

## Presentations

by

**Angela Anderson**

**Jamin Keogh**

**Joanne Reid**

Graduating Students

MA in Art and Research Collaboration (ARC)



**ARC** is a full time, practice-based taught Masters programme delivered over two years. The programme is offered by Dun Laoghaire Institute of Art, Design and Technology (IADT) and it incorporates project partnerships with Dublin City Council Arts Office, led by the LAB, the Irish Film Institute (IFI) and the Irish Museum of Modern Art (IMMA).

In year one, students collaborate on public events, such as exhibitions, publications, performances and talks, and develop a plan for their individual Major Project through participation in an ARC-specific programme of seminars, workshops and critiques. In year two all ARC students implement an individual Major Project in their own chosen form and context. They are also invited to display documentation of these projects as part of the IADT Graduate Show and this year's show includes documentation of research by three of the nine graduating year two ARC students: Angela Anderson, Jamin Keogh and Joanne Reid.

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## Something Dear

**Angela Anderson**

This project has looked at objects and their emotional significances within a domestic space- the home. Within the study of material culture objects are considered as part of the tangible evidence of the values of particular societies. Our homes are full of objects and things and it was to examine this relationship between objects and people that became the focus of my research.

Objects can recall past events so an object's spatial location is important, in other words where the object comes from and where it is placed can give us an understanding and appreciation of the lives of people who interact with these objects. The German philosopher Martin Heidegger (1889-1976) argued that a house as a dwelling could signify both a physical building and a 'home.' he contended that a house is, '*a dwelling in the sense of making a home,*' (Heidegger '*Building, Dwelling, Thinking* 1951)

What do people mean when they talk about 'home'? Is it where they were born? Where they live now? Or can we make a 'home' anywhere? The origin of the word home is considered to originate in an Indo-European root, *kei*, meaning to lie down, a bed, a couch or something dear. (Flanders, 2014, p26)

During the gestation of this project the refugee crisis in Europe was a constant news item. We saw people who had fled their homelands with minimal belongings but also with some significant object which reminded them of home.

The collaboration with IKEA became an important aspect of the research. IKEA might be said to be the complete opposite of treasured family heirlooms and memories, for its main attraction is not only the affordability and disposability of the furniture but the promotion of a certain lifestyle image. 'Something Dear' was, of course a little play on words, underlining the emotional significance of treasured objects but also hinting, like IKEA, that valued possessions did not need to be expensive acquisitions.

The video/ interviews with the co-workers in IKEA show the objects that were 'dear' to them were not only symbolic of important relationships but triggered emotional responses so instead of becoming more materialistic when we are surrounded by 'stuff' the opposite is true; *'that possessions often remain profound and usually the closer our relationships with objects the closer our relationships with people.'* (Miller, *Stuff*, 2009)

## Something Dear at IKEA

**Works for Exhibition** Devised and produced by Angela Anderson

Video of interviews with co-workers from IKEA, Ballymun, Dublin. (13.04 mins)

Recorded by Jamin Keogh and Edited by Fiona Gannon.

- Photos
- 1 Michelle Roche: Co-Worker
  - 2 Ewa Piwowarska: Co-worker
  - 3 Michael Conway: Co-worker

Photos on archival paper: Photography by Jamin Keogh: Frames by IKEA.

## **A Constant Parameter**

**Jamin Keogh**

*A Constant Parameter* is an ongoing body of work and research conducted around an artistic; scientific; and philosophical exploration of the phenomenon of horizons, and the phenomena of human-perception and subjectivity.

This study approaches its subject-matter in a joint process of enquiry and physical engagement. It addresses complex themes, including: human perception; point perspectives; participatory perspective; subjectivity; the physical and perceived properties of horizon-lines; and the fundamental nature of art and spectatorship. The range of questions contained within this work therefore includes: what are the physical and perceived properties of horizon-lines? And, how are these properties related to human perception and subjectivity?

To explore these topics, the initial stages of my work focus exclusively on the question: is there a noticeable and quantifiable vertical shift on the visual plain of coastal horizon lines? Phrased in non-technical language, this means that this particular study focuses its attention on answering the question of whether or not coastal horizon-lines can be shown to move, either up or down, on the vertical axis. As well as coordinating and operating this element of my project in Co. Dublin, Ireland, I also arranged for assistants in Finland (Northern Hemisphere) and the East

Coast of Australia (Southern Hemisphere) to run the study of coastal horizon lines that I devised, so that I could examine this phenomenon from different geographical locations.

The study presents its findings, which oscillate between visual and written mediums, in conjunction with contributions and analysis from specialists working in academic fields that are directly related to this study's contents and goals – specifically, contributions were drawn from specialists working in the academic disciplines of Applied Physics; Optics; Engineering; Cartography; and Philosophy.

This particular project then is the beginning of an exploration, the commencement of a visual and written ontology of horizons; human perception; and subjectivity. A significant element in this process includes moving past what the founding-father of the philosophical tradition of Phenomenology, Edmund Husserl, called the 'natural attitude', and what the hermeneutic-phenomenologist Martin Heidegger termed as: the every-day, ontic way of understanding the world and the things that can be said to exist. This element is the driving force of what this project now contains; which is a tangible attempt to move past the limitations and frustrations of traditional interpretations and understandings of the themes under discussion, and an attempt to capture this conceptual movement in images and words.

## About my practice

### Joanne Reid

Industrial and consumer packaging, discarded steel production parts, concrete, plaster, clay, perspex and neon tubing are just a few of the materials that may appear in my work. Combining traditional art materials with more industrial elements, my process involves both the hand made and the fabricated. Many of the materials, objects and images that I use in my work are sourced in the urban environment. The found or discarded item is important in my practice, whether used as source material or incorporated into the final composition.

Many of these found objects and the completed works themselves are things that are filled, emptied or once held or filled another object. Presence and absence are important elements in the practice. The effects of invisible forces, such as gravity, also come into play. References to architecture or the human body may come to mind when regarding the work. There are also references, particularly in the two works displayed here, to the white cube gallery space as a church or tomb like environment. The two pieces shown here are from a body of work developed over the past two years of research. *Two Bags (ends up)* consists of two found paper bags inverted and placed on a bed of white ceramic tiles. On the wall above it is a neon work titled *Dead End*.

## List of Works

*Two Bags (ends up), 2016*

Found paper bags, white glazed ceramic tiles, MDF

Dimensions variable on installation

*Dead End, 2016*

Neon, cables, transformer

approx. 17 x 30 x 1cm



## Room Map - ART 2/6

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