The Grangegorman Development Agency (GDA), which is the statutory body set up in 2006 under the GDA Act 2005 and is responsible for the re-development of the 73 acre Grangegorman site into a new urban quarter in Dublin 7 with health, education and community at its heart. The stakeholders are the HSE, the DIT and the local community.

In 2011 the GDA commissioned the Grangegorman Arts Strategy and the subsequent establishment of the Grangegorman Public Art Working Group (PAWG) to oversee the implementation of the Art Strategy.


The project ‘Incarceration Altars,’ is partnered by the Irish Prison Service and the CDETB.

This event launches on the 11th of October 2017 in the DIT College, Grangegorman, Dublin 7, and will tour to other venues in 2018.
Contents

Context 2
Introduction 4
History 7
Description 9
Aims 11
Purpose 12
Benefits 15
Partners 16
“Our Common World – Incarceration and Exile” – Essay by Professor Aislinn O’Donnell 18
Anthony 26
John 30
Paul 34
Paddy 38
Warren 42
Paulo 46
Chang 50
Dave 54
Robert 58
Mark 62
About the Artist 66
Incarceration Altars - Installation 70
Credits / Acknowledgements 72
The Grangegorman Project 74
INCARCERATION ALTARS

Artist Bernie Masterson in collaboration with residents from Mountjoy Prison Campus
When the architect James Mary O’Connor conceived of an open stretched hand whose green fingers reach out to draw the community into what is now the redevelopment of the Grangegorman area in Dublin 7, he was signalling that urban regeneration ignores the human factor at its peril. Any site for change has histories, people, users, stories, perspectives. Those who conceived of The Grangegorman Masterplan went further in their planning by incorporating two hearts or activity nodes – an academic and health heart to the west and a social and cultural heart to the east, two evolving circles of energy.

The Grangegorman Development Agency (GDA) is the statutory body set up by the Irish Government in 2006 under the GDA Act 2005, which is responsible for the redevelopment of the 73 acre Grangegorman site into a new urban quarter in Dublin 7.

The Masterplan aims to create a vibrant new urban quarter to accommodate the confluence of Dublin Institute of Technology (DIT), along with replacement psychiatric facilities and new primary care facilities for the Health Service Executive (HSE). In addition to a new primary school and public library, community benefits will include access to parks and associated events.

One of the earliest outcomes was the relocation of clients within psychiatric care into a new service facility in the Phoenix Care Centre. The recognition of existing life and the potential to ignite from within is a key influence in readjustment and reshaping this site for 21st century services. Grey walls which once closed off this area to the city and continue to be a signal of incarceration in cities are slowly becoming porous as history encounters life. Small groups and creative initiatives are quietly negotiating new horizons and human rights. The palm is turning and tilting towards the Dublin mountains beyond.

But not all life is visible nor wants to be nor has the choice of being. Integral to Grangegorman was the commissioning of the Grangegorman Arts Strategy in 2012. This led to the establishment of a Public Art Working Group comprising representatives from the primary stakeholders and the appointment of a Public Art Coordinator, resulting in ‘…the lives we live’ Grangegorman Public Art. This initiative seeks to recognise the complexities of residents, site, interests, memory and stakeholders.

The recognition of existing life and the potential to ignite from within a key influence in readjustment and reshaping this site for 21st century services. Grey walls which once closed off this area to the city and continue to be a signal of incarceration in cities are slowly becoming porous as history encounters life. Small groups and creative initiatives are quietly negotiating new horizons and human rights. The palm is turning and tilting towards the Dublin mountains beyond.

But not all life is visible nor wants to be nor has the choice of being. Integral to Grangegorman was the commissioning of the Grangegorman Arts Strategy in 2012. This led to the establishment of a Public Art Working Group comprising representatives from the primary stakeholders and the appointment of a Public Art Coordinator, resulting in ‘...the lives we live’ Grangegorman Public Art. This initiative seeks to recognise the complexities of residents, site, interests, memory and stakeholders.

So it is with Incarceration Altars, deep rooted in the insomnia of human nature and the continuously evolving creative process. In her publication ‘The Work of Art in the World’ (2014) Professor Doris Sommer urges a greater connection between arts and humanities, acknowledging how the arts and culture benefit from wider discourse and interpretation. So we are grateful for the inclusion of a dedicated text by Professor Aislinn O’Donnell, Coordinator of structured PhD and M. Litt. programmes in the Department of Education in Maynooth University.

Could it be that Artist Bernie Masterson is able to make art because ‘the only possibility to encounter the other is as equal’? 2

Jenny Haughton is the Grangegorman Development Agency Public Art Coordinator who oversees the implementation of the Grangegorman Arts Strategy.

1 Camille Paglia, Chicago Humanities Festival
Institutions like prisons can often leave the individual searching for a sense of self in an environment bereft of personal identity. It is a culture that conceals and is intentionally hidden from society. ‘Incarceration often forces individuals to shed or suppress certain aspects of one’s personality in order to fit into the physically and emotionally aggressive environment of prison’. (Winnicott, 1963).

As someone involved in Educational Services to Prisons for a number of years I have observed some phenomena around prison life. One being the placing of personal familiar objects on the windowsill in the rooms / cells occupied by the prisoners in the Training Unit Prison in the Mountjoy Prison Campus. The occupier of the room / cell controls the personal items displayed. These windowsills become a sort of altar, a focal point against the backdrop of prison life, a place where items of personal significance and value are positioned, becoming a type of shrine to an emotional connectedness to the Self.

These objects of importance differ greatly from one cell to another, for example, one windowsill could consist of a pack of tobacco, an item given by a child or loved one, a tin whistle, a mug, a pair of rosary beads, a pack of cards while another could consists of a table tennis bat, running shoes, a locket, stamps, or a writing pad.

According to Alison Bonds Shapiro (2009) in her book ‘Healing into Possibility’ - Once we own and live with something, the thing takes on meaning for us, becomes a part of the stories of our lives. Every thing we own has some kind of story attached to it. No possession is truly neutral.

The stories of our possessions are generally about something that has already happened. Remembering the past enriches life when it informs the present. There is a Policy Document on Prisoners Property approved by the Director of Operations updated last on the 30/1/2014.

The aim of the policy is to observe the principles of Prison Rules in the management of all aspects of prisoner property by the Irish Prison Service.

Article 4.11 states - ‘Upon enactment of this policy the Governors will cause to be published and displayed in the prison a list of items permitted for cell possession of prisoners at their own risk, this list and the access to items on the list will be controlled by the guidance contained herein or with reference to earned privilege levels and differing allocations of property items allowed under the Incentivised Regimes Policy’.

Bernie Masterson
Mountjoy Prison was opened for prisoners in 1850, twenty five years after St. Brendan’s Mental Hospital in Grangegorman. It was designed and built by Colonel Joshua Jebb, an officer of the Royal Engineers, and modelled on the Pentonville prison in London. It was built on a 10 acre site on Dublin’s north side, which was formally part of the estate of Lord Mountjoy. At that time Mountjoy prison was seen as the most modern prison in the British Empire under the rule of Queen Victoria.

Today the site houses a variety of prisons, Mountjoy Main Prison; Mountjoy West (formally St. Pats); the Dochas Centre (the women’s prison); the Medical Unit; and the Training Unit Prison, which is currently under refurbishment to accommodate an older prisoner population. Today the site is referred to as the Mountjoy Prison Campus.
The project ‘Incarceration Altars’, will investigate the relationship between person, place and object through a series of images and prisoners’ narratives to contextualise the different worlds of prison identity and private identity. In prison, the objective of developing this prison mask could be compared to Winnicott’s (1963) description of the False Self, whose defensive function is to hide and protect the True Self (p. 142). Objects provide links to those identities and are also used to reflect on other themes such as ‘mourning and memory,’ ‘transition and passage,’ ‘meditation and new vision,’ and how they serve as a marker in a significant life situation such as incarceration. The objects become an instrument, a channel of emotional connectedness, to a vast structure of recollection involving thought, feeling and memory. (Turkle, 2011)

Each narrative is paired with images of the object. The narrative dictates the pace of the images viewed. Some stories are big and complex, charged with emotion. Some are small. No two voices are the same. The objects are everyday items. These altars are personal survival mechanisms for the Self, both ‘True’ and ‘False’ and for the protection of the psyche.

Working in partnership with the Irish Prison Service and the CDETB ‘Incarceration Altars,’ provides a rare glimpse into a world hidden away from society.

It overlaps between disciplines. One is a field of study and the other of practice. The experience provides a key focus, to becoming better informed about the human condition and its ability to cope with the realities of living behind bars. Art is the universal language that connects people. It can build a bridge and bring people from ‘inside’ and ‘outside’ in contact with one another through the experience of a personal interaction. The project ‘Incarceration Altars’ are personal testaments to the self, connecting the past to the present through materiality, location and duration.

Art can reclaim that which has been silenced or buried. (Thomas-Hirschhorn)

Bernie Masterson

Orhan Pamuk, The Innocence of Objects

...man’s sentimental attachment to objects is one of life’s greatest consolations.”

Aims

- To recognise the importance of creativity as a tool for human development and self-encounter in the context of prison and to promote the development and personal autonomy of the prisoner as person in the local environment.

- To support imaginative thinking by creating a body of work that bridges the gap between previously separate art traditions and digital media.

- To educate through an integrated and multidisciplinary project that gives the opportunity to make a comprehensive body of work, tested against the ‘real world’ situations of contemporary practice.
Purpose

- To increase the status of a disenfranchised group within the local community while fostering local civic engagement and inclusiveness.

- To embrace multiculturalism in the development of social change and to give voice to new and different perspectives from divergent demographic profiles, deepening awareness, knowledge and discourse.

- To work in a collegial and integrated manner complying with the commissioning principles of ambition, enrichment, and relevance, fostering new links and new possibilities within the community for the future.
To promote respect, a sense of pride and achievement for all of the participants both within the community and with other partnerships to affect positive change.

To substantiate the prison community as an integral part of the local community by providing equality of opportunity where difference is welcomed and participation is valued.

To share our communal experiences through the creative process of the brief by contributing creativity to the Grangegorman campus experience.
Partners

The Irish Prison Service & the CDETB

The Irish Prison Service operates as an executive agency within the Department of Justice and Equality with responsibility for 14 institutions, consisting of 11 traditional ‘closed’ institutions, and two open centres. Their mission is to provide safe and secure custody, dignity of care and rehabilitation to prisoners for safer communities.

Prison Education consists of a partnership between the Irish Prison Service and a range of educational agencies from the community, particularly local Educational Training Boards, the Open University and Public Library Services. Other agencies such as third level colleges and the Arts Council are also involved in education provision.

Literacy, numeracy and general basic education provision is the priority and broad programmes of education are made available which generally follow an adult education approach. Programmes are adapted to take account of the diversity of the prisoner population and the complex nature of prison life. Junior and Leaving Certificate courses are available, in addition to QQI accreditation which is widely used by the CDETB.

Fallen Bird - EB - Oil on Canvas - 40.5 x 50.5cm - The Training Unit Prison
Incantation

Human reason is beautiful and invincible. No bars, no barbed wire, no pulping of books, no sentence of banishment can prevail against it. It establishes the universal ideas in language, and guides our hand so we write Truth and Justice with capital letters, lie and oppression with small.

It puts what should be above things as they are, is an enemy of despair and a friend of hope.

Czeslaw Milosz

The landscapes of Dublin are dotted with institutions that have thick walls and histories of abandonment, fear, violence, and control. The ruins and remnants, physical and mental, populate Grangegorman. Their visibility is stark, their pasts dense, protruding sometimes suddenly from main streets and suburban thoroughfares, their presence intimated by the walls that hold the senses at bay. Their inhabitants, upon committal, are still rendered ghosts and shadows on the edge of public spaces, losing the sense of substance or reality that accompanies ordinary human existence, as the time of their lives is confiscated and they come to wait and live behind stone trellises.

From the perspective of the wider public whose gaze cannot pierce those walls and whose understanding of such sites relies on scraps of gossip or media presentations, such people risk becoming faint outlines, generic classifications, traces of a full existence, and in the case of prisons, the undersides of binary oppositions – fallen, evil, monstrous, pitiable.

For such wider publics sometimes the sketched outlines of the retreating buildings, the enforced ignorance about their inner workings, and the caricatures of the media foster shameful desires to project fantasies about the nature of life beyond the walls as though these were the sites of self-enclosure of the super-rich. “It’s like a holiday camp...” “It’s like a 5 star hotel...” people say. Sometimes even prisoners themselves say such things as though oblivious to their surroundings, and co-opted by discourses that have taken a punitive turn.

And if one does pass through the gates and into its stone heart...

The bare, sterile corridors, the iron bars, the endless grey concrete, the clinical walls, the erasure of vegetal life, the razor barbed wire in the sun and rain, the endless noise, clattering, banging, echoing through the empty spaces, the thud of door after door as they close, bringing one into the depth of isolation. Other than the bodies who pass through gate after gate, there are few traces of non-human life.

Human bodies were not made for tombs of metal, stone, concrete and shiny paint. Freedom vanishes and so too the senses are deprived, starved even, finding reprieve in the odd space, the art room, sometimes the cell.

It is impossible for most citizens to understand through lived experience the world of the prison and the life of the person in prison. Total institutions have no ready entry points. For many who traverse the all too porous boundary from societal marginalisation into exile - we know the areas that prisoners tend to come from are also those of greatest social deprivation and poverty - those housed within find their voices over-determined by expert discourses or the pronouncements of the media, precluding participation in the public domain, despite affirmations of their legal status as fellow citizens.

Incarceration Altars is an unassuming and modest work in many respects that nonetheless manages to bear witness to our common humanity by showing the entanglement of all of our lives with material things, those things so ordinary to others but so precious to us, that come to house and embody our memories, our loves, our hopes, our losses, and our dreams.
That deprivation of liberty extends far beyond the borders of the self, severing or weakening the capacity to touch and be touched by the world and its inhabitants, and it fails to acknowledge fully the way in which the punishment of depriving liberty affects those outside who mourn and miss the person in prison, who may struggle to manage, who have to navigate the stigma that marks the family of the prisoner. This is not to make a normative statement about imprisonment but simply to register the real effects of imprisonment on others beyond the incarcerated.

All prisoners live on that unreal graduated continuum of distance from the world and the other. At times contact is too close when one must share a small cell with a stranger for over 17 hours a day, without the privacy for the most basic of bodily functions whilst being forbidden sustained contact with loved ones. At other times, such possibilities for contact retreat when one must share a small cell with a stranger for over 2120 days. The prison life that can provide sanctuary and allow the walls to be temporarily suspended: the arts, education, cooking, woodworking. As with outside, the act of turning to the world through reading, painting, study, writing, or listening can bring its own epiphanies, insights, and create the conditions for transformation and opening to the world beyond the self. These activities are not palliatives but essential to sustain a life and keep open a chink of opening to the world beyond the horizons of the prison walls.

Painting Study - Oil on Canvas - 51 x 36 cm – The Training Unit Prison

Things that extend our capacities for agency, expression, engagement and creativity, and that are co-constitutive of our selves. Things are elevated beyond the functionality of the quotidian, becoming vehicles for expression, mourning, imagination and engagement. Even in sites whose construction emulates the sparse homogeneity of a desert, humans create a sense of the embodied inhabitation of place through the relation to things.

“The deprivation of liberty is the punishment,” it is stated. Indeed it is the principle underpinning imprisonment that no further punishment beyond the deprivation of liberty should be sought. But this statement speaks only of and to the incarcerated individual as though he or she is the sole subject of punishment.

Craig Haney describes with profound compassion the way in which men in solitary confinement would reach their penknives through the iron mesh separating him and them in order to seek out the most basic and primitive form of human contact: the tenderness of touch.

Removing a human from our shared world is the most severe kind of exile. One can no longer speak, touch, move or act with autonomy. It is not just that one is cut off from the world; one is cut off from the self. For some, such forced retreat can come as a sense of relief when the world itself offers little to nothing in terms of meeting the most basic of needs, but for most the pains of imprisonment scar the self and those whom that self loves, even if some find forms of redemption, reprieve, and creativity behind those walls. There are elements of Irish prison life that can provide sanctuary and allow the walls to be temporarily suspended: the arts, education, cooking, woodworking. As with outside, the act of turning to the world through reading, painting, study, writing, or listening can bring its own epiphanies, insights, and create the conditions for transformation and opening to the world beyond the self.

These activities are not palliatives but essential to sustain a life and keep open a chink of opening to the world beyond the horizons of the prison walls.

Artist/teachers like Bernie Masterson locate pathways between worlds, holding onto a sense of compassion, insight and commitment to justice whilst refusing condescension, didacticism, or simplification in her collaborative practice. This practice has consistently cleared a space for shared speech for those whom society has rendered voiceless, silent, giving form to the depth of experience that is the uniqueness of each life. It marks the capacity for renunciation that comes with years of listening and the depth of experience that comes with decades of teaching in a prison.

Works like Invocation, Impedimenta, Shrine, Remembrance, Unseen Unheard resonate and speak to and with this current work in a silent choral haunting of our repressed and wilfully ignored presents and histories. Bringing these voices into the public domain affirms the prisoner as a fellow human being and fellow citizen. Following the Derek Mahon poem that orients this public act, these are stories of lived lives and our common world.

Ethical Imagination 1855 F P COBB E Ess. Intuitive Morals I 117

The deprivation of Personal Freedom constitutes an incarceration of the Soul.

When I used to come and go with more regularity from these strange institutions, I began to feel as though my sensibility was being slowly corroded like a weak acid and that my body was pleading for release from captivity, despite the temporary nature of my short experiences of confinement. It came to feel like my skin was disintegrating, like holes in transparent muslin. It wasn’t so much the people - staff or prisoners - but the site itself that seemed to undo the soul. Its labyrinthine rules meant everything was prohibited unless explicitly permitted, a Kafkaesque underbelly of ordinary life. I wondered at those people who claim it is a site for rehabilitation as I underwent the crushing suffocation of its presence as an occasional visiting citizen. No exit.

Sometimes during breaks from teaching I’d lie in the grass opposite the prison and stare at the sky. One day I returned covered in stems and the men sighed their longing for the touch of the soft grass and earth. Our flesh needs the openness of materials that give and that live.
These experiences and encounters provoked my ethical imagination as I asked myself ‘how would this be for me?’. How would it be if I were still me, despite committing some offence, but nonetheless be subjected the imposition of a whole new identity as ‘prisoner’ covering me like tar such that little of my previous self were acknowledged, except labels: ‘prisoner’, ‘offender’ and the plethora of dehumanising names that populate the media. To not be seen, to be invisible, to have no spontaneous contact, to find one’s words distorted just because of the label placed on one, to be mistrusted, to strive to find some kind of relation of equality, to be under permanent suspicion.

Prisons damage people, not only those incarcerated but also staff and the wider community. Despite the overwhelming evidence of this, to demand recognition of the humanity and citizenship of the imprisoned is seen by some as a betrayal and a failure to acknowledge crimes committed. To speak of life stories, of legacies of institutional abuse or social segregation, of personal tragedy and systemic inequality is dismissed as ‘making excuses’. It is easier to sustain the crude caricatures, to make them symbolic and even sacred, filaments of connection to the space of privation, not simply because one is no longer free, but because one can no longer appear to others in the world.

The title of this work Incarceration Altars reminds us of the duality of the nature of the prison. On the one hand prisons are symbolic sites of exile, punishment, and resonant with rites of sacrifice, providing visible reminders of transgression of the laws of the community and seeking to appease such wrongdoing. On the other hand, within them, one finds tiny spaces of reverence, investment in ordinary things that renders them symbolic and even sacred, filaments of connection to the wider world. The voice speaking could be anyone’s voice. It transcends the walls.

Different people approach their cells differently. It depends on disposition, inclination, character, length of sentence, forms of resistance, but few cells are without some material things, however transitory, that can hold a world and that reach to the world in exile and the world of the everyday beyond the walls. The voice speaking could be anyone’s voice. It transcends the walls.

The things described in these films are common place, overwhelmingly relational in gesture, saturated with memory, effecting sites of enactment or creation, expressions of love and mourning, providing foci and tools for transformation or the renewal of life. They bring the voice of the prisoner into our world, into the public domain, and in their intertwining with ritual and practice, they bring the world into the cell and the prison.

Paying even a modicum of attention to the affinities between that world in exile and the world of the everyday beyond the walls, it is easy to see how readily the most ordinary of things come to be imbued with a sense of reverence that verges on the sacred, and how things can gather and hold memories, seemingly in the very matter of their molecular structure, making tangible whilst conserving the singularity of that which is most intimate or expressive of a life. The mere act of looking, of making tangible whilst conserving the singularity of that which is most intimate or expressive of a life. The mere act of looking, attention allows for the beauty and character of the most mundane of things to be experienced, from moss in a prison yard to the light changing in the cell over the course of a day. Memory can come to saturate bare perception in certain cases and at certain moments when the material world becomes charged with meaning, all things emitting signs.

The title of this work Incarceration Altars is a work of non-monumental portraiture told through the stories of things.

**Ordinary Things: The Common Place**

Ian Hodder notes often that we scarcely look at things: we are more interested in humans and their society. We don’t consider the ways in which things make society possible, and how society and things are co-entangled. We fail to see how things depend on and are connected with other things, temporally, in their lineages, and spatially, and how human life, including social life, depends on things. In sites of deprivation like prisons, ordinary things can take on even more profound symbolic significance (hence this powerful phrase Incarceration Altars) that resist the oppression of sites of confinement and sustain a lived sense of one’s being and existence, creating intimate sites of gathering and expression.
Things themselves have a durability that means that they can be approached through all the senses, they can be given to the other, and create community: the famous Icelandic Parliament, the Althing, reminds us of the origins of the word ‘thing’ as that which gathers or assembles. They are the mediators that gather and hold the past, community, love, expression, holding the singular stories and thus the lives that cherish them. They are the tools that extend the body and mind permitting of forms of expression, investigation and enquiry. They are the gifts that sustain relationships.

**Listening**

The political and the aesthetic both require a form of manifestation, the appearing of something in a public domain. In Incarnation Altars, the sonorous texture of voice and the stillness of the image of the object offer, through an indirect gesture to public discourse and the commons, the possibility of a shared world, and this is where the power of the work lies. Fragments of stories are offered and elements of a life are told through the relation to the object described. They are understated, indirect, non-confessional, poetic and gestural. Their visual anonymity that refuses the directness of the face-to-face encounter reveals the uniqueness of each life. Their visual anonymity that refuses the directness of the face-to-face encounter reveals the uniqueness of each life, and thus tells the story of both its life and his own.

Adriana Cavarero writes,

> Of every human being insofar as he or she lives and breathes: It is worth underscoring again that this corporeal root of uniqueness is also perceptible by sight—that is, by an aspect that is immediately visible to whomever looks at the other’s face.

> For More than One Voice, pp.3-4.

All things have their own characters, qualities, expressiveness, history, and proto-agency, mediating the relation to self, mediating the relation to the world, including the world of the prison, opening a pathway to those outside. The hand needs to make and touch, the eye to read and look, the ear to listen, the self to reflect and express. The senses need to find other forms of expression that materialise through the timbre of the voice, ensuring listening without prejudice, the ‘stretching’ of ears to hear what the other is saying, just as the speaking reaches out to the ears of the other, the listener. Hearing (entendre) opens the possibility for listening without prejudice, the ‘stretching’ of ears to hear what the other is saying, just as the speaking reaches out to the ears of the other, the listener. Hearing (entendre) opens the possibility for understanding (comprendre), at least in being with and co-existing with the other. By passing the ordinary conventions of portraiture, the uniqueness that makes each of us different co-existing with the other. By passing the ordinary conventions of portraiture, the uniqueness that makes each of us different. By passing the ordinary conventions of portraiture, the uniqueness that makes each of us different.

Hannah Arendt writes,

> The plural stories of these things, and the images that accompany the stories, mean that that which previous occupied the realm of private existence, confinement, personal experience, and even isolation, are brought into shared presence, the reality of presence guaranteed by others, becoming part of and constitutive of our common world. They are still, but their temporality is sensed through the camera’s lens, and time passes.

> The Human Condition. p.50

Still, a thing or ‘ting’ draws together, gathers or assembles. They are still, but their temporality is sensed through the camera’s lens, and time passes. They are still, but their temporality is sensed through the camera’s lens, and time passes. They are still, but their temporality is sensed through the camera’s lens, and time passes. They are still, but their temporality is sensed through the camera’s lens, and time passes. They are still, but their temporality is sensed through the camera’s lens, and time passes. They are still, but their temporality is sensed through the camera’s lens, and time passes. They are still, but their temporality is sensed through the camera’s lens, and time passes. They are still, but their temporality is sensed through the camera’s lens, and time passes.
Anthony

‘...because it was his, it’s more than a radio...’
John

‘...it’s just nice to think that someone values you to that extent...’
Someone Special

When I count my blessings, I always count you twice.
Paul

‘...when I was a young lad I learned what to do in the homes, have your own cultery, alway keep them clean...’
Paddy

‘I see each one of me children in each one of them...’

1’52”
Warren

‘I took down photographs to put up pages of words...’
Paulo

‘...it keeps your mind ticking over... if I hadn’t got them models I’d be really really lost...’
Chang

‘I hope that when I start the building they give me a hand, we’ll build it together and make the perfect house...’

5’10”
Dave

‘...you want to say so many things...’

5’19”
Robert

‘...training is like the stigma of my survival here...’
Mark

‘I’m going to make it count...’

9’ 39”
Bernie Masterson comes from a painting background and has worked extensively with Educational Services to Prisons. Over the last few years her work has developed through a participatory arts practice. It is interdisciplinary in nature, and sometimes collaborative. Key components of her practice include research, photography, film, editing and sound design. In this collaborative exploration with the residents form the Mountjoy Prison Campus she investigates new perspectives and makes us question our assumptions in relation to negative stereotypes. She seeks to find alternative points of view that raise questions and promote critical dialogue regarding the role of humanity as individuals, and as communities. Her work evolves as a personal response to real-life stories.

About the Artist

Selected Group Shows

What a Harvest, Waterford Healing Arts Trust, (2012)
Ensemble, NAS Studio Group Show 2/3 Mary’s Abbey, Dublin 7 (2012)
With You Here, a Postcard Project, NAS, Dublin 7 (2012)
Culture Fest, Link Exhibition, Smithfield Dublin 7 (2012)
Ria Red Winter Open Submission, Talbot Dublin (2011)
Painting On Household Objects, The Higher Bridges Gallery, Enniskillen (2011)
Miss barley, Culture Night Event, NAS, 2/3 Mary’s Abbey, Dublin 7 (2011)

Level, Group Exhibition curated by Berenadette Madden Dunmanus Art Centre (2011)
Royal Hibernian Academy Annual Exhibition, Dublin (2011, 11, 09, 08, 05, 04)
Retuming, Cú Chriail Arts Centre (2011)
26/20 Vision, NAS, 2/3 Mary’s Abbey, Dublin 7 (2010)
Xmas Group Show, Cavehill Gallery, Belfast (2010, 09, 06, 04)
1 F Square, Visual Arts Exhibition, Higher Bridges Gallery, Enniskillen (2010)
Anna Cheyne Visual Art Award Exhibition, Lisburn Island Arts Centre, N. Ireland (2009, 06, 05, 04, 03)

Westport Arts Festival, Westport Co Mayo, Ireland (2009)
Hunt the Postcard at the Hunt, Museum, Limricer (2009, 06)
Dunmanas Open, Portaloise, Ireland (2009)
isf, ‘How Do You Know’ Show, Blankspace Gallery, California, USA (2009)
Enniskillen Visual Arts Festival (2008)
Royal Ulster Academy Annual Exhibition, Belfast, Fenton Gallery, Christmas Exhibition, Cork (2007, 03)
Hallward Christmas Show, Merom Square Dublin (2007, 06, 05, 04, 03, 02, 01, 09, 08, 05, 04, 03, 97, 94)
Hallward Summer Show, Merom Square Dublin (2007, 06, 05, 04, 03, 02, 01, 09, 08, 05, 04, 03, 97, 94)
Utopia Fair, Eige Carly Arts Festival (2006)

Vivid Visions, selected artists from the Fingal County Council Collection (2006)
The Collection, to1 Domond Quay, Dublin, MIlkove Gallery (2005)
Iontas, National Small Works Exhibition, Ireland, 2005, 03, 98,95
Visuals, the British Embassy, Merrion Road, Dublin (2005)

Visuals, Iontas, National Small Works Exhibition, Ireland (2005, 03, 98,95)
The Collection, to1 Domond Quay, Dublin, MIlkove Gallery (2005)
Iontas, National Small Works Exhibition, Ireland, 2005, 03, 98,95
Visuals, the British Embassy, Merrion Road, Dublin (2005)
Éige, Carly Arts Festival (2005, 03, 02)
Dalogues with Form, Carvanacor Gallery, Lifford, Co Down (2005)
BollyArts Festival, Co. Roscommon (2004, 96, 95)
Currents, Art of the State, Touring Exhibition Ireland (2004)
Wexford Open Festival (2003)
Realhar, Draíocht Arts Centre, Blanchardstown Dublin (2003)
Four Paintings, Gallery One, KIlkenny (2003)
Christmas Exhibition, the Dyhouse Gallery, Waterford (2003)
Microsoft, September Exhibition (2000, 98)
Art Rianta Gateway to Art, Dublin Apartment 2000, 99, 97,96, 95
The Oireachtas Art Exhibition (1998)
Oragh Art Auction, National Concert Hall, Dublin (1998)
The Blackstone Gallery, Cork (1998)
Green Thoughts, the Hallward Gallery, Dublin (1997)
The Oireachtas Art Exhibition (1997)
BIPU Inaugural Exhibition, Ireland (1997)
Old Library Gallery, Cardiff, Wales (1997)
Monaghan Open Exhibition, Co. Monaghan (1995)
International Watercolour Exhibition, Aquarelle Tregastel, France, 1995, 94
Fe-Real Art Expo, Old Library Gallery Cardiff Wales (1995)
Cork Arts Festival, (1994)
Clementine Open Exhibition (1994)
Austling, Exhibition Pantheon Gallery Dublin (1994)
Limerick (1993)
Rozemor Gallery, Dublin (1992)
Selected Group Shows
Fe-mlai Art Expo, Old Library, Cardiff, Wales (1995)
Cork Arts Festival, (1994)
Claremorris Open Exhibition (1994)
Ashling Exhibition Pantheon Gallery, Dublin (1994)
Monaghan Open Exhibition, Ireland (1993)
Riverside Gallery, Dublin (1992)

Corporate Collections
Smith, Kline and Beecham
Microsoft Ireland
Axa Insurance
Department of Finance and Personnel, N. Ireland Civil Service
Brian Hogan Architects
Harcourt Development
Microsoft Ireland

Private collections in Ireland and abroad

Awards and Residencies
Awarded a Grangeegorman Community Arts Project Pathway 2 Round 3 (2017)
Ballingen Arts Foundation, Part Two of Awarded Fellowship (2017)
RDS, Visual Arts Award, Long listed, (2016)
Ballingen Arts Foundation, Awarded Fellowship (2015)
The Tyrone Guthrie Centre, Annaghmakpwig, Co Monaghan (2015)
Invited Artist, Cill Rialaig Project, Ballinskelligs, Co Kerry (2010)
Awarded Custom House Studio Residency, Westport, Co Mayo (2009)
Awarded a residency by the Heinrich Boll Association (2008)
Artist in Prison Scheme, HOPE, Fanhamens College, Cork (2007)
The Cill Rialaig Project, Ballinskelligs, Co Kerry (2006)
Nominated by the Hunt Museum for the AIB Award (2005)
The Cill Rialaig Project, Ballinskelligs, Co Kerry (2001)
The Tyrone Guthrie Centre, Annaghmakpwig, Co Monaghan (2000)
Arts Council of Ireland Artflight Award (1997)
The Tyrone Guthrie Centre, Annaghmakpwig (1996)
The Oireachtas, Douglas Hyde Gold Medal Award for Painting (1995)
The Cill Rialaig Project, Ballinskelligs, Co Kerry (1995)

Bibliography
Anxious, formidable work at graduate shows, Aidan Dunne, The Irish Times. Section: Arts, Pg 12, 21 /6 /’96
Innovation, Catalogue introduction by Helen O’Donoghue (14/14), ISBN: 978-0-95973932-4
Weather, Catalogue introduction by Ciara Farnell 20 / 9 /’94
Living Landscape, Catalogue introduction by Dr. Maebh O'Regan 12 / 7 /’10
Drawing on the Body, Catalogue introduction by Dr. Maebh O'Regan 10 / 4 /’10

Presentations and Panel Discussions
Cruinniu na Casca, ‘Creativity in Confinement’ panel discussion moderated by Laurence Mackin of the Irish Times (7 / 4 /’17)
Don’t Stop On the Road, moderated by artist Amanda Jane Graham, Solis Gallery, 21 / 11 /’15
Innovation Gallery 2, LUA RED moderated by Tony Fegan, Director of Talbott Community Arts, 16 / 9 /’14
Drawing on the Body Presentation, by Dr. Maebh O'Regan, University of Ulster, Symposium on Medicine and the Visual Arts, 26 / 5 /’13
Drawing on the Body Presentation WATERFORD Healing Arts Trust 16 / 3 /’11

Additional information
CDETB Educational Services to Prisons
Member IEPA (Irish Prison Educational Association)
Member EPSEA (European Prison Education Association)
Associate non resident member of the New Art Studio, 3 J Mary’s Abbey, Dublin 7
Member of Visual Artists Ineland
Member of Create

Additional information
Cruinniu na Casca, ‘Creativity in Confinement’ panel discussion moderated by Laurence Mackin of the Irish Times (7 / 4 /’17)
Don’t Stop On the Road, moderated by artist Amanda Jane Graham, Solis Gallery, 21 / 11 /’15
Innovation Gallery 2, LUA RED moderated by Tony Fegan, Director of Talbott Community Arts, 16 / 9 /’14
Drawing on the Body Presentation, by Dr. Maebh O'Regan, University of Ulster, Symposium on Medicine and the Visual Arts, 26 / 5 /’13
Drawing on the Body Presentation WATERFORD Healing Arts Trust 16 / 3 /’11

Additional information
CDETB Educational Services to Prisons
Member IEPA (Irish Prison Educational Association)
Member EPSEA (European Prison Education Association)
Associate non resident member of the New Art Studio, 3 J Mary’s Abbey, Dublin 7
Member of Visual Artists Ineland
Member of Create

Bibliography
The Scared Landscape, essay by Jacqueline Burgess 1 / 2 /’10
New Forms, Solid Values, by Aidan Dunne, The Irish Times, Arts Review, 30 / 5 /’09
Not in Alphabetical Order, Fringe Public Art Collection, Volume One 2008
ISBN 978-0-95973932-4
Landscape and Memory, by Sara Keating, In Dublin issue 38 2008
Landscape & Memory, catalogue introduction by Marianne O’Kane 2004
Art of the State, Catalogue 2004
Object of Desire, by Aidan Dunne, The Irish Times, Arts Review 12 / 9 /’09
Magnetic-quality of images, by John Fitzgerald, The kikenny People
11 / 7 /’93
Celebrating the beauty of irish landscape, The Echo, 3 / 2 /’03
The Missing Heart in Group Art, Taispeántas Ealaíne an Oireachtais, Guinness Hop Store, Brian Fallon. The Irish Times, Section: Arts, Pg 12, 19 / 9 /’96
Art Exhibition Winners Named, Brian Fallon, The Irish Times, Section: Arts, Pg 12, 9 / 9 /’96
Art of the State Catalogue, CDP 1996
Gateway to Art, by Brian Fallon, The Irish Times: Section: Arts, Pg 12, 9 / 2 /’96
Right Mix Of Many Styles, The Missing Heart in Group Art, Taispeántas Ealaíne an Oireachtais, Guinness Hop Store, Brian Fallon. The Irish Times, Section: Arts, Pg 12, 9 / 9 /’96

Voted art at Regional, Isabel Healy, The Cork Examiner. 21 / 11 /’94
Magnificent Swan Show their wondrous, The Cork Examiner: ArtFest 94, Pg 7 /11 /’94
Moats of a Landscape, Marie Hobbs, Limeric Post, Pg 15, 6 / 8 /’94

Online
Landscape and Memory, Circa on-line review by Brian Lynch, uploaded 30/1/2005 (http://www.circaonline.com/gifsbn/)
Solas Gallery, 21 / 11 /’15
Don’t Step On the Cracks, moderated by artist Amanda Jane Graham, Solis Gallery, 21 / 11 /’15
Innovation Gallery 2, LUA RED moderated by Tony Fegan, Director of Talbott Community Arts, 16 / 9 /’14
Drawing on the Body Presentation, by Dr. Maebh O'Regan, University of Ulster, Symposium on Medicine and the Visual Arts, 26 / 5 /’13
Drawing on the Body Presentation WATERFORD Healing Arts Trust 16 / 3 /’11

Broadcasts – Radio
Inside Culture, in conversation with Sorcha Heron on ‘Creativity in Confinement’, 24 / 4 /’17
Arena, Drawing on the Body interview with Jacqui Cercoran in association with WATERFORD Healing Arts Trust
RTÉ Radio One 12 / 3 /’11
The Arts Show, (International Crossroads Symposium Interview)
RTÉ Radio One 1 / 8 /’95
Installation

Community-based art is any art created with the purpose of engaging a particular community (defined by any geographical or demographic boundaries) into a larger dialogue with the purpose of generating awareness and positive change.

Tim Takechi (gvisionaries.wordpress.com)

‘Incarceration Altars’ comprises of ten participants from the Training Unit Prison and Mountjoy Main Prison and is an installation piece involving standard prison TV monitors with headphones. The audio/display unit was made by Vincent Moore and his students in PACE, which is a community based agency that has been working with prison and post prison clients for over forty years.

The installation site in the DIT College, Rathdowne House, Grangegorman Campus, maximises the potential audience interaction and dissemination of the work. It is also intended to tour the exhibition, with one of the venues being the IPS Training College in Portlaoise in early 2018 with a variety of educational projects and local involvement.

Other touring venues are also being sought in collaboration with other agencies.

For further information and enquiries please email: incarcerationaltars@gmail.com
Acknowledgements

Thanks to the project participants – Anthony, John, Paul, Paddy, Warren, Paulo, Chang, Dave, Robert, and Mark.

The project partners, the IPS and the CDETB, in particular to:

The General Director Michael Donnellan of the Irish Prison Service, Fergal Black Director of Care and Rehabilitation, Kieran Moynan, Principal Officer, Care & Rehabilitation Directorate and Margaret Cafferkey Care & Rehabilitation.

Governor Brian Murphy of Mountjoy Prison Campus and Governor John Kavanagh previously of the Training Unit Prison.

A special thanks to Jenny Haughton, Nora Rahill, Ronan Doyle (Communications) Lori Keeve of the Grangegorman Development Agency for their encouragement and assistance with the project and to the PAWG (The Public Art Working Group), chaired by Ciarán Benson.

Ger Casey CEO of the Grangegorman Development Agency, Professor Brian Norton President of the DIT, Peter Heaslip, Arts Committee DIT, and to Kieran Corcoran Head of the Dublin School of Creative Arts DIT.

Mark for his extra contribution to the project.

Stephen O’Connor Organiser of Prison Education CDETB, also to Professor Asilin O’Donnell, for her introductory essay, and to the staff of the DIT College in Grangegorman and for providing the installation site. Terry Maher and staff, DIT Estates.

Duran Cummins of Big Bear Sound Ltd for technical assistance, Vincent Moore and students in Pace Training and Employment for building and installing the audio / visual display unit.

Gary Hendrick for his support and professionalism and students for their artwork.

Arbour Hill Prison Print Workshop.

Helena Powell for her encouragement.

Photography by Bernie Masterson.

Book Design Eamon Sinnott and Partners, Naas.

MOC - Between Two Worlds - Oil on Canvas - 120 x 200 cm - The Training Unit Prison