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Yvonne Scott, *Globalisation and Irish art: a grand scheme?*, Irish Art 1920 - 2020 Perspectives on change, Royal Irish Academy, 2022



Irish Art 1920–2020

Perspectives on change

Catherine Marshall and Yvonne Scott
Editors

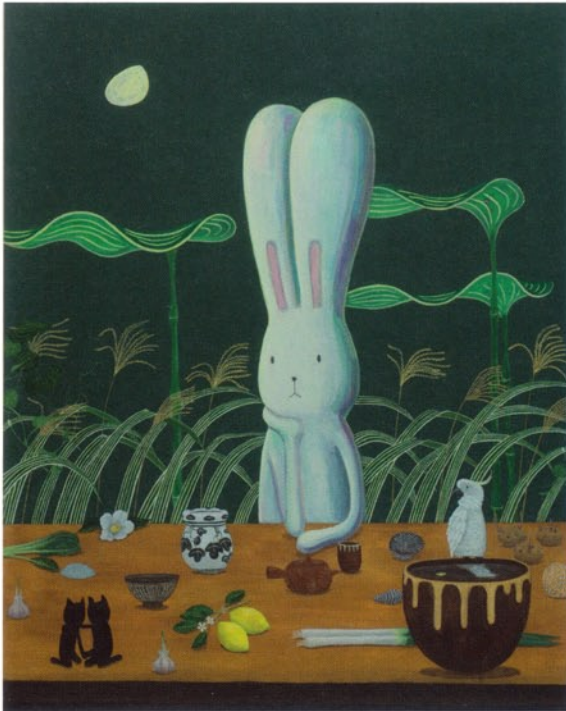


Fig. 12.15 Atsushi Kaga, *Things will be fine (with a white parrot)*, 2020, acrylic on canvas, 150 x 120 cm, TCD coll.

consistent, uniform standards, notwithstanding the significance of food preferences in cultural distinction. In many respects, such products reflect the apparent contradictions between the homogenising impacts of globalisation and the expanding recognition of, desire to protect, and wider appreciation of, local or regional distinctions. More particularly, 'new' products that have become commonplace and expected are a feature of her imagery.

A series of images by Atsushi Kaga (b. 1988) depicting his alter ego, a comic-book manga-style rabbit behind a table strewn with still-life objects, conflates the artist's response to both popular culture and to the rituals of 'rimpa' (or 'rinpa') Japanese painting of the seventeenth century. His painting

Things will be fine (with a white parrot) (2020, Fig. 12.15) combines Japanese art history and culture with motifs adapted both from his upbringing in Tokyo and his recent art education and life in Ireland. His work is reminiscent also of Dutch seventeenth-century still-life paintings that provided a forum for artists and patrons to display (or infer) their collections of imported artefacts as a consequence both of journeys and of speculation. What was familiar and commonplace in Japan was rare and unusual in Europe, and Kaga's playful imagery references the coexistence of such contradictory perspectives, and the conflation of hybrid encounters. His play on tradition alongside motifs of contemporary visual culture reflects the dynamics of his own experience, and the cross-currents of cultural transfer that have permeated artistic expression for centuries, but accelerated in recent times.

A landmark in the histories of Irish art. Generously illustrated with iconic works from a wide range of media, this book will be read avidly by academics and the broader public alike who are exploring the role of art production and criticism during a transformative century of Irish societal and political change.

Karen Brown

Irish Art 1920–2020 is not only a landmark publication of the work so far, it is also nourishment for the work to come.

Declan McGonagle

Insular and global, local and diasporic, mythic grandeur and a touch of blarney, the international reception of Irish culture has been dominated for the last century by the literary legacies of James Joyce and William Butler Yeats. This wonderful book sets out to balance the record with a capacious survey of the art and visual culture of Ireland, ranging across painting, sculpture, arts and crafts, vanguards, rearguards, and New Media.

W.J.T. Mitchell

Realized in the context of centenary celebrations, this volume achieves something remarkable. It shows that artists, who were among those called to imagine the new nation, conjured everything but orthodoxy: multiple visions reflecting both localized experiences and emigration; art and design practices engaging in intermedial (ex)change; ever shifting conceptualizations, critical and institutional frames; inclusions and exclusions; and various border-crossings. And if art wasn't a static, celebratory tool, this book also evidences that art history isn't monolithic. Irish art history emerges here in transhistorical, thematic essays as a broad, vibrant field in which so much can coexist: not just a century of change, but 400 pages of it, too.

Christa-Maria Lerm Hayes

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