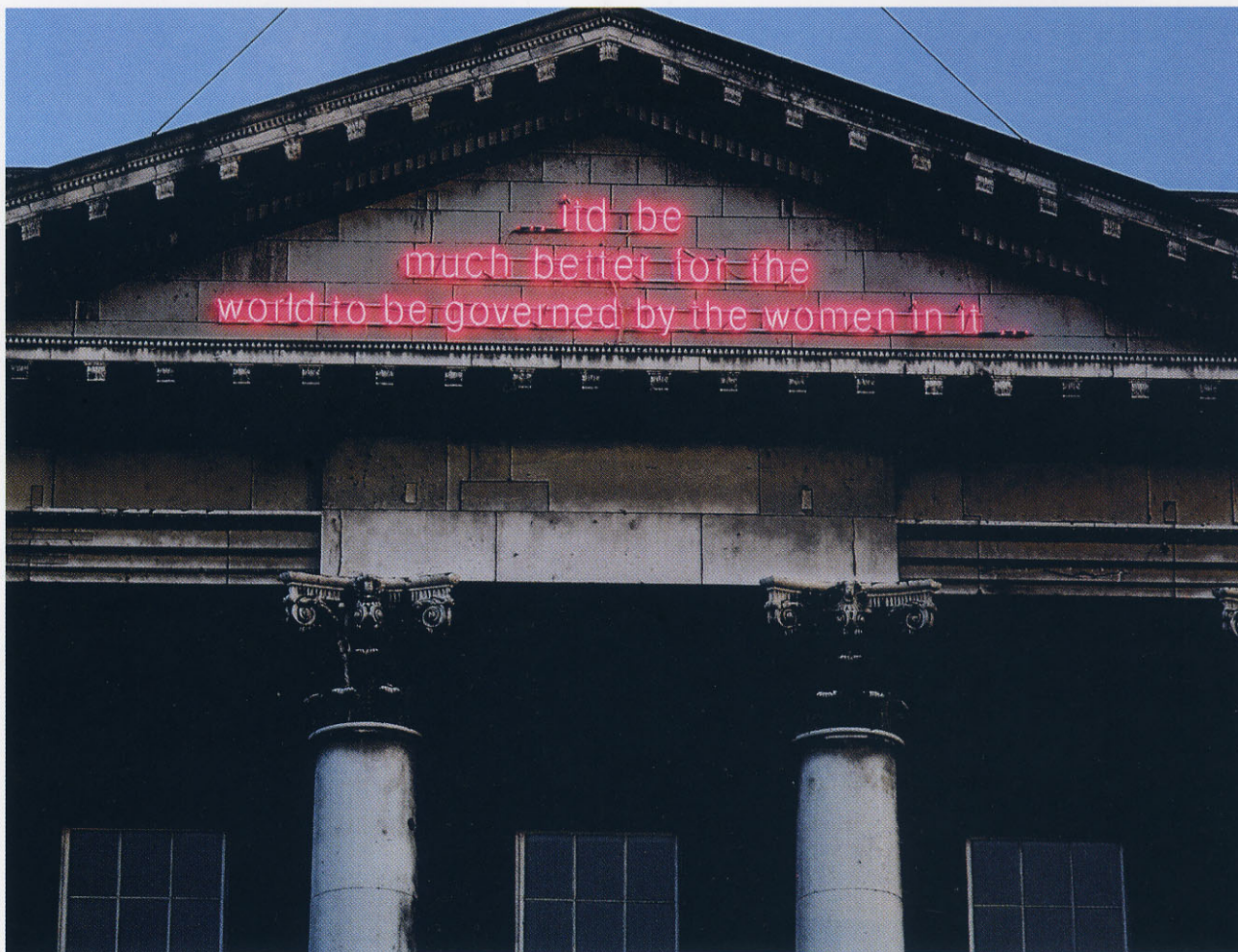


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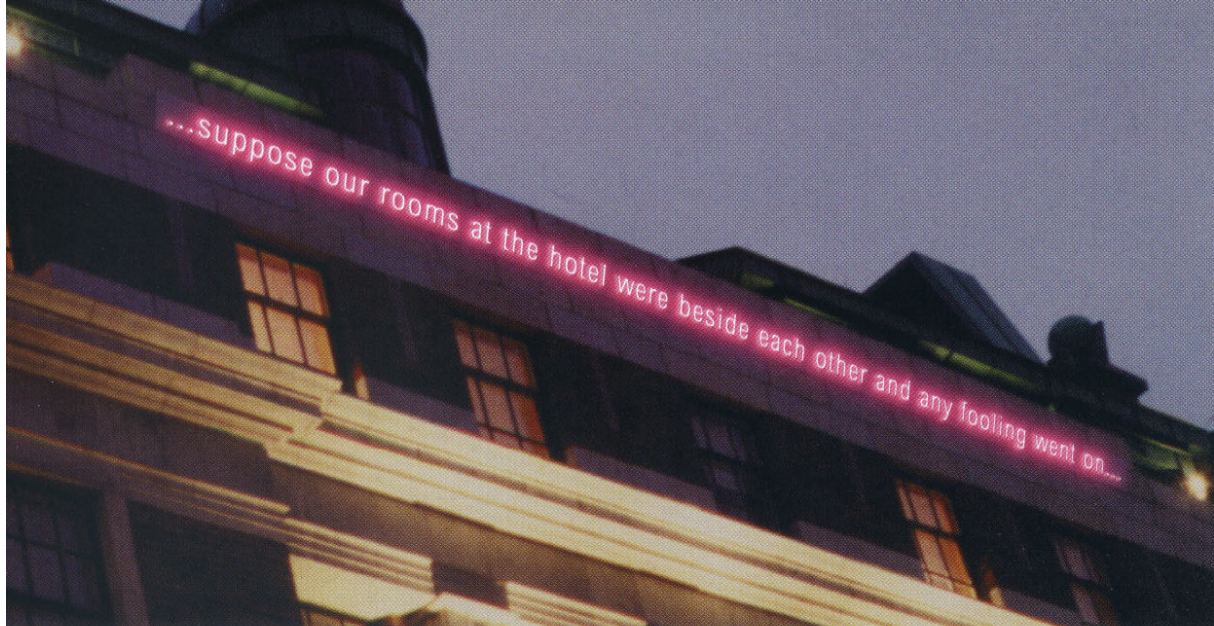
IN ASSOCIATION WITH THE IRISH
MUSEUM OF MODERN ART



For Dublin - Frances Hegarty & Andrew Stones

Nine manifestations in neon of James Joyce's Molly Bloom

23 July - 31 October 1997



left:
Clarence Hotel,
Wellington Quay
(photo-montage from
artists' proposal)

For Dublin, the 1997 Nissan Art Project by Frances Hegarty and Andrew Stones, is a major but subtle intervention in the urban environment in Dublin. Its use of carefully selected texts from Molly Bloom's soliloquy in Ulysses provides a resonant psychological as well as physical counterpoint to the urban architecture of this place.

The 1997 project has been made possible by the initiative of Nissan Ireland in offering substantial support, with the clear intention of assisting artists to realise new work. This is also an important principle for the Museum and the Nissan Art Project confirms our intention to establish new opportunities, beyond the walls of the Museum, for people to experience contemporary artworks in the public domain.

For Dublin is challenging and seductive and we are grateful to the artists for their imaginative response to this opportunity. The Museum is also grateful to the other artists who made proposals and to everyone involved in realising the works in situ. The success of the Project is also due to the work carried out by the members of the jury, Sandra Percival, Ciarán Benson, Jim Barrett and Fumio Nanjo.

Of course we are especially grateful to Gerard O'Toole, Executive Chairman of Nissan Ireland, for providing the support which made this idea a reality.

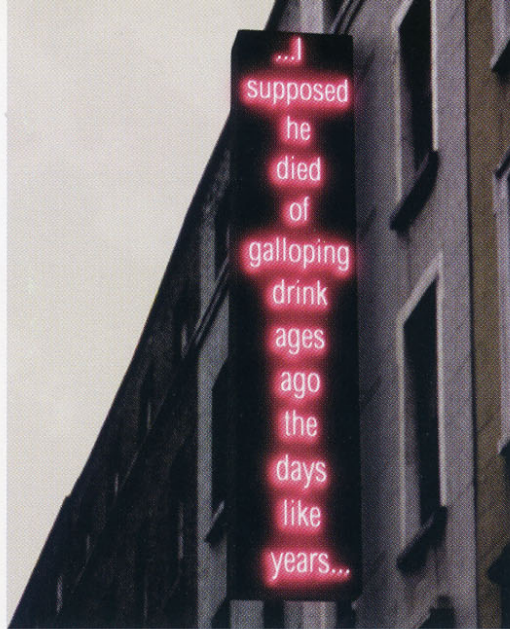
Declan McGonagle Director, Irish Museum of Modern Art

The ancient books on display in Dublin's Trinity College Library are often cited as a convenient point of origin for Ireland's prodigious literary culture, yet the illuminated letters characteristic of many of them bear witness to a nascent visual culture linked perhaps to the notion of the 'word made light'. James Joyce's novel *Ulysses* was first published in Paris, 'City of Light,' in 1922, and introduces the outsider/Dubliner Leopold Bloom, whose work as a seller of newspaper advertising space prefigures the colonisation of modern cities by commerce, and by its many forms of advertising. Within Leopold Bloom's fictitious lifetime the paraphernalia of advertising would include neon signs (which in fact made their first appearance around 1905): in the service of capital the word had, spectacularly, been made light.

Characters and motifs from well-known works of literature often float free of their original form, escaping the context of their author's life and times, entering the broad stream of cultural discourse. This is certainly the case with the character of Molly Bloom from *Ulysses*. Within a late 20th-century culture shaped by feminist and post-feminist thinking, the singular interest in this character is a measure of her perceived status as the embodiment of many contemporary issues, for example: the authority of the female voice; female sexuality, femininity and power; the relationship of the female persona to language and cultural authority; the nature and status of women in the male imagination; and the 'proper place' of the feminine.



right:
D'Olier Street opposite
'Guinness Time' clock/signage
(photo-montage from
artists' proposal)



For Dublin brings two artists' shared concern with issues, site and context into conjunction with a text more usually accessed via the tools of literary criticism. There is a sense of interrogative irony in the work, which takes its cue partly from aspects of the Molly Bloom persona; and partly from the perennial struggle between the worlds of academia and tourism, each with its own definitions and uses for the idea of Joyce as 'heritage'.

In *Ulysses*, the characters Leopold Bloom and Stephen Dedalus undertake epic journeys across Dublin during the course of one day. Their movements, observations, conversations and imaginings intersect, famously constituting a 'map' of the city at the turn of the century. Many male voices are encountered in the Dublin of the novel, and thus the circulation of language and ideas, and of capital, along with the physical geography of the city, are given a gendered form appropriate to the sexual and cultural politics of Joyce's time.



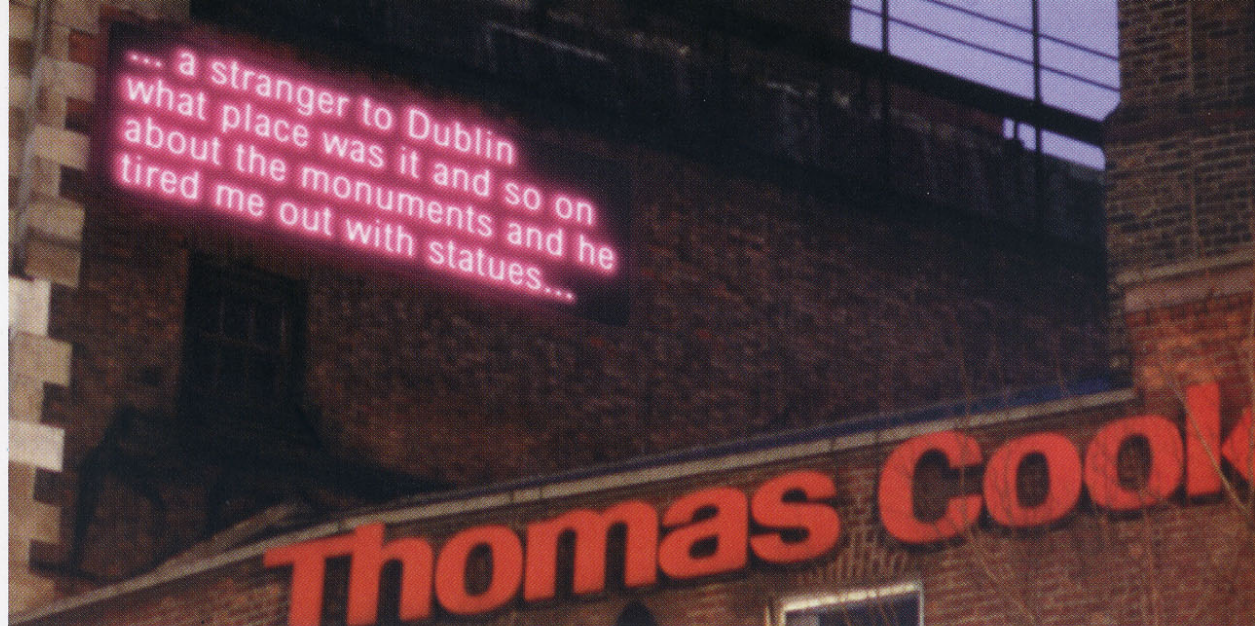
above:
Installation crew, City Hall
(see front cover)

left:
above bookmakers,
Fleet Street

right:
outbuildings to Provost's House,
Trinity College, Nassau Street

far left:
banks of the Liffey,
by Halfpenny Bridge

right:
above travel agent,
Grafton Street
(photo-montage from
artists' proposal)



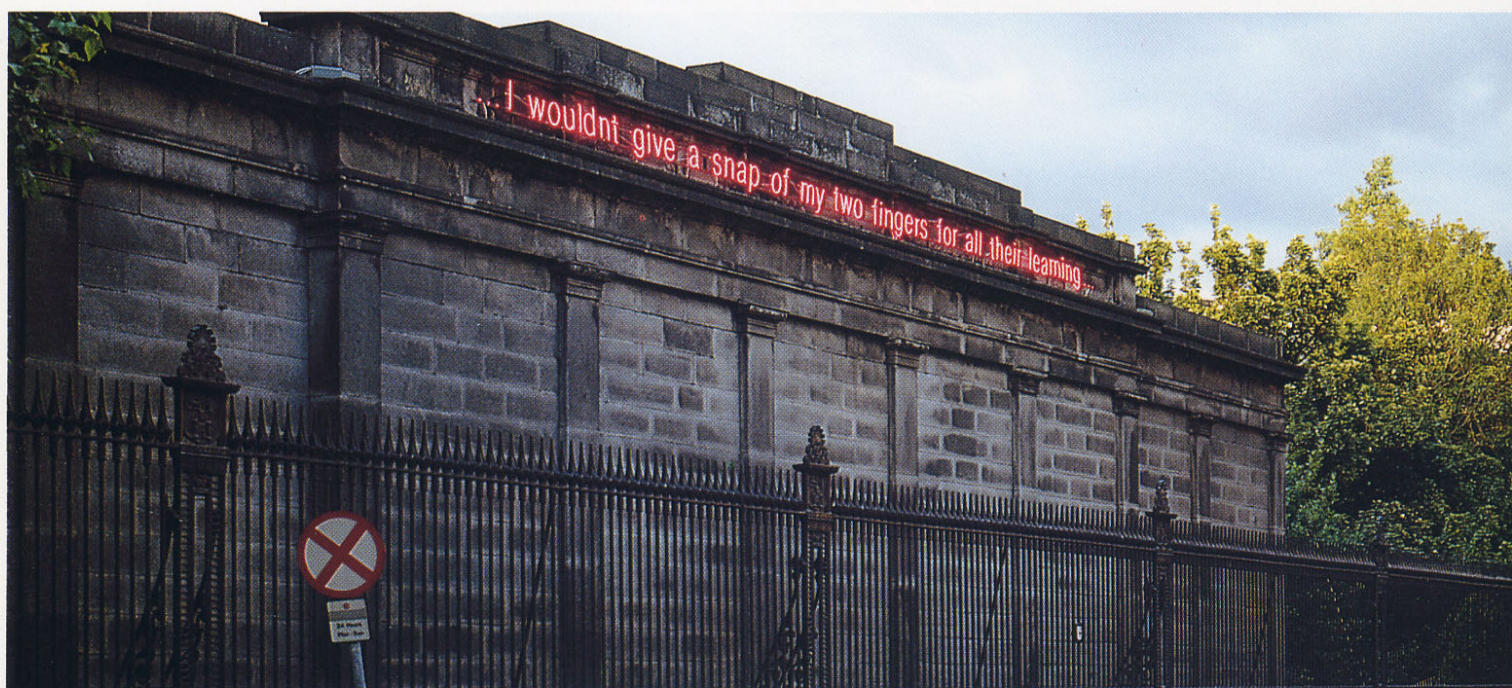
In contrast to the richly varied metropolitan world of her male counterparts, Molly Bloom occupies a domestic domain associated with the body; with vanity, insecurity, inner desires and sexual motivations. *For Dublin* attempts to invest this iconic fiction - of the feminine concealed in the masculine city - with exaggerated visibility and authority. The work is an exercise in contextual play, and to begin with takes the fiction of 'Molly Bloom' as a reality in the cultural memory of the city, proceeding from the notion that her seemingly intuitive stream of unspoken words can also be seen to 'map' the physical geography of Dublin; in terms of a humorous and ironic appraisal of the activities of men.

Short extracts from Molly Bloom's monologue, rendered in intensely coloured cerise neon script, are displayed in places referenced directly or obliquely to their apparent meaning; on buildings and in sites on the edge of the public domain. Within the methodology of the work, the city is perceived as townscape, where the serial vision of the viewer/reader moving through the streets constantly reveals and conceals buildings, views, and texts; where the viewer is the 'author' of a city which is also a narrative, in the manner of Joyce's Leopold Bloom and Stephen Dedalus. When encountered by chance, the nine neon texts which comprise the work are designed to punctuate the expected procession of this self-authored world; when sought out deliberately, the search incidentally reveals aspects of the city.

The neon texts remain lit continuously; a faint, constant presence in the daylight and noise of a busy city, growing more intensely visible towards the end of the day. This aspect of the work dovetails with the fact that the character of Molly is established early in the 'day' of *Ulysses*, but left behind as Leopold moves out into the city. For most of the novel Molly is constituted primarily via the consciousness of her active husband, until in the final chapter her subjectivity is asserted. Although remaining in bed, at the heart of the domestic domain, she becomes mentally hyperactive at a time when the life of the city and its male characters has been played out.

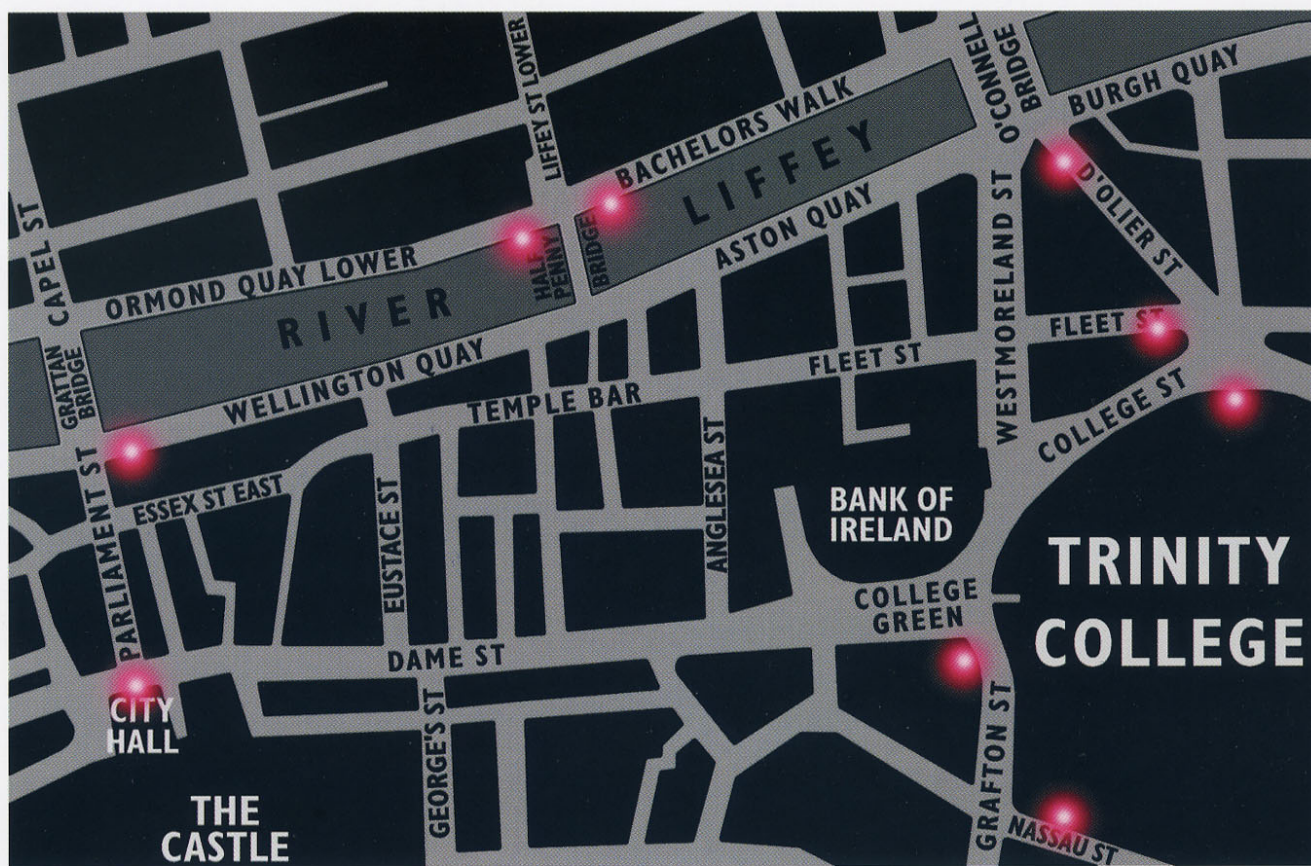
Neon is a gas, and the manufacture of words in neon requires it to be trapped in glass and ignited by electrical charge: the result is a light-emitting text. There is a sense of the ethereal in this technological process, making it wholly appropriate as a means of transmitting the thoughts of a woman who never was (being the product of a man's synaptic activity); and of manifesting a female psyche which, although fictitious, exerts a seductive influence on both male and female imaginations.

Frances Hegarty & Andrew Stones



For Dublin - Frances Hegarty & Andrew Stones

Nine manifestations in neon of James Joyce's Molly Bloom



...it'd be much better for the world to be governed by the women in it...

Portico of the City Hall, at the head of Parliament Street

...suppose our rooms at the hotel were beside each other and any fooling went on...

Top of the Clarence Hotel, Wellington Quay

...O that awful deepdown torrent O and...

River Liffey: Ormond Quay Lower wall

...the sea the sea crimson sometimes like fire...

River Liffey: Bachelor's Walk wall

...I supposed he died of galloping drink ages ago the days like years...

Fergus Taaffe Partners & Co. Solicitors, D'Olier Street: opposite the 'Guinness Time' clock/signage on the corner of Burgh Quay & D'Olier Street

...I hate an unlucky man...

1st/2nd storey exterior, above Coral bookmakers, Fleet Street

...it'll be a change the Lord knows to have an intelligent person to talk to...

Between 2nd/3rd storey windows, Trinity College student residences overlooking College Street

...a stranger to Dublin what place was it and so on about the monuments and he tired me out with statues...

Top floor side wall of the American Express building, Grafton Street, above the Thomas Cook sign overlooking College Green

...I wouldnt give a snap of my two fingers for all their learning...

Back wall of outbuildings to the Provost's House, Trinity College, facing onto Nassau Street

For Dublin - acknowledgements:

The artists and The Irish Museum of Modern Art would like to extend their thanks to the following:

Gerard A O'Toole, Executive Chairman of Nissan Ireland

Diana McCabe, Financial & Corporate Communications Ltd

The jury panel: Sandra Percival (Director of Public Art Development Trust, London) Fumio Nanjo (Curator and member of the Irish Museum of Modern Art's International Council) Ciarán Benson (Chair of the Arts Council, Ireland) and Jim Barrett (Dublin City Architect)

The Estate of James Joyce (Stephen Joyce; Sean Sweeney)

Extracts from *Ulysses* by James Joyce

© The Estate of James Joyce - used with permission

Academy Signs (Eugene Hynes, Managing Director)

ESB (Noel Kelly)

And all personnel involved in the design, manufacture and installation of the neon signs

The owners and tenants of all sites involved for their generosity in allowing the use of their premises:

American Express Ltd (Eileen Doherty; Bobbi Clarke)

The Clarence Hotel, Dublin (Claire O'Reilly; Anna Coleman)

Dublin Corporation (Jim Barrett, City Architect; Brian Callaghy, Public Lighting; Dermot Kelly, Planning Dept)

Fergus Taaffe Partners & Co Solicitors, Dublin (Fergus Taaffe; Donal Taaffe)

Telecord Holdings, Dublin (Mr Ted Ruscoe)

The Irish Times (Kevin Tormey)

Trinity College Dublin (Terry McAuley)

Colleagues and friends in Sheffield, Manchester, Dublin and London, and to the many individuals who gave their time and attention to the project; Jill and Hannah Jones

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art project

IN ASSOCIATION WITH THE IRISH
MUSEUM OF MODERN ART

Artists' selected biographies

Frances Hegarty born Teelin, Co Donegal, Ireland

installations:

Groundswell *Off the Map* Chisenhale Gallery, London 1987

Martial Orders Mappin Art Gallery Sheffield 1989

Gold *Relocating History* tour 1993:

Fenderesky Gallery Belfast; Orchard Gallery Derry

Artificial Eden, Camerawork Gallery, London 1993;

From Beyond the Pale, Irish Museum of Modern Art Dublin 1994;

L'Imaginaire Irlandais, Galerie des Beaux Arts Paris 1996;

Deoraiocht, Walter/McBean Gallery, San Francisco, USA 1997

Voice-Over tour 1995-96: Righton Gallery Manchester;

Site Gallery Sheffield; Project Arts Centre Dublin

Turas *Distant Relations* 1995-97: Ikon Gallery Birmingham;

Camden Arts Centre London; Irish Museum of Modern Art Dublin;

Santa Monica Museum of Art; Museo de Carrillo Gil Mexico City

Point of View Heathrow Airport London 1996

videotape screenings:

Martial Orders

Yorkshire Television 1989

Turas

Tel Aviv Film & Video Festival 1992;

New Visions Glasgow 1992;

Fort Sztuki Krakow 1996;

Cursai Ealaine R.T.E. 1996

Gold

Bijou Cinema London 1991; *Ave Arnhem* 1991;

Asociación de Ideas Madrid 1991;

Baltic Art Gallery Ustaka 1994;

Gallerie + Edition Chaoc Berlin 1994;

Bandits Images Bourges 1995;

Fort Sztuki Krakow 1996

Andrew Stones born Sheffield, England

installations:

Geiger Mappin Art Gallery Sheffield 1989

Harvest Festival Bluecoat Gallery Liverpool *Video Positive* 1989

The Tide Posterngate Gallery Hull 1990

Class City Gallery, Leicester 1990;

Visions & Transmissions Harris Art Gallery, Preston 1990;

British Artists of the '90s Kunst-Werke Berlin 1993

Flare/Cataract The Studio SIF Ltd Sheffield 1992

The Conditions Tate Gallery Liverpool; *Video Positive* 1993

Those Days (Of Summer) Are Gone

3 installations, Holden Gallery Manchester 1994

Crowd Control 3 installations/edition of ephemera,

tour 1996-7: Site Gallery Sheffield; Street Level Glasgow;

Bonington Gallery Nottingham

videotape screenings:

Common Knowledge

ICA Biennial of Independent Film & Video

international tour 1990-92;

5th International Video Festival Sydney Australia 1989;

Mortal Signs, Film & Video Umbrella International tour 1989

A History of Disaster with Marvels

Dazzling Image, Channel 4 Television 1992;

ICA Biennial of Independent Film & Video

international tour 1993-95;

World Wide Video Festival Den Haag 1993;

Mutations de l'image, Paris, 1994

Colonial Difficulties

World Wide Video Festival Den Haag 1996;

New Visions Glasgow 1996;

Videonale Bonn, Germany 1996