

Christopher Reid

Studied:

1983 Regional Technical College, Galway. National Certificate in Visual Education. 1984 – 1988 NCAD. Bachelor of Design in Visual Communications (Hons). 1991 – 1992 Dublin City University. Master of Art Degree in Film and Television studies. 2000 – 2002 NCAD. June 2002 Presenting for Master of Art Degree.

Selected Exhibitions and Awards:

2000	Video work exhibited at Temple Bar Galleries in connection with an environmental conference on urban walkways in Dublin.
2007	Vacationland, Arthouse, Dublin.
2001	
2001	Vacationland, Westbourne Studios, London, UK.
2002	NCAD Show, Hugh Lane Gallery, Dublin.
1997	Arts Council – Aer Lingus Travel Award.
1998	Arts Council Film Award.

Tutor:

Kevin Atherton.

Dublin Memories

I constructed a framework that enabled people to speak confidentially of their experiences living in Dublin. This social aspect was the research from which the work evolved. To avoid cliches and stereotypes I interviewed across class, race, religion, nationality, gender, sexuality – what all the participants had in common is that they live in Dublin. I recorded oral narratives that often articulated memories that many

people would be embarrassed, or unwilling to articulate in public and that would ordinarily be repressed. From edited transcripts I constructed a narrative that maps experiences of displacement on to the city. This narrative is made of multiple voices none of which exercises authority over the others. It is told through the first person singular, and is made up from diverse, disembodied, nameless voices that speak about personal experiences of displacement, marginalisation, anxiety and alienation. Together they constitute a bricollage made from shards that have no closure, no completeness and no coherent or whole identity. Each memory was given the authoritative visual form of a heritage plaque and placed back - to narrate and dispute with - the specific place where it originated. Both place and plaque were then carefully photographed. Each plaque can be seen to conflict with prescribed perceptions of that 'place' and with those power relations embedded within its spatial and architectural matrix. Each contributes to a larger narrative that anxiously hovers between being neither self nor other, between narrative and experience, between being authoritative yet hysterical, between being public yet uncomfortably private, included yet excluded, in place yet displaced, between dispersing and cohering into a representation of Dublin through living memory.

The installation consists of a series of large scale photographs and a catalogue which are installed in the gallery. The photographs and catalogue also refer to a series of thirty site specific pieces which will be hung on railings around the city during the exhibition.

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.
REFORE 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.