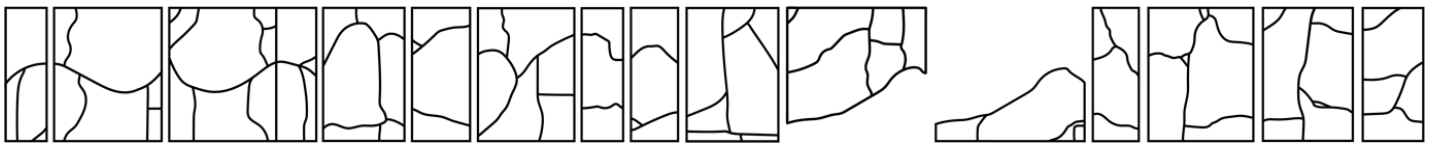


Third Refraction / 15.1.15

Ode to Harry Clarke's Geneva Window

Exhibition Proposal



Prepared for:



Prepared by:

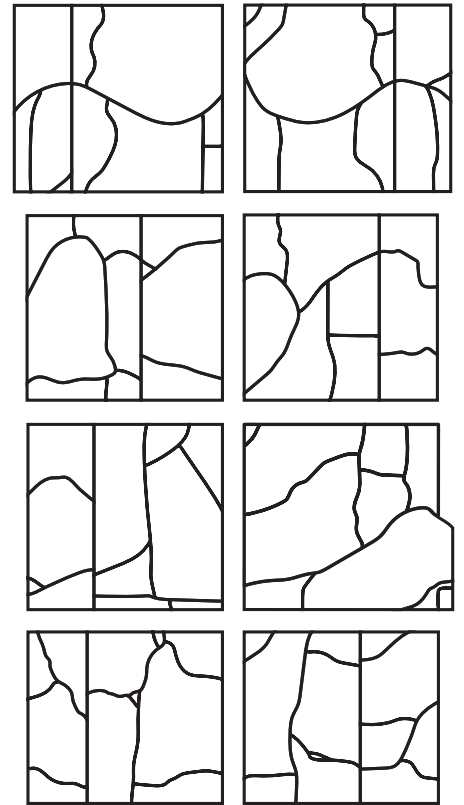
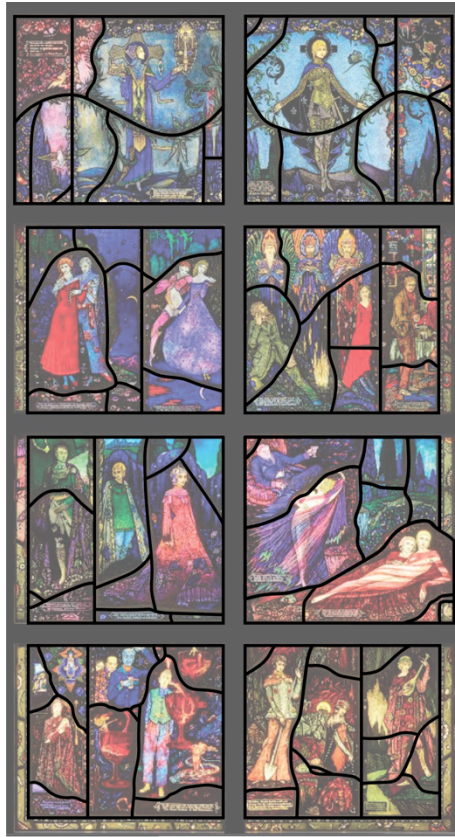
Daniel Gillick



and

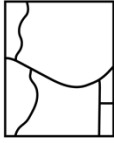
Joshua Dyson



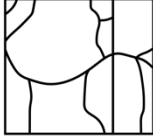




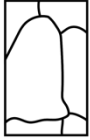
The Wayfarer by Padraic Pearse



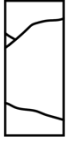
The Story Brought by Brigit by Lady Augusta Gregory



Saint Joan by George Bernard Shaw



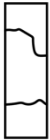
The Playboy of the Western World by John Millington Synge



The Others by Seumas O'Sullivan



The Demi-Gods by James Stephens



Juno and the Paycock by Sean O'Casey



The Dreamers by Lennox Robinson



The Countess Cathleen by William Butler Yeats



Mr Gilhooley by Liam O'Flaherty

Deirdre by George 'Æ' Russell



A Cradle Song by Padraic Colum



The Magic Glasses by George Fitzmaurice



The Weaver's Grave by Seumas O'Kelly



Chamber Music by James Joyce

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Who is Third Refraction (15.1.15)?

Who are we

We are two creative practitioners, Daniel Gillick and Joshua Dyson, looking to invite fifteen artists to react to the subject matter of the Harry Clarke's *Geneva Window* as an art initiative under the name Third Refraction (or 15.1.15 as a code). The title is rooted in technical language to discuss how light bends in different mediums, such as glass. The title also points to the position of the collective of artists through the reactionary creative process of taking a creative work and making it your own in your desired practice.

Roles and Background

Producer

Daniel Gillick is a producer and writer for radio, currently producing children's entertainment with RTE Junior. In 2023 he produced the Fashioning Suburban Space Exhibit which featured in the Lexicon and Rathfarnham library. In 2022 he created the original soundtrack for the short film *A Song for Cassandra* which won an Outstanding Achievement award (Dark Comedy) at the Los Angeles Short Film Festival.

Artistic Director

Joshua Dyson is a metal sculptor, sound researcher, and artist, currently completing an MRes at UCC in conjunction with Cork Opera House. After graduating from NCAD they have been working at Bronze Fine Art Foundry in Dublin, while developing their artistic practice.

Previous exhibitions they have been involved in include *GRAS Vernissage*, UMRUM's *Kafkárna* in Prague (2023); *Graduate Show*, NCAD in Dublin (2021), and *Figure 6: Non-Linear Implosions*, MEME in Athens (2020).

Outlined Exhibition Vision and Intention

The proposed exhibition intends to portray fifteen new art works inspired by and based upon Harry Clarke's *Geneva Window* and the literary material surrounding it. This will culminate in fifteen reinterpretations by fifteen different artists for a multidisciplinary display. The pieces will celebrate the centenary of the *Geneva Window*'s commission and inform visitors of the rising sentiment to repatriate the window whilst shedding light on the overlooked and ill fated masterpiece of Irish craft, design and literature by one of Ireland's greatest artists.

Participating artists will be gathered through an open call, with the intention of representing as many different mediums and styles as possible. Some of the mediums that we hope to exhibit are, but not limited to; lino print, sculpture, paint, watercolour, light art, sound art, and textiles. We hope the collection and display of varied styles will reflect the collected literary ethos of the *Geneva Window*.

The audience will enter the space and begin by viewing pieces on their left. The first piece encountered will correlate with the first panel of the *Geneva Window*; *The Wayfarer* by Padraic Pearse. Following the layout they will navigate the exhibition as established in the *Geneva Window*, starting at panel one till they end at the last panel fifteen; *Chamber Music* by James Joyce.

Accompanying the individual pieces will be a short written note on the artist, the panel it is based on and intertextuality of the new piece and it corresponds to the *Geneva Window* and its original literary material.

Due to the varied nature of the pieces exhibited there will be a mix of displays and mounts expected, featuring podiums for sculptures, hangings for paintings, listening points for audio pieces, mannequins for fashion etc. We will know the full extent of display requirements once the Open Call has been answered.

Coloured lighting of purple, blue and red will be utilised to extend the feeling of Clarke's stained glass to the gallery space. We want to extend the ethereal mood of Clarke's work within the room.

This proposed exhibit hopes to join the rising tide of interest in the *Geneva Window*. RTE recently broadcast a documentary about the *Geneva Window* presented by Ardal O'Hanlon.

After having talked to writers and researchers on the window and there is talks of bringing the window back to Ireland (from Florida) on loan, there is definite interest in the window.

The intention of our proposed exhibition is appropriation of Harry Clarke's work and the literary pieces they are based off. It would make a great starting point for 2030, the year the *Geneva Window* was finished.

History and Cultural Context

In 1926 (a hundred years after we propose to have our exhibition) Harry Clarke was invited to submit a draft for a stained glass window by the Department of Industry and Commerce as a to the new Irish Free State's proposed gift to the League of Nations in Geneva.¹ This infamous commission saw Clarke finally fall foul of the conservative values of the new Irish State. The window was completed in 1930, of which it depicts literature by fifteen of Ireland's finest writers. Clarke's depictions, some more than others, were controversial as they illustrated the Irish in an undesirable manner. For example, *The Works of Joyce* and *O'Flaherty* were considered licentious and decadent by the Irish Church and State, for their depictions of scantily-clad women and lovers who oozed eroticism. *Joxer* from *O'Casey's* work was perceived as portraying Ireland as a land of drunkards.²

The *Geneva Window* was created in a climate in which the Irish Government had introduced literary censorship under the Censorship of Publications Act of 1929.² It was suppressed because of its literary themes, its portrayal of scenes from books and plays by writers who had already had works banned and hence were considered to be of dubious moral character. The 'chauvinistic and isolationist mentality' was part of a government police the 'restricted freedom of expression and of intellectual and imaginative growth'.² Regardless of the craftsmanship of the window and celebration of Ireland's greatest literary works of the time,

due to conflictions of the portrayal of Irish people in certain imagery and stories the window was never installed in Geneva and Clarke's appeals to receive a decision about the window from President Cosgrave were in vain. The window was locked away by the government, payment was revived after his death, and his widow bought it back in 1932.²

In 1988 the Wolfsonian Foundation of Decorative and Propaganda Art purchased the window for £150,000. It sits in its Maimi location where it encourages discussion about whether the art work is a true representation of a country.³ Regardless, having commissioned and rejected the art work created in the height of Clarke's career was beneficial for the Museum, it is a great loss for Ireland. Many people would like to see the window returned to Ireland on loan for its centenary in 2030.³

¹ Houses of the Oireachtas. (2023, November 3). *Explore the story of Harry Clarke's "Geneva Window" in a forthcoming Oireachtas TV documentary*. <https://www.oireachtas.ie/en/press-centre/news-and-features/20231103-explore-the-story-of-harry-clarke-s-geneva-window-in-a-forthcoming-oireachtas-tv-documentary/>

² Costigan, L., and Mullen, M. (2021) *Dark Beauty: Hidden Detail in Harry Clarke's Stained Glass*. Dublin: Irish Academic Press; Dublin: Merrion Press. (pg. 21-24)

³ Mullan, M. (2020) *Exiled from Ireland: Harry Clarke's Geneva Window*. Belfast: Mullan Publishing. (pg. 5-6)

Process of picking artists and Management

Prospective artists will be gathered through an Open Call process six months prior to the exhibition launch. This will allow ample time for completion of projects.

Guidance and support will be provided to each artist through monthly workshops. If artists require suggestion or reflection on their work in progress it will be offered here and we hope to promote a healthy inclusive atmosphere where artists feel content to share their progress with each other. We are currently seeking a hub to house these workshops, a hybrid space of online and in-person would be our ideal choice.

Proposed Timeline

October 2024: Proposal and Gallery Liaising

March 2025: Workshopping Workshop and Research and Literacy Material

June 2025: Arts Office Funding Applications

October 2025: Commencement of Open Call, Apply for local spaces

November 2025: Selection and Workshop 1

December 2025: Workshop 2

January 2026: Workshop 3

February 2026: Final Work meeting

March 2026: Marketing, text, and printing

April/May 2026: Installation and Exhibition

Mediums, Space and Dimensions

Due to the nature of the proposal we do not have any confirmation on mediums, though we will be considering the different types of mediums based on the artists Open Call Applications. Regardless, we can discuss what dimensions and forms would be appropriate to have a positive Risk Assessment closer to the time.

On the next page is a floor diagram, numbered by their utilisable spaces. The following is our current proposed ideas for them.

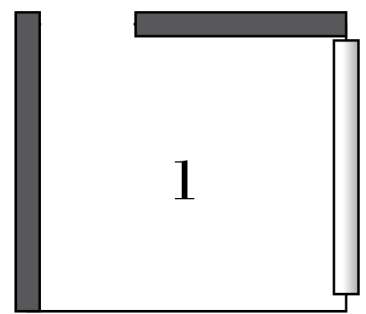
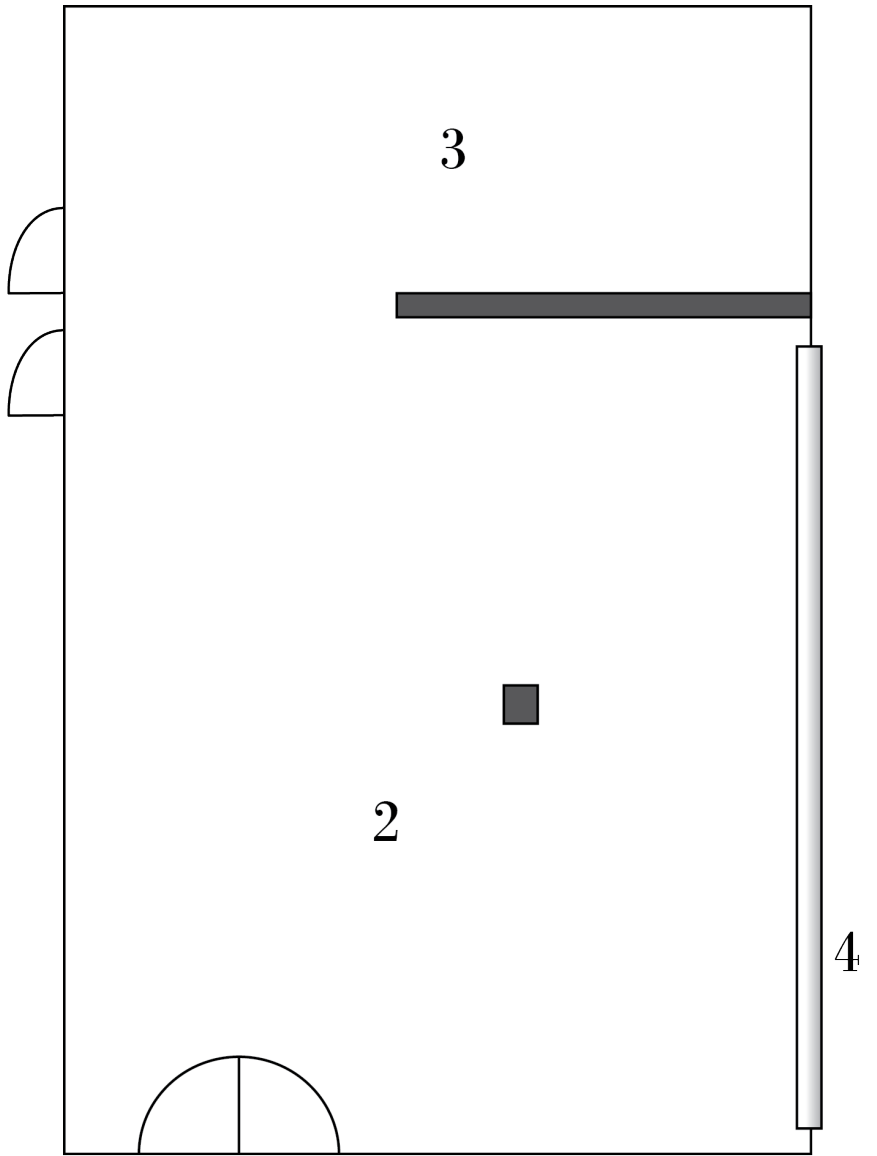
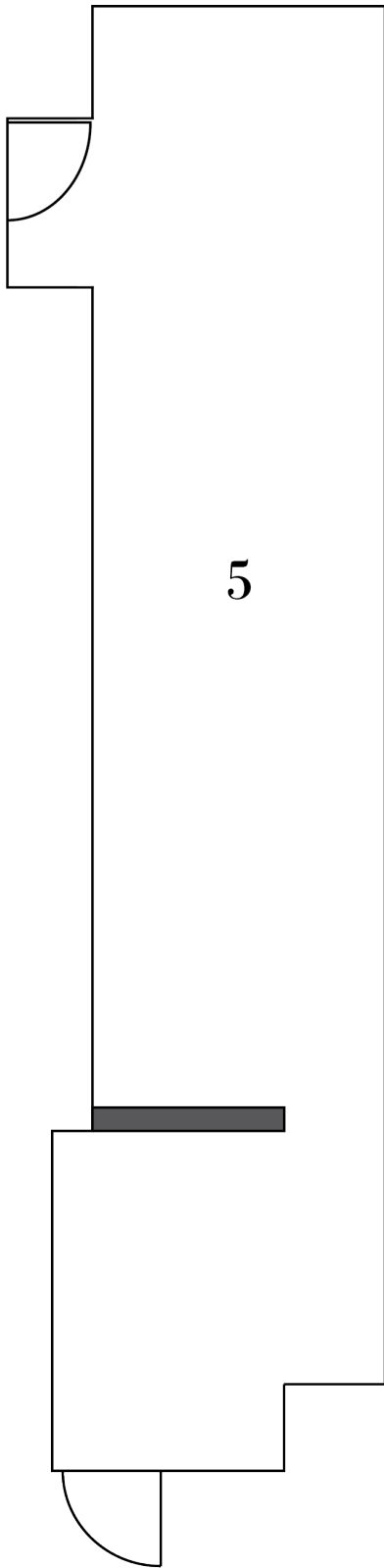
1, Small Entrance Space: Vinyl outline of the original *Geneva Window* on the Wall with text that describes the exhibition.

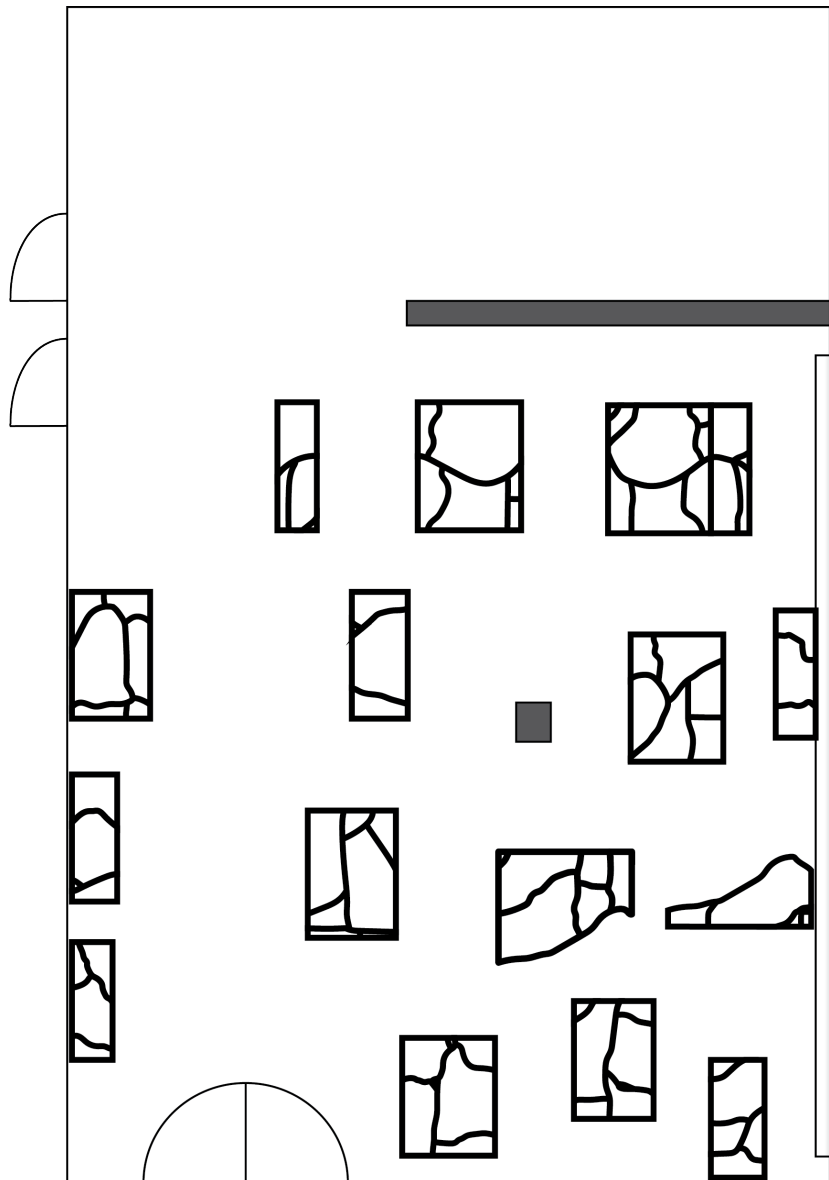
2, Main Gallery Space: Have all fifteen artworks displayed according to how they are on places as panels window.

3, Closed Dark Space: A projection of interviews, video and photos, narrations, and archival material. This space will let be to inform the audience of the historical and cultural significance surrounding the *Geneva Window*.

4, Tall Windows: As the *Geneva Window* is a stain glass work, we could utilise the light coming in during the Spring season to fill the gallery with a luminescent atmosphere which stain glass windows exist in and what they portray with colourful transparent material and architectural silhouettes.

5, Balcony View Space: This area would have a dual function as another view point for the audience, but also we arrange with documentation material which was used by the artists to develop their work and their process to making it.





Risk Assessment

Working in conjunction with the gallery space we will devise an appropriate risk assessment strategy that will include all fifteen exhibited artworks to develop and promote a safe and inclusive experience.