

Portraiture and Social Context - A Case Study

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PORTRAITURE AND SOCIAL CONTEXT – A CASE STUDY

The exhibition of a portrait of a convicted killer in Dublin in 2003 was held to be offensive by many. Maggie Deignan examines the context and the reactions.

In May 2003 a portrait was displayed at the 173rd exhibition of the Royal Hibernian Academy (RHA), Dublin, by artist Mick O'Dea, a member of the Academy. The man portrayed, Brian Meehan, is a prisoner in Portlaoise who was found guilty of the murder of a prominent Irish journalist, Veronica Guerin, and sentenced to life imprisonment. The following exploration does not set out in any way to argue against the extremely serious nature of the crime of the prisoner portrayed. Its objective is to focus attention on an issue highlighted by the case: the offence caused by the social context of the painting. This involved a broad adoption of a singular viewpoint by the media and those members of the public who voiced opinions on the matter.

O'Dea has a history of working with prisoners, dating back to 1985. He has worked on the National College of Art and Design art programme in Portlaoise prison, and has occasionally undertaken workshops for the Artists in Prisons scheme. In July 2002, he engaged in one such workshop in Portlaoise with two prisoners who were interested in painting portraits. Over the course of his eight days there, five men volunteered to sit / model for the painters. O'Dea worked alongside the men he was teaching and all three produced paintings which they would later publicly exhibit.

The two prisoners who had participated in the project exhibited their work in a group exhibition of prisoners organised by the VEC in the Town Hall in Portlaoise later that year. The portraits showed very good resemblance of their sitters. There was no adverse public reaction to any of the exhibits.

In May of the following year, O'Dea selected six of his own works to exhibit in that year's RHA show. Although the exhibition is an open-submission show involving a selection process, members such as O'Dea are not subject to this procedure. One of the works he selected was a portrait which he had painted during his prison project. This went on display in May.

The controversy began when retired Garda Detective Inspector Gerry O'Carroll phoned into the live RTÉ Radio One programme *Liveline* on Monday 26 May to express his outrage at the exhibition of the portrait of the prisoner, which he had been informed was on display. He described the sitter as an "evil, evil man," and said that the exhibiting of the portrait was "grossly offensive...at the very least, it is in appalling bad taste. At worst, it's grossly offensive and highly insensitive."¹

Many people phoned the radio programme to express similar viewpoints. There were calls to have the painting removed from the exhibition. O'Dea was contacted to



Michael O'Dea: *Portrait of Brian Meehan*, 2002; courtesy the artist

respond, which he did. He defended his painting. On the subject of the identity of his sitter he said, "I don't particularly look into their case myself, I am not a detective."² He added, "he sat very still. I found him very co-operative of the job being required. He gave me his full attention." On his approach to portraiture he said, "my portraits are not formal portraits. They're not about power or glorification. I try to show the common humanity of all people."³ O'Dea says that although he was aware of the potential of this particular painting to cause controversy, he considered it amongst his best of the year's work. He is also of the opinion that there can

RYAN'S BREAKFAST

Tubridy's wakey-wakey call

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MACCA-NIFICENT PAUL

PAUL McCartney played Dublin for the first time in 40 years. The gig itself was slow to start but when it did get going, there wasn't a whimper from the doubters and begrudgers who were dragged along by the believers.

Macca stormed through his three hour set, dazzling the crowd with a performance worthy of a man half his age.

Watching the original singer of

'Let It Be' and 'Yesterday' banging out these pieces of musical history was akin to staring at Shakespeare reading 'Hamlet'.

Tears

Grown men, IRISH men standing agog with tears in their eyes (no, really) was another surprise on a night. The following day, Paul announced his impending fatherhood courtesy of a pregnant Heather.

The British media have given her the hardest time any Beatle wife has received since Yoko attached herself to John Lennon like a limpet in the last days of The Beatles.

Despite this, Macca has never seemed as happy and now we have another Beatle baby on the way. The papers had a field with their headlines during the week, but my favourite must be The Sun's spectacular SERGEANT PAPA.



STAR: Carrie Ann

GET A LOAD OF THIS

★ ONE of the most hyped movies in recent times opened last week. The Matrix Reloaded was given more coverage than Diana's death with spreads in Time magazine and wall-to-wall coverage in all media around the world.

It is raking in the cash at Irish cinemas, which should come as no surprise given that, per head, we go to the cinema more often than any other country in Europe.

★ The movie itself is well worth seeing but would mean nothing to you if you haven't already seen the first one.

It should also be noted that if you're not really into science fiction, get a video out and stay in.

★ Keanu Reeves acts a bit better than his usual wooden self and Carrie Ann Moss is a joy in the action scenes and of course THAT suit helps.

Art's Meehan streak

IT emerged this week that a notorious killer was the subject of a portrait painted by a highly respected Irish artist. Brian Meehan is in Portlaoise Prison for the murder of journalist Veronica Guerin.

Whilst inside, he effectively modelled for artist, Mick O'Dea, a Clareman who is also a member of the exclusive Royal Hibernian Academy. The artist is a regular at Portlaoise where he gives art lessons to prisoners. This in itself is a humanitarian gesture from a liberal and liberated artist giving something back to those who have gone the wrong way in life.

Unfortunately for Mr O'Dea, the line between humanitarian thoughtfulness and misguided thoughtlessness was blurred when the Meehan portrait was displayed at the Gallagher Gallery in Dublin's Ely Place this week.

The painting itself is pretty ordinary. It shows the convicted killer in relaxed pose, hands clasped together, resting on a pair of white shorts he wears while staring into space.

The issue here is one of sensitivity and this is the real crime one must find the artist, and also the gallery, guilty of. All



KILLER: Brian Meehan

REAL CRIME OF KILLER'S PAINTING

arguments concerning freedom of expression should be considered alongside the thoughts of horror that must have crossed the minds of Veronica Guerin's husband, son and brother.

As the family endeavours to allow Veronica Guerin rest in a dignified and private peace, along comes this brutal and public reminder of the man who took away the lynchpin of their family.

While debate on the issue is healthy and welcome, there appears to have been a distinct lack of dialogue and discussion with the key players involved.

Was the family contacted by the artist?

Did the gallery get in touch with any member of the Guerin family with a view to flagging the arrival of this macabre addition to the peculiar exhibition?

Parade

Listening to Liveline during the week, the answer would appear to be no, thus suggesting an artistic arrogance that seems to have no regard for the family of a murdered mother, wife and sister, from a lefty organisation that appears happy enough to parade the portrait of her killer for a price tag of €3,000.

The painting of Meehan is just another example of growing controversies involving notorious criminals in this country.

A number of movies in the Nineties made Martin 'The General' Cahill look like some kind of bumbling sejit and something of a loveable rogue. In England there was the controversial 'Portrait' of Child Killer, the late Myra Hindley.

If we simply roll over and accept this ordinary and rather dull portrait of a far from decent criminal, where does this roller-coaster of distaste end?

Who's next for the artist's chair at the RHA? I shudder to think and so do the victims' families.

MTV'S BROKEN OUT IN RASH OF CELEB 'CRIBS'

FLICKING through the channels recently I have noticed that MTV appears to be obsessed with its newest form of voyeurism, a show called 'Crips'. For those of you who haven't a clue what I'm talking about, the show involves famous people showing a camera around their homes.

Essentially it's hardcore property porn, an increasingly popular armchair hobby. Babes featured recently included Melissa Joan Hart, from hit TV show Sabrina (pictured).

In another episode Robbie Williams shows off a house he claims is his in Los Angeles.

One scene sees him entering his TV room where six of his friends (all men) are gathered around a big screen watching 'The Sound Of Music' (Mmmm).

But mostly it appears to be rap stars who have come from very little and have worked their way to the top, which involves buying a ridiculously sized house with walk-in fridges (suspiciously full of bottled water) and walk-in wardrobes.

Fair play to The Irish Times who recently christened part of its property section, 'cribs', but somehow it just doesn't seem right.



BLAIR: Back to his old self

Blair is back on top

IN my first column for the Sunday World, I talked about the physical destruction of Tony Blair (or, as Gerry Adams calls him, "Mr. Blair").

The Gulf War was taking its toll on the youthful and enthusiastic 50-year-old. He was looking gaunt and haunted and there was talk he might not be spending summer in Downing Street.

Crisp

That all changed this week as Mr Blair made his way to Iraq, the Irish Western leader to do so since the War 'ended'. Watching him in his crisp white shirt (very symbolic colour that) with his sleeves rolled up and a sun-kissed visage, Tony was back to his old self again.

His spinning was top class and the images of grateful Iraqi children kissing this liberator (while not exactly Paris in 1945) was a piece of magic. Blair's back.

ON a personal note, I hit 30 on Wednesday. Some people seem to take this very seriously but to be honest, I've been easing myself into this tricky age-zone by convincing myself some months ago that I was myself some months ago that I was 30 then and so when it actually happened, the blow was cushioned. Having had a busy May that included getting married, being asked to present the Rose of Tralee and seeing my musical hero play Dublin, turning 30's been a walk in the park.

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be a problem for artists of self-censorship in the interests of political correctness, which he wished to avoid.⁴

In the week that followed **Star**, **Daily Mirror**, **Sunday World**, and the **Irish Times** all published articles on the subject. The issue was again discussed on *Liveline*, RTÉ 1, on *The Gerry Ryan Show*, RTÉ 2, and on *Morning Ireland*, RTÉ 1. On the *Morning Ireland* programme, the junior Minister for Defence, Willie O'Dea, spoke vehemently against the inclusion of the portrait in the exhibition.

The RHA members, in response to the furore, held a meeting on Tuesday, 27 May, at which they unanimously decided not to remove the painting. A spokesman for the RHA said,

*We have no rule or diktat in this academy about censoring an artist's work. Each member of the academy has an equal standing but the artist Michael O'Dea made the final decision to keep the picture up, backed unanimously by the other members.*⁵

The portrait remained on display at the Academy until 28 June.

Portraiture – issues of social context, 'good taste' and sensitivities

Broadly, three issues of concern were highlighted by the controversy.

1. What is the commonly perceived nature and function of the portrait?
2. What is it about this particular instance that gave rise to the unprecedented level of media attention?
3. What preconceptions underlie the terms 'good' or 'bad taste'?

Regarding the first issue, in Aidan Dunne's view, "what emerged from the controversy is a popular view of the portrait as an accolade and an honour."⁶ There is ample testimony to this proposition in the art galleries of Europe, and in Ireland's National Gallery where many rooms have walls hung with portraits of landed gentry. This paean to social success and possession has a broad correlation in portraiture today, as eighteenth- and nineteenth-century landlords and the ruling establishment have been gradually replaced by businessmen, politicians and more recent establishment figures.

John Berger treated portraiture contextually by facetiously putting a 'trespassers will be prosecuted' sign on a reproduction of the Gainsborough painting of "a richly attired eighteenth-century couple on their estate." The reason he did this was "just in case we should mistake this for a painting about the beauties of the English countryside... In this way Berger invites us to read the painting as a celebration of possession, of ownership."⁷

Even with the apparent relaxation of rigid social codes today, portraits often contain subtle hints as to the status of the sitter. It is significant that the attire of the prisoner in the RHA portrait was commented on by the media. "It shows the convicted killer in relaxed pose, hands clasped together, resting on a pair of white shorts he wears, while staring into space."⁸ Another report observed an additional detail – "shorts and a black jumper."⁹

The homage to success and ownership is not the sole traditional purpose of portraiture. A strong sense of moral purpose was another element of portrayal. An argument in relation of 'sitter to society' was put forward by painter Jonathan Ritchardson in his writings. He said, "Painting gives not only the persons, but the characters of great men. The air of the head, and the mien in general, give strong indications of the mind." Its function, he said, was "partly to improve and instruct us and to excite proper sentiments and reflections" like "a history, a poem, a book of ethics, or divinity."¹⁰

The sense of moral purpose in portraiture has continued to the present day to be commonly desirable or even mandatory, as suggested by the reaction to the RHA portrait. Dunne wrote that O'Dea's portrait "does nothing to either demonise or excuse its subject."¹¹ O'Dea himself has said that "My portraits are... not about power or glorification. I try to show the common denominator of humanity of all people."¹² It is this non-judgmental attitude, it would seem, that does not comply with the traditional goal of 'improving and instructing us', and the ordinariness may not give the 'strong indications of the mind' that would correspond with the viewers' notion of a criminal mind. If, as Wilton suggests, it is the case that "a likeness committed to canvas is a public injunction to emulation or abhorrence,"¹³ perhaps in the prisoner's case, the sitter would have had to appear evil, or tortured by guilt, or in some way disreputable

ARTFI DODGERS

Prisoners' work on show as Meehan portrait row erupts

IRELAND'S most notorious prisoners have staged their own art exhibition in the same week that a portrait of evil murderer Brian Meehan sparked national outrage.

A new prison art row is brewing after Portlaoise inmates put their work on display in one of Ireland's busiest galleries.

The exhibition at the Crypt in Dublin Castle features video recordings by Real IRA terrorists and a tribute to Border Fox Dessie O'Hare.

By EAMON DILLON

Members of the paramilitary terror gang, including a man jailed for plotting a bombing campaign in London, give political speeches explaining why they joined up and trade insults with the Gardaí in their video clips.

The controversial show was open to the public while Meehan's portrait was hanging up the road at the Royal Academy.

The painting of the gangland killer, who is serving life for the murder of journalist Veronica Geurin, was withdrawn from sale after a massive backlash.

Limerick Artist Michael O'Dea defended the decision to paint Meehan, whose likeness now hangs in the prestigious Gallagher Gallery.

"I don't particularly look into their case myself. I am not a detective. My portraits are not formal, they are not about power or glorification," he said.

As a result of the row The Tossers' portrait has been withdrawn from sale although it remains in the show.

Jailbirds

And while The Tossers posed, his fellow jailbirds got their cases and video cameras out for their own art exhibition. One even paid a sick tribute to Border Fox, Dessie O'Hare - the man suspected of 30 or so murders and who hacked off his kidnap victim's fingers.

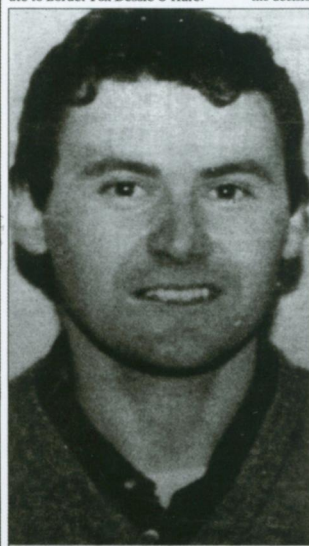
In the short video clip a fellow inmate talks about how INLA men Dessie and Decie are missed from the landing in Portlaoise Prison now that they're gone to a cushier number in Castlereagh.

Dessie, we are told, is a real character, who is a very serious man but also has a love of flowers.

Another short film is by Real IRA man Pascal Burke, who was jailed for his part in a security van raid in May 1998 in which one of his colleagues was shot dead by the Gardaí.

It is a series of short interviews with four other Real IRA and republicans who take the opportunity to rally to the cause and have a go at the Gardaí.

It includes Liam Grogan, the Kildare man jailed for 22 years for planning a bombing campaign in London.



TRIBUTE: Evil 'Border Fox' Dessie O'Hare - 'love of flowers'

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SEE RYAN TURBIDY: PAGE 14

GARDAI IN HUNT FOR BUS STOP KILLER

GARDAI are hunting a bus-stop killer after Ireland's street violence epidemic claimed a new victim. James Kavanagh, 36, from Malahide has died from head injuries sustained in a vicious attack on Tuesday evening. He never regained consciousness.

He had been in intensive care in Dublin's Mater Hospital since the assault on Dublin's Eden Quay.

Gardaí believe that the dead man may have known his assailant and that the two men may have had an argument earlier in the evening.

According to an eyewitness, Mr

By DARAGH KEANY

Kavanagh was speaking with his attacker shortly before the incident.

The man said, "They definitely knew each other. Jim walked off down Eden Quay towards O'Connell Street and stopped."

"Two men and one woman went over to the attacker and, after a short wait, he started shouting up the street. He then went over to Jim and hit him. Jim fell over and banged his head and the attacker returned to his friends before they got onto the No. 77 bus."



JAMES: Dead



JAIL: A row is brewing after Portlaoise inmates put their work on display in Dublin

TEEN ON COP SHOP FIRE RAP

A TEENAGER has been charged after an arson attack on a busy city Garda station.

Marina Nolan of Brookfield Court in Tallaght is said to have walked into the public office of her local station on Friday night and used a makeshift flame-thrower to set the building alight.

Gardaí say the public office was engulfed in flames and two officers had to be treated in hospital smoke inhalation.

Nolan, 19, was charged at Dublin District Court yesterday morning under Section 2 of the Criminal Damage Act.

Judge Catherine Murphy remanded the accused in custody to appear in Cloverhill Court this Wednesday.

This incident comes just four years after Sgt Andy Callanan was killed after a man in his 30s set Tallaght Station alight.

Part of page 13 of the Sunday World, 1 June 2003; reproduced with permission

Social context - the RHA

Apart from the identity of the sitter, and the portrait itself, the social context of the portrait seems to have been an even greater cause of grievance. Dunne makes this point when he says the "mere inclusion in the Academy is in some sense a moral endorsement."¹⁴

That it may be inclusion in the Academy itself that is an issue is suggested when one examines the history in Ireland of the public exhibition of prisoner portraits, painted by prisoners themselves or by artists, most notably Brian Maguire. Maguire says that his purpose is "to harness the prejudice within society and play it back to the viewer."¹⁵ Maguire has painted and displayed paintings of prisoners, occasionally high-profile men, and has done so in locations varying from street poster sites to arts centres to the more traditional venues, notably the Hugh Lane Municipal Gallery, without attracting nation-wide media opprobrium.¹⁶ However, the theme of these exhibitions was related to prison / prisoners.

Prisoners themselves have made and displayed portraits of each other without attracting excessive media attention. Here again, the context and theme of the exhibits was related to prison.

If the problem the public had with the RHA prisoner exhibit was not solely the portrait itself, it is possible that

the particular context of the RHA may point to the cause. Firstly, the portrait was painted by an artist upon whom had been conferred the establishment accolade of Royal Hibernian Artist. O'Dea was described on radio and in newspaper reports as "a highly respected Irish artist."¹⁷

Secondly, the RHA is regarded as a prestigious venue. There are references to it throughout the controversy as "one of the country's top galleries," which has been "promoting arts in Ireland more than 170 years."¹⁸ Another report stated that "the line between humanitarian thoughtfulness and misguided thoughtlessness was blurred when the Meehan portrait was displayed at the Gallagher Gallery in Dublin's Ely place this week."¹⁹

Thirdly, the exhibition did not have a prison theme. In the RHA show, the portrait of the prisoner, *Brian, Portlaoise* (no. 330), was juxtaposed with dignitaries such as *The Honourable Mr Ronan Keane, Chief Justice* (no. 397), *His Eminence, Desmond Cardinal Connell, Archbishop* (no. 393), and ex-politician, a bust of Charles J. Haughey (no. 225).

All these factors combined, it appears, led to the consensus of opinion of the section of the public who expressed their views, and of the media, that 'appalling bad taste' was demonstrated by the exhibition of the portrait.

'Good taste / bad taste' – context and content

What constitutes good taste or bad taste, and whose sensitivities are offended by 'bad taste'? Taste in the present context can be seen to be associated with the perception of the artist's credentials and of the venue. The sitter's identity was publicly judged to render the portrait a tasteless exhibit in such a social context.

As already stated, there is no suggestion here of attempting to diminish the severity of the prisoner's crime. However, because the unique combination of elements highlighted real issues that usually only partially surface, it is useful to use this case to explore the popular assumption that taste is a given and fixed entity and that sensitivities stem from a singular viewpoint.

The arbitrary and subjective nature of what constitutes good or bad taste can be highlighted by focusing on the social and political context of certain portraits. Returning to the National Gallery: it contains an

abundance of portraits of eighteenth-century landed gentry, the majority of whom would have acquired land through allegiance to the Crown, and subsequently through inheritance. This occupation was effected by the subjugation and dispossession of the native Irish people. The new landowners commissioned their portraits to be painted in celebration of their elevated positions in society, to hang in their houses and later, in some instances, in gallery spaces.

Considering their role in the oppression of the native population, should their display be considered a matter of good taste? If taste in portraiture is to be judged by whether it offends sensibilities rather than on the merit of the artwork by aesthetic criteria, maybe opinion would weigh in favour of labelling such portraiture 'tasteless', or maybe not. This judgement would inevitably involve some degree of viewer subjectivity.

A comparison can be made between the eighteenth- and nineteenth-century establishment and today's equivalent, the dignitaries, politicians and businessmen who are honoured or who honour themselves by commissioning their portrait or portrait busts. The rise to high positions in society has, in some cases been controversial, and involved elements of white collar crime. The **National Crime Forum Report**, 1998, described white collar crime as a type of crime "wrongly perceived as victimless," and continues, "its perpetrators are often well educated, well-off and privileged in the sense that they have ready access to the means to protect themselves from detection and from punishment its perpetrators are often well educated, well off and privileged, aren't prosecuted."²⁰ These crimes, it adds, have necessitated one official tribunal after another. Researcher Paul O'Mahony suggests that these crimes "are so extensive that it is a real possibility that the illegal gains from 'white collar crime' far exceed the gain from the more acknowledged and feared areas of robbery, burglary, and larceny," and that research has "adduced evidence, which suggests that the Irish courts may well discriminate in favour of the socially more advantaged."²¹

Many people in today's society may not find public homage in the form of portraiture to politically and economically successful personages particularly 'sensitive' and in good taste, if social context rather than aesthetic criteria prevails.

As mentioned, in the RHA exhibition itself there was a portrait bust of ex-politician Charles J. Haughey.

Haughey is a figure who has been embroiled in controversy for decades, and has had a high profile at tribunals, where corruption of an extensive nature throughout the years of his leadership was revealed.

There was another portrait in the RHA exhibition which had the potential to offend the sensibilities of a certain section of the population. This was of Cardinal Desmond Connell, who had also been involved in controversy due to his role relating to the sexual abuse of children by Catholic priests who were under his supervision. It had emerged as a matter of fact that for years the clergy, including Connell, had had reports of the activities of this minority of offending priests, but did very little to stop them, and never informed the Gardaí. The victims of these offences have for years been fighting for justice from Church authorities and for admissions of responsibility in the face of Church denials. It is possible that these victims, and members of the public who sympathise with their experiences, could have sensitivities regarding that particular exhibit, maybe even seeing it as 'grossly offensive', an accusation levelled at O'Dea's portrait.²²

O'Dea did not demonise his subject. He shocked, not by setting out to shock, but by allowing a social pariah to symbolically join the ranks of citizens respected by many people. Dunne observed, "When English artist Marcus Harvey exhibited a giant portrait of the convicted murderer Myra Hindley, composed of the hand prints of children, it was calculated to shock... But in O'Dea's case, it is the identity of the anonymous-looking sitter and, apparently, the sheer conventionality of the image that caused controversy."²³

Elizam Escobar has written, "good taste becomes meaningless, merely a euphemistic code fashioned in order to impose an ideology, to prohibit and keep in check any dissent or disruptive intentions."²⁴ In the case of portraiture, the dominant cultural and economic forces have shaped the perceptions of an artform that is capable of myriad expressions. O'Dea's "crime"²⁵ is that he is seen to have disregarded the dominant, commonly accepted cultural conventions, giving rise to the irony that a painting that has been described variously as "ordinary,"²⁶ one of "that most staid of painterly genres,"²⁷ and displaying "sheer conventionality"²⁸ has had the power to invoke such passions.

Maggie Deignan is co-ordinator and art tutor for the National College of Art and Design / Portlaoise art programme in Portlaoise prison. This article is part of an MA research thesis in the Faculty of Education, NCAD, 2004.

¹Declan Fahy, *Daily Mirror*, 27 May, 2003, p. 7

²Eamon Dillon, *Artful dodgers*, *Sunday World*, 26 May, 2003, p. 13

³Jenny McQuaile, *Portrait of Guerin killer stays*, *Star*, 28 May 2003

⁴Mick O'Dea, personal communication

⁵McQuaile, op. cit..

⁶Aidan Dunne, *Artscape*, *Irish Times*, 31 May, 2003

⁷Robert Witkin, *Art and Ideology*, in *Art and Social Structure*, Polity Press, 1995, p. 90

⁸Ryan Tubridy, *Art's Meehan streak*, *Sunday World*, 1 June, 2003, p. 14

⁹Fahy, op. cit.

¹⁰quoted in Andrew Wilton, *The Swagger portrait*, Tate Gallery publications, London, 1992, p. 36

¹¹Dunne, op. cit.

¹²McQuaile, op. cit.

¹³Wilton, op. cit., p. 26

¹⁴Dunne, op. cit.

¹⁵Brian Maguire, *Tales from the Big House*, *Irish Arts Review*, Winter 2003, p. 73

¹⁶see also Katherine Thompson, *New York: Brian Maguire, Bayview Project*, *CIRCA* 103, Spring 2003, pp 84-86

¹⁷Tubridy, op. cit.

¹⁸Fahy, op. cit., p. 7

¹⁹Tubridy, op. cit.

²⁰*National Crime Forum Report*, 1998, p. 109

²¹Paul O'Mahony, *Crime and punishment in Ireland*, 1993, p. 234

²²Garda O'Carroll, in Fahy, op.cit

²³Dunne, op. cit.

²⁴Elizam Escobar, *The Subversive Imagination*, in *The Heuristic power of Art*, ed. Carol Becker, Routledge, New York / London, 1994, p. 45

²⁵Ryan, op. cit.

²⁶Tubridy, op. cit.

²⁷Dunne, op. cit.

²⁸Dunne, op. cit.