

www.noellegallagher.com

#### Price on Request

the fifties.

individual and the collective since has anchored memories for the (designed by E.R. Ryan) which attention on the iconic diving tower in Blackrock, Salthill I focus my just random marks on a surface as yet challenge them to see paint as hunger for recognizable imagery, and disrupt, to feed the viewer's paint and its ability to represent an interested in the materiality of the fluidity of thinned oil paint. I the fixity of torn digital prints, and tension between these two forms; traditional oil paint, I work with the that combines new media with Choosing a visual language inhabiting the physical world. My practice is concerned with

800 x 600mm

*Oil and Digital Print on board*

### Blackrock, Salthill

Noelle Gallagher

## 15

www.annmariecurran.com

#### See individual prices

melancholic and languishing.

are exquisite little deaths, detached, a sensual world of be-coming, they ambiguous utterance. Embodying kind of silence: the unsaidness of an and light, and speaking of a certain eradicated from a context, stranger still is that this generateness is marked, painted, raw, written on, dark that place and memory can be Uninhabited buildings. They are erotic) disconnectedness:

of temporal (and metaphorically images of the transparency and beauty signs of a society in recession but present to the viewer not just the sites- presentation were all interlinked to work whereby subject, materials and project was conceptualised as a that are considered unfilled. The reveal the poetic potential in places

Unsaid: *la petite mort* prints, mounted on clear acrylic

Ann Marie Curran

#### Unsaid: *la petite mort*

## 09

### 04 Oil and Ink

Hamed S. Bukhamseen

*Graphite, Gouache, Collage, Ink Series, 4 No., 594 x 420mm*

This series of drawings trace the history of a city located on the shores of the Arabian/Persian Gulf in the Middle East. The city was founded in the late 1700s with its people completely reliant on the sea for their livelihood. It was composed of a dense urban fabric of mud brick homes which follow the typology of the courtyard houses seen across North Africa and the Middle East. However, this urban fabric would drastically change within an incredibly short period of time with the discovery a single resource: Oil

#### Price on Request

www.hamedbukhamseen.com

## 08

### Remember to Forget

Martina Cleary

*Archival Pigment Prints Series, 410 x 520mm each*

This work is about a journey of return to Helsinki in December 2012, to reclaim memories attached to certain buildings and locations in the city, in particular the island of Suomenlinna in Helsinki harbour. Using photography, psychogeographical mapping and text, the work explores how memory is interwoven with certain buildings, streets and places, generating complex affective mnemospheres linking both the inner and outer life. I use the term mnemosphere to describe the psychological process where the outer environment is infused with an affective overlay that lingers like an afterimage or double exposure induced by material traces.

#### See individual prices

www.martinacleary.com

www.noellegallagher.com

#### Price: €390 per panel, 30 x 30cm

### Powerscourt Artist in Residence

#### Noelle Gallagher is currently

to allude to how memory alters our sense of place. witness of a gone roof. Fragments of the door, painted black on the lane side, the lane by a locked green sliding metal dignity. A courtyard is separated from Bark of Ireland, a facade of solemn The back windows open to the rear of staircases leads to an empty upper floor, horses, carriages, food and people. A This coach house was once home for and their things.

Nothing - as a loving gaze on places NOTHING can bring them back to us. city of Istanbul the thesis explores rich and culturally charged mega- theses project at CCAE Cork School as part of my Master of Architecture The Memory Rooms was carried out

NOTHING can be described -

*Series, Oil and Digital Print on board, gesso panels or linen on board*

### Earlfort Terrace

Noelle Gallagher

## 16

### Powerscourt

www.degayardonbureau.com

complexities of Memory and Place, furthers our understanding of the the appeal that lack of place offers Roman Keane, David Lawless, Mark - Conor Bourke, Aoife Cunningham, architecture.

Tourist towns show the extremes that place and memory can be eradicated from a context, stranger Our task in this selected study of a reclaim the lost practice of eurythmy number of buildings in Dublin is to and make it once again an essential tool in conception and perception of contemporary theory.

*Film, 25:18min*

De Gayardon Bureau with Riccardo Gambi and Betina Holt Haraldsen

## 10

### URBAN GENERIC

## 03

### Bodhitree School, Bihar, India

Gavin Buggy Architects

*Pencil on butter paper White gesso on foam structure*

The School building is devised and broken into non retinal cellular fragments, each cell unfolds and is transposed allowing the new work to become subsumed into the local Village pattern of existence.

The moist mud brick belongs to the land but is resistant to ideas. This material resistance may only survive within the local as an avoidance of any ideological stance, a slowing of time against the relentless technological onslaught. Mud, dwelling place and landscape fuse as non symbolic elements. In India foot can still feel not being shod, the dirt landscape forms a continuity from exterior world to the inner intimate world, a compacted mud universe. Dirt will always be more interesting than cleanliness.

[gavin.buggy@gmail.com](mailto:gavin.buggy@gmail.com)

## 07

### Geographies of the Places of Imagination

Vincent Chomaz

*Audio, 13:10 min*

‘Geographies of the Places of Imagination’ explores the diverse forms a living space - a house or a home - can take in the fictions we see, but also create. The work is constructed as an oral inventory of some sort. It is an accumulation of biographical and fictional descriptions, and the mental projections - thoughts, comments, feelings and ideas - that arose from the process of living there, physically or fictionally.

#### Price: €80 (edition of 30 + 3AC)

[www.vincentchomaz.com](http://www.vincentchomaz.com)

#### Two things about this show:

*You see few people in the works. It doesn't mean they are not there. Their figurative absence is like murder in a play; when only implied, not acted out, it hits with twice the blow. Van Gogh's pair of shoes.*

cont.

elizabeth.hatz@arch.kth.se

#### Price: €610 large, €89 small

memory, promising potential coherence, witness of a gone roof. Fragments of the door, painted black on the lane side, the lane by a locked green sliding metal dignity. A courtyard is separated from Bark of Ireland, a facade of solemn The back windows open to the rear of staircases leads to an empty upper floor, horses, carriages, food and people. A This coach house was once home for and their things.

Nothing - as a loving gaze on places NOTHING can bring them back to us. city of Istanbul the thesis explores rich and culturally charged mega- theses project at CCAE Cork School as part of my Master of Architecture The Memory Rooms was carried out

*Photograph, pigment prints Series, 1092 x 1456mm / 297x210mm*

Elizabeth Hatz

### Elements of NOTHING

## 17

dermot.boyd@dit.ie

Boyd, Dublin Institute of Technology - Norman Keane, Julie Mollay with Dermot Ryan Keane, David Lawless, Mark - Conor Bourke, Aoife Cunningham, architecture.

Our task in this selected study of a reclaim the lost practice of eurythmy discipline of proportional judgement is now forgotten in the artistic and fundamental principles of architecture cited in the first and most influential book of architectural theory, *The Ten Books of Architecture* in 1BC. This important

Eurythmy is one of Vitruvius's scientific practice of architecture and in is now forgotten in the artistic and discipline of proportional judgement of architectural theory, *The Ten Books of Architecture* in 1BC. This important

*12 No. A4 drawings, framed A5 Pamphlet*

DIT School of Architecture

## 11 + Powerscourt

## 02

### GENIUS LOCI

Ciarán Brady

*Text*

Over the last 60 years and further, there has been an enormous amount of theoretical discussion over what the term ‘sense of place’ means. A chiefly architectural term, it is in fact quite an awkward translation of the Latin ‘genius loci’. The classics defined genius loci as the guardian of the divinity of a place, not just the place itself. A locality, in their view, took most of its ethereal qualities from it’s being guarded by the supernatural, which was then paid reverence to and provided them with a sense of connection between the heaven and earth.

This essay sets out to examine the abiding significance of genius loci, by looking at the works of Yi-Fu Tuan, Martin Heidegger, and Edward Relph amongst others.

[bradyciaran91@gmail.com](mailto:bradyciaran91@gmail.com)

## 06

### Lanercost Priory

Carmody Groarke

*Painted Timber 500 x 500 x 970mm*

Lanercost Priory is part of a 12th-Century Augustinian monastery, near Carlisle. Standing close to Hadrian’s Wall, it historically suffered attacks during the long Anglo-Scottish Wars. The site is now in ruins but part of the Priory survives as an active Church. The intervention of a cast-iron and cast-glass internal porch is intended to improve visitor welcome and environmental control. The identity of the proposal echoes the form of the Church’s lancet-arch motif, but it remains a distinctively contemporary extension set against the historic fabric. Whilst modest in scale, it will be the most significant intervention within the Church since William Morris was involved in its refurbishment.

[www.carmodygroarke.com](http://www.carmodygroarke.com)

jhester@umail.ucc.ie

#### Price: €610 large, €89 small

screening, and tracing. itself; inscribing, layering, cutting, the working processes of the mind which in many ways resembles experimentation and methodology drawings and models expresses an through the construction of hybrid The physical testing of the thesis architecture.

The Memory Rooms was carried out as part of my Master of Architecture theses project at CCAE Cork School of Architecture. The structure of the mind is represented in that of the memory as a material or dimension instrument of memory and in terms of both in terms of architecture as an the place of memory in architecture, city of Istanbul the thesis explores rich and culturally charged mega- Architecture. Set in the historically

*Hybrid Pen Drawings Cast Resin Model*

Joseph Hester

### The Memory Rooms

## 18

sarahdoheny@gmail.com

So too would architecture. place” [*Juhani Fallassmaa, 2005*]

would be devoid of their power of a space. “Literature and cinema a mediator of movement through tactility, corporality and light as place to gather. The model explores and comfort, a space to sit and a lighting and warmth, atmosphere with a tactile memory, a memory of A particular stair space left me

Walter Fordeier is a Swiss architect from Basel known for his quasi-brutalist concrete churches. This is a precedented study of his work carried out with no measurements or drawings, just memory.

*Collaged Photographs*

Sarah Doheny

## 12

### Memory Cast

## 01

### The Anatomy of the Dissection

Tine Bernstorff Agaard

*Series of photographs*

A cast hand is undergoing an autopsy. Orthogonally dissected with the logic of an architect and the knife of a surgeon. The section, whether cutting or drawing, is a main tool used by the architect. The curiosity and intention to reveal and to explore the solid hand grows into a meticulous continuation of cutting.

The fragments are reassembled with tiny hinges in a way that partly allows for the hand to mime the motion of a human hand, and partly allows the hand to open like an anatomy book.

The investigation removes itself from a study of a hand and becomes its own anatomy. An anatomy that is more confusing than revealing but opens up for new explorations.

#### Price on Request

[www.tinebernstorffagaard.dk](http://www.tinebernstorffagaard.dk)

## 05

### ‘Chapel Road Gatepost’

Ramona Burke

*Gicleé print on Fabriano paper 841 x 1189 mm*

The ‘Chapel Road Gatepost’ image stems from my interest in recording the built environment in and around County Galway, seeking out ‘homemade/self-made’ structures. The gatepost dates from the 1950s and is still in use on a farm, which has been in four generations of my father’s family. It is an interesting example of the commonly seen rural agricultural style of architecture, that artist Fiona Woods has described as ‘the aesthetic of make-do’. Self-designed techniques were used with whatever available materials to construct one-off unique structures that bear the distinctive markings of its makers - in this case the ingenious use of an empty oil barrel as a mould.

#### Price: €80

[ramonamaryburke@gmail.com](mailto:ramonamaryburke@gmail.com)

www.rwka.com

#### Price: €560

[Special thanks to Matthew Webb] Landscapae.

The physical testing of the thesis pleasure pavilion in a constructed at Marino. Originally built as a side of the country at the Casino double, on the exact opposite The origin of the design lies in its a picture of a past time.

The house rises on the only buildable land on a flood plain site at the edge of Clifden. Imagined in a rational geometric object as a rational geometric object in a wild Western landscape, it will eventually be subsumed by suburban development - though it

*Inkjet, Pencil, Watercolour on Watercolour paper, 516 x 762mm*

Ryan W. Kennihan Architects

### Clifden House

## 19

stauder01@quib.ac.uk

and tradition.

They all investigate the processes created through our interaction with more focused on concepts.

Some are responses to the Royal Academy’s ‘Sensing Spaces: Architecture Reimagined’ exhibition, as a study into the poetic and experiential aspects of architecture; some are responses to selected works of Alvaro Siza; some are more focused on concepts.

This series of written sketches is part of a doctoral research project. They have been produced at the point where you begin to test and explore ideas (as you would through sketching in design).

*Nine written sketches on A4 paper Text*

## 13

### On Meaning and Place

Sally Faulder

## 14

### Muran Cnóic Uí Gogáin

*Furniture fitting in bronze*

fulineamh workshop

www.fuineamh-workshop.com

#### Price: €560

etching paper. Mounted on dibond

This photographic image is a pigment print on Hahnemühle fine art fibre based matt German in a box frame.

The circus evokes memory of childhood, innocence and a sense of the exotic.

*Archival pigment print 660 x 550mm*

Serena Kitt

### Circus in Town

## 20

www.fuineamh-workshop.com

lingers on the palm.

contact, the scent of the bronze familiar to the hand and after the memory of the form becomes the casting process. Through use, the handle has been polished for softness of touch, yet the indents designed in collaboration with follows the line of the user’s thumb.

Muran Cnóic Uí Gogáin was designed in collaboration with Helle Heisner. The door handle is narrow at the base to take a child’s hand and widens to the top for an adult’s hand. The curve to the rear of the handle mimics the shape of a cupped hand, while the flat front

*Furniture fitting in bronze*

fulineamh workshop

## 14

### Muran Cnóic Uí Gogáin

*Furniture fitting in bronze*

fulineamh workshop

# Describing Architecture 2014

## Memory and Place

## 17 October - 08 November

**City Assembly House and Powerscourt Townhouse**  
**South William Street, Dublin 2**

**Curated by Antóin Doyle**

*Describing Architecture* explores how buildings and spaces are designed and documented.

A series of events accompanies the exhibition, please visit the website for more details

[www.describingarchitecture.com](http://www.describingarchitecture.com)

**21****sense of space**  
Vanya Lambrecht Ward*Mixed media on wood*  
Series, 3 No., Size Varies

My investigation centres around the idea of the photograph as a non-truth rather than the perceived verisimilitude of the image; and the physical experience of the built space rather than its measured reality. Through the use of photographs and objects I endeavor to investigate the tension between what we see (think to see) and what we experience in spaces and how we translate these encounters. The so-called 'nostalgic' and remembered aspect of both architecture and photography are a fundamental aspect in understanding the language of both (built) space and (photographic) image. The temporality rather than perceived permanence in both architecture and photography becomes the stimulus.

**Not For Sale**  
[www.vanyalambrechtward.com](http://www.vanyalambrechtward.com)**27****Traces**  
Banbha Mc Cann*Acrylic on paper*  
Series, 420 x 297mm

Which narratives are worth being told and preserved?

This series of paintings records the unusual layering of mechanical and electrical services of the City Assembly House prior to restoration works.

Metal light switches sit beside their contemporary plastic counterpart. Strip lighting is juxtaposed by the stuccoed surround of its predecessor and a bath and its pipes offer a narrative directly linked to the building's function at a specific time. The traces and layerings of past use, removed during restoration works, offer an alternative narrative to the buildings history.

[banbhamccann@gmail.com](mailto:banbhamccann@gmail.com)**33****Sleep Till Death**  
Stephen Mulhall & Francis Matthews*Video*  
1:39 min

Samuel Beckett's 'Sleep Till Death' is his translation of Chamfort's aphorism "Vivre est une maladie dont le sommeil nous soulage toutes les seize heures. C'est un palliatif; la mort est le remède." It encapsulates Beckett's ambiguous feelings about the tragedy of life (and death).

Filmed in the former Pathology Building of University College Dublin's original city centre campus, the spaces echo these interests: decayed, entropic, exposing a palimpsest of the buildings and its hidden lives.

Its filmmakers are practitioners of film, art and architecture, interested in uncovering stories and memories and revealing hidden connections.

[www.nineteeneighty.ie](http://www.nineteeneighty.ie)**39****A World Within. Notes on Michael Haneke's Amour**  
SET Collective & Stephen Mulhall*Risograph Print, 420 x 297 mm*

This submission explores ideas of memory, place and home in Michael Haneke's Amour (2012). Haneke shows the lives of an octogenarian couple in their Parisian apartment, the inner world of the apartment and the mental world of its occupants intertwined, with an increasingly ambiguous relationship between its mental and metaphorical landscapes. The apartment itself is an exact replica, in terms of size and decor, of Haneke's childhood apartment in Vienna. This essay and drawing were originally published by SET Collective as part of The Everyday Experience at the Irish Museum of Modern Art.

**Free / Suggested Donation €1**[www.setcollective.com](http://www.setcollective.com)**22****The Rockpool, Newcastle**  
Jane Larmour*Watercolour*  
17.5cm x 25cm (Framed)

This composite plan and sectional drawing was made to record and understand the physical, material, topographic, tectonic and textural qualities of both the natural setting and the manmade architectural intervention which contribute to the particular feeling of 'place' experienced at the Rockpool, Newcastle. The Rockpool which dates from the early 1930s is one of the few outdoor tidal public baths still in use in Ireland. This work forms part of a wider Doctoral Research project on the subject of the architecture of public baths in Ireland being carried out by Jane Larmour at the Belfast School of Architecture, University of Ulster, with the assistance of a DEL Postgraduate Studentship.

[janelarmour@hotmail.com](mailto:janelarmour@hotmail.com)**28****Gables of Dublin**  
Helen McCormack*Pencil hand-drawings on paper*  
2 No. 156 x 130mm sketchbooks

The drawings within each sketchbook create a form of map which records the gable walls of buildings within Dublin 1 and Dublin 2.

While often unseen but in plain sight, the gable can passively and actively engage in the public realm. The act of recording the gables aims to open up further discussion on the role they have in adding to the making of place while also absorbing the collective memory of physical, societal and subconscious changes to the city. The aim is to continue recording the gables after the exhibition, taking a wider scope across the city and suburbs.

[mccormackhelen@gmail.com](mailto:mccormackhelen@gmail.com)**34****Set Design for Theatre Works**  
**West production of Uncle Vanya**  
Orla Murphy*Digital Print, 4 No. 150 x 150 mm*

Each backdrop locates the narrative of one of the four acts in Anton Chekhov's *Uncle Vanya*. During the play the characters increasingly become frustrated by their own lack of action, direction and ability to shift out of a descending spiral of apathy. The actors are trapped in the memory of the land as bucolic; yet they are unable to prevent its slow ruin. The limited colour palette in the images uses shades of yellow, grey and white to echo the atmosphere of each act. The images are back projected at large scale on a white scrim upstage of the actors.

**Not for sale**[opmmurphy@gmail.com](mailto:opmmurphy@gmail.com)**40****33 Chairs**  
Elizabeth Shotton, Roger Mullin*Hahnemühle paper, ink, conte, chalk*  
1280mm x 2030mm [framed]

The character of place arises not simply, nor perhaps foremost, from the metrics of space, but rather through its occupation and use. Metrics defined by professionals are revealed, refined or altered through the disposition of less fixed forms within its boundary, transforming the reading of space into place.

33 Chairs is a study of scale, figure and detail in three identical folding chairs, culled from a group of several hundred of their kin. Hung on a wall, they alter the figuration of the boundary, while on their release and unfolding, they redefine the spatial characteristics of the space into place.

**On loan**[elizabeth.shotton@ucd.ie](mailto:elizabeth.shotton@ucd.ie)**23****Extracts from a Graphic Anthropology of Namdaemun Market, Seoul**  
Raymond Lucas*Copic Marker on Bristol Board, A5*

As a demonstration of the approach taken in my work, this 'graphic anthropology' takes a complex socially constructed site in central Seoul and attempts to describe it by way of architectural drawing. The aim of this work is to understand more fully the forms of occupation used by vendors in the market, how space is defined and understood through the kit of parts, be they prefabricated carts or ad hoc accretions of crates, tarpaulin and steel frames. The project is supported and informed by ongoing research into the collaborative potential of architecture and anthropology, developing methodologies which respect and build upon the knowledge traditions of architecture as a discipline.

**€70 per drawing**[raymond.lucas@manchester.ac.uk](mailto:raymond.lucas@manchester.ac.uk)**29****Dwelling Series**  
McGonigle McGrath Architects*Prints on Fine Art Paper*  
Models in Card, Timber, Paper, Plaster

Our research and design methodology is expressed through four case studies of dwellings in rural sites in Northern Ireland.

The work is informed by a sensitivity to context and place, a consideration of form, materiality and craft, and an understanding of the quality and simplicity of buildings well made.

[www.mcgoniglemcgrath.com](http://www.mcgoniglemcgrath.com)

*The other thing is the strong presence of the existing and of the ordinary: memory right here – intensely creative.*

*Describing architecture is impossible.*

*The impossible must be embraced.*

Elizabeth Hatz - Exhibition Opening, October 2014

**35****Garden Studio**  
Robyn Nelson & Rachel Delargy*Watercolours*  
Watercolour paper models

A family's memories of a garden informs the brief for this project. The requirement is for a compact, free-standing studio to be constructed at the end of a suburban garden. The building will provide two views. To the front, a large bay window looks out on a tree planted in memory of the client's father, while a second window on the northern side will overlook a park, a view which had previously been hidden.

Our intention is to develop a design that is sensitive to the site's past, but also offers a new perspective on the garden.

[rnelson09@qub.ac.uk](mailto:rnelson09@qub.ac.uk)[racheldelargy@btinternet.com](mailto:racheldelargy@btinternet.com)**41****The Huts & The Cabin**  
Patrick Stanley*Text 1,773 words*  
840 x 210mm

Development vs. Habitation: A sarcastic superficial series of snapshots of the motivations for the development of Dublin, from its origins as a Viking settlement by the Black Pool to the collapse of the Celtic Tiger. The piece concludes with a contrasting snapshot of Thoreau's motivations as he attempted to inhabit the shore of Walden Pond.

[patrick@stanleyarchitecture.com](mailto:patrick@stanleyarchitecture.com)**24****'The Castle'**  
Emily Mannion*MDF, card, paint, glue, wood, found object - 200 x 200 x 380mm*

'The Castle' alludes to a place in the imagination that isn't constrained by rational limits, and the creation of space from memory - whether that figment of memory be real or fabricated.

**Price on Request**[emilymannion1@gmail.com](mailto:emilymannion1@gmail.com)**30****St Mary's Church**  
McCullough Mulvin Architects*Drawings and Photographs*  
Size Varies

St Mary's is a medieval church in the centre of Kilkenny. It was built with scale and ambition, laid out symmetrically in the shape of a cross. It went through many changes over time, acquiring depth and complexity in monuments and aisles. Later, elements were gradually shorn off, aisles removed, the chancel demolished- a building changing like someone breathing in and out. The work began with extensive archaeological excavation that recovered the original plan; the project works to recover spatial complexity by re-constructing aisle and chancel on the original foundations but to a different internal section and materiality- white spaces with rooflights revealing archaeology below.

[www.mcculloughmulvin.com](http://www.mcculloughmulvin.com)**25****Goldstone Court**  
Francis Matthews*Oil on canvas*  
400 x 600mm

This painting depicts an underground car park and the back exit/entrance to a shop during the daytime.

Sunlight enters from an opening above, diminishing any perceptual lighting from the fluorescent artificial source in the carpark ceiling. There is evidence of human occupation in the accumulated objects (crates, shelving, rubbish, cars..) from both the commercial and domestic use that this place is the boundary between.

It has aged with use and natural processes, gaining memories and implying narratives.

**Price on Request**[www.francismatthews.ie](http://www.francismatthews.ie)**31****Manument**  
Caitriona Moloney*Photograph with white marker*  
297 x 210 mm

Public Space is decorated with emblems and symbols associated with power. Described as being 'Conspicuously inconspicuous' by Robert Mussil, monuments seem to disappear into the grain of the city and act as though they have always been. Monuments can be viewed as concrete iterations of power, to reinforce and hold in place the ideals of the powerful. If this is so the selection of those commemorated in figurative monuments are chosen and depicted in a careful way. Monument emerged as a response to research carried out in this area, focused on establishing what ideals are manifest in the representation of women through public statuary in Dublin.

[caitriamoloney04@gmail.com](mailto:caitriamoloney04@gmail.com)**37****A Field of Straw**  
NOSworkshop*Timber Model, 600 x 600mm*  
Photographs, 594 x 594mm

The Moynalty Steam Threshing Festival marks every harvest with a great celebration of ancient origin. Nós first took part in this tradition in 2013, making a sanctuary of straw bales and steel rebar. Twelve months later, the rhythm of the seasons brought us back.

In a field of freshly-cut crops we sought to create the experience of walking through a forest of stalks, each one a rebar skewer piercing a twisting pillar of bales. The columns huddle together as they rise to the corner of the field, marking a precisely-angled grid that speaks a language of planted rows while echoing age-old, cosmic alignments.

[www.nosworkshop.com](http://www.nosworkshop.com)**43****Courthouse**  
Henrietta Williams*Photographic archival print on rag paper*  
750 x 750 mm

The Crumlin Road Courthouse, Belfast, was the location of many of the trials of Republican and Loyalist prisoners before the Good Friday Agreement in 1998. The courthouse closed after this and was sold to a local investor for £1. Since then the building has been repeatedly attacked by arsonists; the roof is now entirely burnt out and the green paint I found on the walls in 2008 has been scorched off.

This photograph is part of a series entitled 'Interface' exploring the decay and regeneration of the land that lies alongside interfaces in Belfast.

**75 x 75cm, Edition size of 10, €700 (unmounted)****40 x 40cm, Edition size of 20, €300 (unmounted)**[www.henriettawilliams.com](http://www.henriettawilliams.com)**26****Charlemont Mall**  
Francis Matthews*Oil on canvas*  
300 x 600mm

This painting depicts a pedestrian route alongside the canal at night. Orange streetlights are on both sides; on the left side being revealed through reflection in the still canal and a glow in the slight fog above and on the right side revealed directly. An unseen white light source illuminates a small area straight ahead.

Evidence of human occupation is present in the boarded-up house on the left and the distant van to the right. This is a place of movement - of water, people, bicycles, vehicles - at a time of stillness.

**Price on Request**[www.francismatthews.ie](http://www.francismatthews.ie)**32****WORD MAP**  
Davina Moody*Paper, ink*  
420 x 297 mm

WORD MAP maps the route taken through a landscape using the literal translation of Irish placenames to mark the townlands which are encountered. These descriptions of place make the route easier to remember and recount. Not only are they a reminder of local history, they are a key to understanding the environment we inhabit, the context in which we are building. In some cases they give large features human scale, other times, generating a sense of place. Placenames, as *Gaeilge*, and their literal English translations stir our imagination. Poetic in nature, they engage with us, they conjure up images and they sustain memories.

[davina.moody@hotmail.com](mailto:davina.moody@hotmail.com)**38****Untitled**  
Jennifer Owens*One Frame Video with sound*  
47 seconds

Image of abandoned house in Percy Place, Dublin

I am interested in the stories that are created in homes, and what happens to them when houses are sealed up or abandoned. Do they remain pent up inside, awaiting a new occupier to bring new stories of their own? Or do they follow the previous tenant to their new home? What happens if the previous tenant does not have a new home? Where do the stories end up?

**Price on Request**[www.jenniferowensart.com](http://www.jenniferowensart.com)

Powerscourt

**Venue Support from:**

Irish Georgian Society

POWERSCOURT CENTRE

**Exhibition Supported by:**

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