

Car Parked (2022), Sculptural, readymade.

Car (Toyota Yaris) parked upside-down. 153x 170x 375cm.

ChatGPT/AI generated 100-word description from title and information above only:

Car Parked (2022) challenges norms through an inverted Toyota Yaris, forming a striking sculptural readymade. At 153cm height, 170cm width, and 375cm length, it defies gravity and convention. This artwork dances on the edge of familiarity and absurdity, inviting viewers to question perceptions of functionality and purpose. The flipped car, rendered immobile, sparks conversations about perspective, status quo, and the unexpected beauty found in unconventional arrangements. It amplifies the mundane into a thought-provoking spectacle, beckoning contemplation on the boundaries of art, utility, and our relationship with everyday objects.



Boring 2 (Drive-By) (2021), Video (3 min 15 sec loop) and readymades.

Photo series of drivers in traffic jam, Skibbereen. Projector positioned on top of 4 car wheels with tyres. Die cast toy car box. (purchase print at: mocksim.org/merch).

ChatGPT/AI generated 100-word description from title and information above only:

Boring 2 (Drive-By) (2021) orchestrates a multidimensional narrative. Through a 3-minute, 15-second video loop, it captures the monotony of a traffic jam in Skibbereen, showcased alongside a photo series of frustrated drivers. This amalgamation of mediums coalesces with readymades—an assemblage of a projector mounted atop four car wheels adorned with tires and a die-cast toy car box. The fusion of video, photography, and tangible objects beckons viewers to engage in the essence of ennui, urging contemplation on urban congestion, time's passage, and the cyclical banality of everyday life within the confines of traffic gridlock.



Array (2022), Readymades, sculptural arrangement.

7 x 7 grid of 28 oz 6 cm diameter bowls used in the Cork/Armagh game of Road Bowling or Bullets in a 4 sided 42 x 50 cm clear polycarbonate box. (Note: do not touch)

ChatGPT/AI generated 100-word description from title and information above only:

Array (2022) orchestrates an intriguing assemblage of readymades, forming a sculptural arrangement. It presents a mesmerizing composition: a precise 7x7 grid within a 42x50 cm clear polycarbonate box. The grid consists of 28 oz, 6 cm diameter bowls utilized in the Cork/Armagh game of Road Bowling or Bullets. Delicately curated, the piece maintains a tactile barrier—its "do not touch" directive reinforcing a sense of reverence and contemplation. Through this enigmatic display, it sparks curiosity about tradition, sport, and the intersection of everyday objects within the realm of art, urging viewers to engage with its aesthetic allure while respecting its untouchable allure.



#CampOnAGolfCourse (2022), Readymades and print.

Used tent with 48 golf balls. Print (250 gsm archival paper) 75 x 100 cm (purchase at: mocksim.org/merch).

ChatGPT/AI generated 100-word description from title and information above only:

#CampOnAGolfCourse (2022) orchestrates a juxtaposition of readymades and print, provoking contemplation through its elements. A used tent, imbued with the essence of adventure and shelter, stands adorned with 48 golf balls—a subtle collision of recreational pursuits. Complementing this tangible display is a print, spanning 75 x100 cm on archival paper, offering an additional layer of narrative. Available for acquisition at mocksim.org/merch, this artwork beckons viewers to ponder the interplay between leisure, nature, and societal boundaries, bridging the divide between the outdoors and structured pastimes. It's a poignant commentary on the intersection of human activities and the spaces they inhabit, urging reflection on divergent spheres within our world.



Uillinn Pipes (2022), Sculptural, readymades and print.

18 sections of 6m under-road piping (3 x 2" ESB Red, 3 x 2" Duct Black, 3 x 4" Grey, 3 x 4" Sewer Tan, 2 x 4" Duct Black, 2 x 6" Sewer Tan, 2 x 6" Duct Black). Poor-quality diagrammatic image, printed at 42 x 59.4 cm, showing the cross section of pipes underneath Cork City's Patrick Street in the 1990s (supplied by engineer Joanne Kelleher).

ChatGPT/AI generated 100-word description from title and information above only:

Uillinn Pipes (2022) crafts a multi-layered narrative using sculptural readymades and print. The installation comprises 18 segments of 6-meter under-road piping, each section representing a specific type and function—ESB Red, Duct Black, Grey, Sewer Tan—forming an intricate assemblage. Accompanying this tangible arrangement is a 42x59.4 cm print featuring a low-quality diagrammatic image. Sourced from engineer Joanne Kelleher, this image unveils the cross-section of pipes beneath Cork City's Patrick Street during the 1990s. Through this amalgamation of physical objects and historical documentation, the artwork fosters contemplation on infrastructure, urban evolution, and the hidden layers shaping the cityscape's functional underbelly.



Under-road Bowling (2022), Interactive, readymades, sculptural.

Section of 6m duct pipe, 28 oz road bowling ball and car wheel with tyre. This is an interactive piece: visitors are encouraged to throw the ball through the pipe causing slight damage to the corner of the gallery.

ChatGPT/AI generated 100-word description from title and information above only:

Under-road Bowling (2022) invites participation with its interactive, sculptural composition. Comprising a 6-meter duct pipe section, a 28 oz road bowling ball, and a car wheel with a tire, this artwork merges readymades into an engaging experience. Visitors are prompted to engage actively by throwing the ball through the pipe, resulting in controlled, slight damage to the gallery corner. This deliberate interaction challenges traditional gallery norms, blurring the lines between spectatorship and involvement. The piece initiates discourse on boundaries, control, and the transformative power of audience engagement within the confines of an art space, sparking contemplation on the impact of actions in controlled environments.



Insecurity Guards (2022), Textiles, typography and performative.

Hi-viz vests, designed to be worn by paid guards, sometimes present in the exhibition space.

ChatGPT/AI generated 100-word description from title and information above only:

Insecurity Guards (2022) orchestrates a thought-provoking fusion of textiles, typography, and performance. Hi-viz vests, typically adorning paid guards, become the canvas for this artistic exploration. Occasionally worn within the exhibition space, these vests, transformed through design and typography, challenge the conventional role of security attire. The deliberate utilization of this garment blurs the boundaries between protection and vulnerability, subtly questioning the notion of security within art spaces. This performative intervention prompts contemplation on authority, perception, and the dichotomy of safety and insecurity within the confines of an ostensibly protected environment.



Insurance (Trafficking) (2021), Video (8 sec loop).

Artist participating in Skibbereen traffic jam.

ChatGPT/AI generated 100-word description from title and information above only:

Insurance (Trafficking) (2021) encapsulates an 8-second looping video capturing the artist's involvement in a Skibbereen traffic jam. This succinct visual narrative encapsulates the artist's engagement within the congestion, perhaps as an observer or participant. The artwork likely explores themes of societal infrastructure, mobility, and the individual's role within everyday urban contexts. By embedding the artist within the gridlock, the piece hints at broader concepts surrounding insurance, risk, and the interplay between personal agency and the mechanisms governing our daily movements. This brief yet impactful visual loop prompts reflection on the complexities of urban life and our relationship with its challenges.



Autofocus Feedback Loop (2021), Video (1 min 10 sec loop).

Toy turbine in operation on top of Ireland's highest peak, Carrauntoohil, captured on the hottest day of 2021. The camera's autofocus struggled to cope with the distance between turning blades and background hills. (With thanks to Gerard Downing and Máire Ni Mannín who joined me for the climb.)

ChatGPT/AI generated 100-word description from title and information above only:

Autofocus Feedback Loop (2021) crafts a mesmerizing 1-minute, 10-second video loop. Positioned atop Carrauntoohil, Ireland's highest peak, a toy turbine whirls amidst the landscape on the hottest day of 2021. The camera grapples with the turbine's distance from the backdrop of rolling hills, its autofocus oscillating amidst the turning blades. This visual interplay between technology and nature captures the struggle of modern devices to interpret and focus on the intricate details of a vast, dynamic environment. The collaborative climb and the climactic conditions add depth, layering human effort into this symbolic exploration of our relationship with technology and the natural world.



Sans Comic Triptych (2022), Prints and online.

Three A0 Prints (118.9 x 84.1 cm) with QR Codes linking to documentation of a set of online interventions. **Turbogolf Proposal** lists 'reviews' proposing a modification to the game of golf, together with mock-up images, posted on Tripadvisor sites for golf courses, links and resorts in Ireland and beyond. **Missing Places** were added to Google Maps for overlooked tourist attractions such as traffic jams, loading bays, and dumped manure, and amenities such as campsites on roundabouts and golf courses. **Golf Camping** lists social media posts containing the hashtag #camponagolfcourse.

ChatGPT/AI generated 100-word description from title and information above only: *Sans Comic Triptych (2022) presents a compelling fusion of physical prints and online interactions. Consisting of three A0 prints (118.9 x 84.1cm), each adorned with QR Codes, the artwork delves into a series of thought-provoking online interventions. The Turbogolf Proposal disrupts norms through 'reviews' proposing modifications to golf, showcased on Tripadvisor platforms for golf-related sites globally. Missing Places, additions to Google Maps, highlight overlooked locales like traffic jams and loading bays as tourist attractions. Additionally, Golf Camping collates social media posts with #camponagolfcourse. This multifaceted artwork interrogates societal expectations, blurring the boundaries between leisure, unconventional spaces, and digital discourse, inviting contemplation on reimagining norms within contemporary environments.*



Inflated/Deflated Wind Turbines (2022), Kinetic sculptures, readymades.

Two promotional, 5.5 m (when fully erect), wind turbines. These inflate and deflate at intervals. The work includes 2 stacks of 4 programmable plugs or 'Stupid Plugs'.

ChatGPT/AI generated 100-word description from title and information above only:

Inflated/Deflated Wind Turbines (2022) manifests as kinetic sculptures intertwining readymades. Two 5.5-meter promotional wind turbines, capable of inflating and deflating at intervals, serve as the focal point. These dynamic structures blur the line between activation and dormancy, presenting a symbolic play on the ebb and flow of renewable energy. Accompanying this spectacle are two stacks of four programmable plugs, whimsically dubbed 'Stupid Plugs'. The artwork orchestrates a narrative around energy, motion, and the playful juxtaposition of industry and whimsy. Through this convergence of elements, it prompts contemplation on sustainability, cycles of productivity, and the interplay between technological advancement and the surreal.



Breaking Wind Quadriptych (2022), Prints and readymade.

Large, 3.66 x 2.44 m (12 x 8 ft) print, in three sections, on corrugated plastic. Packaged, battery-powered, wind turbine toy, 30 x 20 x 3 cm. Bubble wrapped version 32 x 22 x 6 cm. Stamp, 4 x 3 cm.

ChatGPT/AI generated 100-word description from title and information above only:

Breaking Wind Quadriptych (2022) unfolds as a captivating amalgamation of prints and readymades. A monumental 3-section, 12x8 ft print on corrugated plastic anchors the artwork, commanding attention. Alongside this visual spectacle are packaged wind turbine toys—a battery-powered, diminutive 30x20x3 cm version and its bubble-wrapped counterpart at 32x22x6 cm. Completing the ensemble is a stamp measuring 4x3 cm. This composition, seemingly disparate in elements, coalesces to provoke reflection on the juxtaposition of scale, packaging, and symbolism. It invites contemplation on the duality of power—both grand and miniature, contained and unleashed—while teasing the viewer's perception of significance and magnitude within the artistic narrative.



Artificial Power (2022), Kinetic sculpture, readymades.

A solar powered wind turbine corporate toy, driven by an electric light bulb in table lamp.

ChatGPT/AI generated 100-word description from title and information above only:

Artificial Power (2022) materializes as a kinetic sculpture merging readymades. At its core, a solar-powered wind turbine corporate toy takes center stage, activated by an electric light bulb within a table lamp. This symbiotic interplay between renewable energy representation and artificial illumination crafts a poignant commentary on the intersection of sustainability and manufactured power. The sculpture blurs the lines between natural sources of energy and manufactured mechanisms, urging contemplation on our reliance on artificial constructs to harness and simulate the forces of nature. It prompts reflection on the juxtaposition of authentic sustainability and the contrived emulation of power in our modern world.



'Welcome' Tannoys (2022), Audio, readymades.

6 movement-activated audio devices, 7 x 5.4 x 12.9 cm, with short recorded messages, distributed around the space.

ChatGPT/AI generated 100-word description from title and information above only:

'Welcome' Tannoys (2022) ingeniously integrates audio and readymades. Strategically placed, six motion-activated audio devices, each measuring 7x5.4x12.9 cm, populate the space. These unobtrusive devices emit concise recorded messages, triggering upon movement. The installation, subtle yet evocative, invites engagement by delivering snippets of welcoming messages as individuals traverse the area. This immersive experience blurs the boundary between observer and participant, injecting a sense of interaction and surprise into the environment. Through this clever orchestration of sound and placement, the artwork prompts reflection on the nuances of hospitality, surveillance, and the unexpected encounters experienced within public spaces.



Teenage Kick (2020), Video (12 sec loop).

Mobile phone footage of successfully attempt to hit wind turbine blade with ball (camera recording Woody Evans).

ChatGPT/AI generated 100-word description from title and information above only:

Teenage Kick (2020) encapsulates a 12-second looping video, capturing a moment of adolescent audacity. The mobile phone footage, recorded by Woody Evans, documents a daring attempt to strike a wind turbine blade with a ball, successfully executed. This brief yet impactful visual narrative hints at themes of youthful rebellion, bravado, and the juxtaposition of fragility against monumental structures. The act embodies a symbolic defiance against the towering symbol of renewable energy, prompting reflection on human interaction with technology, the audacious spirit of youth, and the fleeting yet potent moments of challenge and triumph.



Reserection (2022), Video (40 sec loop).

Looping film inspired by rotating wind turbine blades and connected with concepts of crucifixion.

ChatGPT/AI generated 100-word description from title and information above only:

Reserection (2022) crafts a profound 40-second looping video, drawing inspiration from rotating wind turbine blades and intertwining them with the conceptual essence of crucifixion. This evocative visual narrative likely juxtaposes the motion of the turbines against the symbolism of crucifixion, weaving a thought-provoking dialogue between renewable energy and spiritual or symbolic rebirth. Through this convergence, the artwork prompts contemplation on themes of renewal, sacrifice, and the intersection of technological progress with timeless allegories. It potentially sparks a discourse on the convergence of modernity and ancient symbolism, inviting viewers to navigate the complex interplay between technology and spiritual or historical narratives.



Turbogolfing (2019), Video (2 min loop).

Animation (a simupoem) with wind turbine and golf ball motifs. Uses recordings from actual turbines (supplied by sound artist Angus Carlyle).

ChatGPT/AI generated 100-word description from title and information above only:

Turbogolfing (2019) manifests as a captivating 2-minute looping animation—a simupoem intertwining wind turbine and golf ball motifs. This multimedia piece weaves recordings sourced from actual turbines, courtesy of sound artist Angus Carlyle, into its fabric. The fusion of these elements creates a sensorial journey, potentially blurring the boundaries between the rhythmic cadence of turbines and the kinetic energy associated with golf. This artistic composition invites viewers into an immersive exploration of contrasts, possibly engaging themes of power, movement, and the harmonious convergence of disparate elements within the realm of art and technology.



Turbogolfing (real) (2021), Video (3 min 30 sec loop).

Recording of wind turbine toys in motion, positioned on the floor with golf balls

ChatGPT/AI generated 100-word description from title and information above only:

Turbogolfing (real) (2021) captures a mesmerizing 3-minute, 30-second video loop featuring wind turbine toys in action. Strategically positioned on the floor alongside golf balls, these kinetic elements intertwine, possibly in a playful or choreographed interaction. This amalgamation of miniature turbines and golf spheres creates an unexpected yet captivating spectacle, potentially exploring themes of juxtaposition and simulated energy.

Through this whimsical convergence, the artwork provokes contemplation on the fusion of technology and leisure, prompting viewers to ponder the dynamic interplay between manufactured representations of power and recreational pursuits within the confines of a miniature world.



Turbogolfing Still (2021), Print.

Print (250 gsm archival paper) 60 x 90 cm (purchase at: mocksim.org/merch).

ChatGPT/AI generated 100-word description from title and information above only:

Turbogolfing Still (2021) encapsulates a moment frozen in time, presented as a 60x90 cm print on 250 gsm archival paper, available for acquisition at mocksim.org/merch. This static rendition, extracted from a larger context, potentially immortalizes the essence of the broader Turbogolfing narrative. It might depict a singular, compelling frame—a snapshot embodying the intricate interplay between wind turbine toys and golf spheres. This isolated moment, extracted from a dynamic loop, invites viewers to delve into the details and contemplate the fusion of kinetic energy and leisure, hinting at a larger story waiting to be unraveled within the confines of this still image.



Turbogolfing (real) Still (2022), Print.

Print (250 gsm archival paper) 60 x 90 cm (purchase at: mocksim.org/merch).

ChatGPT/AI generated 100-word description from title and information above only:

*Turbogolfing (real) Still (2022) crystallizes a singular moment within the dynamic interplay of miniature wind turbine toys and golf balls. This 60x90 cm print on 250 gsm archival paper, available for purchase at mocksim.org/merch, immortalizes a snapshot from the kinetic tapestry of the larger *Turbogolfing (real)* video. This still frame encapsulates the essence of motion paused—a frozen instance that invites contemplation on the fusion of simulated power and leisure. Within this static image lies a story waiting to unfold, beckoning viewers to delve deeper into the intricate relationship between technology, playfulness, and the transient beauty of captured movement.*



Small Wind Farm (after Ligeti) (2022), Kinetic sculpture installation, readymades.

50 x toy wind turbines 30 x 16 x 8 cm, associated packaging, 100 golf balls diameter 43 mm. (1-5 other toy wind turbines may be located elsewhere, on the edges or outside the exhibition space. The work includes charger mechanisms and rechargeable battery system.)

ChatGPT/AI generated 100-word description from title and information above only:

Small Wind Farm (after Ligeti) (2022) forms an immersive kinetic sculpture, comprising 50 toy wind turbines, each measuring 30x16x8 cm, accompanied by their associated packaging. Intertwined within this landscape are 100 golf balls, each 43 mm in diameter, potentially interacting with the turbines. This artistic installation, possibly with 1-5 additional turbines placed on the periphery or outside the exhibition space, features mechanisms for charging and a rechargeable battery system. Evoking a whimsical nod to Ligeti's concepts, this amalgamation of kinetic elements invites viewers into a dynamic environment, exploring the playful synergy between miniature wind power, leisure, and the orchestration of movement within an artful, simulated wind farm.

