



## DUBLIN MEMORIES EARLSFORT TERRACE

WHEN I STARTED COLLEGE MY AMBITION WAS TO GO THROUGH, DO POST-GRADUATE AND MAYBE END UP A LECTURER - THAT SORT OF STUFF. BUT THERE WERE THINGS I COULDN'T COPE WITH VERY WELL. I COULDN'T GO INTO A COFFEE SHOP, PARTICULARLY DOWNSTAIRS BELOW GROUND LEVEL WHERE THERE WERE A LOT OF PEOPLE AND IT WAS FAIRLY CROWDED. I USED TO GET VERY HOT, AND FLUSHED, PANICKY, I WAS SOMETIMES GASPING. ALL I WANTED TO DO WAS JUST GET OUT OF THAT AND I COULDN'T EVEN HEAR WHAT OTHER PEOPLE WERE SAYING THERE. IT EFFECTED MY WHOLE SOCIAL LIFE IN COLLEGE. BEFORE THE FINALS I VIRTUALLY CRACKED UP. I'D REACHED A STAGE WHERE I COULDN'T STUDY ANY MORE. I USED TO STAY UP MOST OF THE NIGHT TRYING TO STUDY - MY MOTHER TRYING TO STOP ME. I KNEW I WASN'T GETTING ANYWHERE BUT THE EXAM WAS COMING UP AND I HAD TO KEEP GOING. I COULDN'T CONCENTRATE AND I COULDN'T REMEMBER ANYTHING. I WENT INTO THE EXAM. FOR ALL THE QUESTIONS I PUT DOWN THE SAME ANSWER REHASHED IN DIFFERENT WAYS. THAT'S ALL I REMEMBER. THAT'S ALL I COULD DO. I FELT SUICIDAL BECAUSE I REALISED, AND I KNEW. I DIDN'T NEED TO BE TOLD THE RESULTS. THAT THIS WAS THE END OF MY PLANS.

Chris Reid *Dublin Memories*

### PHOTOGRAPHY ON SITE

Amongst the work presented in this year's degree and postgraduate art shows, two artists used photography to explore very sculptural concerns with the meanings of place, space and context. Chris Reid's work for the NCAD MA degree show was based on photo-documentation of text-works sited in public spaces that mimicked the form of heritage plaques. Based on interviews conducted by the artists with a cross section of Dubliners of differing race, class, gender and sexuality the information they presented was far from bland Bord Failte copy. Reid sited these stories in order to "*narrate and dispute*" 30 locations throughout the city of Dublin.