

LACUNA
Kate Nolan



Centre Culturel Irlandais, Photo *SaintGermain*, Paris, November – December 2023

LACUNA (2016-2022)

Perhaps the most difficult thing to explain about the Irish border is the importance of its insignificance.

Katy Hayward, Professor of Political Sociology, Queen's University, Belfast. 2021

LACUNA considers the physical and psychological impact of the 1921 Partition of Ireland on the young people of its borderlands. The project documents the Irish frontier as a post-conflict space, challenging the fixity of the territorial border by providing a counter-narrative through the experience of youth. Born after the Good Friday Agreement, they have never experienced a 'hard', militarised border. In the centenary of partition and in the light of Brexit, the border is invisible to them. In their daily life, moving freely between the North and the South is a given.

In this project, space is given to these, usually overlooked, middle spaces whose destinies are irremediably determined by politics, through photographs, audio-visual pieces, testimonies, archival footage and contemporary visual materials. Thus, facilitating a space for the young people of the Irish borderlands to write their own histories. Through a series of composite archival pieces the past and present is compressed, proposing new relations of timelines and voices.

LACUNA transcends the Irish case and appeals to all histories of division. Its invitation to listen to the young people in the borderlands embraces the act of 'listening' as a firm political position. It employs myth and imagination to explore and represent the territory conceptually, affectively and visually.

Supported by: Arts Council of Ireland, Irish Research Council & Photo Museum Ireland

katanolan.ie
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Untitled (Girl), 2017

Archival pigment print mounted on diabond and framed. Edition of 5 +1AP
125x100cm



Searching for Finn McCool, 2019.

Archival pigment print mounted on diabond and framed.
150x100cm



The Flax Plant, A Century after Green, 2021
Archival pigment print, floating in box frame with museum glass.
15.5x23cm



Untitled (Boy), 2017

Archival pigment print mounted on diabond and framed
125x100cm



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The Seat of the Trouble, 1924. Archival pigment print, framed with glass, 158x120cm
Redacted emails #1 Irish Film Institute, 2023. Archival pigment print, framed with glass, 25x120cm
Redacted emails #2 British Pathé, 2023. Archival pigment print, framed with glass, 25x80cm



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Egyptian Arch, 2020

Archival pigment print mounted on diabond and framed
25x40cm



Untitled, 2022.

Archival pigment print mounted on diabond and framed
90x60cm



Spelga Dam, Mourne Mountains, 2019
Archival pigment print mounted on diabond and framed
120x80cm



Untitled, 2017

Archival pigment print mounted on diabond and framed
130x114cm



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Kilbroney Integrated Primary School #3 (Triptych), 2019
Archival pigment print mounted on diabond and framed
100x67cm



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The
backdrop
could include
elements such
as murals
graffiti
or barricades.
The child could be
looking curiously at
the camera or gazing off
into the distance, their
expression conveying a
mixture of innocence and
uncertainty. The child's
eyes might reflect a sense
of vulnerability,
hinting at their
limited understand-
ing of the complex-
ities of the con-
flict surrounding
them. Such an image
would aim to evoke
empathy and reflect
on, emphasizing the
importance of
striving for
peace and
stability
to protect
the well-
being and
future of
the child
ren.

Untitled (Diptych), 2023

Archival pigment print, framed with glass

100x50cm



Centre Culturel Irlandais, Photo *Saint*Germain, Paris, November – December 2023



The
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being and
future of
the children.

THE FAIRY GLEN ROSSREYVA WAF 3314

Even myself. I find it really hard to understand.
You know, for a long time I was, like, *Sure, what's it gonna... you know... what's it all about it?*
Like... and until it comes into place, and then you start seeing these small changes that you think...
But no. I don't know.
I don't think they fully understand either, you know?
Because really, they're going to go off to college.

STACEY HALL, 25
THE FORGE FAMILY RESOURCE CENTRE, PETTIGO
4TH NOVEMBER 2016

When I was a child, I wasn't allowed to play outside.

ROSIE FINNEGAN BELL
CHAIRPERSON OF SOUTH ARMAGH LACE COLLECTIVE
CULLOVILLE, SOUTH ARMAGH
15TH OCTOBER 2021

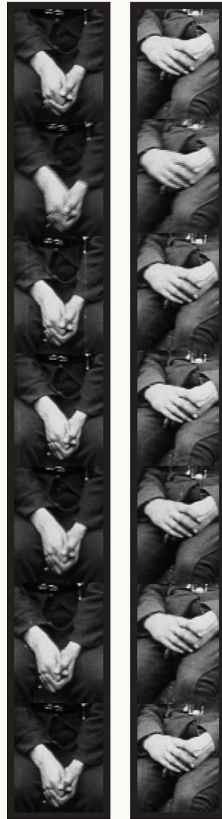


HOUSE ON THE BORDER: HALF IN THE SOUTH,
HALF IN THE NORTH, 26TH AUGUST 1976
PHOTOGRAPHER UNNAMED

Film negatives
Independent Newspapers (Ireland) Collection
IND BF 876/053
National Library of Ireland

Archival Composition #1, 2023

Archival RC print on munken paper, mounted floating in stained walnut black box frame with glass
30x40cm / 35x45cm Framed



THE SEAT OF ALL THE TROUBLE
9TH OCTOBER 1924

Pettigo, Co. Donegal / Fermanagh
The Irish Independence Film Collection
Footage from silent film with English
intertitles British Pathé.

We have quite a beautiful little choice that we get to make here. Where we are dual citizens and we can decide if we're Irish, if we're British, if we're Northern Irish. Sort of like you can call yourself whatever you want.

I'm personally... I just... I'm Irish. This is... it's nothing really to do with hating a certain group of people or loving a certain group of people. It's more just I'm on that island of Ireland and I'm kind of just, like, I'm Irish. And if there's people who are born here that are British, they're British, that's it.

SUSIE BLUE. 25
WEST BELFAST, AUGUST 2019
INTERVIEW COMMISSIONED FOR PUBLICATION 'INVISIBLE BRITAIN: THIS SEPARATED ISLE'. POLICY PRESS
(NOVEMBER 2, 2021).

Archival Composition #2, 2023

Archival RC print on munken paper, mounted floating in stained walnut black box frame with glass
30x40cm / 35x45cm Framed



The unsought boundary

Gandy, Ennistella

THE MURRAY HOUSE AT GORTINUEDDAN ON THE
FERMANAGH-CAVAN BORDER
PHOTOGRAPHER UNNAMED

Reproduced in:
*Ireland's right to unity: the case stated
by the All-Party Anti-Partition Conference.*
Mansion House, Dublin, Ireland, 1991;
Frank Gallagher, *The Indivisible Island: the
history of the partition of Ireland, 1956.*
National Library of Ireland

The thing is, Kate, I love Chinese.

I think you're going off topic, Milly.

No. You see, the thing is, the best
Chinese is in the North. If they have to
stop at the border, it'll take ages.
Plus, it'll probably be freezing cold.

Good point.

MILLY, 10
THE FORGE CROSS BORDER/COMMUNITY YOUTH
CLUB 10-14YRS
METHODIST HALL, TULLYHUMMON CO. FERMANAGH
7TH MARCH 2017

What's in a name?
Apparently, in Northern Ireland,
everything. Whatever you call something
is exactly where you're from down to
the geolocation on a map that tells you
exactly where someone is from. It's weird,
I think.

SUSIE BLUE, 25
WEST BELFAST, AUGUST 2019
INTERVIEW COMMISSIONED FOR 'INVISIBLE
BRITAIN: THIS SEPARATED ISLE'. POLICY
PRESS (NOVEMBER 2, 2021)

Archival Composition #4, 2023

Archival RC print on munken paper, mounted floating in stained walnut black box frame with glass
30x40cm / 35x45cm Framed

'Kate, you have to go over this way.'

As they all piled ahead of me, traversing the cobbled-together planks bridging the gap, I saw something they did not. They had just stepped from Donegal into Fermanagh, from the Republic of Ireland into the United Kingdom, from one country to another with neither thought nor consideration.

They moved through this borderland with intimate knowledge of the landscape, but heedless of what may have happened in these woods, where they now stood.

SCOIL MHUIRE (MARY'S PRIMARY SCHOOL)
PETTIGO, DONEGAL-FERMANAGH BORDER
15TH JUNE 2017



OPENING A BORDER CROSSING AT THE LEITRIM FERMANAGH BORDER
LEITRIM / FERMANAGH, IRELAND, 1993
PHOTOGRAPHER: TONY O'SHEA

Archival Composition #5, 2023

Archival RC print on munken paper, mounted floating in stained walnut black box frame with glass
30x40cm / 35x45cm Framed

Ciarán said to me casually on the way up,
'It's interesting because it was burnt out by the
IRA... I think.'

I asked when it happened, but he didn't know much
more about it.

We followed him up the largely overgrown laneway
along the side of the school pitch until Marsha
suggested the easier way to the pink house along the
road. The teacher later told me, and the students
confirmed, that this is also where students went to
mitch and smoke cigarettes.

CIARÁN, STUDENT, 17
ST. PAUL'S HIGH SCHOOL, BESSBROOK, SOUTH ARMAGH
4TH NOVEMBER 2021



ROOM IN DERRAMORE, BESSBROOK WHERE THE
"ACT OF UNION" WAS RATIFIED IN 1800
NORTHERN IRELAND; BESSBROOK, CO. ARMAGH
PHOTOGRAPHER: WILLIAM ALFRED GREEN

Glass plate negative
HOYFM.MAG.305
Ulster Museum Collection
Copyright National Museums Northern Ireland

Archival Composition #6, 2023

Archival RC print on munken paper, mounted floating in stained walnut black box frame with glass
30x40cm / 35x45cm Framed



THE MURRAY HOUSE AT GORTERRIDAN ON THE FERRARAD-CATAX BORDER PHOTOGRAPHER UNKNOWN

Reproduced in:
 "Ireland's right to unity: the case argued by the All-Party anti-partition conference. Dublin: Merril, Ireland, 1981.
 From Gallagher, The Unfinished Island: the history of the partition of Ireland, 1938. National Library of Ireland

The thing is, Kate, I love Chinese.

I think you're going off topic, Milly.

No. You see, the thing is, the best Chinese is in the North. If they have to stop at the border, it'll take ages. Plus, it'll probably be freezing cold.

Good point.

MILLY, 10
 THE FORDS CROSS BORDER/COMMUNITY YOUTH CLUB 10-14/86
 MERRILL'S HALL, TOLLYMORENO CO. FERRARAD 7TH MARCH 2017

What's in a name?
 Apparently, in Northern Ireland, everything. Whatever you call something is exactly where you're from down to the groundline on a map that tells you exactly where someone is from. It's weird, I think.

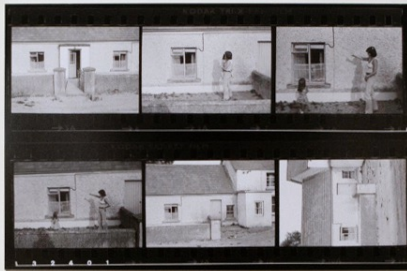
RUER KOC, 25
 WEST BELFAST, AUGUST 2019
 INTERVIEW COMMISSIONED FOR 'INVISIBLE BORDERS: THE SEPARATED ISLAND'. POLITY PRESS (NOVEMBER 2, 2021)

Even myself, I find it really hard to understand. You know, for a long time I was, like, sure, what's so green, you know, what's so all about it? Like, and until it comes into place, and then you start seeing these small changes that you think.
 But no. I don't know.
 I don't think they fully understand either, you know? Because really, they're going to go off to college.

STACY HALL, 25
 THE FORDS FAMILY RESOURCE CENTRE, SETTISO
 4TH NOVEMBER 2016

When I was a child, I wasn't allowed to play outside.

KORIE FINNEGAN BELL
 CHAIRPERSON OF SOUTH ANTRIM LACE COLLECTIVE
 CULLOVILLE, SOUTH ANTRIM
 15TH OCTOBER 2021



BORDER ON THE BORDER, HALF IN THE SOUTH, HALF IN THE NORTH, 1988 AUGUST 1978 PHOTOGRAPHER UNKNOWN

File negative
 Independent Newspapers (Ireland) Collection
 (IN 89 814/2)
 National Library of Ireland

Clara said to me casually on the way up, "It's interesting because it was burnt out by the IRA... I think."

I asked when it happened, but he didn't know much more about it.

We followed him up the largely overgrown laneway along the side of the school pitch until Mureha suggested the easier way to the ping house along the road. The teacher later told me, and the students confirmed, that this is also where students went to sit and smoke cigarettes.

CLARA, STUDENT, 17
 ST. PAUL'S HIGH SCHOOL, BEEBROOK, SOUTH ANTRIM
 4TH NOVEMBER 2021

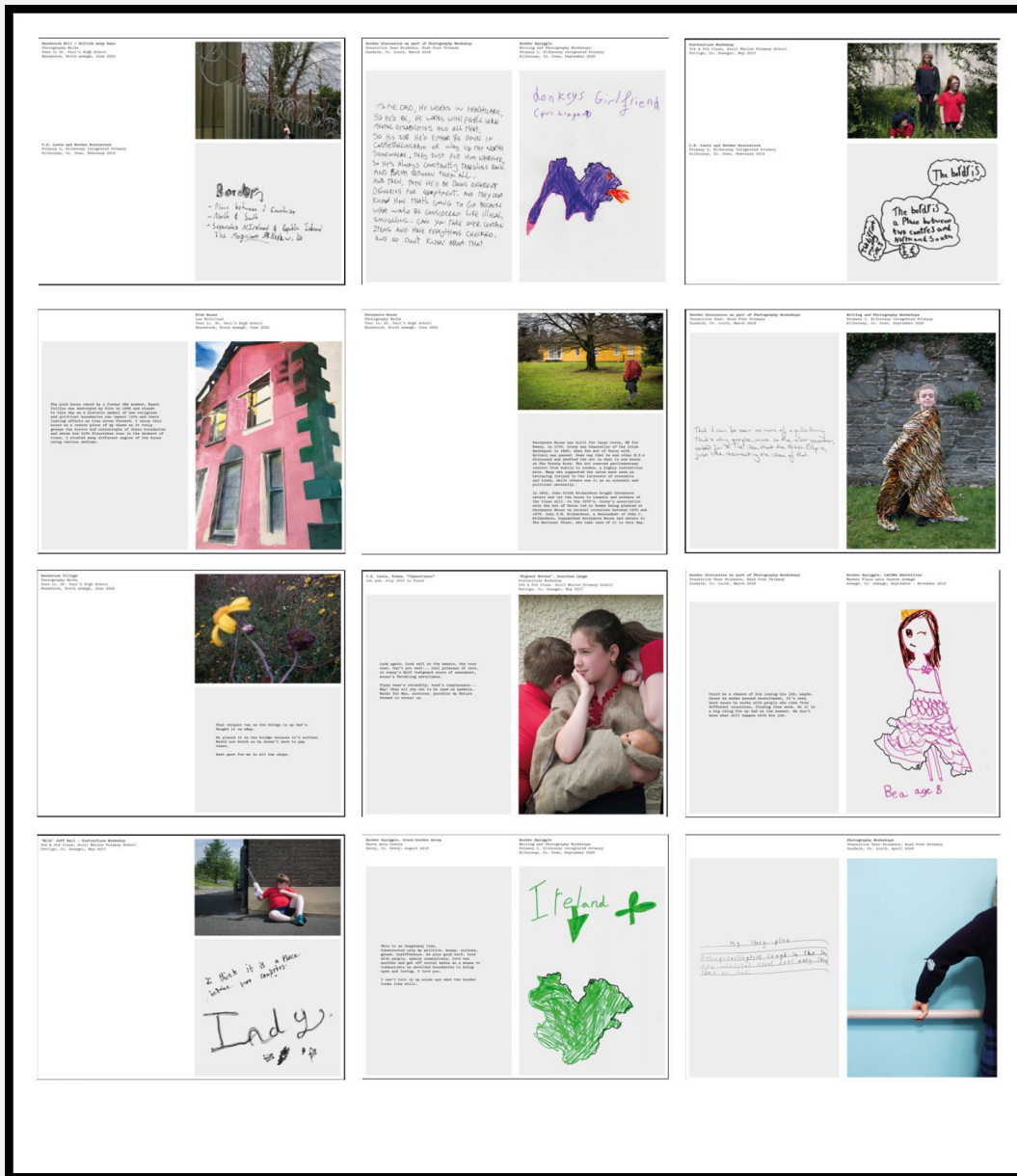


ROOM IN DERARURE, BEEBROOK WHERE THE CITY OF 'DRUM' WAS BAPTISED IN 1860 NORTHERN IRELAND; BEEBROOK, CO. ANTRIM PHOTOGRAPHER: WILLIAM ALFRED HENRY

Glass plate negative
 NITPH 468.210
 Ulster Museum Collection
 Copyright National Museum Northern Ireland



Centre Culturel Irlandais, Photo *Saint*Germain, Paris, November – December 2023



Place Between, 2023

12 compositions printed on munken paper, mounted with glass
 12 sheets 26,7x37cm / 145x125 framed



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Elemental #1 (Water), 2021

Two stripes / Printed on polyester framed
305x80cm (1mm width)



Elemental #2 (Fire), 2021

Two stripes / Printed on polyester framed
305x80cm (1mm width)



Centre Culturel Irlandais, Photo *Saint*Germain, Paris, November – December 2023



HAVING REGARD, 2022

Single channel with sound, colour & monochrome, 8min

Composer: Irene Buckley

Link: <https://vimeo.com/922118595/5f2669c154?share=copy>



LACUNA, 2017

Single channel with sound, colour & monochrome, 8min

Composer: Gavin O'Brien

Central Video: <https://vimeo.com/810594091/858a2efd95?share=copy>

Left channel: <https://vimeo.com/810583312/c7f23f583c?share=copy>

Right channel: <https://vimeo.com/810607319/1cf8dc7d51?share=copy>

LACUNA Works:

21 printed works – wall mounted

2 sculptural elements – 4 polyester strips hung from ceiling

2 video pieces – *HAVING REGARD*, single channel with sound, colour & monochrome, 8min

LACUNA, three channel with sound, monochrome, 15min

3 vitrines – books, texts, photographic prints, lightbox, map and drawings

1 audio piece – *Fish and Chips*, 03:40min