

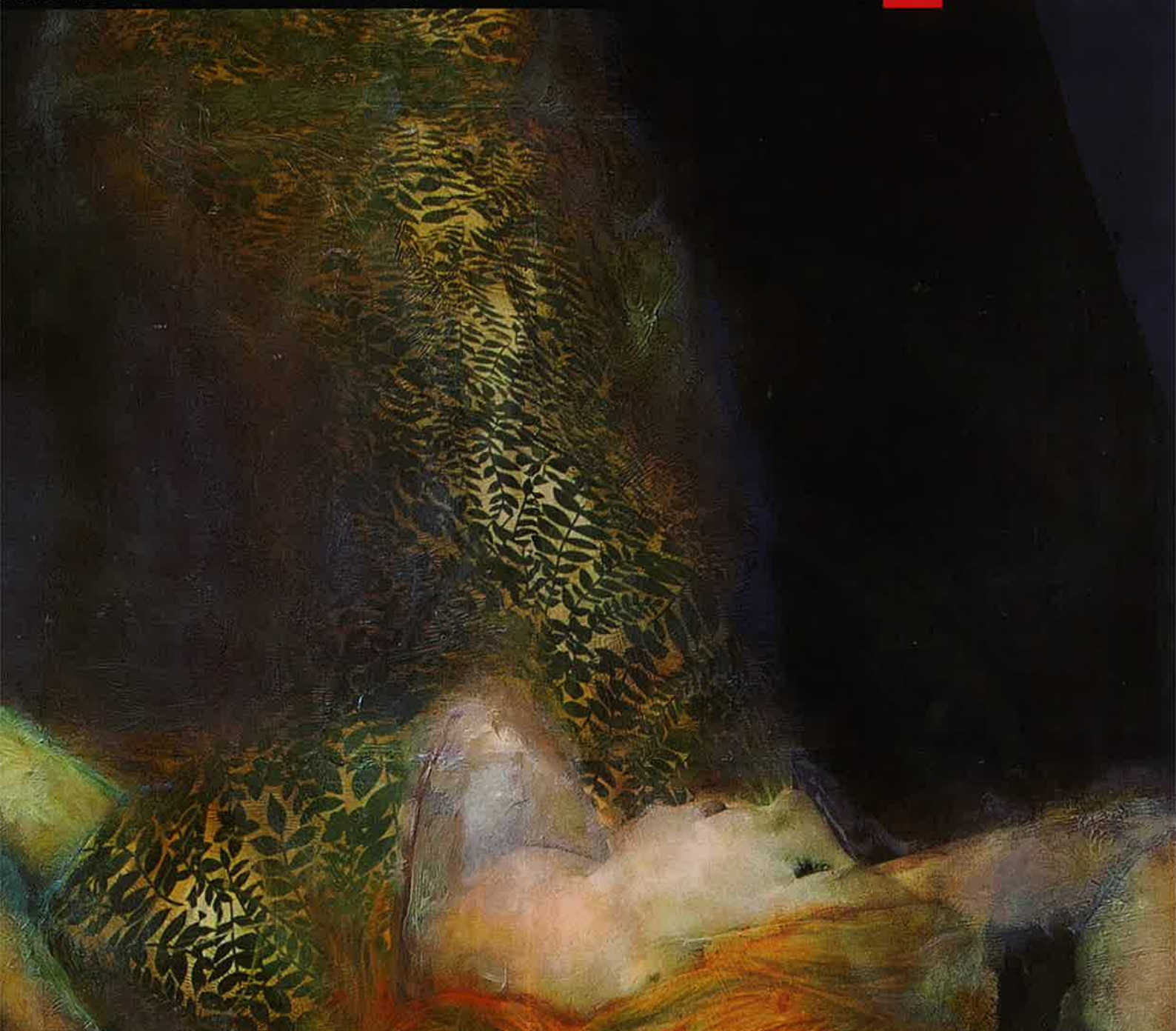
ART ■ DESIGN ■ ARCHITECTURE ■ PHOTOGRAPHY ■ SCULPTURE ■ ANTIQUES ■ DECORATIVE ARTS ■ CRAFTS

# IRISH ARTS

AUTUMN (SEPTEMBER - NOVEMBER 2013)

€10 (STGE9)

REVIEW



# Hughie O'Donoghue

**EILEEN GRAY** RETROSPECTIVE AT IMMA  
**FINE ART GRADUATES** 2013  
SARAH WHITFIELD ON **WILLIAM SCOTT**

**EVIE HONE'S** FOUR GREEN FIELDS  
BALLAGH REMEMBERS **MICHEAL FARRELL**  
**GEORGE MACARTNEY'S** CHINA EMBASSY



## Michael Carolan

The National Film School at Dún Laoghaire  
Institute of Art, Design & Technology

Although it isn't quite a fully defined genre, the story of a man returning from war and having to cope with the psychological scars of conflict has been well explored in cinema. Many of the anti-heroes of Film Noir have been hardened on the battlefields of Europe; Hal Ashby's *Coming Home* and Michael Cimino's *Deer Hunter* dealt with the nightmares faced by returning soldiers. Like so many of our psychological disorders, Post-Traumatic Stress Disorder, has a clear aetiology, it has an identifiable root cause and a number of specific and devastating symptoms.

In Michael Carolan's short film *1000 Yards* we get a finely-wrought portrait of a young man attempting to cope with traumatic memory. Compounding the problem, the main character, Evan, is unable to communicate his distress. Carolan sees this retreat from others as a problem of masculinity and hopes his film will resonate with men who attempt to cope with their psychological burdens alone. *1000 Yards* is a portrait of a disintegrating character in miniature. It is detailed, nuanced and redolent.



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This subject lends itself to cinematic exploration. The unreliability of point of view is part of the grammar of moviemaking. Carolan wanted to coax his audience into the personal experience of his main character, to share his unease, his confusion about what was really happening, and finally to immerse us in the hallucinations and nightmares of his protagonist (Figs 10&11).

Michael Carolan is a hugely ambitious young filmmaker. He wrote, directed, shot and edited *1000 Yards*. And then he composed the score. He insists on being part of the action. As a director, he

controls what his audience will see. While shooting this film Carolan was able to improvise some of the camera moves according to how the scene was progressing. Whereas some of his classmates might cite Paul Thomas Anderson, Michael Haneke as role models, Michael Carolan is inspired by Robert Driquez. 'Not necessarily for his body of work but for his independence and as director, editor and cinematographer he manages to get the most out of every aspect of the film-making process.' Carolan's rare confidence and control over the entire process inspired his actor Graham Earley who delivers a restrained and utterly convincing performance.

*1000 Yards* has already brought Carolan to the attention of the industry. And like Ciarán Foy, *Citadel* 2012, or Gary Shore, *Dracula* 2014 (forthcoming), and so many of the graduates of the National Film School at IADT, this director has big dreams, he has big movies to make. ■

Freaney is Academic Tutor on the Film Degree Programme and co-ordinator of the Masters in Screenwriting at the National Film School at Dún Laoghaire Institute of Art, Design and Technology.



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## Deirdre McGing

Photography, School of Media, Dublin Institute of  
Technology

Since the property crash the image of the 'ghost estate' has become a semiotic shorthand for the hubris of the Tiger years. But ghosts of another form are conjured in spectral and material form in DIT graduate Deirdre McGing's accomplished and assured photography. Her 'Last Descendant' project gives a tangible presence to the lost or hidden histories of the Anglo-Irish Ascendancy. It explores and excavates identity and self in the sense in which space is transformed into place and in how objects are given meaning and value: an ivy-clad stone bench, faded family

## Joseph Jeram

The University of Ulster, School of Architecture  
and Design



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The beauty of the work of Joseph Jeram lies in his pursuit of the inhabitation of space, his understanding of the invocation of personal attachment to a place and the role of the architect in creating spaces that encourage such attachment.

Designing a Dublin base for installation artist Philip Napier, to include a family home, workshop, studio and exhibition space, along with accommodation for artists visiting the city on residency through the National College for Art and Design at which Philip is Head of the School of Fine Art and Sculpture, Joseph Jeram's scheme is fundamentally based in a deep-rooted understanding of his client.

Situated on Henrietta Street, the oldest surviving Georgian terrace in Dublin, Jeram uses the party wall, with its inset nooks and chambers, to both continue the rhythm of the street and reflect on the nuances of his client's wishes. Joseph has considered Napier's desire for a 'bag for every occasion', that is, having the



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snapshots framed on a mantelpiece and a weeping ash tree assuming a metaphorical role as a family tree (Fig 14).

*Still Life* (Fig 12), a found object, a catechism of ecclesiastical history, is a 19th-century Catholic perspective of Protestant history. The image's power rests in its restraint. Resisting the flatness of fully opened pages, it gives an enigmatic

glimpse of the lines in this ancient volume.

A recent show at London's V&A questions our enthusiasm for digitally outsourcing our memories, and what might happen if these storage units of memory are lost in a magnetic storm. In McGing's work, by contrast, memory and photography are forged into a deeper association – reminiscent of Barthes' notion of the camera as a 'clock for seeing' – in its retrieval and imaginative reconstruction of ancestral voices and identities.

While government and institutional missives emphasize 'performance outcomes' and 'deliverables', the reflective edge in graduate work such as McGing's photography testifies to the kind of critical and creative process which should be not only a desirable but an essential outcome for all higher education. ■

Stephanie McBride teaches film, media and visual culture at Dublin City University.



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flexibility of being able to pursue an activity at a whim, and has considered the bag as a room resulting in programmatic places which allow ease of transfer between activities. The activities of Napier's workplace are broken up through the house using a series of nooks and chambers. Like the eddy in



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a river where the current is able to stir and slow whilst the main body of water surges on, the busyness of family life can continue as Napier continues to work.

Jeram's final scheme resonates with the constructivist ideals of mid 19th-century Eastern bloc countries (Fig 16), the scheme's imprinted and functionally-reflective façade bringing volume to a street which historically has kept everything silent. Joseph Jeram's 'marching to a different drumbeat' attitude will be one to watch and I for one am excited to see where it will take him next. ■

Jenny Russell is the Course Director for the BA (Hons) Architecture at the University of Ulster, Belfast.

9 Michael Carolan b.1990 directing his graduation film 1000 YARDS

10&11 Graham Earley in Michael Carolan's 1000 YARDS

12 DEIRDRE McGING b.1990 STILL LIFE #1 (THE BOOK) 2013 lambda-chrome C-type print 66x66cm (2013)

13 Deirdre McGing, Photo Darek Fortas

14 DEIRDRE McGING LANDSCAPE #1 (BELLINTER'S WEEPING ASH) 2013 lambda-chrome C-type print 66x66cm

15 Joseph Jeram, self-portrait

16&17 JOSEPH JERAM b.1990 Final model with facade expressing the interior of the scheme through use of massing and textured concrete. 2013 architectural model 1:50. Photo Joseph Jeram