

Eamon O'Kane

ONEIRIC NATURE



The focus on artistic research is one of the key aims of the Faculty of Fine Art, Music and Design at the University of Bergen. Through a series of internationally peer reviewed publications the Faculty contributes to the contemporary debate and development of education and research in the Arts.

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Introduction: Vitalistic Fantasies

This monograph presents an examination of my painting practice from the early 2000s to the present alongside an overview of my sculptural installation and drawing practice. The book charts how my various artworks influence each other and how in the last couple of years I have begun to juxtapose my paintings with my installations.

In *The Love of Painting* (2018) Isabelle Graw writes about what she calls “vitalistic fantasies: for example, the belief, going back to painting theorists in antiquity, that paintings bear some resemblance to their creator.” She refers to Simon de Pury’s remarks about artworks being “‘living objects’ that ‘lead their own life and are equally energetically charged as we are’” and that they are “quasi subjects that are saturated with the life of their creator.” These ideas resonate with my experience as I have found that in ‘meeting’ artworks in person, especially having an insight to their production through being an artist myself, I feel in dialogue with the creator. Recently, looking at a Vilhelm Hammershøi painting up close, I began to understand how he applied paint and mixed colour, and seeing a loose brush hair suspended in a large Gerhard Richter painting took me back to my own studio. Philip Guston once said that we are surrounded by all the artists in history when we begin painting in our studio and if the process goes well, they slowly leave one by one until at the end we, the artist, leaves. Perhaps that is where the living object comes into being, when the author of the artwork has left, and the artwork is alive in its own terms.

The drawing on the opposite page is by my father Eddie O’Kane (1948-2022). It is “saturated with the life” of its creator. The qualities of the line, how he describes the trees and bushes in flowing organic forms, the solidity of the television set and the window frame. How I, portrayed as a young child, appear grounded in my seated position and yet light as a feather. I can see echoes of his watercolour paintings, poster designs, and illustrations from his portfolio to get into art college in the 1960s, and his beautiful drawings of the streets of Belfast when he was a student studying at the art college where he first met my mother who was studying sculpture. I remember sitting for the drawing in 1979 when I was five years old. It is one

Eamon
Eddie O’Kane
Pencil on paper
40 x 30 cm
1979





of my first memories. The feeling of waiting and being observed is what I remember and that is why I believe my memory to be true. Images can play tricks on the mind, a photograph, drawing or painting can take the place of an absent memory. There is a lot contained in the image. Just beyond the hills that can be seen in the distance through the window lies the border between the Republic and Northern Ireland. This sense of distance, division and boundary is echoed in the presence of the television set that I am sitting on. At the time, the 'Troubles' in Northern Ireland were a constant in my young life. The daily news, British soldiers, checkpoints, and bombs. On the periphery of a child's attention but a continual threat to the idyllic rural bubble we lived in.

The window itself is Georgian in style and is part of the house I grew up in. I was inspired by my father's interest in local history and research into the history of the house and would go on to write my bachelor's thesis on its architectural history. We both shared an interest in the origins of creativity in early childhood and it is interesting to reflect on my childhood self through this image. I used to set up his easel and materials in the garden for him during the summer months and his fascination in the natural cycles of the flora and fauna of the garden and the surrounding forest inspired me to take up painting and drawing. The window can also be seen to frame a focus on the relationship between humankind and the natural world which was a big theme in his artwork and continues to be a central theme in my art practice. This book is dedicated to his memory and a testament to the influence he has had on my art and life.

In putting together this publication I have endeavoured to delve deep into my artworks as living objects and to explore connections between the various mediums I have worked with over the years and how they bear the traces of my life.

In the first text, "Eamon O'Kane's Oneiric Architecture," Dr Margaret Iversen analyses my architectural painting practice since 2003 by referring to several themes in my artwork and putting the paintings in context with my

Re-enactment
ArtSway, New Forest, UK
Hunt, HDV Film, 20 mins
Production still



The Garden at Cavanacor
Acrylic on canvas
200 x 300 cm
2022

installations and drawings. She points to my childhood experience of growing up in Ireland as the origin of all my artistic themes and uses Gaston Bachelard's concept of 'oneiric architecture' to frame the origins of my art practice. 'Oneiric' relates to dreams or dreaming and her text has inspired the title of this publication.

In the second text, "Return of the Trees," Dr Mikkel Bogh examines my painting practice and specifically references the interplay of shadows of trees on the architecture and the impact of the painterly qualities of the artworks on the viewer.

In the third text, "The Garden of Children," Norman Brosterman investigates the relationship of my interactive installations to the legacy of Friedrich Fröbel. He highlights how my work is innately derived from my experience of nature and that this provides many intuitive entry points for the viewer.

In the fourth text, "Play Our Way Forward," Ellen Mara De Wachter continues the focus on my relational artwork, especially my recent installation *Maria Montessori: Glass Classroom*. She highlights how these interactive installations 'reacquaint practices of education and creativity in different environments' and how I use open free play as a tool to liberate the participants in the process of engaging with the artwork.

To conclude, in the final text I reflect on several strands within my art practice to reflect on my most current artwork and how my art practice relates to my upbringing in Ireland as well as themes connected to seasonality, history and architecture.

Eamon O'Kane, Bergen, December 2022



Eamon O'Kane's Oneiric Architecture

Margaret Iversen

'I see a role for art to probe architecture, design and planning, to re-evaluate the past, and to begin to construct and re-imagine a possible future.'¹ Eamon O'Kane's declaration of what he considers his aim as an artist is concise and clear, but nonetheless requires a good deal of unpacking. One wonders, for example, what motivated his project of excavating our thoughts and feelings about the built environment? What were the circumstances of his personal biography, education, artistic milieu and generation that led him to focus much of his attention on the legacy of modernist architecture? There are no simple answers to these questions but, when asked by interviewers to account for his interest in architecture, he recalls growing up in a big old house in Ireland. His childhood experience of the house and grounds clearly made a deep impression on him, 'marked' him, and continues to inform his thinking and work. The house in rural County Donegal, near the border with Northern Ireland, is for him a case of what Gaston Bachelard called 'oneiric architecture'. Bachelard regarded the childhood home as a place that "shelters daydreaming". "Each one of its nooks and corners was a resting-place for daydreaming."² Yet dreams, as we know, are deeply ambivalent and, equally, home is not always a sheltered, safe place. The homely can easily become unhomely or uncanny.

If a childhood home retains a place the imagination, memory and dreams, it is probably because it holds something obscurely important to us in its shadowy depths. I, myself, often return at night to my grandmother's house in upstate New York, although I haven't visited it since childhood. Because the house was the site of many summers of boredom, play and daydreams, and because it was situated beside a spectacular gorge and waterfall, it still haunts my imagination. O'Kane's childhood dream house is similarly haunting. Cavanacor House is surrounded by a garden, orchard

¹ Eamon O'Kane, *Hybrids*, Bergen Academy of Art & Design, 2013, 57. Subsequent references are given in parentheses in the text.

² Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press 1964), 6, 15.

The House and the Tree

Slated roof structure with video and audio installation, sycamore tree, charcoal wall drawing, vinyl text
Installation views
RCC, Letterkenny, 2008



Re-enactment
 ArtSway, New Forest, UK
Hunt, HDV Film, 20 mins
Meal, HDV Film, 27 mins
 Production stills

and restored out-buildings, some of which were previously dilapidated and had trees growing out of them. Investigating the history of the house, his father discovered that it had a traumatic past. In its earlier incarnation, it was a fortified building established as part of the colonization of Ulster by Protestant settlers led by King James I in the early 17th century. The house was in danger of being torched in 1689 by the Catholic James II and his men – but was spared because the then owners had earlier provided them with food and drink under a sycamore tree. O’Kane organized and filmed a performance re-enacting the historical event, had a dining table and seats in the 17th century style built out of the felled sycamore tree, and, as part of an installation drew a picture of the tree on a wall with charcoal made from it. The house and the tree were witnesses to a minor incident in Ireland’s long troubled history. O’Kane used their physical traces and his memories in order, as he put it, to make the historical facts “more habitable in terms of the imagination.”³ Clearly, the sources of the artist’s abiding interest in architecture and its surrounds are both personal and bound up with collective history. It is arguable, as O’Kane admits, that he has “always made work related to this house and to the relationship between landscape, architecture and history.” (*Hybrids* 7)

O’Kane’s experience of his childhood home and his research into its past only partially explain the focus of his projects. It does not, for instance, take account of the existence of what is a well-established strand of contemporary art that centres on the investigation of the idea of home.⁴ Some of that work, both practical and theoretical, is an enquiry into the ‘architectural uncanny.’ Anthony Vidler wrote a book on the subject in which he argued that we are torn between, on the one hand, a modernist ideal of rationality and transparency that seeks to free culture from the burden of the past and, on the other, a longing for rootedness in a particular place and community that preserves a sense of continuity with the past. We are caught, he declared, between ‘irreconcilable demands for absolute negation of the past and full restoration’ of it.⁵ The shocks of the two World Wars exacerbated this tension – filling some with nostalgia for an imagi-

³ Jessica Morgan and Peter Bonnell (eds.), *Case Histories: Eamon O’Kane*, with essays by Dan Cameron, Paul O’Neill and Paul Hobson (Sway: ArtSway, 2009), 95. Subsequent references are given in parentheses in the text.

⁴ For an overview of this work, see Gill Perry, *Playing at Home: The House in Contemporary Art* (London: Reaktion Books, 2013). One artist not mentioned by Perry, but of special relevance in the context of examinations of the legacy of modernist architecture, is Alex Hartley. See Alex Hartley, *Not Part of Your World* (exh. cat.), The Fruitmarket Gallery, Edinburgh, 2007.

⁵ Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: MIT Press, 1992), 15.



Fallingwater Seasons Remix (Painted Whilst Listening to In Utero by Nirvana)
 Oil on canvas
 223 x 274 cm
 2008

nary premodern era and driving others to 'erase the traces' and start anew. In his 1933 essay "Experience and Poverty," Walter Benjamin proposed a new sort of poverty, a loss of legacy and tradition, caused by war and technology. Yet, this loss, he suggested, might also be an opportunity for creativity; it offers a chance to start from scratch. Released from tradition, all these constructors need is a drafting table.⁶ The image of the artist or architect at a clean drafting table is a striking one, yet I don't think Benjamin really believed in the possibility or even advisability of such historical forgetfulness. At the time, he was trying to salvage something from the devastation of the first war, while witnessing the rise of fascism. Yet he was aware of Freud's theory of the uncanny return of forces, feelings or beliefs that we thought we had surmounted. He would have understood, then, that modernity's ambition to eliminate the irrational, personal and culturally specific from life, labour and architecture would lead to the return of the repressed in a denatured, uncanny form. In the posthumously published *Arcades Project*, he attempted to reconcile the extreme rationalism of Le Corbusier with the surrealist intoxication of André Breton.⁷ The many contemporary artists whose work invokes modernist ruins aim to draw our attention to the return of the repressed of time and decay.⁸ To use O'Kane's words, they aim 'to re-evaluate the past, and to begin to construct and re-imagine a possible future.'

O'Kane's project of probing our desires and fears concerning the architecture of domestic dwellings takes many forms, one of which is a series of paintings based on photographs found in glossy magazines of modernist homes designed by Frank Lloyd Wright, Walter Gropius, Charles and Ray Eames, Richard Neutra, Philip Johnson and others. The source photographs for this series of Ideal Homes conjure a fantasy-life of sophisticated perfection. A marvellous example of the genre is Julius Shulman's alluring photograph of the Stahl house designed by Pierre Koenig in 1960. The Case Study house #22, as it is also known, was one of a series of prototype homes designed by modern architects and built in LA and environs to demonstrate the benefits of modern building techniques and design. The photograph, taken at night, shows a glass-walled living room cantilevered

⁶ Benjamin, "Poverty and Experience," *Walter Benjamin: Selected Writings, 2, part 2, 1931-1934*, edited by Howard Eiland and Michael Jennings, trans. Edmund Jephcott and others (Cambridge: The Belknap Press, 2002), 732.
⁷ Walter Benjamin, *The Arcades Project*, translated by Howard Eiland and Kevin McLaughlin, edited by Rolf Tiedemann (Cambridge, Mass: The Belknap Press, 1999), 459.
⁸ On modernist ruins see Brian Dillon, 'Decline and Fall,' *Frieze* 130, April 2010, 78-87 and Brian Dillon (ed.), *Ruins* (MIT Press, 2011); Brian Dillon, *Ruin Lust* (Tate Publishing, 2014).



Gehry House
Oil on canvas
120 x 150 cm
2016

into thin air, high above the vast twinkling panorama of LA's city lights. A wide overhanging roof looks like an airplane wing. Inside, two young women sit in stiff white dresses. Its elevated and gravity-defying position, its splendid isolation, its luminous transparency, make it a seductive image of a future modernist lifestyle. Our own homes, by contrast, seem weighed down with things and laden with a past that continually impresses itself upon us. Shulman's photograph projects modernism's desire to break with the past and erase the traces. Of course, the photograph now also carries the connotation of a failed future - a utopian vision that anticipated a future that did not come to pass. The Case Study houses proved to be unsuitable models for their intended use as suburban housing for the 'typical American family'. Yet, while the modernist dream of high-rise social housing may be dead, the alternative design for living proposed by the Stahl house has lost none of its attraction, even if it now takes the paradoxical form of nostalgia for modernism.⁹

O'Kane's paintings are based on similarly glamorous photographs, but by transforming and complicating them, he calls into question the fantasy they project. His paintings preserve the desirability of the houses, but he inserts something into them which, as he noted, "allows a questioning of the glossy architectural photograph." As a result, "the painting becomes quite clumsy, tangible and material, and this allows the viewer to question why they desire that." (*Case Histories*, 97) When studied closely, the houses look deserted, although not in a state of disrepair. Apart from some spare furnishing, there are no signs of human habitation. Modernist houses are often landscaped to soften the hard edges of their geometric forms, but in O'Kane's paintings sprawling vegetation has nearly taken over. This growth is partly a measure of the age of these dream houses, the prototypes of which are getting on for a century old: the ground-breaking Pavillon de l'Esprit Nouveau designed by Le Corbusier and Pierre Jeanneret was exhibited in Paris in 1925; Ludwig Mies van de Rohe's photogenic Barcelona Pavilion was built for the International Exhibition in 1929. O'Kane's modernist icons are rarely depicted as ruins, but they do appear somehow besieged by overgrown vegetation, shadows and reflections. His *Frank Gehry House*, 2016, for example, is depicted from such a low point

⁹ O'Kane has indicated the problems associated with Le Corbusier's plans for building vertical cities on clean slates. Referring to the communities of working-class people in the UK removed from Victorian terraced housing into alienating and unsustainable tower blocks, he wrote: "I think it's dangerous to impose ideas onto fully formed communities without a dialogue with the people." (*Case Histories*, p. 40-41)



Studio In The Woods XI (after Fallingwater)
Oil on canvas
244 x 244 cm
2003



Lloyd Wright's Dream (Painted Whilst Listening to Nevermind by Nirvana)
Oil on canvas
256 x 378 cm
2008



Neutra Swimming Pool
 Oil on canvas
 100 x 120 cm
 2011

of view that the foreground tropical foliage looks practically triffid-like. Looking at a near view of Phillip Johnson's famous glass box, *Glass House Reflections 1*, 2010, one loses all sense of spatial orientation. The artist's remark concerning another series of paintings, *Studio in the Woods*, is also relevant in this context: "I was attempting to convey a slightly ominous quality in the paintings; perhaps the dream and desire of the perfect space becoming a dystopia, which eats one up, like the witch hiding in the house made of sweets in Hansel and Gretel." (*Hybrids*, 7) Many of the paintings have a smudged, out of focus look which gives them a strange opacity. Some, such as *Soriana House with Palm Trees*, 2019, look partially airbrushed. These techniques have the effect of distancing the paintings from realistic representation while at the same time alluding to their photographic source, in the manner of Gerhard Richter's blur. The paintings are large in scale and often have a cinematic quality; indeed, some were inspired by buildings in films. The dramatically cantilevered house featured in Hitchcock's *North by Northwest* appears in O'Kane's montage of interior and exterior views in *Lloyd Wright's Dream (Painted Whilst Listening to Nevermind by Nirvana)*, 2008. The parenthetical subtitles of this and other paintings is suggestive of an alternative soundtrack.

In various ways, the *Ideal Homes* paintings intimate that time is out of joint. Often, the time of day and season are uncertain; some paintings, such as *Falling Water Seasons Remix*, 2008, include contradictory indications. In an interview, O'Kane commented on this apparent 'erosion of natural rhythms' when 'all the seasons are present simultaneously, or day and night have blurred.' (*Hybrids*, 57) These remix paintings may be related to anxieties about climate change, but they also conjure up the incompatible realities and confused time of dreams. In *Neutra Swimming Pool with Orange Sky*, 2019, nature looks particularly unnatural. The horizontal glass and steel frame structure is sandwiched between a solid bright orange sky and the pool's agitated blues and white. It is a far cry from the sybaritic delights promised by David Hockney's famous painting of a similar subject, *A Bigger Splash*, 1967. O'Kane's depictions of Neutra's house and pool are based on old photographs of the site before demolition. He painted a before-and-after diptych of it called *Ideal Home: Neutra Swimming Pool Demolished*, 2010.



Neutra Demolished Swimming Pool
Oil on canvas
Two paintings, each 100 x 100 cm (diptych)
2011



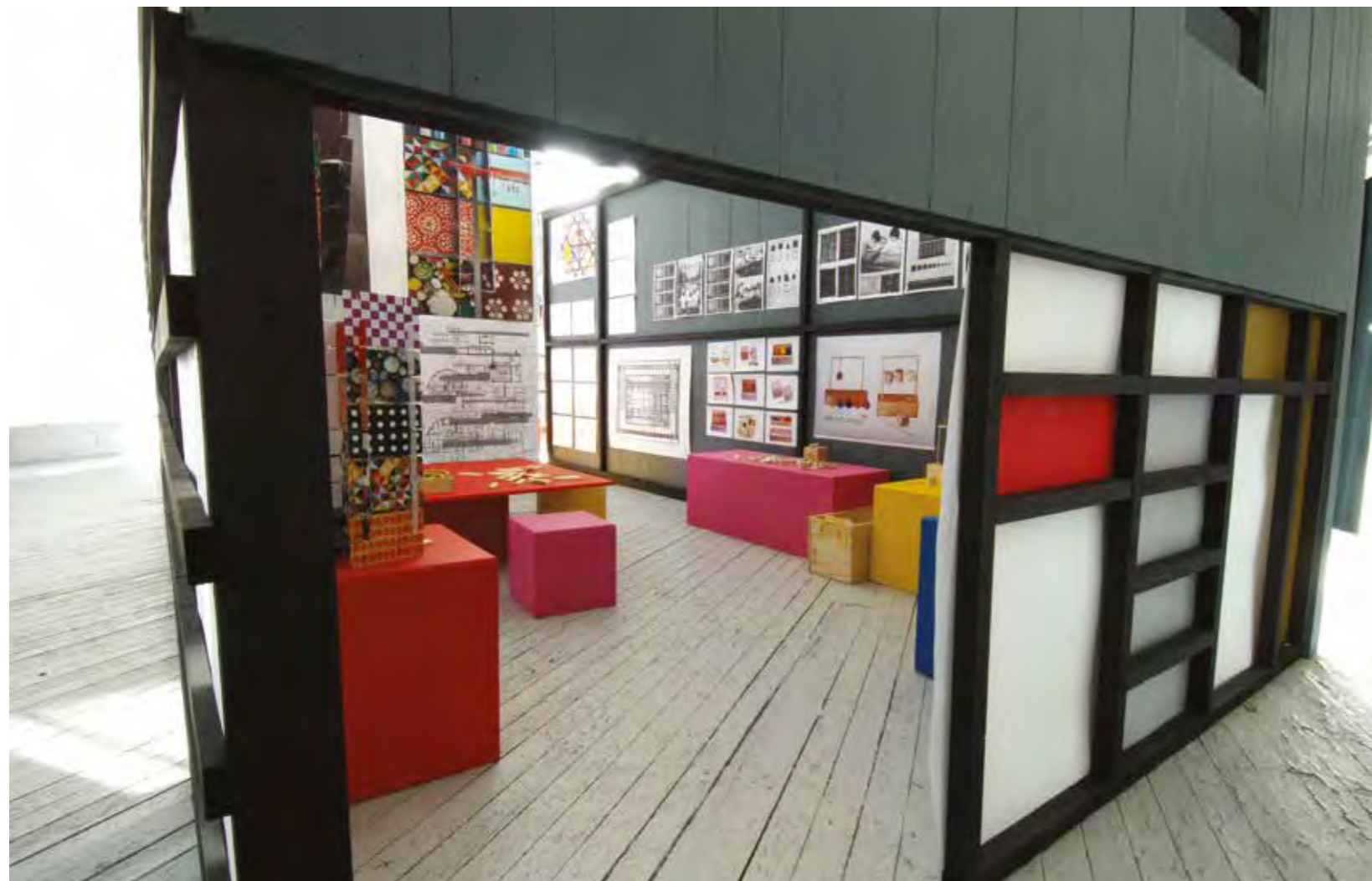
Eames Psychedelic Seasons Remix (Painted Whilst Listening to Forever Changes by Love)
 Oil on canvas
 231 x 264 cm
 2008

My reading of the *Ideal Homes* series sets the depicted buildings' perfect crystalline structures in an antagonistic relation to the vigorous plant-life that sometimes looks like it might overwhelm them. I interpret this uncontrollable growth as metaphorically indicating something like the return of the repressed of entropic forces, chance, time and unconscious fears and desires. Yet, if the modernist architectural ideal is haunted by the uncanny return of these repressed, it is also the case that the ideal continues to haunt the present. The desire that Shulman's photograph still inspires is proof of a continuing fascination that has little to do with notions of functionalism or economic efficiency. It is perhaps rather more related to the lure of the pure geometry and transparency of crystalline forms.¹⁰ The fascination of crystalline structures, which has long been an ideal of modern art and architecture, is the subject of the influential speculative fiction and utopian visionary writings of Paul Scheerbarth, especially his *Glass Architecture*, 1914. Scheerbarth proposed that humankind might be raised to a higher level of being in a totally man-made crystalline environment infused with colored light.¹¹ Bruno Taut's futuristic temple made of prismatic colored glass tiles, *Glass House* of 1914, embodies this belief. Taut can be credited with disseminating Scheerbarth's theories amongst the Expressionists, and echoes of these ideas resonated at Walter Gropius' Bauhaus before 1923. Another important moment in this dissemination was the popular book *Abstraction and Empathy*, 1907, by Wilhelm Worringer. He celebrated those stylistic moments in art history that used crystalline motifs to oppose the organic, classical tradition. That book, in turn, influenced Robert Smithson. Critics regularly draw attention to his musings and artworks on the theme of entropy such as *Asphalt Rundown*, 1969, and *Partially Buried Woodshed*, 1970. Yet it is less frequently noted that he favored certain materials, including glass, mirrors and salt crystals, because they represented for him a crystalline resistance to entropy.¹² His complex cosmology embraced both crystalline and the entropic tendencies. Bringing this tale full circle, the American contemporary artist Josiah

¹⁰ This paragraph briefly summarizes the argument of a recent PhD thesis supervised by me. See Cliona O'Dunlaing, *Facets of the Crystalline: Study of a Motif, 1900-2020*, University of Essex, 2021.

¹¹ Iain Boyd Whyte summarized Scheerbarth's vision as follows: "The transparent envelope was intended to promote self-transcendence by allowing thought to move from the sensuous level to the universal, through the medium of endless space." Iain Boyd Whyte, "The Expressionist Sublime," in *Architecture and the Pictorial Arts from Romanticism to the Twenty-First Century*, edited by Karen Koehler (Aldershot: Ashgate, 2002), 120.

¹² Smithson's understanding of the relation between entropy and the crystalline is based on scientific principles. The second law of thermodynamics states that the universe is becoming increasingly disorderly. However, the third law states that the entropy of a pure crystalline substance at absolute zero is zero. In other words, a very cold crystal does not decay.



Opposite and following pages:
Eames Studio Limerick
 Installation views
 LCGA, Limerick, 2009

McElheny, whose work concerns the history and future possibilities of crystalline structures, edited a collection of Scheerbart's writings.¹³

This brief history of the relationship between modernist architecture and idea of the crystalline is particularly relevant in this context. Investigating the biographies of modernist architects, O'Kane became interested in the writings and legacy of the German founder of the Kindergarten movement, Friedrich Fröbel, who was originally trained as a crystallographer. Fröbel's pedagogic theory emphasized the benefits of play with pure geometrical solids. He invented a collection of toys, the so-called 'gifts' and an accompanying curriculum of directed occupations. The child would begin play with colorful yarn spheres, before eventually graduating to building blocks of increasing complexity and number and, later, to a set of spheres and sticks of the sort used for constructing molecular models.¹⁴ Each child was provided with a 'network table' ruled with a grid to guide the arrangement of the blocks.

O'Kane discovered that many of the pioneers of modernist architecture, including Le Corbusier, Frank Lloyd Wright, Charles Eames and Buckminster Fuller, attended Kindertgartens. Fröbel apparently foresaw a future in which abstraction, number, systematic modular construction, and scientific enquiry into microscopic structures would be crucial. In effect, he invented a program of early education that would equip students for the modern world. The program encouraged creative play, but it also channeled activities along lines designed to encourage nascent engineers, architects and scientists. O'Kane became interested in using 'gifts' as part of his installations. The influence of Fröbel can be seen in his projects relating to the sycamore tree where he explored every aspect of wood. He drew large trees on gallery walls with charcoal, leaving a residue of dust on the floor. He made a series of animations on paper based of wooden models of crystalline molecular structures. The interactive exhibition, *Eames Studio Limerick*, 2009, combined an arrangement of Fröbel gifts with films and other material produced by the Eameses, including the toys they invented.¹⁵ Their *House of Cards* is a deck of colorful cards with

¹³ Josiah McElheny and Christine Burgin (eds.), *Glass! Love!! Perpetual Motion!!! A Paul Scheerbart Reader*, translated by James Palmes (Chicago: University of Chicago Press, 2014)

¹⁴ Description of the gifts and occupations can be found in Frederick M. Logan, 'Kindergarten and Bauhaus,' *College Art Journal*, Autumn, 1950, Vol. 10, No. 1 (Autumn, 1950), pp. 36-43 and in Richard MacCormac, 'Fröbel's kindergarten gifts and the early work of Frank Lloyd Wright,' *Environment and Planning B*, vol.1, 1974, pp.29-50

¹⁵ See also two other installations by O'Kane: *Fröbel Eames Studio: A History of Play*, 2011 and *Fröbel Studio: A History of Play*, 2011.



In All Things
Charcoal wall drawings and wooden objects
126 Gallery, Galway, Ireland, 2012

six notches in each one to facilitate construction. O'Kane was inspired by their playful and colorful approach to architecture; he made several paintings based on their home/studio in LA, originally designed by them as Case Study house No. 8, 1949. The house's structural grid of black metal beams is enlivened by white and brightly colored panels, making the exterior look like a Mondrian painting. He was also inspired by their extraordinary film, *Powers of Ten* (1977). It zoomed out from an overhead shot from one meter away showing a one-meter square view of a couple picnicking in a park, to a point 100 million light years away (10 to the power of 24). It then zoomed back to the picnic scene before plunging into the molecular and atomic structure of the man's cells. O'Kane's installation, *In All Things*, 2012, zooms from macro to micro levels. He juxtaposed a tree drawn with charcoal on the wall, Fröbel-type geometric wooden blocks including ones in the form of rock crystals, and large models representing molecular structures.

In 2009, O'Kane embarked on a long-term site-specific project dealing directly with the issues of entropy and renewal. He bought a defunct industrial plant nursery complex in Odense, Denmark. He is developing part of the site as a family home and studio - recycling and adapting existing structures and materials. However, most of the site is left to natural entropic forces as the steel and glass structures gradually give way and plants and trees seed themselves. A book of photographs documenting the site and its transformations, *And Time Begins Again*, was published in 2019. Some of the images recall the derelict outbuildings of Cavanacor, while others are reminiscent of O'Kane's paintings of Ideal Homes with overgrown vegetation. The photographs display the tension between the crystalline beauty of man-made structures and the beauty of entropic wilderness.

O'Kane gave the title *Hybrids* to a book about his work published in 2013. The title relates, as O'Kane mentions, to Nicolas Bourriaud's *Postproduction*, 2000, which described a tendency, beginning the early 90's, of artists' incorporating a wide range of pre-existing material in their work. It is no longer a matter of starting from a 'blank slate'.¹⁶ Originally associated with film and television, 'postproduction' refers to the set of processes applied to recorded material: montage, subtitling, voice-overs, special effects and so on. Similarly, many artists, recycle existing work and generally respond creatively to the diverse profusion of information made available by the

¹⁶ Nicolas Bourriaud, *Postproduction* (Cambridge: MIT Press, 2000), 7.



And Time Begins Again (Greenhouse Archive Series)
Video and photographs
Variable dimensions
2009-2022



Eames Le Corbusier Remix
Oil on canvas
200 x 310 cm
2008

internet. O'Kane also mentions the term 'super-hybridity' introduced by art critic Jörg Heiser to characterize the work of contemporary artists who combine multiple sources from different media in their work. Heiser observed that this kind of work tests the limits of rationality and the coherence of the self. He also suggested that the strategy bears comparison with "an adult form of child's play."¹⁷

The diversity of O'Kane's work -- painting, drawing, performance, photography, filmmaking, animation, installation -- and his use of existing visual material give his work a hybrid quality. His adoption of this strategy is perhaps most clearly demonstrated in his paintings of hybrid houses which depict collage-like juxtapositions of features typical of two architects, such as *Eames and Le Corbusier Remix*, 2008. The term 'remix' conjures up the DJ's practice of sampling, overlaying and looping of found recordings. His parenthetical subtitles indicating that a work was painted while listening to a particular pop music album, is another aspect of this hybrid strategy. This 'play' is aimed at retrieving modernist architecture. Rather than treating the buildings he depicts as sacrosanct monuments, O'Kane transforms and rearranges them as if they were his Fröbel building blocks, adding imaginary trees and artificial skies. His work is about putting architecture in flux, or as he said, it is about "bringing architecture back to the drawing board."¹⁸ Or, to put it another way, he wants to bring the buildings "back to a starting point, where they can return to being an idea or dream." (*Hybrids*, 57) O'Kane's work consistently reaches back into the past and retrieves material to make it available for the kind of imaginative play that might make it possible to imagine a different future.

¹⁷ Jörg Heiser, 'Pick and Mix: What is Superhybridity?' Frieze 133, September 2010.

¹⁸ Eamon O'Kane: *Mobile Museum*, with texts by Megan Johnston, Niamh Ann Kelly and Gemma Tipton (Millennium Court Arts Centre, 2004), 53.



Studio in the Woods III (After Frank Lloyd Wright's Fallingwater)
Oil on canvas
162 x 183 cm
2003



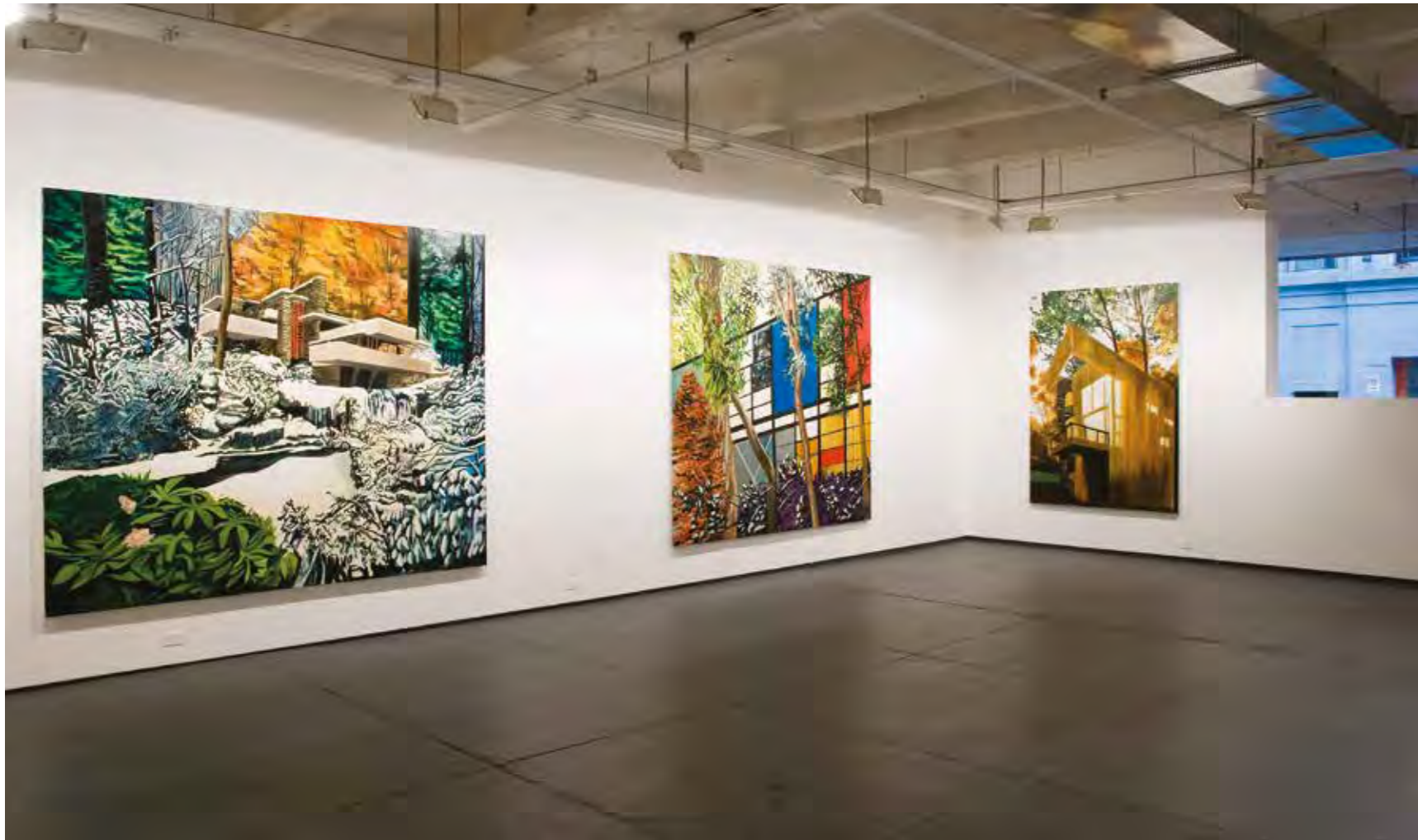
Studio in the Woods VIII (After Lacaton + Vassal)
Oil on canvas
162 x 183 cm
2003



Ideal Studio (After Klotz)
Oil on canvas
122 x 244 cm
2004



Ideal Studio (After Helmut Jahn)
Oil on canvas
170 x 260 cm
2004



The Architect's House
Installation views
RARE Gallery, New York, 2008





Mies House Berlin
Acrylic on wood panel
40 x 40 cm
2021



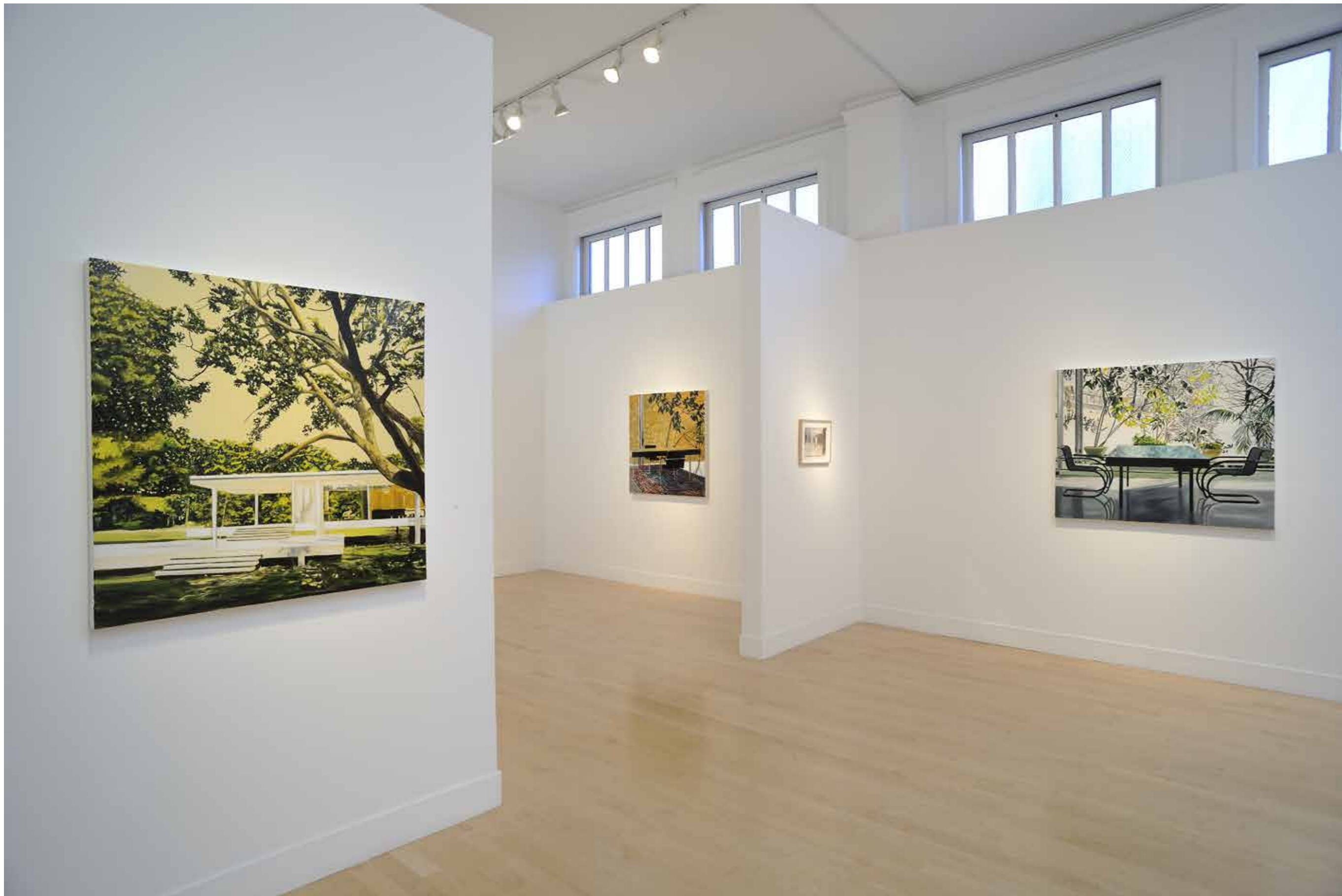
The Robots (Neue Nationalgalerie Berlin)
Oil on canvas
152 x 213 cm
2005



Farnsworth House 1
Oil on canvas
100 x 100 cm
2010



Black Farnsworth House in Snow (Mies van der Rohe)
Oil on canvas
100 x 100 cm
2010



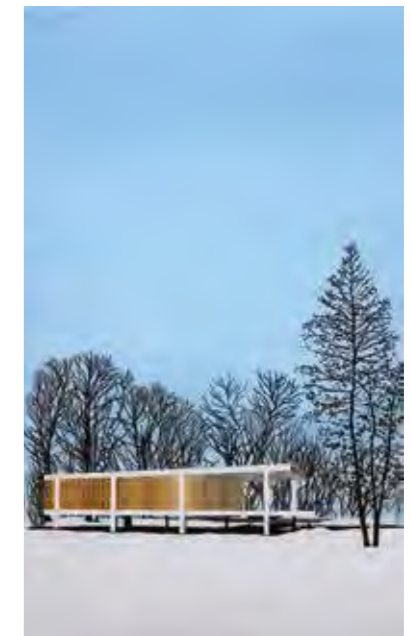
Der Glasraum
Installation view
Gregory Lind Gallery, San Francisco, 2010



Farnsworth House in Autumn
Acrylic on canvas
100 x 100 cm
2021



Farnsworth House Interior
Acrylic on wood panel
30 x 40 cm
2013



Farnsworth House in Snow (Mies van der Rohe)
Acrylic on wood panel
38.2 x 22.6 cm
2013



Mies van der Rohe Barcelona Pavillion with Farnsworth House Tree
Oil on canvas
120 x 120 cm
2011



Farnsworth House Flood
Oil on canvas
100 x 120 cm
2012



Intimate Expansive
Installation view
Rochester Art Centre, MN, USA, 2018



Villa Tugendhat with Carpet Roots and Plant (Mies van der Rohe)
Oil on canvas
100 x 100 cm
2010



Mies van der Rohe Barcelona Pavillion with Farnsworth House Tree
Oil on canvas
120 x 120 cm
2011

Opposite page:
Villa Tugendhat Remix
Oil on canvas
200 x 150 cm
2013





Villa Tugendhat (Mies van der Rohe)
Acrylic on wood panel
30 x 40 cm
2013



Mies Brno Interior with Red Floor
Acrylic on wood panel
40 x 30 cm
2021



Tugendhat Interior with Two Chairs
Oil on canvas
200 x 200 cm
2013



Villa Tugendhat Interior (Black Mirror)
Acrylic on canvas
100 x 120 cm
2013



Tugendhat Chair (Black Mirror Series)
Acrylic on canvas
100 x 100 cm
2016



Mies van der Rohe Interior with Model
Acrylic on wood panel
30 x 40 cm
2015



Mies van der Rohe Interior with Red Floor
Acrylic on wood panel
30 x 40 cm
2015



Mies van der Rohe Interior with Chair
Acrylic on wood panel
40 x 30 cm
2015



Mies van der Rohe Interior with Carpet
Acrylic on wood panel
40 x 30 cm
2015



Villa Tugendhat Interior with Red Floor III (After Mies van der Rohe),
Oil on canvas
100 x 100 cm
2010

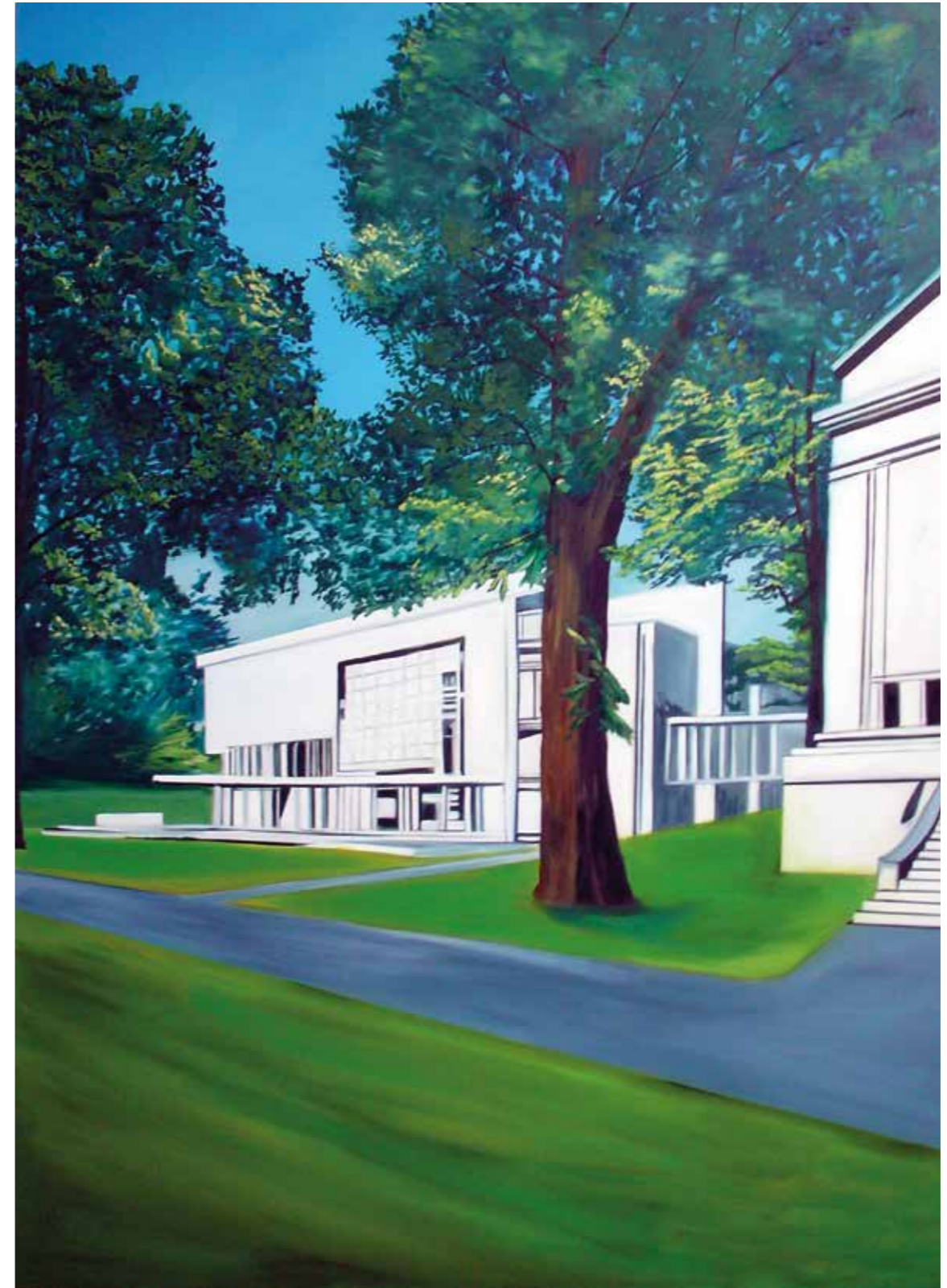
Opposite page:
Villa Tugendhat in Snow
Acrylic on canvas
200 x 200 cm
2019





Museum West View Midday (after Burda Museum)
Oil on canvas
150 x 120 cm
2008

Opposite page:
Museum Collection: How Soon is Now? (Museum Frieder Burda, Baden Baden)
Oil on canvas
213 x 152 cm
2005





The Architect's House
Oil on canvas
200 x 300 cm
2007-2018



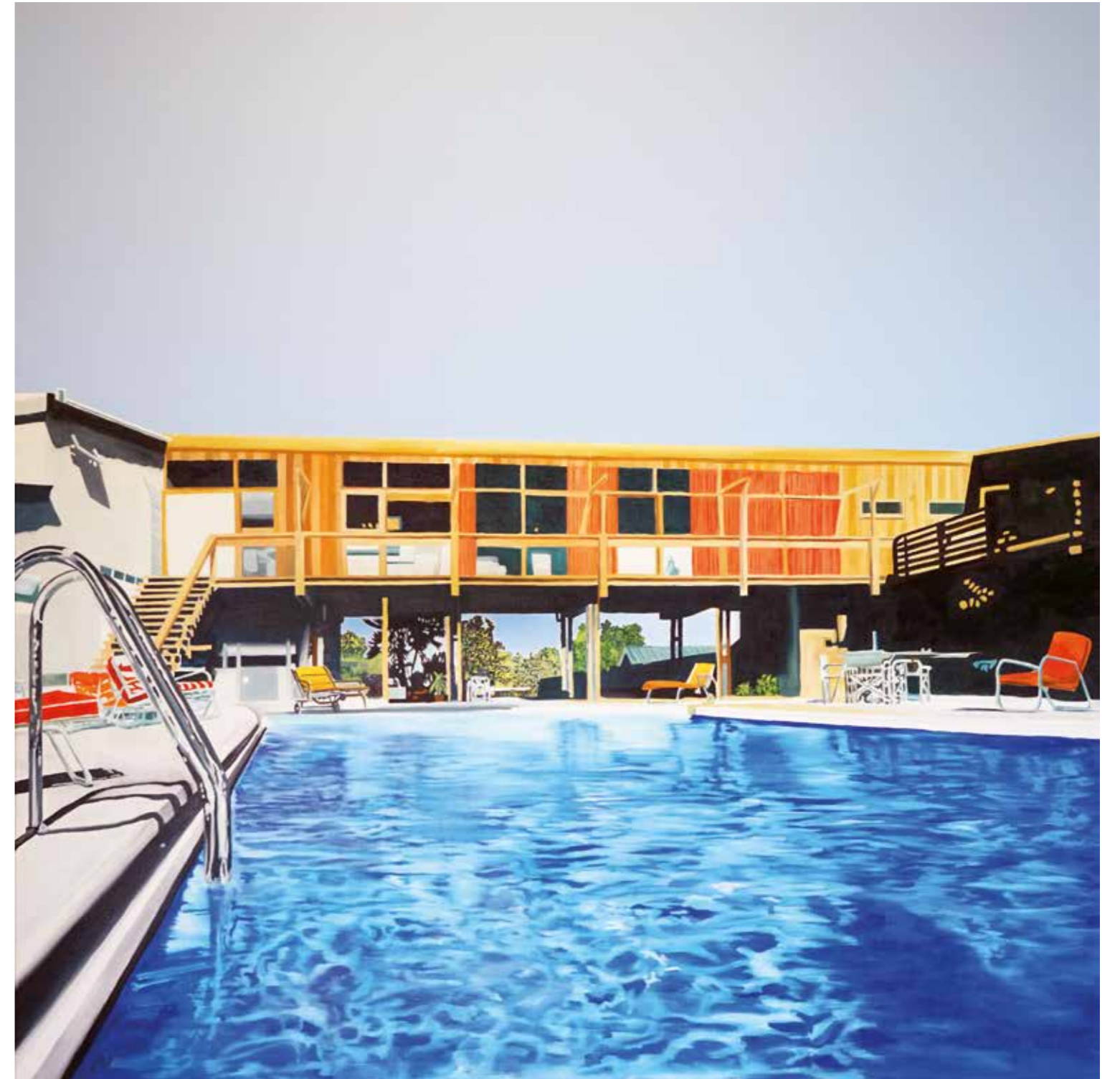
An Ideal Collection
Installation view
Galerie Christoffer Egelund
Copenhagen, Denmark, 2019



An Ideal Collection
Installation views
Galerie Christoffer Egelund, Copenhagen, Denmark, 2019



Palm Springs House
Acrylic on canvas
120 x 120 cm
2022



California Dream (William F. Cody)
Oil on canvas
200 x 200 cm
2021



Edris House (E. Stewart Williams)
Oil on canvas
100 x 120 cm
2013



Neutra House
Oil on canvas
100 x 100 cm
2012



Neutra Overway Schiff Interior
Acrylic on wood panel
50 x 100 cm (diptych)
2016



Neutra Morning
Oil on canvas
120 x 120 cm
2020



Neutra Garden with Pool and Flowers
Oil on canvas
200 x 200 cm
2021



Neutra Pool with Orange Sky
Acrylic on canvas
200 x 200 cm
2020



Kaufmann Desert House (Richard Neutra)
Oil on canvas
100 X 120 cm



Neutra Malson House with Swimming Pool, Palm Springs
Acrylic on canvas
120 x 150 cm
2022



Neutra Garden
Oil on canvas
120 x 120 cm
2021



Richard Neutra Mirror Pool
Acrylic on wood panel
40 x 40 cm
2022



Neutra Swimming Pool
Acrylic on wood panel
40 x 40 cm
2020



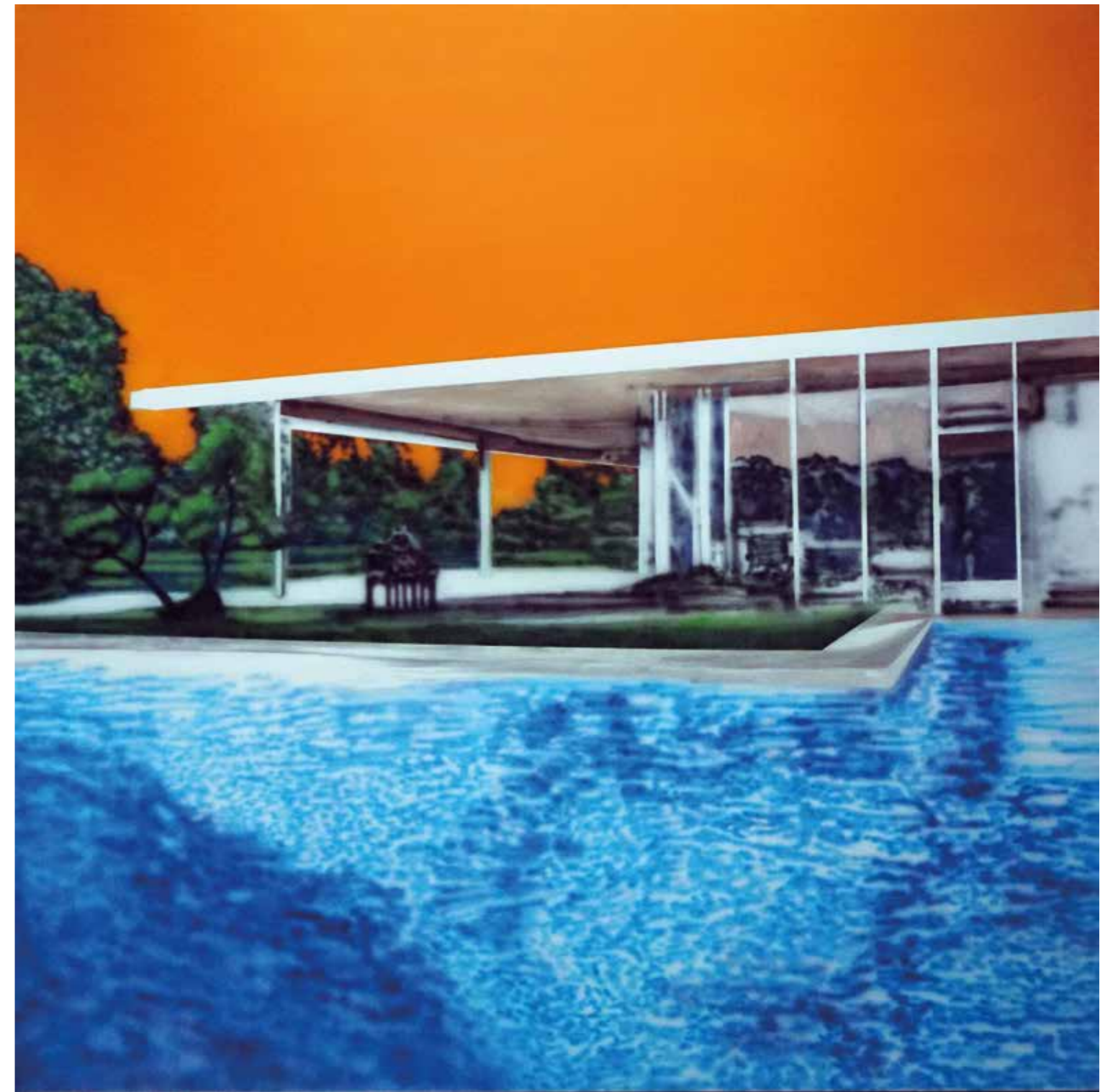
Neutra Kaufmann House Entrance
Acrylic on canvas
100 x 100 cm
2021



Neutra Kaufmann Desert House with Mountain Range
Acrylic on canvas
120 x 120 cm
2021



Kaufmann House and Garden in Palm Springs
Oil on canvas
200 x 200 cm
2021



Neutra Swimming Pool with Orange Sky
Acrylic on canvas
200 x 200 cm
2019



Kaufman House Interior I (Richard Neutra)
Oil on canvas
100 x 100 cm
2013



Neutra Tree
Oil on canvas
120 x 150 cm
2020



Neutra Richter House
Acrylic on wood panel
30 x 40 cm
2016



Case Study House, Black Mirror (Richard Neutra)
Acrylic on canvas
150 x 200 cm
2016



Bauhaus Reloaded
Installation views
Josef Filipp Galerie, Leipzig, Germany, 2019



Gropius Master House (Black Mirror)
Acrylic on canvas
150 x 200 cm
2016



Workers Dessau (Black Mirror)
Acrylic on canvas
120 x 150 cm
2016



Haus Feiniger Dessau (Walter Gropius)
Oil on canvas
100 x 200 cm (diptych)
2013



Walter Gropius Dessau Study I
Acrylic on wood panel
30 x 40 cm
2013



Dessau Autumn Study (Walter Gropius)
Acrylic on wood panel
30 x 40 cm
2013



Meisterhaus 1 (Walter Gropius)
Acrylic on wood panel
30 x 40 cm
2015



Walter Gropius Dessau Study II
Acrylic on wood panel
30 x 40 cm
2013



Meisterhaus Kandinsky/Klee with Anni Albers Carpet
Acrylic on canvas
120 x 100 cm
2020



Gropius Weimar Anni Albers
Acrylic on canvas
120 x 100 cm
2020



Gropius Living Room
Oil on canvas
120 x 150 cm
2021



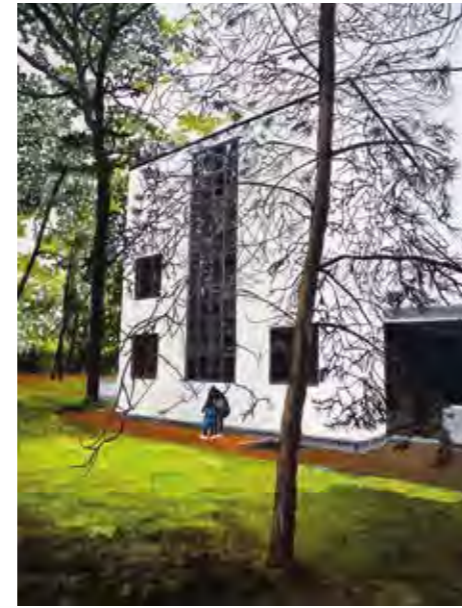
Gropius Office Study
Acrylic on wood panel
40 x 30 cm
2021



Meisterhaus Kandinsky/Klee with Anni Albers Carpet
Acrylic on wood panel
40 x 30 cm
2019



Walter Gropius Master House Dessau Stairwell
Acrylic on wood panel
40 x 30 cm
2016



Master House Dessau through the Trees with Anja and Mikkel
Acrylic on wood panel
40 x 30 cm
2016



Chamberlain House, Gropius + Breuer
Acrylic on wood panel
30 x 40 cm
2013



Dessau Study
Acrylic on wood panel
30 x 40 cm
2016



Gropius House with Red Maple Tree
Oil on canvas
200 x 200 cm
2009



The Gropius House Lincoln
Acrylic on canvas
100 x 120 cm
2020



Black Mirror
Installation view
Josef Filipp Galerie, Leipzig, Germany, 2016



Walter Gropius Dessau
Oil on canvas
100 x 120 cm
2015

Return of the Trees

Mikkel Bogh

Eamon O’Kane’s paintings revolve around places where the natural world and built environments meet. Here we do not see clear-cut contrasts but rather zones of transition, shifts and movements, exchanges and interlacing between inside and outside, between the man-made and the natural. Although the clean and rational spaces, unfolded against a background of decorative and tamed nature, may have been part of the architects’ original vision, the boundaries between built space and the organic world are no longer sharply delineated in these paintings of architectural interiors and exteriors; the architecture is forever opening up to its surroundings, while the trees, for their part, envelop the buildings, occasionally even entering them. We also notice how trees and other plants intrude in our field of vision so that we cannot say with certainty where a building ends and the natural environment begins. The painted houses are inextricably enmeshed with the terrain in which they stand, the trees that surround them and the sky that they point up towards and shield themselves from. To understand the connections in O’Kane’s painting, we must find substitutes for those paired concepts that have arisen out of a classic opposition between culture and nature. Seen through the lens of O’Kane’s paintings, modernist architecture in the international style – with its characteristically clearly defined, crisp, logical and light-filled spaces – as well as its offshoots in later (post)modern architectural practices take on a complex and ambivalent relationship with nature understood as surroundings, setting, environment and foundations. In all their seductive beauty, his paintings invite us to engage in a critical rediscovery of an architectural heritage that is still part of a dream of the ideal house and the ideal interaction with the outside world, urging us to explore hidden or forgotten relationships and possibilities in the ways we inhabit our world. Perhaps a potential for a different kind of interaction with our surroundings lies hidden in such architecture – alongside historical layers, complex and comprehensive issues and a view of nature into which we are all interwoven.



Desert Storm (Albert Frey)
Oil on canvas
100 x 120 cm
2013



Philip Johnson Night and Day Remix (Painted whilst Listening to Gershwin's Rhapsody in Blue)
Oil on canvas
152 x 244 cm
2008

Darkness, shadows, hope

The buildings and spaces one encounters in O'Kane's paintings, usually with the name of the architect or design studio listed in the title, seem to be borne aloft by a vision, a utopian ideal: they are houses without ornaments, houses with large glass sections and flat plaster façades, testifying to their residents' dream of creating a refuge, a place in the world that is simultaneously of its time and out of time, a home unencumbered by history, without the interior intimacy and inner darkness born out of a previous era's notion of the home as a cave and the house as protection against the modern world. In these houses, light is let in, lines and shapes are clean and simple. You can breathe here, and through the panoramic windows you can see far and wide, out across the city, across the grounds, out at the landscape, the countryside, the sky, the sea. Even the air is pure and clean. These are houses built with optimism and faith in a future that will prove better for many. They radiate belief in an ongoing evolution towards an increasingly rational society. It is true that they first came into being as refined, comfortable and hyper-aesthetic residences for wealthy European families with plenty of new or old money. But soon, or so it was thought, the style would form the framework for modern life in general. So goes the dream of harmonious, logical interaction between people and the surrounding world dreamt by these buildings. But in the painterly renditions, that dream becomes something else.

Three distinctive features of these paintings jump out at the observer: firstly, plants and trees take up more space inside and outside the houses than they would in classic architectural photography; secondly, the trees cast shadows on grass and house façades, creating a play of branching and flowing forms on the surface of the painting; and thirdly, the paintings insist on being paintings, with all that this entails in terms of material textures and occasional returns to the painted surface. While they are based on photographic references and, at least viewed from a distance, borrow or imitate qualities from photography, they are still – in their use of colour, which sometimes borders on the outré and pop, and with their varying degrees of sharpness – distinctly painterly in nature. Not even when looking at photographic reproductions are we left in any doubt that the spaces we see are painted spaces.



Philip Johnson Glass House with Maple Tree
Oil on canvas
150 x 150 cm
2010



Philip Johnson Kreeger Museum
Oil on canvas
147 x 244 cm
2009



The End (Guggenheim, New York)
Oil on canvas
152 x 213 cm
2005

In this regard, the function served by the trees in the painting can be described as ambiguous. Simultaneously lush and alien. Seen in the light of the always-empty buildings and parks, it seems as if trees and indoor ornamental plants have taken the place of humans as living organisms and inhabitants. At the same time, the architecture itself must surely be seen as an expression of a human ambition and dream. However, the viewer cannot feel completely at home, completely comfortable with any of the elements; in fact, these tableaux may even have something of an exclusionary and, amidst their domesticity, alien air. These are places created by humans, yet where humans no longer belong; scenes reminiscent of Giorgio de Chirico's metaphysical painting. In other words, the paintings suggest the existence of a posthuman dimension, of parks that are no longer inviting and of buildings whose interiors and exteriors have taken on a museum-like, uninhabitable and un-homelike character. Some of the buildings light up in the evening darkness, still empty of people, while others have black windows, closed off against prying eyes and cut off from contact with what is outside. They are beautiful phantoms, ghosts from a time when one could still imagine humanity as a harmonious presence in the world.

The natural element introduced by the trees in the park-like gardens seems to have merged with the architecture in a carefully calculated, orderly fashion; the buildings gain legitimacy from the natural setting, and at the same time their formal and functional severity signals a sense of control, of freedom in relation to the foundations on which they rest, including the natural surroundings. However, in these paintings, the trees and their play of shadows are too prominent for them to simply be described as staffage. Quite the contrary: they have taken over the space. As time has passed since a given building was originally designed and constructed in the 1920s, 30s, 50s, or later, the greenery has conquered more space – in some of the paintings the conquest has reached such an extent that the architecture becomes secondary, even approaching the snapping point where human control reaches its limit. In a few other cases, buildings have been placed in parks in which they never stood in real life, as for example in the painting *The End (Guggenheim, New York)*, 2005, whose title may suggest that the triumph of functionalist architecture over nature and irrationalism has thus reached an end point. In this way, architectural modernism, even though it stems from a desire to allow buildings to enter into a closer relationship with the surroundings, also comes to represent



E-1027 with the Lights on in Daytime (Eileen Gray)
Acrylic on canvas
200 x 200 cm
2018

the human colonisation of nature, whose materials have, over the course of a few hundred years, become subject to extensive extraction and advanced technological processing. The architecture created to secure and signal light, air and cleanliness also contains an inherent utopian ideality that lacks real grounding.

At the same time, it seems to me that the paintings do not simply introduce a subtle ideological critique of the utopia of modernist rationalism and its complicity in a general displacement of nature (which is also a displacement of the human perspective). Indeed, O'Kane's representation of architecture enveloped by nature should also be seen as a re-reproduction, a re-reading, which makes it possible to see new possibilities, the as-yet unrealised potentials, even perhaps another utopian dimension. In these paintings, the utopia of modernist architecture appears split in two; based on the dream of a rational world, without time and history, a logical and transparent world, it also has another aspect, a flip side that is less clearly defined and harder to spot. Perhaps this second dimension is best described as a hope and a belief in the possibilities inherent in the fact that something different and new awaits us, something which the old world has overlooked, forgotten or neglected. The paintings help this utopia along, and the darkness we see in several of the buildings is associated with it, as are the shadows falling on their walls. I am thinking here of several of the paintings in the *Studio in the Woods* series from 2003 or of the various painterly variations on Eileen Gray's house, E-1027, made between 2010 and 2020.

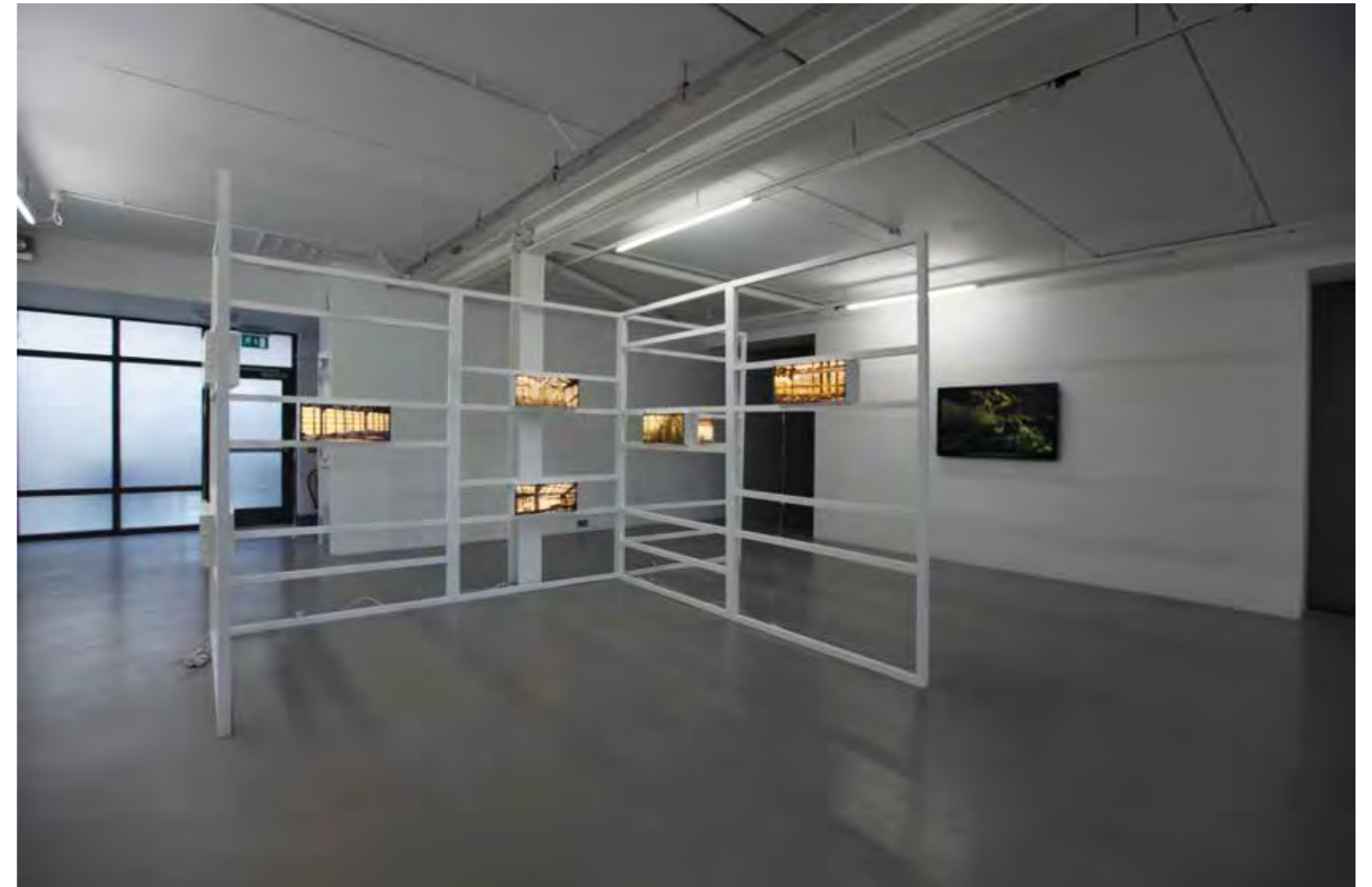
On the one hand, the darkness and shadows in and around these buildings indicate that this is a world left to itself, a world devoid of humans, one which almost seems eerie and, to use Sigmund Freud's famous expression, *unheimlich* because it has a life of its own that we cannot control. On the other hand, the darkness and shadows also mean that time – the rhythm of the day, the passage of the seasons, little rustling movements in the foliage – has once again found its place. The paintings give the buildings, in all their unreality, a place in the world. They have been given a second chance, as it were. *And Time Begins Again*, as the title of one of O'Kane's recent releases reads, quoting Samuel Beckett. Time is no longer frozen, architecture finds its place anew in a different order, one where it does not subordinate itself to its surroundings, but unites with them. The



Where There Are People There Are Things
 Installation view
 CCA, Derry, N. Ireland, 2014

darkness and shadows reintroduce time in the utopian dream, just as the Baroque painters used dark backgrounds and deep shadows to emphasise aspects of temporality. Darkness makes the dream palpable and concrete, it connects the house with its surroundings and the passage of time. But darkness does not just contain time in its momentary immediacy; it also encompasses the time that has not yet come, pregnant with anticipation and expectation. Interestingly, a connection between darkness and anticipation of the future emerges in a German thinker whose ideas took shape around the same time as several of the buildings in O’Kane’s paintings were being designed and built: Ernst Bloch’s early work *The Spirit of Utopia* (published in German in 1918/1923) speaks of ‘our darkness’ as the fact that we cannot know, experience, see, sense the world at the moment it takes place; we only become aware of it once it has passed us and we look back; in this sense the darkness contains that which has not yet reached our aware consciousness, and therefore contains possibilities, dreams, utopia, hope. Darkness points ahead towards something not-yet-conscious, which is why Bloch speaks of ‘the metaphysics of darkness’. For Bloch, this metaphysics is not only found in human consciousness; it also lives in nature as a potential, although humankind, being part of nature, has been given the opportunity to become aware of it and be nurtured by it.

Eamon O’Kane’s photographic documentation, enacted from 2009 to 2019, of a derelict plant nursery undergoing a process of gradual decay is certainly to be understood as a critical deconstruction of a greenhouse complex, of the complete lack of sustainability in this greenhouse-based industry and of the view of nature expressed in horticulture’s industrialised production. But as trees and naturalised plants are gradually allowed to grow up in – and through – the ruin-like greenhouses, rendering them ever more covered, dark and inaccessible, the contours of a different meaning for the greenhouses emerge, a new meaning for the glass house. As the dismantling of the greenhouses’ former functionality proceeds apace, a new relationship with the outside world emerges with growing clarity; it is as if they begin to breathe through their surroundings, not due to the inflow of enormous amounts of electricity and district heating, but by virtue of their own porosity and transparency. Using an expression from the French-Italian philosopher Emanuele Coccia, one may speak of the buildings thus becoming embedded in their surroundings. ‘The embedding’, writes Coccia, ‘is first and foremost an act in which the subject and



Where There Are People There Are Things
Installation views
CCA, Derry, N. Ireland, 2014



Scott Tallon Walker, Goulding House (Black Mirror)
Acrylic on canvas
100 x 120 cm
2016

the surroundings, the body and the space, life and the environment permeate each other, where it is no longer possible to distinguish between them physically and spatially'. After the decay sets in, the greenhouses are still houses, but the boundary between interior and exterior, between inside and outside, cannot be clearly drawn. Are they thus making themselves redundant? Not necessarily. Because they still serve a function as buildings, and one senses that quite specific biotopes are emerging in them, which in turn will also be constantly changing. As such, they have a kinship with the modernist architecture in O'Kane's painting, where plants, shadows, darkness and time empty the buildings and open them up to a life different than the one of which they originally dreamed.

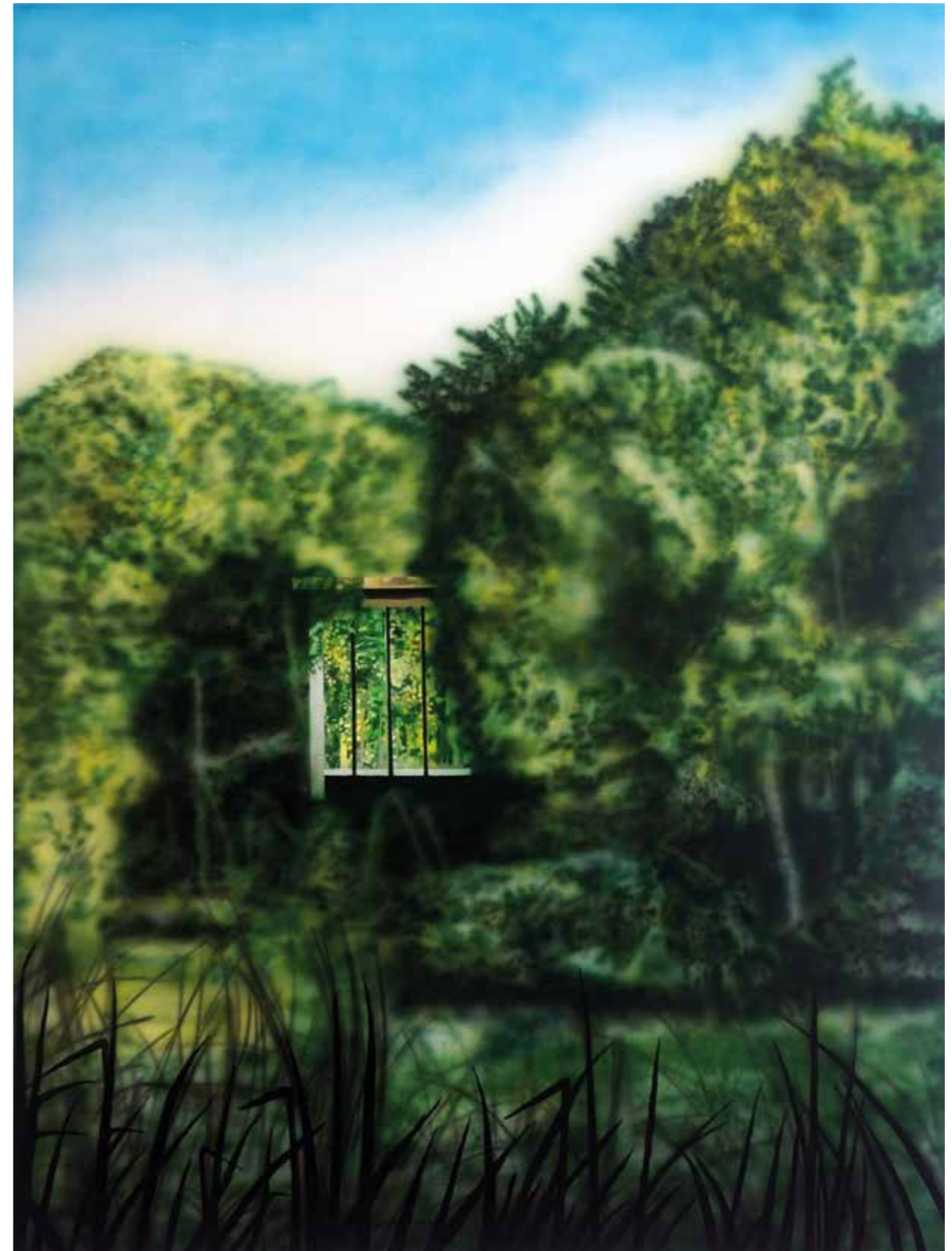
Reflections, transformations, connections

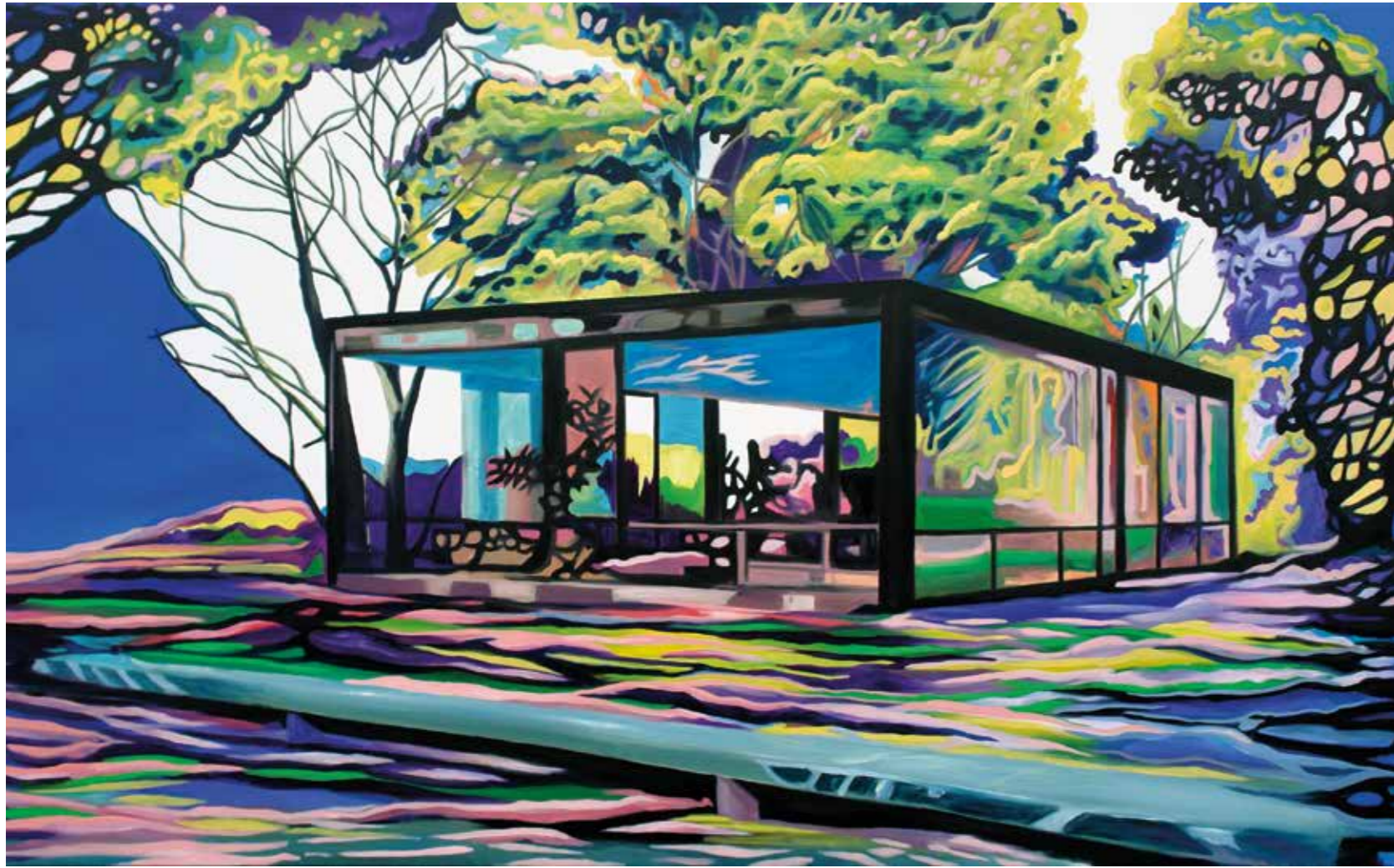
This outlook on architecture (one which is, it should be remembered, the most aestheticised and celebrated part of the modern Western architectural heritage) can be reminiscent of what the British-Israeli architect and architectural theorist Eyal Weizman calls 'Forensic Architecture'. Like O'Kane, Weizman is aware that buildings interact with their surroundings and, right down to the smallest cracks in the masonry, embody or absorb the political and social processes from which they themselves are born. On the one hand, architecture can be seen as a medium that senses and registers the – often opposing – forces around it; on the other hand, it shapes its surroundings, not only by forming environments and defining human behaviour, but also through the large energy consumption of houses, which in turn contributes to climate change. While O'Kane's painting cannot be called 'forensic' in the strict sense, several of these works nevertheless leave one with the feeling of observing a crime scene. The sheer expressiveness of the buildings – often bordering on the enigmatic – can by no means simply be attributed to an architectural idea or a formal principle, faithfully reproduced in the medium of painting: in their discreet seclusion and in their interaction with the surrounding gardens there is something more, something imbued in them by the painting, the gaze, the point of view; something which I shall call complicity. We understand that they are part of something bigger, part of a shared intellectual construct, of a certain understanding of the world around us, an outlook on humankind and nature which has not been without serious consequences. Yet



Louisiana Museum with Calder and Red Sky
Acrylic on canvas
150 x 120 cm
2019

Opposite page:
Louisiana Museum Lake
Acrylic on canvas
200 x 150 cm
2018





Philip Johnson Glasshouse Remix I
Oil on canvas
152 x 244 cm
2010

one also sees their potential for change, for transformation. Thus, the paintings look at architecture with equal parts archaeological and forensic curiosity and a willingness to redefine things.

O'Kane's architectural paintings employ various means and devices to rediscover and reorganise historical architecture. As has already been pointed out, the natural surroundings and the shadows they cast are an essential component in the reinterpretation of the historical layers of the architecture and interiors. With its fine lines and traces outlined on the walls, the play of shadows brings the buildings slightly out of shape, as if heralding greater metamorphoses to come. Trees, palms and shrubs cover the architectural works, causing them to appear only in glimpses and fragments, never as totalities. Some buildings come close to disappearing completely behind foliage, trunks and branches, as seen in *Louisiana Museum Lake*, 2018. In the painting *Scott Tallon Walker, Goulding House (Black Mirror)*, 2016, the house is shown integrated into the lush edge of a forest, consistent with its actual location, but here rendered in a grey-black monochrome palette which drains nature and building of verisimilitude. The palette also takes on central importance when, for example, the windows are filled with coloured fields in several of the variations on Eileen Gray's E-1027 house or in the painting *Philip Johnson Glass House Remix I* from 2010, in which the colours transform the Japanese-inspired glass house into a dream vision where outside and inside flow together to form an intense psychedelic whole. Another case in point is the painting *Casa Bo Bardi Midday Sunset Mix*, 2008, where the silhouettes of trees are outlined against the large glass panes in the twilight and the relative strength of light and dark seem evenly matched at this point, mere minutes before night falls completely. Blurred boundaries are a common denominator in these images. One senses forces at play, working towards a levelling and equalisation of the initially significant differences between the lushness of the surroundings and the severe, clean lines of the houses. These are forces that the painting both registers and initiates. I believe this is where O'Kane's great interest in Robert Smithson's work is most clearly felt; the American Land Art artist was keenly interested in the encounter between the desert – an entropic landscape with minimal internal tension and variation – and simple crystalline structures, glass and mirrors, that reflected the surroundings. Not to find a contrast between the two, but as two ways of foregrounding geological and cosmological time at the expense of a



Casa Bo Bardi
Acrylic on canvas
120 x 150 cm
2018

Opposite page:
Casa Bo Bardi Midday Sunset Mix
Oil on canvas
152 x 213 cm
2008



Neutra Kaufmann Desert House with Orange Sky
Acrylic on canvas
120 x 120 cm
2022

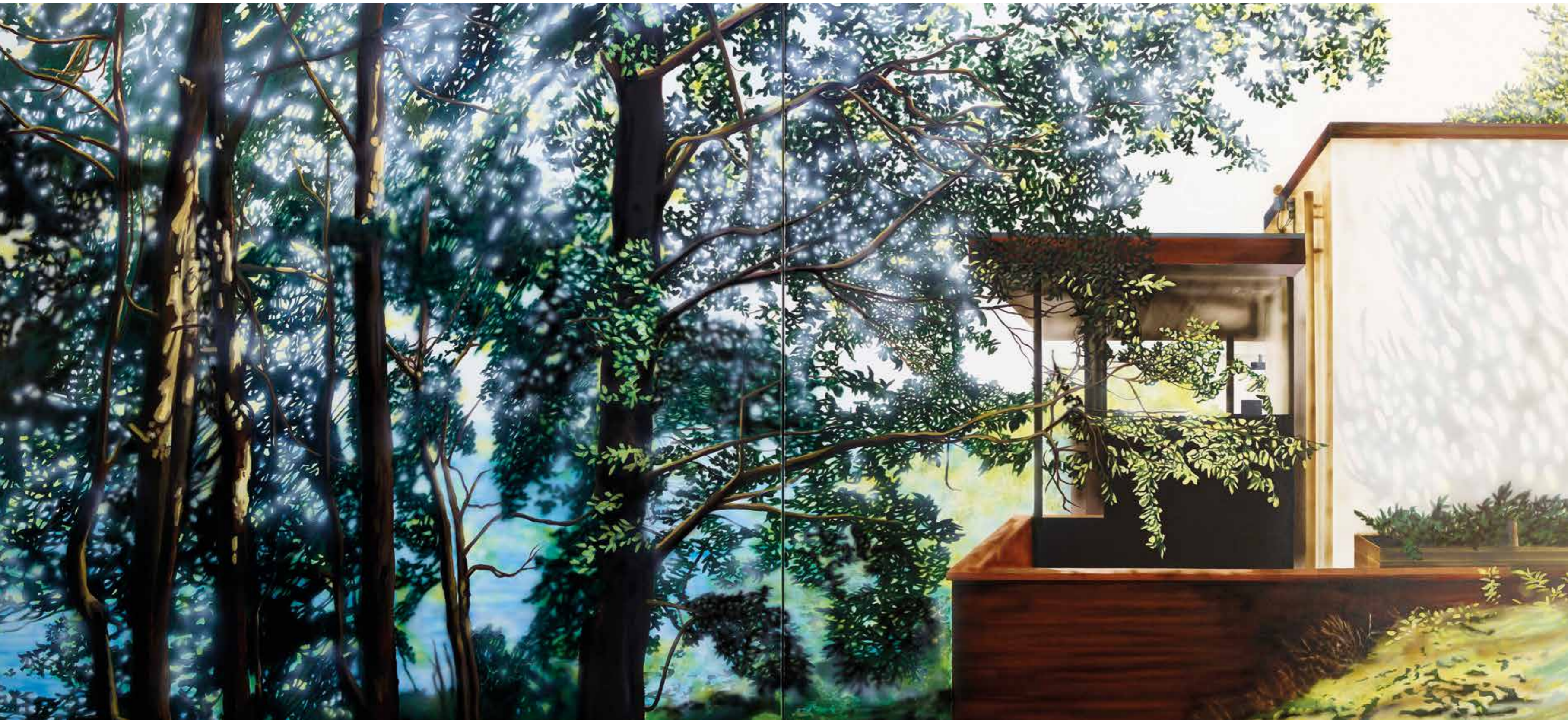
human and subjective time. I cannot help but see entropy at work in these works. It seems to creep in everywhere: in the reflections of the glass windows, in the colours, in the patterns, in the fluid boundaries between inside and outside, but also in the geometry and cubic spaces of the buildings. In the painting *Philip Johnson Kreeger Museum* from 2009, we see little else than a mirror transforming its surroundings: in the glossy surface of an abstract steel sculpture, the museum building and its surroundings are reflected in distorted form. The fluid, viscous image thus produced can be seen as the result of an entropic process in a limited space.

A new group of works from 2022, created for the exhibition *Pattern Nature*, brings several of the aforementioned means and devices into play. Here we find flat, monochrome skies above buildings and gardens, austere modernist architecture devoid of any life inside, walls and glass with shadows and reflections, carefully laid-out gardens with moss-covered stones in simple, clear colours, bushes, trees, cacti and well-ordered flower beds, but also pools that mirror the buildings, rendering their geometry and tight shapes soft and limitless. The gaze applied here is neither romanticising nor on the lookout for beauty: rather, it is permeated by a sense of archaeological wonder and a desire for transformation; a gaze hunting for historical layers, new possibilities and new connections between humankind and nature. We speak of the Anthropocene as a new geological age where the presence of humanity affects the climate and the earth's crust on a par with volcanoes and earthquakes – and with consequences every bit as devastating for life on earth. The buildings and gardens in these paintings were originally created as if everything was perfectly fine. But they are already Anthropocene, and we now know that things were not, and are not, fine.

The painting sees a glimmer of hope, a possible transformation, a potential reorganisation. It begins with a mirror that dissolves a form, a colour that cuts across all categories and connects space and environment, the darkness behind a window, shadows on a wall, a house that begins to open up to the world outside. Trees that keep growing.



Lina Bo Bardi House
Oil on canvas
200 x 300 cm
2021



Louisiana Panorama 1
Acrylic on canvas
200 x 400 cm (diptych)
2018



Louisiana Pond
Oil on canvas
100 x 100 cm
2018



Louisiana with an Orange Sky
Acrylic on canvas
100 x 100 cm
2018

Following page:
The Home, the Studio, the Museum
Installation view
Galleri DGV, Svendborg, Denmark, 2018





Louisiana Museum in Snow
Acrylic on canvas
120 x 150 cm
2018



Louisiana Tree
Acrylic on canvas
200 x 200 cm
2018



Philip Johnson Leonhardt House
Oil on canvas
198 x 306 cm (diptych)
2009/10

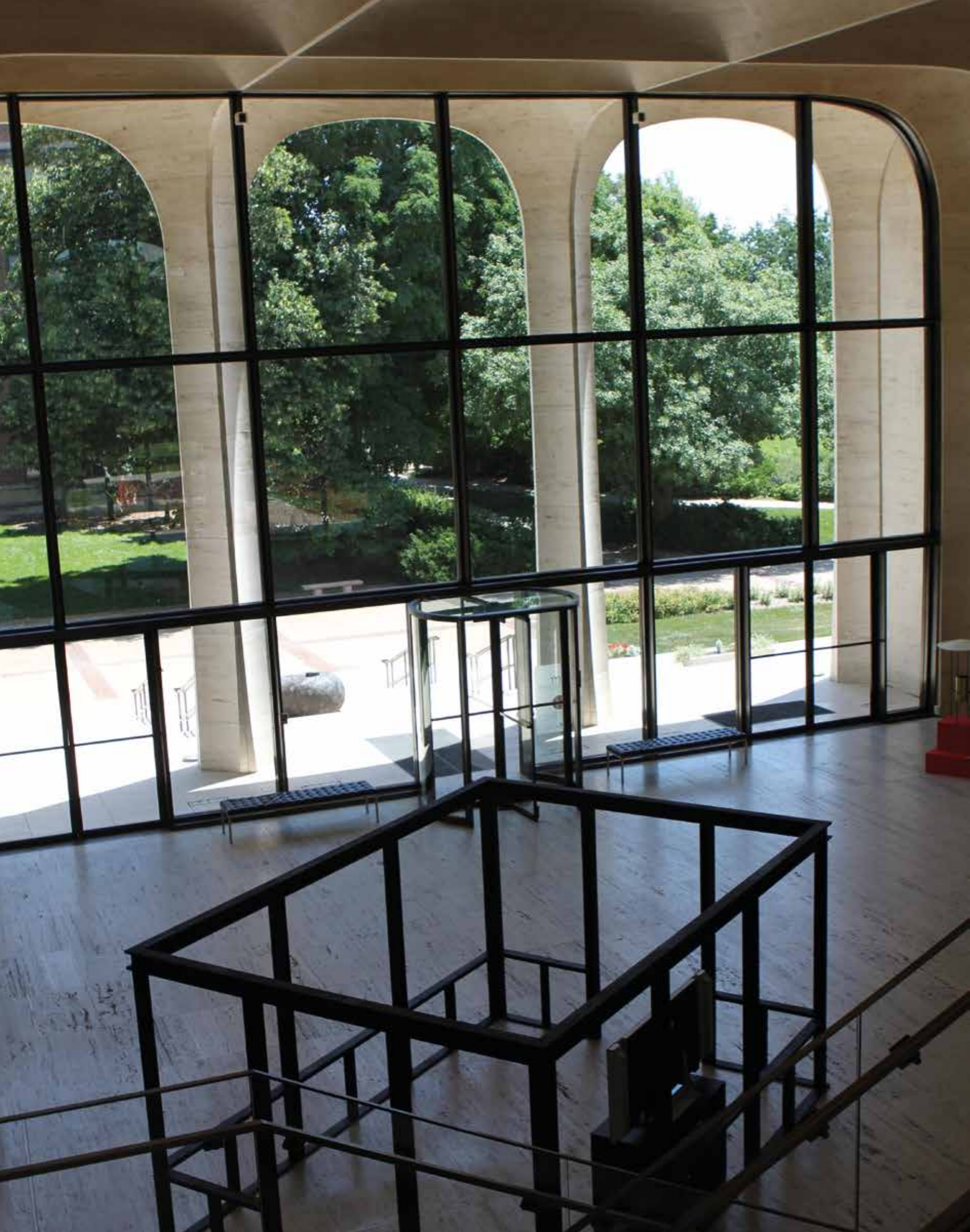
Following page:
The House in the Woods
Installation view
Galleri DGV, Svendborg, Denmark, 2015





Philip Johnson Rockefeller House
Oil on canvas
150 x 120 cm
2010

Opposite page:
The Architect's Study
Painted wooden structure and animation, HD Video, 3 mins
Installation views
101 California, San Francisco, USA, 2010



The Glass House
Installation views
Sheldon Art Museum, Lincoln, Nebraska, USA, 2013



Studio House II (Henning Larsen)
Oil on canvas
210 x 220 cm
2004



Studio House I (after Henning Larsen)
Oil on canvas
130 x 250 cm
2004



House East View Early Evening (after Eames House)
Oil on canvas
100 x 100 cm
2008



Eames Interior with Table
Oil on canvas
100 x 100 cm
2021



Eileen Gray E-1027 with Coloured Windows
Acrylic on canvas
120 x 120 cm
2021



E-1027, Blue Twilight
Acrylic on canvas
100 x 100 cm
2021



E-1027 with Palm Tree (Eileen Gray)
Acrylic on wood panel
30 x 40 cm
2017



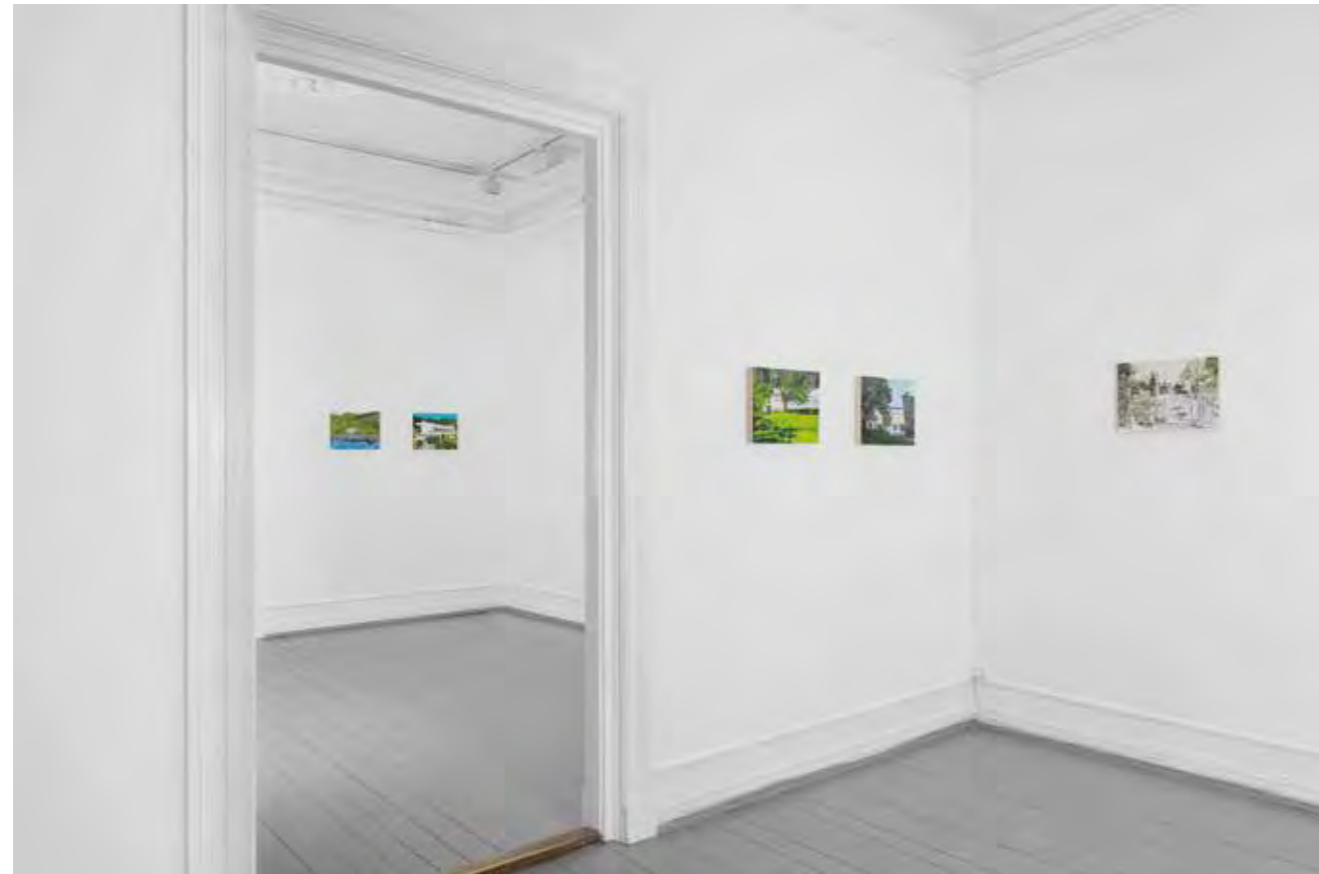
Tempe à Pailla (Eileen Gray)
Acrylic on wood panel
30 x 40 cm
2017



E-1027 with Red Wall (Eileen Gray)
Acrylic on wood panel
30 x 40 cm
2017



E-1027 from Sea (Eileen Gray)
Acrylic on wood panel
30 x 40 cm
2017



In an Ideal World
Installation views
LNM, Oslo, Norway, 2017





E-1027 (Gray Le Corbusier Mix I)
Oil on canvas
100 x 100 cm
2010



Eileen Gray Tempe à Pailla Summer
Acrylic on canvas
100 x 120 cm
2021



E-1027 Eileen Gray Orange Sky
Acrylic on wood panel
30 x 40 cm
2022



E-1027 (Eileen Gray)
Acrylic on wood panel
30 x 40 cm
2020



Eileen Gray E-1027
Acrylic on wood panel
30 x 40 cm
2017



E1027 with Orange Canopy
Acrylic on wood panel
40 x 30 cm
2017



Negative Gray Le Corbusier
Acrylic on paper
150 x 150 cm
2010



In an Ideal World
Installation view
LNM, Oslo, Norway
2017



Goulding Summer House (Scott Tallon Walker)
Acrylic on wood panel
30 x 40 cm
2022



Goulding House
Acrylic on wood panel
40 x 30 cm
2020



Goulding House River View
Acrylic on wood panel
50 x 30 cm
2022



Wicklow House
Acrylic on wood panel
40 x 30 cm
2017



Exploring Architecture
Installation views
RCC, Ireland, 2017



Matisse Courtyard (after Quincy Jones)
Oil on canvas
200 x 300 cm
2016



Blue Matisse in Quincy Jones Courtyard
Oil on canvas
213 x 152 cm
2019



Quincy Jones Courtyard
Acrylic on wood panel
30 x 40 cm
2017



Quincy Jones Building
Acrylic on wood panel
40 x 30 cm
2016



Quincy Jones Interior
Acrylic on wood panel
30 x 40 cm
2017



Quincy Jones Courtyard Study
Acrylic on wood panel
30 x 40 cm
2017



Aalto Remix in Snow
Oil on canvas
200 x 200 cm
2009



Alvar Aalto Pool with Marimekko Parasol
Oil on canvas
200 x 200 cm
2021



House South View Midday (after Aalto)
Oil on canvas
100 x 100 cm
2008-2013



Alvar Aalto House with Pool and Marimekko Blue Parasol
Acrylic on canvas
120 x 100 cm
2022



Pool West View Mid Morning (after Aalto)
Oil on canvas
120 x 150 cm
2008



Ideal Studio LIII (after Alvar Aalto)
Oil on canvas
100 x 120 cm
2005



Alvar Aalto Remix (Painted whilst Listening to Joy Division)
Oil on canvas
213 x 152 cm
2008



Ideal Studio (After Alvar Aalto)
Oil on canvas
213 x 152 cm
2004



I. M. Pei Museum
Acrylic on wood panel
30 x 40 cm
2020



I. M. Pei Building
Acrylic on wood panel
30 x 40 cm
2016



Alvar Aalto Marimekko Parasol Study
Acrylic on wood panel
40 x 30 cm
2022



Weissenhofsiedlung (Hans Scharoun)
Acrylic on wood panel
30 x 40 cm
2013



Pierre Koenig Beagles House
Oil on canvas
120 x 120 cm
2021



Pierre Koenig House
Oil on canvas
120 x 120 cm
2021



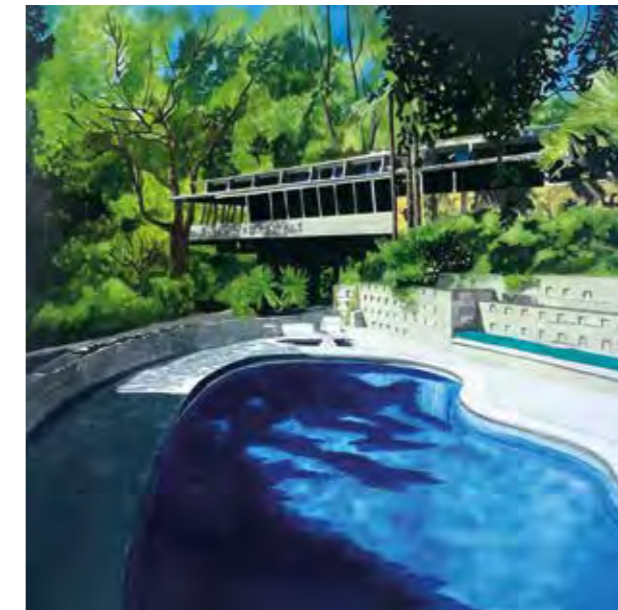
Pierre Koenig Interior
Oil on canvas
100 x 120 cm
2021



Pierre Koenig Lamel House, Glendale, CA
Acrylic on canvas
120 x 120 cm
2022



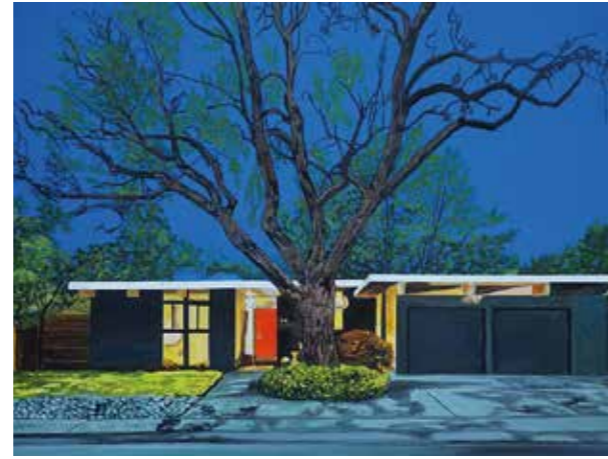
Soriano House with Palm Trees
Acrylic on canvas
100 x 120 cm
2020



Pool
Acrylic on wood panel
40 x 40 cm
2020



Callister House
Acrylic on wood panel
30 x 40 cm
2016



Soriano, Jones, Eichler House
Acrylic on wood panel
30 x 40 cm
2016



Neutra Building at Night
Acrylic on wood panel
40 x 30 cm
2017



Soriano House
Acrylic on wood panel
30 x 40 cm
2016

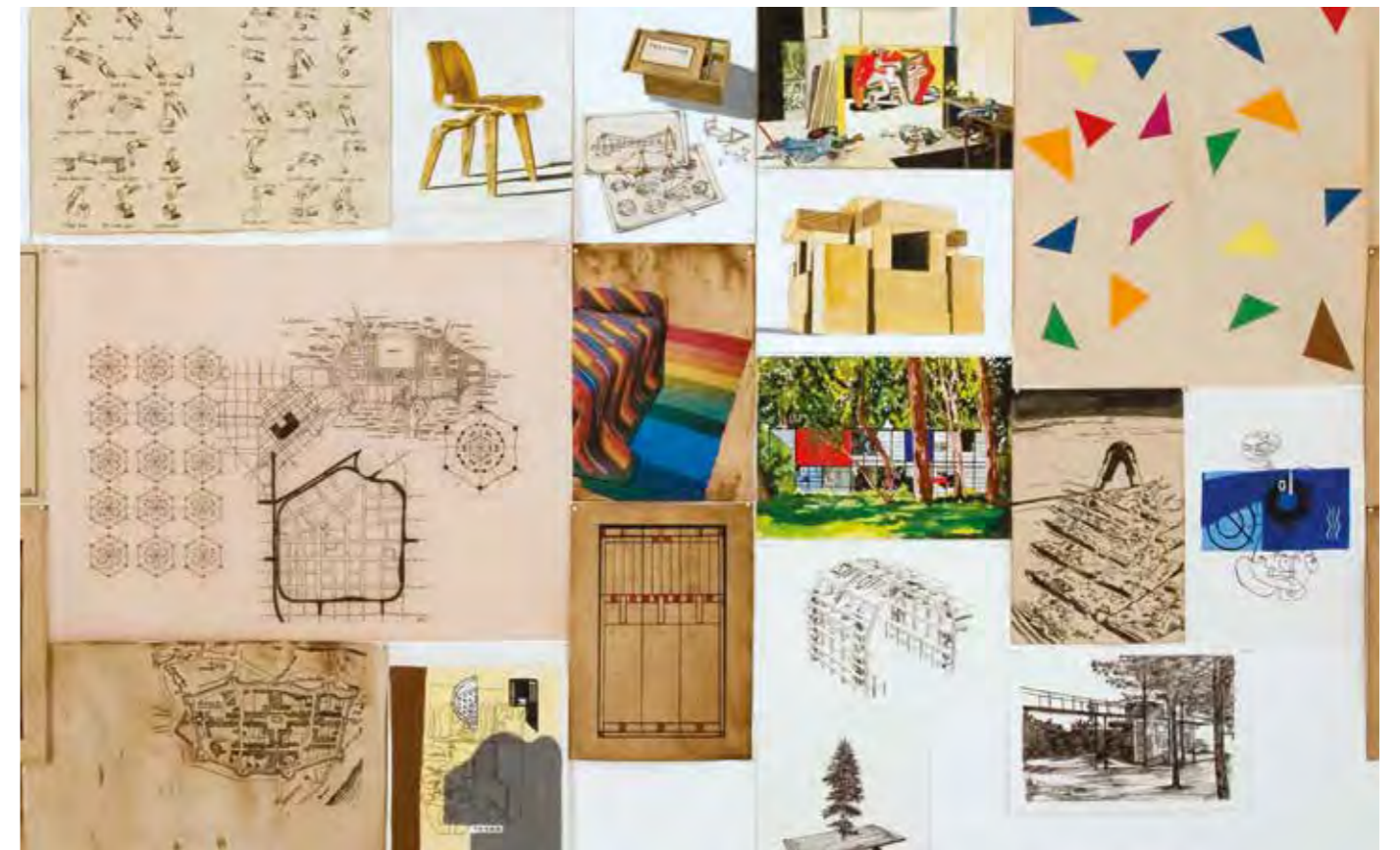


Baum Test
Installation views
Gregory Lind Gallery, San Francisco, 2016





There is Another World but it is in this One
Installation views
RARE Gallery, New York, 2011





Eames Chair
Acrylic on paper
30 x 21 cm
2010



Barcelona Chair
Acrylic on paper
30 x 21 cm
2010



Top: **Eileen Gray E-1027 from Above**
Bottom: **Eileen Gray E-1027 Interior**
Acrylic on paper
30 x 21 cm
2009



E-1027 Restoration
Acrylic on paper
30 x 21 cm
2009

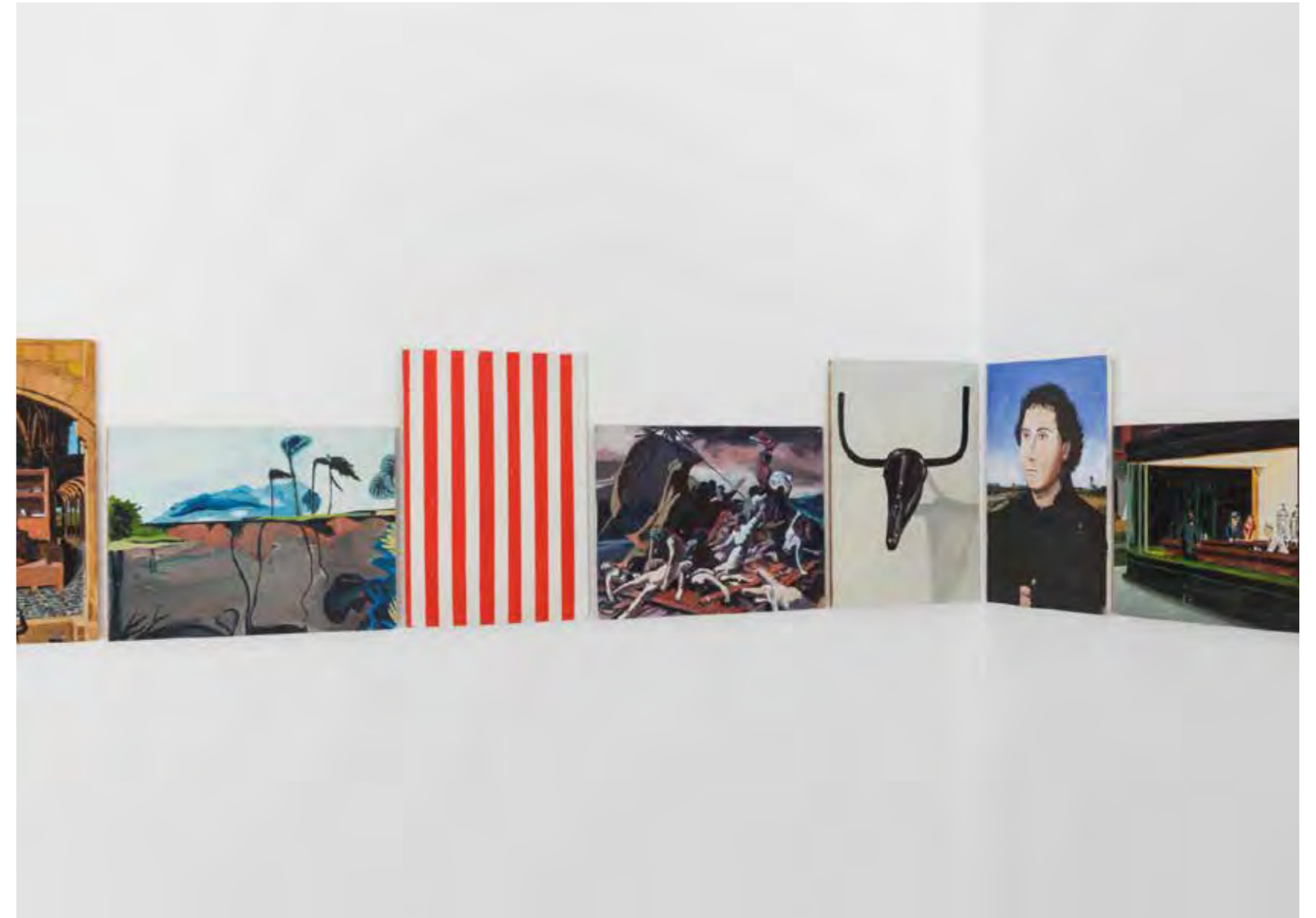


Intimate Expansive
Installation views
Rochester Arts Center Minnesota, USA, 2018

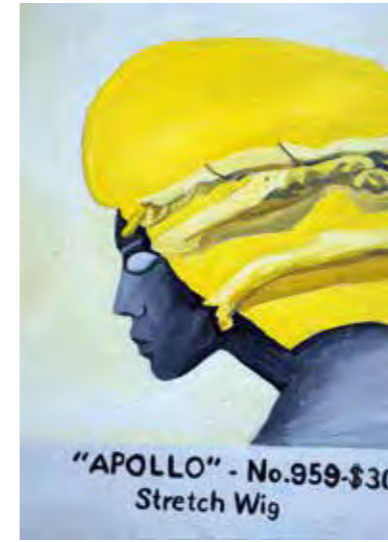




An Ideal Collection
Installation view
Kunstneres Hus, Oslo, Norway 2018-2019



An Ideal Collection
Installation view
LNM, Oslo, 2017



From **An Ideal Collection**
Acrylic on wood panel
15 x 20 cm
2005-2022





An Ideal Collection
Installation views
Galerie Christoffer Egelund, Copenhagen, Denmark, 2019



The Garden of Children

Norman Brosterman

Kindergarten, invented as the first pre-school by a crystal scientist in 1839, inadvertently created the modern world.

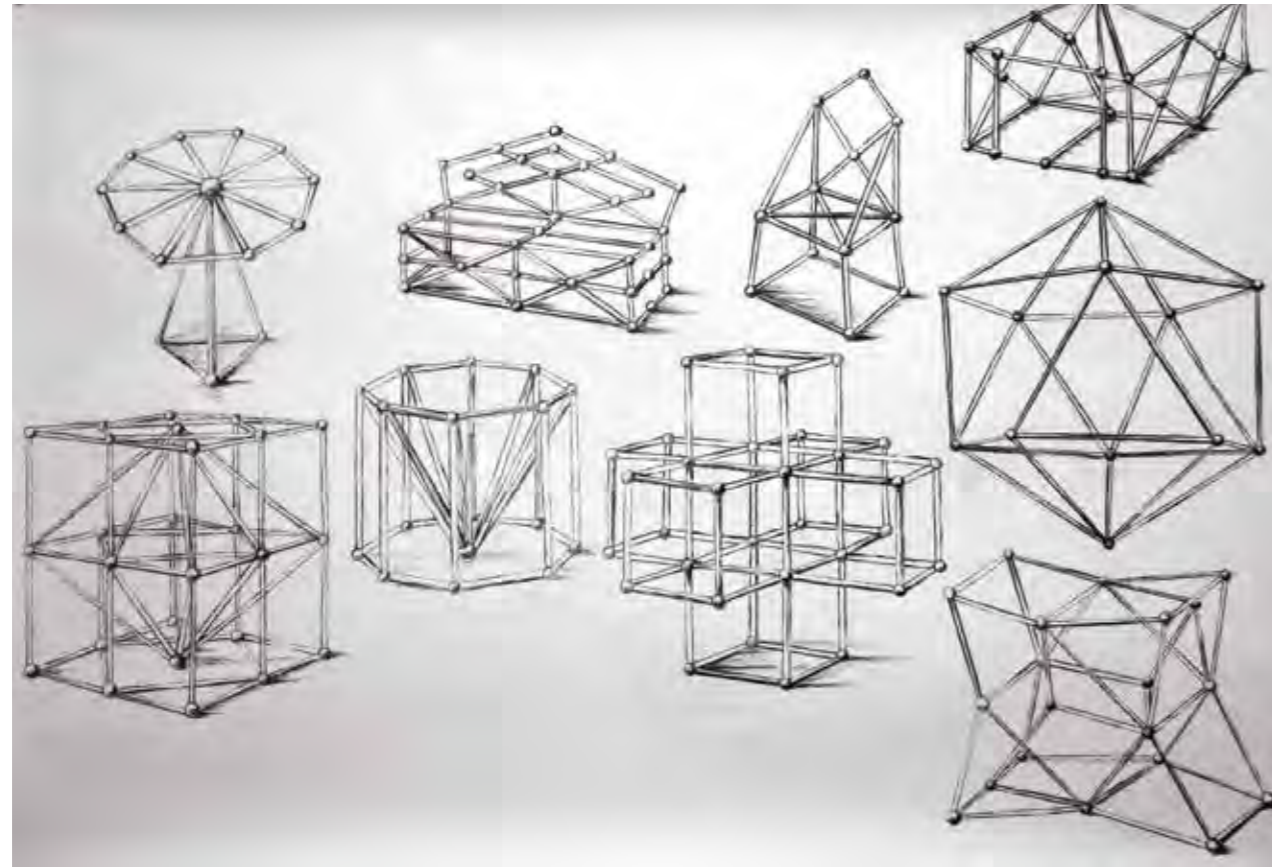
Common to almost every country on earth, kindergarten may be the world's largest social institution. German for both "The Garden of Children" and "Children's Garden," kindergarten has been around so long, and is so thoroughly familiar, that it's natural to assume personal expertise on the subject. Global memories of those sun-lit days include drawing, paper-cutting, block-building, modeling with clay, singing and dancing, as well as observing the workings of nature - the growth of plants, the symmetries of crystals and seashells. One's teacher was usually a woman and she led the class in activities that would have been considered play outside the schoolroom.

All of these have been conventions of kindergarten from its beginning. Unfortunately, kindergarten for us, and for most of the children born since the start of the 20th century, was a distortion, a diluted version of what originated as a radical and highly spiritual system of abstract design activities developed to teach 3-7 year olds how to learn. Through guided play with simple materials called "play gifts," pre-literate children were taught to observe, reason, express, and create. Kindergarten was infinite, rhythmic, and beautiful. With music, dancing, nature walks, and gardening, the first kindergarten kids learned lessons in eco-consciousness, how nature designs, and a sense of their individual perfection in unity with all creation.

In the early 19th century, Germany had the most advanced educational system in the world. Schooling began with reading and writing and it was generally assumed by the male-dominated establishment that children under seven were too young to learn. But after twenty years teaching, Friedrich Froebel (1782-1852), who equated spiritual perfection and geometric form while working beside one of the founders of the modern science of crystals, recognized the flaw in this approach - the very young could be taught sophisticated lessons if the modes of communication were tactile, visual and verbal. Instead of letters, kindergarten children used blocks, instead of writing, they wove paper, instead of books, they had gardens.

Opposite and following pages:
Fröbel Studio: A History of Play
Installation views
Le Quartier, Quimper, France, 2010





The play gifts Froebel designed and the method and philosophy of their use were embraced world-wide but evidence of their power and influence barely remains today. Kids still cut snowflakes but focus now on winter holidays rather than crystals and the perfection of nature. Blocks are thankfully still around but usually used for free play and often under-emphasized in favor of too-early lessons in the ABC's. Other gifts in this comprehensive system included sticks for picture-making, drawing on grids, paper weaving, origami, sticks and peas for making structures (think toothpicks and mini-marshmallows), simple blocks, and clay. Where still in use these are considered crafts and their educational value is frequently described in terms of "socialization", or "eye/hand coordination." But for Froebel, these basic objects were tools - blank slates for infinite imagination, story-telling, preliminary mathematics, and systematic design. Used correctly, with patience and flexibility, kindergarten worked, and the lucky children who experienced it early on were transformed as if embraced by Mother Nature herself.

An unintended result of kindergarten's reliance on simple geometric shapes for expression was the explicit equivalency of reality and abstraction. Simply put, the youngest children of the generations born after 1860 were taught that the world was divisible into cubes and triangles, lines and rings, and they never looked back. Frank Lloyd Wright, often considered the greatest 20th century architect, was only one of many whose consciousness was infiltrated by the crystalline geometries of the kindergarten. Artists, architects, physicists, musicians, and others in all fields including bold faced art names like Piet Mondrian, Georges Braque, Joseph Albers, Paul Klee and Wassily Kandinsky and the Bauhaus in general, Le Corbusier, Buckminster Fuller, and Charles Eames in architecture, and famed physicist Richard Feynman, were all children of the Froebelian kindergarten and all helped to turn the past into the modern future.

The systematic tools of kindergarten were intentionally simple, intended for maximum variability, infinite potential. Essentially lost while hiding in plain sight after a century of international acceptance, it is gratifying that Eamon O'Kane's explorations of Froebel's system are solidifying a position for kindergarten in both contemporary art and educational discourse. Kindergarten, like art, supplies atoms and eagerly waits for molecules and compounds to be synthesized. Self-activity, self-direction, and play were



Fröbel Structures and Fröbel Crystals
 Animation stills and charcoal drawings on paper
 HDV, dimensions variable
 2012





the engines of kindergarten and are the leitmotifs of O’Kane’s interactive, environmental, works. Engaging small children outside of children’s museums is anathema to the art world and radical in itself. No surprise that his installations satisfy on many levels, with a grab-bag of forms - some perfect, some fractured - opportunities abound for creating models of all things seen, considered, and imagined. Seemingly entropic, O’Kane’s works are deceptively balanced, and can change like a kaleidoscope moment by moment, inevitably into any and every new configuration.

While the unrelated detritus of so-called scatter art often serves up a vague, incoherent one-liner, its “creator” daring us to affect comprehension, Eamon O’Kane’s installations resonate with the innate logic of nature, a language we all share. No small feat to make new art that engages on a non-verbal level decades after Kandinsky and Mondrian. But O’Kane’s interests are more than optical, and only distantly spiritual. History, as he references architects and designers whose childhoods trod in Froebel’s garden, supplies a secondary or tertiary layer for consideration, so we may follow, if we wish, in the footsteps of some of kindergarten’s illustrious graduates like Wright and Eames, both of whom used the system to change the world.

Drawings, models, and photographs are standard for exhibits of architecture because buildings are hard to move. But all of these are filters, none are real, space only exists in space, photos are fragments, drawings are too artistic, and models, which should be viewed at table level, turn us into unwitting Godzillas because no one bends. Yet all buildings have a gestalt, an aspect, a memory waiting to be memorialized that O’Kane harvests and weaves for us like a tour guide – we can visit wherever he touches down. Calvino’s Imaginary Cities may be more real than the places one has never been; O’Kane’s paintings and installations suffuse us with architecture we can only guess at, and the generosity of his art endures. He lends us a space, and we help make it a place.

Rudolph Steiner’s anthroposophy, the basis for the first Waldorf school in 1919, was almost identical to the philosophy of Froebel’s kindergarten but was described in the sinuous curves of organic growth. The language of the kindergarten utilized crystalline forms because Froebel equated all growth in nature under god, and triangles and cubes are simply easier to

This and following pages:
Fröbel Studio: Institute for Creativity
 Installation views
 RARE Gallery, New York, USA, 2013





fabricate and manipulate than muscles and leaves. That these Platonic shapes, after being systematized by Froebel and then taught to millions of late nineteenth century children, should have leaped from nature to pre-school, and then to modern art and architecture and the 20th century mind, is hardly surprising. What does surprise in 2022, is that this vast and comprehensive language ever existed. We should be thankful that a cultural alchemist like Eamon O'Kane has taken the time and effort to gracefully guide us into this lost world. Little art achieves so much.

Opposite and following pages:
Fröbel Eames Studio: A History of Play
Installation views
Ben Maltz Gallery, Otis College of Art and
Design, LA, USA, 2011

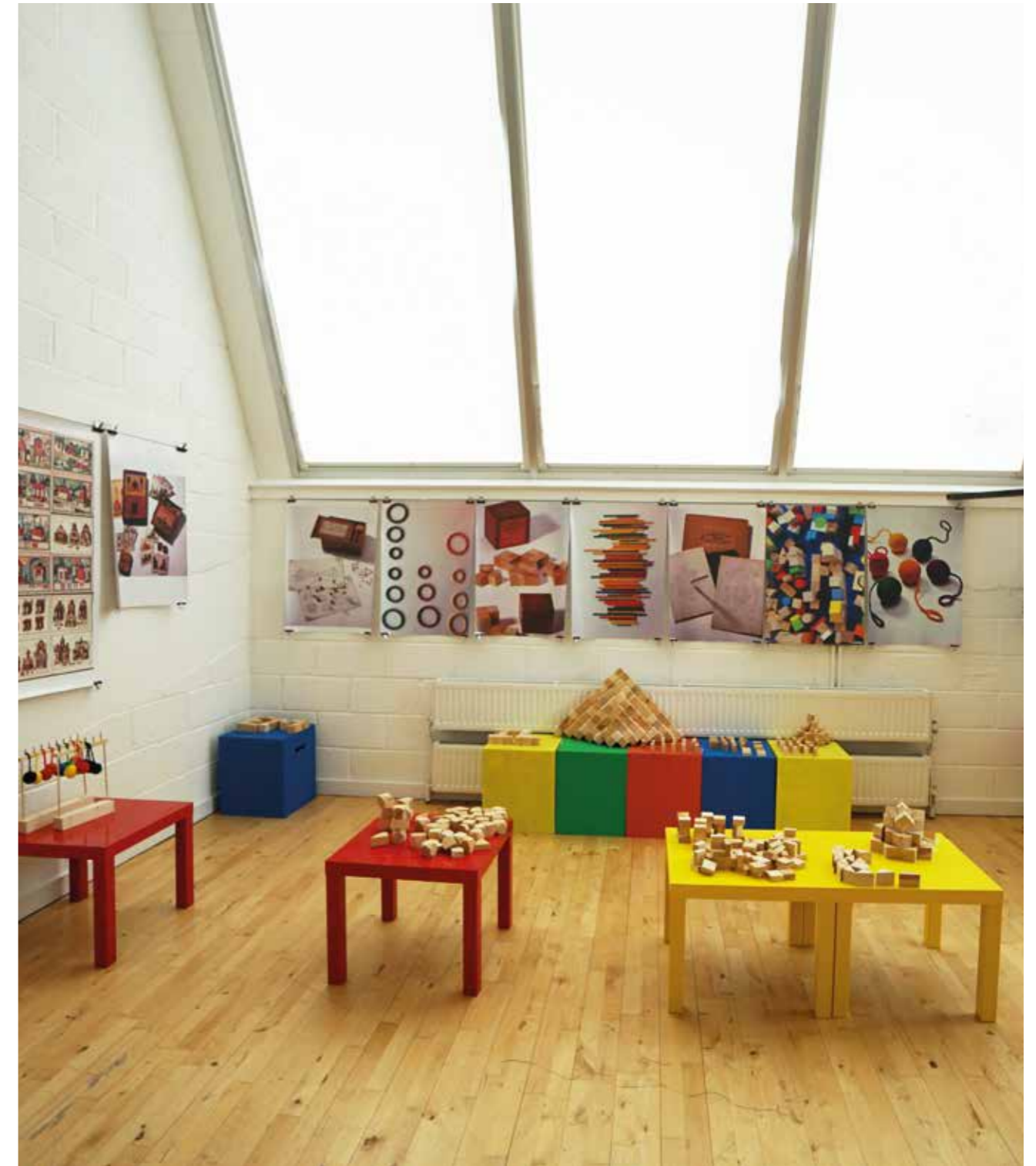








Fröbel Studio: Institute for Creativity
Installation views
Rochester Art Center, MN, USA, 2016



Fröbel Studio: A History of Play
Exploring Architecture
Installation views
RCC, Ireland, 2017

Following page:
Fröbel Studio: A History of Play
Installation view
Draíocht, Ireland, 2017



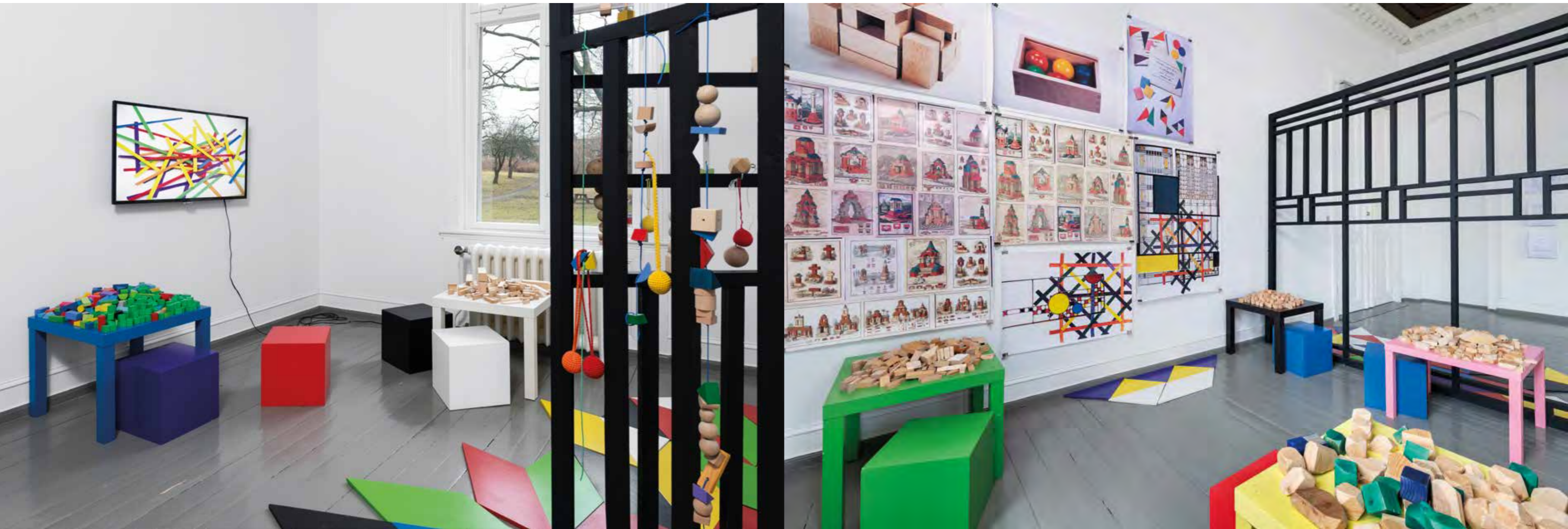


This and following pages:
Fröbel Studio: Institut for Kreativitet
Installation views
Fyns Kunstmuseum, Fyns Kunstakademi, Odense, Denmark, 2019





Fröbel Studio: Institute for Creativity
Installation views
Crawford Art Gallery, Cork, Ireland, 2019



This and following pages:
Fröbel Studio: Institute for Creativity
Wooden structure, wooden blocks, toys, posters, video
Installation views
Norwegian Sculpture Society, Oslo, 2020





Play Our Way Forward

Ellen Mara De Wachter

In our era of smartphones and productivity apps, of portfolio careers and zero-hour contracts, the possibility, and purpose, of play have become contested issues. Especially so in highly industrialised countries, where changes including the advent of automation in the workplace have set paradigm shifts in motion, redefining the relationship between work and play. The exploitation of gig workers under late capitalism, along with the expectation that networked individuals will look after themselves has led to an increase in poor-quality labour for many, while for some, who benefit from investments, leisure time has steadily increased. Across the board, many involuntarily fill their spare time with the distractions of social and other media, which profit immeasurably from co-opting our attention under the guise of playful online interactions. This troubling scenario leads to several questions concerning play, not least how to do it in our day and age. But also, whether accessing the kind of free play many enjoyed during childhood might help us discover ways out of our current predicaments; and better cope with the threats and realities of climate change, global conflict and economic injustice.

In such transformative times, it can be helpful to look to the past for inspiration and guidance on how to proceed. Artist Eamon O’Kane has examined play in theory and in practice, with a series of ongoing interactive installations, which he reconfigures depending on the context in which they are shown. These are inspired by the innovations of the 19th century educationalist and inventor of the kindergarten Friedrich Fröbel; artists and architects influenced by their experiences in kindergarten including Piet Mondrian, Buckminster Fuller, and Charles and Ray Eames; and Maria Montessori, whose eponymous teaching method privileged free play in the 20th century. O’Kane’s interactive reconstructions of creative spaces include the *Eames Studio Limerick* (2009-ongoing), *Fröbel Studio: A History of Play* (2010-ongoing) and *Fröbel Studio: Institute of Creativity* (2013-ongo-



This and following pages:
Montessori: The Glass Classroom
Wooden structure, plexi-glass, wooden blocks,
foam tiles, vinyl map, posters, video
Installation views
Norwegian Sculpture Society, Oslo, 2020





ing), as well as *Saffron Gardens: Creative Toolboxes* (2013), which consists of four interactive cabinets containing abstract and figurative objects made of wood and wool, for interactive play in care homes for people with dementia. The latest work he has created in this line of enquiry is *Maria Montessori: Glass Classroom* (2018-ongoing), a wood and coloured Plexiglas structure presented alongside a video and posters. Inside the classroom, tables, wooden blocks and a vinyl floor mat are available for people to play with.

The work references an experimental glass-walled classroom presented at the Panama Pacific International Exposition in San Francisco in 1915, in which for the four months of the fair a group of 30 children attended Montessori-method lessons, their activities visible to fair visitors. Through various kinds of play, Montessori teaching fosters children's creativity and learning, connecting it to their capacity for agency and responsibility in the world beyond the classroom. O'Kane's installation recreates and updates the Montessori classroom to consider how such skills and abilities might enhance communication and interpretation of climate science and meteorology, areas pertinent to all our lives. The work provides a set of coloured bricks and gridded weather maps that can facilitate a first-hand understanding of the tools of weather modelling and data collection. During each of the four occasions on which the work has been shown to date, O'Kane has invited climate scientists to use the space for workshops and talks about their research, hoping 'to empower children through access to knowledge of how certain data is collected and used to project future scenarios.'

Part of the motivation for these works is the desire to reacquaint practices of education and creativity in different environments, starting with museums. O'Kane has long been concerned about the way museums education spaces tend to be marginalised, both physically, by being located in separate rooms to the art on display, and artistically, with their activities deemed secondary to what goes on in exhibition galleries.

While O'Kane's installations facilitate play for audiences, they also result from an approach to art-making which permits exploration, open-endedness and recursion – all characteristics of good play. Once they are installed, O'Kane observes how children, parents and scientists interact with these installations, to understand how meaning is created in a par-





ticular field of research, or place such as a science museum or art gallery. He feeds back his findings into the next iteration of the works and adapts them as they move on to new social or geographic contexts. These successive iterations mean that the installations develop in a non-linear way, as a result of the synergy between materials, people and information.

Those best versed in the details of a problem are not necessarily best placed to solve that problem. Sometimes it takes an innocent outsider to expose what is really going on. By inviting all to play within his installations, O'Kane allows his works to become open systems. This affects their entropy, or tendency to fall into disorder and randomness. Contrary to what happens in closed systems, in which entropy can only increase, in open systems entropy can both increase and decrease. This means that as participants discover new ways of using elements in O'Kane's installations, as some children have done by creatively repurposing furniture as percussion instruments, or by using paint primarily for its tactile qualities rather than its visual capacities, those new ways of doing things become incorporated into the future possibilities of the work. This bidirectional entropic tendency affects both the logistics and the ethics of the piece, as O'Kane explains: 'the installations start off ordered and then they come back to that. Every visitor is treated equally. If it's a mess, it needs to come back to a mixture of order and development. For example, if someone builds a self-contained sculpture, then the invigilators leave it, but if it's scattered, they tidy it up or build onto it in response. It's a cumulative and a care practice with intentional engagement.'

Since art tends to reproduce the ideologies of the people who make it and the places in which it is made, this invitation to others to participate in making the work opens up the possibility that alternative world-views and even dissent will be expressed in and through it, enabling the work to transcend the primary ideologies that shaped it. Recreation becomes a means to re-create something, including art and, over the long term, maybe even our world.

This kind of participatory agency becomes especially potent when the materials involved carry symbolic meaning, such as the mat and blocks included in *Maria Montessori: Glass Classroom*, which represent increments of rainfall influenced by climate change. As children play and build structures with these elements, the possibility arises for them to develop





an understanding of what is at stake in the scientific modelling of climate change, and more widely in the data collection used in many spheres of life.

Play frequently engages the senses rather than, and sometimes in addition to, engaging the rational faculties. This lends it a holistic quality. It can accommodate joy and spontaneity, and permits a range of unexpected and unplanned-for outcomes. And because it does not operate according to a logic of success, play allows for things to happen which, in other contexts, would be deemed 'failure'. For O'Kane, there is a fundamentally future-oriented aspect to play: 'it's about possibilities rather than histories, because histories are encoded'. Neither 'right' nor 'wrong', play allows for a third, a fourth, a fifth way to emerge. Through play we can explore and embrace aspects of life that have been marginalised by a rigid and confined system of values, in which profit is privileged over people, consumerism over communion with nature, and fear over curiosity. By allowing us to let go of the compulsion to produce and generate short-term benefits, play might liberate us from rigid structures and, paradoxically, help us bring a new kind of equilibrium in a future unknown.



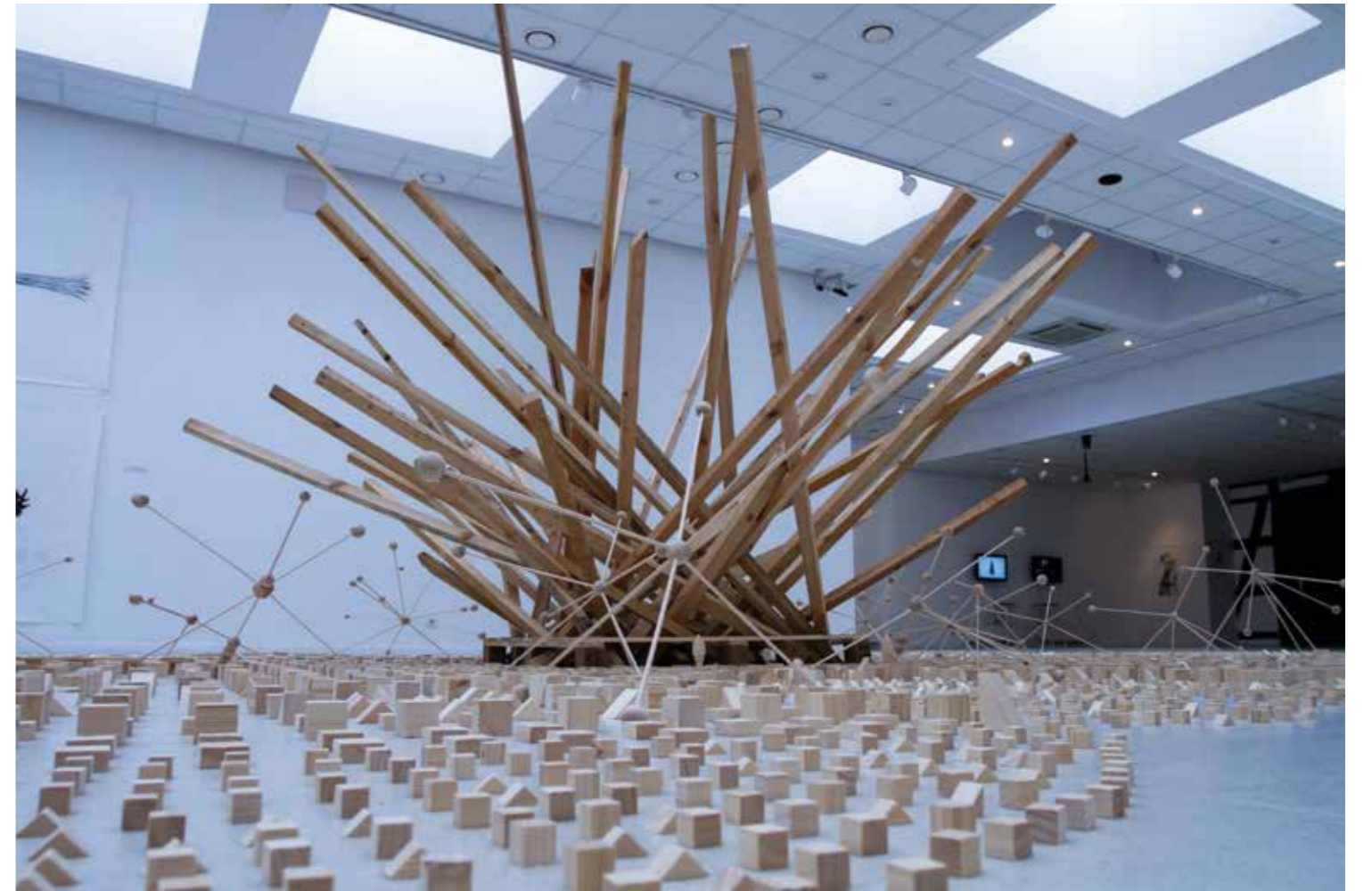


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Forest Path (Bicycle Tunnel)
Public commission for Odense City Council (Odense Kommune)
Paint on metal
300 x 400 x 3000 cm
2016





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And Time Begins Again
Installation views
KKKC, Klaipeda, Lithuania, 2014







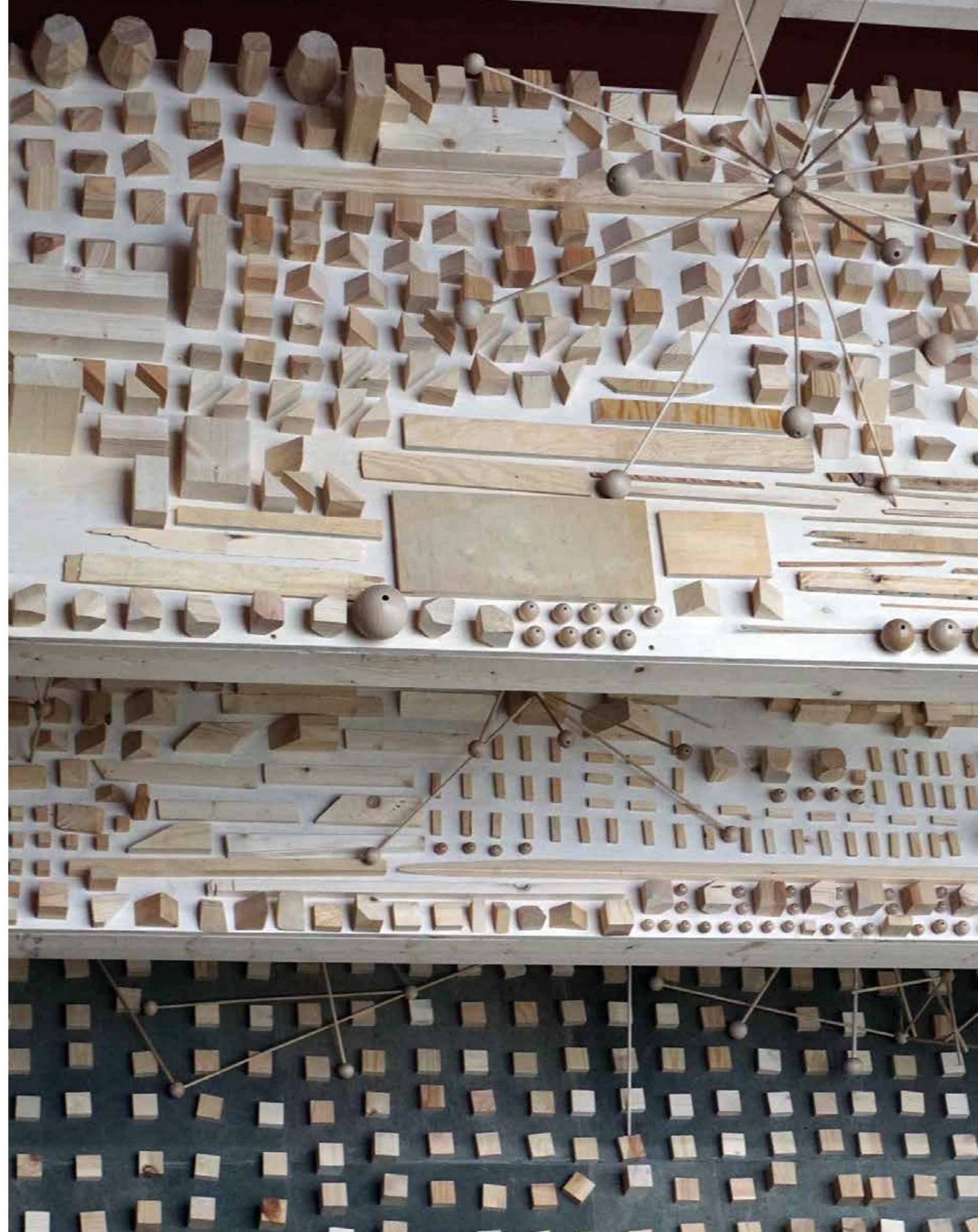
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Tree Test
Installation views
Kunstgarasjen, Bergen, Norway, 2017





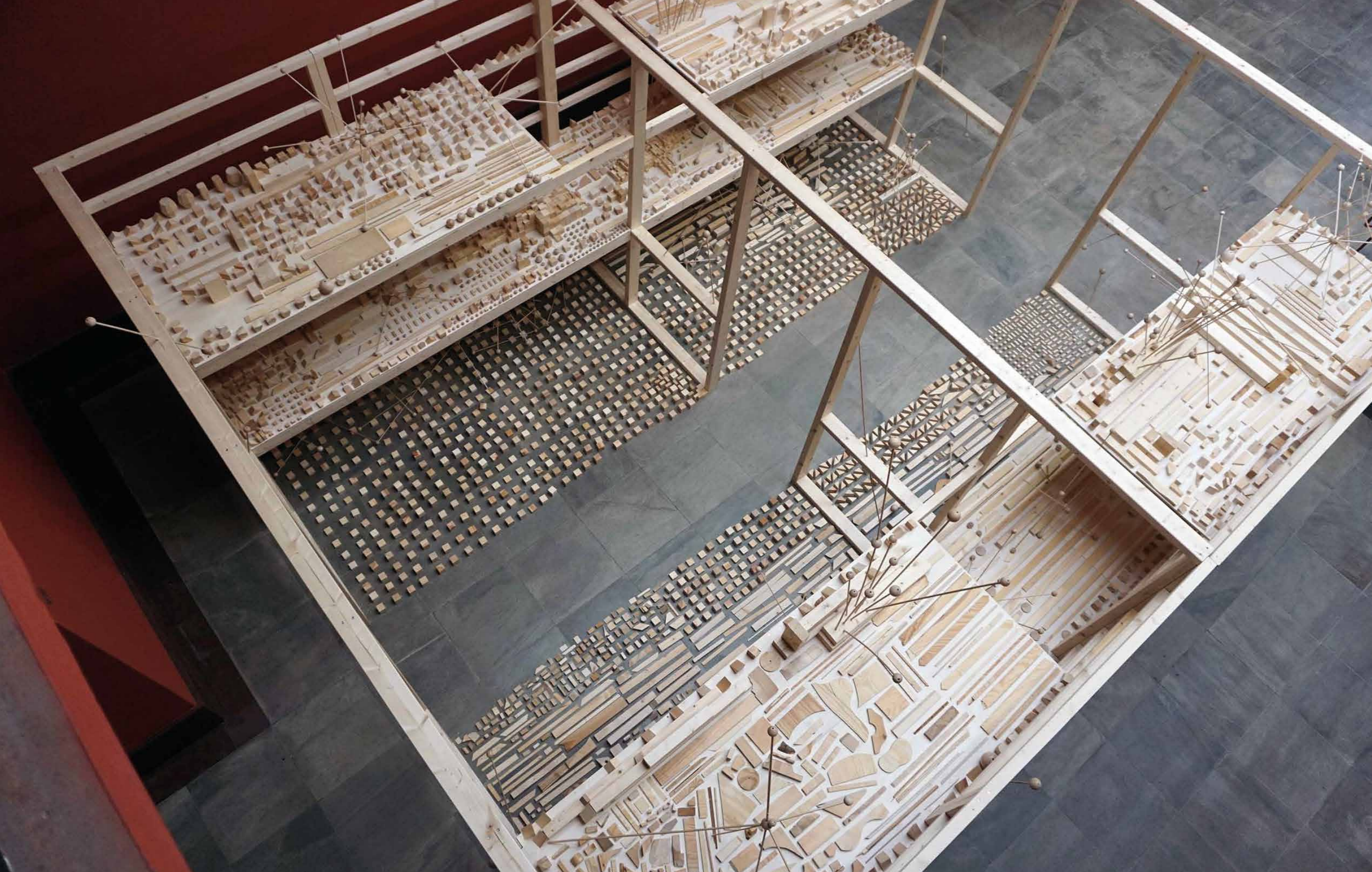






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Wood Archive
Installation views
Norwegian Sculpture Biennial, Vigeland Museum, Oslo, 2015

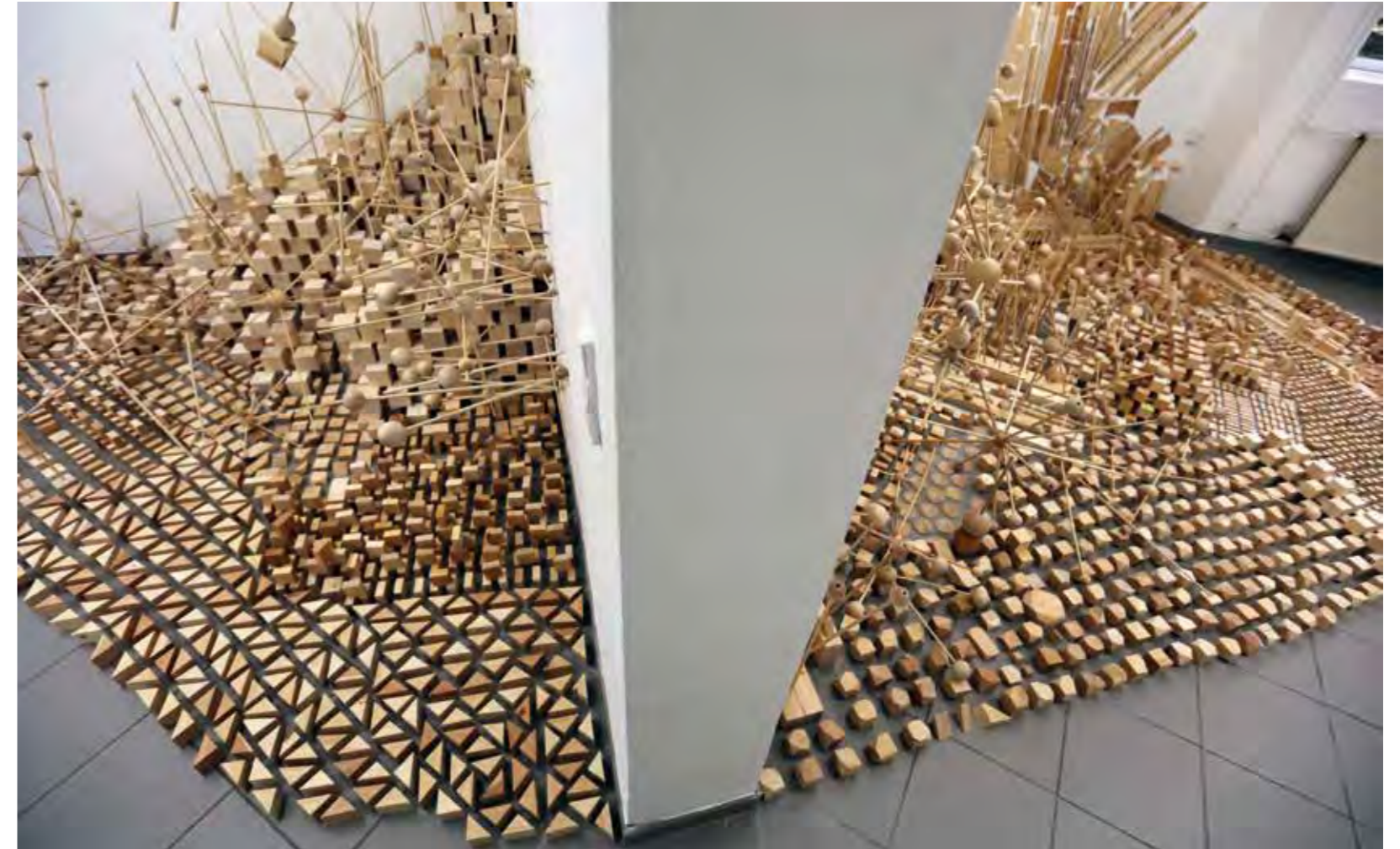
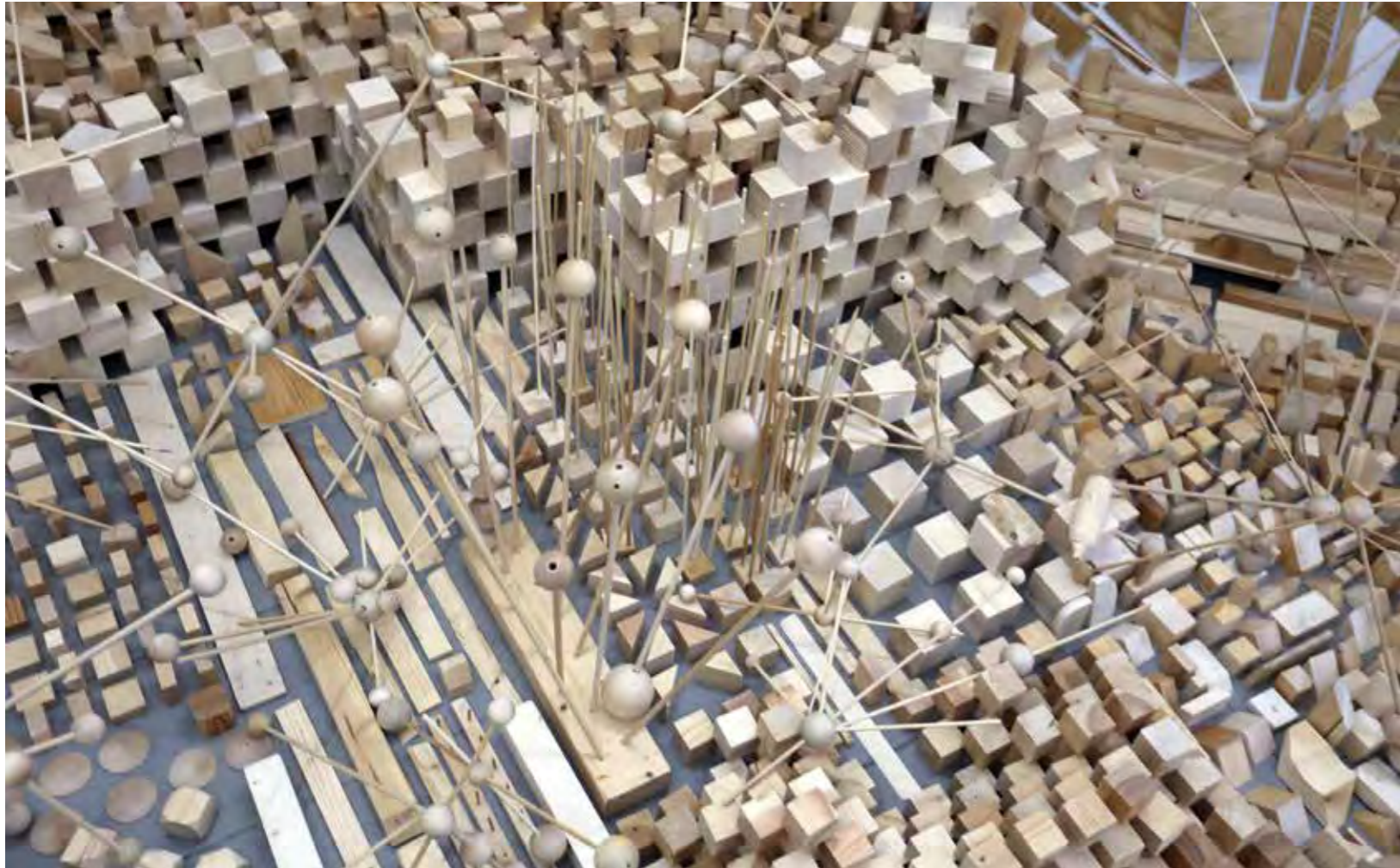






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Træarkiv
Installation views
M100, Odense, Denmark, 2018

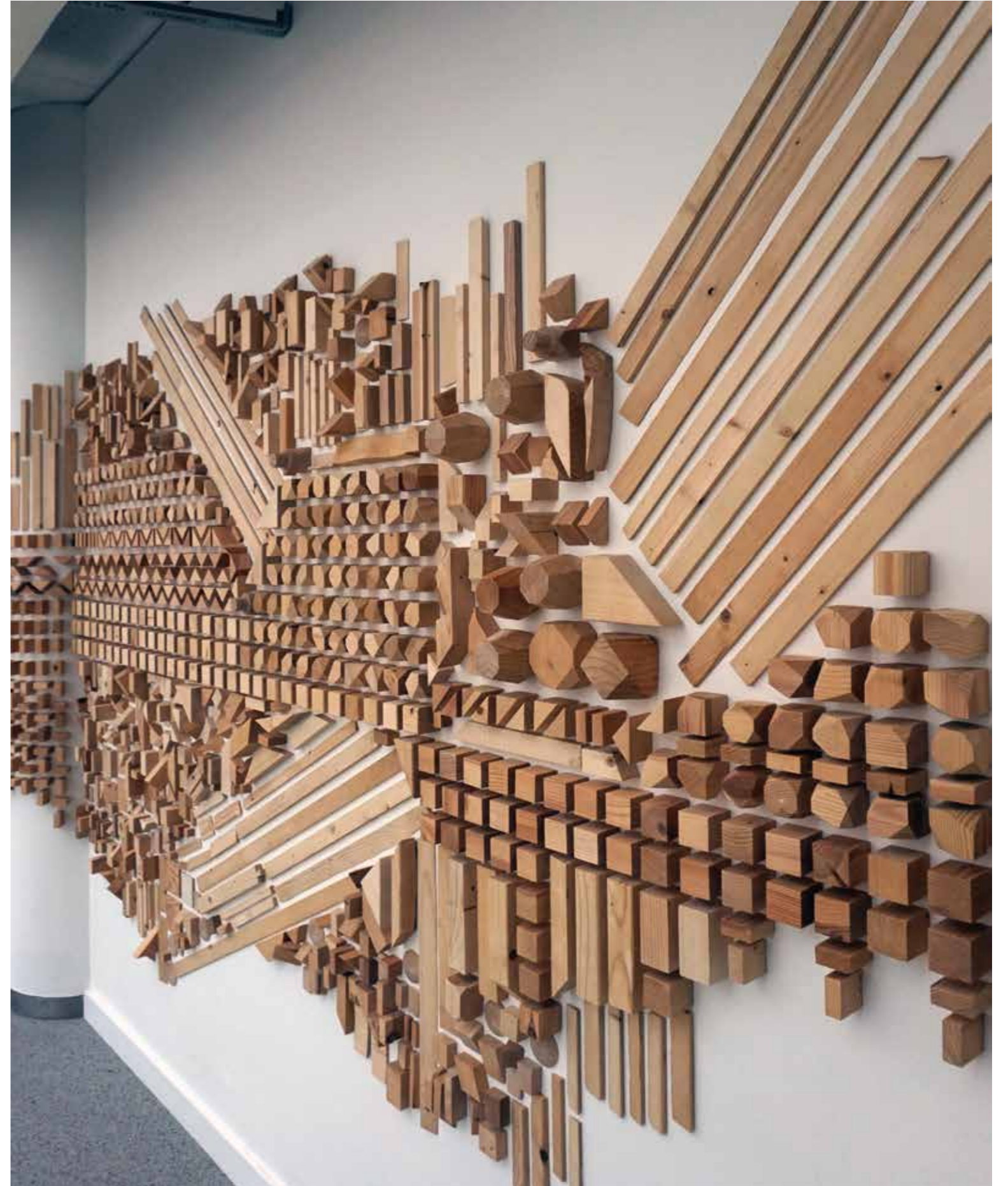
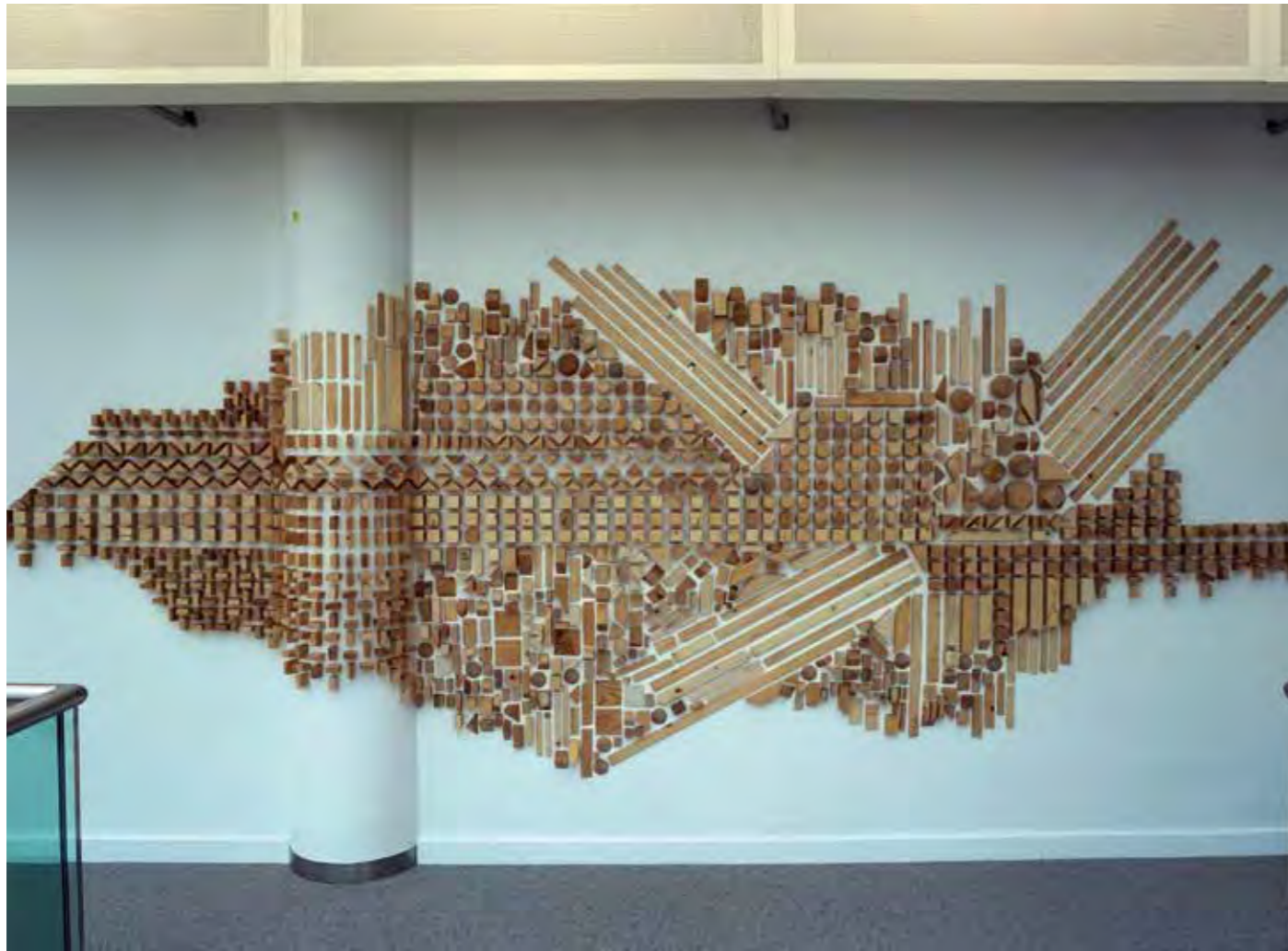




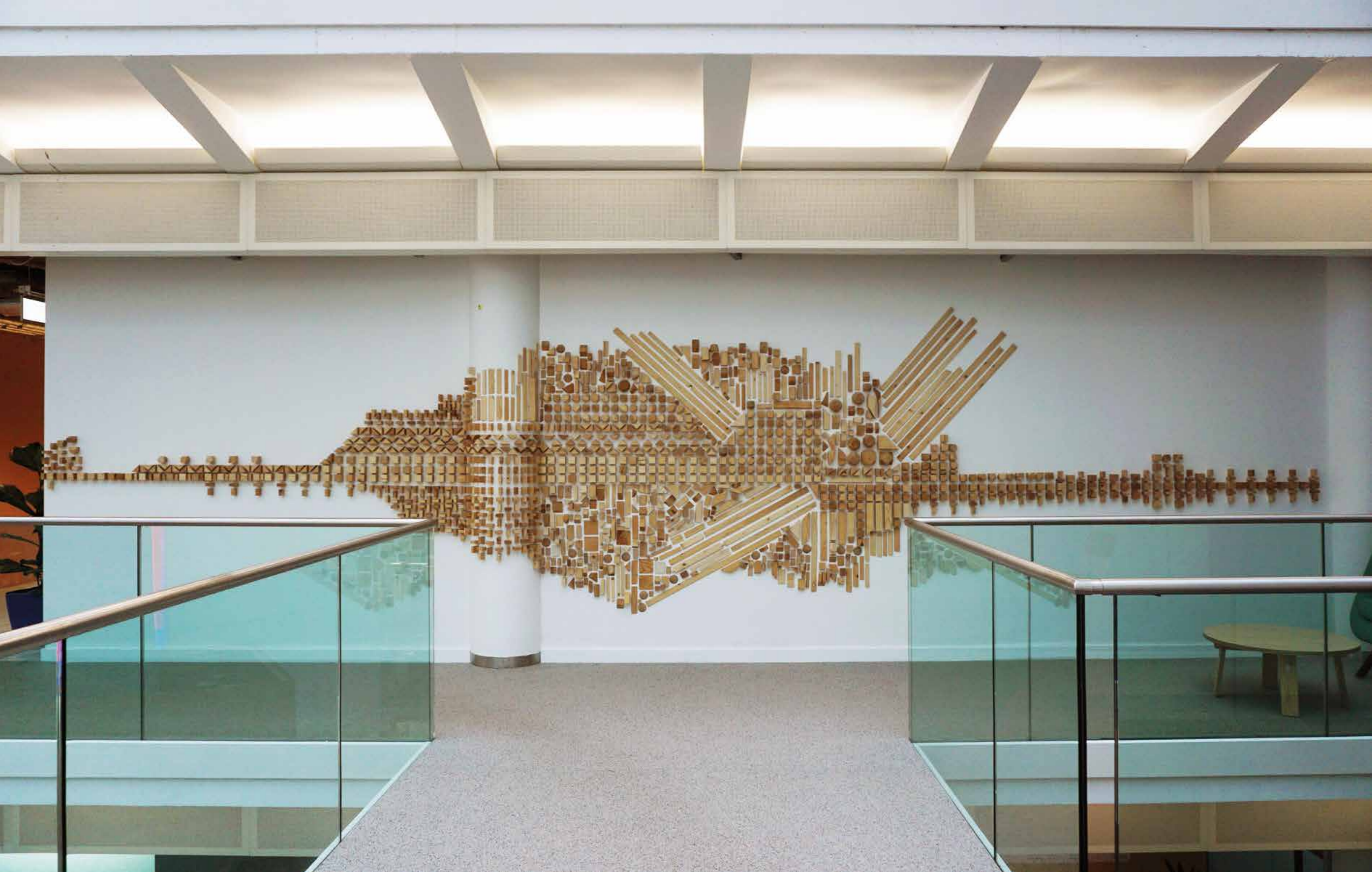


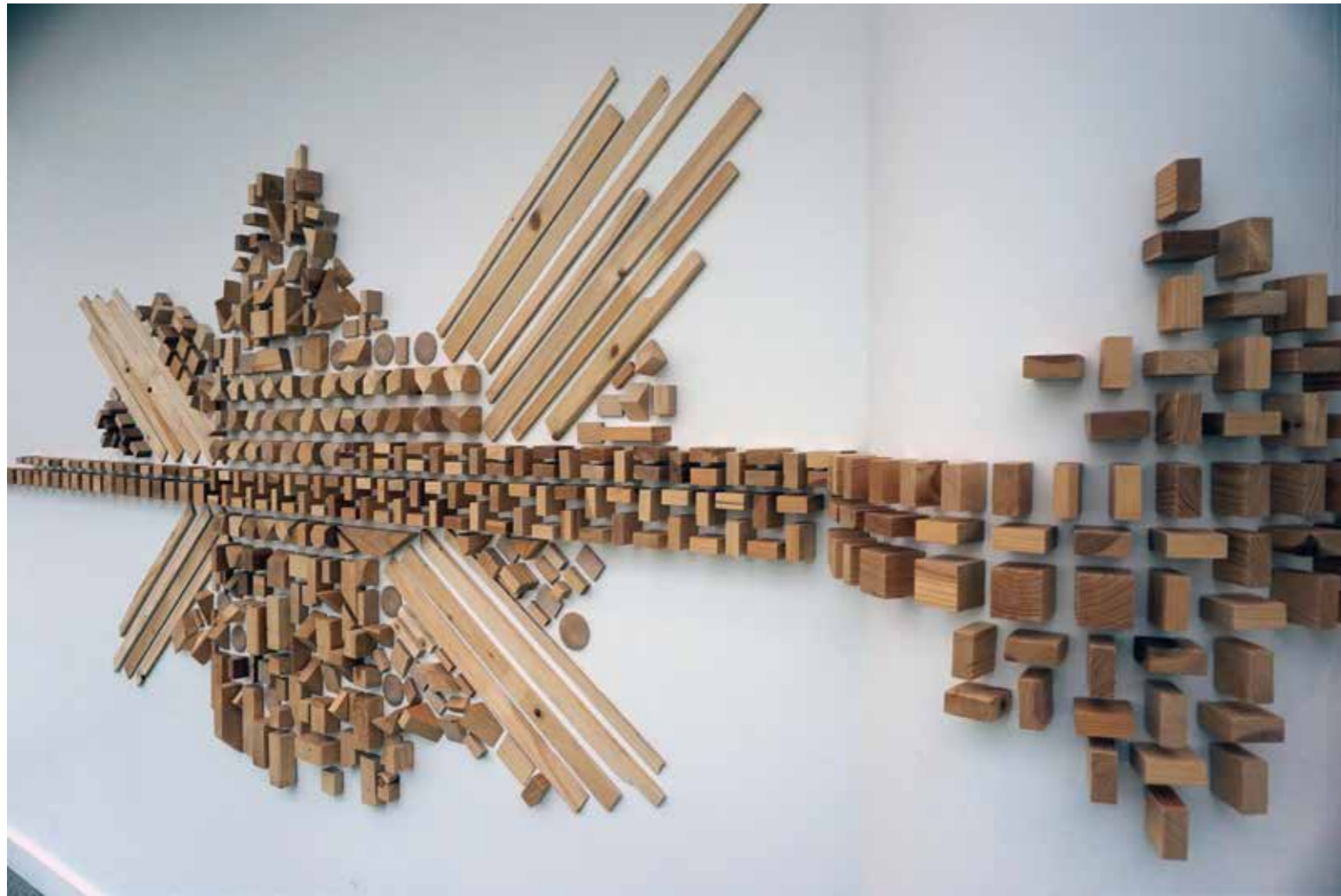
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Intimate Expansive
Installation views
Rochester Art Centre, MN, USA, 2018





This and following pages:
Structures
Wooden objects
Installation views
META Headquarters, Dublin, 2021







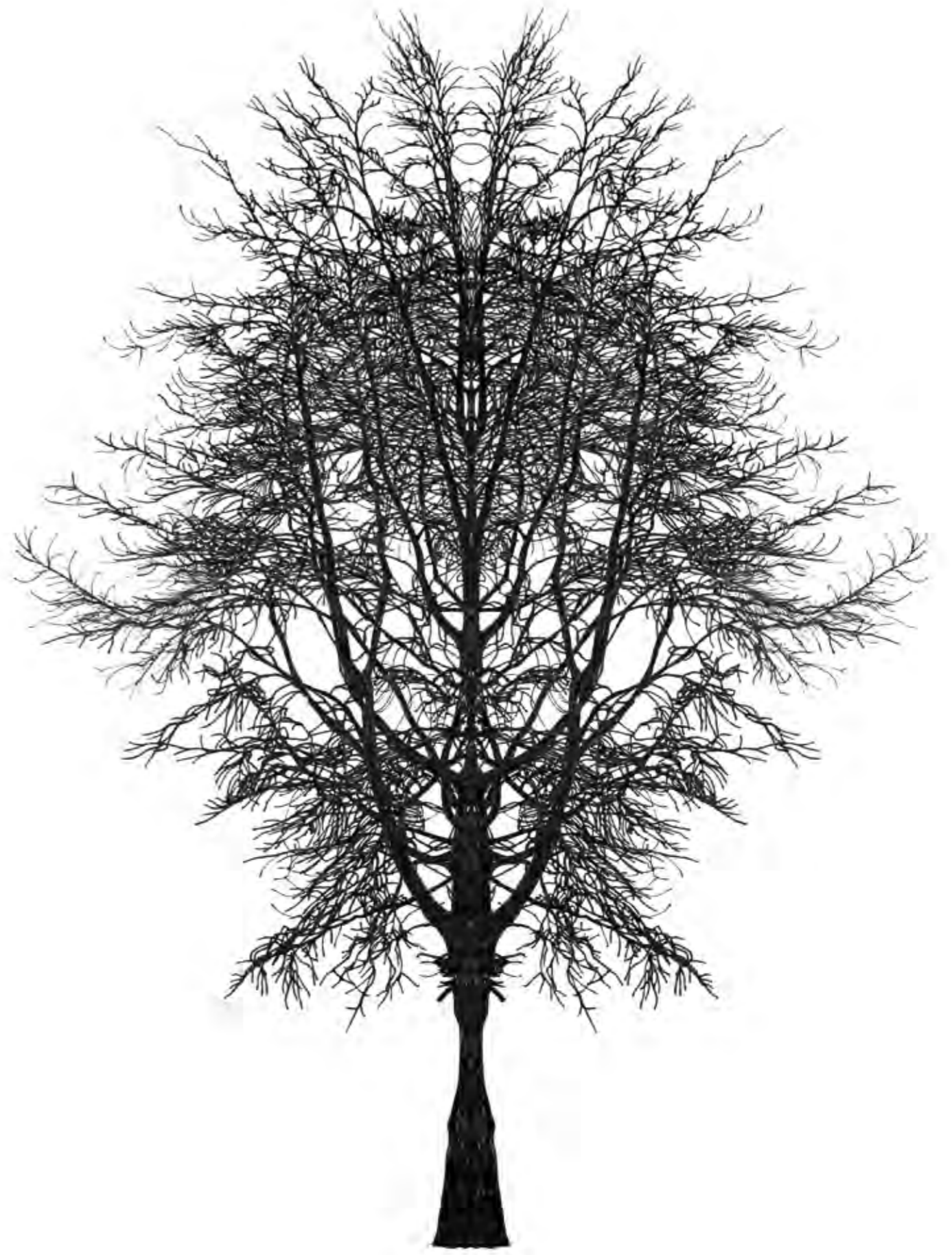
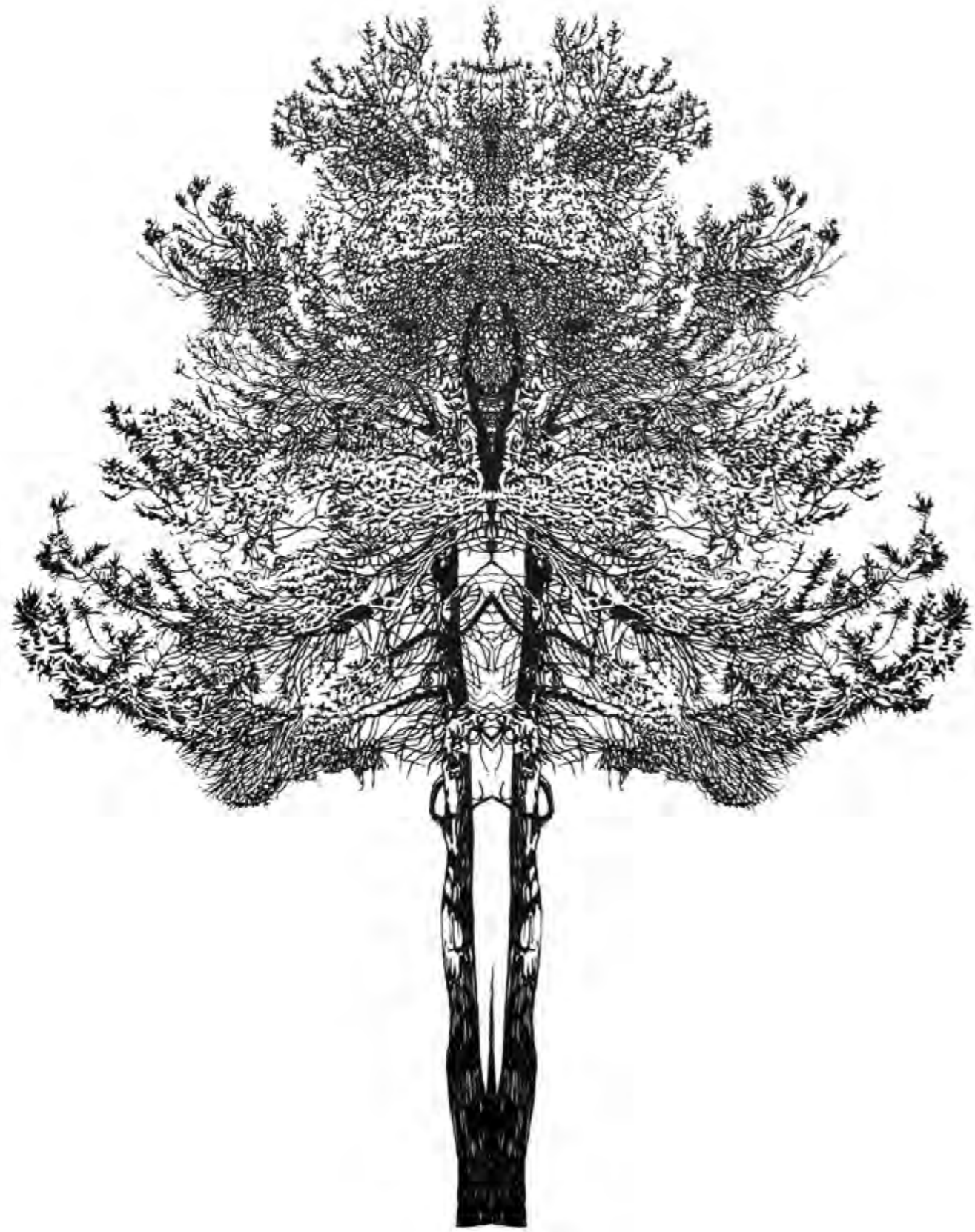
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Tree Test
Wall paintings
Installation views
META Headquarters, Dublin, 2021



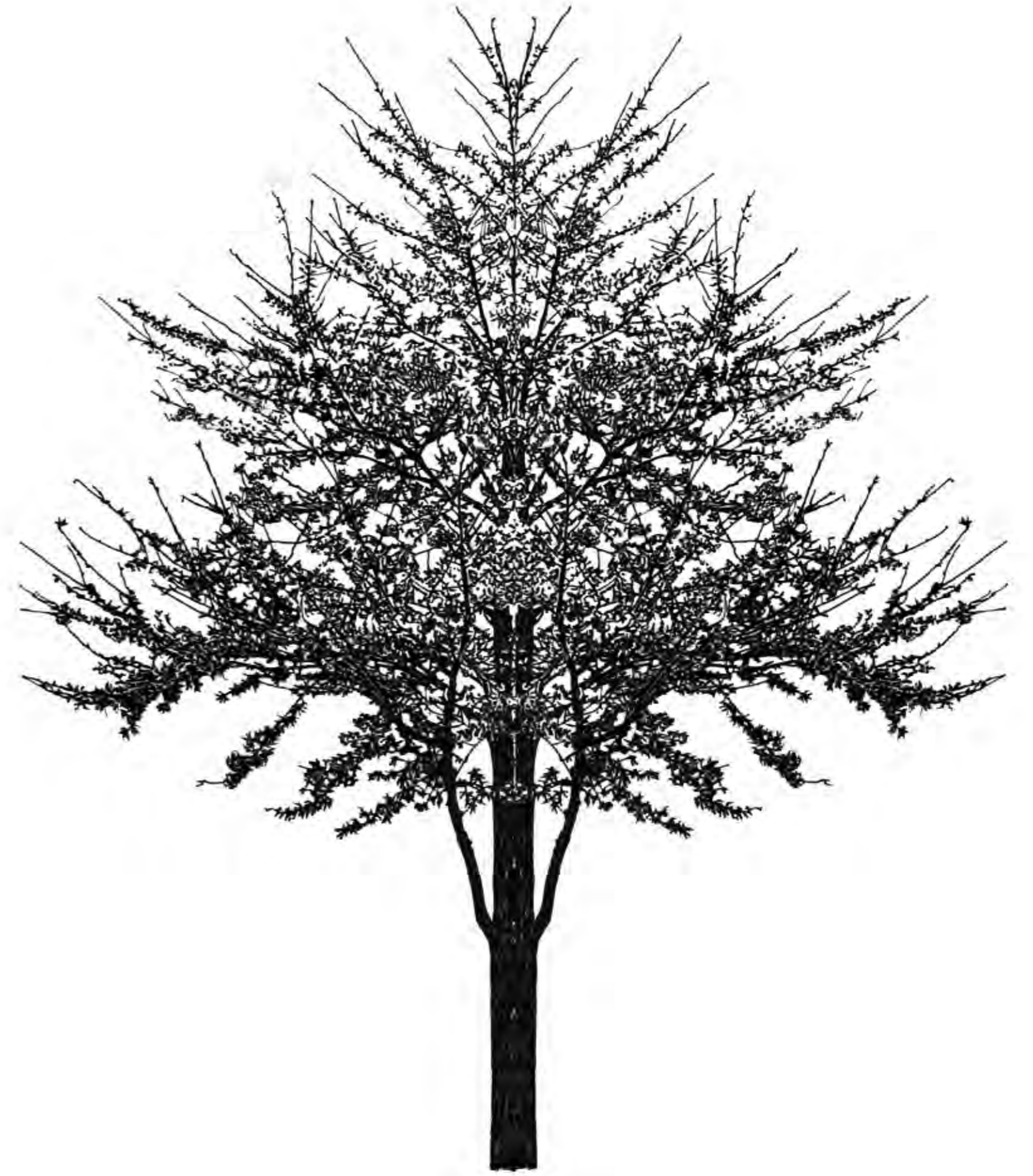
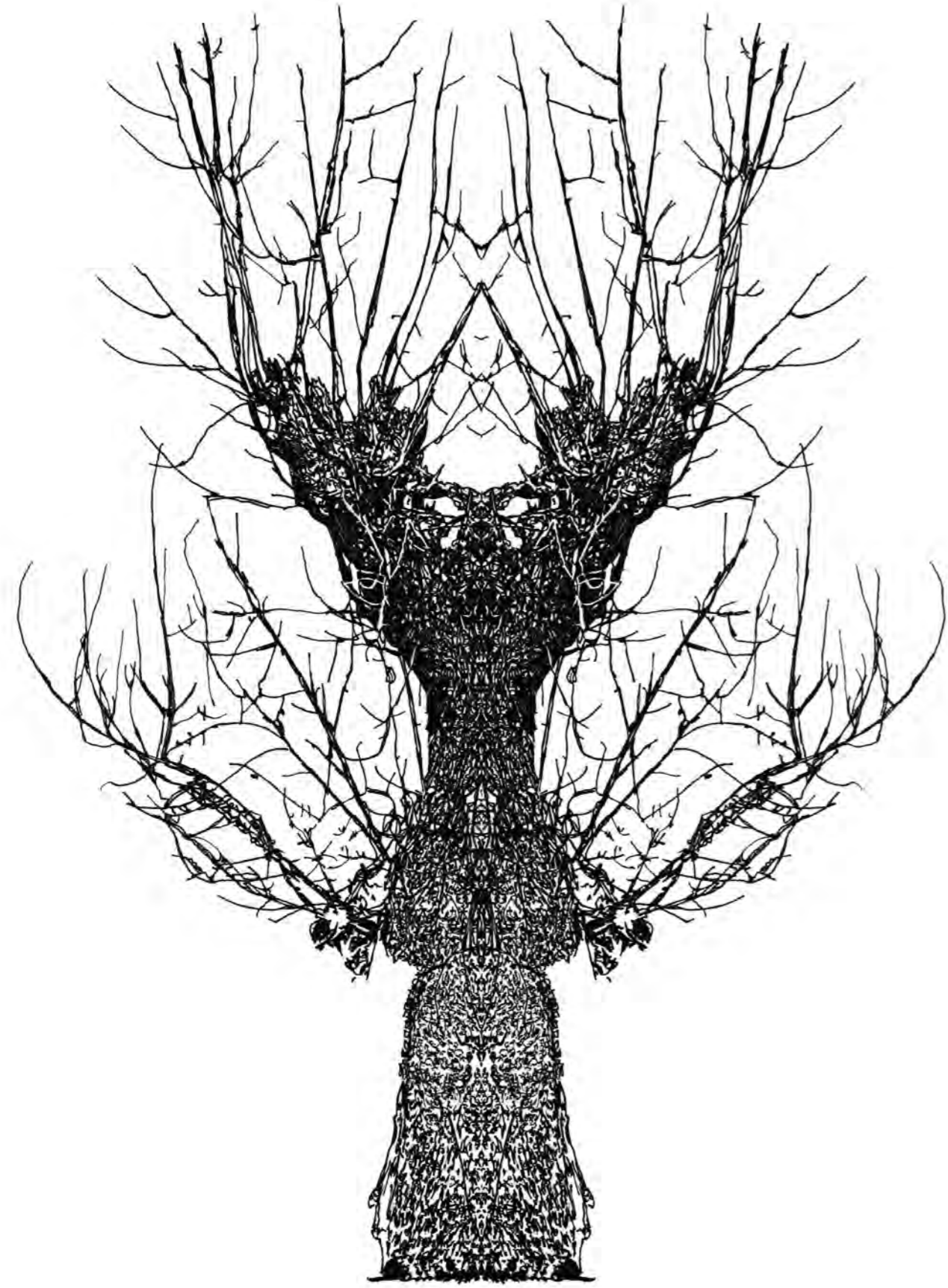


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Oneiric Nature
Installation views
Trykkeriet, Bergen, Norway, 2022





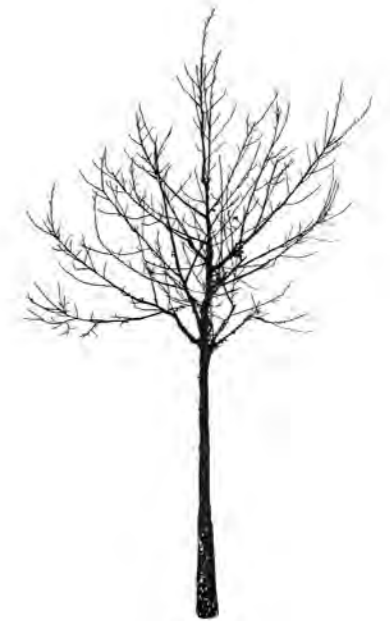








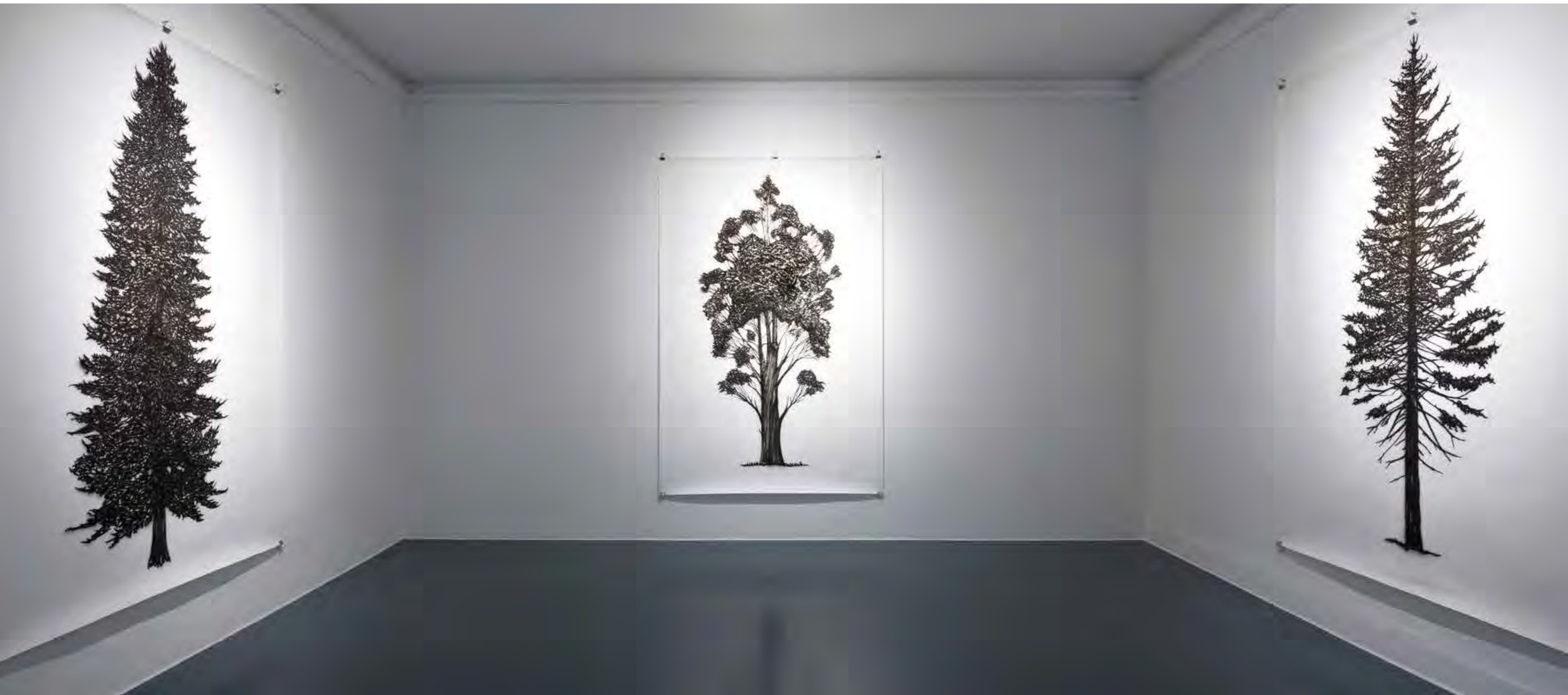
This and following pages:
Tree Series
Ink on paper, screen print on paper, giclée print on paper
40 x 30 cm
2019-2022





This and following page:
Mise-en-scène
Installation views
Centre Culturel Irlandais, Paris, France, 2021





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Does All the Beauty of the World Cease When You Die?
Installation views
Butler Gallery, Ireland, 2017



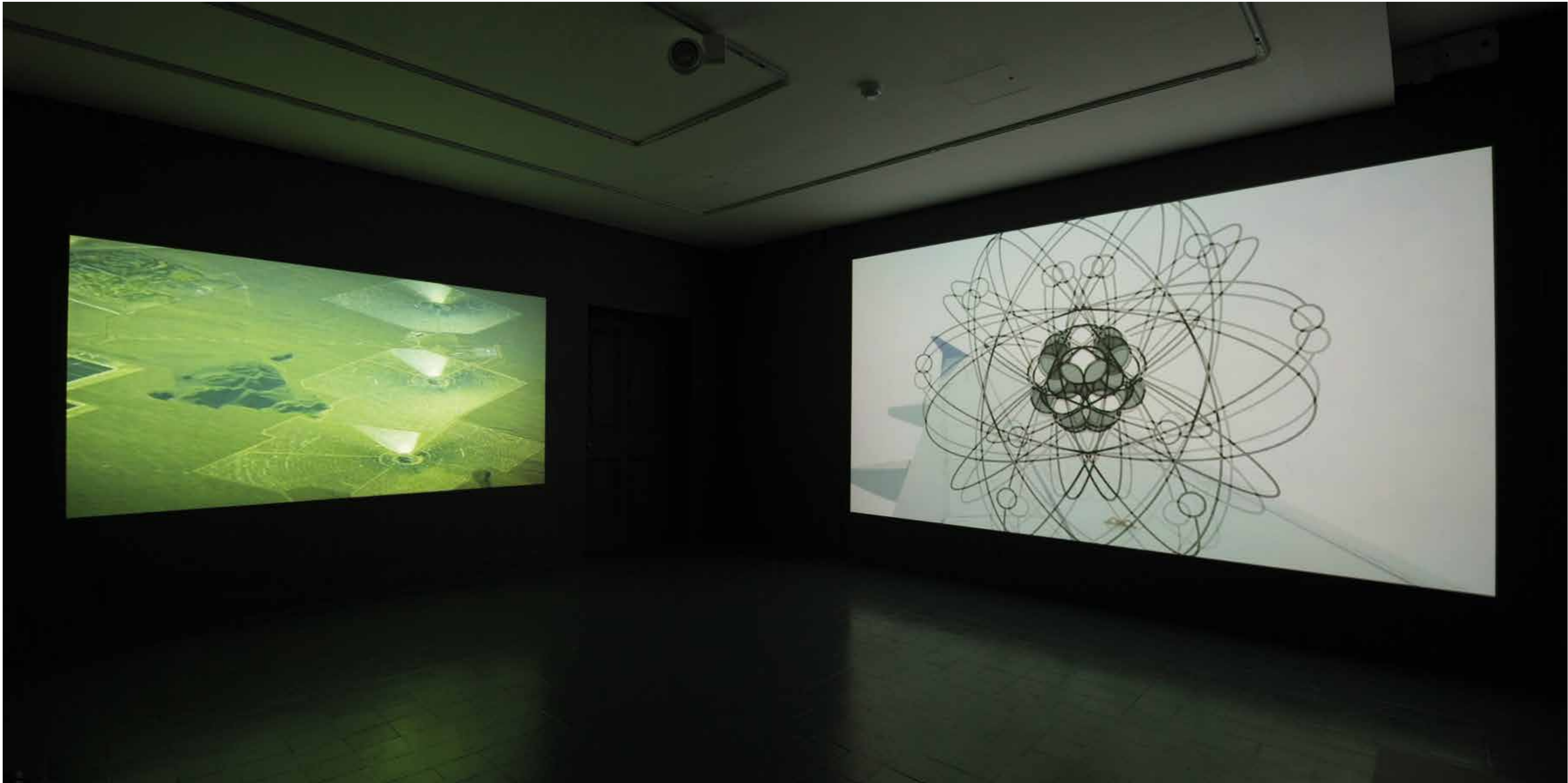


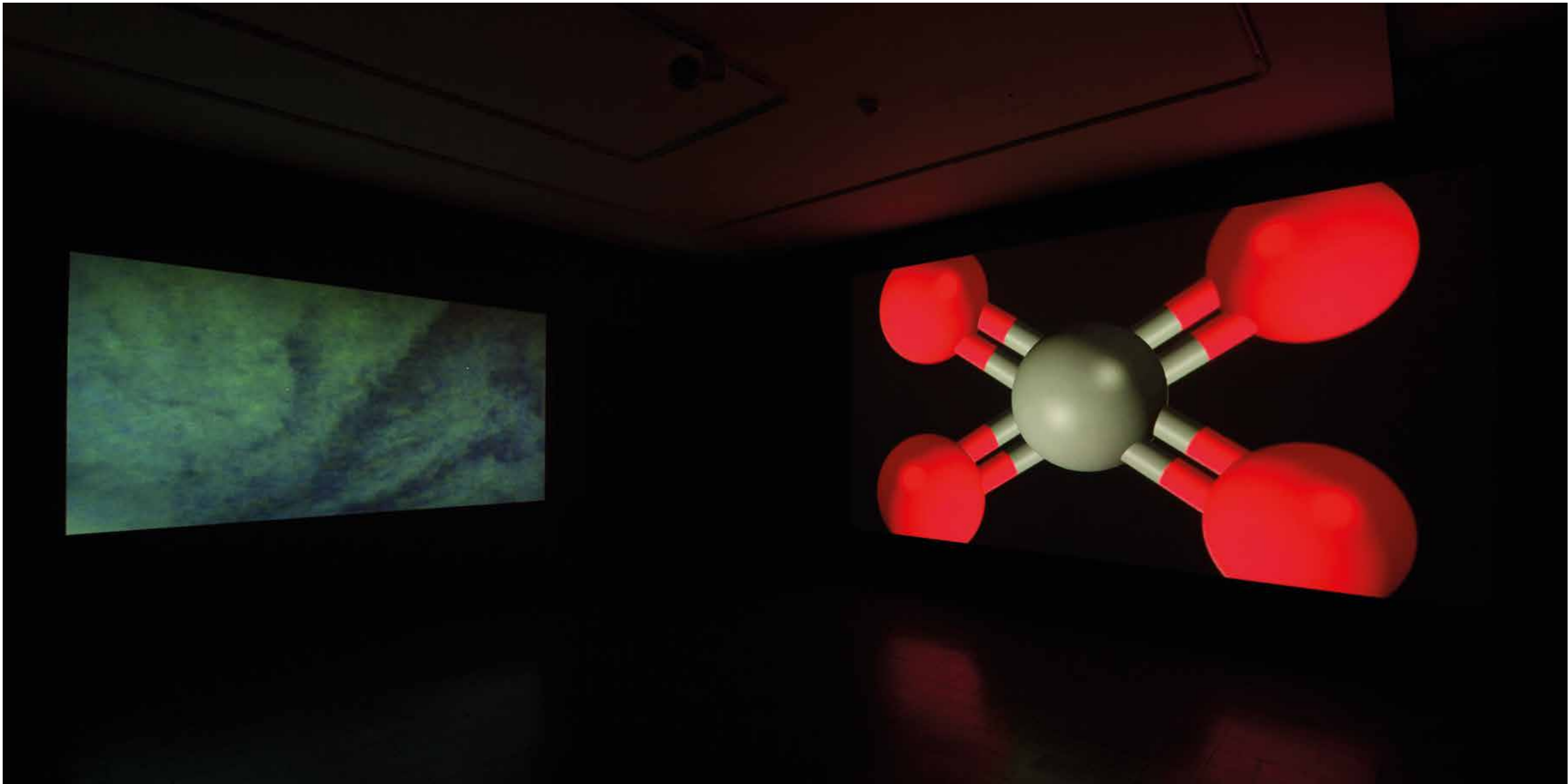




This and following pages:
Does All the Beauty of the World Cease When You Die?
Installation views
Butler Gallery, Ireland, 2017









The Nature of Things

Eamon O'Kane

Both my parents trained as artists and met at the art college in Belfast in the late 1960s. My father studied painting and my mother studied sculpture. When I was born, they were both teachers, living and working in Strabane, Northern Ireland. Not long after, a colleague of my father's who knew he was looking for a house, told him that there was a house for sale across the border just outside of Lifford. He got permission to take the afternoon off and went to place a bid. He bought the house and arranged a mortgage all in that same afternoon. Dating back to 1611, the house is called Cavanacor House and sits on a hill overlooking the river Deele. Cavanacor means Hill of the Herons in old Gaelic and over the years we have seen herons and cranes nesting in the forest. The house is surrounded by ten acres of garden and forest, and the estate would have been much more extensive in its heyday. These surroundings were a huge influence on me as a child and the rhythms of the seasons affected me greatly.

I formed an interest in art, architecture, and the natural world very early on. The first artworks that influenced me as a child were those on the walls around me. My father began making watercolour paintings of the house and garden, and my mother set up a raku kiln and began experimenting with ceramics inspired by the flora and fauna around the place. These macro/micro artistic investigations must have had an influence on me and my later artistic development. Also, senses of context and space, of character and of history, made a deep impression. During my teenage years, my parents were doing some restoration work on an old barn-type building that had trees growing out of it. The building had to be completely rebuilt in the style of the old one. I worked with the builder for the summer, and, with hindsight, that introduced me to a lot of issues of scale and space, and to the idea of the clash between the traditional and the modern. It made me really think about the character of a space.

Opposite and following pages:

The House and the Tree

Slated roof structure with video and audio installation, sycamore tree, charcoal wall drawing, vinyl text
Installation views
RCC, Letterkenny, 2008

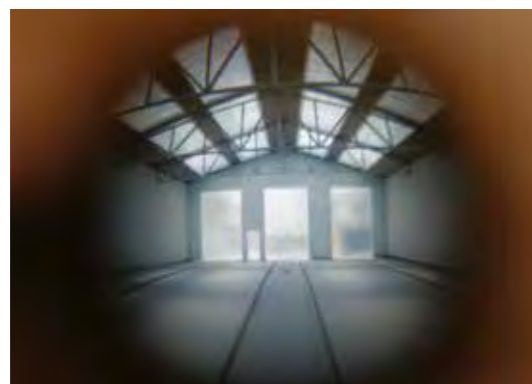




The panorama and the shopping centre

I had planned to study architecture, but I also wanted to study art, so I went to art college in Dublin with the idea that I would try it out before going on to become an architect. But I fell in love with the process of making art, so I stayed. Throughout my work I've always had this interest in context and place - whether it's landscape, or cityscape, or different realities, virtual realities, constructing realities - and an interest in architecture, in how buildings get into the city network or map and then how they function there. My father tutored me whilst I was preparing my portfolio for the art academy, and one of the exercises I worked on was depicting the seasons. I had been very influenced by Claude Monet's studies of time in his paintings of Rouen cathedral, the haystacks, and his garden, and I made several painting series which developed my interest in the changing seasons and transitions from day to night during the first year at the art academy.

As a student in Dublin and later Belfast, I made numerous large scale panorama paintings. My interest in the 19th century phenomenon of the panorama grew out of experiencing the immersion of standing in front of Monet's panorama paintings of his garden at Giverny, and his panoramas have continued to be a fascination throughout my art career. For a project entitled *Panorama: I Like Shopping Centres and Shopping Centres Like Me* at an art centre outside Dublin in 2006, I chose to mix the phenomenon of the panorama with another 19th century construction, that of the 'Kaiser Panorama'. The panorama is about looking from the centre out whereas the Kaiser panorama is about looking from the circumference in. The panorama is an experience of something very large scale and the Kaiser panorama is an experience of viewing through lenses to something quite small scale. For me, there was a paradox in hybridising the two. I wanted to present a panorama of the area to the people living there, using the shopping centre and other buildings. Victor Gruen, who invented the shopping mall, was an émigré who pre-war went to America via England. He envisaged the shopping mall as a utopia, turning the arcade or the street inwards so one is surrounded by all the shops, and he wanted it to form communities. By creating an interior space where people could go from shop to shop without experiencing the weather outside, Gruen created a seasonless space. A space where people could shop uninterrupted by the elements and the outside context. Paradoxically, the internal space of the



Opposite page:
Panorama: I Like Shopping Centres And Shopping Centres Like Me
 Wooden structure with 2.4 x 30 metre painting,
 models and lenses
 Installation views
 The Economist Plaza, London, 2008



Panorama: I Like Shopping Centres And Shopping Centres Like Me
Wooden structure with 2,4 x 30 metre painting, models and lenses
Installation view
Centre Culturel Irlandais, Paris, France, 2009



View of Studio
Odense, Denmark
2018

shopping centre developed into a destination for seasonal activity where people go to buy their Christmas shopping, their Easter eggs or their summer holiday clothes.

The context for the first iteration of this piece was Blanchardstown, which was a working-class suburb of Dublin, a type of satellite town with the largest shopping centre in Ireland at the time. It was shown in Dublin in the autumn and into the winter, the second iteration was shown in London in the summer, and the third in Paris in the early spring. In all three versions I incorporated influence from the outside space and the climatic conditions in the artwork. Trees with leaves, trees without. In Paris this was taken to a new level with the interaction between the existing trees coming into bloom and the painted tree silhouettes. These tree silhouettes pointed back to the large charcoal wall drawings that I did on the gallery walls in the art centre in Dublin, one of which could be seen shedding its leaves (which were depicted in the drawing) in real time through the window directly outside the gallery.

Victor Gruen was the same generation as Mies van der Rohe, Walter Gropius and Marcel Breuer and they all came across to the US around the same time. Victor Gruen is the least known of them in terms of the architectural canon but possibly the most pervasive in terms of dissemination of his ideas as there are shopping malls and centres everywhere in the US. Gruen ended up heading back to Austria totally disillusioned. His creation, his vision of a utopia, had become a monster. Years after he would write, "It is the unique accomplishment of our era, that, for the first time, we are able to destroy faster than nature can replenish."

The studio, the museum and the greenhouse

In my series of paintings, *Studio in the Woods*, begun in 2003, I continued the exploration into utopian built environments and the desire to find the perfect space in which to work creatively whilst also acknowledging that this perfect space is unattainable. The works are based on real buildings, but they become sort of a fantasy or occupy a liminal space between the fantastic and the real. There is also the undercutting idea that they're not completely ideal. The work questions that myth of the artist working in



Glass House Reflections I
Oil on canvas
100 x 120 cm
2010

creative isolation whilst also exploring fairy-tale and fantasy. It developed into the *Ideal Studio* series which appropriated the 'ideal' homes by renowned modernist architects as spaces for the production of artwork. In tandem with this series, I began painting actual artist studios and self-designed architects' homes. I found that in these works I was able to comment on the preconception of the artist in society whilst also looking into on how dreams and desire are manipulated in late capitalistic consumer culture. This turned into an investigation of the relationship between the artist and the art museum in my series *The Museum Collection*. A conceptual rule underpinning all these works (with some exceptions such as the Guggenheim in New York, the Neue Nationalgalerie in Berlin, and the Burda Museum in Baden Baden) was that I should not visit the buildings themselves but instead work with the fantasy of the architecture through the representations of them in photography. This changed in 2013 when I first visited the Meisterhauser at the Bauhaus in Dessau, Germany and began painting from sketches and photographs taken on site. I have continued this process since, visiting Frank Lloyd Wright's huge complex at Taliesin, Philip Johnson's Glass House, and Charles and Ray Eames' House and Studio among others.

If I had to give an example of a perfect museum, Louisiana Museum of Modern Art in Humlebæk north of Copenhagen would be it. I have been going there many times ever since I first visited Denmark in the mid 1990s. The museum is a wonderful mixture of the old and the new, and you've got a kind of additive architectural process over time. The museum is laid out with underground spaces and exhibition compartments. It's not that they're all ideal, but it sets up a whole range of possibilities and structures in which work can be viewed. It is in stark contrast with somewhere like Tate Modern, where you have room after room after room, and the appropriate entry and exit points, and a strong sense of a very guided experience. With Louisiana there's a feeling of discovery, both in terms of the architecture, and in terms of the art. I have made numerous paintings of the museum and its surroundings over the years, and they have become a document of architecture, nature, and seasonality.

In 2009 my family and I took over a bankrupt plant nursey complex just outside Odense, Denmark. Here I embarked on a site-specific project to explore humankind's fragile relationship with and dependence on the



And Time Begins Again (Greenhouse Archive Series)
Video and photographs
Variable dimensions
2009-2022



And Time Begins Again
Video installation, HD video + audio
Video stills
2013

natural world. For ten years I documented the derelict plant nursery before it was finally demolished and returned to nature. During this process I traced and retraced my steps around the complex over and over, reflecting on the changes over time. The location could be seen as a place in decay but also as the beginning of a transformation back to nature. I noticed the greenhouse seasonalities in relation to the contrast between the outside seasonalities and how a greenhouse can change rhythms and interact with the outside. These contrasts were especially evident because of the complex becoming more and more derelict, and the flora and fauna interacting with the spaces in unplanned ways.

Gradually I built up an archive of thousands of photographs and many hours of footage of the interiors and exteriors of the greenhouses. The photographs have been displayed on light boxes made from recycled and adapted light components used in the nursery and installed on sculptural structures echoing the spaces in the nursery. They have also been used in video and sound installation detailing aspects of this very particular place and the seasonal changes occurring across the years that were documented. The context of the derelict greenhouse complex, past and present, is useful in considering seasons as polyrhythmic. Through these photographs and videos I was looking into the encounters between different seasons occurring concurrently both inside the greenhouse and outside, and exploring how they clash or sync, and how animals and plants adapt to these sometimes-contradictory environments and the seasons of nature regenerating in unexpected ways.

Trees, building blocks and a world out of sync

Over the years I have consistently been drawn to architectural contexts, not just the buildings themselves but the processes through which they come into being. My research into the origins of creativity in early childhood led me to a 1958 Berkeley psychological study, where ten of America's most famous architects agreed to participate in a weekend of psychological testing aimed at understanding, once and for all, the personality traits that combine to produce extraordinary creativity. The study was organized by the Institute of Personality Assessment and Research (IPAR) and I am indebted to Pierluigi Serraino's book *The Creative Architect* (2016) which



has been invaluable to my research. Inspired by this, I have painted, drawn, and made installations based on buildings designed by architects Richard Neutra, I.M. Pei, Eliot Noyes, Louis Kahn, Pietro Belluschi, John Johansen, Ernest J. Kump, A. Quincy Jones, Warren Callister, Raphael Soriano, and Philip Johnson. Using both interior and exterior images of the buildings I play with mirroring, colour and the absence of it, blurring, memory, the negative, difference and repetition. For example, in a diptych painting based on Richard Neutra's Overway-Schiff House (located in San Francisco), I used a mirroring of the interior to explore themes of the unheimlich or uncanny as developed by Sigmund Freud. In a smaller work, *Richter House*, I imagined the colors of a night-time scene and made a painting from an old black and white photograph of a Neutra house which was seized by the state and destroyed in 1973 to make way for a freeway.

The interest in Freud and the uncanny led me to a psychological projective test developed by Swiss psychologist Charles Koch in the 1950s, which resulted in a series of new tree drawings and paintings entitled *Baum Test*. Also known as the "Tree Test," Koch's test is used extensively across the world as a method of analysing an individual's personality and underlying emotional history. Patients are asked to draw a broad-leaved tree on a standard 8.5" x 11" blank sheet of paper. A psychologist or a psychiatrist will then evaluate the different aspects of the tree drawing as well as the individual's behaviour and comments while completing the test. I have made a series of acrylic airbrush paintings on paper where I explore a blurring technique as well as mirroring the trees to produce an uncanny quality not unlike another more well-known psychoanalytic tool, the Rorschach or ink blot test. I was interested in how I could in a way use myself as a 'subject,' drawing tree after tree and theoretically assessing my psychological state at the same time, perhaps discovering something about the psychology of climate. Then came the pandemic.

When the lockdown began in March 2020, I started taking daily walks with my wife and two sons near our house, and I always brought my camera so I could photograph the trees in the area. I was able to continue teaching in Bergen using Zoom and I set myself the task of making one tree ink drawing per day based on the photographs I was taking. One of these drawings, a cherry tree in blossom, was influenced by van Gogh's paintings *The Pink Peach Tree* (1888) and *The Flowering Orchard* (1888). Vincent van Gogh is

Baum Test
Installation views
Gregory Lind Gallery, San Francisco, 2016



The House and the Tree
 Slated roof structure with video and audio
 installation, sycamore tree, charcoal wall
 drawing, vinyl text
 Installation view
 RCC, Letterkenny, 2008

another artist who had a big influence on me in the years leading up to applying for art college, especially his paintings of chairs, his bedroom, and the almond blossom. It is well known that he was influenced by Japanese prints, and he may have known Hokusai's depiction of cherry blossom branches in the 1833 woodblock *Bullfinch and Weeping Cherry*. The architect Frank Lloyd Wright was also hugely influenced by Japanese culture. He visited Japan on several occasions and was a big collector of Japanese prints. Wright was also keenly aware of the rhythms of the natural world. Back in 2008, I made the painting *Fallingwater Seasons Remix* of Wright's iconic building whilst on a residency at the Irish Cultural Centre in Paris. In the painting I was attempting to depict a world out of sync, exploring notions of utopia and dystopia, and how humanity has disrupted the natural equilibrium and brought the planet to the brink of dystopian chaos. The seasons are out of balance, and the painting attempts to present this imbalance by depicting all four seasons in one painting. Global warming has caused changes in climate patterns and atmospheric circulation, both of which disrupt the natural seasonal calendar that we have always lived by. Trees sprout earlier, and flowers appear weeks earlier than usual. Spring comes earlier and gets shorter every year. These disturbances affect wildlife, which is dependent on a series of interconnected events for survival. I have noticed these changes at our home in Denmark where we now often see snow falling in autumn while some plants are still bright green whilst others are shedding leaves in autumnal colours.

All my work with art, architecture and their place in the natural world goes back to the house I grew up in and my formative years as a child. In 2007 I created a work for a solo exhibition at the newly built RCC Art Centre in Letterkenny. *The House and the Tree* included a reconstruction of an original part of my parents' house that was demolished half a century ago. The reconstruction included a film of derelict vernacular architecture around the county. These ruined buildings were a result of migration of communities, and audio recordings of 'Sean-fhocail' (Gaelic proverbs) augmented the film. The starting point for this body of work was the fact that King James II stopped off at the house at the time of the siege of Derry in 1689. The King was welcomed by the owner of the house and a dining table was laid under the canopy of a sycamore tree (which I later played in as a child). After the siege as the monarch's forces retreated and laid waste around them, James spared Cavanacor House because he had enjoyed its hospi-



20th April 1689
Mixed media installation
Installation views
Crawford Municipal Gallery, Cork, Ireland, 2010-2011



Opposite and following pages:
Plans for the Past and the Future
Installation views
Plan 9, Bristol, UK, 2009



tality. The sycamore tree, which the King dined under, had blown down in a storm in 1998, and the cut-up fragments of the tree formed the centrepiece of the show along with a large wall drawing of the tree itself. The project developed into a touring exhibition with the works evolving and changing as they moved from venue to venue. I worked with an experienced craftsman in Bristol to transform the sycamore tree into a seventeenth-century style table and chairs, like those used by James II. I had sent instructions in advance as to the design of the furniture, specifically that he should keep all 'waste' material from the process. I worked with these wooden fragments in the space for four days, eventually settling on laying the fragments out over the floor. I have continued to develop this working process and it has been refined and enhanced by my reflections on the interventions that the public has carried out in my interactive installations as well as other installations such as my works *In All Things* and *Wood Archive*.

In my exhibition *Seasons* in 2021, the drawings, the paintings, the wood blocks, and actual trees all came together. I presented a new series of sculptures with architectural models and wooden structures. Large trees that needed to be removed during the process of demolishing the greenhouses were placed in the middle of the gallery space, and wooden blocks and sticks were systematically arranged on the floor. The wooden blocks were inspired by the educationalist Friedrich Fröbel's building sets for children. Fröbel's ideas about block constructions as part of the child's natural development have inspired the rapidly changing man-made landscapes that appear in my animations which show seasons out of sync. Alongside the sculptural installations I displayed my paintings of utopian modernist buildings by well-known modernist architects such as Eileen Gray, Richard Neutra, Walter Gropius, Mies van der Rohe and Lina Bo Bardi. These works, devoid of human presence, suggest the apparent futility of man's efforts to create a tolerable world. Utopia seems within reach but is in danger of disappearing due to the ominous conditions lurking just below the surface. The paintings depict the buildings at different times of the year, Casa Bo Bardi in winter, The Farnsworth house in autumn, Villa Mairea in summer and Tempe à Pailla in spring. The sculptural elements in the exhibition interact with the paintings and drawings on the walls through their projection of shadows and colour from the Plexiglas panels inserted into the large wooden screens. This also points to the world outside the gallery and the passing of time.



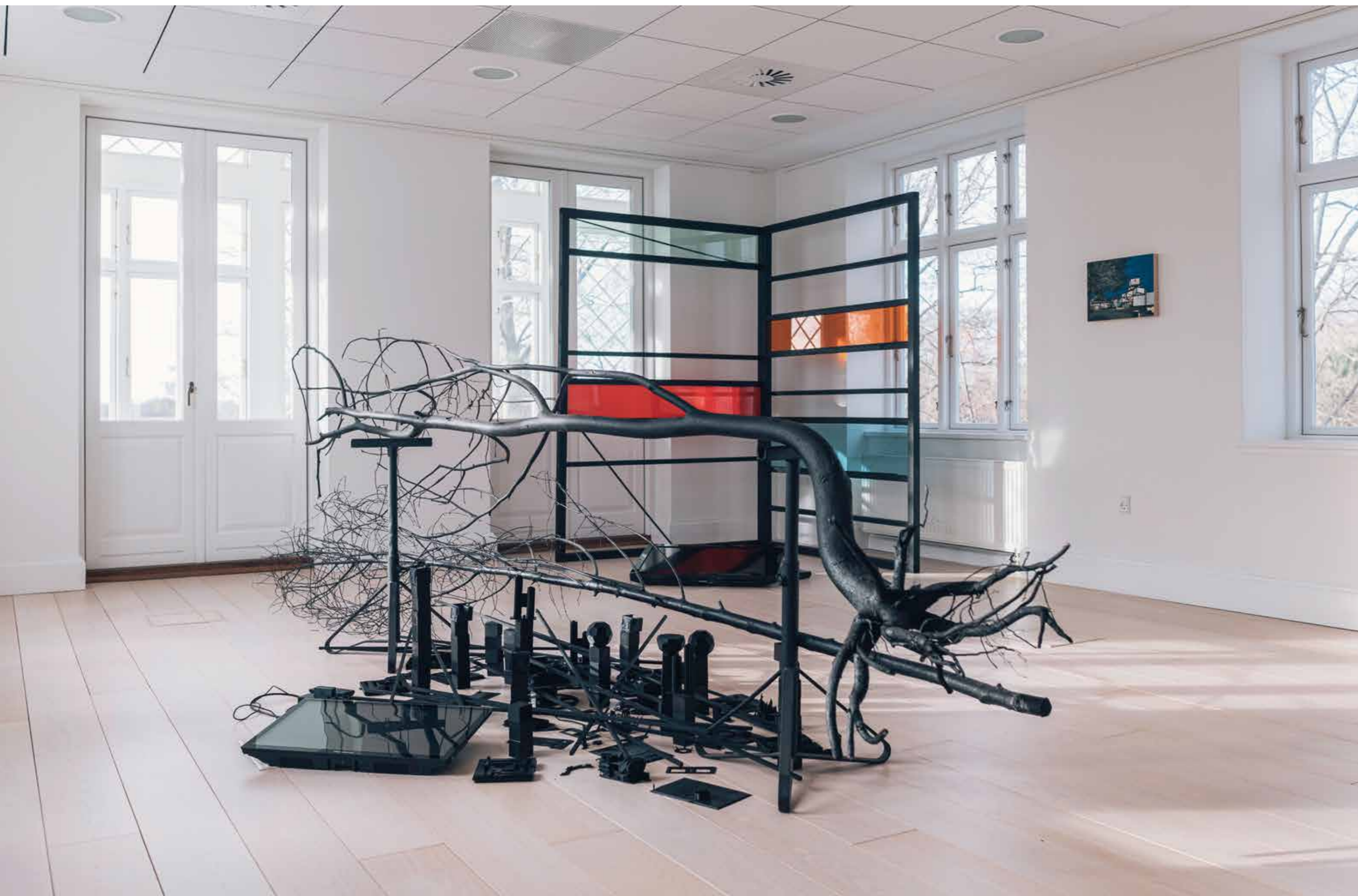


My artworks are shaped by contemporary culture and society and the place or site in which they originated. In my paintings based on modernist architecture I have been interested in exploring the fantasy of a perfect space, together with a realization that the fantasies about where you want to live, what you want to do, are just that, fantasies. Reality exists in the processes that attempt to make them happen. The modernist period in architecture and design was an interesting period in that respect in that so many people attempted to achieve different types of utopias and quite often failed nobly in the process. I often use colour (or the lack of it) to heighten certain emotional states in the paintings and to, in turn, point to seasonal changes and time passing. In my paintings I am interested in setting a stage for something to happen. Fields like science, architecture or engineering can have a much bigger impact on society than artworks. I see artistic practice as one viewpoint from which to look at the longer-lasting consequences of emerging technological environments, by (to coin Marshal McLuhan's term) creating 'anti-environments' or ruptures for critical reflection. Much of my artwork might be understood in relation to contemporary society and the innovations that have transformed humankind and or place and in the natural world. I hope that my artworks can allow the viewer and participants to openly explore a range of interrelated histories and reflect on their past and present in ways that surprise and challenge them. Donna Haraway says that 'stories are much bigger than ideologies, in that is our hope'. I see my artworks as open-ended stories and I recognise them as objects with their own agency and potential to point towards a future where imagination and creativity can be a driving force for ecological care practice and empathy.





This and following pages:
Seasons
Installation views
Galleri DGV, Svendborg,
Denmark, 2021



This and following pages:
Seasons
Installation views
Galleri DGV, Svendborg,
Denmark, 2021





Black Mirror (Arne Korsmo)
 Acrylic on canvas
 100 x 100 cm
 2016

Contributors' Biographies

Dr Margaret Iversen

Dr Margaret Iversen is one of the leading international authorities in the field of art theory and contemporary art. Her first book was on one of the founders of art history as a discipline: *Alois Riegl: Art History and Theory* (1993). Other books include *Beyond Pleasure: Freud, Lacan, Barthes* (2007) and *Photography, Trace and Trauma* (2017). She was director of a large AHRC research project called *Aesthetics after Photography* (2007-2010), an interdisciplinary project in partnership with Diarmuid Costello of the Philosophy Department, University of Warwick. Other publications include a monograph on the contemporary artist Mary Kelly, an essay on the American painter Edward Hopper which appears in the catalogue of the 2004 Tate Modern exhibition of his work, *Writing Art History* (with Stephen Melville), and a number of articles including 'Analogue: On Zoe Leonard and Tacita Dean', 'Index, Diagram, Graphic Trace', 'Desire and the Diagrammatic', and 'The World without a Self: Edward Hopper and Chantal Akerman.'

Dr Mikkel Bogh

Dr Mikkel Bogh is an art critic, curator and art historian. Since May 2014 he has been the Director of The National Gallery of Denmark/Statens Museum for Kunst (SMK), Copenhagen. He previously served as Rector of the Royal Danish Academy of Fine Arts, The Schools of Visual Arts and from 1995-2005 he was Associate Professor of Modern Culture Studies at the University of Copenhagen. Bogh has contributed to numerous publications on artists such as Bertel Thorvaldsen, Sonja Ferlov Mancoba, Bjørn Nørgaard, Nina Roos, Per Kirkeby, Bruce Nauman, Marcel Duchamp, and Gillian Wearing. His books include *Closer* (2016) on intimacies in art 1730-1930, .

Norman Brosterman

Architect, artist, and collector, Norman Brosterman, first became interested in the history of kindergarten while assembling the world's most comprehensive collection of antique building blocks and construction toys, which was acquired by the Canadian Centre for Architecture in Montreal in 1989. His award-winning book, *Inventing Kindergarten*, on the history of kindergarten and its influence on the development of abstract art and modern architecture, was a New York Times Notable Book in 1997. Part of his collection of historical kindergarten artifacts was acquired by the Museum of Modern Art in New York and displayed in their 2012 exhibit, *Century of the Child: Growing by Design, 1900-2000*.

Ellen Mara De Wachter

Ellen Mara De Wachter is a writer based in London. Her book *Co-Art: Artists on Creative Collaboration* (2017) explores the phenomenon of collaboration in the visual arts and its potential in society at large. De Wachter is a co-author of *Great Women Artists* (2019) and several medium-specific anthologies published by Phaidon, and she has contributed essays and interviews to exhibition catalogues about the work of artists such as Daphne Wright, Sam Winston, Fiona Tan, Adam Chodzko, Melanie Manchot, John Wood and Paul Harrison, and Sora Kim. Her writing has featured in a range of publications, including *Frieze*, *Art Quarterly*, *Art Monthly*, *The World of Interiors* and *The White Review*. De Wachter has taught widely, including at Central Saint Martins, Royal College of Art, London College of Communication, Royal Academy Schools, Goldsmiths College, Brighton University and Newcastle University.



Richter House (Richard Neutra)
 Acrylic on canvas
 120 x 150 cm
 2022

Biography

Born in Belfast, N. Ireland 1974, Eamon O'Kane lives and works in Bergen, Norway and Odense, Denmark

- 2015- Professor of Painting, Bergen Academy of Art and Design, Bergen, Norway
- 2015 Dean of Art Department, Bergen Academy of Art and Design, Bergen, Norway
- 2011-15 Professor of Visual Art, Bergen Academy of Art and Design, Bergen, Norway
- 2012-15 Artistic Research Leader (KU Leder) Bergen Academy of Art and Design, Bergen, Norway
- 2007-10 Visiting Research Fellow, University of the West of England, Bristol, UK
- 2001-07 Senior Lecturer in Fine Art, University of the West of England, Bristol, UK
- 2000-01 Assistant Lecturer, Limerick School of Art and Design, Ireland
- 2001 MFA (Design Technology), Parsons School of Design, New School University, New York, USA
- 1998-99 Research Fellowship (Painting), Cheltenham & Gloucester College of Higher Education, UK
- 1998 Master of Fine Art Degree (Distinction), University of Ulster, Belfast
- 1996 B.A. Joint Hons. Degree in History of Art and Fine Art Painting, (1st Class Hons.), NCAD, Dublin

Selected Solo Exhibitions

- 2023 Norske Grafikere Galleri, Oslo, Norway
- 2022 Trykkeriet, Bergen, Norway
 Sligo Arts Centre, Sligo, Ireland
- 2021 Galerie DGV, Svendborg, Denmark
 Centre Culturel Irlandais, Paris, France (w. Cecilia Danell)
- 2020 Galerie Andres Thalmann, Zurich, Switzerland (catalogue)
 Norwegian Sculpture Society, Oslo, Norway
 arebyte on screen, arebyte Gallery, London
- 2019 Josef Filipp Galerie, Leipzig, Germany
 Galleri Christoffer Egelund, Copenhagen, Denmark (catalogue)
 Crawford Municipal Gallery, Cork, Ireland
 Funen Art Museum, Odense, Denmark
 Gregory Lind Gallery, San Francisco, USA
- 2018 Linenhall Arts Centre, Castlebar, Ireland
 Galerie DGV, Svendborg, Denmark
 M100, Odense, Denmark
 Rochester Art Center, MN, USA
- 2017 Butler Gallery, Kilkenny Castle, Kilkenny, Ireland
 LNM Gallery, Oslo, Norway
 Regional Cultural Centre, Letterkenny, Ireland
 Draiocht Arts Centre, Ireland
 Cavanacor Gallery, Ireland
 Kunstgarasjen, Bergen, Norway
- 2016 Josef Filipp Galerie, Leipzig, Germany
 Gregory Lind Gallery, San Francisco, USA
 Rochester Art Center, MN, USA
 Galleri Christoffer Egelund, Copenhagen, Denmark
- 2015 The Model Arts Centre, Sligo, Ireland
 Galway Arts centre, Galway, Ireland
 Riverbank Arts Centre, Kildare, Ireland
 Galerie DGV, Svendborg, Denmark
 Sainsbury Centre, Norwich, UK
- 2014 Klaipėda Culture Communication Center, Klaipėda, Lithuania
 CCA, Centre of Contemporary Art, Derry/Londonderry, N. Ireland
- 2013 RARE Gallery, New York, USA
 Lincoln, Nebraska, USA
 Josef Filipp Galerie, Leipzig, Germany
 Gregory Lind Gallery, San Francisco, USA
- 2012 126 Gallery, Galway, Ireland

2011 New York, USA
2010 Crawford Municipal Gallery, Cork, Ireland
Gregory Lind Gallery, San Francisco, USA
Filipp Rosbach Galerie, Leipzig, Germany
101 California, San Francisco, USA
Seeline gallery, Los Angeles, USA
2009 ArtSway, New Forest, UK (catalogue)
Plan 9, Bristol, UK
Centre Culturel Irlandais, Paris, France
Art Karlsruhe (solo presentation), Karlsruhe, Germany
2008 RARE Gallery, New York, USA
GS Berlin, Germany
Cavanacor Gallery, Ireland
Rugby Art Gallery and Museum, Rugby, UK
Scope Miami, (solo presentation), USA
Economist Plaza, London, UK
Regional Cultural Centre, Letterkenny
2007 GS Frankfurt, Germany
Ashford Gallery, RHA, Dublin, Ireland
2006 Draiocht, Blanchardstown, Ireland (catalogue)
Galerie Scheuermann, Berlin, Germany (catalogue)
GFJK, Baden Baden, Germany
2005 GS Frankfurt, Germany
2004 Galerie Mikael Andersen, Copenhagen, Denmark
Portadown, N. Ireland (catalogue)
Galerie Lutz & Thalmann, Zurich, Switzerland
Cavanacor Gallery, Co. Donegal, Ireland
Galerie Scheuermann, Berlin, Germany
Triskel Arts Centre, Cork, Ireland (catalogue)
Campus Galerie, Bayreuth, Germany (catalogue)
2003 Lead White Gallery, Dublin, Ireland
Galerie Lutz & Thalmann, Zurich, Switzerland
GS Frankfurt, Germany
Louisville, Kentucky, USA
Hildesheim Kunstverein, Hildesheim, Germany (catalogue)
2002 Galerie Scheuermann, Berlin, Germany
GS, Frankfurt, Germany (catalogue)
011 Podium, Tilburg, Holland
Pirmasens, Germany
2001 Belltable Arts Centre, Limerick, Ireland
Fenderesky Gallery, Belfast, N. Ireland
Hallward Gallery, Dublin, Ireland
2000 Orchard Gallery, Derry, N. Ireland
Butler Gallery, Kilkenny, Ireland (catalogue)
Galleri 21, Malmö, Sweden
Donskoj + Co. Gallery, Kingston, NY, USA
Irish Arts Centre, New York City, USA
1999 KoRaw Gallery, Bankside, London, UK
Overgaden, Copenhagen, Denmark
Cavanacor Gallery, Co. Donegal, Ireland
1998 MCMXCVIII, Basement Gallery, Dundalk, Ireland
Letterkenny Arts Centre, Letterkenny, Ireland
Hallward Gallery, Dublin, Ireland
Blackstaff Mill, Belfast, N. Ireland
1997 Foyle Arts Centre, Derry

Selected Group Exhibitions Since 2003

2022 *Pattern I Nature*, Edward Cella Art & Architecture, LA, USA
ArtParis, with Galerie Andres Thalmann
Art Salon Zürich, with Galerie Andres Thalmann
Tracing Rhythm, Rom 61, Bergen, Norway
Wood Block Laboratory, Solstice Arts Centre, Ireland
2021 *Unneland, Eliasson, O'Kane*, Aldea Centre for Contemporary Art, Bergen, Norway
Wild Childhood, Lentos Kunstmuseum, Linz, Austria
Group Show, M100, Odense, Denmark
Dig it Up and Put it in a Bag, University Museum, Bergen, Norway
ArtParis, with Galerie Andres Thalmann
New arrivals, Galerie Andres Thalmann, Zürich, Switzerland
Matter Gesture Soul, University Museum, Bergen, Norway
Post-Human, JOY Forum and Rom 61, Bergen, Norway
2020 *body, memory and repetition*, Matter Gesture Soul, The EAA Exhibition, Budapest (online)
Summertime 20, Galleri Christoffer Egelund, Copenhagen, Denmark
XMAS 20, Galleri Christoffer Egelund, Copenhagen, Denmark
Bauhaus, The Dollhouse, Netherlands
2019 *Summer exhibition*, Galleri Christoffer Egelund, Copenhagen, Denmark
Hyperobjects, Worth Ryder Gallery, Berkeley, California, USA.
Winter Show, Galleri Christoffer Egelund, Copenhagen, Denmark
2018 *Please Allow Me to Introduce Myself*, Josef Filipp Galerie, Leipzig, Germany
Winter Show, Galleri Christoffer Egelund, Copenhagen, Denmark
Hyperobjects, JOY Forum, Bergen, Norway
LNM Anniversay exhibition, Kunstnernes Hus, Oslo
Winter Show, Galerie DGV, Svendborg, Denmark
Rum, Galleri Christoffer Egelund, Copenhagen, Denmark
Summer exhibition, Galleri Christoffer Egelund, Copenhagen, Denmark
2017 *Xmas exhibition*, Galleri Christoffer Egelund, Copenhagen, Denmark
Konglomerat, Josef Filipp Galerie Leipzig Germany
2016 *Tutti Frutti*, Josef Filipp Galerie, Leipzig, Germany
There Are Little Kingdoms, Mermaid Arts Centre, Co. Wicklow, Ireland
Greatest Hits, Galerie DGV, Svendborg, Denmark
Summer exhibition, Galleri Christoffer Egelund, Copenhagen, Denmark
2015 *Norwegian Sculpture Biennale*, Vigeland Museum, Oslo, Norway
Almost Nothing, artists comment on the work of Mies Van De Rohe, Chicago, USA
Winter exhibition, Galleri Christoffer Egelund, Copenhagen, Denmark
Liminal Space, Galerie Baton, Seoul, Korea
Nobles and Savages, La MaMa Galleria, New York, USA
Summer exhibition, Galleri Christoffer Egelund, Copenhagen, Denmark
Summer exhibition, Galerie DGV, Svendborg, Denmark
Summer Museum, Josef Filipp Galerie, Leipzig, Germany
2014 *COLLABORATION_7*, abart, Corovica kuca, Mostar, BIH
COLLABORATION_7, Galerija ŠTAB, Belgrade, RS
Group show, Josef Filipp Galerie, Leipzig, Germany
2013 *Folly*, Lewis Glucksman Gallery, Cork, Ireland
This must be the place, Sandnes kunstforening + Kino Kino, Sandnes, Norway
Relocate, Josef Filipp Galerie, Leipzig, Germany
Affordable Art Fair, New York, USA
Scope Art Fair, New York, USA
Mobile Architecture, Seeline Gallery, LA, USA
2012 *Seaside*, Josef Filipp Galerie, Leipzig, Germany
Odds, Odda, Norway
Painting exhibition, Bergen Kjøtt, Bergen, Norway

10th Anniversary Show, Gregory Lind Gallery, San Francisco, USA
MOCA Fresh, Museum of Contemporary Art, Los Angeles, USA
ArtPad SF, San Francisco, USA
Overview, RCC, Letterkenny, Co. Donegal, Ireland
working.drawing, The Dock, Carrick on Shannon, Ireland
The Invisible Seminar (Curated by Brandon LaBelle), Bergen Academy of Art and Design, Norway
Are We there yet? MacGill Summer School, Glenties, Co. Donegal, Ireland
Rugby Art Collection exhibition, Rugby Art Gallery and Museum in Rugby, UK
Group exhibition, Cavanacor Gallery, Co. Donegal, Ireland

2011
Dublin Contemporary 2011, Dublin, Ireland
Group exhibition, Hellenic Foundation for Culture-Annex of Alexandria, Egypt
The 43 Uses of Drawing, Rugby Art Gallery and Museum in Rugby, UK
Luleå Art Biennial, LAB11, The House of Culture and The regional Museum of Norbotten, Luleå, Sweden
Ut i min hage – Nr. 19, Harstad, Norway
It's about Time, the Ben Malz Gallery at Otis College of Art and Design, LA, USA
Social Structures, Sun Valley Center for the Arts, Idaho, USA
L'art de la rencontre, Galerie Favardin & de Verneuil, Paris, France
Montano's Malady, Galerie Favardin & de Verneuil, Paris, France
ArtPad SF, San Francisco, USA
DEARC: The RDS Taylor Art Award Exhibition - Celebrating 150 Years, RDS, Dublin, Ireland
Figure and Ground, Cavanacor Gallery, Ireland
Red, SOMA, Waterford, Ireland

2010
School Days, Lewis Glucksman Gallery, Cork, Ireland
Art-Report-Edition, Gallery ART-REPORT, Munich, Germany
Artist's playgrounds, Micro Onde, Paris and touring to Le Quartier, in Quimper, Brittany, France
An Aire of the Senses, Irish Pavilion, World Expo, Shanghai, China and touring to three other venues.
HAUTE. Curated by Roman Stollenwerk, Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA
STAY: Simply to Authenticate Yourself - Thomas Thiede & Eamon O'Kane. Public Art project commissioned by Munich City Council, Munich, Germany
Smokescreen, Gallery ART-REPORT + Project space WELTRAUM, Munich, Germany
Munich Contempo, International Contemporary Art Fair, Munich, Germany
Contemporary Istanbul, International Contemporary Art Fair, Istanbul, Turkey
Territories, GS Miami, USA
Noughties but Nice: 21st Century Irish Art, premiered in 2009 Limerick City Gallery of Art before touring throughout 2010 to Letterkenny Regional Cultural Centre in Donegal, Solstice Arts Centre in Navan, Meath and VISUAL in Carlow
From My Universe: Objects of Desire, Seeline gallery, Los Angeles, USA

2009
OPEN ev+a 2009 - 'Reading the City', Curated by Angelika Nollert and Yilmaz Dziewior, Limerick, Ireland
Into Irish Drawing, Limerick City Gallery of Art, Ireland; Civic Arts Centre, Hengelo, Holland;
Toured in 2010 to Centre Culturel Irlandais, Paris; MCAC, Portadown, N. Ireland
Two person exhibition, Mogadishni, Copenhagen, Denmark
10 Year anniversary exhibition, Campus Galerie, Bayreuth, Germany
ROOM COLLABORATORS, ROOM, London, UK
Drawing Aire (Invited), 411 Galleries, Shanghai, Touring to Hangzhou and Beijing, China

2008
Winter Salon, Temple Bar Gallery, Dublin, Ireland
Timbuktu, Pallas Contemporary projects, Dublin, Ireland
Scope Miami, USA
ARTfutures 2008, Bloomberg Space, London, UK
Better is something you build, Kevin Kavanagh Gallery, Dublin, Ireland
Prize Drawing, Southwell art space, Nottinghamshire, UK
Multichannel, Millais Gallery, Southampton, UK
Jerwood Drawing Prize, RWA, Bristol; BayArt, Cardiff; Hatton Gallery, Newcastle

2007
(C)artography: Map-Making as Artform, Crawford Municipal gallery, Cork
Jerwood Drawing Prize, Jerwood Space, London and touring UK
Multichannel, ArtSway, New Forest, UK
LISTE, Berlin, Germany

Ten Years Running, Chelsea Museum, New York, USA
Spike Island Open, Bristol, UK
Scope Art fair, Basel, Switzerland
The Double Image, Golden Thread Gallery, Belfast, N. Ireland
LISTE, Cologne, Germany
Not what you'd expect: Irish Painting 1919-2007, Courthouse Gallery, Ennistymon, Co. Clare, Ireland
IONTAS 2007, Sligo Art Gallery, Ireland
Martin Kippenburger with fries and a shake, Plan 9, Bristol, UK
Scope Art fair, New York, USA
Inter-Changes, Farmleigh Gallery, Dublin + touring to Highlanes Gallery Drogheda, Ireland
CEAD, 411 Galleries, Touring to Shanghai, Hangzhou and Beijing, China
EV+A 2007 (selected by Klaus Ottmann), Limerick City Gallery of Art, Limerick, Ireland

2006
Neue Malerei, Burda Museum, Baden Baden, Germany
Four Lights, Letterkenny Arts Centre, Co. Donegal, Ireland
Overlap 2, The British School at Rome, Rome, Italy
Tryingtoland, MACRO Museum, Rome, Italy
Scope Art fair, New York, USA
AIB Prize Exhibition, RHA, Dublin, Ireland
Taylor Prizewinners Exhibition, National Gallery, Dublin, Ireland
Overlap 3, The British School at Rome, Rome, Italy
Scope Art fair, London, UK

2005
A Moment in Time, Temple Bar Gallery & Studios, Dublin, Ireland
Drawing From Landscape, Mermaid Arts Centre, Bray; Limerick City Gallery of Art; Crawford Gallery, Ireland
R.H.A. Annual Exhibition (Invited), RHA, Dublin, Ireland + 2004 (Invited), 2002, 2001, 2000,1997, 1996
West as metaphor, RHA, Dublin, Ireland
Trans-Atlantic, RHA, Dublin, Ireland
EV+A 2005 (selected by Dan Cameron), Limerick City Gallery of Art, Limerick, Ireland
RISK, CCA, Glasgow, Scotland, UK
Frankfurt Art Fair, Frankfurt, Germany
Landscape, Vertigo, London, UK
Neues aus des Ateliers, GS, Frankfurt, Germany
6X6, Tsiangou, China
Scope Art fair, London, UK
Art Cologne, Cologne, Germany
Can Buildings Curate, LOT, Bristol and touring UK
Perpetual Portfolio, Museo Nacional del Grabado, Buenos Aires, Argentina

2004
RE-JOYCE, Temple Bar, Dublin, Ireland
The Bigger Picture, Cornerhouse, and Manchester, UK
R.H.A. Annual Exhibition (invited), RHA, Dublin, Ireland
Travelogue, Butler Gallery, Kilkenny, Ireland
Scope Art Fair, New York City
Art Forum, Berlin (+ 2003), Germany
Frankfurt Art Fair, Frankfurt (+ 2002, 2003), Germany
ARTfutures 2004, London, UK
Iontas Award Winners Exhibition, Sligo Art Gallery, Ireland

2003
Dreams, Sligo Art Gallery, Sligo, Ireland
6X6 for Ireland, Shanghai, China
Art Cologne, Cologne, Germany
From Bahia to over by yer, tactileBOSCH, Cardiff, UK
Works from the collection, Kunsthaus, Gelnhausen, Germany
The National Gallery, Goethe Institute, Dublin, Ireland
Robinson Building Exhibition, Bristol, UK
Shanghai Film Festival, China
EV+A 2003 (+ EV+A 2002, 2001, 1999), LCGA, Limerick, Ireland
Referenz, Galerie Lutz & Thalmann, Zurich, Switzerland
54 Degrees North, Hull, UK

Selected Bibliography Since 2001

- 2022 "L'entre deux monde d'Eamon O'Kane", *ARTRAVEL* magazine #101, July
- 2021 *Artist-run Democracy: Sustaining a Model*, Jim Ricks (ed.), published by Onomatopoe, Dec. 20
 "Eamon O'Kane: Seasons", *kunsten.nu*, Dec. 7, 2021
 "Eamon O'Kane: Seasons", *kunsten.nu*, Dec. 12, 2021
Wilde Kindheit, Hemma Schmutz, Sabine Fellner, Elisabeth Nowak-Thaller (eds.), published by Lentos Kunstmuseum, Linz p. 20
Barnehagens opprinnelse, styring og praksis, Jan-Erik Johansson, published by Fagbokforlaget, p. 49
- 2020 "Greenhouse Effect", Eamon O'Kane, Profile, *The Visual Artists News Sheet*, July/August
 "Et lekeparadis", Lars Elton, *Dagsavisen*, Oslo, Norway, April 2
 "Exhibition preview", <https://subjekt.no/2020/01/20/det-beste-pa-kunstfronten-i-oslo-denne-uka-12/>
- 2019 *Almost Nothing: 100 Artists Comment on the Work of Mies van der Rohe*, Christian Bjone, Park Books, pp. 33, 162-163
And Time Begins Again, Eamon O'Kane (ed.), with texts by Sadie Plant, Martin Clark, Matt Packer and Eamon O'Kane, published by University of Bergen
 "Preview: An Ideal Collection", *kunsten.nu*, Feb. 20
- 2018 "Dronningen kom tæt på sin gode venindes aner", Gitte Gedde, *Fyns Amts Avis*, Oct. 29
 "Arkitekturen versus naturen", Iben Friis Jensen, *Fyns Amts Avis*, Sept. 16
 "Irsk kunstner udstiller på Galleri DGV", Caspar Troest Jørgensen, *Fyns Amts Avis*, Sept. 12
 "Preview: Wood Archive", *kunsten.nu*, Feb. 1
 "Månedens kunstner desember", VISP, Bergen, <https://visp.no/eamon-okane/>
- 2017 "Eamon O'Kane@Butler Gallery", Aidan Kelly Murphy, *The Thin Air*, June 17
 "Tradisjonelt og konseptuelt", Øivind Storm Bjerke, *klassekampen*, Oslo, Norway, April 26
 "Preview: LMN", *subjekt.no*, April 6
- 2016 "And Time Begins Again, Eamon O'Kane", *The Visual Artists News Sheet*, Jan./Feb..
- 2015 "Kulturhuset", review of Norwegian Sculpture Biennial 2015 on NRK Radio, Oct. 12
 "Art Belongs to Those Who See It", Sara R. Yazdani, *ArtForum*, Nov.
 "Huset i skoven", Anette Hyllested, *Fyns Amts Avis*, Feb. 23
 "Huset i skoven", Iben Friis Jensen, *Fyens Stiftetidende*, Feb. 20
- 2014 "Image of the Week", Hillary Murray, <https://artdublinblog.wordpress.com/2014/06/17/>
 "Folly - Art After Architecture", Cristin Leach, *Sunday Times*, March 8
 "Art after architecture", Gary Boyd, *Architects' Journal*, March 8
 "Opening Relational Spaces: Eamon O'Kanes Fröbel Studios", B. Bader in P. Schneemann (ed.): *Konstellationen der Kunstbetrachtung*, published by Lange Verlag
 "Eamon O'Kane: Modernizmo dovana – galimybe zaisti", Mindaugas Klusas, <http://www.kulturpolis.lt>
 "Genijaus peleninė ir gimnasto vienatvė", Monika Krikštopaitytė, <https://www.7md.lt>
- 2013 *HYBRIDS*, Eamon O'Kane (ed.), with texts by Angelika Nollert, Eamon O'Kane and Gideon Fink Shapiro, published by Bergen Academy of Art and Design
 "Eamon O'Kane, "Neues Bauen" at Gregory Lind Gallery", <http://sfartenthusiast.com/2013/01/>
- 2012 *Hyperdrawing: Beyond the Lines of Contemporary Art*, Marshall + Sawdon (eds.), I.B.Tauris
 Aine Philips, *The Visual Artists News Sheet*, Issue 3
- 2011 *Creative Ireland - Visual Arts*, Noel Kelly and Sean Kissane (eds.), published by Visual Arts Ireland
 Dublin Contemporary 2011, catalogue
 "Flair, strength and ambition", Aidan Dunne, *The Irish Times*, Dec. 29
 "Will Dublin Contemporary draw in the punters?", Aidan Dunne, *The Irish Times*, June 23
 "And so we come to the end", Aidan Dunne, *The Irish Times*, Oct. 28
 "Dublin Contemporary: the verdict", Aidan Dunne, *The Irish Times*, Sept. 7
 "Dublin Contemporary", Cristin Leach, *Sunday Times Ireland*, Sept. 18
 "Ideal Live/Work Space", <http://www.hermanmiller.com>
 "Eamon O'Kane's Hybrids", Gideon Fink Shapiro, *Domus*, 27 January, 2011
 "School Days: The Look of Learning, Lewis Glucksman Gallery," Isobel Harbison, *Frieze*, #137
 "School Days: The Look of Learning, Lewis Glucksman Gallery," Maeve Connolly, *Art Monthly*, #343
 "Charting 150 years of winners, RDS", Aidan Dunne, *The Irish Times*, Feb. 25
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 Rundgang durch die Spinnerei-Galerien Leipzig, Article in *SpinArt*
 "Kunst in der Spinnerei", *Leipziger Volkszeitung*, July 9
- Article in edition of *Building Material*, published by AAI
 "Eamon O'Kane at See Line Gallery", Sharon Mizota, *LA Times*, March 19
- 2009 *Neverlands. Architecture and the City in the Contemporary Arts*, Klanten and Feireiss (eds.), Gestalten
Spacecraft 2: More Fleeting Architecture and Hideouts, Klanten and Feireiss (eds.), Gestalten
Case Histories, Eamon O'Kane (ed.), texts by Dan Cameron, Paul O'Neill and Paul Hobson, published by ArtSway and Rugby Art Gallery and Museum
 "Review", David Trigg, *CIRCA Art Magazine*
 "Kunst", Ruth Händler, *Capital*, May, p. 165
 "Plans For The Past and the Future", David Trigg, *Artist's Newsletter*
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 "Bringing art right back to the drawing board", Aidan Dunne, *The Irish Times*, Jan. 28
 "Scanning the urban terrain", Aidan Dunne, *The Irish Times*, March 26
- 2008 *Better is Something you Build*, Jacqui McIntosh (ed.), published by Kevin Kavanagh Gallery, Dublin
 "Contriving a striking absence on canvas", Aidan Dunne, *The Irish Times*, Feb. 13
 "Making A Space", Lucy White, *Metrolife Dublin*, Feb. 13
 "A Tale In The Trunk", Aidan Dunne, *The Irish Times*, Jan.
 "The House and the Tree", Aidan Dunne, *The Irish Times*, Jan. 8
- 2007 "ev+a 2007", Fergal Gaynor, *CIRCA*, #120
 "Is the wall big enough for both of them?", Aidan Dunne, *The Irish Times*, Oct. 8
 "EV+ A 2007: A Sense of Place", Zoë Gray, *Contemporary Magazine*, #94
 "More Space for a Sense of Place", Aidan Dunne, *The Irish Times*, April 5
 "Deep Immersion in the World", Aidan Dunne, *The Irish Times*, Jan. 1
Cartography – Map Making as Artform, texts by William J Smyth, William Laffan, Mic Moroney, published by Crawford Art Gallery
- 2006 *Panorama*, Eamon O'Kane (ed.) with text by Gemma Tipton, published by Draiocht, Dublin
Auf der Galerie, Eamon O'Kane (ed.), published by Galerie Schuster, Frankfurt/Berlin
 "Auf der Suche nach dem idealen Atelier", Ruth Händler, *Häuser*, Germany, 5/06.
Neue Malerei: Erwerbungen 2002-2005, Frank Schmidt and Judith Irrgang (eds.), Hajte Cantz
- 2005 "Perambulations", Dan Cameron, EV+A catalogue
Trans Atlantic, Caoimhin Macgiolla Leith, published by the IRL-US Fulbright Commission
The West as Metaphor, Dr Yvonne Scott, published by RHA Gallery, Dublin
 "A natural world made modern", Chris Schuler, *The Independent*, June 8
 "Opening spaces in the city", Aidan Dunne, *The Irish Times*, March 22
Mobile Museum, Eamon O'Kane (ed.) with texts by Megan Arney, Niamh Ann Kelly and Gemma Tipton, published by Millennium Court Arts Centre
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 "The Studio", Dr Slavka Sverakova, *CIRCA*, Winter
 "Kitschmaleri", Peter Michael Hornung, *Politiken*, Nov. 19
 "Twin Peaks Stemning", *Berlingske Tidende*, Nov. 25
 "German Market Swings Back Into Action", Marc Spiegler, www.theartnewspaper.com
 "Blue Skies Over Berlin", Walter Robinson www.artnet.com, Sept. 23
 "FAIR Frankfurt", Thomas Eller, www.artnet.com, May 24
Overlook, Eamon O'Kane (ed.) with texts by Claire Doherty and Pdraig Timoney, GS, Frankfurt/Berlin
Studio in the Woods, Eamon O'Kane (ed.) with text by Mike Fitzpatrick, Campus Galerie, Bayreuth
- 2003 "Building a successful career", Brenda McNally, *The Sunday Tribune*, Sept 7
 "Grand Tour", *Tages Anzeiger*, Aug. 21-27
 "Gambling on art's young talent", Ros Drinkwater, *The Sunday Business Post*, March 16
 "Opening Irish Gallery Doors", Aidan Dunne, *The Irish Times*, March 15
- 2002 "Crawford Open 2", Mark Ewart, *SSI magazine*, July/August
 "Concerning Heroes + Martyrs", Apinan Poshyananda, EV+A Catalogue
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- 2001 "Maintaining classical calm in life's flux", Aidan Dunne, *The Irish Times*, Sept 19
 "Kingston Biennial changes 'beat'", Mary Cassai, *Daily Freeman*, July 20
 "Millenium Box Set", Declan Kiberd, Hot Bed Press, Limerick
 "Cautionary Tale of a Gallery Guide", Aidan Dunne, *The Irish Times*, May 9
 "AKA (After Kafka's Amerika) by Eamon O'Kane, Eric Beazley, www.entertainmentireland.ie, May 1

Selected Collections

Lentos Art Museum, Linz, Austria
The Irish Embassy, Paris, France
The Arts Council of Ireland Collection, Dublin, Ireland
Crawford Art Gallery, Cork, Ireland
The Model Niland Collection, Sligo, Ireland
Deutsche Bank, Germany
Burda Museum, Baden Baden, Germany
Limerick City Gallery (National Drawing Collection), Limerick, Ireland
FORTIS, Frankfurt, Germany
DUBLIN 98FM Radio Station, Ireland
Microsoft, World Product Group Ireland
Bank of Ireland Collection, Ireland
Irish Contemporary Arts Society, Ireland
Country Bank, New York, USA
Office of Public Works: Department of Agriculture + The Office of the Attorney General
University Of Ulster, Belfast, N. Ireland
SØR Rusche Sammlung Oelde/Berlin, Germany
Sammlung Südhausbau, Munich, Germany
Sammlung Winzer, Coburg, Germany
Sammlung Strack, Cologne, Germany
Sammlung aARTa, Germany
Sammlung Judin, Berlin, Germany
Sammlung Schubert, Aschersleben, Germany
Mikael Andersen Collection, Denmark
British American Tobacco, Bayreuth, Germany
Donall Curtin Collection, Ireland
ECOPLAN, Neuenrade, Germany
Hellenic Foundation for Culture-Annex of Alexandria, Egypt
P.M.P.A. and Guardian Insurance
Donegal County Library
UNIBANK, Denmark
ASPEN RE, London, UK
NKT Denmark
HK Denmark
Den Danske Bank, Denmark
Nordea Bank, Denmark
Atlantic Technological University, Letterkenny, Ireland
Dundalk Institute of Technology, Ireland
Rugby Art Gallery and Museum, UK
Centre Culturel Irlandais, Paris, France
Interactive commission, Saffron Gardens, Bristol (commission)
Foyer commission, Saffron Gardens, Bristol (commission)
Dundalk Institute of Technology (commission)
Waterfront Hall, Belfast City Council (commission)
Hillsborough Castle (commission)
Mary McAleese, President of Ireland, Aras An Uachtarain (commission)

Works in various private collections in Ireland, England, Scotland, Denmark, the United States, Italy, Belgium, the Netherlands, Spain, Switzerland and Germany

Selected Awards / Residencies

2020 SPIRE Fund Grant, University of Bergen
Meltzer Fund Grant, University of Bergen
Norwegian Arts Council Grant
2018 Culture Ireland Grant
2017 Bergen City Council Grant
2015 Norwegian Arts Council Grant
Arts Council of Ireland Touring Grant
Culture Ireland Grant
2011 Imagine Ireland: Culture Ireland Grant
2010 Culture Ireland Grant
Travel Grant, Gæsteatelier Hollufgård, Odense, Denmark
2008 Residency, Centre Culturel Irlandais, Paris
Residency, Guest Studio, Gæsteatelier Hollufgård, Odense, Denmark
Culture Ireland Grant
2007 Cill Rialaig Project, Ireland
Finalist, Celeste Painting Prize, London
Pollock Krasner Foundation Grant
Short-listed for the Jerwood Drawing Prize, London
2006 Short-listed for AIB Prize, Ireland
Derek Hill Foundation Scholarship, British School at Rome
2005 Curated and organised Remote @ LOT (artist run space), Bristol
Co-curated and organised Poster Show @ LOT (artist run space), Bristol
2005 EV+A Open Award (selected by Dan Cameron)
Vermont Studio Center, USA
2005 Cill Rialaig Project, Kerry
2004 Artist's Work Programme, IMMA, Dublin
2002 Residency, Tilburg Art Academy
2000 Artflight Award, Aer Lingus & Arts Council of Ireland
General Art Award, Arts Council of Northern Ireland
KPMG Award, Oireachtas 2000 Art Exhibition, Dublin
1999 Fulbright Award, Brian Burns Scholarship (visual arts) Ireland-U.S. Com. for Edu. Exchange
1998 Tony O'Malley Travel Award for Painters, Butler Gallery & Waterford Crystal
Emerging Artist Award, Donegal County Council
1997 Panorama Project, Athens, organised by ELIA, Hogeschool Ghent, Athens School of Fine Art,
Athens, University of Plymouth, Exeter
Connect, Public Art in Transit Project, Belfast-Dublin
Joint Best Drawing Prize, IONTAS, Dublin
Joint Best Student Prize, IONTAS, Dublin
1996 Bursary, D.F.E., British Council
Taylor Art Award, Royal Dublin Society, Dublin
Thomas Damman Jr. Award for Travel and Study Abroad
1994 Elizabeth Fitzpatrick Scholarship for Travel & Study Abroad, RHA Dublin
International Residency Award, Koninklijke Academie voor Schone Kunsten, Ghent
Aer Lingus Art Competition, Winner

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And Time Begins Again (Greenhouse Archive Series)

Video and photographs
Variable dimensions
2009-2022





View of Studio
Odense, Denmark
2018