

# CIRCA



**W**hen Paul O'Reilly, one of the key figures behind EV+A since its inception, agreed to organise EV+A 98, he was accepting a curatorial baton which has passed over the years through many eminent international fingertips. He has overseen this ambitious exhibition since 1979 and therefore no-one knew better what an ominous task it could

**EV+A 98**

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be—but then again no one else was better placed to combine this long unique insight with his own personal enthusiasm for and long-standing knowledge of the Irish arts scene. On visiting this rather large exhibition (over 150 artists) which meandered sympathetically through the city, it was clear that O'Reilly has succeeded in getting the measure of Limerick itself; in effect he was re-exploring the city by experimenting with many hitherto untried venues, something very difficult for a visiting curator to do with the same impact.

Certain venues such as St. Mary's church were used to spectacular effect; Michael Warren's free-standing sculptures seemed oddly dwarfed by the huge columns against which they leant, giving them an intimate, votive feel. This church also housed Karen Giusti's skeletal lattice-work portending, appropriately enough, mortality. Lest anyone should confine such reflections to places of worship she provided a reminder in the form of a huge shadowy night-projection of the skeletons laced together on the facade of Limerick City Hall.

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