

CHRONOSCOPE



There were dreams that were called modernity. Today, we are inheritors of the architectures of these dreams, but what of the dreams themselves? Chronoscope explores and interrogates the residual presences and absences of the opulent spaces of Newman House, giving voice to but also subverting the dreams for a modernity that never was.

Alice Maher
Bea McMahon
Dennis McNulty
Paul Mosse
Niamh O'Malley
Nigel Rolfe

CURATED BY
Ian Russell
Jerome O Drisceoil
in collaboration with
Ruth Ferguson

PHOTOGRAPHED BY
Ros Kavanagh

NEWMAN HOUSE, the original home for University College Dublin, comprises three buildings—two Georgian town houses and a Victorian hall. The two townhouses, No's 85 and 86 are notable for their fine interiors and splendid plasterwork as well as their rich literary history.

No. 85, built in 1738 as a private house for Captain Hugh Montgomery, was designed by Richard Castle and is in the palladian style. The German born architect Richard Castle was one of the most prolific architects in Ireland in the first half of the eighteenth century. Amongst many other buildings, he designed Carton House, Co. Kildare, Leinster House, Dublin and Russborough House, Co. Wicklow. No. 85 was the first stone-faced house on St Stephen's Green, and it has superb stuccowork by the Swiss Lafranchini brothers.

Many of the rooms of No. 85 have unique stories. The Iveagh Room is named in honour of the Iveagh Gardens at the rear of the house. These originally were opened in 1817 as the Coburg Gardens and later acquired by Benjamin Lee Guinness, Lord Iveagh in 1862. In 1865 the Great Dublin International Exhibiton was held here. The Apollo Room on the ground floor contains superb plasterwork scenes of the nine muses of the arts with a depiction of the Apollo Belvedere above the fireplace. The Saloon on the first floor has a wonderful ceiling with classical scenes of good government and prudent economy and is one of the best eighteenth century interiors in Ireland. Judge Balls' Lobby named after the last private owner of the house was reconfigured in the early 19th century when a gallery, dome and lantern were added. It was also during this period that the house was extended and the Old Physics Theatre was built in the gothic revival style evident in the high arched windows and the ogee niches flanking the door. No. 85 was restored on a phased basis from 1989 to 1993 and is a notable example of

good restoration practice. The architects for the restoration project were Sheehan and Barry, and it was funded by the National Heritage Council, Gallaghers Ltd. and UCD Buildings and Services Department.

No. 86 dates to 1765 and was built by Richard Chapel Whaley. R.C. Whaley was the father of the notorious rake and gambler Buck Whaley. No. 86 is five bays wide and four stories over a basement and is one of the largest houses on St Stephens Green. It contains plasterwork by the Dublin School of Stuccoworkers. It is particularly notable for the typically exuberant stuccowork on the staircase by Robert West, the main exponent of the Dublin style of plasterwork. On the first floor is the Bishops' Room, where the catholic hierarchy met to oversee the administration of the Catholic University of Ireland from 1854. It contains a letter from Newman and portraits of Archbishop Murray of Dublin and Bishop Butler of Kilcash as well as a portrait of Newman above the concealed door. The room has red flocked wall paper reproduced from an original fragment found in the room dating to the 1770's.

The Aula Maxima was built in 1879 as the main assembly hall for the university and was designed by the architect JJ McCarthy. The precursor of UCD, the Catholic University of Ireland was opened here in 1854 under the rectorship of Dr. John Henry Newman (1801- 1890) and the chancellorship of Dr Paul Cullen. Newman was a pre-eminent theologian and scholar of the Victorian era. A convert to Catholicism, Newman had been a leading member of the Oxford movement and was a reknowned scholar and educationalist. The CUI is the only third level institution that Newman was involved in establishing and his views of education are described in 'The Idea of a University' a series of lectures given in Dublin in 1852.

Dr. JH Newman felt that it was essential for a catholic university to have a place of worship for the academic staff and student body. University Church opened in 1856 and was designed by Newman in collaboration with the architect and artist John Hungerford Pollen. It is particularly notable for its use of Irish marble and is in the basilican form of the early Christian church. Other figures associated with Newman House include the Jesuit poet Gerard Manley Hopkins (1844-1889) who was professor of Classics from 1884 until his death here in 1889 and the writer James Joyce (1882-1941) who studied here from 1898 to 1902. The Old Physic's Theatre has particular associations with Joyce as it was the setting for the 'tundish episode' in the 'Portrait' chapter V. Joyce also gave his lecture on the dramatist Henrik Ibsen 'Drama and Life' here on 20th January 1900.

Today, Newman House is home to many of UCD's research groups and administrative offices such as the UCD Newman Research Centre, the UCD Press, RAI Dictionary of National Biography, Irish Folk Music Department and the Knowth Project. It also has become a unique event venue, hosting launches, international symposia and private functions, and each summer the house welcomes the public to tour the rooms and enjoy its rich architectural heritage and unique histories.

RUTH FERGUSON
Curator of Newman House, UCD

No. 86

ENTRANCE HALL
Paul Mosse
Untitled, 2007,
mixed media,
152 x 122 x 30.5cm

ROOM 5
Bea McMahon
'States of Wonder',
2006/8, installation:
DV projection, silent,
4min 38sec & two
works on paper,
29.7 x 21cm

THE ANTEROOM
Niamh O'Malley
'Torch', 2007, DV
projection 3min 46
sec, Oil on canvas, 160
x 90cm

THE BISHOPS' ROOM
Alice Maher
'Les Jumeaux', 2008,
etching on ostrich
eggs, 15.2 x 15.2 x
12.7cm

ROOM 9
Paul Mosse
Untitled, 2007,
mixed media,
56 x 151 x 180cm
Untitled, 2007,
mixed media,
76 x 123 x 13cm

**THE IVEAGH ROOM
& BACK GARDEN**
Dennis McNulty
*'displaced strata/great
expectations'*, 2008,
installation: mirrors,
sound, wood & metal,
dimensions variable

No. 85

THE APOLLO ROOM
Nigel Rolfe
'Inversion', 2008, DV
projection, endless
loop

THE STAIRS
Niamh O'Malley
'Stairwell', 2008,
acrylic on wall, sound
activated lighting
device, dimensions
variable



THE APOLLO ROOM



INVERSION

What is hard is what is not seen
What happens beneath
What takes place before
The soft but perceivable density of white
above, a smother land
before the open eyes.
The fluid drains in, drowning
Absence and loss
Then, slowly, imperceptibly
The mask appears arriving reluctantly
Into light, into the world
This classical place, the cast of history
Still dark somehow
Of a forgotten time
However formal, cast with form
However correct, now is broken.

NIGEL ROLFE

*For The Apollo Room, Newman House.
Dublin, 2008*

NIGEL ROLFE

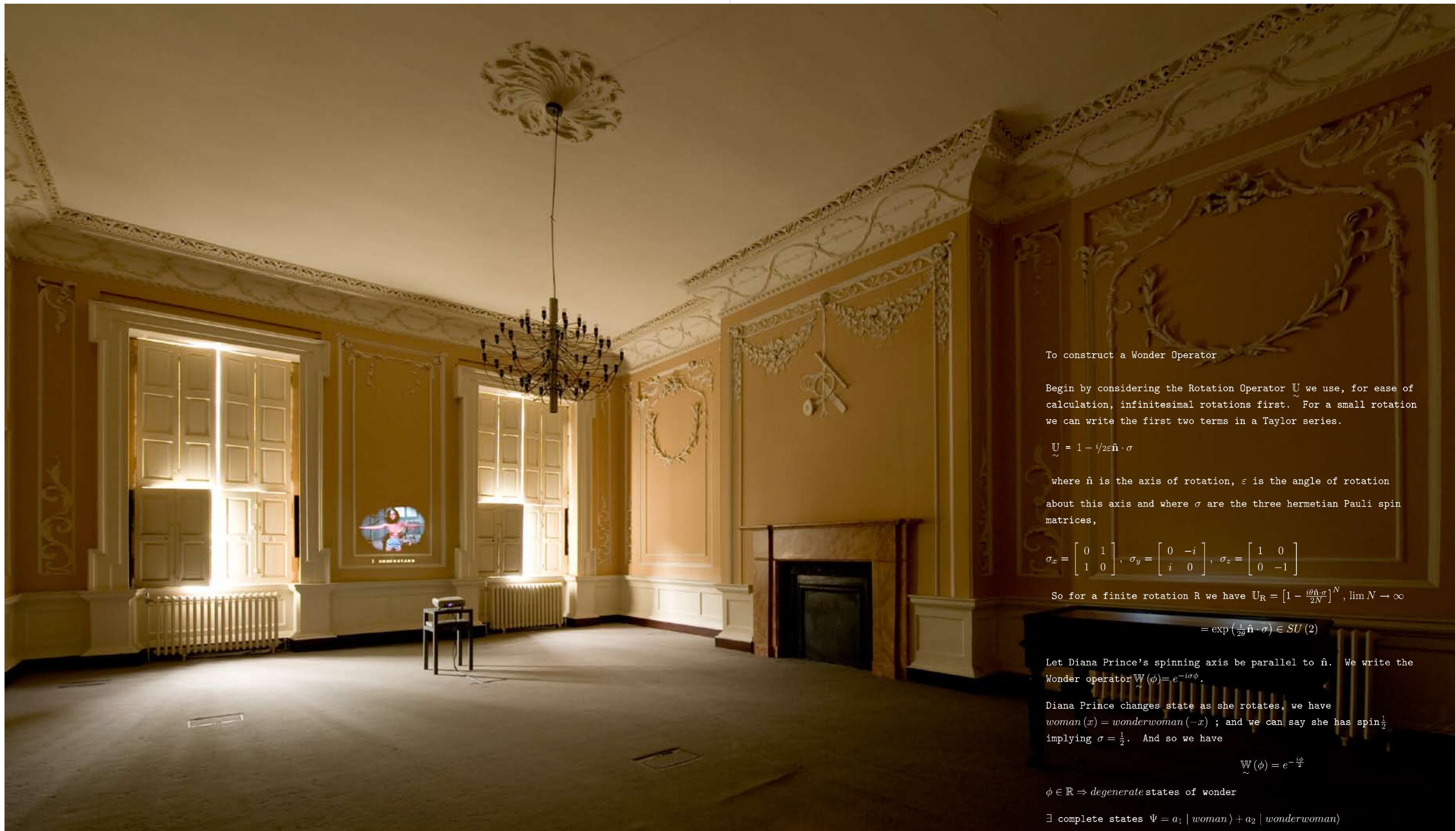


ROOM 9

I do feel like the subterranean mole. I look up at the bright lights above, the ornate designs, the life styles, the theological debates, the education. But I'm still just the rough scraper and hewer and digger tunneling away crudely and bluntly below. Envious of upstairs (but sort of proud of downstairs as well!) PAUL MOSSE, APRIL 2008



THE BISHOPS' ROOM



ROOM 5

BEA MCMAHON

To construct a Wonder Operator

Begin by considering the Rotation Operator \tilde{U} we use, for ease of calculation, infinitesimal rotations first. For a small rotation we can write the first two terms in a Taylor series.

$$\tilde{U} = 1 - i/2\varepsilon\hat{n} \cdot \sigma$$

where \hat{n} is the axis of rotation, ε is the angle of rotation about this axis and where σ are the three hermetian Pauli spin matrices,

$$\sigma_x = \begin{bmatrix} 0 & 1 \\ 1 & 0 \end{bmatrix}, \sigma_y = \begin{bmatrix} 0 & -i \\ i & 0 \end{bmatrix}, \sigma_z = \begin{bmatrix} 1 & 0 \\ 0 & -1 \end{bmatrix}$$

$$\text{So for a finite rotation } R \text{ we have } U_R = \left[1 - \frac{i\theta\hat{n}\cdot\sigma}{2N}\right]^N, \lim N \rightarrow \infty \\ = \exp\left(\frac{i\theta}{2}\hat{n}\cdot\sigma\right) \in SU(2)$$

Let Diana Prince's spinning axis be parallel to \hat{n} . We write the Wonder operator $\tilde{W}(\phi) = e^{-i\sigma\phi}$.

Diana Prince changes state as she rotates, we have $woman(x) = wonderwoman(-x)$; and we can say she has spin $\frac{1}{2}$ implying $\sigma = \frac{1}{2}$. And so we have

$$\tilde{W}(\phi) = e^{-\frac{i\phi}{2}}$$

$\phi \in \mathbb{R} \Rightarrow$ degenerate states of wonder

\exists complete states $\Psi = a_1 |woman\rangle + a_2 |wonderwoman\rangle$

\Rightarrow The expectation value of wonder transforms under rotation as follows:

$$\tilde{W}(2\pi)|woman\rangle = |wonderwoman\rangle \text{ and,}$$

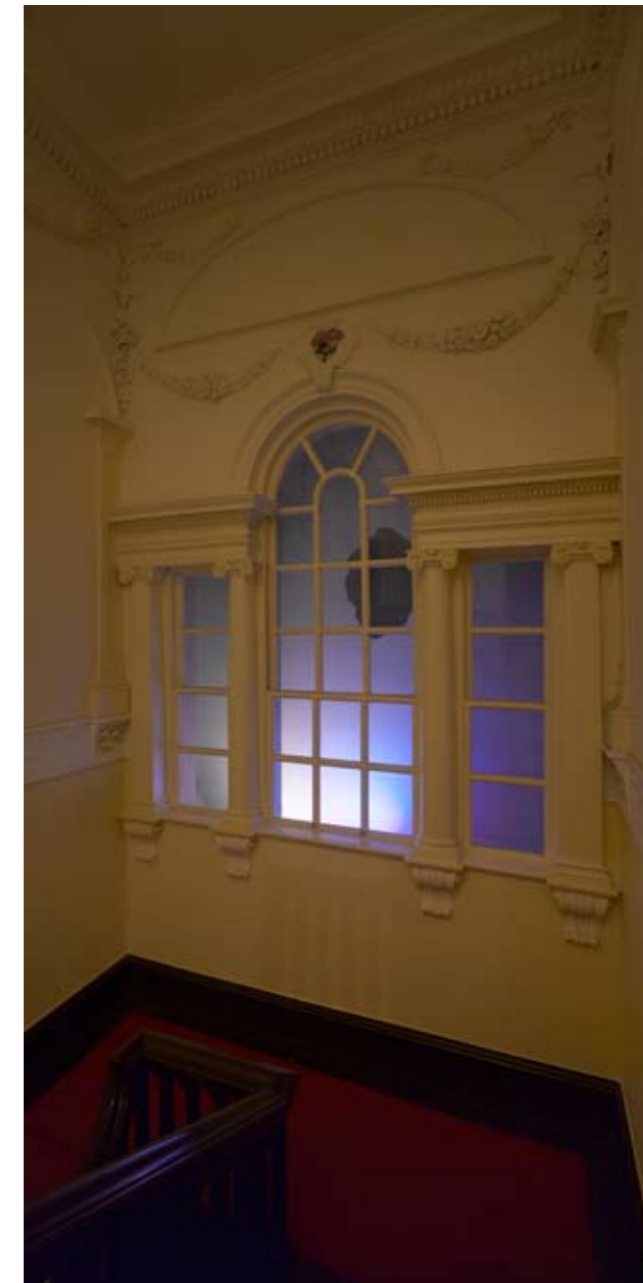
$$\tilde{W}(4\pi)|woman\rangle = |woman\rangle$$



THE ANTEROOM

A video was recorded in an urban garden at night and is projected onto a black, painted, canvas. The viewing environment is total darkness except for the illumination of the garden by torchlight. A transient sphere of light allows you to slowly discern a lush scene. The light of the projector emulates the light tracing the garden.

'Torch', 2007, DV projection 3min 46 sec, Oil on canvas, 160 x 90cm



THE STAIRS

In a stairwell of Newman House a window opens onto a blank wall. The space between window and wall is illuminated by variable and irregular lighting system. Calm, luminous hues of primary colours are periodically interrupted by flashing beams. A large black shape, part barrier, part gap, has been painted onto the wall.

'Stairwell', 2008, Acrylic on Wall, Sound activated lighting device, dimensions variable

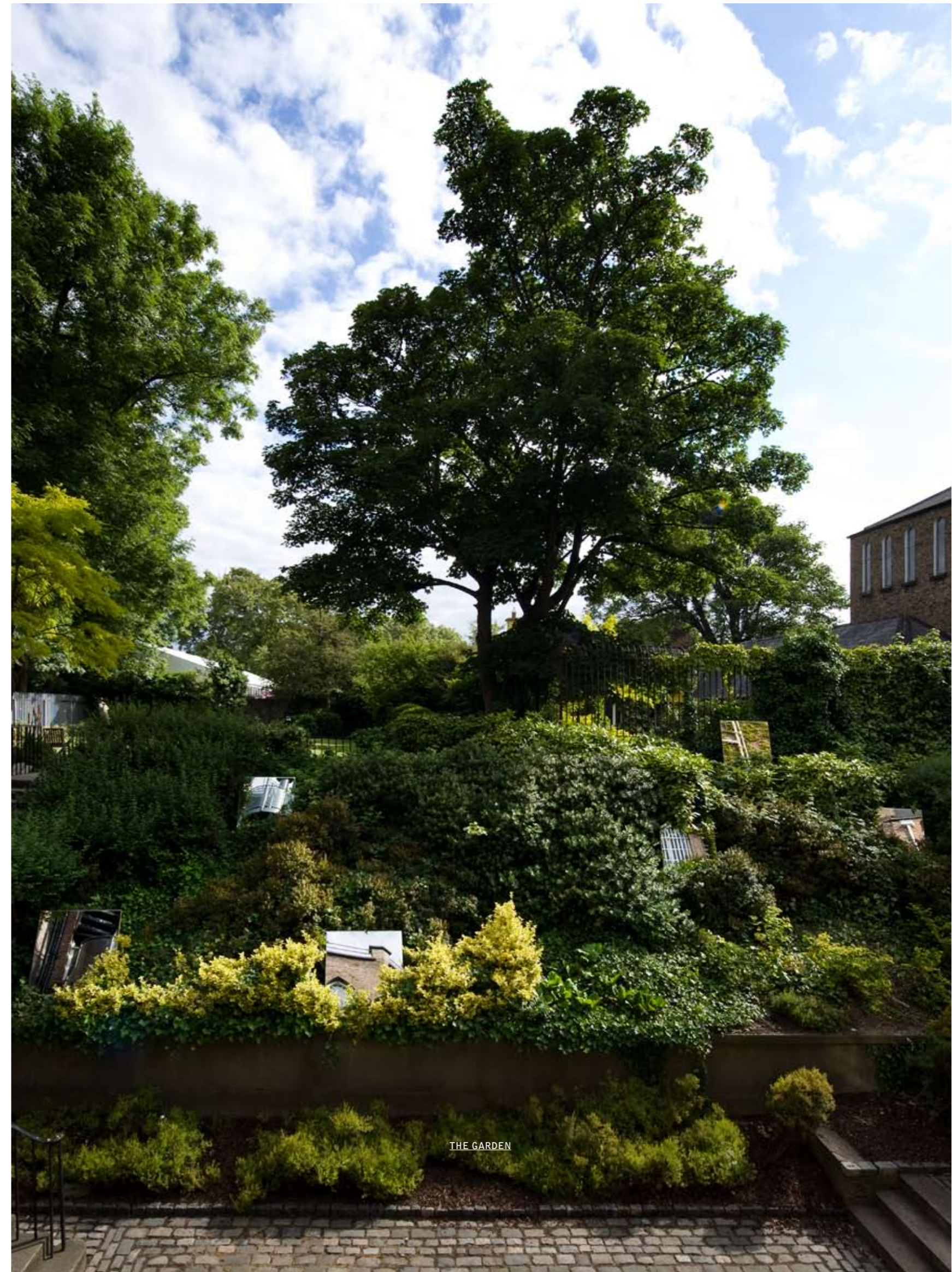


THE IVEAGH ROOM

DISPLACED STRATA/GREAT EXPECTATIONS

We preserve present signals of the past or control the present to satisfy our images of the future. Our images of the past and future are present images, continuously re-created. The heart of our sense of time is the sense of 'now'.

Kevin Lynch, *What time is this place?*, MIT Press, 1972.



THE GARDEN



Chronoscope has been funded as part of the Ábhar agus Meon exhibition series and the Sixth World Archaeological Congress. Ábhar agus Meon is funded by: Foras na Gaeilge Humanities Institute of Ireland, UCD Keough-Naughton Institute for Irish Studies, University of Notre Dame Sixth World Archaeological Congress University of Notre Dame Office of Research University College Dublin

Published by Ábhar agus Meon, Green On Red Gallery, Newman House, UCD, Sixth World Archaeological Congress, 2008, Dublin, Ireland on the occasion of the exhibition 'Chronoscope' 13 June—2 July 2008 Newman House, 85–86 St Stephen's Green, Dublin, Ireland

Photography: Ros Kavanagh Design & production: Zero-G (Ciarán ÓGaora & Gina McGoldrick) Print: Watermans, Cork Printed in an edition of 500 Part of the Ábhar agus Meon / Materials and Mentalities exhibition series, 2008 <http://www.amexhibition.com> <http://www.ucd.ie/wac-6> <http://www.greenonredgallery.com>

Special thanks to: Lian Bell, Niall Bergin, Beth Bland, Georgina Carrigan, Eamonn Ceannt, Andrew Cochrane, Mary Conlon, Pat Cooke, Prof. Gabriel Cooney, Mary Cremin, Edward Cunniffe, Deirdre Davitt, The Douglas Hyde Gallery, Prof. Chris Fox, Ros Kavanagh, Kilmainham Gaol, Sarah Ling, Conor Lucey, Angela McAteer, Valerie Norton, Ellis O'Brien, Blaze O'Connor, Ciarán ÓGaora, The Office of Public Works, Claire Percy, School of Archaeology, UCD, Matthew Torney & Barry White