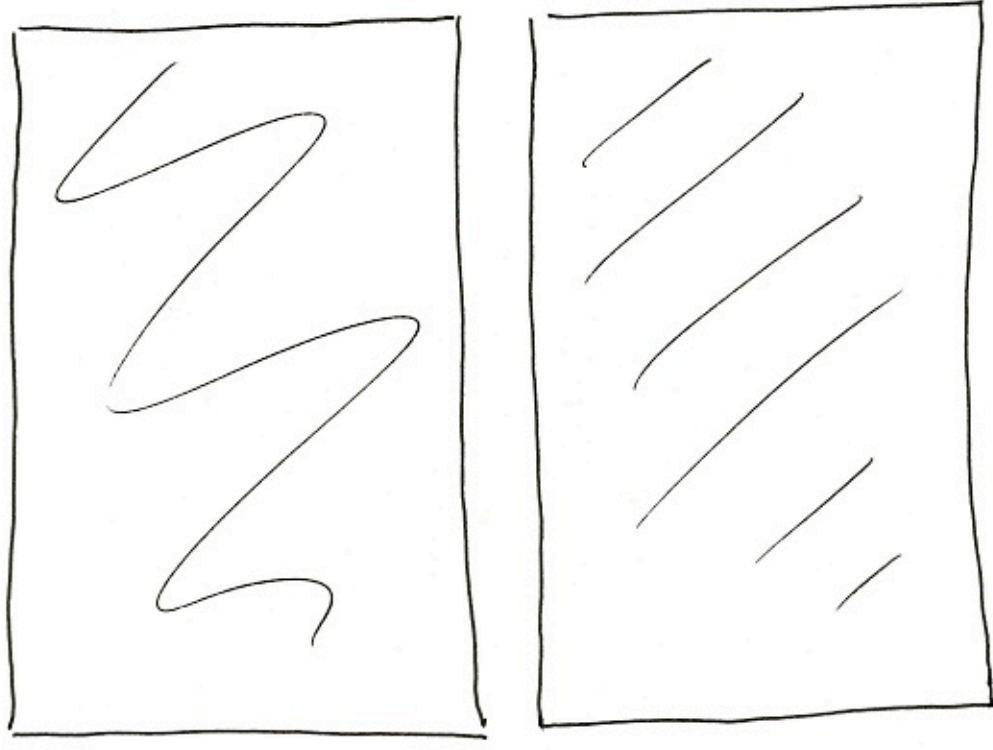


SKY BLUE



GRASS GREEN

11



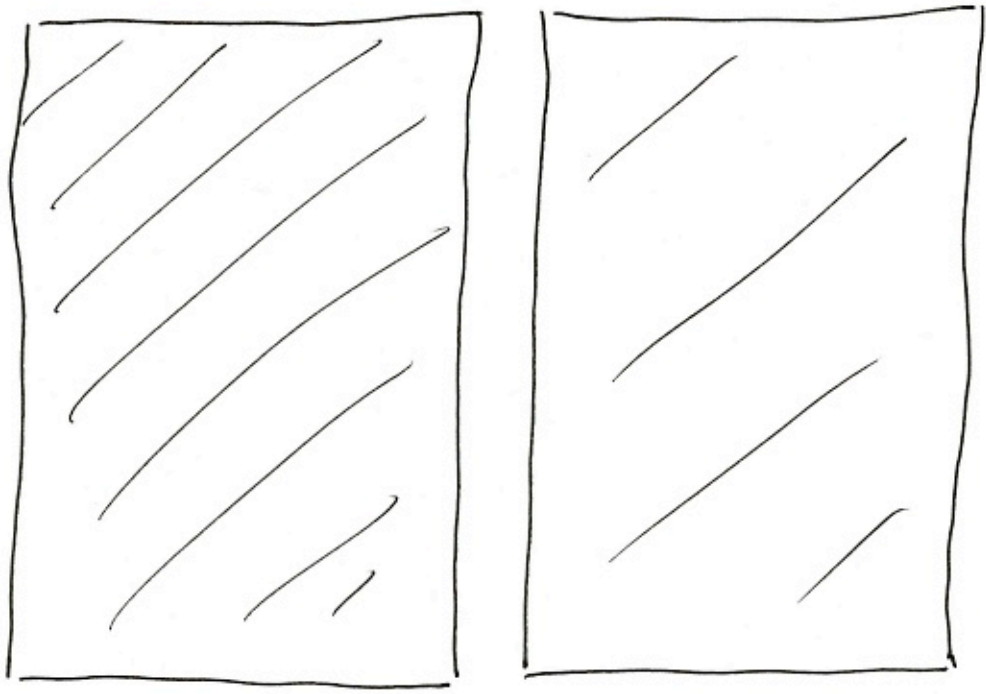
TWO PAINTINGS OF DULUX LIGHT BLUE
DIFFERENT TONES (BUT CLOSE)

TITLE: SKY BLUE

SKY BLUE

(WHICH ONE IS MORE ~~SK~~ LIKE SKY ?)

12

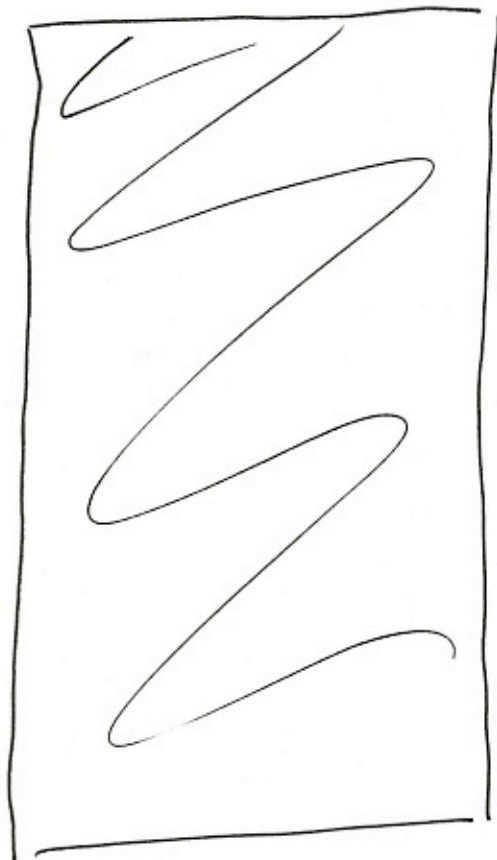


GRASS GREEN

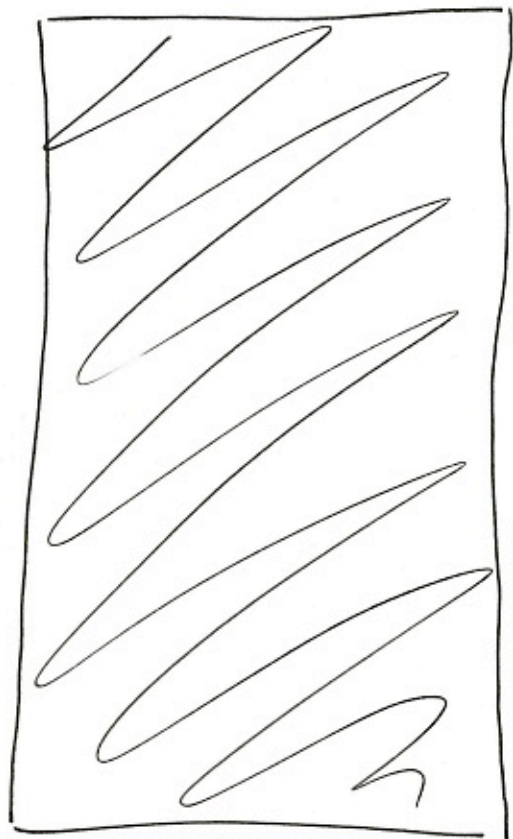
GRASS GREEN

TWO PAINTINGS OF DULUX GREEN (CLOSE TONAL RANGE)

13



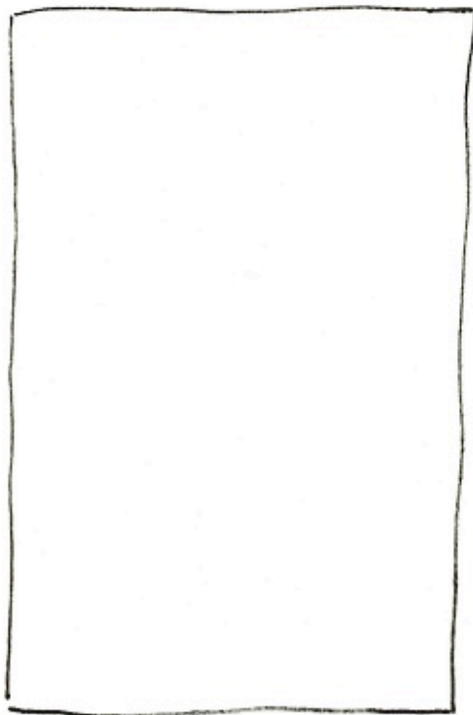
GRASS GREEN
(CROWN PAINT)



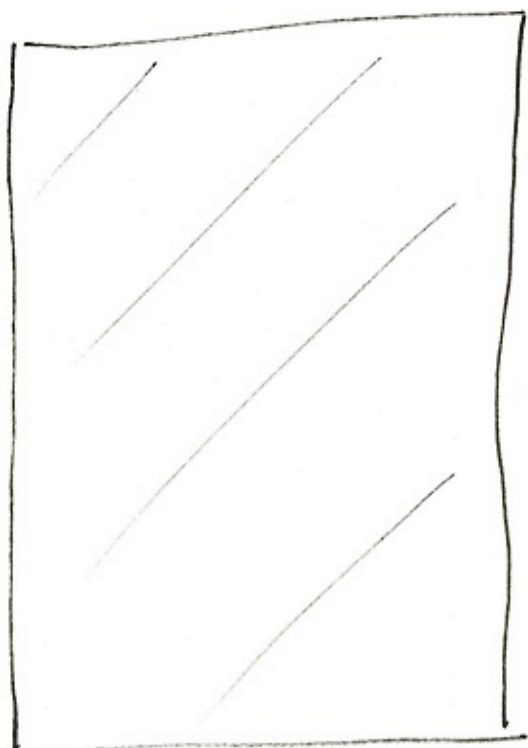
GRASS GREEN
(HOMEBASE PAINT)

TWO TYPES OF PAINT WITH THE SAME NAMES

14.

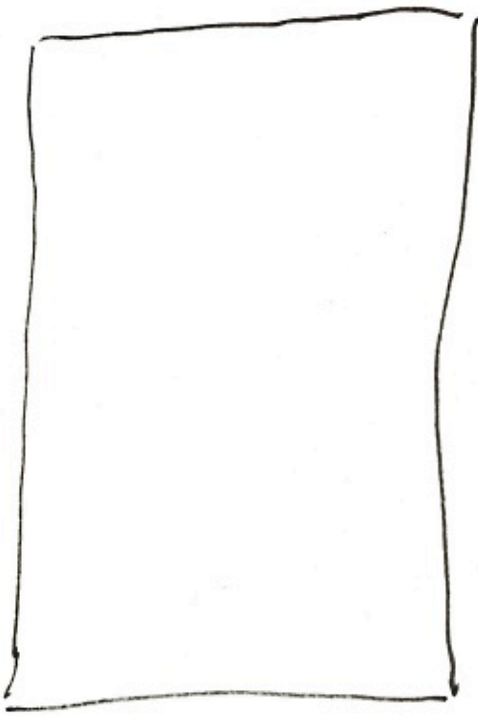


SKY BLUE
~~CROWN~~
HOMEBASE

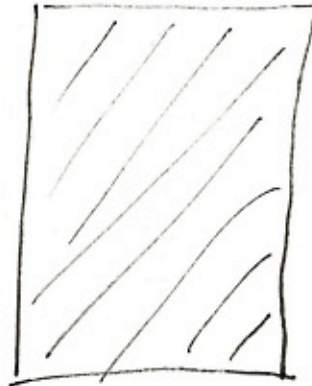


SKY BLUE
DOLUX - (MY CHOICE)

15.



SKY BLUE

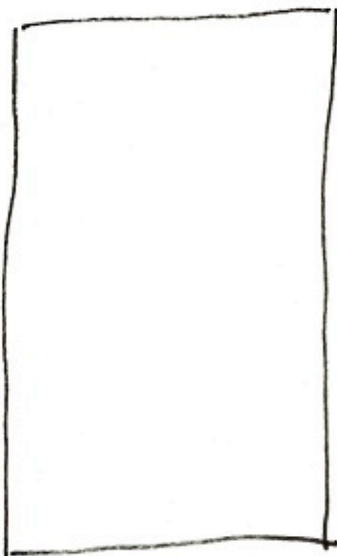


VELVET SKY

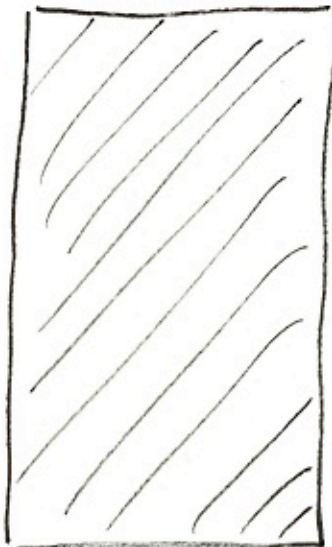


BLUE COLOUR MIX

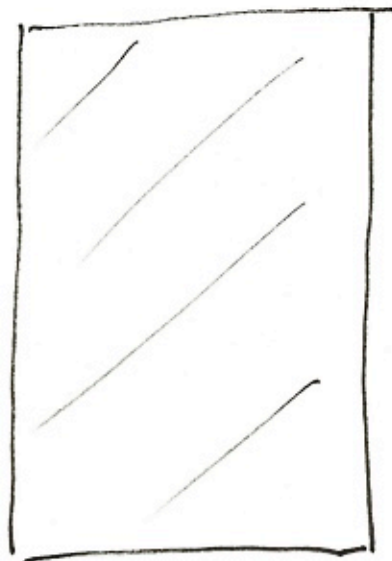
16.



SKY BLUE

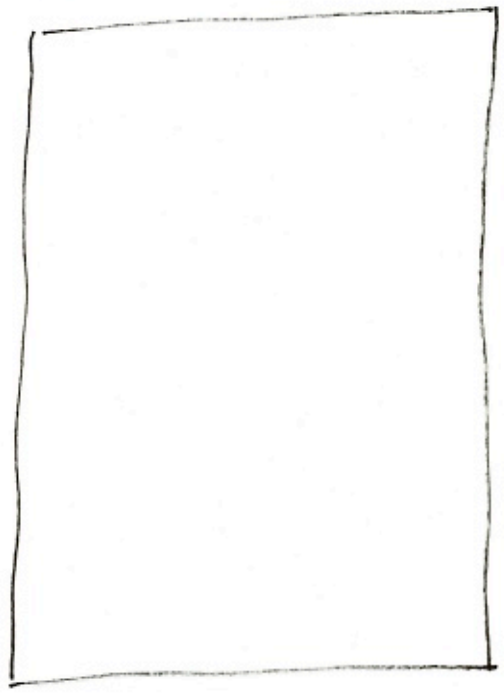


VELVET SKY



BLUE COLOUR MIX.

17.

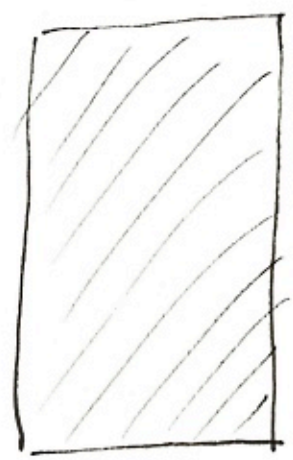


SKY BLUE



BLUE
COLOUR
MIX

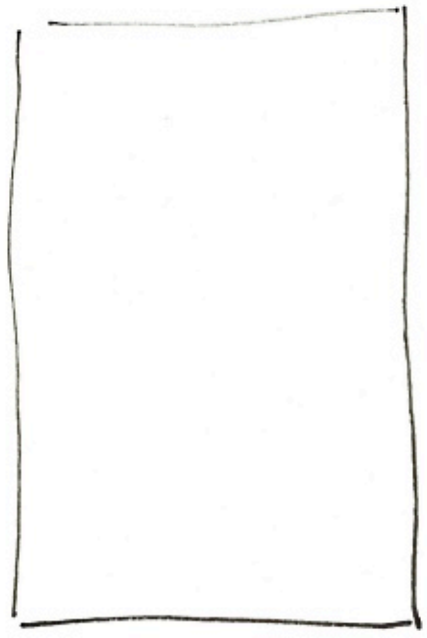
(MY CHOICE)



VELVET SKY

or

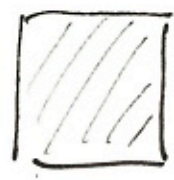
18



BLUE SKY

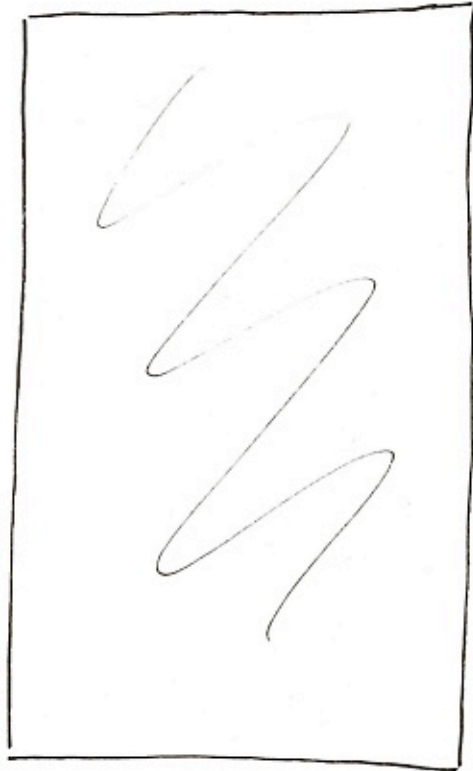


MY
CHOICE



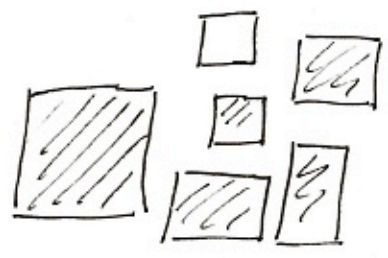
VELVET SKY

SKY PIECES



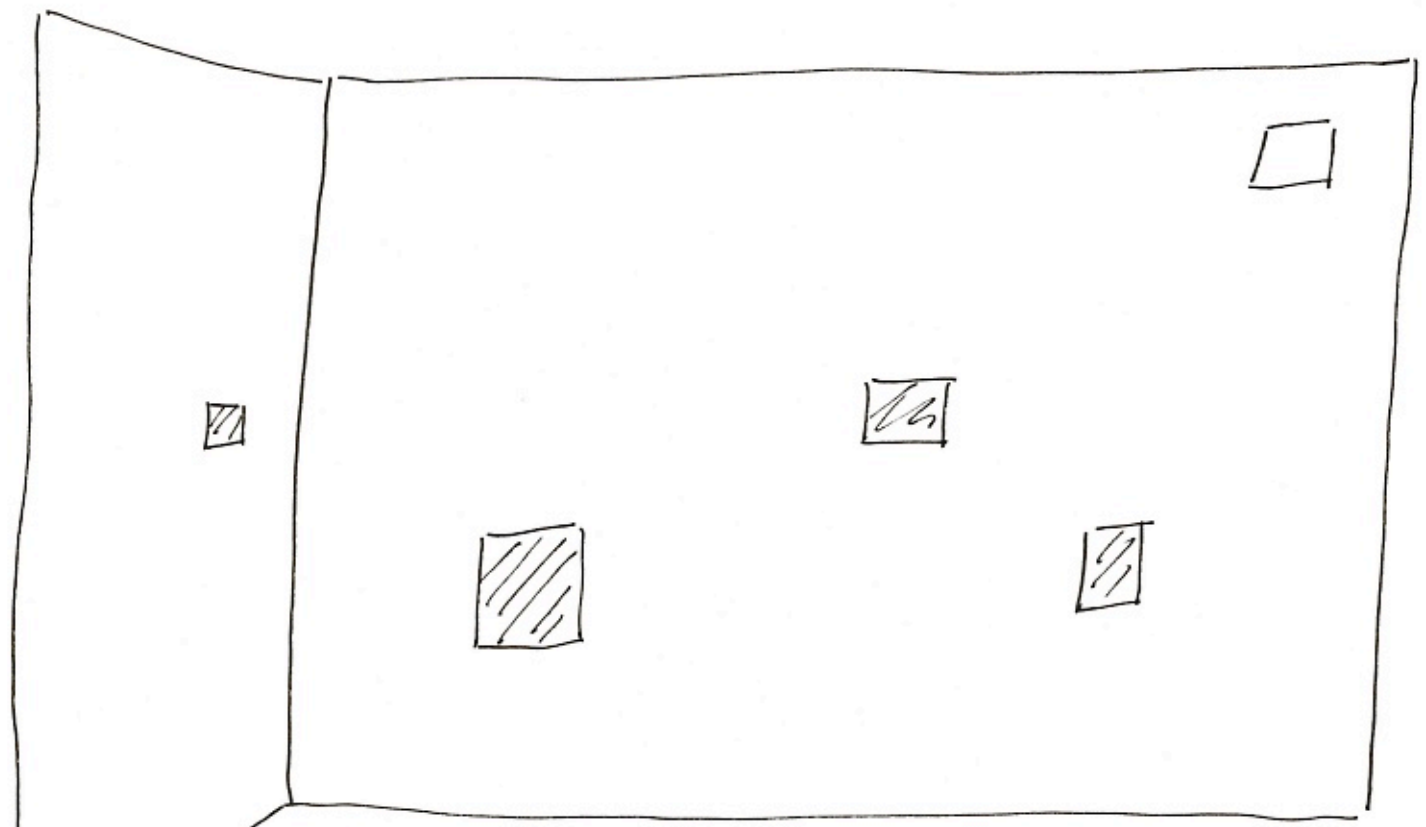
SKY BLUE

(SINGLE PAINTING)



DIFFERENT PAINTS WITH SKY CONOTATIONS

(GROUP OF PANELS)

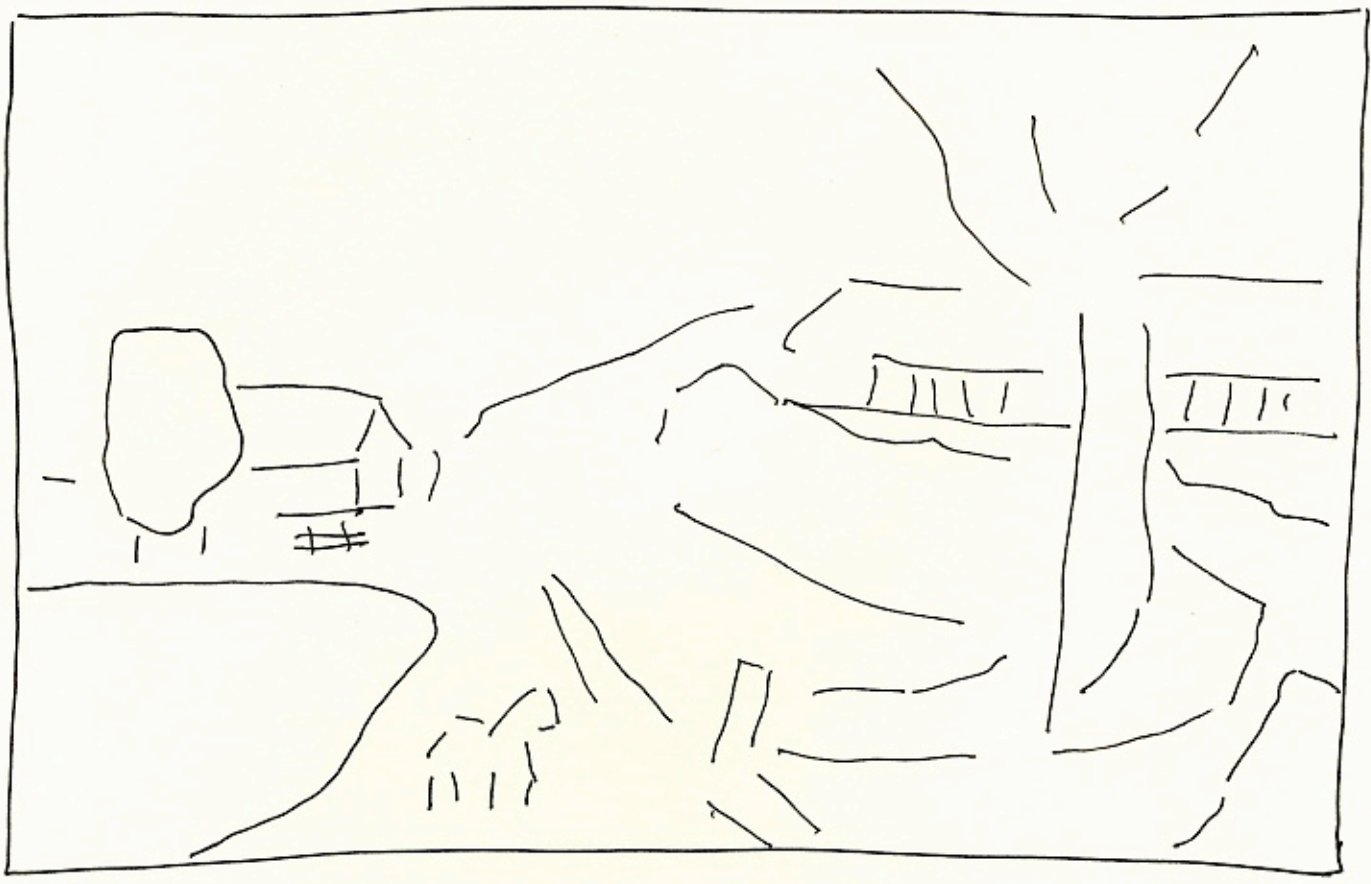


(MY SPACE)

SKY PIECE

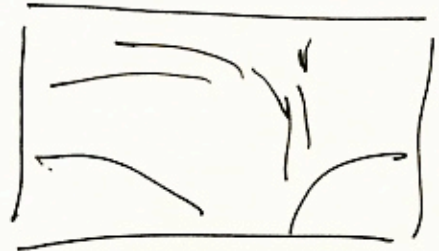
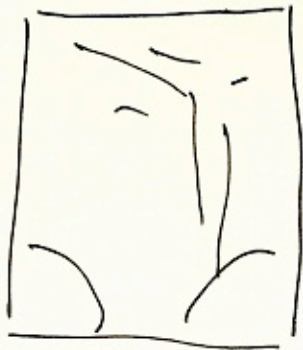
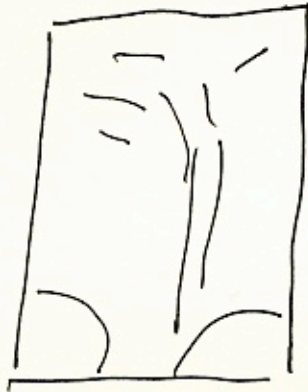
(PANELS SPREAD OUT AROUND THE WALLS)

Landscape

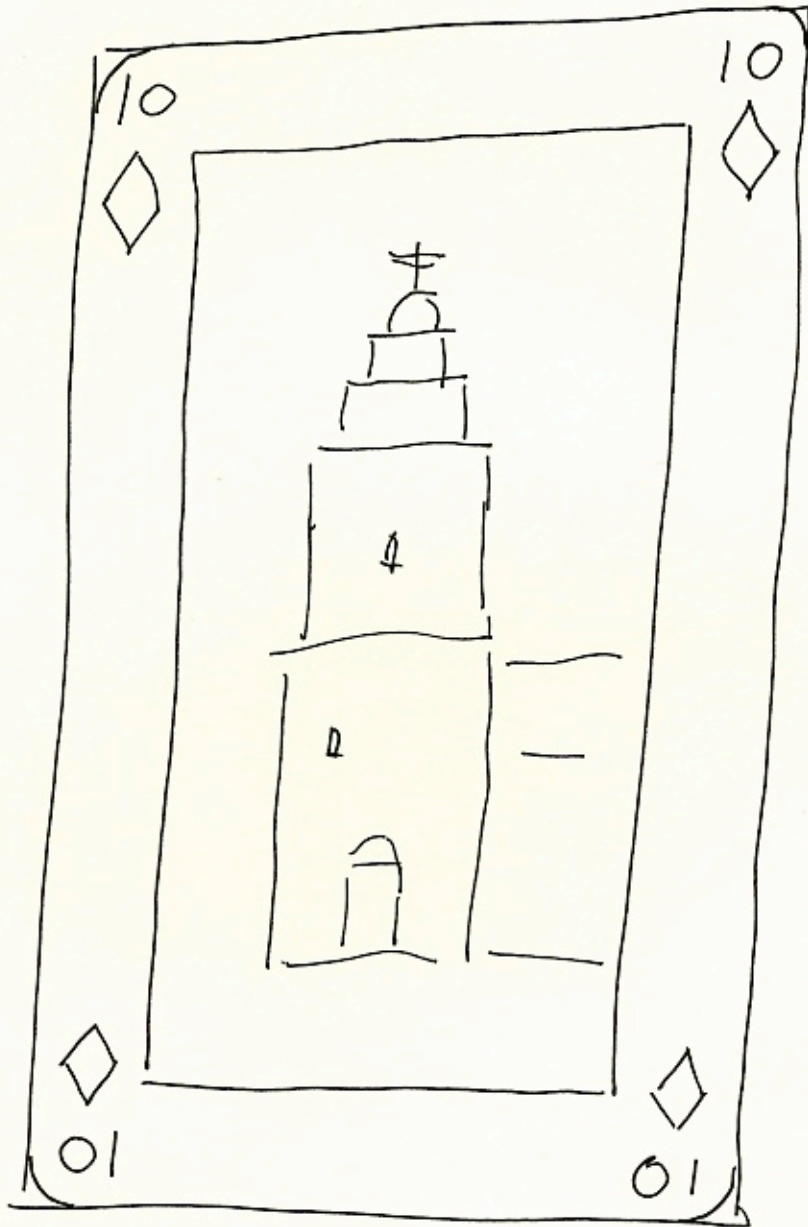


Black and white copy of a Constable with wallpaper textures replacing paint textures

'Mature'



Copies of a portrait of a painter
by Nature in many different stages
and sizes



Painting of a playing card with a
photograph of card in the centre,
'after John Hyndes'

REPRESENTATION

ABSTRACTION ✓

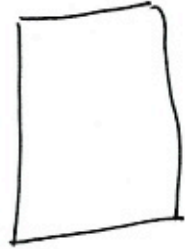
REPRESENTATION



FOUND PAINTING.



3D POSTCARD
(FLOWERS)



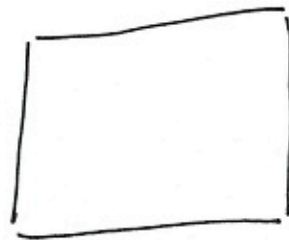
MONOCHROME
PAINTING



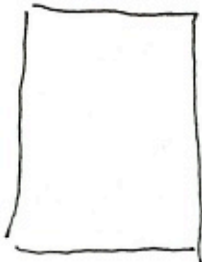
POSTCARD



POSTER



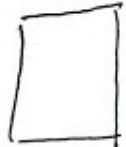
POSTER OF THE
HAWTHORNE (CONSTABLE)



ASTROTURF



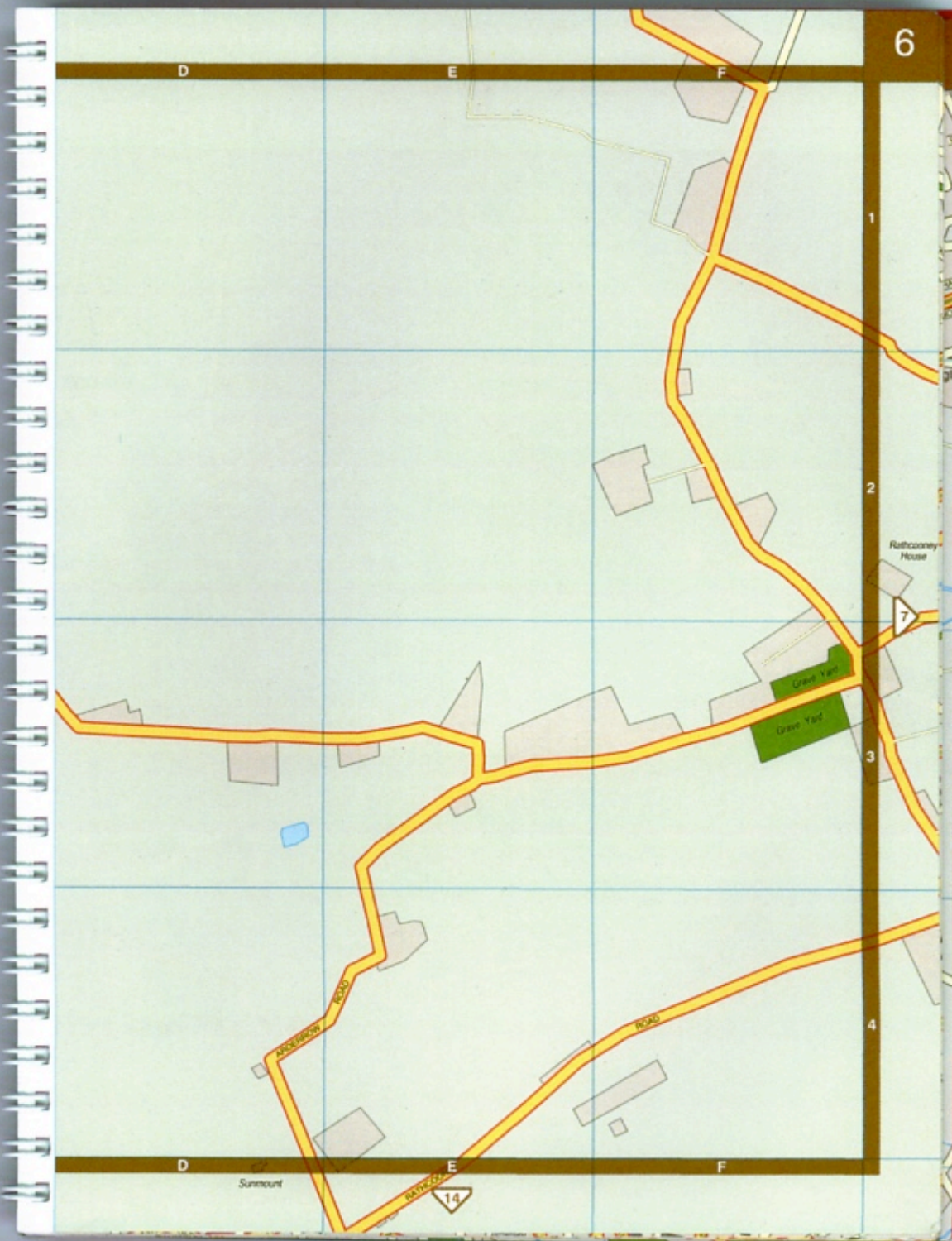
WALLPAPER



Photography



'A day in the country' mixed media, size variable 1999



Atlas
es
S
dition
TS

Chapter 2

The Grid

a

lowed representation ! ?



'It's real, like on television 18 laser prints 90/130 cm 1999

Title of work when i go home i always fall in love on the tube

Medium 24 laminated posters

Size 200 / 400 cm **Date** 1998

I collected 24 posters from Charring Cross Station in London and brought them into the art gallery, arranged them in a grid and titled them.



22/8/98

1

BANK OF VARIOUS POSTERS

TITLE

WHEN I GO HOME I ALWAYS FALL IN LOVE ON
THE TUBE (REPRESENTATION, CHARING CROSS STATION
AUGUST 1998)



Title of work the original

after: *Snow Storm* by J M W Turner; *The Annunciation* by Rene Magritte; *Pottery* by Patrick Caulfield; *Trivaux Pond* by Heneri Matisse; *Leaves and Shell* by Fernand Leger; *Man with Newspaper* by Rene Magritte; *Bottle of Vieux Marc, Glass, Guitar and Newspaper* by Pablo Picasso; *Flatford Mill* by John Constable; *The Great Day of His Wrath* by John Martin; *Interior with Waterlilies* by Roy Lichtenstein; *The Artist's Daughter Mary* by Thomas Gainsborough; *The Death of Major Peirson* by John Singleton Copley.

Medium acrylic on canvas

Size 100 / 100 cm **Date** 1999

This painting is a comment on representation in painting.

It is a painting of twelve postcards which I bought at The Tate Gallery in London. They are all of representational paintings spanning more than two hundred years. I liked the idea of people going to a museum to see representational paintings, and then buying a postcard as a representation of that painting and of their visit to the museum. The paintings have all been reduced to the same size and format through reproduction. The arrangement of the postcards forms a grid which is a modernist formula for abstract painting.



Top 'It's not the original' representation The Tate Gallery
 London August 1998 12 postcards 60/60 cm
 Bottom as above reversed

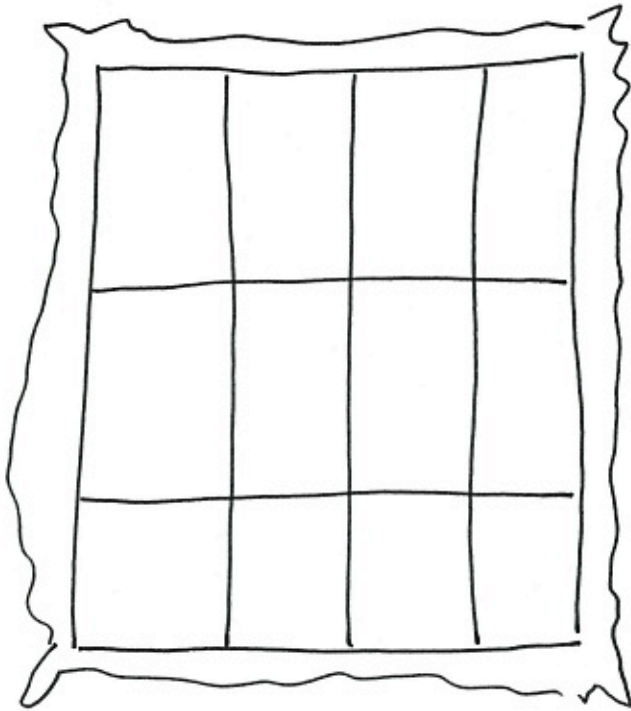
POST CARDS

FROM

TATE GALLERY

23/8/98

1.

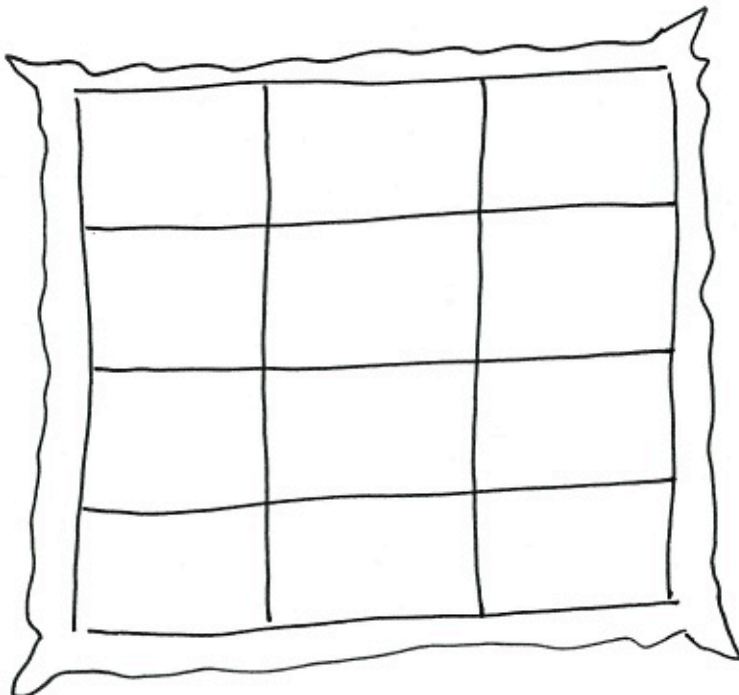


12 POSTCARDS FRAMED
and ARRANGED HAPHAZARDLY
(SOME UPSIDEDOWN OR ON
THEIR SIDES)

TITLE :

OH ITS NOT THE ORIGINAL!
(THE MISTERY MACHINE)
REPRESENTATION TATE GALLERY
AUGUST '98

OR



TURNEID ON #ITS SIDE

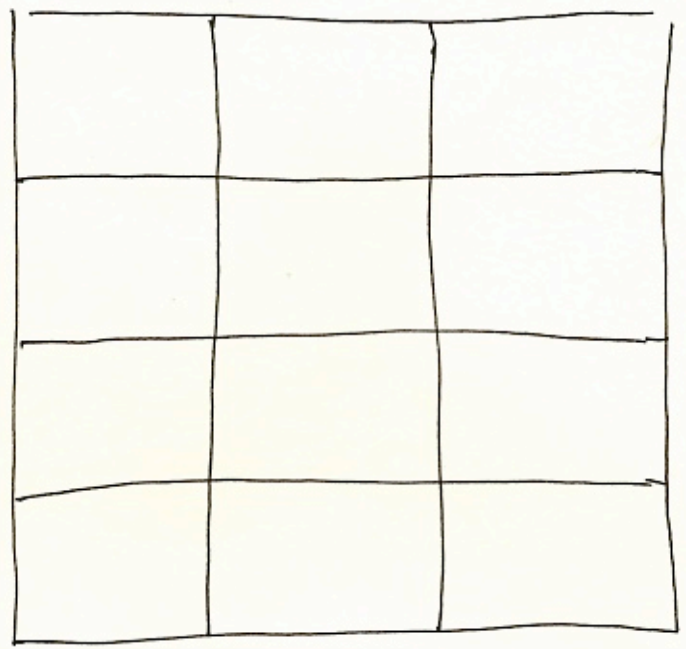
Representation Tate postcards

<p>① JOHN SINGLETON COPLEY THE DEATH OF MASON PEIRSON, 6 JANUARY 1781-83 OIL ON CANVAS 251.5 X 365.8 cm TATE GALLERY (N00733) PURCHASED 1864</p>	<p>② THOMAS GAINSBOROUGH THE ARTIST'S DAUGHTER MARY 1777 OIL ON CANVAS 77.5 X 64.8 cm TATE GALLERY (N05638) BEQUEATHED BY SIR OTTO BEIT 1945</p>	<p>③ ROY LICHTENSTEIN INTERIOR WITH WATERLILIES 1991 OIL + ACRYLIC ON CANVAS 320 X 455.3 cm TATE GALLERY (T07339) PRESENTED BY THE DOUGLAS S. CRAMER FOUNDATION IN HONOUR OF DOROTHY + ROY LICHTENSTEIN 1997</p>	<p>④ JOHN MARTIN THE GREAT DAY OF HIS WRATH 1851-3 OIL ON CANVAS 186.5 X 303.2 cm TATE GALLERY (N05612) PURCHASED 1945</p>
<p>⑤ JOHN CONSTABLE FLATFORD MILL ('SCENE ON A NAVIGABLE RIVER') 1816-17 OIL ON CANVAS 101.6 X 127 cm TATE GALLERY (N01273) BEQUEATHED BY MRS ISABEL CONSTABLE AS THE GIFT OF MARIA LOUISA ISABEL + LIONEL BICKNELL CONSTABLE 1888</p>	<p>⑥ PABLO PICASSO BOTTLE OF VIEUX MARC, GLASS, GUITAR + NEWSPAPER 1913 MIXED MEDIA 46.7 X 62.5 cm TATE GALLERY (T00414) PURCHASED 1961</p>	<p>⑦ RENE MAGRITTE MAN WITH NEWSPAPER 1928 OIL ON CANVAS 115.6 X 81.3 cm TATE GALLERY (T00680) PRESENTED BY THE FRIENDS OF THE TATE GALLERY 1964</p>	<p>⑧ FERNAND LEGER LEAVES + SHELL 1927 OIL ON CANVAS 129.5 X 97.2 cm TATE GALLERY (N05907) PURCHASED 1949</p>
<p>⑨ HENRI MATISSE TRIVAUX POND 1916 or 1917 OIL ON CANVAS 92.7 X 74.3 cm TATE GALLERY (N04717) BEQUEATHED BY C. FRANK STOOD 1933</p>	<p>⑩ PATRICK CAULFIELD POTTERY 1969 OIL ON CANVAS 213.4 X 152.4 cm TATE GALLERY (T01134) PRESENTED BY MRS. H.K. MORTON THROUGH THE CONTEMPORARY ART SOCIETY 1969</p>	<p>⑪ RENE MAGRITTE THE ANNUNCIATION 1930 OIL ON CANVAS 113.7 X 145.9 cm TATE GALLERY (T04367) PURCHASED WITH ASSISTANCE FROM THE FRIENDS OF THE TATE GALLERY 1986</p>	<p>⑫ J.M.W. TURNER SNOW STORM - SEAM-BOAT OF A HARBOUR'S MOUTH EXH. 1842 OIL ON CANVAS 91.4 X 121.9 cm TATE GALLERY (N00530) BEQUEATHED BY THE ARTIST 1856</p>

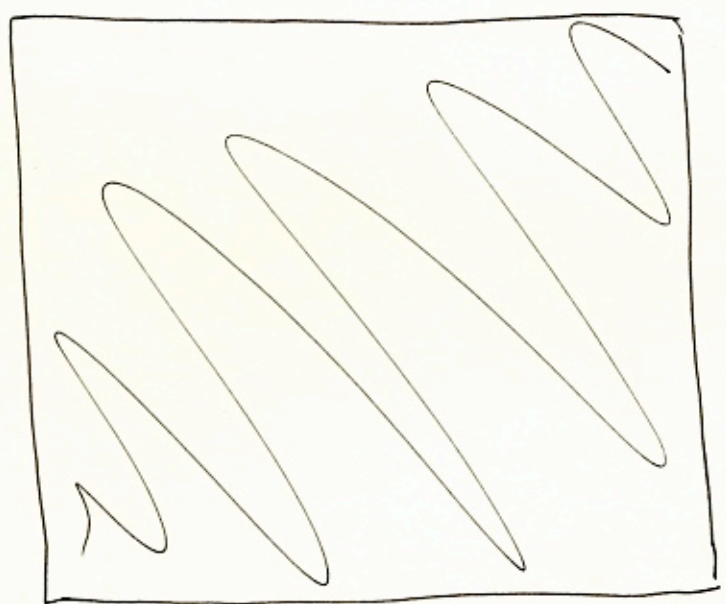
42 cm

45 cm

PAINTING AS ART SPACE
DETAIL



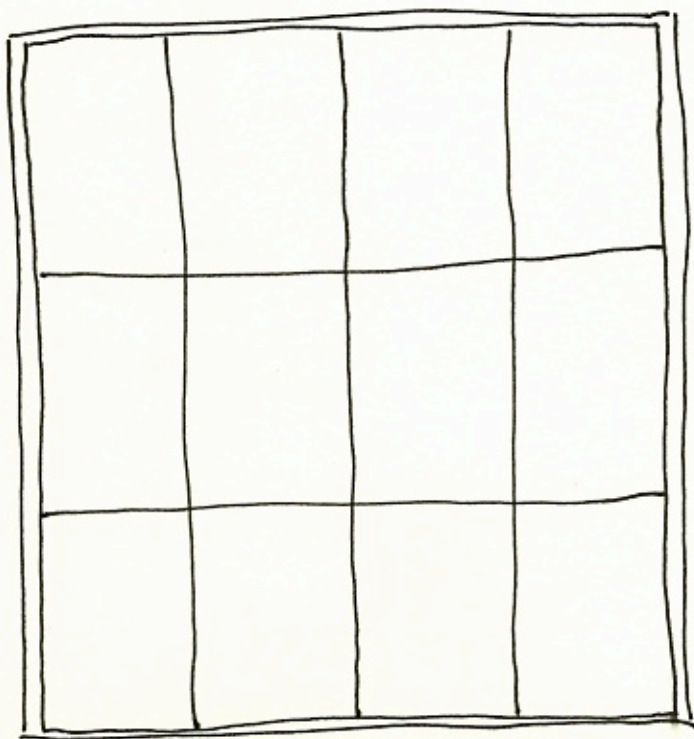
POSTCARD GRID



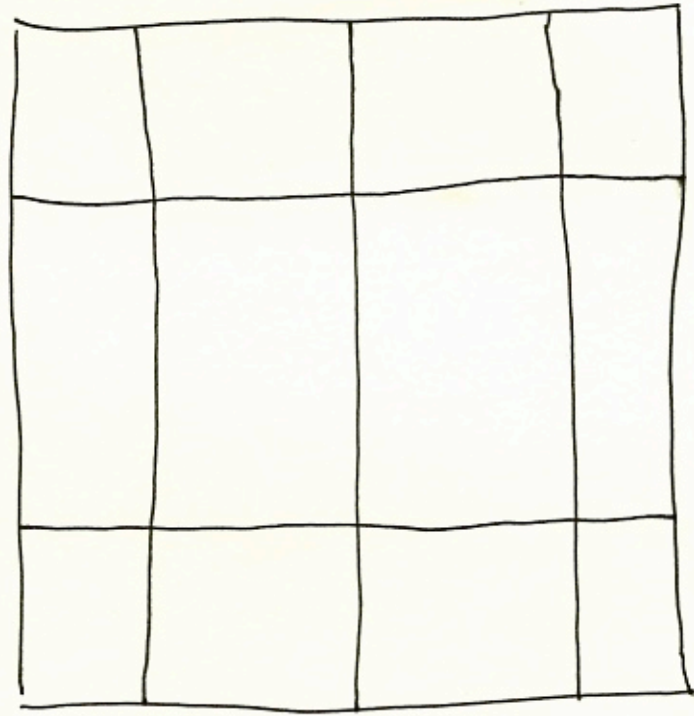
BLACK MONOCHROME

PAINTING
AS ART SPACE

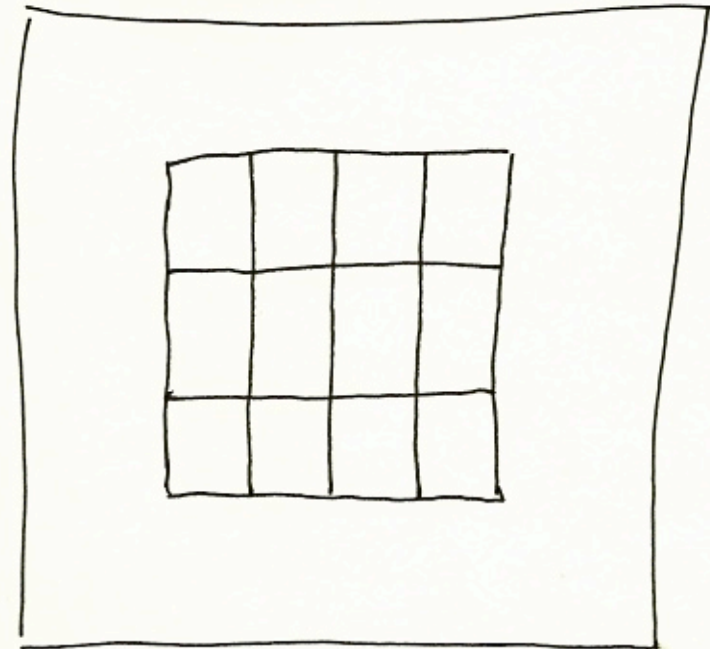
'99



CONTAINED GRID
BY EDGES OF
FRAME



SUGGESTION OF
CONTINUOUS PLAN
BEYOND THE EDGES
OF THE FRAME

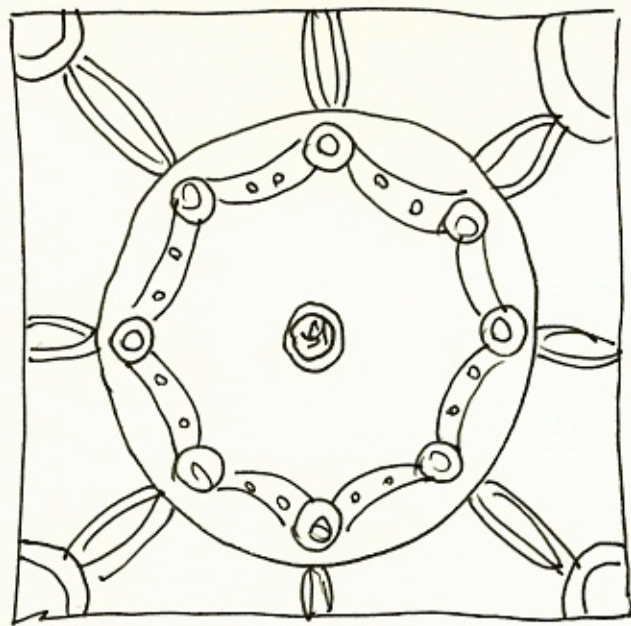
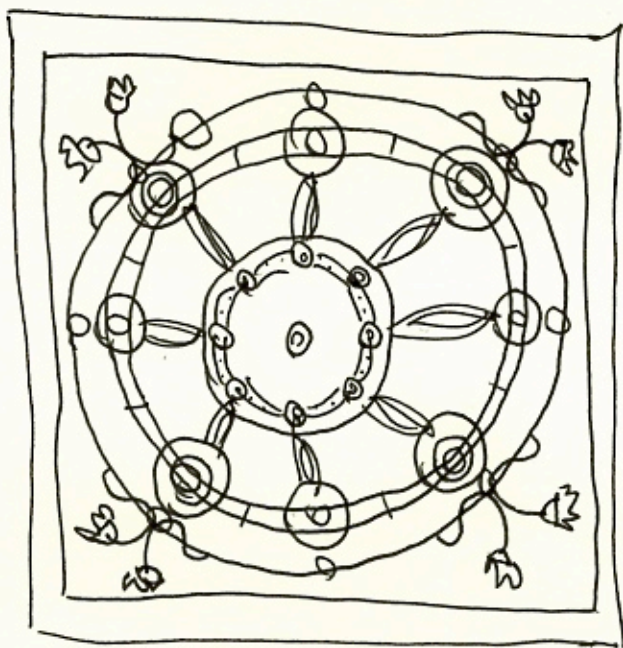
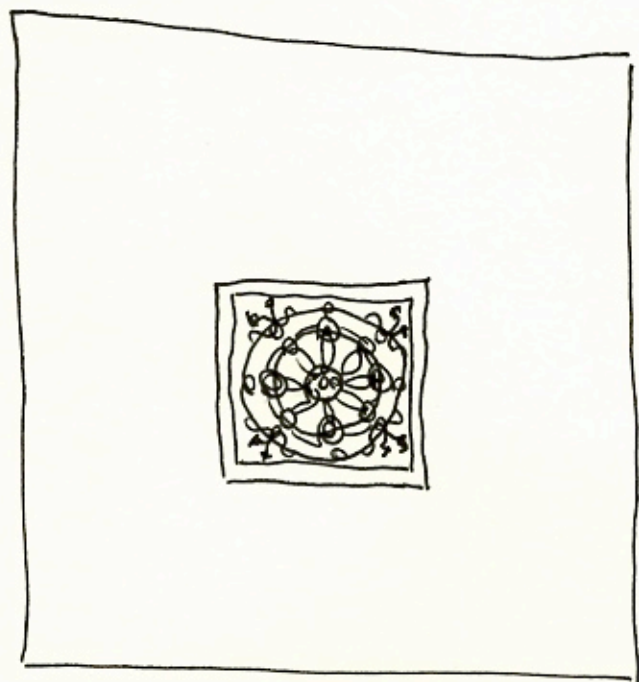


GRID FLOATING
IN THE SPACE
OF THE PAINTING.

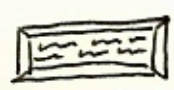
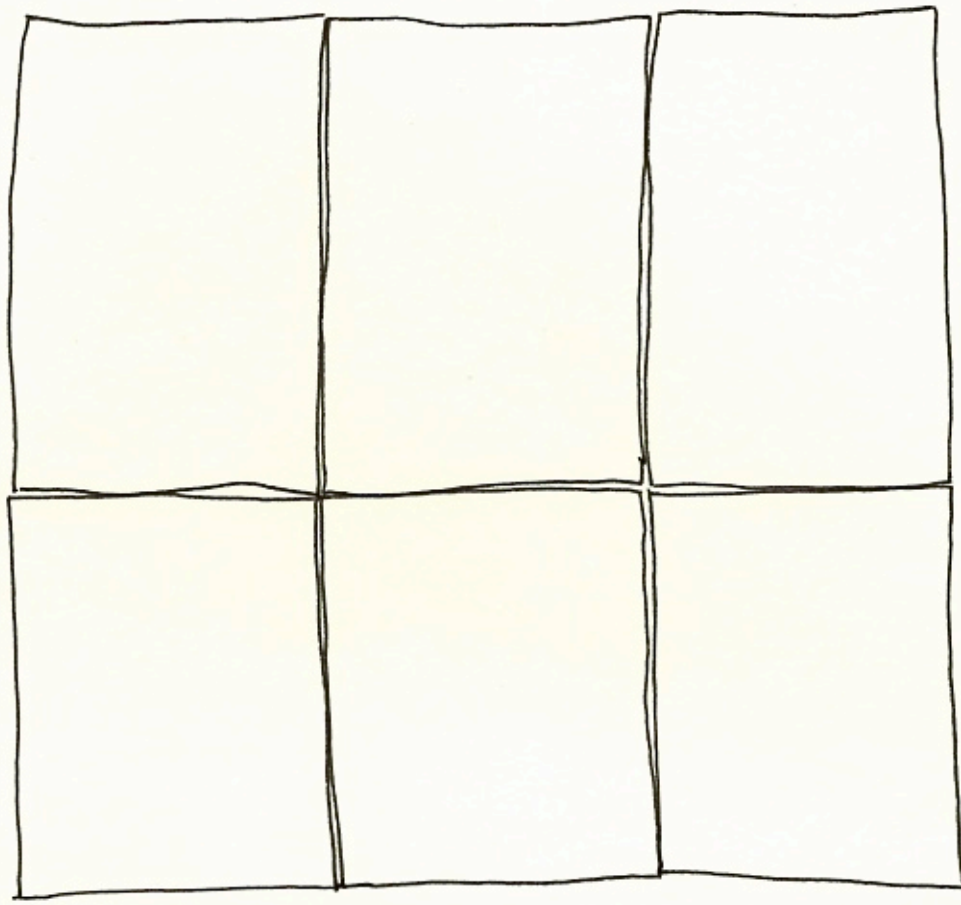




Paintings of Scarfs with abstract - geometric /
representational designs

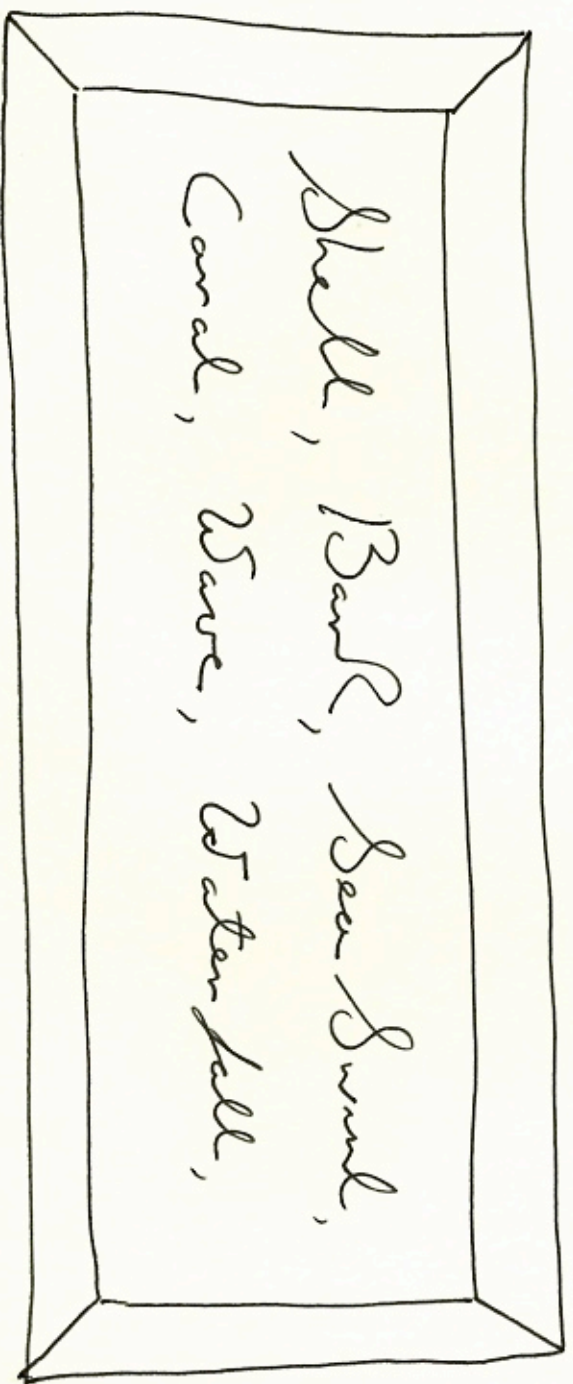






Shell, Bank, Sea Swirl
 Coral, Waves, Waterfall

SIX STRETCHERS WITH FRESCO WALL PAPER
 OVER THE CANVAS WITH BRASS NAME PLAQUE



Brown Plaque on Wood

Title of work any time any place
below (installation view CIT Cork 2000)

Medium household paint, car spray paint and acrylic paint on various boards

Size variable

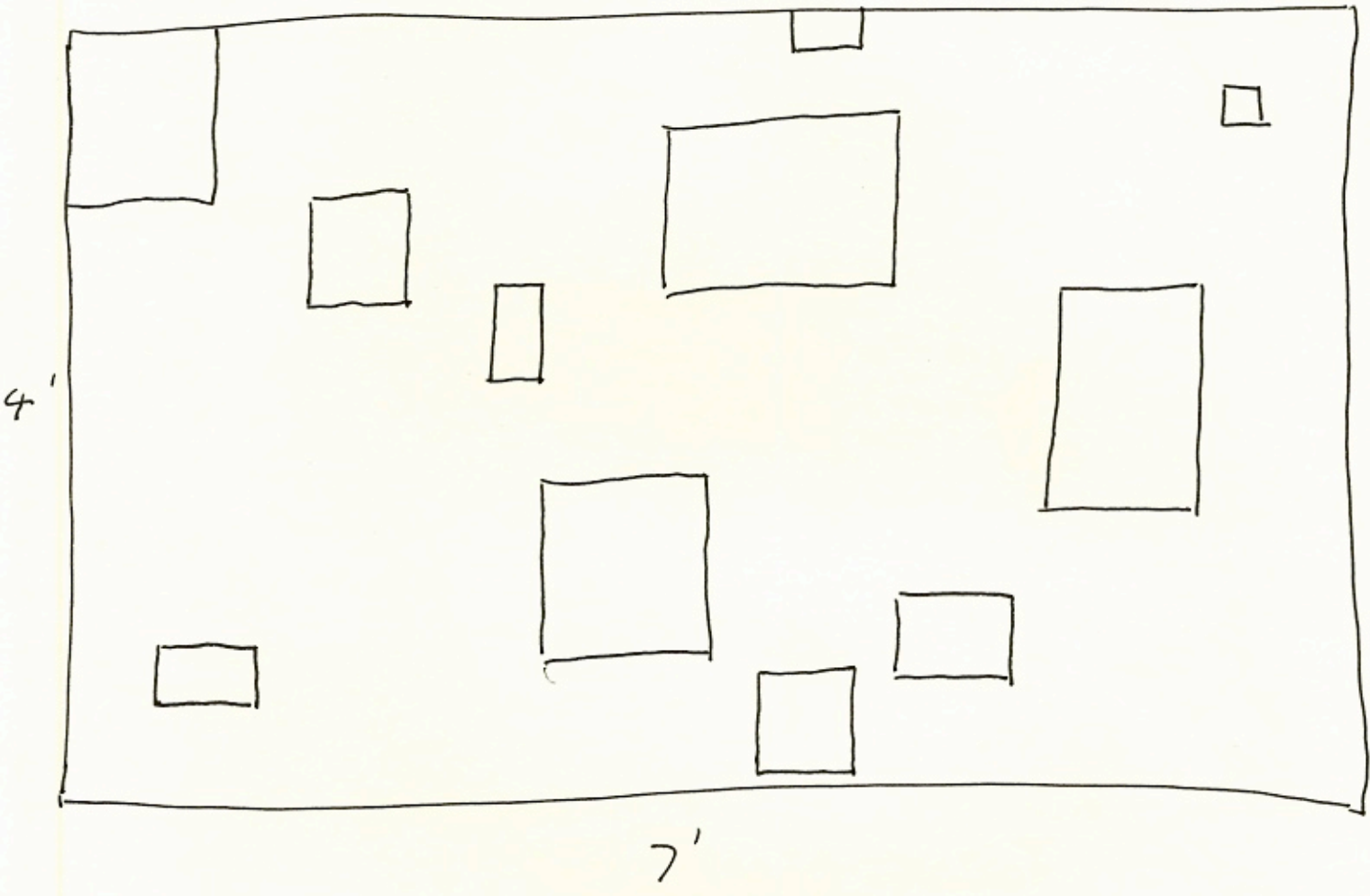
Date 1998

In this work I reproduced a rang of artists painting panels, (squares and rectangles) which I painted or sprayed with different types of paint. Subverting my inclination to put a certain shade on a certain size or shape. Installing the work I again subverted my inclination to put a certain shade, size or shape in any particular pattern or place. Inevitably the work has a balance and aesthetic associations will be made, if the viewer wishes.

The title 'any time any place' suggests a wealth of possible associations which can be attributed to the colours. The variety of paints used complicates further any aspirations to astheticis the work.

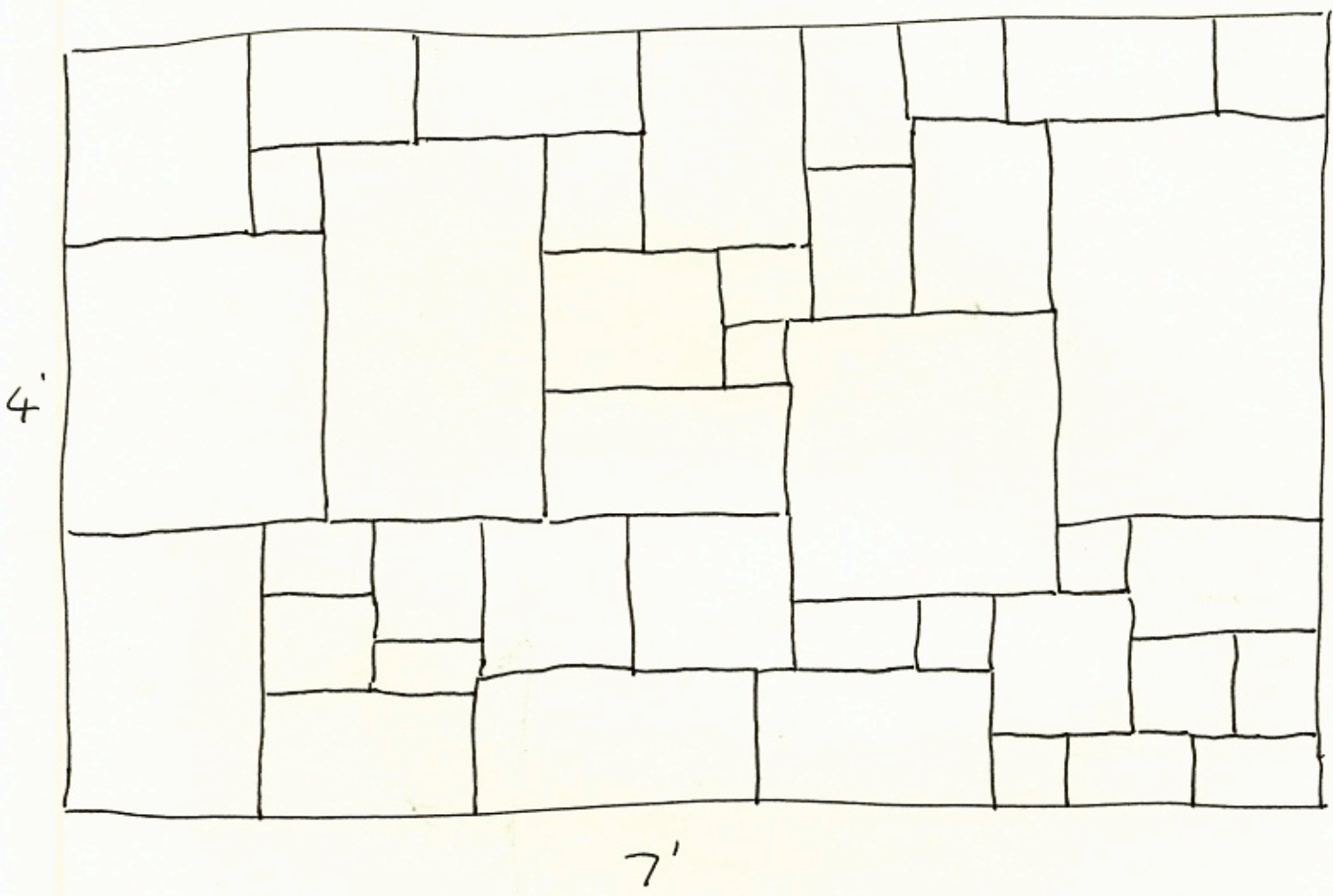


PAINTING ' ANY TIME ANY WPLACE ' |



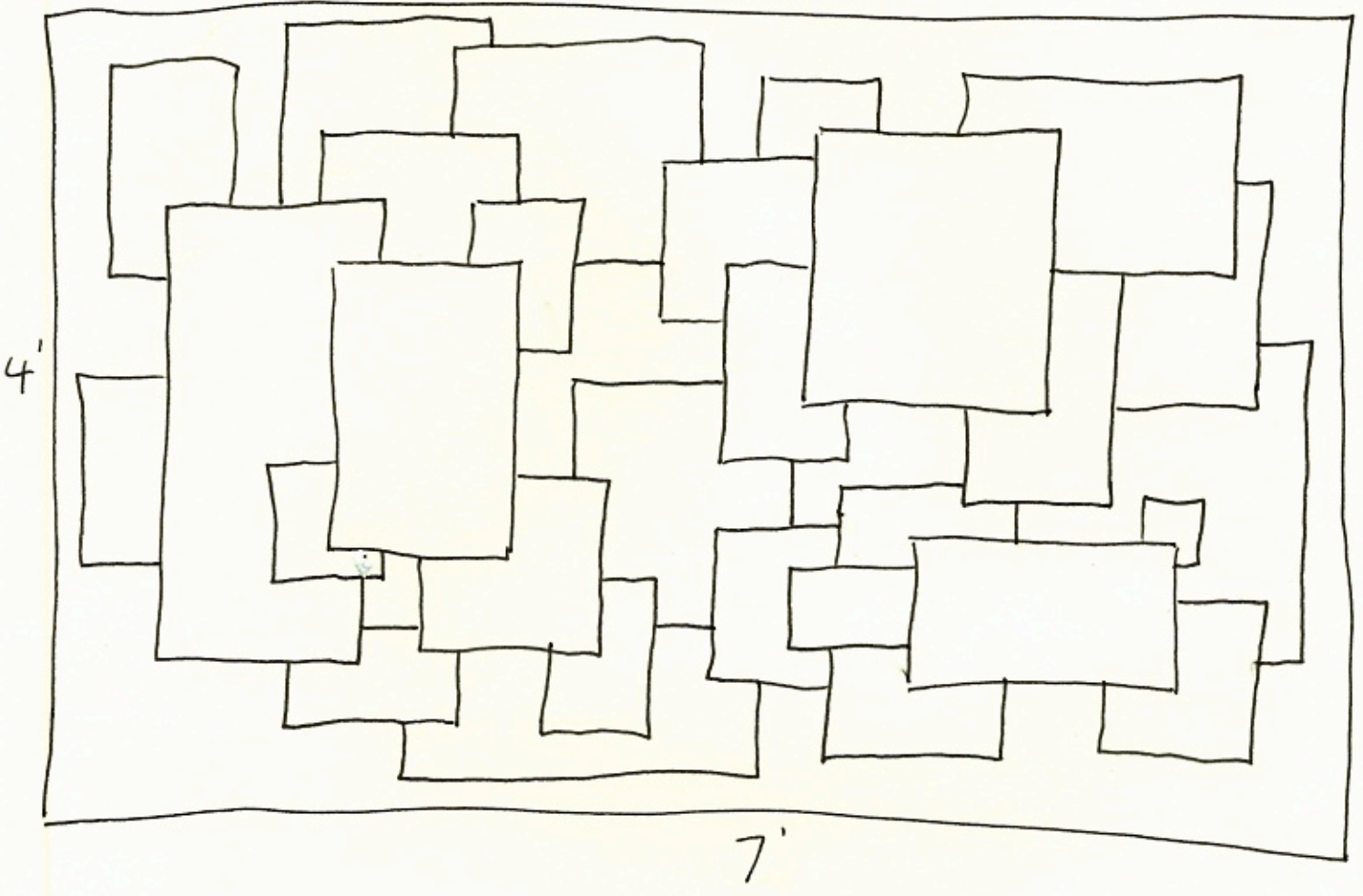
WHITE BACK GROUND, RANDOMLY SPACED PANELS OF COLOUR, USING HOUSEHOLD PAINT, OIL + ACRYLIC PAINT, CAR SPRAY PAINT ETC

PAINTING 'ANY TIME ANY PLACE' 2



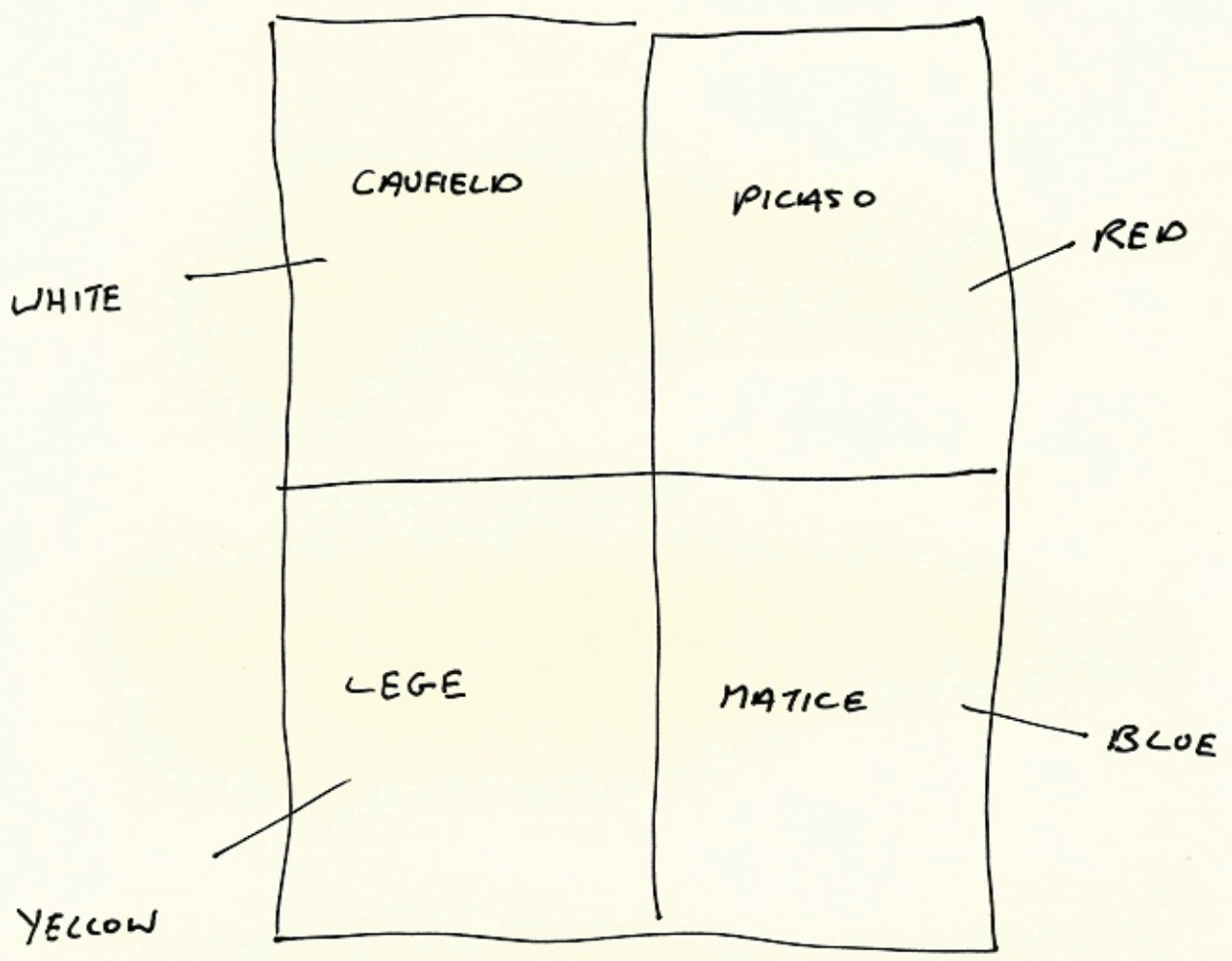
NO GROUND, RANDOM ~~AND~~ INTERLOCKING SQUARES AND RECTANGOLS OF; HOUSEHOLD PAINT, OIL AND ACRYLIC PAINT, CAR SPRAY PAINT ETC,

PAINTING ' ANY TIME ANY PLACE ' 3



FLOATING, OVERLAPPING SQUARES AND RECTANGOLS
 OF; HOUSEHOLD PAINT, OIL AND ACRYLIC ~~OR~~ PAINT
 CAR SPRAY PAINT ETC

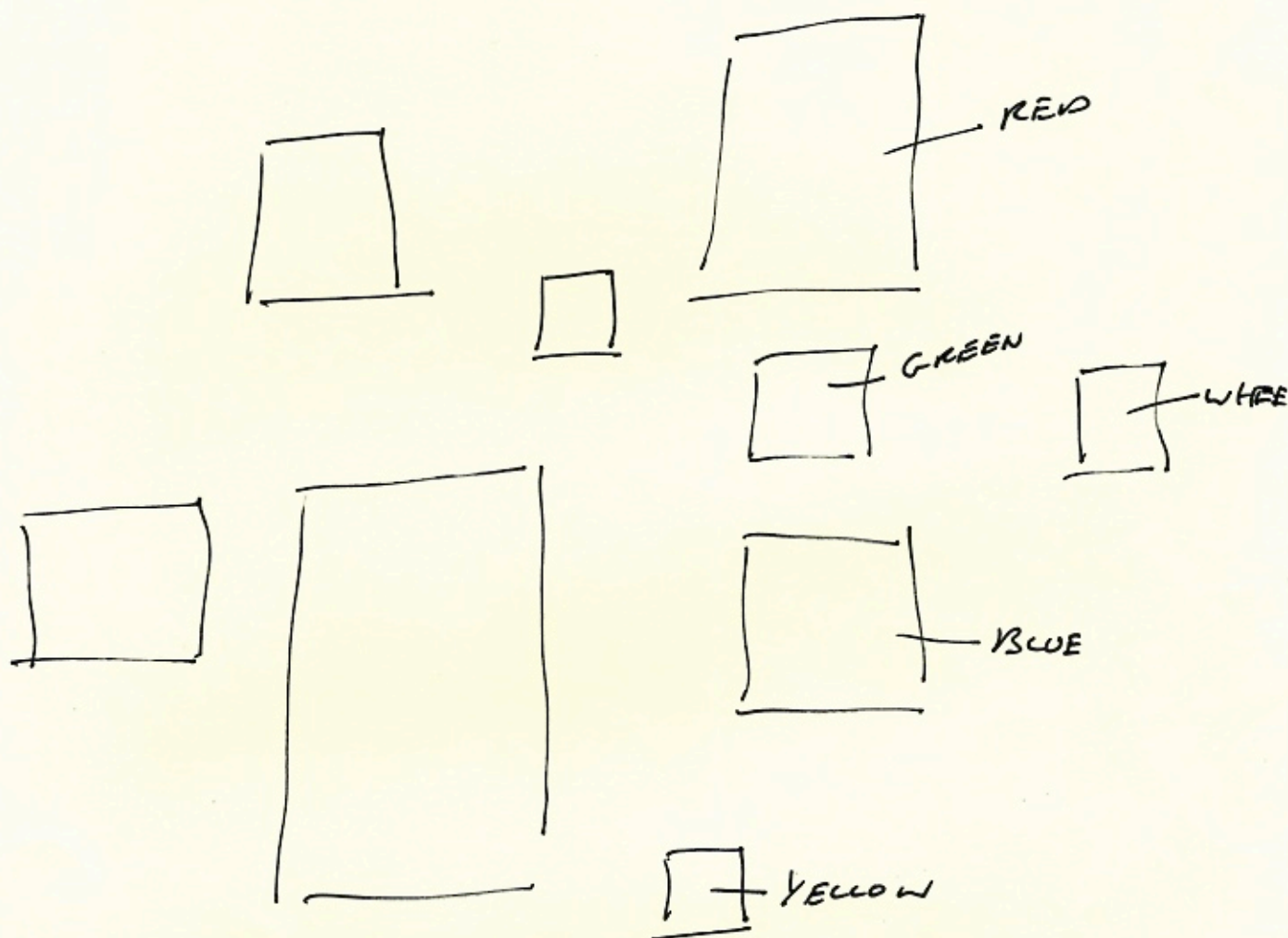
PRIMARY ABSTRACT



FOUR PANELS, PICTURES + COLOURS

DRAWN THEN FILLED (HOUSEHOLD PAINT)

↓
(PENCIL)



→ HAYWEIN

COSTABLE LANDSCAPE FRAGMENTED ON TO DIFFERENT
SIZED PANELS - DRAWING (PENCIL) + FILLED WITH DIFFERENT
COLOURED PAINT (HOUSE HOLD)

Chapter 3

History possibly



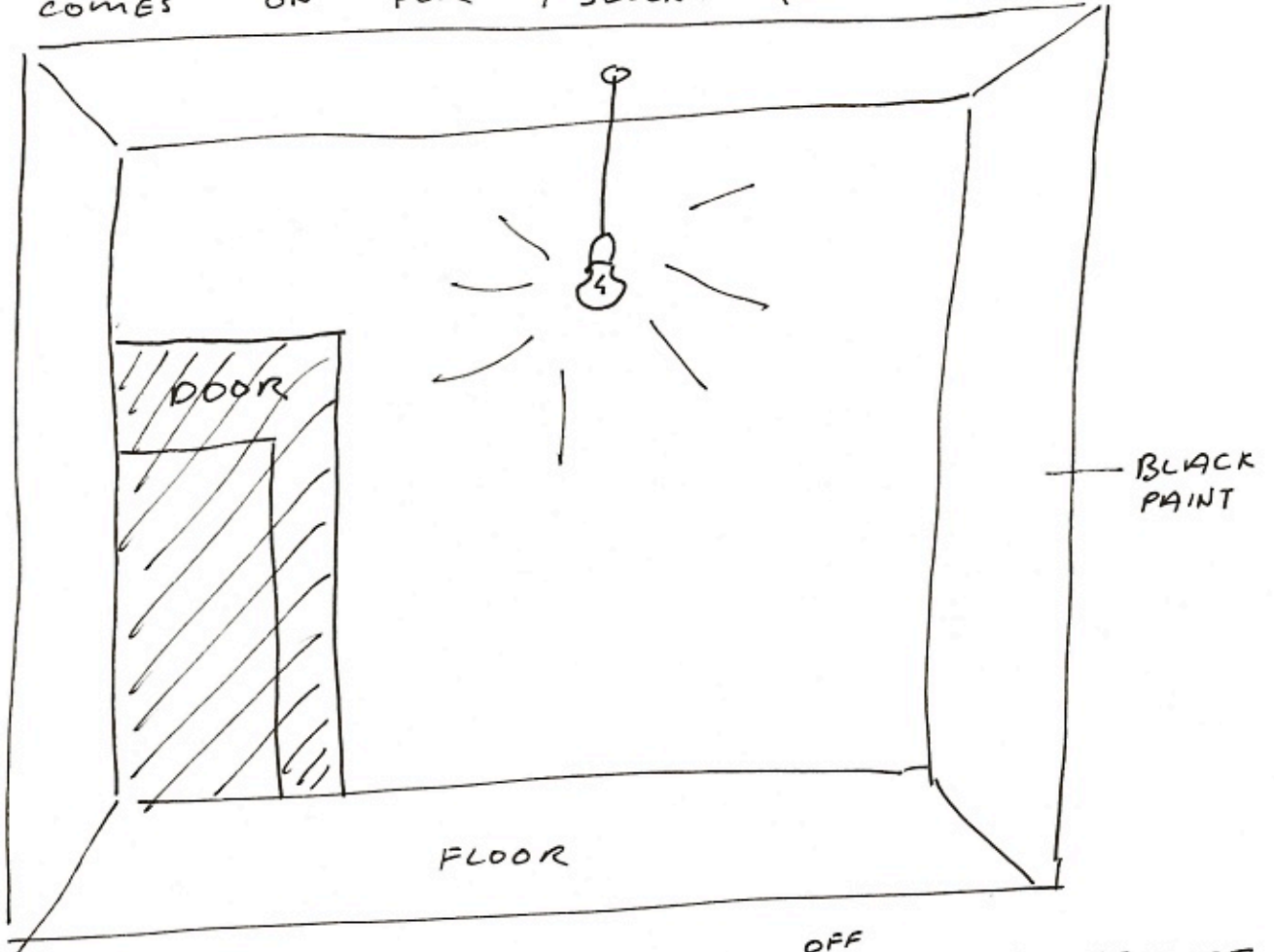
'History' Hello magazine April 20th 1999
3 / 5 meters 1999



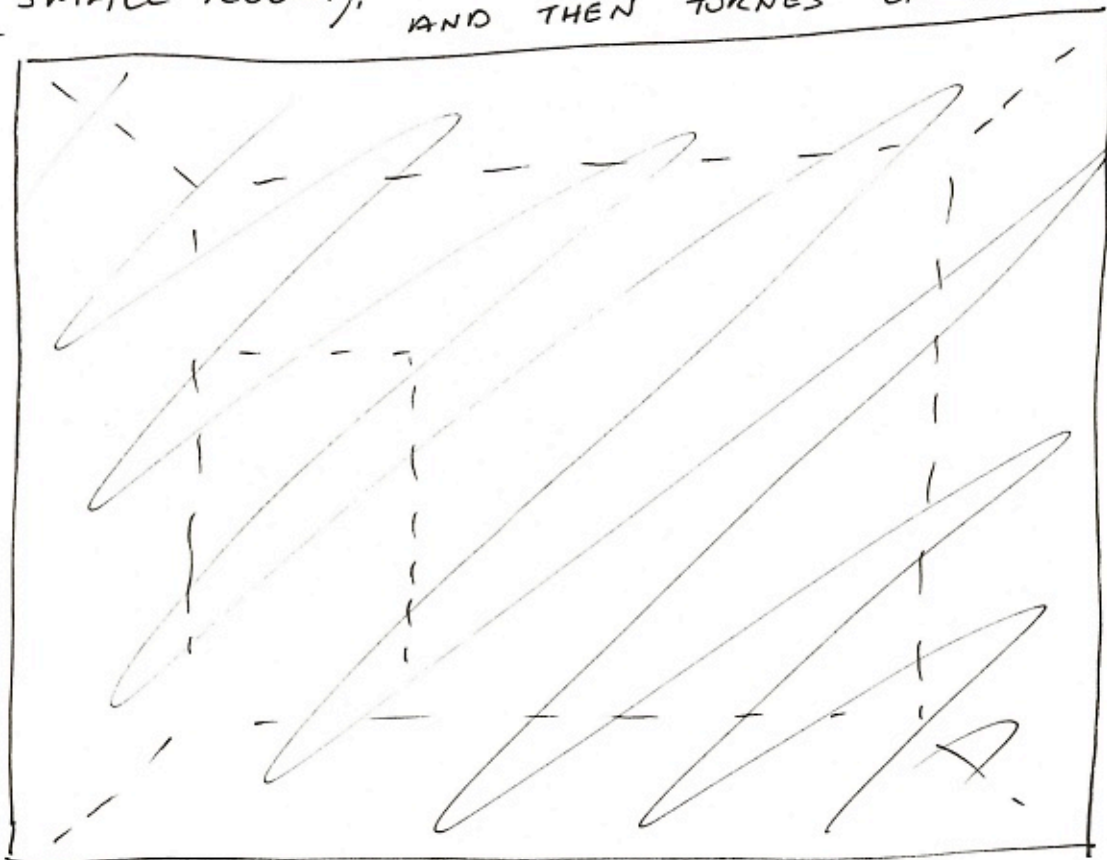


ILLUSION LIGHT PIECE

DARK ROOM PAINTED BLACK LIGHT BULBS
COMES ON FOR 1 SECOND (FLASHES ON)



(SMALL ROOM), THE LIGHT GOES OFF FOR 10 SECONDS
AND THEN TURNS ON AGAIN





8. Title - Description on Subject

Description of subject

Name of Artist

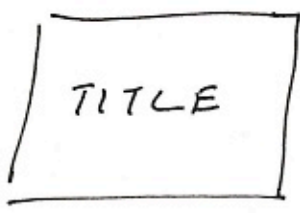
Title as artist - style

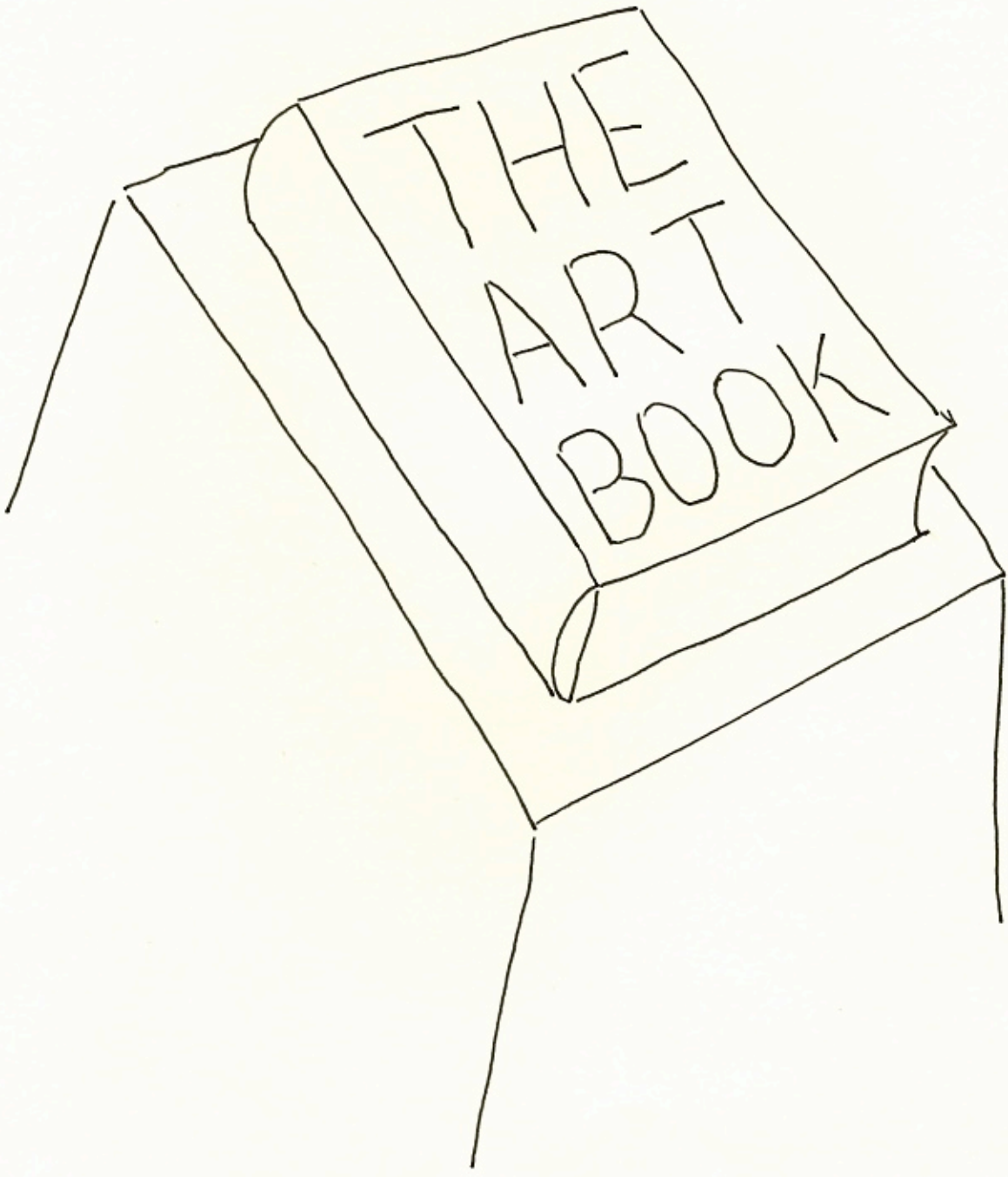
representational and

Descriptive and

The main event

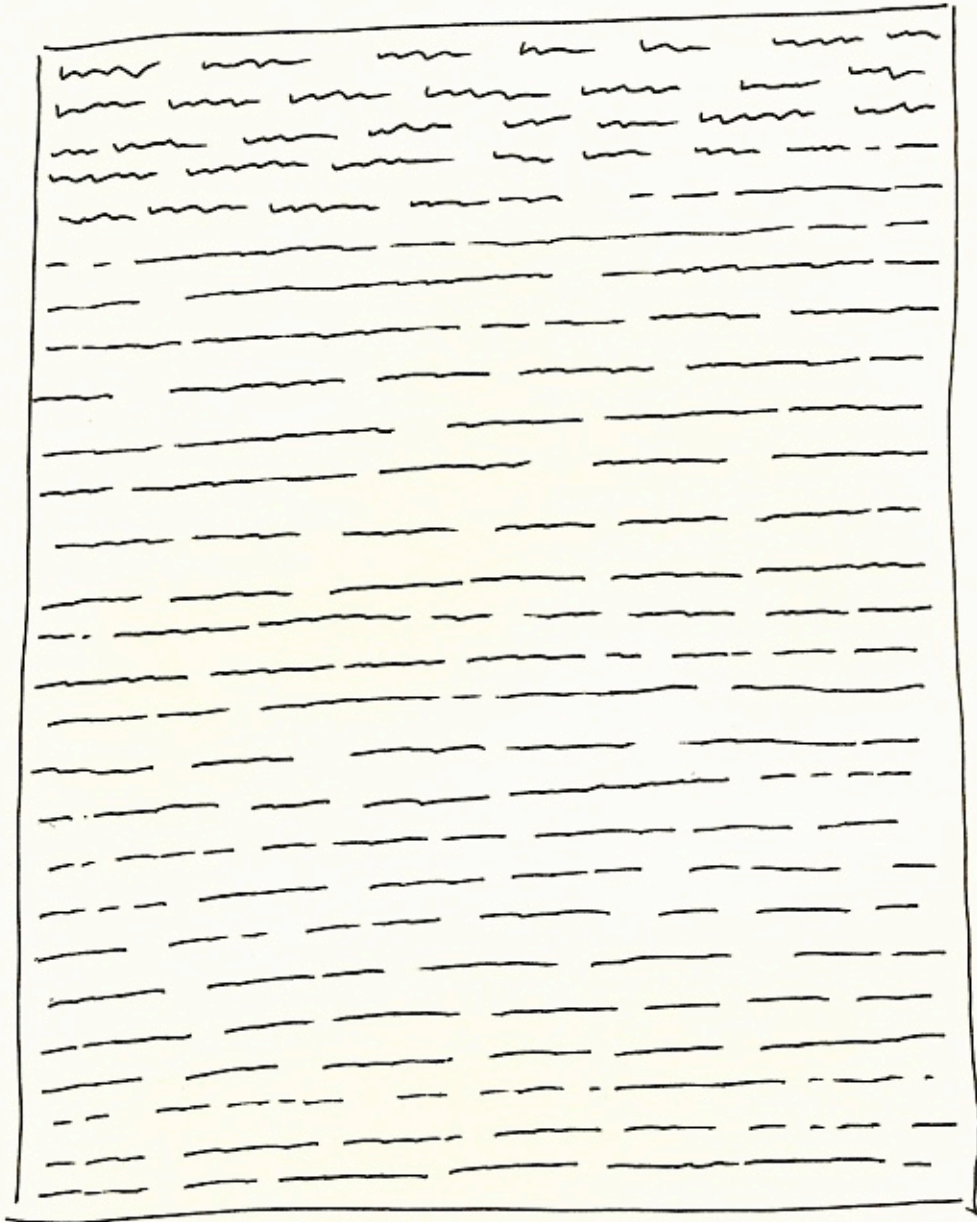
words





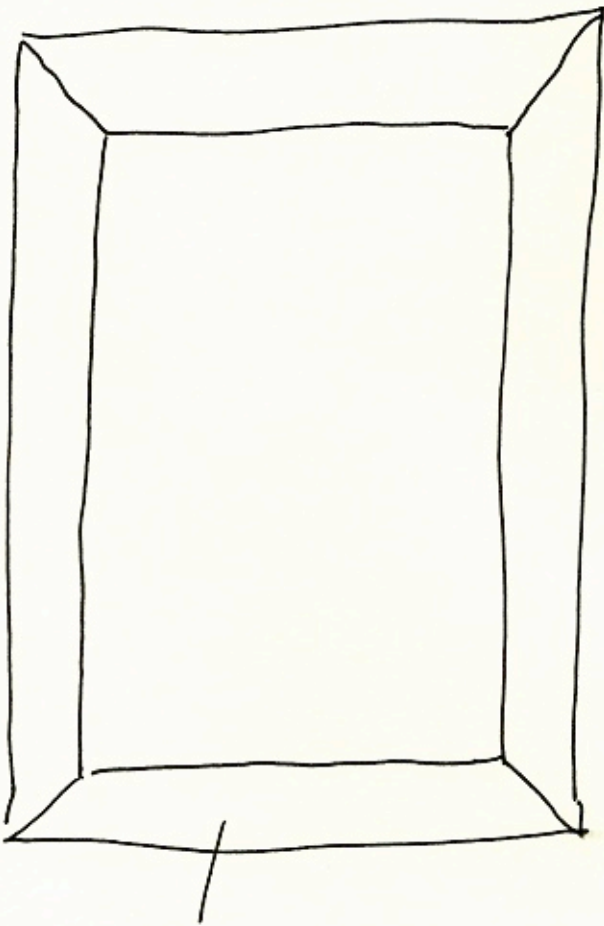
THE HALL OF MIRRORS
'NOW AND FOREVER'

The Art Painting after The Art Book

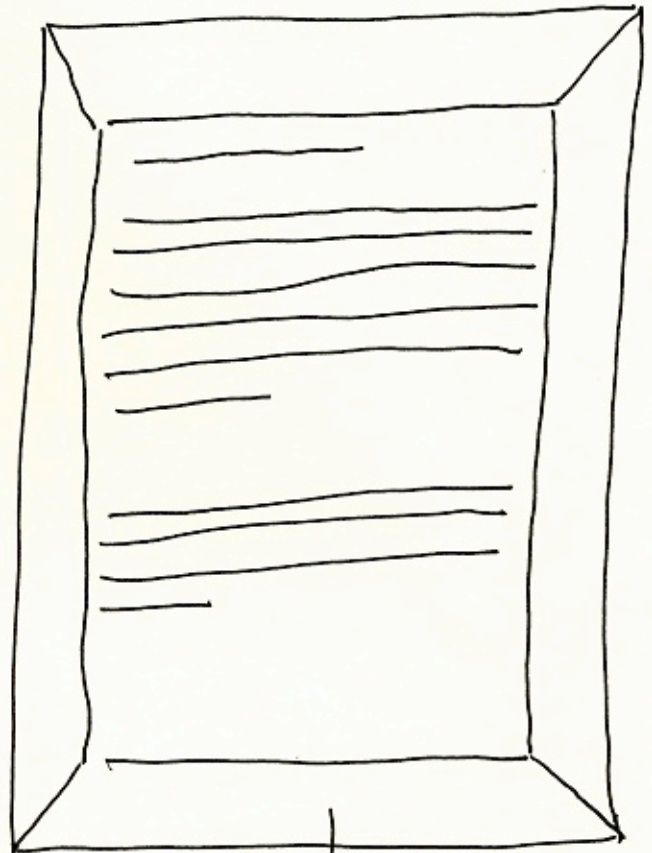


Painting of the inside leaf of the cover of
 The Art Book which lists an alphabetical
 order all the painters it has included -
~~the~~

THE TRAGIC FAILURE AND ABSURDITY OF
REPRESENTATION IN PAINTING

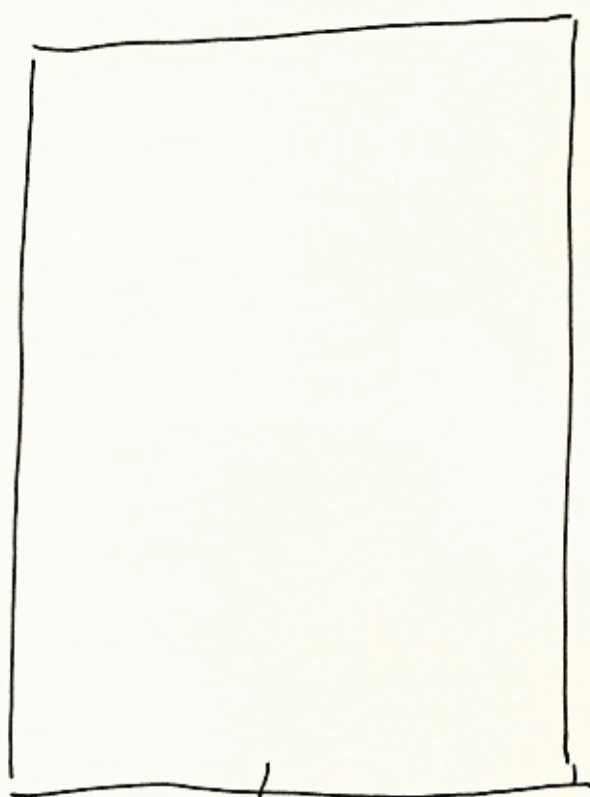


FRAMED
MONOCHROME CANVAS

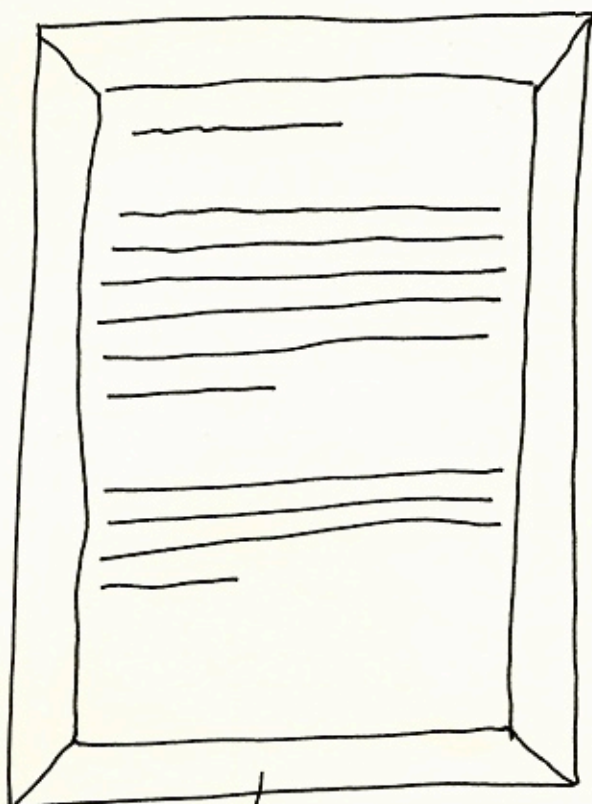


FRAMED
TEXT

THE STORY OF A PAINTING

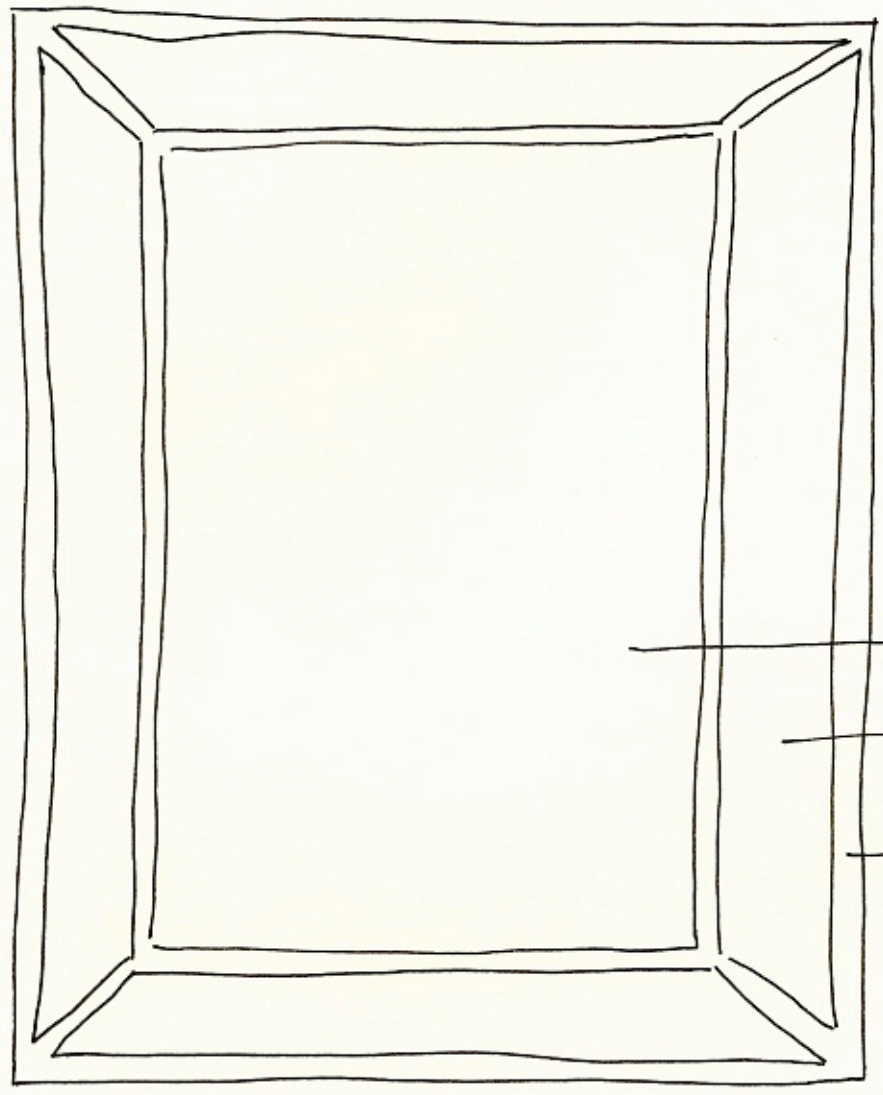


MONOCHROME
CANVAS



FRAMED
TEXT

STORY OF A PAINTING

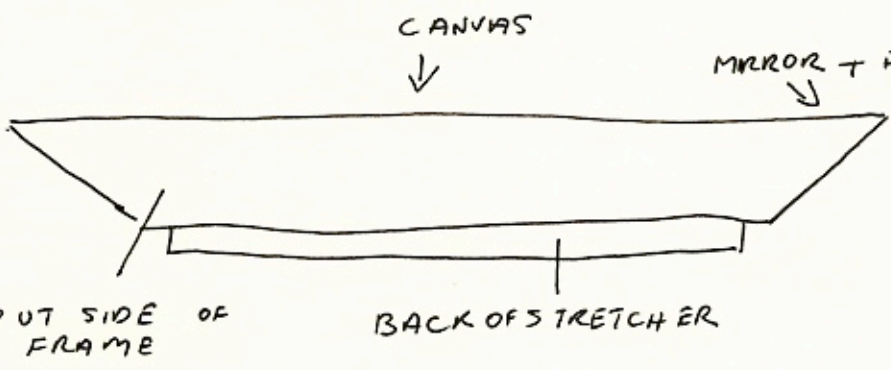


FRONT VIEW

CANVAS

MIRROR

GLASS FRAME



SIDE VIEW

CANVAS



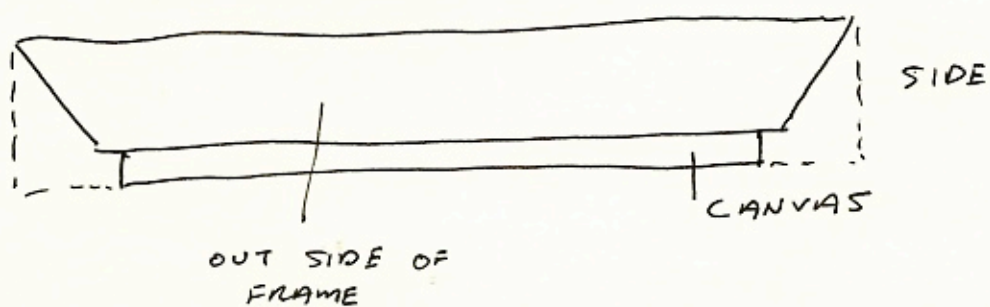
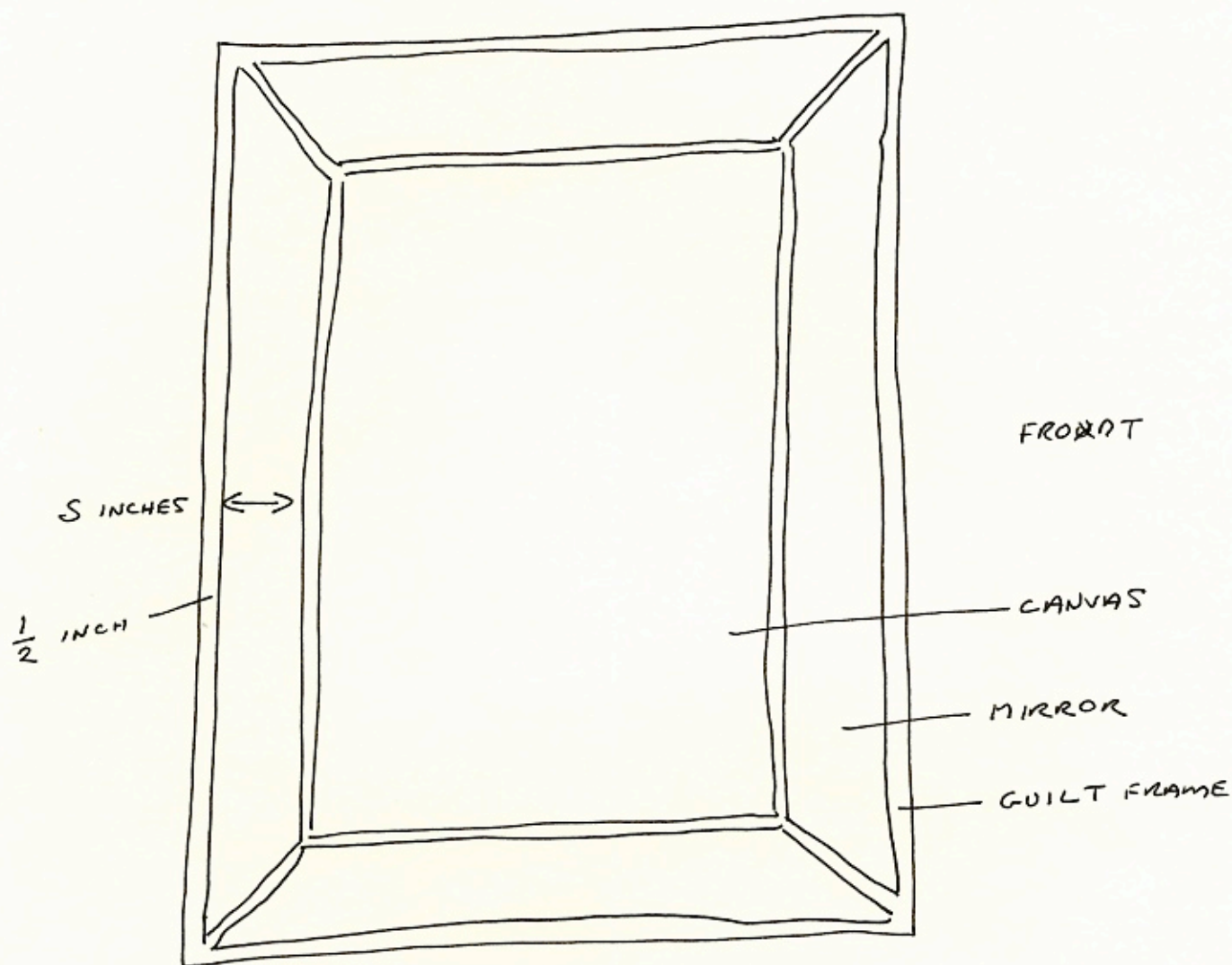
MIRROR + FRAME



OUT SIDE OF FRAME

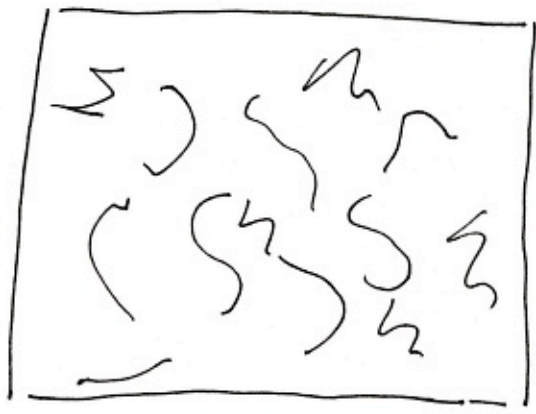
BACK OF STRETCHER

STORY OF A PAINTING



Irish Painting - Representation (a)

to Style -

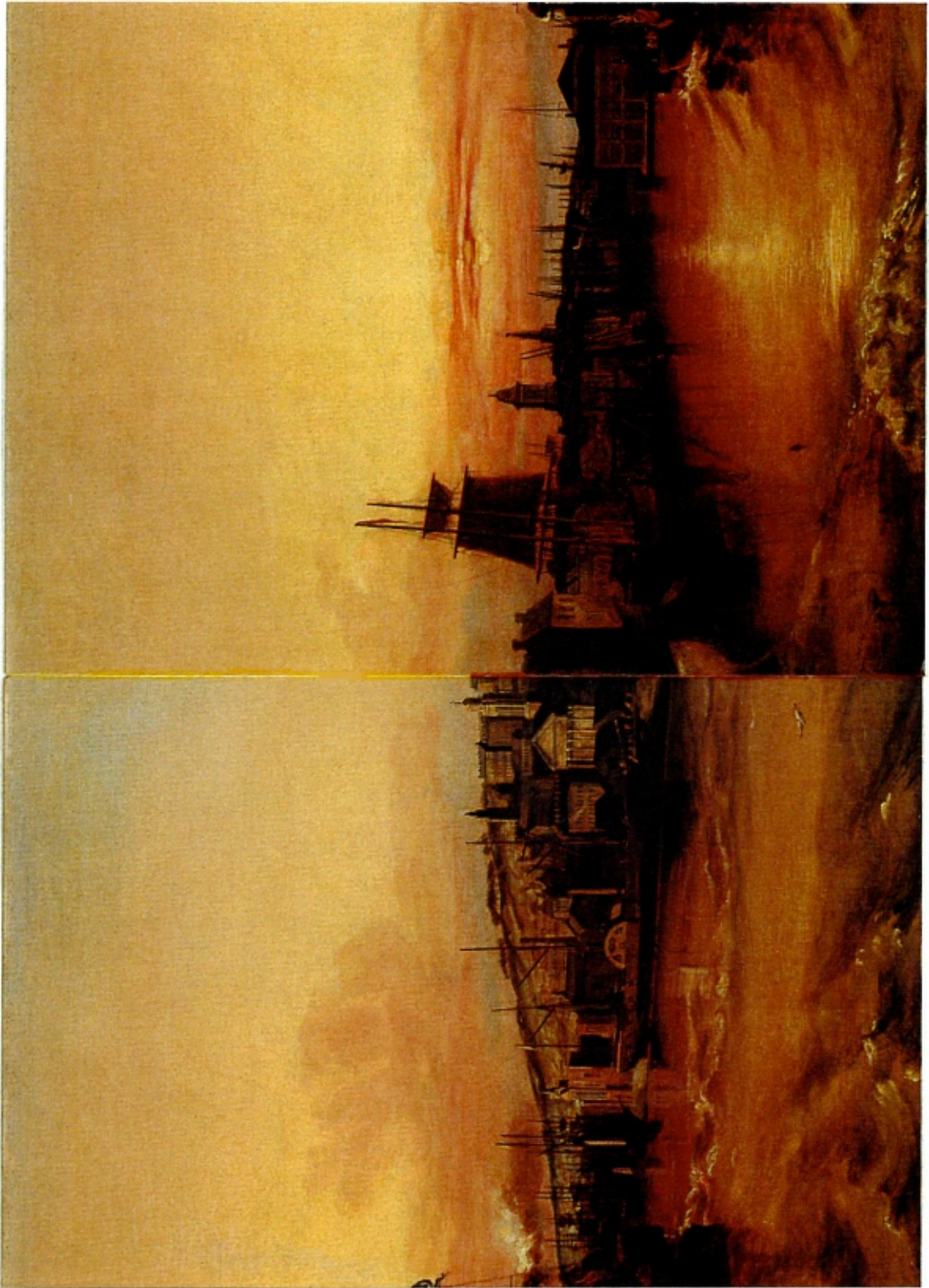


- Yeats
- Keating
- Saunter
- Atkinson
- Barry
- Hennery
- O'Malley
- Cooler
- Ballagh
- Inelund
- Goulding





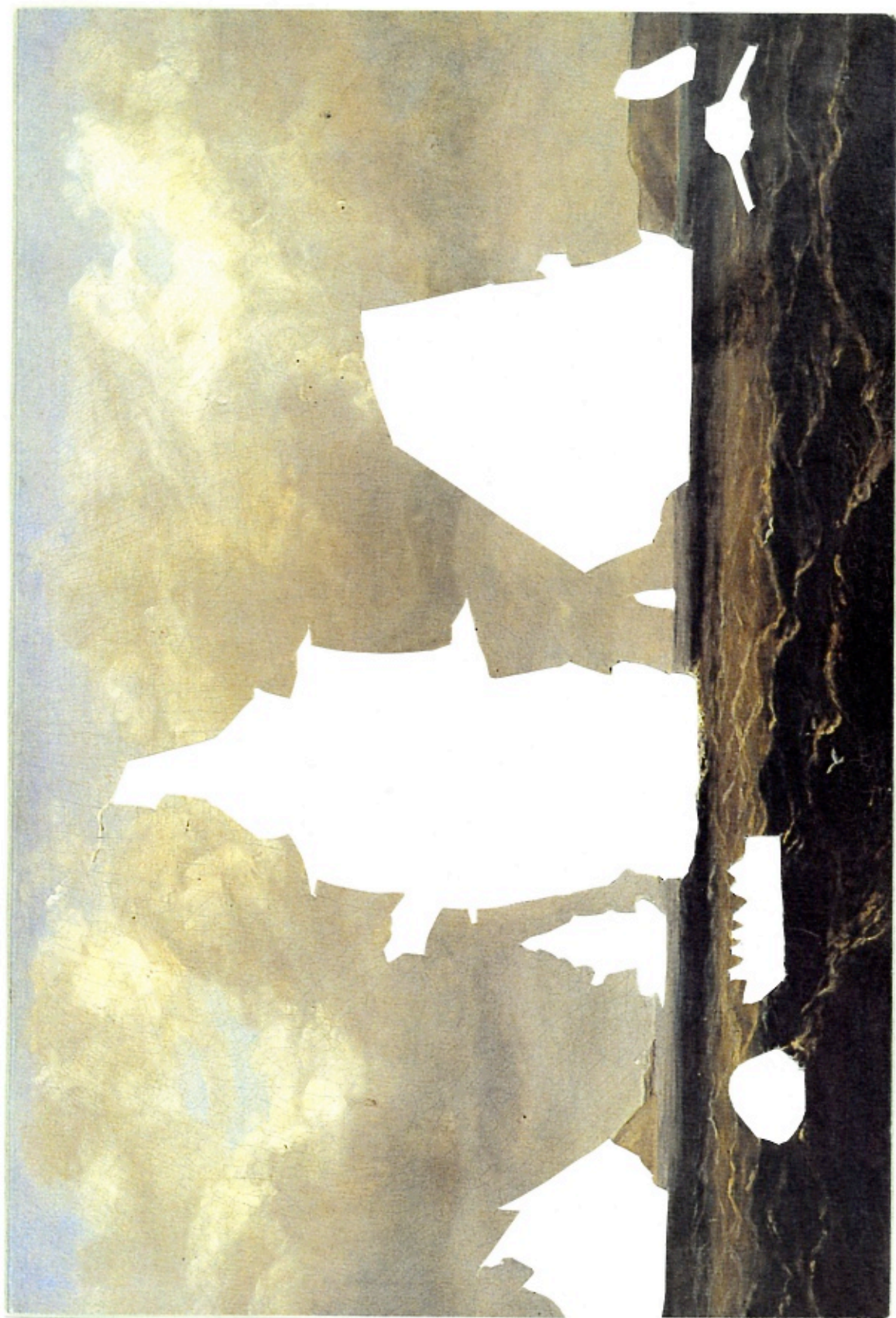


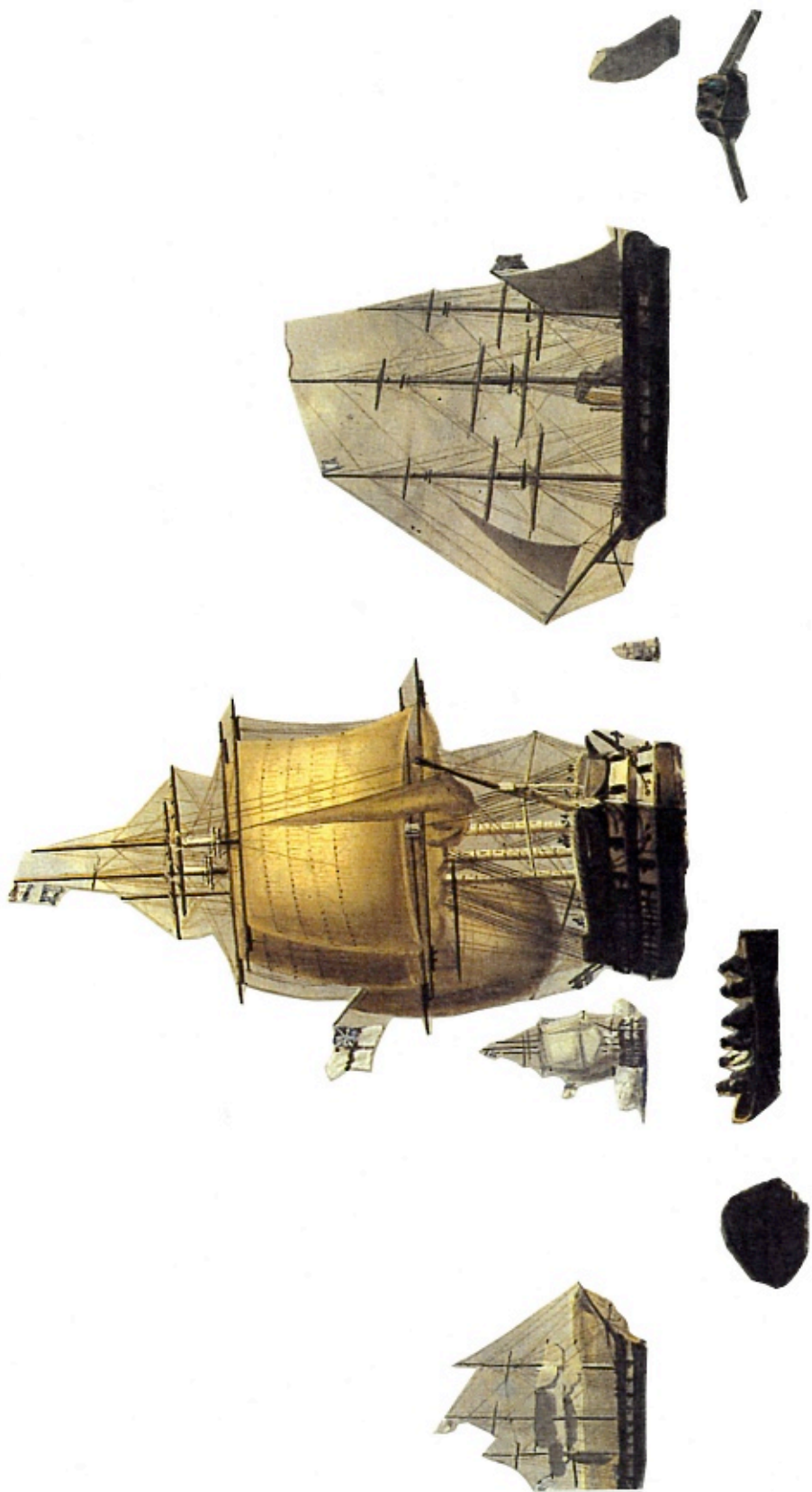


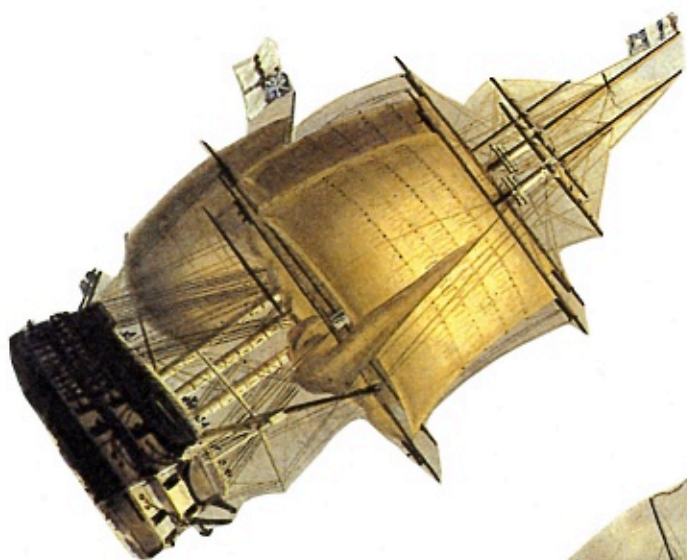


IMAGINARY, SYMBOLIC, REAL

(choose a large portrait from the Courtauld collection (for example 'The Red Lady' by Lawrence) and hang it upside down

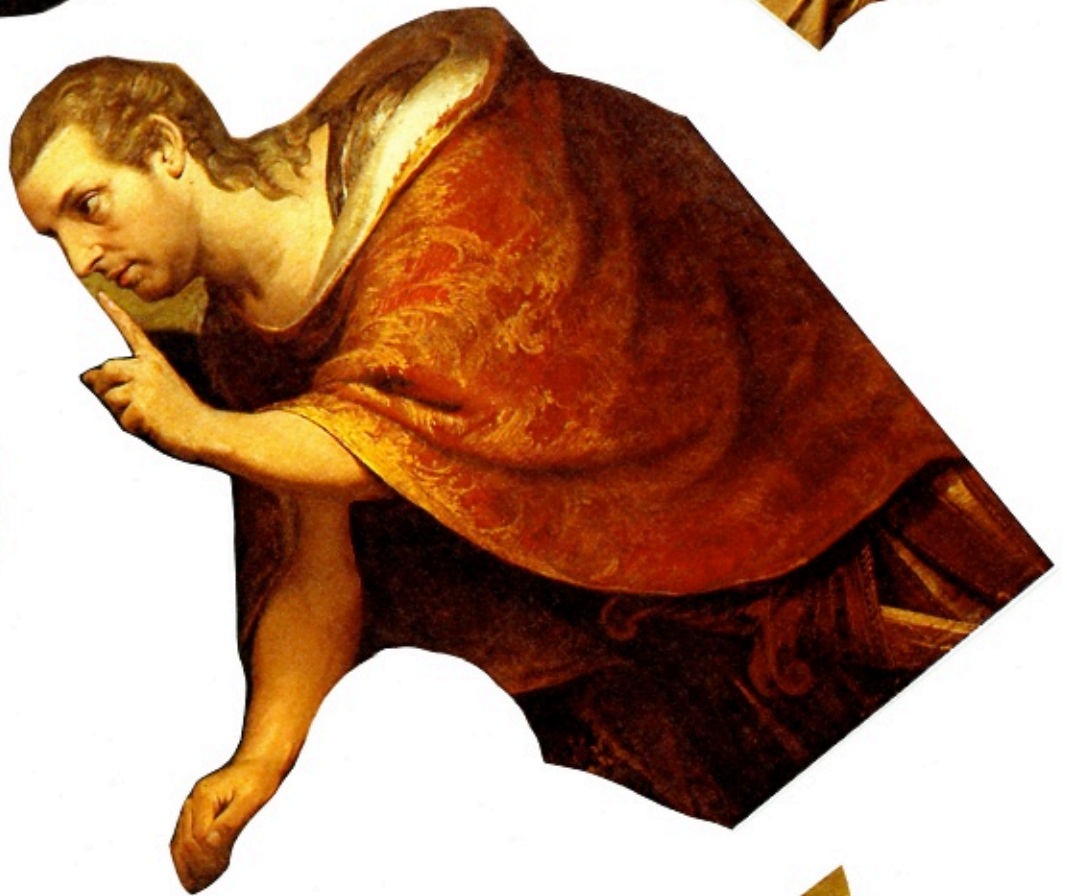














TIME FLIES BY WILLIAM GERARD BARRY (c.1865-1941)

CITY OF CORK VOCATIONAL EDUCATION COMMITTEE
PUBLISHED BY THE CRAWFORD MUNICIPAL ART GALLERY
PRINTED IN IRELAND BY NICHOLSON & BASS LTD. © 1999





Desk Top Work 1

40 items, 1.27 GB available



drill bit



telephone receiver



ruler number



paper clip



pen nib



sissor handle



book spine



rope



floor board



key ring



screw driver



super glue



table leg



radiator tap



skirting board



door mat



door handle



door lock



window sill



thump tack



wire mesh



magazine stand



pipe



hammer



fire alarm



door step



chair back



nail



staple gun



cardboard box



cello-tap



tip-ex



spot light



electric socket



water dispenser



hinge



plant pot



switch



plaster board



ladder

Desk Top

26 items, 1.25 GB available



file works 1

18 items, 1.25 GB available



development



exploration



creation



production



implementation



new work



artistic



creative



experimentation



aim



ideas



innovation



assist



artform



performance



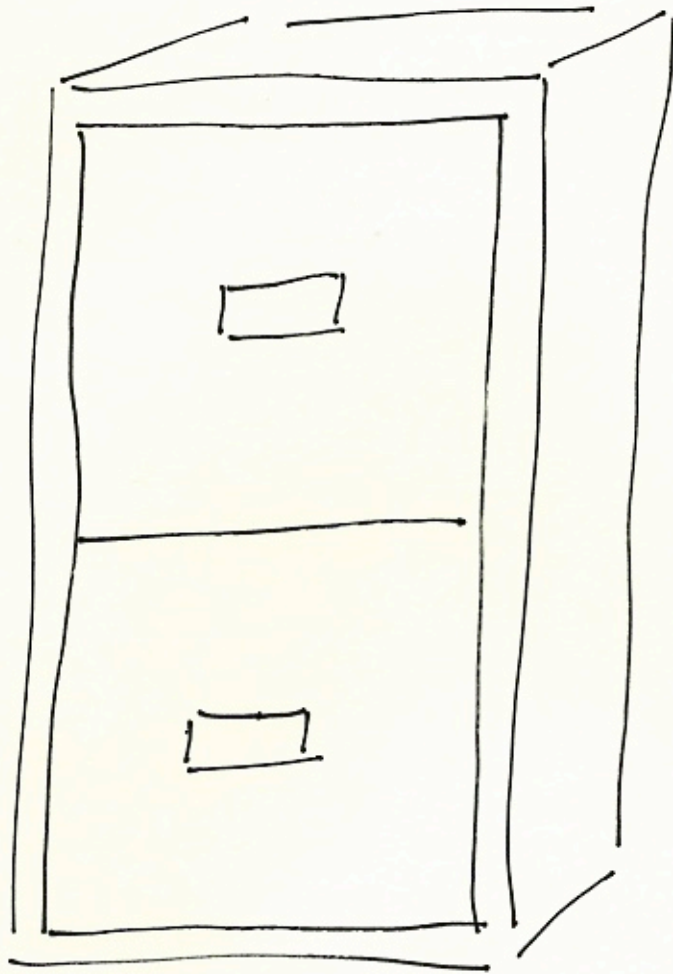
devising



foster

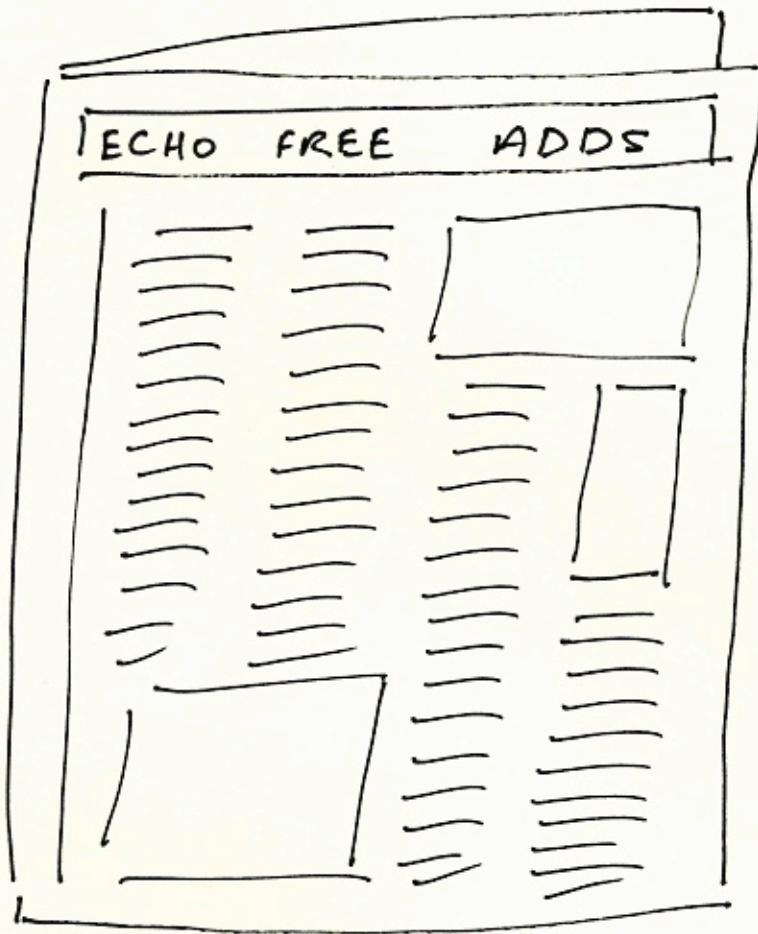


exhibition

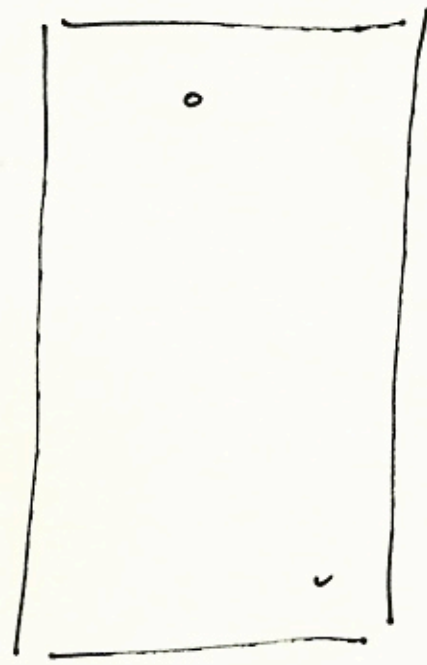
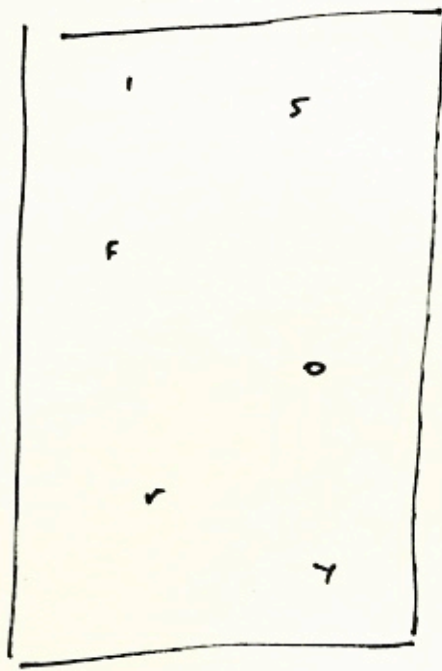
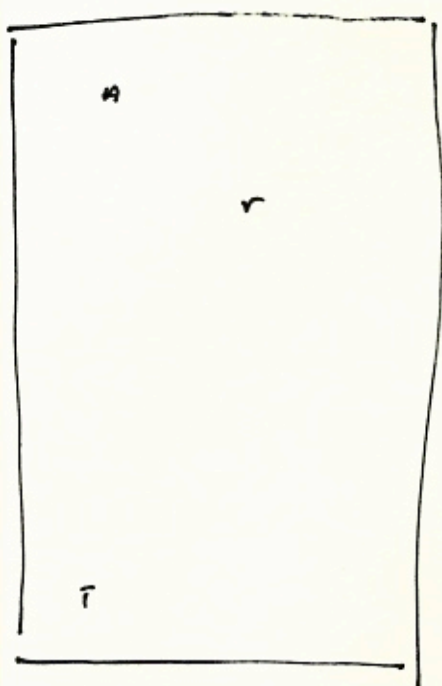


OFFICE / STUDIO FURNITURE PART OF INSTALLATION
FILES CONTAINING PROPOSED PROJECTS ETC

'Artists Helpline'



MAILING LIST MEETS POETRY - ETC



CREATIVE

PROCESS

EXHIBITION

INFLUENCE

INFORMATION

ART HISTORY

CONTEMPORARY

TERRITORIALIZED

KNOWLEDGE

CONTEXT

TIME

PLACE

GALLERY

CITY

COUNTRY

PERIPHERAL

ART OBJECT

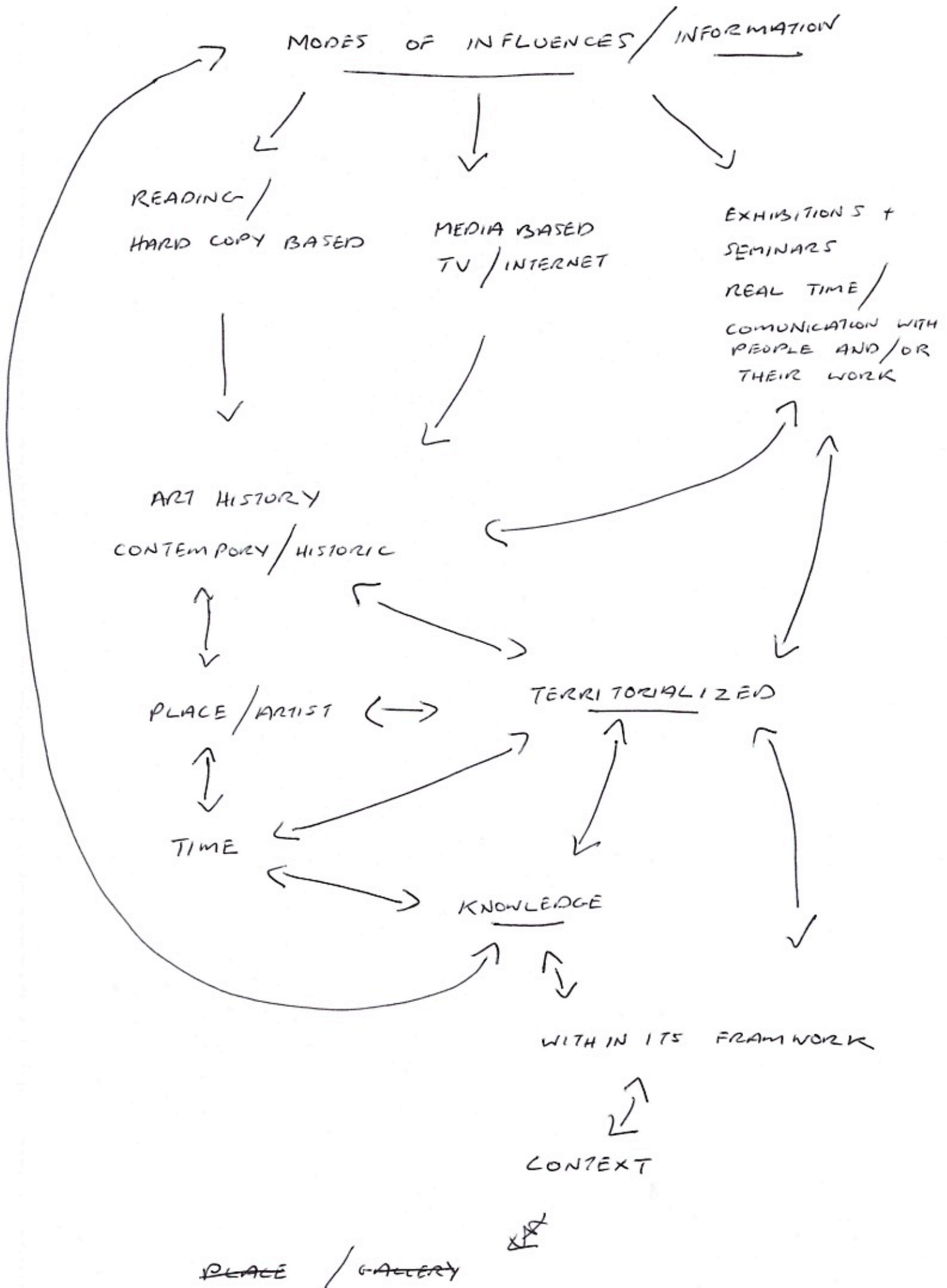
ARTIST

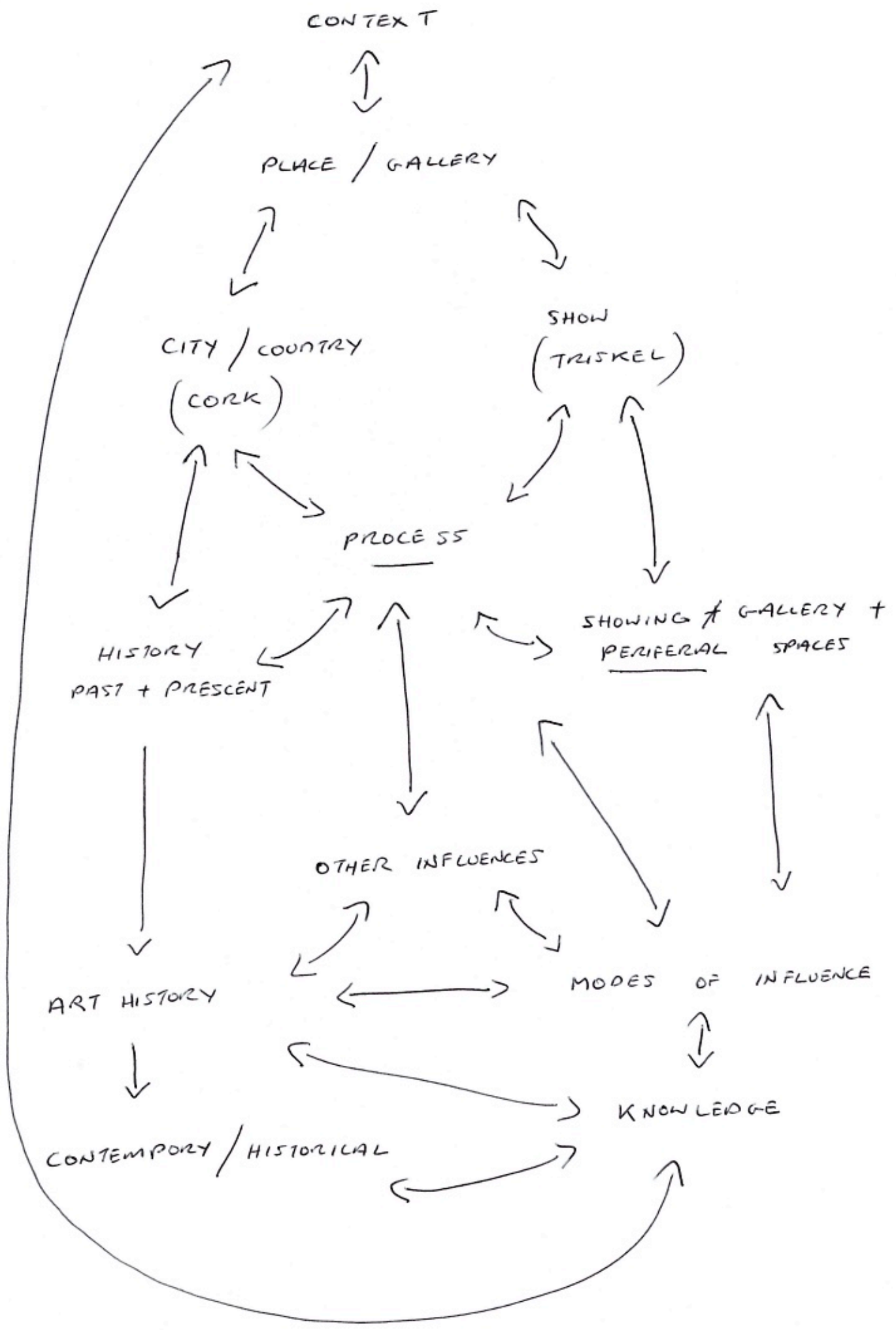
ASSIMILATE

OUTSIDE

EDGE

CREATIVE PROCESS FOR AN EXHIBITION





TERRITORIALIZED



CONTEXT PROCESS PERIPHERAL



KNOWLEDGE

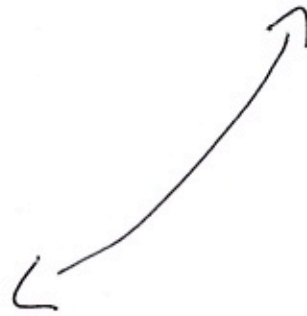
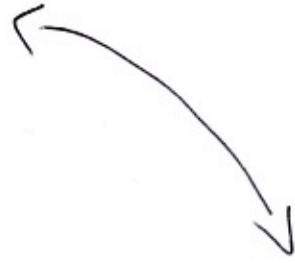
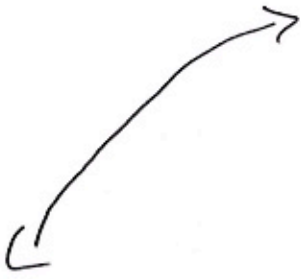
TERRITORIALIZED

PROCESS

CONTEXT

PÉRIFÉRAL

KNOWLEDGE



PERIPHERAL



KNOWLEDGE ← OUTSIDE → PROCESS



CONTEXT

PROCESS



TERRITORIALIZED



KNOWLEDGE



CONTEXT



PERIPHERAL

CONTEXT



TERRITORIALIZED

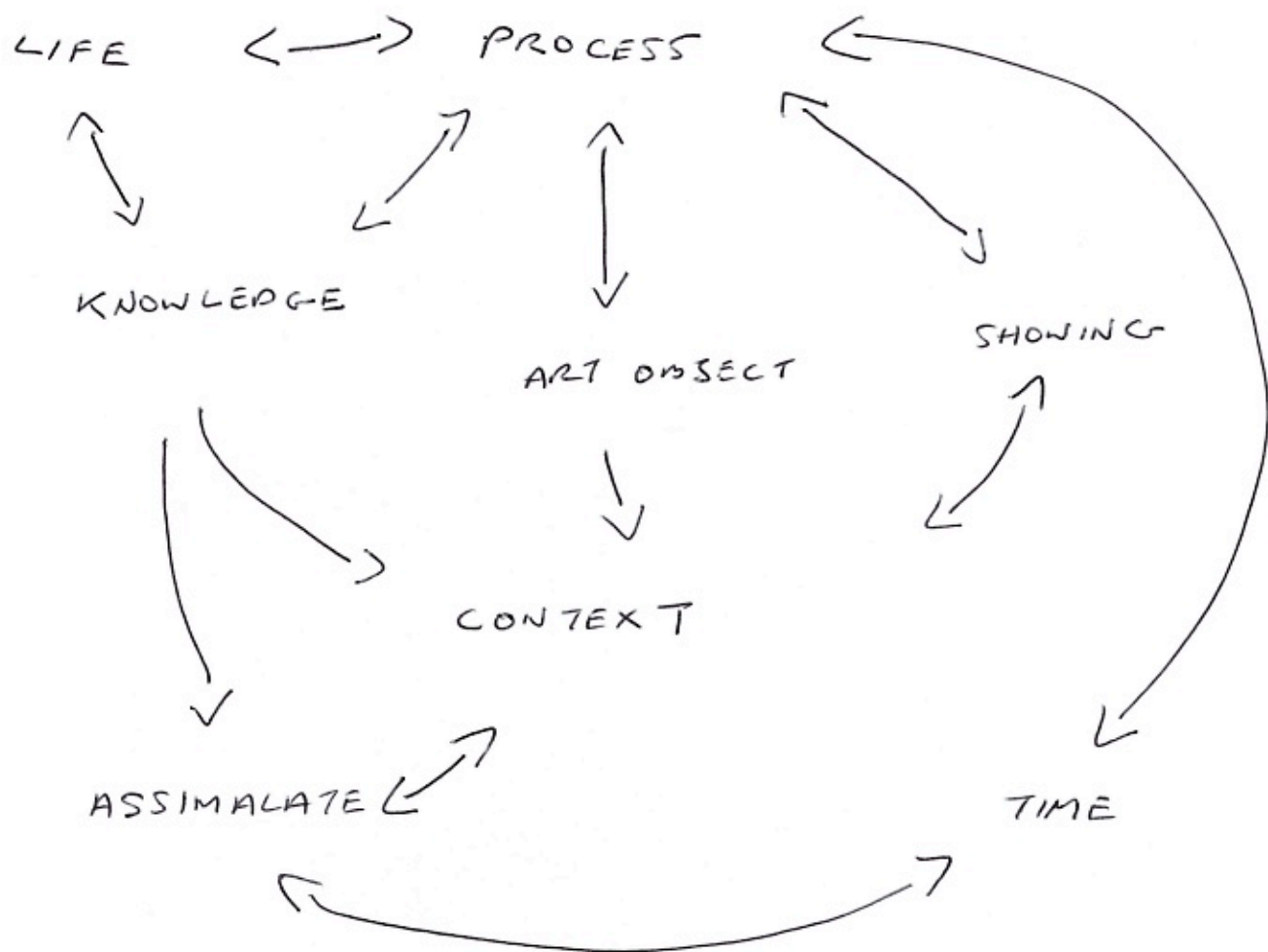


KNOWLEDGE

PERIPHERAL



PROCESS



CONTEXT
 PROCESS
 KNOWLEDGE } TERRITORIALIZED
 PERIPHERAL

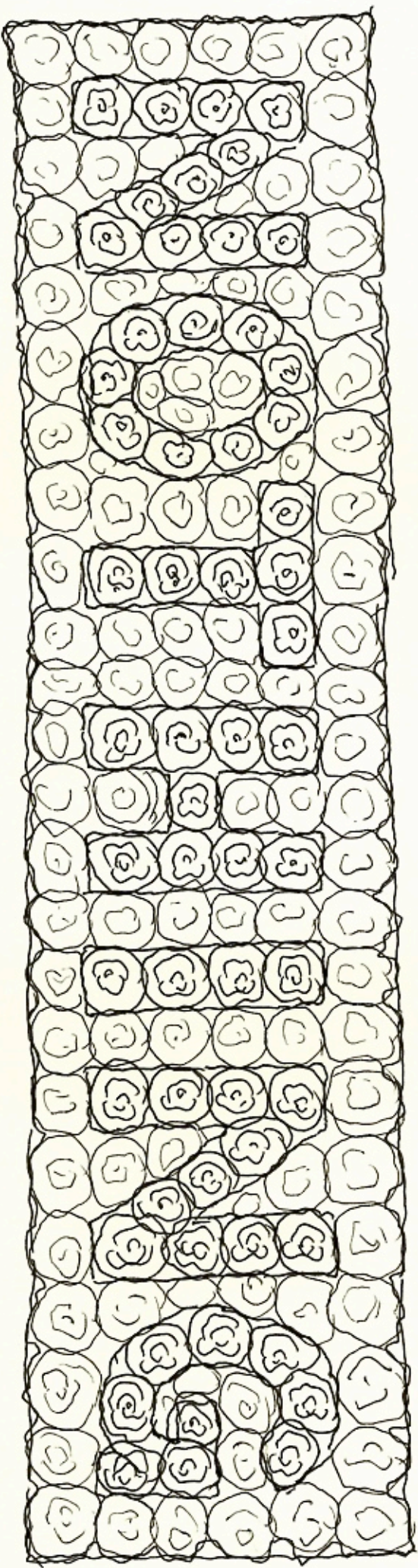
* KNOWLEDGE TO KNOW THE PROCESS AS A
 CONTEXT WHICH INCLUDES THE PERIPHERAL AND
 THE OUTSIDE

Chapter 4

Nothing



Hall of mirrors, laser print 1999



'NOTHING' BURIAL / GRAVE DECORATION
ARTIFICIAL FLOWERS





'Nothing' by Sarah Iremonger, T-Shirts and necklace, 1999



SARAH IREMONGER FEB 1999
IDEA FOR T-SHIRT PROSECT FOR OPENING
EXHIBITION FOR WANDSFORD QUAY



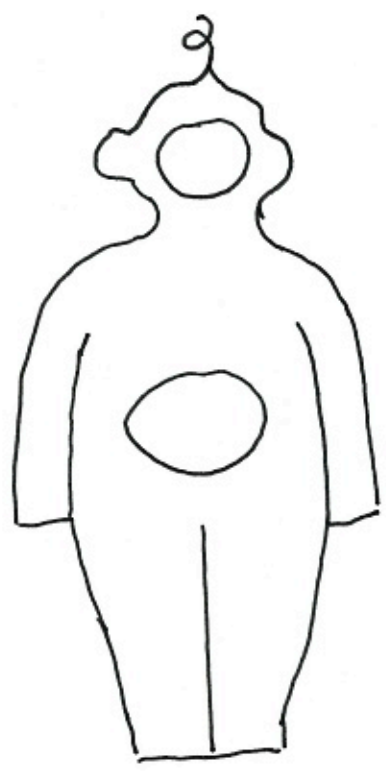
T-SHIRT COULD BE IN WHITE OR BLACK,
INSIGNIA PRINTED IN THE STYLE OF A FAMOUS
BRAND NAME

'NOTHING' PRINTED T-SHIRT 1999



'The desire to Be' teletubbies play suit and mask, photograph
150/100 cm 1999

TELLY TUBBY CHILD'S COSTUME



HUNG ON THE WALL

+

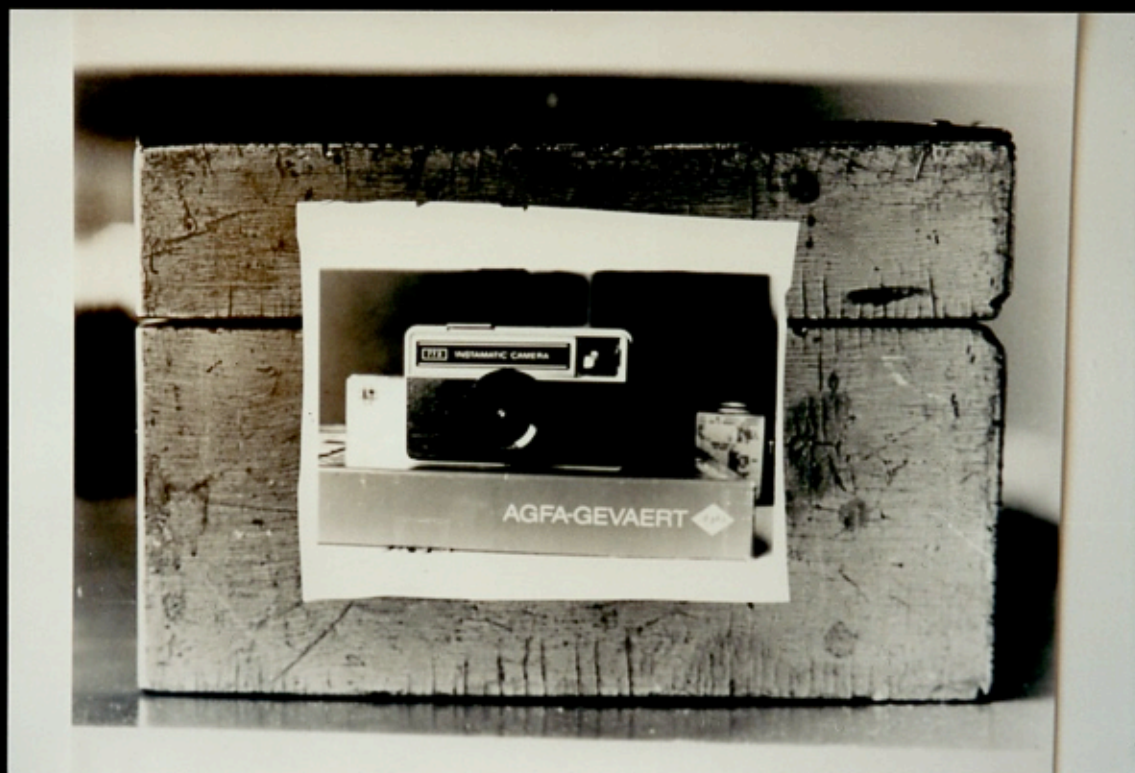


PHOTOGRAPH OF DANIEL DRESSED IN THE COSTUME

TITLE

DESIRE FOR A REPRESENTATION ~~NAME~~ (UNFINISHED.)





Untitled, black and white photograph 40/51 cm 1984

