I have been self-portraying my own Landscapes, taking photos of parts of my body that are important to me that but I couldn’t see. Urbano’s Landscape tries to reflect the landscapes that I have but can’t reach. The words that name the series are used in an ironical way. “Urbano” being my last name; “Made in Argentina”, as if it were a product, like the leather, which is famous in Argentina for being a product for export, and “Fragile” because of the skin that protects me, which is, at the same time, fragile and elastic. This is closely related with my decision of staying, working and living in Argentina, considering that I have lived in Italy, USA and Brazil in the past years, and considering as well, the great affluence of people leaving the country.
The use of digital technology has meant my work has reached a point where the complexity of my concerns – museum, natural history, medical imagery, transformations, myth, magic and the fantastic, the interface of painting into printmaking via photography, an enjoyment of a new range of colours produced by digital means and the new possible conjunctions of forms by the computer, has fused concerns together, invigorating the work.
Why is it that ‘Peace’ is so difficult to represent in symbolic form? Why is it that words such as ‘Victory’, ‘Honour’, and ‘Peace’ are used so interchangeably in memorials to warfare? This grand civic language has been described as ‘the discourse of big words’, a form of raised diction that routinely includes the language of ‘sacrifice’, ‘gallantry’ and ‘justice’. Such rhetoric habitually encompasses the word ‘Peace’, but the word is rarely used without some sort of ambiguity. A popular memorial inscription ‘Invicta Pax’ for example, could be read as ‘undefeated in war’ or ‘undefeated by death’, or even ‘peace to the undefeated’. Many monuments intended to commemorate the end of war invariably conflate ‘the triumph of peace’ with ‘peace secured through military victory.’ Linguistic ambiguity is often compounded by visual ambivalences. For example, the figure of Peace that surmounts the Thornton Memorial, near Bradford in northern England, holds a wreath in either hand, offering us an apparent choice between olive leaves of peace or victorious laurels. This print is one of a series that attempts to tease out these conundrums of commemoration.
Eamon O’Kane
Hole I
Pigmented inkjet print
Image size 88.9 cm × 118.8 cm
Somerset Velvet Enhanced

‘Hole I’ is part of a series of works which take as their starting point a print by Gustav Dore picturing Dante and Pope Innocent looking out over a landscape with many peoples legs sticking out of fiery holes in the ground. The work was made in Ireland and there is a video related to it. It touches on among other things mortality and escape.
This print is based on the idea of inverting light. The colours used within the object are process colours. The colours of packaging and shopping. The chandelier an object of desire but pointless in its form. This work is related to a series of prints based on the ovoid form, the form Le Corbusier considered to be the perfect form. Chandelier! Every home should have one.
Infinity usually means looking outwards, perhaps up into outer space, however, the computer offers infinite space by looking in. The very act of ‘looking in’ requires several clicks of a button; it is these procedures of investigation that inform the work. The ‘infinity’ of my work is born out of the ‘geometry of repetition’ – imagine moving across a given image, stopping at various points. Each point is the start of a journey into a series of infinite possibilities, zooming in, discovering a new image of colours and patterns.

The action of repetition so essential to Fine Art Printmaking is augmented through using the computer to modify and manipulate images from the macro to the micro scale.
The principle dynamic in my work is the desire for redemption and the impossibility of finding it in the material world, which is the only world that a photograph can capture. The light of photography is different from the metaphorical light that is often associated with redemption, and so this project can only fail.

The imagery that I created for the portfolio consists of a large cathedral space, rendered golden and ‘perfect’, with a darkened space beneath into which are projected flags. The flags drift listlessly through the space, and their iconography shows that which I have considered to be the modern equivalent of redemption, a form of hollowed-out, sacred icon in our bureaucratic and insured world: the emergency exit sign. With a generic figure running towards the light and safety, he or she represents our selves and the basic desire to escape into a promised land of ever glowing fluorescent light.
This print was made using 71 images of soft clay models based on *The Lost Works of Dunhill and O’Brien*, that is artworks or components of artworks that we had made individually and lost, sold or discarded prior to our decision to work collaboratively in 1998. The clay models formed part of an artwork called ‘The Long Slide’ in which they were placed at the top of a steep ramp, from which they descended on a wheeled trolley to form an accumulated, collaborative heap on a plinth at the base of the slide. As this description partially illustrates, our work focuses on process, questions of authorship, veracity, craftsmanship - and the status of sculpture. For this we employ rules, strategies and devices to enable us to make new works together - circumnavigating the difficulties caused by our individual taste. For more information see the publication *Sculptomatic* ISBN 0-9543810-8-4
Siobán Piercy

Untitled
Pigmented inkjet print & Screen print.
Image size 88.9cm x 118.8cm
Hahnemühle Photo Rag

My work originates in personal experience, that is the subjective experience of the world and our attitudes to it. It is about the internal dynamics of the psyche, about how we attempt to frame and define ourselves in relation to the world and the ‘others’ who inhabit it, and how we defend ourselves against ontological insecurities and emotional vulnerabilities.’
Richard Anderton

*An Army of Iron Animals*

Pigmented inkjet print
Image size 38 cm x 76 cm
Somerset Velvet Enhanced

*An Army of Iron Animals* is one of a series of digitally produced images with the over-arching theme of collective nouns as their starting point. The collective noun has its origins in Victorian natural history and literature, the idea of a ‘Congregation of Plovers’, a ‘Deceit of Lapwings’ or a ‘Leap of Hares’ fires the imagination. *An Army of Frogs* creates a similar image for me to this particular print, in that the individual becomes lost in the multitude. It also throws open the opportunity to devise ones’ own collective nouns - a ‘Rain of Cats and Dogs’ - which in turn, has created for me the prospect of numerous images that portray a love of the fantastic animal.