



Jennifer Trouton: *Double entry*, 1999, canvas, photographs, postcards, sewing pins, written text, paint; courtesy the artist



view
1 dress

35" 36" fabric
without nap
sizes 8, 10, 12

UNIT 1 - BACK -
dart in

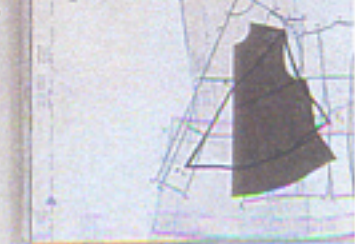


RIGHT sides together.
centre back seam from
dge to notch.



t zip i
wing dire
, placing
eck edge.

nto opening
cisions on zip
top of zip l



happy to work with the viewer, within them.

The props of dressmaking provide Jennifer Trouton with a backdrop, a context, and a vocabulary for her work. Her show in the Droichead Arts Centre features aspects of the craft translated into and interpreted by her art. In *Double Entry*—a series of 36 framed pieces—Trouton uses patterns as canvases, applying onto them a montage of photographs, postcards, sewing pins, written text and paint. She incorporates the refrain "ugly but functional" into these works, in what could be read as a commentary on either the patterns, or on the clothes which they produced.

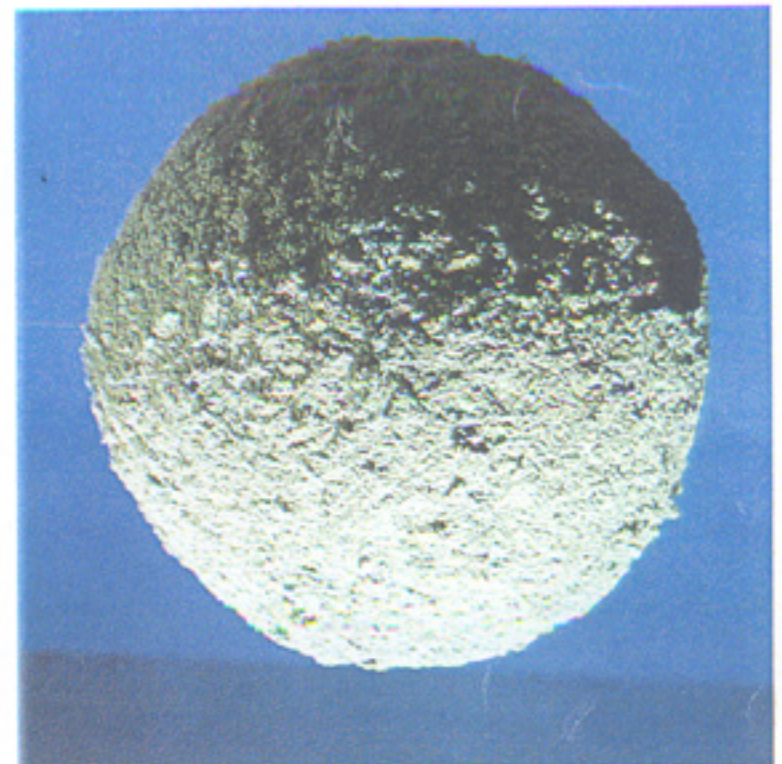
The pieces are rendered in sepia tones which complement their evocation of memory, loss and nostalgic recollection. The included photographs are of decades past, including two bespectacled bathing beauties from the 1960s, and a wedding photo from the same period which is a recurring motif. The patterns are illustrative of a particular time (for what is more poignant or risible than the fashions of our youth?). But their use effectively suggests not only the time, but the lives lived through it, and how they may have been trimmed or cut to fit the prescribed plan.

Her inclusion of actual scissors, pins, and needles into the pieces of *New Sizing* suggests how the machinery of a craft can be reinterpreted as a set of symbolic objects outside of its practical context. The visual pun on the idea of being 'made-over' or 'made-up' is quietly but impressively effective, as Trouton explores the idea of ritual moments—such as weddings—which correspond with the set patterns laid out for life, and the rather more improvisatory and chaotic approach of the creative imagination. This exhibition is visually surprising, but its examination of the relationship between the metaphorical and the literal, between pattern and end product, is also subtle, engaging, and quietly impressive.

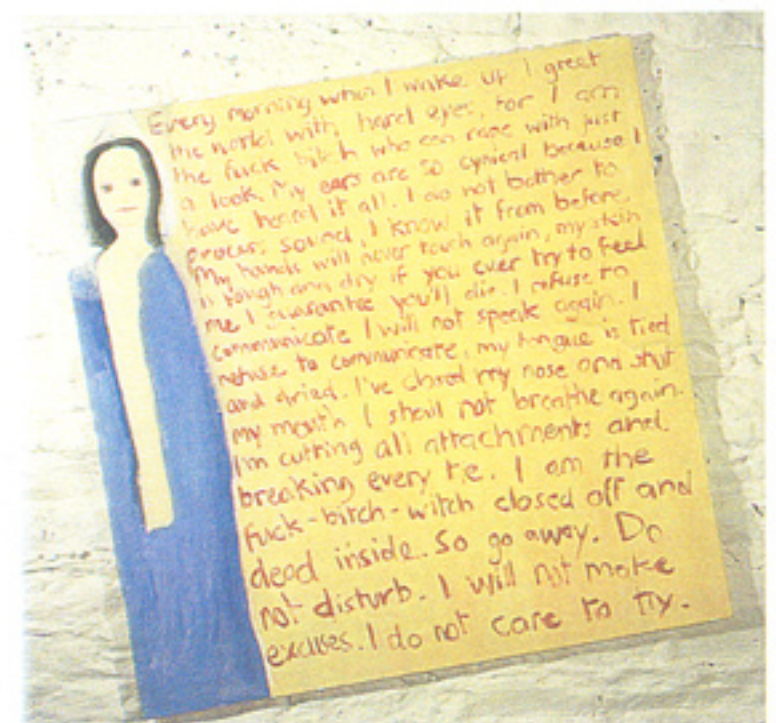
Jennifer Trouton: *Select your Pattern Pieces According to the View you have Chosen*, Droichead Arts Centre, October 1999

Darragh Hogan, Isabel Nolan and Bernard Smyth: *Pause, Rewind, Fast-Forward, Play, Record*, The Basement Gallery, Dundalk, September 1999

Vona Groarke's most recent collection of poems, *Other People's Houses*, was published in 1999 by The Gallery Press.



Darragh Hogan: *Cosmos making for amateurs (detail)*, 1999, paper, oasis, wire; courtesy the artist



Isabel Nolan: *One morning she wake up and said "I refuse to communicate", over and over again*, 1999, acrylic on canvas: 127 x 127 cm; courtesy the artist