

# WORLD VIEW OF AN OYSTER

HELEN HORGAN

SARAH IREMONGER

MAXIMILIAN LE CAIN

MICK O'SHEA

TEXTS BY DANYEL FERRARI

FRIDAY 5 JULY TO FRIDAY 2 AUGUST 2013  
TOWN HALL GALLERY, MACROOM, CO. CORK

# WORLD VIEW OF AN OYSTER

*‘Appreciation is a wonderful thing: it makes what is excellent in others belong to us as well.’*

Voltaire

‘World View of an Oyster’ is part of an annual series of summer exhibitions developed by and jointly supported by Cork County Council & Macroom Town Council. The purpose of this exhibition is to bring the work of extremely talented artists to the public in Macroom. This year the artists are namely Sarah Iremonger, Mick O’Shea, Maximilian Le Cain and Helen Horgan and I hope a great many people will be rewarded by the experience.

My thanks to the artists and to Norah Norton for the work she has put into co-ordinating such a wonderful exhibition for us all to enjoy.

Susan Murphy,  
Town Clerk,  
Macroom Town Council



*World View of an Oyster* is organised through Cork County Council’s visual arts programme. Within this programme, one of our objectives is to present, each year, in Macroom an aspect of current visual arts practice, with a specific focus on the work of artists living and working in county Cork.

Sarah Iremonger, who curated this project, first proposed the idea of an exhibition that would consider issues of multiple meanings in art. She suggests that the human need to make sense of the world in which we live leads to the creation of arbitrary ‘Worlds’ that are of our making and without which we could not function. Without these constructs, she argues, we would be lost, reduced, like the ‘Oyster’ in Ponge’s poem to perceiving a mass of undifferentiated, unidentified information without meaning.

In this thought provoking exhibition Sarah with fellow artists Maximilian Le Cain, Helen Horgan and Mick O’Shea set out to create, interrogate and even subvert a set of ‘artificial’ worlds, which ultimately ask us, the viewer, to consider wider ideas of order and meaning in our own worlds. This work is challenging, quirky and original but like the aforementioned mollusc, once you have worked past the outer shell you may, indeed, find some ‘pearls’ for reflection and enjoyment.

This exhibition could not have taken place without the support of many people. We would firstly like to thank the artists and also our exhibition co-ordinator Norah Norton, essayist Danyel Ferrari and catalogue designer Stuart Coughlan for their work in making this exhibition a reality. A very special thanks to the elected members of Macroom Town Council, Town Clerk Susan Murphy and her staff who have again wholeheartedly supported this programme.

Cork County Library and Arts Services



# WORLD VIEW OF AN OYSTER

## CURATOR’S NOTE

The idea behind this exhibition was to create a critique of how we understand ourselves through the knowledge of multiple worlds; for example the art world or the world of politics. Taking the *World View of an Oyster* as the starting point, the possibility of a solipsistic vantage point lends itself to situations of mixed up meanings, ineptitude and serious irreverence.

The exhibition is conceived as a group show, where the artists have worked both separately & together to create a disjointed cohesiveness throughout the exhibition. I have chosen these artists for this exhibition because I think their work is already working on the level of *‘other or altered realities’*. Helen through mixed media, Mick through sound/drawing, Max through film and myself through digital media.

The different media we use is important, to offer variety for the expression of different *‘states of affairs’*. Helen’s work is both of and not of the world, Max’s has a very particular atmosphere, which expresses the idea of a personal world while Mick’s work disrupts and collapses inward to the internal world.

For myself, I am in a constant state of flux with regard to ideas about art, and the process of working with each of these artists is a constant educational pleasure.

Sarah Iremonger  
May 2013

## A NOTE FROM NORAH NORTON

This year I am delighted to be working with four respected Cork based artists on a fully artist led project.

**Sarah Iremonger** had the idea for this exhibition and, like so many artists nowadays, she creatively and productively combines curation and creation in her practice. Having had the pleasure of showing her work in Temple Bar Gallery many years ago it is good to be working with her again.

I have also worked with **Max Le Cain** and have always been impressed, if sometimes nonplussed, by the workings of his mind and cannot wait to see this realisation.

**Mick O’Shea** is an artist I have long admired and respected for the quality of his work and the breadth of his practice. The opportunity to work directly with him is something I truly appreciate.

**Helen Horgan** is less well known to me but her reputation is formidable and the images impressive, therefore an exciting prospect.

My thanks to all four artists for participating in the Macroom exhibition programme. Sincere thanks also to Danyel Ferrari for writing the essay and introduction to the artists’ images and to Stuart Coughlan for designing the catalogue.

The exhibition and catalogue were commissioned by Cork County Council’s Arts Officer, Ian McDonagh as part of the exciting programme he initiated in collaboration with Macroom Town Council, Town Clerk, Susan Murphy and the technical staff who install the beautiful gallery space.

Norah Norton  
May 2013

# WORLD VIEW OF AN OYSTER

DANYEL FERRARI

## A POEM FOR THE OYSTER:

The oyster, about as big as a fair-sized pebble, is rougher, less evenly colored, brightly whitish. It is a world stubbornly closed. Yet it can be opened: one must hold it in a cloth, use a dull jagged knife, and try more than once. Avid fingers get cut, nails get clipped: a rough job. The repeated prying marks its cover with white rings, like halos.

Inside one finds a whole world, to eat and drink; under a firmament (properly speaking) of nacre, the skies above collapse on the skies below, forming nothing but a puddle, a viscous greenish blob that ebbs and flows on sight and smell, fringed with blackish lace along the edge.

Once in a rare while a globule pearls in its nacre throat, with which one instantly seeks to adorn oneself.<sup>1</sup>

-Francis Ponge  
1942

The ragged ‘pebble’ is closed to and yet reproduces the whole world. The ‘World View of an Oyster’ takes the world of art practice; and its possibly solipsistic vantage point as a similar paradox. The artists included in this exhibition all draw on reflection; on themselves and their own processes as their ‘interlocutors’, as a means of creating individual histories, visual languages and experiences. In so doing they also comment on and gain access to something beyond their own individuated worlds.

Ponge’s poem was once notably critiqued for presenting an ‘anthropomorphised’ vision of the oyster in its attribution of human traits to the unthinking mollusk. Denying the validity of these criticisms, based on the letter rather than the spirit, the noted literary critic and author of *Persons and Things*, Barbara Johnson, notes that Ponge’s poem is, despite its subject, written from the view of the observer looking in onto the oyster. He describes the oyster as an object of various attributes, but he does not frame the world, either its own or the larger surrounding, from the oyster’s perspective.

The premise of this exhibition poses the question of how the world might appear from within a presumably

The disruption of the outside world, invited or otherwise, worked over until it becomes something else, is the thread of consistency in all of the distinctly internal practices included in this exhibition.

closed world. How does one see the world, both internal and external, from within a ‘stubbornly closed’ shell? How does the world, in its enormity exist within the limited world of one firmament reflected back upon itself from so close a distance? What can artists who point focus back at their own questions and creations create or recreate of the larger world?

The pearl, which Ponge writes, we the reader will instantly seek to adorn ourselves with, is nothing more to the oyster than an irritant, a tiny stowaway inside that closed world we have to pry apart with knives to open. Let in through the bivalve by its necessary engagements with the world outside, the taking of food and breath; fixated upon by the oyster; worked over and over in attempt to make foreign; self, the desirable ‘globule’ begins as a grain of disruption. It is both evidence of the porosity of the tightly closed shell, and the very means by which the interior world within produces desired material of the outside world.

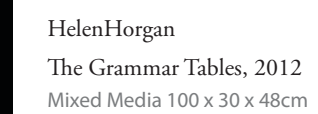
The disruption of the outside world, invited or otherwise, worked over until it becomes something else, is the thread of consistency in all of the distinctly internal practices included in this exhibition. Whether in reworking the stuff of our inherited narratives into

an idiosyncratic language, opening the historic image to allow the self as viewer to become actor, translating one’s own output in one medium through another or inventing a cultural history to include a phantom self, the artists in ‘World View of an Oyster’ simultaneously re-work the world both inside and out of their practices.

Danyel Ferrari is a Brooklyn based artist, writer and curator. She earned her undergraduate degrees in Visual Culture and sculpture at the School of the Art Institute of Chicago, studied for an MA at New York University and recently earned her MFA from Hunter College in New York. Her work is primarily concerned with historic, material and psychological residues of (failed?) pursuits of transformations personal and political. Her shell is marked with many scratches, none of them halo-like.

1 Francis Ponge, *les parti pris de choses* (Paris: Gallimard, 1942), 43. English translation taken from: Barbara Johnson, *Persons and Things* (Cambridge, MA: Harvard UP, 2008), 31.







# HELEN HORGAN

Helen Horgan creates worlds in the interstices between image, object and story. Taking from myth, literature, and encountered imagery, as a student of philosophy as well as art, Horgan uses her personal interaction with cultural narratives, in what she has called a ‘sculptural diary’ to investigate and trouble our understanding of meaning making.

The first work I was privileged to see of Horgan’s was an early installation piece in which she had created a complex world of signs and symbols drawn from two distinct texts. *Garden of Evidence - or my exegesis via Gone With the Wind and Twice Round The Black Church* (2009) was created from readily available materials. With minute and intensely worked drawn surfaces mounted on small wooden skewers and ragworth branches, Horgan created a dizzyingly dense, reader’s-desk scaled world of schizophrenic road signs and discordant images that grew to overtake the floor and walls of the room. The work felt simultaneously immediate, in flux and yet, excessive and overwhelming in its total creation of a unique visual and material universe.

For the work in ‘World View of an Oyster’, *Hermes Aground*, Helen has reworked an existing piece, *Hermes Revisiting*, itself a work evoking repetition and redux. In her unsentimental mining and recalibration of a past work for a new, she is taking as source and raw material not only the cultural imagery and narrative fragments that compelled her initial response in the form of the original piece, but also her own pre-existing work. Her dismemberment of the first work is not, however, the destruction of one work solely for the material use value it possesses. Rather, this new work is not wholly divested of the former, and the evidence of its somewhat violent history remains in its final fragmented incarnation. Split apart, the seeming singularity of the initial work is exposed as fragile. Horgan’s work is always invested in the contingency of things, where the edges of one isolated narrative, image or object brushes up against, moves into and reshapes the adjacent, and possibly itself.

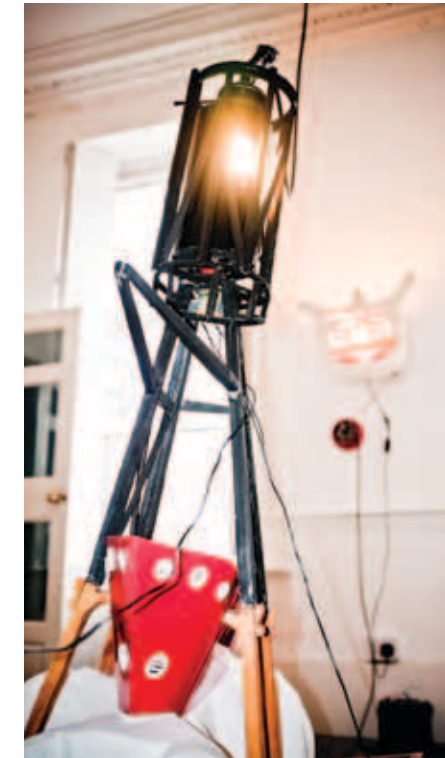
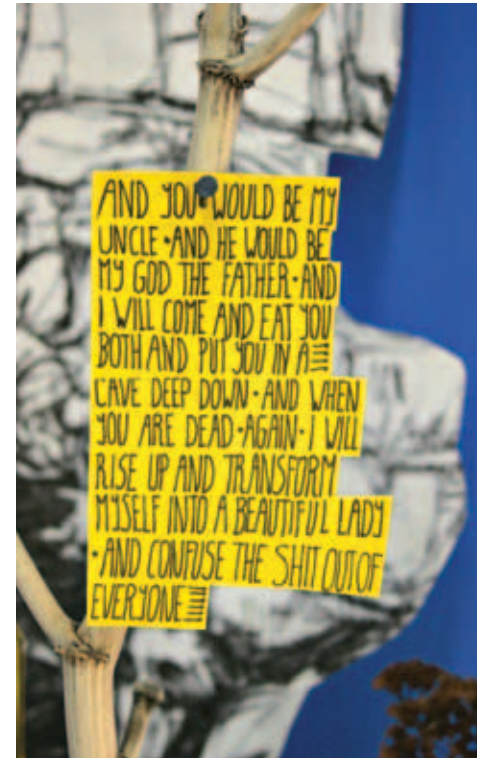
Through an intricate and obsessive investigative reworking of the cultural, historic and physical worlds through which she travels, she creates universes of their own logic where the ‘known’ images and narratives of past mythologies, often taken as the unquestioned wallpaper of our contemporary cave of knowledge, become utterly strange, maddeningly confusing, humorous and ultimately vital again.

Facing page:  
Helen Horgan  
The Boat Amphion  
(from The Horse’s Mouths), 2011  
Mixed Media 70 x 170 x 45 cm

Below:  
Helen Horgan  
Hermes Revisiting  
(from The Horse’s Mouths), 2011  
Mixed Media 220 x 170 x 270cm







Facing page:  
Helen Horgan  
Garden of Evidence, 2009  
Mixed Media 400 x 240 x 170cm

This page, top row, left to right:  
Helen Horgan  
Garden of Evidence, 2009  
Mixed Media 400 x 240 x 170cm

Helen Horgan  
The Horse's Mouths  
(Installation shot), 201  
Mixed Media 220 x 170 x 270cm



Left to right:  
Helen Horgan  
The Grammar Tables, 2012  
Mixed Media 100 x 30 x 48cm

Helen Horgan  
Two Faced Lyre  
(from The Horse's Mouths), 2011  
Mixed Media 90 x 90 x 170cm





SARAH IREMONGER

Sarah Iremonger

*Solipsism Series* after John Butts

*Boatmen in a Wooded Landscape* c.1757

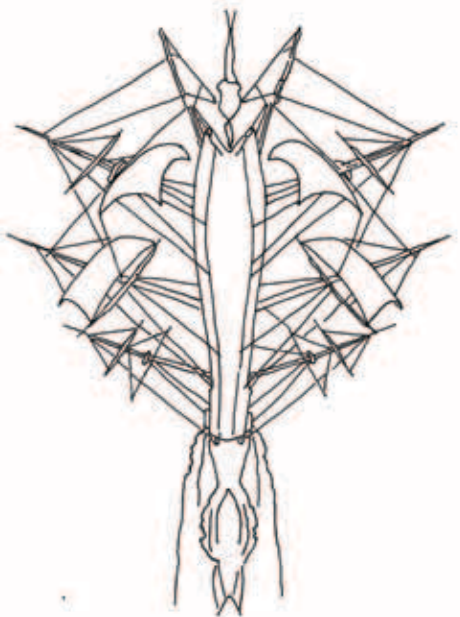
Digital print on Hahnemühle photographic paper mounted on Dibond, 40 x 48cm



Facing page, from top:  
Sarah Iremonger  
*Solipsism Series* after George  
Mounsey Wheatley Atkinson  
(1806-1884)  
*Ship in Stormy Seas c.1854*  
Digital print on Hahnemühle  
photographic paper mounted on  
Dibond, 53 x 82cm

Sarah Iremonger  
*Solipsism Series* after George  
Mounsey Wheatley Atkinson  
(1806-1884)  
*Frigate being Wrecked  
off a Rocky Coast*  
Digital print on Hahnemühle  
photographic paper mounted on  
Dibond, 63 x 98cm

Below:  
Sarah Iremonger  
*Solipsism Series*  
Digital print of drawing on Epson  
archival heavyweight paper  
25/ 36cm



## SARAH IREMONGER

Its an old adage of academic training that in painting you are not trying to create something where there is nothing, but rather trying to create space where there is none. In her *Solipsism Series*, artist and curator, Sarah Iremonger has taken the works of academic landscape painters and digitally divested these worlds of their subjects. Historic landscape painting invites the viewer to the comfortable pose of the surveyor; the world laid out for the viewer to enjoy. All the pleasure of ownership and none of the obligations of stewardship. The complete worlds of others’ making are suddenly vacated. By removing the scenes for which they are titled, Iremonger performs a paradoxical act upon them. By opening space, she insinuates herself as viewer/maker/squatter into them, and, by extension invites us in as well. In offering entry through she also imparts the viewer to a kind of peculiar responsibility. She, and we, can no longer merely survey a world, the cost of our imagining is the new found imperative to act within our imagining.

In her new digital drawings Iremonger creates shapes from forms repeated, reversed and redoubled creating a form of recognizable parts that takes on a new identity. The *Solipsism* drawing, takes as its base one of the ships removed from George Mounsey Wheatley Atkinson’s *Ship in Stormy Seas c.1854* and by flipping and reproducing its form creates something of a Rorschach test image; taking what was a titular subject and making of it playful ambiguity.

In an earlier series Iremonger creates a campaign for *Landscape Unions* and all the attendant visual propaganda of buttons, badges and postcards. The landscape, as genre of art and image history which belongs to cultural history is unlike land, hard to delineate. Its borders are not easily drawn out. By making land; landscape, she abstractly liberates. Even as a playful gesture, a subtle awareness of the often arbitrary delineations of power structures become apparent, in a way that argument could not equally elucidate. Iremonger works at the borders of worlds, where the abstract world of story becomes space, where image becomes, where play can become politics, and here, she creates space where there was none and invites the viewer in.







Facing page, from top:

Sarah Iremonger  
*Solipsism Series* after Nathaniel  
 Grogan the Elder (c.1740-1807)  
*Fishermen at Old Blackrock Castle  
 on the River Lee, with Tivoli in the  
 distance c. 1766*

Digital print on Hahnemühle  
 photographic paper mounted on  
 Dibond, 39 x 50cm

Sarah Iremonger  
*Solipsism Series* after Nathaniel  
 Grogan *Man Drinking from a  
 Stream in the Grounds of Vernon  
 Mount House c. 1780*

Digital print on Hahnemühle  
 photographic paper mounted on  
 Dibond, 30 x 40cm

This page:

Sarah Iremonger  
 The Travells of  
 Eugen von Guérard.  
 Installation view of *Sub-plots*  
 at Sirius Arts Centre, 2012  
 Paint on wall & photograph printed  
 on Hanemuhle photographic paper  
 mounted on PVC





MAXIMILIAN LE CAIN



## MAXIMILIAN LE CAIN

As a filmmaker, Maximilian Le Cain has created an alternate cultural history on which he draws for his work. His historic alter ego, Humphrey Esterhase, was a well regarded experimental filmmaker of another era, and the tragic-comic hero that underpins the work of Le Cain's own films. Esterhase, the melancholic maker of a once fabled body of work that was tragically lost at sea, has all of the nostalgic glamor of a modernist god of culture, but none of the burden of a body of work on which his myth is made. In creating such a figure, Le Cain produces a shadow of history with which he can actively argue. In his often absurd interviews between himself and Esterhase, his interlocutor is belligerent, unyielding and wilfully opaque. As a short-time collaborator with Le Cain before his recent death, Esterhase, often failed to deliver the work he promised.

Le Cain's camera drags along landscapes such that their reality comes into question; is it an actual sloping countryside, a landscape painting, or a miniature train model across which we are so slowly panning? A good deal of the footage of *Ten Minutes Isn't Worth a Dream*, one of the videos included in the exhibition, and notably, the one that Le Cain collaborated on with Esterhase, centers around a young woman. She is clearly aware of being watched. She seems to vacillate between playing to the camera and pulling back, straining to return to a thought she just lost in the demands of being seen. The footage is reminiscent of reels of not yet famous actresses unearthed years after their deaths. They fidget, self conscious of the camera, not yet in control of themselves as myth. They are spellbinding, already gone and somehow, also, 'not yet'. Entranced by the camera's effect, Le Cain pricks the viewer with an unplaceable nostalgia, even a touch of mourning; despite the obvious contemporaneity of the film, we feel this girl might too have slipped into history. Like his mythic shadow self, Le Cain draws us into his hazy world of possibilities unmet, yet still lingering, and a nostalgic longing for what may never have been.



Facing page:  
Maximilian Le Cain  
The Last Films of  
Humphrey Esterhase  
Stills from Super8 on DV

Le Cain produces a shadow of history  
with which he can actively argue



This page, from top:  
Maximilian Le Cain  
Ten Minutes Isn't  
Worth a Dream  
Still from HDV

Maximilian Le Cain  
The Last Films of  
Humphrey Esterhase  
Stills from Super8 on DV

Facing page :  
Maximilian Le Cain  
Habits of a Lifetime  
Stills from VHS on DV







MICK O'SHEA



## MICK O'SHEA

It might seem odd to think of Mick O'Shea, an artist who regularly collaborates with others and has founded the sound and culinary art collectives The Quiet Club and the Domestic Godless, as solipsistic. For his Spectrosonic Drawing series he offers the term 'self-collaboration' a description of the practice that produces them. O'Shea has created a drawing surface feedback loop that translates the mark made on the drawing surface into a sonic output that O'Shea then manipulates and responds to, both in the visual and auditory output that follows.

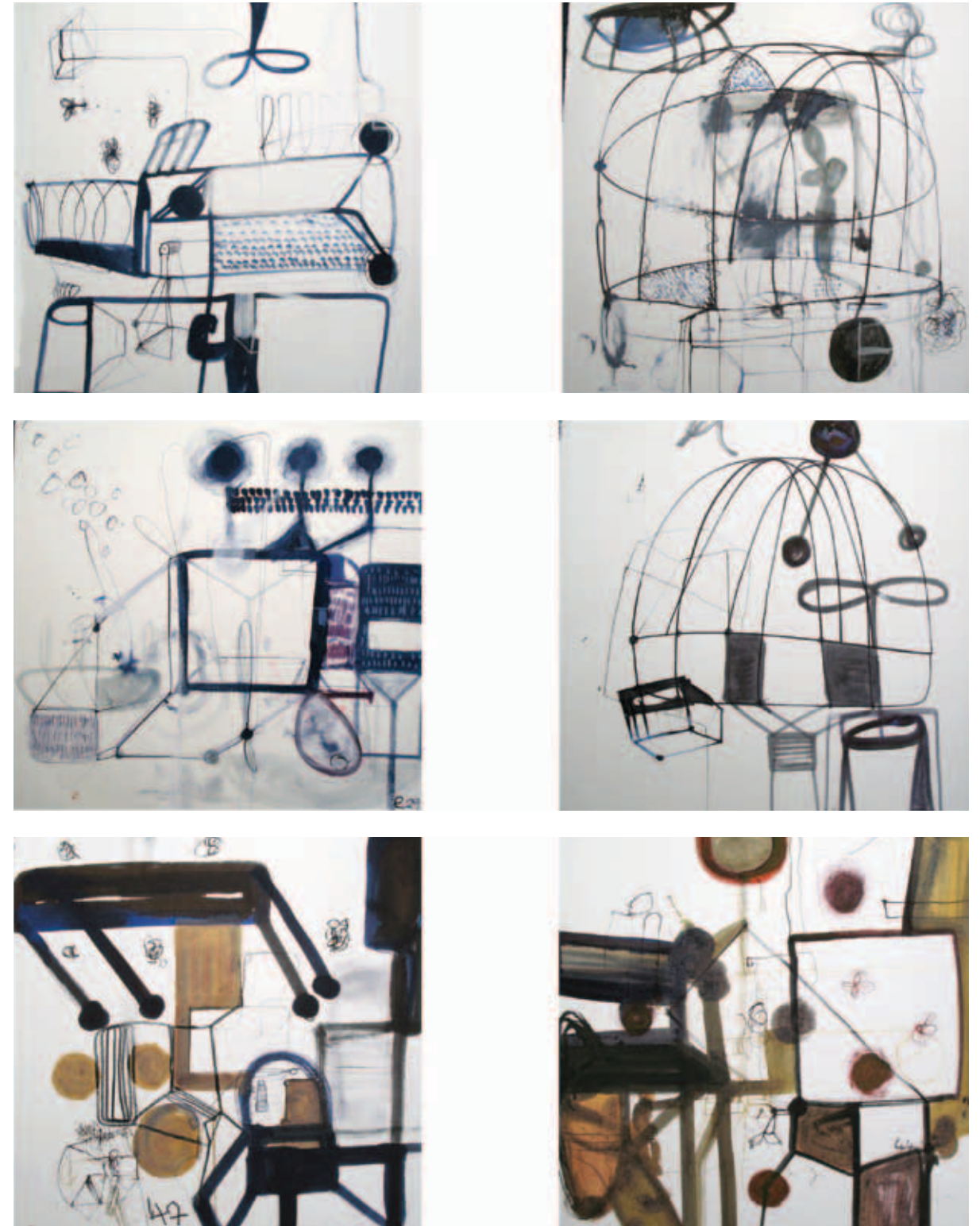
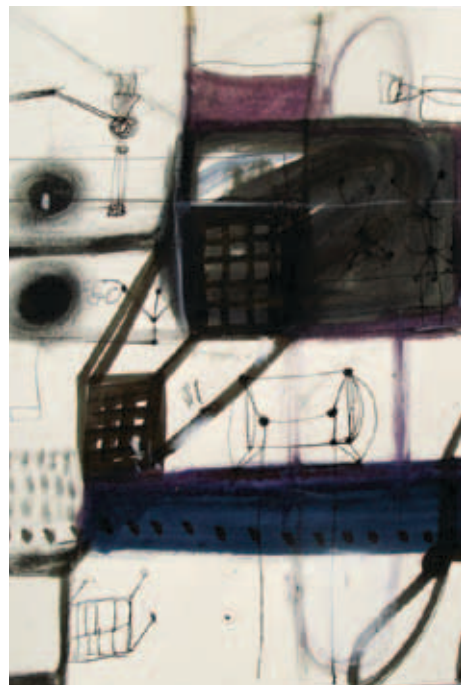
The image which illustrates the mechanics of this system, puts him at the centre of swirling red lines of activity that all emanate from him; his eyes, his ears, his head. His hands, one on the drawing and one on a mixing board, are points of destination, pause and then redirection. The materials he is producing, sound and image are methods of translation, neither the origin nor the final destination of the energy he marks out.

The sounds that result are both otherworldly and deeply familiar. They echo, reverberate and stutter; they have an eerie, almost haunted feeling and speak to the interiority of perception from within a fever dream. The drawings that remain after are the visual record of the marks used to produce a particular sonic moment. They are also the visual responses to the sounds each preceding mark has produced. His images are, he says, more a souvenir of an act than a precious art object. They are, nonetheless, beautiful. They evoke a freedom in mark making, a playfulness highly sought after in the Abstract Expressionist moments of the previous century. Play, is serious work for O'Shea. For this collaborative artist, play is the construction of opportunities for chance, for possibility and for the consequence of that openness.

O'Shea works in a wide array of arenas and materials; food that critiques, images that make noise, sounds that draw. In the case of the Spectrosonic Drawings series, he is central to all of these sensory overlaps and confusions, a kind of shaman of synesthetic onanism, that despite its inward focus seem to seek and engage far beyond the self.

Facing page:  
Mick O'Shea  
Spectrosonic Drawings, 2007  
Ink, chemical and graphite on  
Hahnemühle paper 50cm x 50cm

Below:  
Mick O'Shea  
SD 44 (detail)  
on Hahnemühle paper  
50cm x 50cm





This page, from top:  
Mick O'Shea  
SD 111207  
Mixed media on  
Hahnemühle paper 50cm x 50cm

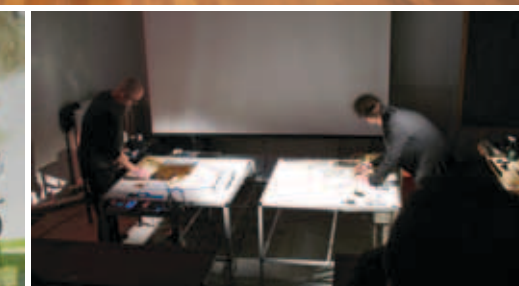


Mick O'Shea  
Spectrosonic Drawing,  
work in progress



Facing page clockwise from top:  
Mick O'Shea; Drawing sound  
performance with artist/physicists  
Daniel Weiss; The Quiet Club;  
Field Recording; Spectrosonic  
Drawing.

Mick O'Shea  
SD 120651  
Mixed media on  
Hahnemühle paper 50cm x 50cm



# ARTIST BIOGRAPHIES

## HELEN HORGAN

Helen Horgan was born in 1975 in Cork. She studied at the Institute of Art Design and Technology where she achieved a first class honors degree in Visual Arts Practice and at University College Dublin where she attained a distinction for Master of Arts in Contemporary European Philosophy.

Her work has been shown in Ireland and abroad including Pallas Contemporary Projects, Monster Truck Gallery and Rua Red, Dublin; Occupy Space, Limerick City Gallery and Ormston House, Limerick; Basement Project Space and The Black Mariah, Triskel Arts Centre, Cork; and Tate Modern, London.

Current and recent projects include the seventh installation of the mobile archival project *The LFTT Library* in the Guesthouse, Cork; a commissioned video work for the RHA and Poetry Irelands EU Presidency Poetry Project and a co-curated programme at the Highlanes Gallery; *Things in Translation*: from the Legs Foundation with HLG director Aoife Ruane.

Horgan is currently researching the role of gesture in the work of Jacques Derrida and Ludwig Wittgenstein. She is a member of The Writing Workshop and is co-founder of The Legs Foundation for the Translation of Things (LFTT) and works from a studio at The Backwater Artists Group (BAG), Cork.

## SARAH IREMONGER

Sarah Iremonger lives and works in Cobh Co. Cork. Recent achievements include five Culture Ireland Awards in 2010 & 2011 to exhibit work in the USA, Australia, Austria and Hungary, including an Artist in Residency at the Sydney Olympic Park and Broken Hill Art Exchange, Australia in May 2011 and a Von Hess Residency at the Browsky Centre at UARTS, US in 2010.

Iremonger exhibited *I though I dreamed of you* at the West Cork Arts Centre in November 2009 & January 2010, this exhibition also travelled to the Yarra Sculpture Space in Melbourne, Australia in 2010. Her work *The Hunting Box Party* was exhibited as part of the *Hochstizze (Raised Hides)* exhibition at the Knoll Gallery in Vienna, Austria in 2010 and in Budapest, Hungary in 2011, also in *Buffer Zone* at The Armory Gallery in the Sydney Olympic Stadium, Australia in 2011. Iremonger has exhibited at the Temple Bar Gallery in Dublin and the Turku Art Museum in Finland with her work *Lumpy Art History* in 2002 and 2003 respectively.

Curatorial Projects include *Sub-plots* for allerart in Bludenz Austria 2011 & Sirius Arts Centre, Cobh, Co. Cork 2012. *Containers* for Art Trail 2009, the *Cork Harbour Project* for the Sirius Arts Centre 2007 – 08 and *Ob-Scene* video project with the Cork Film Centre 2006.

Iremonger has worked for the OPW creating the *Upside-down Mountains* a neon & mural project at the Northside Civic Centre, Coolock, Dublin in 2003 and for Bowen Construction in Cork, for whom she made two video films *Where's Me Cork?* and *Freedom Box* for the *Airgador - Cork Silver and Gold* exhibition at the Crawford Municipal Art Gallery, Cork for the European Capital of Culture Cork 2005.

[www.sarahiremonger.blogspot.ie](http://www.sarahiremonger.blogspot.ie)

## MAXIMILIAN LE CAIN

Maximilian Le Cain has made more than seventy experimental films and videos over the past decade. In 2011, he was awarded an Arts Council bursary to expand his practice from working with digital formats to using film-on-film.

He regularly works in partnership with sound/performance artist Vicky Langan, and collaborates with Esperanza Collado as ‘The Consecutive Impostors’ on their multidisciplinary art project *Operation Rewrite*. He is a member of the Experimental Film Society collective.

He is currently working on an expanded cinema event, *Gorging Limpet*, with composer Karen Power to be performed during Cork Midsummer Festival in June 2013.

He is also a film programmer and critic. He curates films for Black Sun, Cork’s regular experimental music/film event, and is editor of Cork Film Centre’s online experimental film journal *Experimental Conversations*.

[www.LeCain.blogspot.ie](http://www.LeCain.blogspot.ie)

## MICK O’SHEA

Mick O’Shea lives and works in Cork city and is a member and director of the Cork Artists Collective and The Guesthouse art project and has been instrumental in establishing a vibrant and growing sound art scene in Cork city.

He has exhibited in UK, Germany, Poland, Lithuania, Austria, Belgium, Finland, Tasmania, USA, China and Japan. He studied instrument physics in C.I.T. and works as an instrument technician in UCC. All of his works spring from his essential experience in drawing. His medium includes sculpture, drawing, sound and cooking.

In 2003 O’Shea and fellow artist Stephen Brandes and Irene Murphy set up the collaborative practice, *The Domestic Godless* which, through performative cooking events, explores culinary activity as art practice and tests assumptions about the cultural traditions of food in challenging and often irreverent and absurdist ways.

He also works with various sound artists and composers both national and international. In 2006 he formed *The Quiet Club* with sound artist Danny McCarthy to promote and showcase improvised music and soundworks. These include improvised collaborations with other sound artists as well as improvised and structured contemporary music events working with performers and composers such as Rhodri Davies, Stephen Vitiello, Steve Roden, David Toop, Rajesh Meta, Jennifer Walshe and Damo Suzuki.

In 2009 he with Paul Hegarty (academic and performer) formed *TRACE* who record and play live often with *Gaitkrash* Theatre Company (an experimental performance group which he founded) with Bernadette Cronin and Regina Crowley in 2007.

[www.theguesthouse.ie](http://www.theguesthouse.ie)



# WORLD VIEW OF AN OYSTER

## ACKNOWLEDGEMENTS

Essay and Artist Intros  
Danyel Ferrari

Photography  
Courtesy of the Artists

Graphic design  
edit+ [www.stuartcoughlan.com](http://www.stuartcoughlan.com)

Cover  
Design: Stuart Coughlan  
Ground: *Tony's Filing Cabinet*

Printed: City Print Ltd

Artist's Thanks  
*Sarah Iremonger*; Crawford Municipal Art Gallery;  
Daniel Murray; the artists and Norah Norton  
*Mick O'Shea*; The Guest House  
*Maximilian Le Cain*; Cork Film Centre



ISBN 978-09556528-8-2

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Published by Cork County Council Library and Arts Service 2013

