

MASTERS OF
ARTS IN
ART & DESIGN

SOCIAL
PRACTICE
AND THE
CREATIVE
ENVIRONMENT



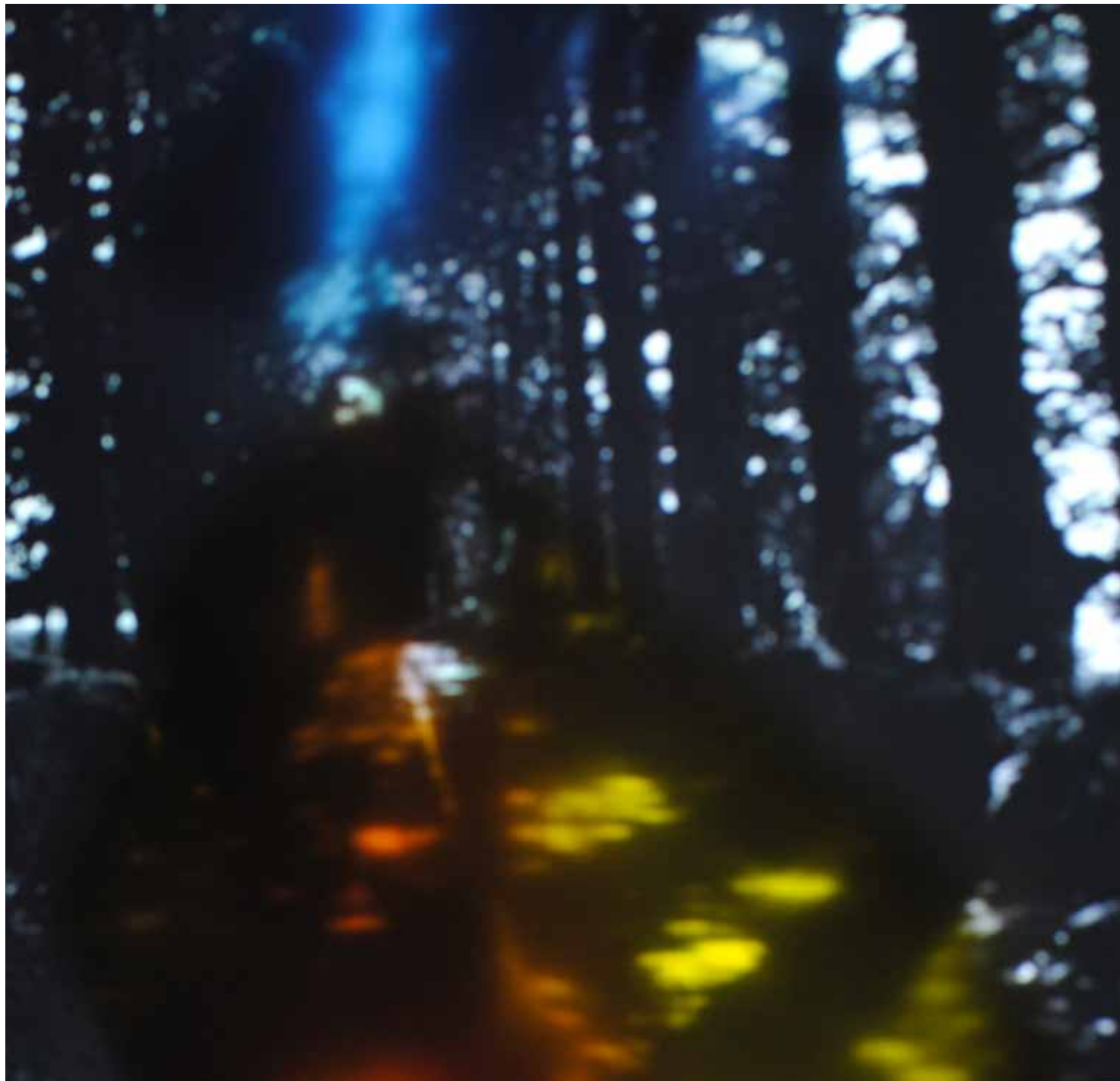
THEORY IN PRACTICE



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FOREWORD

We're delighted to welcome this 2013 publication from LSAD's MA in Social Practice and the Creative Environment – Engage: Theory in Practice. Since its inauguration in 2010, the MA SPACE programme has been a proud addition to the portfolio of courses at Limerick School of Art and Design, focusing as it does on facilitating students to develop informed, appropriate and thoughtful responses to a wide variety of sites, situations and spaces through a range of fine art and design practices.

It's important to recognise the development of this third edition into an intriguing and thoughtprovoking range of critical essays that situate themselves in relation to the contemporary discourse, debates and practice-based reflections on the realities and challenges of social engagement in creative practice. These essays are bold, provocative; they take positions, ask open questions and invite dialogue. This in turn evokes the dual nature of the MA SPACE programme, where theory informs practice, and where practice-led reflections feed back into theory and this publication consequently informs the international discourse on social practice.

Congratulations to our graduates of 2013 on this body of work they have produced and contextualised in this catalogue; ranging from engagement with urban and rural communities, heterotopic space, the pedagogical value of food, feminist tea parties, the illustration of dyslexia, the promotion of civic culture and the value of art participatory practice in working with the youth sector.

We would also like to thank the core programme team, Marilyn Lennon, Sean Taylor, David Brancaleone and Paul Tarpey, and the impressive body of visiting lecturers who have enhanced this programme since its inception; leading theorists, artists, designers, academics, sociologists, curators and thinkers, among them international figures such as Pablo Helguera of MOMA, KAOS Pilots, Bik Van Der Pol, film-maker Gideon Koppel, Superflux, Claudia Eipeldauer of Wochenklausur and Deborah Szebekp of ThinkPublic.

Mike Fitzpatrick, Head of School
Tracy Fahey, Head of Department
Limerick School of Art and Design, LIT

MA SPACE

Social Practice and the Creative Environment
- Course Information



This MA programme is distinctive in that:
It is focused on Social Practice
It is delivered through theory and practice
It is open to practitioners of art and design
It is also open to experienced graduates outside of the art and design field

Limerick Institute of Art and Design launched their MA in Art and Design in 2010, which focuses on Social Practice and the Creative Environment. This unique programme is designed to fulfil student demand from art, design and related fields, nationally and internationally. This is a one year full-time/two year part-time taught MA programme, multidisciplinary in nature which focuses on the growing area of social practice. The course offers you a strong theoretical and critical grounding in the area of social practice, equips you with appropriate research skills, educates you in the roles you will play within communities/situations/spaces, and ultimately, offers you a deep level of authentic experience and situated learning through the delivery and documentation of your self-chosen social practice project. The programme is delivered by both LSAD staff and a varied range of visiting lecturer specialists through an exciting mix of active learning, field research and engagement in the wider world.

Social Practice is an art and design practice that involves engagement with communities of interest. Social Practice is embedded in broad social goals, networks and cultural practices. Initially the course leads you through the critical and theoretical frameworks current in the field of social practice. Semester One is designed to fuel your practice by providing the context for engagement in a variety of professional social contexts. You will meet key artists, designers, policy makers, agencies and brokers of public situations, who will put forward models of best practice. The second stage of the course places you as a practitioner working in your chosen area of interest; you will undertake a project, which is your main focus of reflection and documentation.

The programme is composed of 5 modules, will run for one year (October to October). Part-time students can negotiate the programme over 2 - 4years

Course Structure:

Module 1

Commentaries – Critical Grounding

Taking a Position. This module introduces you to the critical thinking underpinning contemporary art and design practice and its relationship to social and cultural issues.

Module 2

Transactions, Roles and Research

This looks at the different roles, ethical and logistical responsibilities involved in social practice.

Module 3

Practice - Analyse, Contextualise, Assimilate

Delivered by guest lecturers, this looks at case studies of art and design practitioners with a focus on social engagement.

Module 4

Social Practice: Major Project

An exciting opportunity for you to engage with a community/situation/space and deliver an art/design project

Module 5

Documentation: Critical Reflection and Evaluation of Major Project

Requirements:

Candidates entering the course must have:

A minimum 2.2 honours degree in their chosen Art, Design, Humanities, and/or related fields of study e.g. Architecture, New Media, the Performing Arts, Multi-Media etc

or

Equivalent qualifications including the pre-NFQ NCEA National Diploma. Applicants with equivalent qualifications on the European and International frameworks will also be considered. International students must evidence a proficiency in English language.

All qualified candidates will be interviewed in order to assess their interest in or previous experience in the area of Social Practice, and their potential contribution to the group dynamic.

Information:

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01.

Interrupting Failure

-

DR. MARILYN LENNON AND
SEAN TAYLOR

The notion of ‘interrupting failure’ provides a frame for considering the question, how are moments of failure exploited in socially engaged art pedagogy? The question is one that is germane not only for those who are educators in the formal sense, but for all socially engaged cultural practitioners involved in dialogical artwork.

Introduction

In this draft we reflect on a pertinent question that occupies us on the Masters in Social Practice and the Creative Environment (MA SPACE). Within the context of the programme we increasingly find ourselves operating with openness; to embracing contestation; to getting lost in the heat of creative exploration, to receiving lessons from failure, and to embracing criticality. Specifically in this text, we draw on case study projects initiated on the programme that invite collaboration and are dialogical in nature, rather than postgraduate projects that are communicative, transgressive or activist in character. We invite an open reflection on unpredictability in collaboration as both a learning device for postgraduates and a challenge to locate a pedagogical model to accommodate learning when failure occurs specifically around communication. The main project our postgraduates undertake on MA SPACE is a mirror of the unpredictability of real world practice. Time managing multiple entities, finding oneself at the mercy of external conditions and personalities, budgetary restrictions and influences that create havoc, potentially all add to the chaos. In collaborative situations moments of failure are a strong possibility. Putting a project into action, that is both pedagogical and practical in a real world context, is challenging for both learners and educators. Assumptions and assertions, accidental

language barriers, power struggles, misinterpretations and mistranslations, self-doubt, fear of lack of control and so forth can hinder a project's development. Through critical interactions we ask students to move away from opinion formation that does not encompass reflection or decision making. Learners often find it challenging to imagine the forms of self-management, inter-public coordination and political accountability that are essential to managing the multiplicity of tasks that form a dialogical socially engaged art project. Navigating this territory needs scaffolding, particularly when the unexpected occurs. In the following passages we describe three scenarios which exemplify failure moments that have been experienced by postgraduate students on MA SPACE, each of whom have chosen to work dialogically and we reflect on the outcomes from the subsequent interruption.

Case study 1 (Use of Appropriate Language)

Having completed Module One, (Commentaries - Critical Grounding, Taking a Position) postgraduates will have explored theoretical underpinnings. Based on their resonance with particular theorists or philosophies, they begin to articulate a topic of interest and form a position in relation to their own practice. During Module 2: (Transactions- Roles and Research), professionals outside of the field of socially engaged art whose discipline share commonalities and goals are invited to speak about their profession in their own terms. It is within the responses to these two modules that we can trace the emergence of certain anxieties or difficulties around the translation of theoretical frameworks and project concepts into clear and intelligent descriptions that are comprehensible to multiple publics/collaborators/audiences. Developing

a concept, while simultaneously learning to articulate clearly that concept to another is difficult, not only in the classroom amongst one's peers, but it becomes more difficult when moving to articulate to others outside of the Art Institution in real world practice. It is a common struggle to depart from the ‘art language’ hegemony, and to make adjustments for communicating with other domains. Helguera suggests that: “Conversation is conveniently placed between pedagogy and art; historically, it has been seen not only as a key educational tool but also as a form of individual enrichment that requires as much expertise as any delicate craft”. [1]

How a practitioner chooses to translate and mediate concepts will determine how a project moves forward. Within that choice we have found that learner anxiety ensues around a false perception that there is ‘a correct way’ to engage. Of course this is a misnomer, because there is in fact no ‘correct way’ to proceed, rather one relies on combinations of research, one's own intuition, emotional intelligence and experience to engage, reflect, alter and re-engage. In effect our students are required to become a “community of narrators and translators”. [2]. Often a postgraduate's failure to communicate their project concept becomes, in the context of MA SPACE, a methodology for understanding the restrictions of language to articulate ideas and for discovering one's own way to overcome those restrictions.

For instance, one postgraduate in the early stages of a project reflected that she had isolated some members of a community group meeting held in an urban housing estate, by giving her opinions on the topic being discussed

in terms she was learning in the theory module (Module 1). At the time she was unaware of tensions she created by her inability to use appropriate language for the context and almost condemned her relationship with the group. In her subsequent reflection on her approach she identified an acknowledged that different situations required modified terms and language. In outcome, the postgraduate didn't repeat this error again and adopted language that was appropriate to context.

Case Study 2 (Irreparable Situations)

Entering others domains, be they professional or personal, is a subtle task. As an outsider, one isn't always aware of the balances of power, the unspoken codes of behavior, the histories, the politics, the apprehensions, the implicit agendas, the assumed roles, or the undeclared intensions. To the inexperienced, the subtleties of observation and assimilation are an added concern to the formation of a project concept. Managing to develop relationships, familiarize oneself with a context and the people within that context whilst developing a project, can be a juggling act that a learner may initially struggle with. The multiple attentions demanded can be overwhelming and confusing. Equally if a project fails to deliver as expected, we examine the conditions where a postgraduate has assumed some level of guilt, but which in truth may not be factual. Reflective diaries in which the writer records in detail, actions, processes and perceptions, are used as the foundation for a thorough discussion around perceptions of incidents and events. [3] The questions asked might be, "What do you really think happened?", "What are the conditions that sustained an incident? etc.

In the second case study a project came to an impasse, the

student would later reflect that rather than concentrating on the parameters and potentials of the project she became embroiled in an on-going power struggle within a group. The power struggle manifested in minor communication and organisation battles which she wrongly felt responsible for. "In retrospect it is apparent that it was at this point that I made my second major mistake. The email sent... had been sent to all participants of the project, without first notifying (the leader) independently from the rest..." "Shortly after that evening, there was an incident ... There had been a difference of opinion followed by miscommunication between the two which resulted in the individual making the decision not to return to the community. The loss of this individual had a knock on effect to the project"

On reflection she finally re-evaluated her self-blame as a catalyst for the expression of discontent in the group, she recognized she was too emotionally attached and inexperienced to deal with the situation, at the time, and realised that a dialogical project in that context would continue to be problematic, if not be impossible. Her approach then shifted to finding an exit strategy. This subsequently involved the production of an artefact, an interim solution to complete her collaboration with a small number of the group who had earnestly invested in the project and then to egress. Her focus, her position as a socially engaged artist and her practice altered radically during the months she participated on her main project. The final assessment of her project followed the entire arch of her engagement in and her reflection on, the research, the concept development, the initiation and attempted collaboration, and its final redirection.

Case Study 3 (Unrealistic Assumptions)

Socially Engaged Practice requires extensive research and a thorough understanding of a subject matter, as discussed earlier. In order to avoid the hazards of making assumptions without investigating if those assumptions are correct, critique sessions test the ability to justify statements and actions. If a project is built on a foundation of assumptions, students need to be supported when these collapse and the realization occurs that a project cannot move forward without extensive reflection and redirection. Both the artist and the collaborating group that an artist is working with may create assumptions. For instance, preconceptions about the artist's role can be difficult to manage; it is an artist's responsibility to introduce their practice and make clear their role/intent in collaboration. This is more difficult when one is learning, as often students don't hold a portfolio of relevant work to refer to or to illustrate their particular practice. The communication can become abstract.

In our third case study, this communication was further complicated since the students role as an artist was superimposed onto her previous role as a social worker with the youth organization she was collaborating with. This blurred role definition and her reflection on the consequences that arose from the confusion became central to an understanding and development of her practice. "Blurred boundaries" involved in the relationships she had established as a youth worker hindered the work. Stepping into the role of 'artist' created tension and crisis. She also had concerns about the ethics involved in the practice, so much so that this crisis of responsibility prevented the work being executed effectively. Failure

prompted the artist to engage in a reflective practice in order to answer a series of questions about the art making process, reasons behind the initial idea, assumptions made by her as the artist engaging with 'youth' and assumptions made by youth organizations in general about the role of the 'artist'."

Reflection as a tool for interrupting failure

Psychologist Bruce Grierson has written, "we do know that learning is error-driven—probably as a result of the brain trying to be efficient. Failures grab our attention. So many things happen the way we expect them to that mistakes register disproportionately. We're forced to integrate that new information. Researchers have found that the more wildly wrong our prediction was, the quicker we learn. The brain, you might say, feeds on failure. We are acutely sensitive to negative feedback, and this "negativity bias" drives learning"[4] Moments of failure create great anxiety for learners; however we've found an interrupted failure moment examined, deconstructed, laughed at even, understood, challenged and overcome has an enormously positive impact on a learners sense of self-efficacy and therefore their ability to move forward. On MA SPACE there is flexibility built around the assessment of the postgraduates work, assessing work at various stages of gestation, focussing, in part, on documentation, process and reflection outside of a finished work. We look for evidence of consistent, constructive, critical reflection, evidence of a student's own formal critical evaluation of the project, as exemplified here in the case studies presented. We expect learners to produce documentation in a choice of media that best communicates that process.

The aim of MA SPACE is to facilitate reflection and learning, rather than to dictate. We encourage peer learning through emphasising group critique sessions. Through reflection in diaries and in group critique sessions students move from reporting their experience, to actively investigating and discussing their experience, to interpreting and making sense of their practice. On the programme postgraduates present ideas and work with internal and external audiences in a range of situations. We emphasise the clear communication of the nature, remit and critical content of practice in group critique sessions. Asking students to respond to or to pose a set of reflective questions encourages peers to learn to empathise and to focus criticality. In one to one tutorials and supported by the students reflective diaries, we promote student thinking in relation to themselves, the contextual environment, and other individuals, through examining the reality of the experience held, and the theoretical knowledge held. The aim is to integrate the relationships between themselves as individuals and as practitioners, with theoretical knowledge and within the contextual environment of their main project. Within that context students learn to accept and appreciate one's own abilities, to recognise and acknowledge the assumptions one holds, to take responsibility for ones actions and words, including critical and creative thinking, and to question oneself in order to facilitate ones' own development.


Authors' Note:

This text has emerged from a session on failure in collaborative/dialogical projects led by programme co-leader, Dr. Marilyn Lennon at the Open Engagement 2013 conference in Portland, Oregon, USA, earlier this year. The draft paper we have subsequently developed here is at an early stage of development and the authors welcome any comments or suggestions, our email is: space@lit.ie

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02.

Street Line Critics: Investigating The Possibility Of 'Moments' Outside The Spectacle

LOTTE BENDER

Looking out the window, nothing appears out of place, surprising or extraordinary. Watching people on their way to work, to school, chatting on the street. It is an ordinary day. And yet, one could begin to wonder, what constitutes an ordinary day? Why have all these things become naturalized and part of the routine? Why is it that, more often than not, we no longer ask questions, and, for better or for worse, just accept things the way they are?

Perhaps this is what the word 'spectacle' means? A series of unending events that are not questioned, where everything is categorized and has its prescribed niche. The spectacle, a phenomenon, which according to Guy Debord is "a vast inaccessible reality that can never be questioned". [1] Debord continues to describe the spectacle as, "an economy developing for itself", a continuous stream of images and objects to separate us from the world as it is, and become unified with the world as it appears, where everything is objectified, and everything is marketable. [2] A world where having comes before living.

In this 'world of having' we are constantly bombarded by advertising. Walking through the city, messages reach at us from every possible angle, attempting to persuade us to buy into something, be part of something, follow the mass mediated ideal, the morals and values it promotes becoming our norms. What is being sold is not so much a product, but an image. According to George Gerbner in Dill's *How Fantasy becomes Reality*, "Most of what we know, or think we know, we have never personally experienced. We live in a world erected by stories." [3] Dill argues that we are biologically conditioned to believe exactly what we see, so despite consciously dismissing

much of what we see in the media as folly or mere entertainment we unconsciously accept it as fact. [4]

It could thus be argued that we walk in a simulacrum of the city, an illusion based on what we should see rather than what is actually there, each spot fitting neatly into the ideals established through the media, whether this be a pleasant shopping street, a family friendly place to feed the swans or the neighbourhoods better off avoided. Considering our view of places in the city, how many of our ideas about them have been influenced by stories we encountered in the media, rather than our own lived experiences, making up our minds in certain cases without ever having actually been there?

Throughout the history of street art, a lot of emphasis has been placed on the disruption of the controlled, idealistic city image. It is an action to challenge, the authorized image and use of urban landscapes and make what has become invisible, visible again. Essentially it questions regimes of visibility. [5] Challenging the fake image of advertising with a real human image, questioning the accepted ideals within that urban landscape and creating awareness of underlying 'invisible' issues and perspectives, creating opportunities for critique, dialogue and defiance of imposed norms. [6]

In this way street art very much tunes into the *détournement* and subversion described by Debord and the Situationists and attempts to put into practice Henri Lefebvre's 'Theory of Moments'. Henri Lefebvre refers to the 'moment' as "the attempt to achieve the total realization of a possibility". [7]

The realization of that totality singling out a meaning and creating it. The moment appears as transitory and uncertain, and in its uncertainty questions those things which before would have appeared undoubtedly real. [8] It is precisely this notion of the possibility and subversion of the accepted city image which the 'Street Line Critics' project aims to create. It opens up a space, within an art context in which it becomes possible to challenge an homogenised view of these public places.

'Street Line Critics', offers an opportunity for somebody to share their view, opinion, insight, observation, memory or experience of a place, directly with the audience of that place. Contributions are written on the street impermanent monuments to the everyday with the aim to use the possibility of the moment to show another perspective of that place. A perspective communicated not by a highly constructed advertising message, but by a citizen, in or of that place. A message which does not aim to persuade or get anything in return, but one that shares, interrupting and questioning established notions of that place. Using the immediate environment, as a context for the message. It makes visible the daily experiences presenting everyday life, deconstructing and reconstructing meanings of those public places. In so doing the project also questions the notion of public space, taking public space not just as a place in which one can physically exist but also a place in which one's thoughts, experiences, memories or opinions can publicly manifest.

Through the temporary nature of the chalk pieces the project aims to create a moment of possibility, around long enough to incite reaction but not so long as to be absorbed

or stated like the new truth. It is a meandering, ephemeral perspective. It exists to create an opportunity for dialogue with and about the city, with a well established online presence serving as an extended forum for these dialogues. Expressing and sharing urban experience and in so doing mapping out every day lived experiences and relations among visitors and inhabitants of Limerick's public places.

References:

1. Guy Debord, *The Society of the Spectacle*, p.26.
2. *Ibid* pp. 27-31.
3. George Gerbner , *How Fantasy becomes Reality*, p.88.
4. Karen E. Dill, *How Fantasy becomes Reality*, pp. 150-151.
5. Martin Irvine, 'The Work on the Street: Art and Visual Culture', *The Handbook of Visual Culture*, pp. 237, 238.
6. *Ibid*
7. Henri Lefebvre, *Critique of Everyday Life: Vol.2*, p. 348.
8. *Ibid*.

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- *How Fantasy Becomes Reality: Seeing Through Media Influence*, Karen E. Dill, Oxford University Press, 2009
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Originally from Ballyheane in County Mayo, Lorna graduated from Limerick School of Art and Design, where she received a BA (Hons) in Sculpture and Combined Media in 2006.

Her undergraduate work was text based, her artistic processes includes sound, installation, object making and photography.





‘The A,B,C of Calling Cows’

‘The A,B,C of Calling Cows’ explores an element of the culture of cattle farming in Ireland, particularly in county Mayo. Growing up on a family farm motivated me to study the relationship between the farmer and his cattle. The aim of this investigation is to unravel the details of this relationship in order to create a deeper understanding of its gestures and traits particular to each farmer. According to his study on the social behaviour of cattle Price states; “It has been demonstrated that many species of animals (cattle, sheep, pigs, etc) can recognize individual humans. Visual cues (e.g. colour of clothing, human behaviour) are particularly important in identifying people but other sensory modalities (auditory or olfactory cue) may also be involved, depending on the circumstances.” (Price, 2003)

Intrinsic to this relationship is a personal communicative bond between farmer and livestock. As noted above, animals such as cattle respond to visual cues and other sensory modalities, investigating these communicative aspects forms the nucleus of this explorative project. Farmers located near Ballyheane, a rural village in county Mayo, granted me access to their farms in order to observe, document and participate in daily farming rituals. I observed the way in which they call their cows and how relationships are formed between them.

Observing the cattle, I allow the herd to become aware of my presence. With time, they become attuned to my visual and auditory cues. Although it is a slow process, it is important to form this bond as cattle are very social animals, associating people with past experience. This bond, although minor in comparison to that of the farmer, allowed me to gain a greater insight into the communicative relationship necessary between a farmer and his cattle. The experience of being actively engaged in each farmer’s calling process, acts as a platform to instigate a more expansive dialogue between us. Audio and visual documentary processes are employed in this project as a reference to the visual and sensory (specifically audio) cues described in the social behaviour of cattle.



STREET LINE CRITICS

‘Street Line Critics’ is a network of writers who share their thoughts, experiences and insights about particular places and routes in Limerick city using words of chalk as their medium. They offer alternative perspectives of how we see and use our public places. Opening up our streets through their musings and observations as a canvas to start a critical conversation with and about the city. By providing these impermanent monuments to the everyday, they are drawing attention to these spaces which belong to all of us and are engaging in a process of mapping out, through words, how Limerick is lived, walked, worked and used.

Email: streetlinecritics@gmail.com
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Facebook: <https://www.facebook.com/StreetLineCritics>
Twitter: <https://twitter.com/StLineCritics>

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Investigating The Possibility Of ‘Moments’
Outside The Spectacle



03.

Re-Imagining Food Pedagogies: The New Guild Of Domestic Cooks

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NATALIE WOOCKER

The New Guild of Domestic Cooks came about on June 15th, 2013, at The Guesthouse, an artists' space in Cork City where food is regarded as both a tool and a centrepiece for engagement with whomever walks through the door. Kimchi, a bright and spicy Korean condiment made from fermented cabbage was served alongside bacon-lettuce-pepper sandwiches. Five individuals, including Mick O'Shea and Irene Murphy, caretakers and co-founders of The Guesthouse, sat around a coffee table and discussed the concept of a New Guild for Ireland and abroad.

Drawing equally from the historic craft guilds of Italy and England and the DIY ethos of the punk music scene from the 1970s, '80s, and '90s, The New Guild of Domestic Cooks supplies a platform for learning the skill of cooking and meeting non-expert cooking enthusiasts, or those who simply believe in the power of doing it yourself. Coming together weekly in a neighborhood kitchen hosted by a volunteer, hands-on cooking demonstrations are offered to anyone who catches word of the guild and its open-forum style membership. All that's required is your attendance.

In early 2013, I began asking friends and colleagues to open up their kitchens for one evening in order to teach me how to cook something of their choice. Known as The Cooking Lessons, my aim was to break apart the existing frameworks of everyday pedagogies found in our society. By asking non-professionals to teach, and by assuming the role of the learner, I became profoundly aware of the automatic ways in which we proliferate cultural customs, or Cultural Reproduction as it is known in the social sciences. Although the nature of cultural reproduction is to ensure

that future generations take stock in what we believe to be of cultural significance now, blindly reproducing culture, in my opinion, will also reproduce the inherent drawbacks of living without questioning.

Anthony de Mello says in his book, *Awakening*, "What is this thing called 'culture'? (...) Does it mean you'd like to do something because you were conditioned to do it? That you'd like to feel something because you were conditioned to feel it? Isn't that being mechanical? (...) The beauty of an action comes not from its having become a habit but from its sensitivity, consciousness, clarity of perception, and accuracy of response." But art is not bound by the automatons of culture, at least not in art as social practice. In a 2002 interview at the B.HERE conference in Britain, Mary Jane Jacob, American curator and artist, said that art which engages with audience/viewers as co-authors of the work outside of the gallery, "could connect to issues--representing them, remediating them, or just lending meaning."

This connection, deep in its intentions to draw awareness to mindful living as political living, and therein social issues which aren't often outwardly discussed, contributes largely to the framework of The New Guild of Domestic Cooks, or people who are willing to share and receive useful skills from others, outside of the confines of the paid lesson. Prompted deeply by the words of activist, writer, and Kentucky farmer Wendell Berry, who, in an interview on Heritage Radio Network, as part of a program with the James Beard Foundation entitled *Taste Matters*, said, "... as the number of good cooks increase, the less elite good food will be", I have been seeking out unpaid professional

and nonprofessional people to claim this conversation of "why care about cooking?" within Limerick City. The model of the new guild as a mobile, open-membership platform for learning new skills, has the capability to cultivate independence from the conveyor belt of not-thinking. Alison Knowles, modern day Fluxus artist and teacher, says of her piece, *Make a Salad*: "What I want people to do with the piece is to see how really simple things can be done if you concentrate on- that that's what you're doing. You're only making a salad." This simplicity of gesture in the kitchen, and focusing on one ingredient, one issue, at a time is what we aim to highlight in the New Guild cooking demonstrations currently ongoing in Limerick City.

This project has only just begun, and I am learning what to do and what not to do every day. What I have come to realize at this point is that my intention as an artist in general, and within this project, is to always strive for that goal which can not exactly be defined. It is in that space of indefinable territory that new people may enter into the equation, and new issues may stake claim to the larger issues at hand. On August 21st, 2013, as recorded on the Heritage Radio Network show *Taste Matters*, chef David Chang said of his team of food innovators: "If your goal is to stay the same, then you're going to regress (...) Our goal is to reach a goal that we are never going to reach." I find that, similarly among artists who find their work among conversations and social probing, this medium is ever evolving, ever shifting. Just as issues which were relevant one year ago may no longer be of the same importance now, we must be prepared to not know what the outcome of the work will be. It's my hope that The New Guild

of Domestic Cooks, and the model of the new guild as a platform for an exchange of skills, will remain fluid enough to shift and bend with the shifting and bending requirements for society's independence from itself.

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04.

Sociology Of Literature: A Study Of The Creative Imagination In Literature And Social Process Via A Utopian Social Space

—
RIO MC GONIGLE

Socially Engaged Art that I have experienced to date draws heavily on the discipline of Sociology. The Sociology of Literature has become my area of interest in the creative imagination; most especially of the literary artist because it has often achieved immense and poetic insights into social processes which have to date remained largely unexplored in the realm of social science. Sociology of literature is a specialised area of study which analyses relations between a work of art, the public that it is set in and how the social structures in the public produce and receive it.

The site specific for my area of interest is the ‘third place’, the libraries as a utopian space where the act of reading is done. My research has attempted to view the utopia as a key tool and term in the artistic lineage of modernity. I have found that between utopian and social sites are these heterotopias; a mixed experience of library users which can act as a mirror. This mirrored sphere becomes a utopia because it is a placeless place. This mirror between the words and the imagination is essential to my studies. Foucault suggests, *“First of all, there are heterotopias of indefinitely accumulating time, for example Museums and libraries, Museums and libraries have become heterotopias in which time never stops building up and topping its own summit, whereas in the seventeenth century, even at the end of the century, museums and libraries were the expression of an individual choice. By contrast, the accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity. The library space can present a striking treatment of utopian narratives for the*

understanding of social space in these modern times. The writer Henry James treatment of words was to “try and catch the colour of life itself”. By doing so, literary artists are able to provide their readers with a rich text that is a social commentary of lives in society. Over the history of time many of the world’s great traditions of sociology are indeed humanistic. Literature is a source we learn from, hence in turn it is a resource of social science. A poem, play or novel can be used as examples of social life in a particular time or place. Therefore this literary insight, although it cannot over rule scientific facts and data or analytical knowledge, can most certainly enrich their findings.

Literature can be mankind’s evidence of an entire body of writing; be it fact or fiction the writers’ experience of society has moulded them into the artists they are, hence the individual piece of writing stems from the body of writing belonging to a language and people. Thus words can be an objective intellectual tool. Nineteenth-century critic Walter Pater referred to: “the matter of imaginative or artistic literature” as a “transcript, not of mere fact, but of fact in its infinitely varied forms. Moreover, if one reads Madame Bovary by Flaubert and sociological papers by Rancière the understanding of one will be illuminated by the understanding of the other. A component of inspiration for me was Rancière ‘Theory of Literature’, where he views literature as a ‘positive contradiction’, for example words and literature tell an extra textual truth and the writer’s analysis is that literature. Hence writing style can be a main principle of literature that has side stepped a mode of formal representation. Rancière notes that we must not over analyse what the words are literally saying but see how the words written by the

writer represent experiences of the writer. Literature can integrate with ‘visual sociology’, which in a theoretical sense incorporates the study of all kinds of visual material data that one gathers from the visual social world and can be amalgamated in its methodologies. The collected data can be used in the sociological field in hand with visual communication systems that are produced by the everyday members of society. Moreover the visual images collected can be used in a variety of ways, for example they can be read as texts. Therefore the art of literature is not just reducible to the letters and words that appear on the page, it’s in addition to how the words enhance the readers’ experience. Through their experiences it functions in society as a disparagement of values.

Robert Merton: has argued that empirical research goes far beyond the passive role of verifying and testing theory; it initiates, reformulates, deflects and clarifies theory so that “the unanticipated, anomalous and strategic datum exerts pressure for initiating theory”. Theory goes hand in hand with the process of study, research, documentation and implementation. These elements combined are essential to any social study. Furthermore literary perceptions may lend a hand in understanding sociological theory. The variety of knowledge gained may be used to tap into intuitive methods used in theoretical systemisation. Finally to date, the study of this utopian discourse, space (library), society (users) and text is proving to endlessly mirror each other. I have found that to comprehend many of the ideas that I have come across are indeed in many cases decoded by the previous debates/views and papers of the sociologists such as Lefebvre, Plato and Rancière. Without these forefathers’ insights, which are daunting at first whether one agrees or

not with their theories, are enough to ignite a thought or conversation which is valuable in sociological matters.

The art of sociology thus can be the art of people. It's encouraging to note that Public Art is changing with a huge emphasis on engagement and collaboration with communities. This inspired me to promote participation in my study of Libraries as a Utopian space.

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Corn bread

1 c. ap flour

1 c. cornmeal

1 heaping tbsp. baking powder

1 scant tsp. salt

1 c. buttermilk (or milk)

1/4 c. ~~cane~~ melted butter

2 eggs

1 tbsp. bacon fat or butter

Bake at 475° (218°C) Place

THE NEW GUILD OF DOMESTIC COOKS

The New Guild of Domestic Cooks is a network of non-professional cooks based around the world. Through social media and weekly meetings which take place in the kitchens of volunteers, this New Guild promotes the active sharing and receiving of cooking how-to, without the aid of a paid expert.

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Re-Imagining Food Pedagogies:

The New Guild Of Domestic Cooks



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COLLECTION OF IMAGINARIUM

My project entitled 'Collection of Imaginarium' is an exploration of both academic and public libraries including bookshops as utopian spaces. The imaginarium is in reference to a place that is devoted to the imagination. I intend to exercise this socially engaged practice by involving theoretical and empirical learning, as well as investigating the dichotomy of the art and text that library users experience in the mirror of their imaginations. This mirror of utopian space between the library user's imaginations and micro cognitive and emotive reactions is essential to my enquiry. I want to intervene using strategically placed bookmarks and booklets to be placed in my sites and an 'Honorarium' a utopian structure built and placed in each Library/ Bookshop that are participating. The participants can choose to write on/ add to the bookmarks and booklets or simply keep the bookmarks and booklets as 'Prose in their pockets'. They can also choose to return or borrow them at their own discretion from the 'Honorarium' structure. My project 'Collection of Imaginarium' as an evolving one.

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05.

Agri – Culture Ruminations On A Field

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PAULINE O'CONNELL

The effort to decipher what the social ecology of community is, as an ethical –towards an aesthetic pursuit is akin to finding the mythical Phoenix Bird. A bird re-invented through self-implosion, followed by resurrection, lives on, permanently re-inventing itself. The longevity of interest in deconstructing what community is, was, and could be, remains a prevalent question in today's world. Our multi-centered global position has provoked this enquiry conflating place, identity, belonging and community linking local and global.

Whilst working with Dr. Iain Biggs being provoked by his questions and stimulated by conversations, I am in the process of reframing my core assumptions about community. These are being revalued through the investigative ethico-political lens coined by psychoanalyst, social theorist and radical activist Félix Guattari as ecosophy. An articulation between three ecological registers - the environment, social relations and human subjectivity. An enquiry in relation to a communally owned two acre field, bought by means of fund raising over 30 years ago to act as a “Sports Field” servicing local needs. It is neither Church or GAA governed and remains autonomous. Resulting from my field work it has been re-incarnated again, reinvented as “The Community Field,” located in Castlewarren in rural Co. Kilkenny, Ireland. Here, many points of reflection and vantages are necessary to gain a more plural, multi - stemmed position to creatively interpret / reinvent the shared trajectories and potential for being in a space between “I” and “we”. In addressing latent subjects such as space, place, time, duration, land use, absence and presence, recounted stories, historic narratives and narrative memory, legacy,

utonomy, communal responsibility, implicit with these is the positioning of the self - inside or outside of the picture frame?

Whilst still preliminary, I shall strive to make the presentation of a few reflections here by referencing a limited subject lens through which I frame my thinking. It is important to acknowledge that each subject forms a meshwork, an intertwining and connectivity of subject strands. Geographer Doreen Massey's concept of space is described as a “meeting up of histories”. She questions what happens to our implicit imagination of time in relation to space? Her proposition turns geography into history and space into time. If we consider both propositions ecosophically, geography as is commonly thought of has been tamed by representation, a structuralist order imposed on it. If then we consider (spatially and relationally) geographical history and historical geography we are opening up areas of relational thinking, to social and political, to agonistic spaces, to areas anthropological not only physical anthropology but cultural and social anthropology also.

To areas environmental, ecological, geographical, geological, ethnography, archaeology and so on, to human and non-human relations in space. The propensity remains for artists to engage and borrow from areas outside of their own field and to adopt methodologies commonly used by fields such as those used by the social sciences. The residual traces of which align with academic style writing and with philosophical and theoretical referencing, it could be said, therefore, that this attitudinal poor relation aesthetic discipline requires

a mode of validification for its own cross-fertilization composite practice. It could be said too that art practice - once cut off from society, its mystic creation located within the boundary walls of the studio has come out, to be a part of society, to comment on and affect that comment, to be in the picture frame of contemporaneity.

There is a key question however to be asked of the socially engaged artist, of those whose art blurs (sometimes entirely) with and into life, is at what point does it risk “the perennial possibility of eclipse” as asked by Félix Guattari in his book *Chaosmosis; An Ethico-aesthetic Paradigm* 1992. He recommends a protection mechanism for art/artists to protect themselves against self-extinction. Firstly, for art “to insert itself into the social network” and secondly to celebrate the fact that art is “always in danger of collapsing”. Claire Bishop concurs saying “this art must tread a fine line of a dual horizon, faced towards the social field but also towards art itself, addressing both its immediate participants and subsequent audiences.” Distilled down the question is about privileging one area over the other.

If art claimed a position of transversality as is recommended by Guattari with respect to other “universes of value,” then, changing forms of subjectivity and a “rehumanising of disciplines” may come in line with his philosophical approach to his working model at the psychiatric clinic La Borde which is best known for its dehierarchal blurring of work identities. Indeed for the development of a non-hierarchical relationship between the artist, art and audience, it is necessary to “collapse the distinction between performer and audience, professional

and amateur, production and reception” . This resulting “aesthetic of participation” allowing for the agonistic dynamic in the public / political sphere is at the core of what is attempted here in relation to my enquiry. Ontologically, Massey attempts to open our thinking of space as a sphere of the existence of this potential multiplicity. That is, a spatialisation of social theory and political thinking. If we consider Edward Soja’s notion of ‘thirdspace’ this provides a space of interrelations. Space that is always in the process of being made and re-made not only materially made but also socially made.

It is essential here, however, to move beyond the counter-position and engendered assumptions between space in opposition to place. This jaded argument was prompted by the increase in nomadic curatorship and peripethetic practices of artists over the past 20 -30 years, with the rise of ‘international’ events and projects in place. Arising from the 1960’s model of New Institutionalism the practice of outwardlookingness arose from a level of responsibility to account for its expenditure of public funds. A transparency between institution - a space aligned with containment and its locale was brokered by the artist whose role, it could be said, was to bridge between inside and outside, though this was often subverted by artists such as Mierle Laderman Ukeles.

Questions regarding curatorial responsibility mooted by Miwon Kwon and the present risk for curators in “priviledging” and creating an artificial demand for particular art practices within the “structures of mediation” may indeed be an internal question according to curator and critic Alex Farquharson. Questions about

artists responsibility to themselves, to be heterogenous regarding any pre-determined outcomes as a result of engagement through these “institutionally sanctioned” platforms remains prevalent. Any predetermined outcome, however small, risks a “pseudo – antropological intent” as highlighted by Hal Foster in his text “The Artist as Ethnographer” . If, for instance the process of engagement is not convivial, it is necessary therefore, and I would contend an imperative prerequisite to open up the potential space for failure too as part of a process as practice method of working. This process as practice thusly cannot be viewed by the counter measurements of success or failure. If the space for process as practice is not left open then artists fulfill the role identified with the hospitality sector and gift economy and questions of autonomy arise. There is a knife edge to traverse here, that which is affected by economics and ego alike!

Two comparative Biennale hold key questions for both artist and curator alike – the 9th Istanbul Biennale 2005 and the Liverpool 2004 Biennale. The former engaged 53 artists on residency projects lasting from 1- 6 months. Located in sites that were a-typical, a shop, tobacco depository, an apartment block and not in the historic iconic buildings of which the city may be identified. The latter by comparison aimed to “address and empower place as having value”. Media critical accounts said that in Liverpool it did not initiate a change in sense of place and became “tempered by [the] parochial, an obvious cipher of Beatles Docklands” according to Claire Doherty in “Curating Wrong Places...Or Where Have All the Penguins Gone?”. It begs to question the commissioner’s sensitivity and responsibility to local political dynamics, to

the histories and cultures and to the possibility of forming ongoing relationships, beyond the spectacle, into the future. It questions the artist’s own responsibility to their heterogeneous identity? Claire Doherty’s slow residency approach would offer a more sustainable method of de-spectacularisation, referencing the notion of how public time affects such projects. Though as with all utopian scenarios a counter position is an ever-present default setting. According to Dave Beech “Duration aims to problematise the time component of art’s engagement with publicness and civic responsibility ... Duration is problematic because it is presented as a solution for art’s social contradictions, whereas the only viable political solution must be to problematise time [I would add the Space] for art’.

By comparison and critically more successful in Istanbul it had a mix of “politics and pleasure”, by inviting artists to engage an on the ground approach of their own making, a connection of local and international without convention. Keeping to the curatorial brief set by Charles Esche and Vasif Kortun “to respond, not represent” projects emerged that were not about Istanbul. It did not go down the direct cultural tourism route of using art to brand a city as in Liverpool. But what is instrumental to this comparrison [aside from the subjectivities of success or failure] is the Durational Space given for each project in Place to evolve relationally over Time – creating an ecological meshwork of interrelations.

If space is always in the process of being made, never finished and never closed, it is therefore a product of theses interrelations. To use the register of ecosophy

and the metaphor of the meshwork in order to create spaces towards a multiplicity of trajectories is what I am attempting to reconsider. From an ecosophical perspective identities of self; both of “I” and “we” can be re-conceptualised opening to the future – where artists can “deliberately [be] interested in exploring at the edge of control” as stated by Susan Hiller “[to make] art [that] is not simply to communicate something that already has been formulated but to create something unexpected ... to take [our]selves by surprise”. Therefore the relational space for “surprise” is always present and yet messianic.

How then might we imagine spaces for these times in order to pursue an alternative imagination into the future?

“Between my finger and my thumb
The squat pen rests.
I’ll dig with it.”

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a slightly different form and under a different name: ‘Spaces of representation and can also be seen as ‘lived space’. It is the idea of Thirdspace as the space we give meaning to a rapidly, continually changing space in which we live. It is the experience of living.
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06. Collaborative Arts: A Collective Action Problem?

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PATRICK FOX

The Eskimos have 52 words for snow because it is so important to them.

Perhaps then, in order to try and capture just some of the nuances, complexities and subtleties, that is why we have so many terms and descriptors for variations of participatory arts practice. Various and in different eras Socially Engaged Arts Practice, Relational Art, Dialogical Art, Community Art, Collectivism, Participatory Arts – to name but a few, have enjoyed varying degrees of recognition. Words, despite their limitations, help us talk about topics we would not otherwise be able to discuss, and see things we would not otherwise be able to see. A common vocabulary helps us share emotions, share ideas, learn, grow, whatever the word or phrase is, everyone involved understands clearly, unambiguously and without exception exactly what is meant by it.

The reality is that artists who locate themselves within these types of practices both escape and sometimes defy easy categorisation. Broadly they engage with people not objects, work collaboratively and connect with a variety of voices in the creation of work. Increasingly more and more artists are choosing to work in this way. The oversaturation of terminology is not always benefiting or serving artists, their collaborators or this area of practice. At best the language can be highly academic, overwrought and impenetrable and at worst can stereotype artists as ersatz social workers and put forth a reductive or even patronising view of community collaboration. Yet the importance of a shared understanding of the practice at this time cannot be understated.

So why do we have a problem in defining collaborative arts? There is no doubting that various complications and contradictions arise when attempting to frame such a wide-ranging, evolving and contested domain of both art theory and practice. Even within accepted definitions of Participatory Art there is a suggestion of audience passivity, a suggestion that does not always sit comfortably within the mechanics of collaborative arts projects as many routinely question the more traditional authorship norms found within contemporary art production. The term participation proposes a passivity within the relationship that is suggestive of a power dynamic where one party is very much ‘in control’ of the other.

The range of summary terms shift, shape and materialise, often creating confusion not clarity. It is for this reason that I believe the term Collaborative Arts offers a broader understanding of the core principles at play in this type of work, and more than that it offers the opportunity to generate a continuum of debate that befits the critical nature of these evolving practices. Less a definition and more a recognition of the varied contexts, artforms, approaches and methodologies at play.

The central element of any of these arts practices is the active participation of the collaborator/non-artist/community/audience or viewer in the creation of work. The term ‘community’ – so contested even now – can include communities of place and/or interest. It can also include communities of ‘practice’ as defined by social theorist Etienne Wenger – ‘groups of people who share a concern for something they do and learn how to do it better through interaction’.

Collaborative arts can be artform specific, such as visual arts, music or dance, or it can be interdisciplinary involving collaboration across a range of artforms. It can also involve collaboration with non-art agencies, such as social inclusion organisations, local authorities, education providers, health authorities and community development groups. The artwork produced can take many forms and due to the collaborative nature of the work there is strong emphasis on the artistic process, so the creation of an ‘art object’ is not always appropriate/necessary/desirable, an event, a situation or a performance might feel more intuitive. Indeed the process itself can be the artwork.

Any discussion of collaborative or participatory practice raises questions around ideas of labour and knowledge exchange, as well as the need for an aesthetic language that describes the experience as opposed to just an object. It also requires discussion about the social as invariable this work is about groups of people with different skills, views, experiences and values coming together and viewing the world through the lens of contemporary art.

Tracing the history of collaborative arts practices and it’s many sub-sectors, reveals in many cases, a practice that emerged in opposition to trends within ‘mainstream’ art, and practices that directly reflect their times. In many ways the reason for the continued relevance of collaborative practice today is its flexibility, allowing it greater power to comment on momentous events in history.

A lineage can also be traced to movements such as Constructivism – an arts practice rejecting the idea of autonomous art, favouring instead art a practice for social

return, Dadaism – anti-bourgeois and politicised, and Surrealism – re-imagining the ordinary and breaking from convention. The art critic Grant Kester directly positions collaborative practice in relation to avant-garde traditions in modern art. Identifying the recent growth of collaborative projects as a “global phenomenon” Kester notes that the rise of collaborative practice evidences a “paradigm shift within the field of art, involving an increased permeability between ‘art’ and other zones of symbolic production”.

The avant-garde movement of the 60’s raised questions of authorship and challenged assumptions about the passive role of the viewer and adopted an anti-bourgeois position on the role and function of art. The political backdrop of radical democratic movements of that decade challenged the conventional exclusive relationship between the arts and the social elite and limiting definitions of what constitutes art. Also during this time there were direct links between the political and cultural activities of social movements (students, women, working class and ethnic groups) linked to creative expression and radical transformation. We also cannot discount technological advances in communication that allowed individuals and groups to use technology to create their own images and communicate their own ideas. These technological advances continue today and have created deep thinking in terms of publishing and the authorship of meaning. In 2006 Time Magazine anointed their annual person of the year YOU, representing the individual content creators across the globe. YOU they contended blogged, tweeted, uploaded pictures, videos, and shared your views, in other words you made meaning. So to summarise the influences are many and continue to be felt and absorbed with seemingly endless

permutations based on artform, context and collaborator. So you can appreciate why definition is difficult. So what has caused the ‘paradigm shift’ Grant Kester describes, towards more collaborative methodologies and processes within contemporary art production?

As previously started, the work of artists in collaboration with community and social contexts is directly reflecting the tumult of our times. How this kind of work is being presented is increasingly innovative and provocative. Crashing markets, the advent of the digital age, globalisation and environmental changes, in other words the politics of our times, have presented us with an unprecedented moment of re-evaluation. Our politics, our values, our social structures are in flux due to these converging agendas. Collaborative art presents the opportunity to engage meaningfully with these agendas and draw audiences into work in new and exciting ways allowing many to add their voices to commentary on these times. There are of course less ideological contributing factors linked to technology advances as mentioned, but also education provision, there are a growing number of third level courses with an emphasis on collaborative methodologies; research – a groundswell of academic discourse; and funding opportunities. Funding cuts can unfortunately result in a narrowcasting of what is fundable from the public purse and increasingly artists are looking to non-arts sources to activate projects and initiatives, this inevitable can lead to a merging of agendas and natural collaborations. So in essence there a number of contributing factors aligning to create the proposed paradigm shift.

Despite this growth, how we discuss, describe and critically reflect on this type of work remains problematic, and it is widely acknowledge amongst practitioners that there is a need for a new set of registers and descriptors that befit the complexity of the work. Do the nuances of collaborative practice currently have a descriptive register – when does the work exist or is it an ongoing continuum where process morphs into product or indeed is the product itself? Can the complexity of a rich collaboration ever be captured in an art object – does it need to be? Is there an aesthetic language to describe the experience, the process or the form of knowledge that is created?

Perhaps most troubling of all is the lack of recognition of collaborative arts as a distinct area of practice on an international stage. Depending on where in the world you happen to land you will be confronted with a different term, the Netherlands for example favouring Community Arts, while Socially Engaged Practice still dominates conversations in the UK – do the Theatre or Visual Art sectors suffer from the same lack of unity I wonder? The interchangeable terms, the lack of authoritative voice, and the varied entry points have in many ways resulted in a sector that does not even recognise itself. It is my belief that there is an invisible sector of artists working collaboratively internationally, each grappling with the same methodologies and conceptual conversations yet somehow operating completely distinct from one another. Some may identify more closely with their specific artform or the context in which they work; some may have adopted a misunderstood descriptor that they feel suits them forgoing all others. Why does this matter? Well it matters a great deal, particularly in a time of crisis, when we must

encourage our third level institutions to reflect the varied ways in which contemporary artists are making work, it matters when we advocate to funders to protect investment in this distinct area of practice, it matters when artists are trying to develop their practice and find a lack of criticality, it matters when collaborators wish to have high quality contemporary arts experiences, it matters when we wish to protect the role of the arts in reflecting, critiquing and changing the world we inhabit. Confusion and lack of identity does not help us in creating a strong sectoral identity? Have you asked yourself recently am I an artist who works collaboratively? If the answer is yes, then your sector needs you.

In the Oxford Dictionary of Politics, Collective Action Problem is defined as “any situation in which the uncoordinated actions of each player may not result in the best outcome he or she can achieve”.

By convening and uniting as a sector, we can imbue collaborative arts practices with a level of criticality that encourages reflection, growth, better work and better experiences. The sector currently lacks a sophisticated yet clear language with which to articulate outcomes, both successes and failures, as well as the nuances of practice and relevant supports needed to support best practice. Together we can bring a credible voice to the table, we can challenge critics to write better, we can advocate for academics to reflect the ways in which artists are really working within their course objectives, we can discuss arts impact in a sophisticated manner that befits the complex ecologies being woven through arts practice, we can lobby for the protection of resources.

By working together as a sector and viewing ourselves as a collective entity, we can ensure that artists are more confident and articulate about their work; that participants are benefitting from enhanced quality experiences of engaging with arts activity. We can ensure that artists, employers and participants share a better understanding of what constitutes quality and value in the work. We can communicate successes and failures. We can share clear models of good practice; we can build more effective infrastructures for the training and development of artists at all stages of their careers. We can nurture dynamic partnerships working across funding agencies, public bodies and policy makers, ensuring our place at the table in this challenging times. We can grow.

Are you a collaborative artist?

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Cubitt & Sardar
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The Public and the Arts 2006 – Martin Drury
Paul Hamlyn Foundation - ArtWorks Evaluation Interim Report
March 2013





BARRY MC HUGH

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I have worked in photography, paint and video often combining them to create images in my work. Often using the interaction of different media to inform the work I am influenced by artists such as Gerhard Richter, Douglas Gordon and Art Spiegelman. The general muted atmosphere that they create with their work is something that I have tried to recreate in my own art. I feel like my work is still evolving rapidly so my work is generally very different from one work to the other particularly because I use different mediums. Most topics I deal with in my work tend to have ties with personal issues or concerns that I can relate to.

Education

M.A S.P.A.C.E (Social Practice and the Creative Environment) 2012/2013 Georges Quay Co Limerick

B.A. (Honours) Art and Design 2011 /2012 G.M.I.T Cluain Mhuire Monivea Rd Co Galway

B.A. (Ordinary) Art and Design 2008 – 2011 G.M.I.T Cluain Mhuire Monivea Rd Co Galway





CRONAN GREY

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Cronan Grey is an artist currently working in Limerick City. A graduate of Wexford Institute of Technology Carlow with an honours degree in Fine Art (Painting). He worked previously in video, painting and installation. His previous and current work is focusing the urban environment collaborative processes and rethinking urban space.





CONNECTED

The urban landscape is an ever changing platform, which derives its meaning from those who inhabit it. My interest lies in the users of the city and how we interact with this environment on multiple levels. I initially focused on urban design and the consequences it has on the way we inhabit the city and how we experience the city. This lead me to investigate alternative spaces in the city centre which could be activated by people for people, this approach takes the position that people could self organise by utilizing a dedicated site in the city centre.

The remit of this project is to create an open site within the city which would be driven by a changing set of identifiable needs. The space provides a structure or template for activity. The function of the space is not based on a commercial model, it is intended to be a place where groups or individuals can have a base for creative practices, a place to meet, discuss, plan or enact projects in a shared environment. This project seeks to set in motion the conditions in which a participant driven and experimental space can be initiated and embedded in the city, supported by the city.



07.

Meditation on Exhibition: On The Occasion Of The Labour & Lockout Exhibition In LCGA

–
HELEN CAREY

The exhibition LABOUR & LOCKOUT at Limerick City Gallery of Art is a reflection on the content of commemoration acts and the commemorative activity. That is its big picture application. In the immediate space, and with respect to the activity of exhibition, what is presented is something that at the particular time of the commemoration was salient and coherent. This ‘exhibition’ is an expression of an enquiry that goes to the heart of what an exhibition is for and what might it reasonably represent in looking back at it, which is the subject of this essay.

Re-visiting

At the Venice Biennale 2013, the exhibition of the re-enactment or the re-installation of When Attitudes Becomes Form - which was the ground breaking exhibition curated by Harald Szeeman in Kunsthalle, Bern, 1969 - was presented at the Fondazione Prada in Venice curated by Germano Celant in collaboration with Thomas Demand and Rem Koolhaas. The original exhibition was credited with changing the way we look at the potential of exhibition and the possibilities of how display operates along many different levels. In 1969, Szeeman introduced new ways of looking at works within exhibition, and it is difficult for us to imagine today how these new ways of seeing were radical, they have so much become the norm. Szeeman allowed the exhibition to work as a field of its own making, where works related to each other and could work outside the formal official narrative of the exhibition or of the curator’s declared ideas or vision. What Germano Celant and his co-conspirators did when they re-enacted this exhibition, taking the dimensions and the formal relationships between the works in the original

exhibition into the Fondazione Prada, was to attempt to re-inhabit a space which was perhaps a little like trying to put a genie back in a bottle on the one hand. For some visitors, this was a moving moment of experience, with display conditions that captured something of the era, enough perhaps to feel a little of what that radical moment might have been like, alongside the file letters and photographs. For others, it was a flatter, less enigmatic moment. What was unambiguously clear, however, was that the Fondazione’s space had been invaded and that the recreation of the 1969 Kunsthalle in Bern within the Venetian walls, was a heady mix, that there was yet another potential for the artworks and the exhibition, but also for the viewer. The artworks may have had relationships with each other in the time in which they first were displayed, but they had new relationships to the time of their re-enactment, 2013, and the history of exhibitions since 1969. It was an audacious attempt to recreate something, and in doing so, underlined for this viewer that re-inhabiting is elusive, and that even in a slight experience of what the radical may have been like, the present provided a platform for new relationships and new meanings. Can we now imagine what the exhibition of 1969 might have been like, without now involving the homage of the Curators’ in Venice 2013? In considering the gesture that is an exhibition, we consider the potential within the exhibition and for context of the time in which they occur.

Commemoration Territory

When thinking about exhibition as a gesture within the frame of Commemorations, it is crucial to see what kind of gesture the act of commemoration is. In marking a centenary or any anniversary, there is a matrix to be

considered. Commemorative activity is by definition social and political, for it involves the co-ordination of individual and group memories, whose results may appear consensual when they are in fact the product of processes of intense contest, struggle and in some instances annihilation’ John Gillis.

There are rituals and approvals that are highly desired, in order to be adopted as official histories or the accepted version by groups or campaigners and can set agendas into the future. What public acts of commemoration confer is just that entry into the Official Histories within the past, and these are among the rituals which are established as seals of cultural identity. What these seals embody is the triumph of one version over another, of one constituency over another, like a battle triumph. At least for a time - until the next moment of appraisal.

As the Fianna Fail interest in a triumphant 2016 marking of the Easter Rising faded with the onslaught of recession, the Coalition Government of 2011 declared a decade of Commemorations to begin in 2012, marking the centenary of the Home Rule bill in 1912 and the Ulster Covenant. This meant that for the first time, the Dublin Lockout 1913 and its centenary 2013 would be embraced within a State agenda. This allowed the possibility of an alternative version in the Public Space that allowed a public scrutiny of Poverty and Failure and the choices within, all of which are associated with the Lockout. There was a possibility to think outside the formal ritual which is what the idea of Exhibition aimed to do – show a snapshot our own time in an alternative method of the commemorative act. In 3 Forum which was a series of for a funded by the Arts Council in 2010, with participation by the public, it became

clear that the activity of Contemporary Artists in Ireland, in both examining the historical landscape of ideas of Labour, Industrial Landscape and the movement of Capital among other fields, was a means of articulating how the past and the present connected. It was also clear that an alternative gesture in terms of an Act of Commemoration in public space could also be to commission work that examined the state of the Nation in 2013, and took a valid snapshot of what was in currency. The matrix of information that the exhibition of such works proposed was as a portal, but one that can transport the viewer to a place of contemplation, outside of the present, but with an enduring truth. This was the aim of working with Contemporary Artists to present Commemorative Gestures.

A collaboration

In developing exhibitions for commemoration, the idea of long term planning was manifold: to enable fund-raising, also a wide ambition for a display in the public arena and time for specific commissions. Taking inspiration from the Berlin Biennale 2006, *Of Mice and Men* curated by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnik, where one street, Auguststrasse, provided the arena for the narrative of Berlin's Mitte, of its story of survival after waves of change in the 20th century, through the commissioning of Contemporary Art. What achieved the narrative of the exhibition for the visitor was the curated combination of the Artists selected, who worked on their own briefs and their own oeuvre, within an atmospheric site and the accessibility of the site for visitors, both general and art world. Envisaging a wide application for the Lockout Centenary in the most expansive public arena in Dublin, relevant to the events of the early 20th

century, O Connell Street, approaches were made to the stakeholders in this arena, as well as those who were the guardians of the history of the Lockout, the SIPTU union. Cautious interest in some cases, downright rejection to the introduction of artists into terms by others, and only some open-ness, the idea of the Artist in the Public Domain was not greeted generally, and the sense of 'separateness' from the history in what might be commissioned caused concern.

It was never intended that the subject of briefs for artists would be the narrative of what happened in 1913, so much as the subject or the conditions wherein such things might have happened or will happen, such as the state of Capitalism at any given time. It became clear also that Public Space in 2013 is crowded by private interest and by the keepers of a history and any forum where the public's input might be invited was distrusted. The idea that Ireland might see a flowering of Artistic output at this time, embraced by a wide general public, held currency as the recession bit. On research in Weimar Germany and the flowering of Art in inter-war years, it seemed this arose because of previous habits – if a population is traumatised, what they revert to is their previous sanctuary and if Art had been a sanctuary for Ireland in times of brutal recession, then we could expect such trust.

The reality is however that public space in Ireland is not one where public art flourishes and so it seemed that an idea to entrust our centenary to Artists is not yet possible. However, a gesture in that way seemed a small step on the way to changing that. Thus, the Visual Arts sector is only opening the dialogue.

With open collaborations in Gallery of Photography, Dublin, Temple Bar Gallery & Studios, Pallas Projects/Studios, Dublin, Dublin City Gallery the Hugh Lane, CCA Derry Londonderry, Limerick City Gallery of Art and some individual artists, the interest and support of academics and writers, a mark was made. Perhaps this will increase as our decade of commemorations continues and our trust in Artists increases. Contemporary Art particularly blurs the boundaries between fields of endeavour, such as anthropology and ethnography, and the questions around artist as witness or as activist are examined closely in the consideration of Commemoration commissions. This is one of the longer and ongoing fields of enquiry that this Labour & Lockout exhibition development has elaborated. Another field is the idea around the invisible, and how exhibition might seek to articulate this, especially with the challenges that are faced by conventions of display and seeing. As increasingly, modes of Artistic endeavour become process driven and experiential and yet demand for audience and for exhibition increases, research funding in the arts still dwindles, peters out or is inadmissible. The concerns of Art in this decade of commemorations are common to those of the general public and a recognition of this would be a good objective of exhibitions as Commemorative Acts.



08.

Aesthetics For A Post-Art Condition.

—
FIONA WOODS

If I think about how things are in the world right now I feel a bit gloomy. It seems as though a news story emerges from a Philip K. Dick novel every other day: governments act like loan shark heavies, extracting wealth from the less well-off to pay invisible capitalists; democracies spy on citizens who are not suspected of any crime; government forces attack unarmed civilians and corporations use private armies to intimidate local populations. I won't even start on the environment, the backlash against women's equality or any one of a number of equally unhappy topics.

In the 'post-political formation of communicative capitalism' (Dean, 2005: 53) the development of strong counter-hegemonies is difficult. Conditions of hyper-complexity, intense competitiveness and information overload fragment the social body, leading to disempathy and diminished solidarity. This is a consequence and condition of alienation today that has collective costs, like violence and racism, but it also impacts negatively on the individual. In such a dystopian moment it is difficult to know how to write about culture, or art. I am reminded of Slavoj Žižek's warning, in the closing paragraphs of his book *Violence*; 'The threat today is not passivity, but pseudo-activity, the urge to 'be active', to 'participate', to mask the nothingness of what goes on' (Žižek, 2008 : 183).

These days I find that I care less whether something is identified, understood or valued as 'art' than I do about how or whether it pierces the membrane holding everything so tightly in place. It may be that the post-political shape of our current context leaves art with no teeth; it may be that art, as a category, is so heavily dependent for its status upon institutions that are

themselves part of the membrane. Whatever it is, I find that I am interested in a different perspective, a post-art perspective perhaps, in which the focus is on operations, ruptures, unfoldings. In this essay I will look at two modes of practice – aesthetics and social choreography – that are capable of generating the complex social configurations of representation, structure and event which seem appropriate for a post-art condition. I will also consider some recent examples that have taken place in a field of social relations outside the space of art.

Aesthetics was described by Raymond Williams as an 'extra-social phenomenon', largely 'indifferent to the human process' (Williams, 1977: 156). I disagree. Drawing on the dynamic field model (borrowed from physics), aesthetics can be analysed as material acts of putting-into-relation, based on feedback loops between co-producers rather than one-way transmissions from producers to receivers. Aesthetics is versatile. It is a form of practice and an area of philosophical enquiry. It describes an attitude and a mode of experience, a shifting paradigm, a set of procedures, a discipline and a form of pleasure. Like play, aesthetics begins as an encounter with the sensuous particularity of the material world. It involves actions, formulas, conventions and objects, but cannot be reduced to such.

I take a view of aesthetics as an embodied practice, not restricted to art, based on inherent capacities of the human, in which perception, sensuousness, affect and a desire for the elaboration of shared meanings can overlap with processes of critical reflection. "To judge aesthetically" says Terry Eagleton, speaking about the

much contested 'disinterestedness' of the aesthetic, "... means to bracket one's own sectarian interests and possessive desires in the name of a common, general humanity" (1992: 29). If aesthetics is a context in which 'common' and 'humanity' can still be spoken together, then it must surely be relevant to the human process. The aesthetic actions or practices that interest me often operate in response to the material and relational complexities of situations. I have been looking again at the protest actions of Joe McNamara, a disaffected developer from Co. Mayo, sometimes called the Anglo Avenger. Two of these actions – Cement Truck (2010) and Cherry Picker (2010) – took the form of interventions in public space in which a situational aesthetics was strategically employed. Cement Truck took place at dawn in September 2010. A modified cement truck was decked out as a visual composition, involving elements of text, colour and pattern on various surfaces including the rotating drum of the truck, the licence plate and a specially constructed placard mounted on the back. The truck was driven directly into the gates of Leinster House – the verb 'rammed' was used in press reports, but a full-length video of the event posted on YouTube (YouTube, RTE channel, 2013) showed that the impact was minimal, causing €35 worth of damage according to a news report (YouTube, itisonthetube channel, 2013).

McNamara had built a platform on top of the truck as a stage for the unfolding of his last stand, positioning himself visually as a besieged Romantic figure high above the street. After opening out the placard structure at the back of the truck to reveal a text which read; "The people have had enough. All politicians have been

sacked with immediate effect. Power to the People” he maintained his position on top of the truck with a hurling stick in hand for a period of some minutes, during which the forces of the state ran around in a high drama of sirens and lights. Police eventually climbed up and overwhelmed McNamara (he didn’t put up any obvious resistance) before muscling him into a police van and speeding away. In a final stroke of strategic inventiveness, he had disabled his vehicle so that it continued to block the gates for two hours after his departure.

Cherry Picker took place less than three months later, on the day of the Budget, December 7th 2010. McNamara drove his cherry picker, covered with placards, along Kildare St. and stopped outside of the Irish parliament building, Dáil Eireann, before hoisting the crane up over the gates, with himself inside. From that height he blasted out music including the theme from *The Good, the Bad and the Ugly*. The Garda Siochána arrived in force, using two vans to hold the cherry picker in position. They ripped the slogans off the vehicle, and spent some time trying to gain access to the cherry picker controls before they could lower the crane to the ground and make an arrest. The Budget proceedings were delayed.

McNamara’s tactical combination of iconic and performative elements within the space of the everyday is impressive. He did not merely ‘represent’ his dissatisfaction with political conditions, he devised actions that knocked up against the limits of the political in its current form. Both actions, staged in relation to the closed gates of the Irish parliament building, symbolised the exclusion of the disaffected citizen from the arena of political discourse

in a representative democracy. The same could be said of any protest at this location however. McNamara’s real achievement was to enact the impossibility for the citizen of penetrating the political discourse in any effective way. The public sphere as ‘a theater . . . in which political participation is enacted through the medium of talk’ (Fraser, 1990: 57) has given way to the phenomenon of social relations mediated through images and representations (Debord, 1967). Evidently McNamara knew that the co-producers of his actions would not be politicians, but the Garda Siochána, the legal system and the news media. The political element of his protest would not produce a political response, in the form of a meaningful debate or discussion, because it would be displaced into a spectacular choreography of policing, media representation and legality.

As material acts of putting-into-relation these actions also articulated elements of the boom and crash that have remained disavowed at the level of public discourse. The cement truck and the crane are tools of the working man, with that strong gender association, evoking a generation of men whose labour was channelled into the senseless over-production of physical structures to fuel a reckless mode of financial capitalism. Most of these men were subsequently made ‘redundant’, with all the social and psychological implications of that word. McNamara’s actions brought a frustrated and devalued masculine subjectivity into a public sphere that has no place for it. The two vehicles are also symbolic of an enterprise culture that was fostered in Ireland from the 1990’s onwards, encouraging everyone to view their lives and their surroundings as opportunities for the generation of capital,

with little regard for the consequences to the environment or the social fabric. The presence of McNamara’s own embodied subjectivity at the centre of the interventions made it possible for these specific meanings to emerge. That brings me to social choreography, a term developed by Andrew Hewitt (2005) to describe a form of relation between aesthetics and politics, in which aesthetics contributes to the manipulation of bodies and relations between bodies, either to instil ideology or rehearse alternatives to it (2005: 2). In social choreography the aesthetic operates ‘at the base of social experience’ (2005: 2), functioning as a space in which social possibilities can be tested or performed prior to being actualised.

Social choreography, according to Hewitt, is always enacted through bodies and the spaces between bodies. It takes place at all levels of society, but most especially at the level of the state - not merely in occasional fascistic displays but constantly, in the mundane biopolitical regulation of the life of the individual and through policies and practices that are intended to shape the social body. This corresponds to Terry Eagleton’s account of the origins of bourgeois aesthetics in the 18thC, describing how the major shift in class power produced a need to shape and calibrate the discriminative capacities of the newly emerging bourgeois class as one of its identifying and self-regulating features (Eagleton, 1992: 29). Early modern aesthetics in this view is similar to other control technologies identified by Michel Foucault (1988), that disciplined (or fostered the self-disciplining of) the bourgeois subject in the interests of power. While aesthetics has become more complex and socially disparate as a set of practices, Hewitt’s account suggests that it still

underpins the ideological manoeuvrings of the state. The social choreography of the state can only be fully enacted with the compliance of citizens (the coercion of non-citizens is also implicated in state choreographies, but it is not the subject of this essay). While the balance usually tips in favour of compliance, embodied practices of refusal on a small scale - absenteeism, obesity, recreational drug use, cigarette smoking, speeding, unsafe sexual practices, illegal downloads, etc. - are relatively common in Ireland. These refusals constitute a significant, if informal, counter-choreography, suggesting the very real possibility of refusal performed on a larger scale.

The Outing was a recent piece of social choreography, the first Gay and Lesbian Matchmaking Festival held as part of the traditional Matchmaking Festival in Lisdoonvarna, Co. Clare. The easier option of organising an LGBT Matchmaking festival in Dublin, as a parody of the original, was eschewed by the organisers in favour of inserting themselves into ‘the real thing’. Co-organiser Donal Mulligan, who grew up in rural Co. Leitrim, understands the heteronormative constructions of gender and sexuality that are still dominant outside the cities. Creating places ‘where it is safe to be gay’ in rural Ireland, particularly for young people, represents a new frontier for Irish LGBT activism.

‘For the very first time the festival has dedicated its first weekend for the gay and lesbian market’ declared the promotional website (The Outing, 2013). The use of the term ‘market’ here, in place of other possibilities like ‘community’ or ‘people’, is indicative of the way that ‘neoliberalism has become part of our common sense

understanding of life’ (Massey, 2013), with social identities regularly redefined as consumer identities. The Outing situates itself in an entrepreneurial landscape, promoting a view of LGBT people as a relatively ‘untapped market’ that businesses in Ireland should be keen to embrace. The languages of activism and capitalism are not seen by the organisers as mutually exclusive; this is a social and commercial enterprise in which communitarian and business interests are unapologetically woven together . As the title of the event suggests, the LGBT community in Ireland has adopted a playful approach to the serious business of self-disclosure and visibility. Coming out is a risky undertaking; the work of contestation gets carried out in a real way by those who, in this case, assembled to transgress the norms of gender and sexuality in an unusual place. Their public performance of erotic subjectivities was condensed and reflected back in a joyfully explicit and stylised fashion by the Drag cabaret, adding to a palpable sense of collective excitement about pushing out a social boundary.

What gives social choreography its potentially radical aspect is that the ‘encounters and collisions of bodies’ in space (Hewitt, 2005: 8) produce an excess that is unknowable in advance and not reducible to representation. While the long-term impacts of The Outing remain to be seen, for an observer like myself the evident sense of self-conscious pleasure and solidarity was vital and contagious. Open-ended, creative, and surprising actions of social choreography, involving people in the co-production of moments that combine embodied attention, critical awareness and unregulated pleasure may produce conditions through which challenges to

the alienating social relations of capitalism can emerge. By engaging the faculty of sensibility, what Franco ‘Bifo’ Berardi describes as ‘the ability of the human being to communicate what cannot be said with words’ (Berardi, 2012: 121), aesthetics has a real value as a social practice. Taken as a set of operations in a socio-spatial choreography, it can contribute to the building and rebuilding of empathy and solidarity between people. In the dynamic spaces between bodies we may learn, through practice, to collectively reassert our common humanity and to seek its reinstatement at the heart of politics.

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1. For more on this see Franco ‘Bifo’ Berardi, 2012, *The Uprising: On Poetry and Finance*, Los Angeles, Semiotext(e)

2. This is a reference to the Anglo-Irish Bank, the collapse of which precipitated the spectacular crash of the Irish economy in 2008.
3. These are titles that have developed through public discourse, not titles self-consciously applied by Joe McNamara.
4 Summary of views expressed by Donal Mulligan in a personal interview, Lisdoonvarna, August 31st 2013.
5. Summary of views expressed by Eddie McGuinness in a personal interview, Lisdoonvarna on 31st August 2013. He highlighted the considerable emphasis that the organisers placed, before and during the event, on promotion of BeLoNG To, the national youth organisation for LGBT, and of safe sex practices, in association with the Gay Health Network.

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THE WORK!

Teresa Normile's work explores the possibilities of performing dual roles that of youth worker and artist set within the context of Tipperary Regional Youth Service. Her initial project plan set about tackling questions of 3 pyjamas wearing and fashion choices of a group of young women. Blurred boundaries involved in the relationships she had established as a youth worker hindered the work. Stepping into the role of 'artist' created tension and crisis. She also had concerns about the ethics involved in the practice. These issues prevented the work being executed effectively. Failure prompted the artist to engage in a reflective practice in order to answer a series of questions about the art making process, reasons behind the initial idea, assumptions made by her as the artist engaging with 'youth' and assumptions made by youth organisations in general about the 'artist'. She explores whether it was possible to create space and opportunity to work as both, an artist and a youth worker working within a youth service on socially engaged art projects. Was it possible to make work that would meet the requirements of funding criteria and could still exist within organisational and national policies and guidelines while upholding the integrity of the participants? She began working with a team of youth workers involved with TRYYS. The process offered Teresa an opportunity to gain the support and develop understanding from and with workers on socially engaged art methodologies. It offered an alternative to working with young people involved in the service and to set about the tackling some of her questions.

Supported by the CEO of TRYYS, Cora Horgan, the staff engaged in a series of socially engaged art participatory practices that have contributed to the health and wellbeing of staff and the overall organisation in a time of concern in regards to the Youth Work Sector.



TRICIA O' CONNOR

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Kerry artist Tricia O' Connor holds a B.A in Fine Art from Crawford College of Art and Design in 2009, in Sculpture and Print. O' Connor is a founding member of Pause Play Collective in Tralee Co. Kerry. Pause Play Collective promotes the arts and has held various music events and cinema screenings in Tralee and Dingle. O' Connor also collaborates on BoBo Fanzine with artists and writers from Co. Kerry. BoBo focuses on promoting contemporary Irish artists and musicians. The Fanzine also creatively documents street fashion and language.





THE FEMINIST TEA PARTY

As a postgraduate student on the MA SPACE programme, Tricia O'Connor has initiated an artist led, dialogical, Travelling Feminist Tea Party. Tricia O'Connor travels to domestic spaces, artist's studios and interested organisations, bringing her sites variable tea party in a suitcase. Tricia is interested in examining the traditional role of the tea party as a feminine activity, a ritual associated with the everyday, and the domestic. The tea party potentially creates a framework in which contemporary Feminism may be reinterpreted or redefined.

Feminist Tea Party attendees will be offered copies of the artists own Feminist Manifesto as a vehicle for instigating dialogue about a myriad of Feminist issues, through lived and shared experiences of Feminism. The Feminist Manifesto addresses contemporary issues that affect the lives of women including the restrictive abortion laws in Ireland, rape culture and victimhood, domestic democracy, societal behavioural pressures on women, and our relationship to work. The Feminist Manifesto is open ended, reflecting the ever changing nature of Feminism, and an awareness of a mass of Feminist identities and opinions in the public realm. The dialogues will be documented and conversational excerpts will be printed onto the teacups and plates that become part of the travelling tea party project. It is the artist's intention to create a living teacup archive of Feminist History, of lived and shared experiences.

It is also important for the participants to understand that the artist is not taking a pedagogical approach to Feminism. The tea party is part of a Feminist methodology and is also an active form of listening. It is important that documented conversations around contemporary Feminism and lived experiences are translated in the everyday.

09.

Racing To Slow Down: The Work Of Art In An Age Of Mobile Media

BRONAC FERRIN

‘Time and space died yesterday’ - from the first Futurist Manifesto. These days we move rapidly between mind and media. We bolt our doors and lock ourselves to our screens, contracting time and space for personal lives and activating online identities. In the circumstances of our ‘connected’ lives, representations of body parts and images of intimate zones are dispatched online in a stream of improvisatory movements feeding an ever increasing desire for creative media experiences. We do not know the limits of our cognitive embodied selves with respect to machine time - as we stumble with our mobile phones in hands along busy city streets, we are trying to catch up with it. Such are intensive relations within extensible networks. As we learn to add-on, plug-in and activate our apps, traditional patterns of work, rest and play are being radically reconfigured. This is today’s creative environment. Marshall McLuhan, theorist of the emerging Information Age, observed: ‘everybody has noticed how work has taken on an increasingly creative and playful aspect: people are encouraged to be creative at work today.

Contrariwise people take their play very seriously...when you have a new kind of information pattern surrounding all individuals and all groups, their basic attitude towards one another, towards work and play, towards production and consumption, these attitudes are all changed too’ (1959). [1] Writing a year later, Norbert Weiner, the founder of the science of cybernetics which underpins today’s communication networks, warned that ‘the automated machine was the precise economic equivalent of slave labour’. [2] He urged sustaining investment in human-human rather than humanmachine relations, and spent the rest of his life explaining why this was of

vital importance. He would perhaps have been amused by news this year that Google has introduced free ‘mindfulness’ classes for its staff, to help build empathy and self-awareness among its engineers. The growth of mindfulness, a Buddhist mediation technique which works with breath to enhance human well-being is one of the major trends this year - perhaps by way of counterpoint to ‘always -on’ lifestyles. In a well-received critique, Kevin Healey has articulated the paradox of companies who sell the tools of distraction having classes in avoiding it. He claims that from a ‘bubble of integrity’ they ‘externalise the problems of fragmentation and distraction’. [3]

Distraction, much like mindfulness, is in the air. In a recent novel ‘Night Film’, author Marissa Pessi creatively deploys it within the story where references to Twitter and Facebook are woven into the text. Readers are invited to seamlessly move between print and online experiences through accessing an app which links to ‘interactive touchpoints’ embedded in the paper. [4] London Fieldworks, artists Bruce Gilchrist and Jo Joelson, create what Marshall McLuhan called counter-environments. Their next project, a composite of both the trends above, is called ‘Mindful Distractions’ and will invite members of the Cambridge public to explore and test the creativity of their idling brains, revealing how we can be creative even when not thinking.

This is the latest in a body of performative work which Gilchrist has made investigating the border zones between conscious and unconscious experiences. When a young graduating student he had to be woken from near unconsciousness by a concerned examiner; he went

onto embed this research into his art practice for three decades - sleeping in public for six days at the Roundhouse in London with Joelson when they became ‘lab rats’ for genetics researchers as part of their Space Baby project and (again by way of counterpoint) waking Walt Disney up from suspected cryogenical storage using green screen technologies in 2007. [5]

Most recently, the duo worked very closely with pioneer of art, science and technology, Gustav Metzger on a project which involved the 87 year old founder of ‘auto-destruction and auto-creation’ thinking about ‘nothing’ whilst undergoing EEG brain readings. The data produced helped to programme a robot which carved a brain-shaped void in a chunk of stone. In bringing an artist who is famous for action paintings that caught entirely the mood of the Cold War nuclear build up period in the early 1960s, and for his subsequent work on ‘destruction in art’, into a situation where he is seemingly without agency in the face of technical machines may seem paradoxical. But at the core of this work is the concept of Metzger ‘thinking’ about ‘not thinking’ which brings readily to mind the words of Hannah Arendt, ‘there are no dangerous thoughts: thinking itself is dangerous’. Metzger has also been fascinated all his life with automata, mechanical creatures of human creation which seem to have minds of their own. [6]

The power of mind to resist the over-reaching control of media and technology is an important subject and one which deserves closer attention. We might suggest that there is a constitutive relation between mind and media which we are only at the early stages of

understanding. Another important pioneer of art and technology in the U.K. is artist and Professor Roy Ascott, who taught among others, artist Stephen Willats and electronic wizard, Brian Eno in the 1960s. Ascott has been a profound and consistent advocate of the interdependencies of technology and human consciousness: ‘We can say that all systems of technologically informed art aspire to the condition of transformative process, where at best, not only the structure of the artwork undergoes change but the consciousness of the viewer is transformed. Such art is technoetic in a profound sense and its value lies in the reframing of consciousness’ (1999). [7]

Engaging his mind and body in explorations of communicating (un)conscious thoughts also is French artist Virgile Novarina. He works performatively with the productivity of rest. Commissioned to bring his blankets and pillow to art spaces, he has trained himself to go to sleep there in public view and he can wake from deepest sleep to document in drawings the images and fragments of his dreams. He started this when a Physics student and felt he was wasting eight hours of his days resting when he could be working.

But dreaming is also productive. as a brain science team has reported: ‘...dreaming results in a ‘mental recombination’ of cerebral information networks, which contributes to the ability of the waking consciousness to generate novel and adaptive responses’ 8. In an interview with Arjen Mulder in 2000, Francisco Varela, the great neuroscientist, biologist and philosopher, referred to a revolution in cognitive science then, relating to how ‘all the different parts of the

brain are every moment brought together in a dynamical assemblage’. He speaks of dreams and how they are important to rehearse images for the day - ‘provided you wake up and put them into action’. He worries about disembodied bodies, people ‘who sit at their computers for eighteen hours a day’ and reminds us that ‘conceptual thoughts and imaginary perceptions and images’ are still grounded in our physical selves and so need to be embodied. [9]

Varela, who died in the year after the interview, predicted that understanding ‘subtle levels of consciousness’ would be the most important work of the 21st century. It is clear that he was right as we proceed into this century of neuroscience with almost daily announcements of ground-breaking work that opens our eyes about our brains and their structures. How do artists place themselves within this social context? Varela believed they had a special function in ‘shaking you sufficiently to break your transparency, and let you come back to who you are’.

The artists group Aktual working and writing in the early 1970s in the highly controlled environment of Czechoslovakia (where art gatherings were illegal) put this slightly differently, but equally effectively: ‘In the beginning, art was interesting for us Not as art. as shit-on art. Resistance to it. Pare it and make fun of it. Its regeneration.....That word A R T is an exorcism to sanctify everything which it profanes. We were looking for any skew way. We found out that everyday events have 100 times more meaning for our lives than galleries, theatres and dusty libraries. And so started a long and slow drawing-near to life, which still goes on’. [10] Aktual worked with

Felipe Ehrenberg at the Beau Geste Press in Devon to produce an edition of the now very collectable Schmuck, an extraordinary publication, made through litho-offset from electrostatic paper plates. The extent they must have had to go to acquire the work (both text and images) from Czechoslovakia to Devon is hard to imagine now but also important to consider in these days of easy access media. In the Japanese Schmuck [11], Takehisa Kosugi has created a page with the heading: Magnetism, mindful transference of the continuing sound/silence...to the other place(s) by means of the listener/performer(s)’s meditative and imaginative efforts. Schmuck was very much ahead of its time and of great value to us today.

In 1982 John Naisbett wrote a still influential book called Megatrends. In this he described how the third stage of the Information Society (which he suggests began in 1956-57) is a stage where things which can only be imagined through the existence of the ‘microprocessor’ ie no longer about improving what we already have. Citing Peter Drucker’s belief that ‘knowledge has already become the primary industry’ he argues ‘we need to create a knowledge theory of value to replace Marx’s obsolete labour theory of value’ . But how might we value the kind of knowledge [12] that artists produce?

In terms of the idea of a third stage of innovation, we are currently living in a stage where inventions and applications that would be unthinkable in terms of industrial age need and desire are being developed. The preparation of the public mind to market innovations can be stimulated by ground-breakingwork by artists, doing intensive work with their own minds and bodies. Marshall McLuhan expressed

the view that the artist is capable of ‘subliminally sniffing out environmental change’, seeing alterations in man ‘caused by a new medium....who..uses his work to prepare the ground for it [13]’. Similarly, Gino Severini, who was an Italian Futurist, wrote in 1946 (with an early mention of ‘new’ media):

‘Today poets and painters are striving to bring to the surface of their being things which once lay within them almost like a dream. Becoming aware of self, the notion of self, is one of the great laws of the development of man in history, and its affects the work of the spirit and concerns culture and art in a special way. The ‘discovery of one’s inner self’ as Maritain would put it, is part of a natural need felt by the artist who seeks to have an even deeper awareness of his art, especially when great historical periods are in preparation or new cultural and social conditions are in formation which will bring new ‘media’ of expression....The history of people and civilizations is written by their art and not by their economics and industries and policies’. [14]

As technology moves from hardware on our desks to mobile phones in our pockets, glasses that feed us info and devices we can speak to on the pulses of our wrists, we may find in future the challenge is resisting embodiment, not disembodiment. Artists can help make sense of the mind media matrix.

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10.

The Empty Space of The Invitation: Parts 1, 2 & 3

ULTRA RED

SERIES: 1 THE INVITE

Institution invites artist to work on project with participants the institution has gathered.
Institution invites artist to work on project. Participants will be gathered together by the artist.

Is there a question, need or demand for participation?

0:

1:

- 1:1 What is the relationship between the institution and the participants?
- 1:2 What is the relationship between the institution and the site of the project?
- 1:3 What is the relationship between the institution and the history of the site of the project?
- 1:4 What is the relationship between the institution and the future of the site of the project?

- 1:5 What is the relationship between the artist and the participants?
- 1:6 What is the relationship between the artist and the site of the project?
- 1:7 What is the relationship between the artist and the history of the site of the project?
- 1:8 What is the relationship between the artist and the future of the site of the project?

- 1:9 What is the relationship between the participants and the site of the project?

- 1:10 What is the relationship between the participants and the history of the site of the project?
- 1:11 What is the relationship between the participants and the future of the site of the project?
- 1:12 What is the relationship between the institution and the history of the project?

- 1:13 What is the relationship between the artist and the history of the project?
- 1:14 What is the relationship between the participants and the history of the project?
- 1:15 What is the relationship between the participants and the artist and the history of the project?
- 1:16 What is the relationship between the institution and the future of the project?

- 1:17 What is the relationship between the artist and the future of the project?
- 1:18 What is the relationship between the participants and the future of the project?
- 1:19 What is the relationship between the participants and the artist and the future of the project?
- 1:20 What is the relationship between the participants and the institution and the future of the project?

2:

- 2:1 What are the investments of the institution in the project?
- 2:2 What are the investments of the artist in the project?
- 2:3 What are the investments of the participants in the project?

3:

- 3:1 What are the desires of the institution for the project?
- 3:2 What are the desires of the artist for the project?
- 3:3 What are the desires of the participants for the project?

4:

- 4:1 What are the accountabilities of the institution to the artist?
- 4:2 What are the accountabilities of the institution to the participants?
- 4:3 What are the accountabilities of the artist to the institution?
- 4:4 What are the accountabilities of the artist to the participants?

- 4:5 What are the accountabilities of the participants to the institution?
- 4:6 What are the accountabilities of the participants to the artist?

5:

- 5:1 What are the needs of the artist?
- 5:2 What are the needs of the participants?

These are some of the conditions of the project.

6:

- 6:1 What freedoms are derived for the artist from the process of the institution?

6:2 What freedoms are derived for the participants from the process of the institution?
6:3 What freedoms are derived for the participants by the process of the artist?
6:4 What freedoms are derived for the artist by the process of the participants?

6:5 What are the constraints put upon the artist by the process of the institution?
6:6 What are the constraints put upon the participants by the process of the institution?
6:7 What are the constraints put upon the participants by the process of the artist?
6:8 What are the constraints put upon the artist by the process of the participants?

6:9 What freedoms are derived for the artist by the methodologies of the institution?
6:10 What freedoms are derived for the participants by the methodologies of the institution?
6:11 What freedoms are derived for the participants by the methodologies of the artist?
6:12 What freedoms are derived for the artist by the methodologies of the participants?

6:13 What are the constraints put upon the artist by the methodologies of the institution?
6:14 What are the constraints put upon the participants by the methodologies of the institution?
6:15 What are the constraints put upon the participants by the methodologies of the artist?
6:16 What are the constraints put upon the artist by the methodologies of the participants?

6:17 What freedoms are derived for the artist by the desires of the institution?
6:18 What freedoms are derived for the participants by the desires of the institution?
6:19 What freedoms are derived for the participants by the desires of the artist?
6:20 What freedoms are derived for the artist by the desires of the participants?

6:21 What are the constraints put upon the artist by the desires of the institution?
6:22 What are the constraints put upon the participants by the desires of the institution?
6:23 What are the constraints put upon the participants by the desires of the artist?
6:24 What are the constraints put upon the artist by the desires of the participants?

6:25 What freedoms are derived for the artist by the time scales of the institution?
6:26 What freedoms are derived for the participants by the time scales of the institution?
6:27 What freedoms are derived for the participants by the time scales of the artist?
6:28 What freedoms are derived for the artist by the time scales of the participants?

6:29 What are the constraints put upon the artist by the time scales of the institution?
6:30 What are the constraints put upon the participants by the time scales of the institution?
6:31 What are the constraints put upon the participants by the time scales of the artist?

6:32 What are the constraints put upon the artist by the time scales of the participants?

6:33 What freedoms are derived for the artist by the funding from the institution?
6:34 What freedoms are derived for the participants by the funding from the institution?
6:35 What freedoms are derived for the participants by the income of the artist?
6:36 What freedoms are derived for the artist by the income of the participants?

6:37 What are the constraints put upon the artist by the funding from the institution?
6:38 What are the constraints put upon the participants by the funding from the institution?
6:39 What are the constraints put upon the participants by the income of the artist?
6:40 What are the constraints put upon the artist by the income of the participants?

6:41 What freedoms are derived for the artist by the location of the institution?
6:42 What freedoms are derived for the participants by the location of the institution?
6:43 What freedoms are derived for the participants by the location of the artist?
6:44 What freedoms are derived for the artist by the location of the participants?

6:45 What are the constraints put upon the artist by the location of the institution?
6:46 What are the constraints put upon the participants by

the location of the institution?
6:47 What are the constraints put upon the participants by the location of the artist?
6:48 What are the constraints put upon the artist by the location of the participants?

6:49 What freedoms are derived for the artist by the positions of the institution?
6:50 What freedoms are derived for the participants by the positions of the institution?
6:51 What freedoms are derived for the participants by the positions of the artist?
6:52 What freedoms are derived for the artist by the positions of the participants?

6:53 What are the constraints put upon the artist by the positions of the institution?
6:54 What are the constraints put upon the participants by the positions of the institution?
6:55 What are the constraints put upon the participants by the positions of the artist?
6:66 What are the constraints put upon the artist by the positions of the participants?

6:67 What freedoms are derived for the artist by what is at stake for the institution?
6:68 What freedoms are derived for the participants by what is at stake for the institution?
6:69 What freedoms are derived for the participants by what is at stake for the artist?
6:70 What freedoms are derived for the artist by what is at stake for the participants?

6:71 What are the constraints put upon the artist by what is at stake for the institution?
6:72 What are the constraints put upon the participants by what is at stake for the institution?
6:73 What are the constraints put upon the participants by what is at stake for the artist?
6:74 What are the constraints put upon the artist by what is at stake for the participants?

These are some of the conditions of the participation.

SERIES: 2 THE INVITE (VERSION)

Artist invites participants to work on project.
Participants invite artist to work on project.

Is there a question, need or demand for participation?

0:

1: What is the relationship between the artist and the participants etc.

The Empty Space of The Invitation - 2: Terms of Conditions

Accommodating
Accountable
Adaptable
Attentive
Box ticking exercise
Brilliant
Cautious
Changeable
Class conscious
Collective
Colonial
Complicit
Confused
Contradicted
Control freaks
Cosmopolitan
Crisis-prone
Cultural Capital
Cynical
Desperate
Didactic
Dignified
Disciplining
Dynamic
Embedded
Engaged
Entrenched
Expensive
Eye to eye
Familiar
Fantastical
Flaky
Flowing

Formal
Free Labour
Friends
Gatekeeping
Generous
Governmental
Guilty
Heel dragging
Hidden agenda
Hierarchical
Improvised
In solidarity
Independent
Informal
Inspiring
Instrumentalising
Invested
Lacking confidence
Local
Managerial
Mean
Monetary
Name Dropping
Neo-liberal
Nit-picking
Open
Oppositional
Oppressive
Optimistic
Out of control
Out of town
Over-determined
Over-theorised

Overstretched
Over-worked
Passive
Passive Aggressive
Patrimonial
Pedagogical
Performative
Personal
Petit Bourgeois
Philanthropic
Phony
Political Differences
Poor
Positioned
Professional
Pugilistic
Purely Aesthetic
Racist
Radical
Recuperating
Responsible
Scared
Sexist
Showing Off
Silencing
Sincere
Snobbish
Status
Subdued
Submerged
Sympathetic
Tactful
Tense

Therapeutic
Thoughtful
Transparent
Transversal
Trusting
Uncertain
Warm
Willing

The Empty Space of The Invitation - 3: Footnotes

1:1
Working on a short-term project in 2011, Ultra-red found out that the institution was hoping that Ultra-red would have brought more migrants into the workshops. ‘Where are the migrants?’ Ultra-red was asked during one of the sessions. Ultra-red had done a lot of advance fieldwork at the site but this had not secured the participation of many of the numerous migrant groups Ultra-red had contacted for many and varied and obvious reasons. Ultra-red had an understanding of why this is often the case but it was not certain that the institution really understood this.

1:5
Working over 20 years on many projects, Ultra-red often asks the question - what does it mean in terms of these simple binaries contained in these questions, when, for example, in this instance, there is little distinction between artist and participant per se?

1:6
Working on a weeklong project in 2011, Ultra-red ran a series of workshops in an institutional setting that was a large house in the grounds of a well-founded art space. The space itself was far out of the main city centre and took some commitment for participants to make their way there. Ultra-red had no easy way to come and go from the city centre where the urban day to day was more likely to produce some commonality, investments and maybe chance encounters. The audience who came to participate in the last public session were (mainly) also made up of those who were used to coming to such a space and being able to travel the distance to the institution.

1:7 & 1:10
Working on constituency work over a number of years, Ultra-red methodologies were instrumental in facilitating a change in the political relationship between the site and the artist and the participant group. Migrant and anti-racist struggles collided with anti-regeneration struggles when the group, applied its analysis of poverty and class relations in struggle against a local regeneration scheme. A desire to continue ongoing investigation processes brought new understandings of history and power relations into conversation with migrant struggles and a sense of place. This transformed and opened up a space for migrants in politics otherwise dominated by white, middle-class campaigners.

1:14
Having worked together on several iterations of sound investigation projects the Rural Racism Project (RRP) in South West England (which includes one member of Ultra-red) built its collectivity around listening processes. When invited in 2009 by an arts institution in East England, Ultra-red and RRP took up the invitation together and travelled as a group of six to share their experiences of constructing a site (their own anti-racist practice) with an audience gathered by the inviting institution.

1:16
Invited to work on a project for an Arts Centre in 2013, Ultra-red were tasked with producing a stand alone workshop for a much longer project of which the institution was in no way certain what it actually was.

1:20
Working on many short-term projects with participants who have initially been assembled by an institution, Ultra-red has frequently encountered the following dynamic: At the end of all the work when the question ‘What next?’ comes up from participants, there is often a well-intentioned desire to continue the work beyond the involvement of Ultra-red members. It is at this point that participants sometimes look to the institution to make a gesture of facilitating continued work by providing a space, some resources and some investment in what they had initiated. Ultra-red would say that in the main that this is not offered by institutions to participants.

2:1
Working on a long-term project in 2012 that saw a range of different participants, processes and practices, Ultra-red was constantly given space and support to really engage with participants. Significant in this support was the understanding that such work requires time and the creation of an autonomous space where the artist and the participants could escape the structures and disciplines of both the gallery and the school where the participants were from.

6:11
Working on a long term project in 2011, Ultra-red found out that the participants were nervous to undertake working purely with sound and process-based investigation but it was precisely this nervousness when translated into energy that let them take a risk to participate

6:22
Working on a long-term project in 2013, participants at the final event were asked to wait outside their own event whilst V.I.P’s were invited into the event for a preview and special presentation.

6:24
Working on establishing a long-term project in 2011, Ultra-Red faced the continuous problem of trying to find an answer to this question: When is a constituency constituted? Despite repeated assurances from the host organisation that working with Ultra-red would benefit their own understanding of their work and their own frustrated internal dynamics, almost zero commitment to the project over many months left Ultra-red in the position of trying to find at the very last minute another constituency to work with just to finish the project.

6:29
Working on a yearlong project in 2010, Ultra-red spent a lot of time on trains and living far from home. In these moments of absence, very little political work could be done at home in the constituencies that Ultra-red members work in.

6:31
Working on a long term project in 2010, Ultra-red constantly ran into the problem that much work was produced when Ultra-red were able to be in the city where the project was based and that little of no work would happen in the time when Ultra-red were not able to be there despite assurances and procedures set in place to try and ensure that work was produced in the interim gaps.

6:37

Working on a long-term project in 2010, Ultra-red found out that participants had been offered money to attend the workshops. Ultra-red had not been consulted on this matter. The attention span and attendance of many participants decreased the closer they got to the securing the money for ‘participation’.

6:45

Working on a long project, Ultra-red worked briefly with a group of working-class young mothers. When asked if the name of the hosting institution (a visible public arts centre) meant anything to any of the mums, the name was unfamiliar with all but one who said she had been there “to use the toilet”

6:49

Working on a short-length project for an artist-curator in 2013, Ultra-red were given maximum freedom to develop an interesting and challenging (to Ultra-red) work. Ultra-red were also given total autonomy to develop and use their own budgets with the total budget available to them.

6:52

Working on a short-length project in 2011, Ultra-red remained silent during the final Questions and Answers session and participants talked about the work they had created with the participation of Ultra-red. When the curator demanded that the audience hear from the artists (in their mind, Ultra-red), a participant replied ‘Why would you think that the participants are any less artists than Ultra-red?’ The institution here had its own investments on show, these investments mirrored clearly to itself.

6:67

Commissioned by a public arts institution, Ultra-red conducted four separate investigations in different localities over a month. The culmination of this work was a public encounter between many of the participants at the host institution. The inviting curator announced that she would not be present for this event as she was travelling to “visit some exhibitions”. When meeting with curators at these galleries, they enquired about the “amazing project” that was happening at her gallery (i.e. Ultra-red’s project). Having missed the event but now realising the potential “cultural capital” for the institution, the curator returned the following week and announced that, instead of the project finishing as it was supposed to, further funding would be made available to continue the work.

6:70

Working on a long-term project in 2010, Ultra-red were constantly pushed into new and fruitful areas and concepts within the work through the understanding, reference and history of the participants themselves in relation to their own sense of importance of and difficulty in working within the wider collective project.

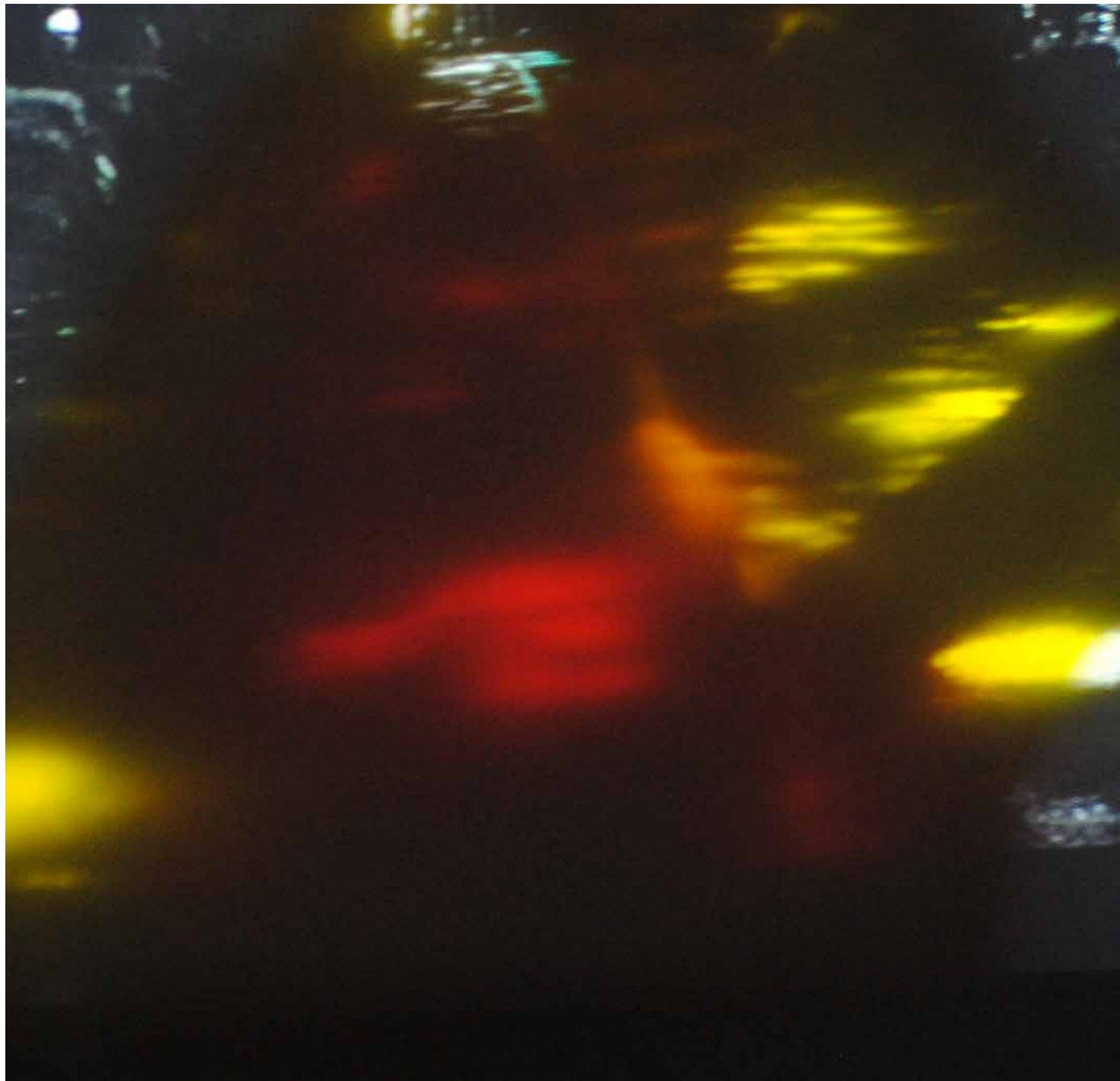
6:71

During a weeklong project at an arts institution, the curator came to one mid-week workshop and said to Ultra-red and the participants “I know the work of Ultra-red. This isn’t the work of Ultra-red”. Ultra-red were certain that this was their work as they were working on it. The curator had another idea of what parameters, narratives and myths contained Ultra-red for them as curator, as someone who must know.

6:74

Working on a yearlong project in 2010, Ultra-Red experienced numerous constraints put upon their participation with participants in the work placed there by the participants themselves. These constraints were a happy and necessary condition to ensure safety, confidence and trust could be a constituent part of the relationship between Ultra-Red and those people they were working with.





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Dr. David Brancalone, PhD, MA, PG Dip.

External Examiner 2012;
Sean Miller MA. BFA.
www.jema.us

VISITING LECTURERS
2010 - 2013

Suzanne Bosch (UK)
Artist/University of Ulster
Former Programme Leader MA Art in Public

Sarah Browne (IRL)
Artist

Caroline Campbell (IRL)
Irish Visual Artists Rights
Organisation (IVARO)

Dr. Luigina Giolfi (IRL)
Interactive Designer

Phillip Delamere (IRL)
Arts Officer,
Roscommon County Council

John Paul Dowling (UK)
Designer/Lecturer LSAD

Amanda Dunsmore (IRL)
Artist/Lecturer LSAD

Claudia Eipeldauer (AT)
Wochenklausur, Austrian Collective

Adam de Eyto (IRL)
Lecturer/Designer (CIT)

Michael Fortune (IRL)
Artist

Sean Hannigan (IRL)
Arts Office,
Donegal County Council

Michelle Horrigan (IRL)
Curtator/Artist

Dr. Eileen Humphries (IRL)
Independent Sociologist

Anab Jain (UK/IN)
Superflux,
UK/India Design Company

Noel Kelly (IRL)
Chief Executive Officer/
Director of Visual Artists Ireland

Brendan Kenny (IRL)
Limerick Regeneration

Gideon Koppel (UK)
Film-Maker

Mary McCarthy (IRL)
Director, National Sculpture Factory

Eamonn Maxwell (IRL)
Director, Lismore Castle Arts

Annette Moloney (IRL)
Curator/Collaborator

Lynnette Moran (IRL)
CREATE

Jennifer Moroney-Ward (IRL)
Director, Northside Learning Hub

Dobz O'Brien (IRL)
Programme Manager,
National Sculpture Factory

Alan Phelan (IRL)
Artist

Kenneth Redmond (IRL)
Art Officer,
Dun Laoghaire-Rathdown
County Council

Bock the Robber (IRL)
Independent Social Activist

Clíodhna Shaffrey (IRL)
Curator

Dara Waldron (IRL)
Critical Studies, Lecturer, LSAD

Fiona Whelan (IRL)
‘What’s the Story?’ Artist Collective

Marie Brett (IRL)
Artist

Dr. Luigina Giolfi (IRL)
Interaction Design Centre,
University of Limerick

Arthur Deignan (IRL)
CREATE

Gerard Byrne (IRL)
Artist

Jacki Hehir (IRL)
Artist

Jesse Jones (IRL)
Artist

Liz Burns (IRL)
Fire Station Artist’s Studios

Anna McLeod (IRL)
Artist

Jennifer Moroney Ward (IRL)
North Side Learning Hub,
Limerick

Rurair O’Cuiv (IRL)
Public Arts Office,
Dublin City Council

KAOS Pilots (DK)
Design School

Bik van der Pol (NED)
Collaborative Artists

Deidre Power (IRL)
Artist

Paul Sullivan (UK)
Static Gallery, Liverpool

Rachel Thunder (IRL)
Film Maker

ThinkPublic (UK)
Designers

Ailbhe Murphy (IRL)
Artist

John Comisky (IRL)
TV and Theatre Director

Kath Gorman (IRL)
Associate Producer,
Cork Midsummer Festival

Katherien Atkinson (IRL)
Arts Administrator CREATE

Owen Boss (IRL)
Arts/Theatre Collaborator

Pauline Conroy (IRL)
Social Scientist

Yvonne Cullican (IRL)
Artist

Pat Collin (IRL)
Film Director

Fiona Woods (IRL)
Visual Artist, Lecturer LSAD

Brian Flemming (IRL)
Musician/Artist

Gareth Kennedy (IRL)
Artist

Basurama (ES)
Design/Architecture

Pablo Helguera (USA)
Artist/Educator

Bronac Ferran (UK)
Director of Interdisciplinary Arts,
Freelance Writer

Oliver Kotcha-Kallenin (FI)
Artist

Roddy Buchannan (UK)
Artist

Woodrow Kernohan (IRL)
Artist and Curator

Ultra Red (UK)
Social Activist Collective





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