

TULCA

FESTIVAL OF VISUAL ARTS 2011

4TH - 20TH NOVEMBER



WWW.TULCA.IE

AFTER THE FALL

CURATED BY MEGS MORLEY

AFTER THE FALL

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CHAIR'S NOTE

Welcome to this year's Tulca Festival of Visual Art in Galway, After the fall, in which curator Megs Morley addresses the question. 'What happens after a society is traumatized?' Rather than memorialising and fetishising the past, this year's artists present different ways of organising. This spans from the everyday into global politics. The artists present not a new didactic system or power structure, but a space for the individual to have agency. There is also emphasis on the potential of collective agency: how do art practitioners make work co-operatively, what politics surround self-organization, what is the legacy of artist-led collectives and what can be borrowed from self-organisational methods and used in other aspects of our society – can artists be embedded into politics successfully, and if so, what does that mean for the artist's practice?

This year's talks and workshops play a central role in the programme's structure, ensuring that there is a legacy after Tulca closes on November 20th. This is where future ideas and strategies are born, and where Tulca, as an organisation can grow and continue being relevant to art-making in Ireland and internationally.

We are also continuing our residency programme in the county this year. We aim to foster the position of the artist as an autonomous agent, looking at our world from an independent point of view. Tulca is a space in which finished ideas are presented to an audience, but is also a laboratory where new ideas can be formed and sustained. Tulca is involved in several new partnerships this year, both internationally and locally. It is always assuring to know that there are similar organisations and people aiming for the same thing and we are privileged to have our name attached to that of our partners.

It is always exciting to see how Tulca will physically manifest itself each year. This is formed not only by the work chosen by the curator, but also the curator's vision for how space will be organised. This year we are proud to present the Tulca Festival Gallery alongside year-round venues such as Niland Gallery, 126, Galway Arts Centre and Nun's Island Theatre. We are also delighted to be working with the James Hardiman Library at NUI Galway and Space Invaders. We are in a great year for visual art, both nationally and locally, with a range of high profile festivals.

On behalf of the Board of Directors, I would like to thank this year's artists for participating, our staff for building Tulca from the ground up, and to our audience, who both support and challenge us each year. We hope you find this year's programme engaging, inspiring and thought-provoking.

Maeve Mulrennan - Chairperson

CURATORS ESSAY: AFTER THE FALL

MEGS MORLEY

The allegorist rummages here and there for a particular piece, holds it next to some other piece, and tests to see if they fit together – that meaning with this image or this image with that meaning. The result can never be known before hand, for there is no natural mediation between the two.

(J80, 2 J80, a1)

The brooder whose startled gaze falls upon the fragment in his hand becomes an allegorist (J53, 3)

Walter Benjamin The Arcades Project 1927 [1]

After the fall

The programme for the 2011 Tulca festival of visual art has been developed under the concept of After the fall. A deliberately familiar yet ambiguous phrase, After the fall allows us to consider a position that exists in a juncture at the end of one era, but also at the beginning of the next.

The last number of years have marked a period of many overlapping crises, and 'falls' both national and international. The deepening recession, political collapse and social upheaval have exposed the porousness between the logics of society, economy, politics and capital. And, if exhibition-making is the representation and staging of a discourse, then, as an Irish exhibition with an international remit, Tulca is uniquely positioned to reflect and query this context in Ireland.

Spanning across 8 exhibition venues, and 12 satellite locations for performance and events, and with

the development of new website, archive, and publication, this year Tulca has expanded and forged new partnerships, new relationships and has formed a deeper relationship with the fabric of Galway city. Working together with local art organisations, local businesses and like-minded institutions, Tulca has created a platform for an engaged and critical contemporary art practice in the West of Ireland. Creating the opportunity for Irish curators to work within a local context with an international focus is an exciting model that is unique in Ireland.

Within an international context of large Art Biennales, the notion of place is highly significant in an event like Tulca, making the residency programmes and the commissioning of new work very important. However, if we consider that our sense of place is not bound by geographical location, but is in fact an intersection of social, cultural and economic and political processes[2], then the exhibition as a construct and a reflection of these spheres, reaches beyond a local geographical position, connecting though local and international networks to form new models of exchange and community.

What all the artists selected and invited to participate in this year's Tulca share is a desire to play a role in social change by interrogating received forms of knowledge, imagery and power and by challenging the politics of representation, subjectivity, commemoration, historiography, narrative construction, identity and memory formation in a world 'after the fall'.

By using creative strategies of intervention, self-institution and self-organisation, the artists attempt to intervene into collective understandings of our present and our past, and to expand the debate on future potentials.

As a nation, we are currently being challenged to take stock of the events of the last two decades, and have to consider a re-examination of our own history in light of new truths, spanning from politics to religion, that are only now being revealed.

How, and who enters the archive and canon of history is the basis of the practice of Romanian artist, Lia Perjovschi. Over the last 3 decades Lia has created an archive of an alternative history, documenting contemporary art events in Romania that fell beyond the 'official' art of the Ceausescu dictatorship. Sited in the James Hardiman Library at NUI Galway, Lia's highly subjective hand-drawn, crystalline timelines consider how individual experience can interrupt and interrogate the mediation of 'official' knowledge.

The subject of the archive as a dominant form of official evidence is also the preoccupation of artist and writer Gregory Sholette's Imaginary Archive project. Collaborating with over 30 Galway and international artists, over several months, Sholette subverts the connection between the body of the archive to a 'real' past, and self-institutes a new form of archive that connects instead to an imagined future. An expansive process and project the Imaginary Archive is a collection of documents created by over 30 artists about a future that never happened, but perhaps →

→ could have. Multiple interpretations of apocalyptic disasters, utopian visions, political re-imaginings, and 'what if' scenarios for the future spill out into a diverse range of forms, opening up potential readings, not only of our future but of our present and past as well.

Resulting from a series of civic revolutions across Eastern Europe in 1989, the fall of the Berlin Wall has become a symbol of the fall of communism. The politics of representing such a complex past – the dissolution of the East German Democratic Republic – is explored through the cinematic work *DDR/DDR* by American artist Amie Siegel. Challenging the conventions of documentary and narrative film through a cinematic montage of staged and performed moments, archived Stasi surveillance footage, and interviews with former citizens and agents, Siegel examines the close relationship between the development of cinema, psychoanalysis and the Stasi's relentless surveillance of its citizens, creating a work that self-consciously connects the technology of state control and art.

The work of Joanne Richardson and David Rych, *Red Tours*, also examines the impact of the fall of the Iron Curtain. Questioning the politics of documentary-style film, through 3 distinct narrative perspectives and styles, the work interrogates the memorialisation of communism through the communist museums and public sculpture parks that now exist as tourist destinations in former Iron Curtain capitals. The artist as a protagonist in the film, takes a form of pilgrimage to these sites, including the site of the 20 metre high Lenin statue in Berlin, that was cut into 125 parts and buried in Koponick forest after the fall of the Berlin Wall, observing "... it was as if the body of communism had to be dismembered so that it could not be resurrected".

The relationship between public monuments and the politics of collective remembering is also addressed by the Estonian artist Kristina Norman in her work, *After War*. The work examines the social and political significance of the Bronze Soldier monument that was located in the centre of Tallinn by Stalin in 1947. A symbol of Soviet power, the public sculpture also became the symbol of a nation divided into two communities – the Estonian and the Russian speaking minority – with incompatible interpretations of history, which resulted in the bronze soldier's removal in 2006. Norman observed that the Russian community still visited the empty site of the soldier, each year on Victory Day, and created a public intervention and re-creation of the sculpture to make visible again what was hidden. The video documents the action and the resulting police interference and civic protest.

The monument is also implied in the photographic work of Mexican artist Oswaldo Ruiz. By illuminating the ruins of abandoned farmhouses in rural Mexico at night, in a manner usual only to significant public sculptures, the role of the artist and of the camera is implicit in these works, both as device to record but also to make visible the human aftermath of bad political decisions, which in this case dissipated an entire community.

The actual site and event of political decisions is the subject of the work of Irish artist Seamus Nolan in

Oral Hearing. Using professional actors to re-enact a contentious public hearing that was instrumental in the laying of a high pressure production pipeline by the Shell Oil company through the small community of Belmullet in the west of Ireland. Based on the closing statements of local residents during a public hearing held in Belmullet in 2009, *Oral Hearing* focuses on the mechanisms and theatricality of politics and democracy and the attempt by conflicting forces to influence the control of public space.

It is the performative gesture of political decision that is the subject of a new work by Irish artist Tom Molloy, entitled *Shake*. A series of 59 photographs, each depicting a pair of world leaders braced in a handshake, the gesture here is seen as an act of performed global power, and as a final act in the striking of an unspoken deal.

The sociologist and philosopher Pierre Bourdieu speaks of 'symbolic violence' [3], a type of unnoticed (partly unconscious) social repression and oppression in order to maintain power to certain social orders and to dominate the conscious subject. Responding to issues of individual and collective silence in contemporary Ireland, Dominic Thorpe creates an immersive performance in *Very Very Narrow Mouth*, as a means of understanding and contesting the symbolic violence that allowed institutional abuse of children in Ireland.

In considering the idea of 'After the Fall', a future position is inherently implied. Referencing the history of feminist sci-fi film, Irish artist Jesse Jones presents an apocalyptic future in *Against the Realm of the Absolute*, where women have survived in a barren and wasted world and perform collective rituals that relate to the gestures of agitation and protest.

The use of fiction to explore issues and ideas is a strategy that is also used by the Russian art collective *Chto Delat?* in *Museum Songspiel: The Netherlands 20XX*. Set in the Netherlands in the year 20XX, illegal immigrants seeking sanctuary in a modern art museum are asked to perform, as a work of interventionist art. Presenting a future that is closer to our present than we would like to think, the work highlights the embedded co-dependence of art institutions within current political systems.

In expanding *Tulca* as a platform for a longer engagement with local issues, *Open space for new Horizons*, a discussion and workshop event facilitated by artist Susanne Bosch, was held in May this year, and aimed to support students and emerging artists towards sustaining art practice in Galway. See p29 for a full report by participants and Susanne Bosch.

For the *Live@8* event, I was delighted to have the opportunity to invite Vladan Jeremić to make a selection video, performance video and film from Eastern Europe. Vladan is an artist and curator based in Belgrade, whom I made a connection with in 2007 as part of a *Live@8* event I curated with Tom Flanagan, called *Art the Global Village* where we invited live performance and discussion across the world through the medium of Skype. The discussion that began then with Vladan has continued until now, and is materialised with his selection for this special *Live@8* entitled *The Perspectives, Part 1*, which Vladan explains further in his text on page 22.

The many other events will engage and challenge new audiences in Galway, performing in a variety of non-art venues including sound performances by *Soft Day* (Sean Taylor and Mikael Fernström) and *The Quiet Club* (Danny McCarthy and Mick O'Shea) who bridge the space between performance art and music.

The public talks programme provides the public with the opportunity to listen and engage in discussion with some of our visiting artists and curators and allows us to further explore some of the individual practices and strategies and ideas presented in *Tulca*. The workshops that are programmed during *Tulca* include providing the tools to develop self-organised and independent artistic practices with Gregory Sholette, and how to 'embed' artistic practice and strategies within the development of our city with Frances Whitehead.

This broadsheet publication features 3 specially commissioned texts which address the idea of *After the fall* in different writing forms and styles. Niall Moore, in his essay *Fear of Falling* addresses the philosophical repercussions of a society in crisis; Chris Fite-Wassilak explores a fictional dystopian future in *Beyond Two Thousand*, and Ben Geoghegan and Gregory Sholette converse through *Radio Free Galway*.

This exhibition challenges the audience in a number of ways, through the many forms of visual art and in the time and durations explored in the works but also through exploring Galway city. Curated as a series, in order to gain a full picture of this festival you will have to visit 8 exhibition venues, watch approximately 10 hours of film and attend over 19 live events, talks and workshops, over this 2 week period. What you choose to see, and not see, and in what order, will affect how you create meaning 'between image and object' and site and place. This interpretation cannot be mediated, and will be personal and individual to you. So, as you 'brood' through *Tulca* and Galway city, I invite you to consider, contemplate, and imagine what may happen next, *After the fall*.

Megs Morley, Curator, *After the fall, Tulca 2011*

[1] *The Arcades Project*, the unfinished magnum opus of philosopher Walter Benjamin, was edited posthumously in the 1980s as a fractured and deconstructed collection of notes. *The Arcades Project*, translated by Howard Eiland and Kevin McLaughlin, and prepared on the basis of the German volume edited by Rolf Tiedemann, Belknap Press of Harvard University Press, Cambridge, Massachusetts and London, England, 1999.

[2] Miwon Kwon, 'our understanding of place where she states, "our understanding of site has shifted from a fixed, physical location to somewhere or something constituted through social, economic, cultural and political processes". *One Place after Another: Site Specific Art and Locational Identity*. Cambridge, Massachusetts: MIT Press, 2002. p.10.

[3] Bourdieu, Pierre, and Loic J. D. Wacquant, *An Invitation to Reflexive Sociology*. Chicago: University of Chicago Press, 1992. pp. 94-115.



TULCA EXHIBITIONS

NOVEMBER 4TH - 20TH



TULCA FESTIVAL GALLERY

CHTO DELAT? & NIKOLAY OLEINIKOV

ELAINE BYRNE

MARIE HANNON

ALLAN HUGHES

GARETH KENNEDY

MARIELLE MACLEMAN

TOM MOLLOY

SEAMUS NOLAN

ROSA PARKS GALLERY

THE KITCHEN TABLE COLLECTIVE

126 ARTIST RUN GALLERY

GREGORY SHOLETTE

THE NILAND GALLERY

FILIPPO BERTA

NILU IZADI

JOANNE RICHARDSON & DAVID RYCH

SPACE INVADERS

JENNIFER CUNNINGHAM

THE GOOD HATCHERY

(CARL GIFFNEY AND RUTH E LYONS.)

NICKY LARKIN

GALWAY ARTS CENTRE

JESSE JONES

KRISTINA NORMAN

OSWALDO RUIZ

LINDA SHEVLIN &

PADRAIG CUNNINGHAM

UNA SPAIN

NUI GALWAY,

JAMES HARDIMAN LIBRARY

LIA PERJOVSCHI

NUNS ISLAND THEATRE

AMIE SIEGEL

CHTO DELAT? & NIKOLAY OLEINKOV

1

NOV 4TH - 20TH → 10-18:00

**TULCA FESTIVAL GALLERY,
GALWAY SHOPPING CENTRE**

Title: Museum Songspiel: The Netherlands 20XX

Medium: Film (26:00 min) 2011, & site-specific installation/wall painting 2011.

→ WWW.CHTODELAT.COM



TITLE: MUSEUM SONGSPIEL: THE NETHERLANDS 20XX

Chto delat! What is to be done? is a Russian collective, made up of artists, philosophers and writers, that sees its diverse activities as a merging of political theory, art and activism. Formed in 2003, the group's ideas are rooted in their observations of post-Perestroika Russia, and in principles of self-organisation and collectivism. Their work advances a leftist position on economic, social, and cultural agendas; they publish a regular newspaper, produce artwork in the form of videos, installations, public actions and radio programmes, and contribute regularly to conferences and publications. Chto delat? consists of the following members: Olga Egorova/Tsaplya (artist, Petersburg), Artiom Magun (philosopher, Petersburg), Nikolay Oleinikov (artist, Moscow), Natalia Pershina/Glucklya (artist, Petersburg), Alexei Penzin (philosopher, Moscow), David Riff (art critic, Moscow), Alexander Skidan (poet, critic, Petersburg), Kirill Shuvalov (artist, Petersburg), Oxana Timofeeva, (philosopher, Moscow), and Dmitry Vilensky (artist, Petersburg).

Recent solo exhibitions include:

Learn, Learn and Act Again, Mala Galerija, Ljubljana, Slovenia
Chto Delat? ARGE Kunst Galerie Museum, Bolzano, Italy
What is to be done? - The Urgent Need to Struggle, ICA, London, UK
The Urgent Need to Struggle. Part 01., Gallery Nova, Zagreb, Croatia
Group exhibitions include: I will never talk about the war again, Fargfabriken, Stockholm Sweden
Ostalgia, New Museum, New York USA
Sin Realidad No Hay Utopia., Centro Andaluz de Arte Contemporáneo (CAAC), Sevilla Spain
What is to be done between tragedy and farce?, Smart Project Space, Amsterdam, Netherlands
Art against Naziam, public spaces, Moscow, Russia
Sydney Biennale., Sydney, Australia
Principio Potosi., Reina Sofia, Madrid, Spain
X Baltic Triennale, Urban Stories, Vilnius, Lithuania
11th Istanbul Biennale, What keeps mankind alive, Istanbul, Turkey, Activist Club, Van AbbeMuseum, Eindhoven, Netherlands



TITLE: THE YEARS OF THE BONECRUSHER QUEEN," MURAL BY NIKOLAY OLEYNIKOV 2011

Museum Songspiel: The Netherlands 20XX

This video film, whose narrative takes place against the background of Dutch politics in the year 20XX, tells the story of a group of illicit immigrants who try to evade deportation by the national authorities, and who seek refuge in a museum. The work is a co-production of the Van Abbemuseum, SMART Project Space and Chto Delat? <http://www.chtodelat.org/>

Nikolay Oleynikov

Nikolay Oleynikov (b. 1976, Gorky City (now Nizhny Novgorod), USSR). He lives and works in Moscow. He is a graduate of the Theater Academy in Nizhny Novgorod. Since 2003, he has been a member of the Chto Delat? collective, and editor of the Chto Delat? newspaper. He writes regularly for Moscow Art Magazine. As an independent artist or as a member of Chto Delat? he has exhibited worldwide including recent shows at: Smart Project Space, Amsterdam; ARGE Kunst Galerie

Museum, Bolzano; ICA, London; Gallery Nova, Zagreb; Museu de Arte Contemporânea, Porto; Musée d'Art Moderne de la Ville de Paris - MAM/ARC, Paris; The Baltic Triennial of International Art, Vilnius; Galerie Hlavního Mesta Prahy, Prague; 17th Biennale of Sydney; 11th Istanbul Biennial; Centro per l'Arte Contemporanea Luigi Pecci, Prato; The State Tretyakov Gallery, Moscow.

New Work

Nikolay Oleynikov paints narrative murals in the tradition of avant-garde propaganda. Combining painting and collages of printed photo-materials with a didactic approach, according to the relevance of historical materialism, Oleynikov's conceptual murals could be seen as a true example of contemporary 'leftist propaganda':

When I think about the art worker's place in contemporary reality, unexpected pictures flash before my eyes: a poet torching an ugly office building in the city center or an artist, his face covered by a

bandana, being arrested by seven cops at a demonstration. I like these pictures. Boring is the artist who has convinced himself that his place is in the studio from eleven in the morning to seven in the evening. And fine is the poet who doesn't merely rock the Internet or club slam with his words, but devotes himself to activism ...

(Nikolay Oleynikov in On Propaganda in Art, September 2010).

ELAINE BYRNE

1

NOV 4TH - 20TH → 10-18:00

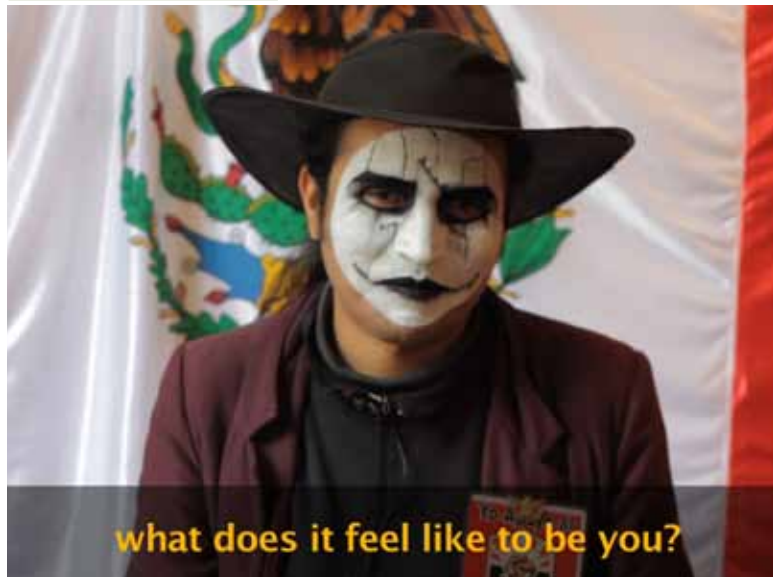
**TULCA FESTIVAL GALLERY,
GALWAY SHOPPING CENTRE**

Title: Message to Salinas

Medium: Mixed media (video, print, installation).



TITLE: MESSAGE TO SALINAS



TITLE: MESSAGE TO SALINAS

Irish artist **Elaine Byrne** works with video, photography & installation. Her work investigates the nature of the inherent problems of communication, querying the artist's role as supposed communicator. In her work, Elaine explores ideas about point of view – the perceived and the preceptor. Her methodology includes engaging and conversing with the audience and responding to these conversations – collecting stories and sharing specific memories in anecdotal format. She also uses quasi-anthropological methods, through extensive travel and research, with a strong emphasis on empirical data.

Elaine has had solo shows at the Oonagh Young Gallery, Dublin (January 2011), Atrio Cultural Space, Mexico (2011) and The Leinster Gallery, Dublin (September 2009) and has participated in Group shows in New York, Budapest, London and Dublin. She has won several awards for her work, most recently, ArtSlant showcase for photography (August 2011), and will show in a group photography show in The Centre of Fine Art Photography in Colorado in December 2011.

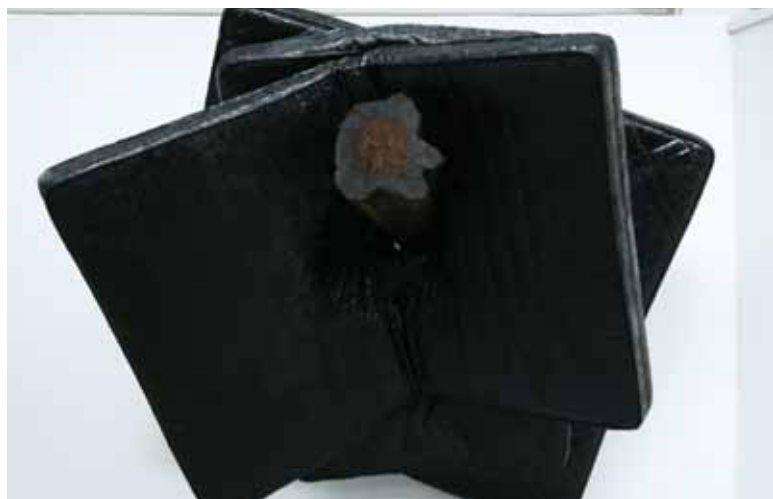
She has undertaken residencies at SOMA, Mexico (2010), Hungarian Multicultural Centre, Hungary (2011) Welcome to the Neighbourhood, Askeaton, Co. Limerick (2011) and SIM, Iceland, (2011). She has completed an MA (Visual Art Practices 2009) and obtained the following awards: Arts Council of Ireland (2010 Travel), Culture Ireland (2010 and 2011).

Message to Salinas was made during Byrne's residency in Mexico City during the summer of 2010. Motivated by questions regarding the visibility of ex-president Carlos Salinas in the social and political life in Dublin, Byrne began researching what quickly emerged as a highly contentious issue in Mexico. Carlos Salinas de Gortari, elected under dubious circumstances, was president of Mexico from 1988 to 1994 and is probably best known internationally for negotiating the North American Free Trade Agreement (NAFTA) with the United States and Canada. In Mexico he is remembered for initiating a social reform, 'Solidarity', which although a populist move, probably contributed, along with his other reforms to the collapse of the economy shortly after he left office.

Salinas left Mexico, allegedly fearing he might be charged with the murder of his chosen successor, arriving in Ireland in the Spring of 1996 where he took up residence in Dublin 2. While in Dublin Salinas undertook writing Mexico: The Policy and the Politics of Modernization, defending his policies and politics, a copy which was donated to every library in Mexico.

In Message to Salinas Byrne aims to give Mexican people a voice, providing them with the opportunity to send Salinas a personal message. Byrne invited Mexicans, via Facebook, to send a message to Salinas either by video or email. Over 60 emails were collated into a publication, while the video work comprises 34 individual messages of approximately 2 minutes each.

Significantly, Byrne has not edited this work. These messages were made and delivered in good faith, unmediated, retaining and preserving the charged and genuine expression, bewilderment, anger, admiration and regret, with which they were originally imbued.



TITLE: SUSPENDED MATTER



TITLE: SUSPENDED MATTER



TITLE: SUSPENDED MATTER

MARIE HANNON

1

NOV 4TH - 20TH → 10 - 18:00

**TULCA FESTIVAL GALLERY,
GALWAY SHOPPING CENTRE**

Title: Suspended Matter (New Work)

Medium: Telegraph pole, Mattresses, Tar, Fabric, Metal and Wire.

Marie Hannon graduated from Galway Mayo Institute of Technology (GMIT) in 2010 with a first class honours degree in Fine Art. She works mainly in the media of photography, drawing and object-making. Her work questions and responds to social and political conditions that have a direct psychological impact on the individual. Marie uses everyday objects to explore the notions of trauma, displacement, confinement and struggle.

Suspended matter lingers without a resolve. It is conflicted, as material matter and object matter oppose each other creating a notion of tension. Everyday objects are imbued with the traces of living, they carry the scars, stains and evidence of human activity. Tarring the surface is in a way paradoxical as it aims to expose and conceal. It is a play on 'tarring and feathering', the humiliating act of publicly exposing 'sinful' deeds.

Also the act of covering an object in hot tar not only burns and damages its surface, it also covers up and conceals the traces on it. It silences the object in thick dark secrecy. This binary function submits the work to a realm of uncertainty and unease.



TITLE: POINT OF AUDITION (REVERSE ADR)

ALLAN HUGHES

1

NOV 4TH - 20ST → 10 - 18:00

**TULCA FESTIVAL GALLERY.
GALWAY SHOPPING CENTRE**



Title: Point of Audition (Reverse ADR)

Medium: Two channel synchronised HD video with monoaural sound.

Duration: 13m 42s.

Year of production: 2009

→ WWW.ALLANHUGHES.COM

Allan Hughes is an artist based in Belfast and working out of Orchid Studios. His video installation work explores the production of remediated histories through the deconstruction of post-production processes. Hughes' works usually proceed from research into the sites, documents and apparatus of recorded and remediated histories. His installations have touched on many subjects, including Jane Fonda's Radio Hanoi Broadcasts, the decommissioned British Army

listening post at Black Mountain in Belfast, the recording of Patty Hearst's S.L.A. Communiqués and the erased portions of Richard Nixon's Watergate tapes. His works examine the precarious position of subjectivity within the constructed narratives of history and the processes of their representation and reception. Hughes unpacks the processes of remediation through a deconstruction of post-production methodologies and establishes a place that privileges listening and the rediscovery of



TITLE: POINT OF AUDITION (REVERSE ADR)

subjective and heterogeneous positions within these narratives.

2011 has seen his work included in Rencontres Internationales at the Haus Der Kulturen Der Welt in Berlin, the Pompidou Centre in Paris & the Filmoteca Espanol in Madrid, SCOPE Art in New York and Askeaton Contemporary Arts Welcome To The Neighborhood. In 2010 he was awarded the Arts Council of Northern Ireland (ACNI) Major Artist Award and in 2009 he was the recipient of a six-month Artist's Residency Programme at the Irish Museum of Modern Art in Dublin. He has exhibited both nationally and internationally with work shown in the Mediations Biennale in Poznan Poland, UNOACTU in Dresden, La Sala Naranja in Valencia, the Ormeau Baths Gallery Belfast and the Beursschouwburg in Brussels amongst others. In 2010 he completed a PhD, Screening the Voice: synchronisation, authority & objet petit a, at the University of Ulster under Professors Willie

Doherty and Kerstin Mey.
www.allanhughes.com

Point of Audition examines established functions of the recorded voice in cinema, negotiating a topology that impacts upon issues of political representation, self-determination and authority. The work appropriates transcriptions of Jane Fonda's broadcasts on Radio Hanoi from the summer of 1972 when she took the opportunity to lend her voice to the anti-war movement by speaking out against the United States involvement in Vietnam, infractions of the Geneva Convention and the policies of President Nixon's administration. They were directed primarily towards U.S. soldiers based in Vietnam and were recorded, transcribed and subsequently investigated by the U.S. Congress House of Representatives for their effect in undermining confidence amongst soldiers on active duty. Point of Audition, negotiates a synchronised vocal performance

of extracts from the Radio Hanoi transcriptions, repositioned in a reconstruction of the analytic scene from Klute. The work examines the function and effect of remediation on the voice and explores the consequences of establishing the voice as an object that is extra-linguistic to speech, in opposition to the ideality of meaning. This ideality is, paradoxically, the very thing that Fonda desires in the context of her political objectives. What material aspect of the voice can therefore be reconstructed from the remediated voice in this context and what can be recovered from the voice that we give? The apparent materiality of the voice in this matrix shifts between the historical subjects, the work and the spectator. The desire for a stable and homogenous unity is deferred by both the material and ideological difficulty in reclaiming the voice. The synchronised voice is upheld as a paradoxical object, only ever apparent when it is disrupted and removed.

GARETH KENNEDY

1

NOV 4TH - 20ST → 10 - 18:00

**TULCA FESTIVAL GALLERY.
GALWAY SHOPPING CENTRE**

Title: The Mean Pallet (New Work)

Medium: Sculpture, mixed media

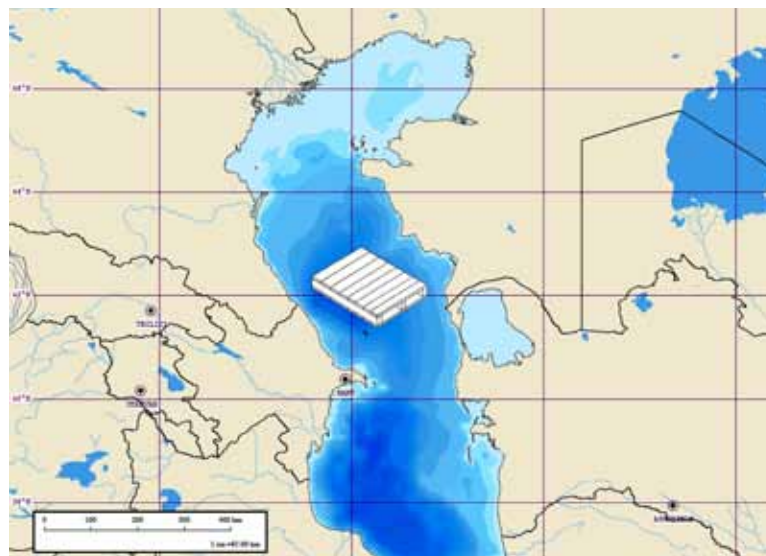
→ WWW.GKENNEDY.INFO

→ WWW.KENNEDYBROWNE.COM

Kennedy's work is invested in the potential of a socially engaged practice which addresses specific environmental, social, aesthetic and economic concerns within located contexts. These works address concerns regarding economies of being and of scale as well as orientation within the liquidity of contemporary experience. They attempt to localise and define, in a public context, macro-economic and/or environmental concerns and anxieties. Outcomes typically include architectural or designed structures, hand-crafted objects, as well as live performative events which bring these physical entities to life within specific public contexts. Throughout

2011 he has been developing two 'folk fictions' which stage encounters between globalised and localised material cultures in both the Aran Islands and East Kerry.

Kennedy has received numerous awards and bursaries for his practice including several awards from the Irish Arts Council, a 2008 Local Authorities Members Association (LAMA) Award for best Public art work commissioned by a Local Authority, Culture Ireland awards, and awards from several Irish Local Authorities. He has produced and shown work both nationally and internationally. In 2009, he co-represented Ireland at the 53rd Venice Biennale. Kennedy



TITLE: THE MEAN PALLET

also works on another distinct artistic practice called Kennedy Browne, in collaboration with artist Sarah Browne.

I wonder where ye average of all ye world pallets be
– 19th .century Victorian industrialist who first coined the term 'mean pallet' whilst looking out of his factory window.

For After the fall, Kennedy presents a barometer of worldwide economic activity which may well be, in fact, an economic fiction. The so-called Mean Pallet describes a best estimate of the average location of all pallets, both laden and empty, across the planet. The Mean Pallet has been estimated since the early 1960s. Setting o.N and o.E as a baseline, initially, the estimate placed the Mean Pallet over the

**Current location:
Somewhere above the
Caspian Sea.
Moving East South East.
Average velocity: 0.24
km/day.**

TITLE: THE MEAN PALLET

Eastern Mediterranean, just south of Marmaris in Turkey. However, it is currently estimated to be somewhere over the Caspian Sea (due to a high level of manufacturing in the Far East). It is also estimated to be drifting in an east south-easterly direction at a rate of 0.24 kilometres per day although the movement of the largest container ships can produce significant noise in this trend.

MARIELLE MACLEMAN

1

NOV 4TH - 20TH → 10 - 18:00

**TULCA FESTIVAL GALLERY,
GALWAY SHOPPING CENTRE**



Title: Final Reductions (New Work)

Medium: Reclaimed merchandising, paper, marker pen, highlighter and correction fluid.

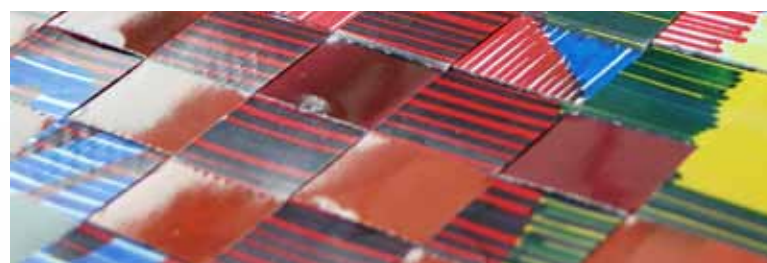
Marielle MacLeman is a Scottish artist whose practice involves rigorous processes across mixed media wall-based work and site-specific installation. Her work has traditionally been informed by sites and subjects with lost or changing roles and the folklore or historical significance surrounding them. She graduated from Duncan of Jordanstone College of Art and Design, Dundee, in 1998 with a BA (Honours) Fine Art in Drawing and Painting and has exhibited throughout the U.K. Relocating from Glasgow in 2011, she is now based in Galway and recently completed a residency at Galway Arts Centre. She is currently Artist in Residence at The James Mitchell Geology Museum and The Zoology and Marine Biology Museum, NUI Galway.

Working within the context of a vacant shopping centre unit, Marielle MacLeman uses the graphics and content of proximate merchandising to create a new narrative and aesthetic in installation. The text and images of printed material from window displays, advertisements, catalogues and coupons are drawn on, cut then woven or reassembled. The language of marketing campaigns and store signage is itself physically reconfigured and incorporated into the installation. Anagrams of promotional slogans are re-appropriated for fictitious marketing campaigns or echo consumer expectations and attitudes.



TITLE: FINAL REDUCTIONS

Whilst highlighting the shop owner's attempts to maintain consumer interest, words are re-shuffled to present poignant reminders, warnings or lament on the changing face of our high streets and shopping centres.



TITLE: FINAL REDUCTIONS (DETAIL)



TITLE: SHAKE



TITLE: SHAKE

TOM MOLLOY

1

NOV 4TH - 20TH 10 - 18:00

**TULCA FESTIVAL GALLERY
GALWAY SHOPPING CENTRE**

Title: Shake (New Work)

Medium: 59 framed photographs, 28 cms x 950 cms, 2011.

hand•shake | 'han(d)

, SHāk |

noun

an act of shaking a person's hand with one's own, used as a greeting or to finalize an agreement.

Tom Molloy's practice has been concerned for some time with the examination of power in both a political and historical context, and how it can, and has been perverted, raising global questions about morality. For over a decade Molloy has been determined to challenge the observers' perception, by creating ambiguous works that investigate the overlap between representation and association. In his line of questioning Molloy deliberately presents minimal representations of significant political and historical moments. In opposition to the clean, simplicity of the works presentation, the viewer finds conceptually rich, multi-layered meanings inherent to the artwork.

Tom Molloy was born in Waterford and he works between a studio in the West of Ireland and in northern France. He attended The National College of Art & Design in Dublin, earning his B.A. in Fine Art in 1987 and his M.A. in Fine Art in 1992. A survey exhibition of his work was held at the Limerick City Gallery of Art in 2005 (publication) and at the Solstice Arts Centre, Navan, County Meath, in 2008 (publication). In 2010 Molloy had a major exhibition at The Aldrich Museum of Contemporary Art in USA (publication). Tom Molloy is included in the permanent collections of the Irish Museum of Modern Art; The Blanton Museum of Art, Texas; The Arts Council/An Chomhairle Ealaíon, Dublin; The

Zabludowicz Collection, London; Fondazione Spinola Banna Per L'Arte, Turin; FRAC-Piemonte; and Princeton University Art Museum as well as several international private collections. This year, Tom Molloy already featured in 10th edition of the Sharjah Biennial, "Plot for a Biennial"; he will show new work at an exhibition entitled "ART..." at the FLAG Art Foundation in New York.

SEAMUS NOLAN 1

NOV 4TH - 20TH 10 - 18:00

**TULCA FESTIVAL GALLERY,
GALWAY SHOPPING CENTRE**

Title: Oral Hearing

Medium: 2 screen synchronised video piece. 120min. 2009

Seamus Nolan is an artist based in Dublin, chosen to represent Ireland for Europolia in Brussels, Artist in residence in the Irish Museum of Modern Art, and the recipient of Wexford County Council's inaugural Emerging Visual Artist Award. '

Recent works includes, Neighbo(u) rhood, in The Mattress Factory Pittsburgh, 'Terminal Convention' in association with Static gallery Liverpool and The NSF Cork, 'The Trades Club Revival' in association with The Model Gallery Sligo and CREATE Dublin, 'Noughties but Nice', Limerick City Gallery touring show, R.H.A. 'Futures show', 'Corrib Gas Project Art Centre' Project Arts Centre Dublin, 'if art could save your life' Droichead Arts Centre Drogheda, Ev+a Limerick, '1968 If you could change the world at last' the Goethe Institute, 'Docks Tour' National Sculpture Factory Cork, 'Art in the life world' Ballymun Dublin, 'Demesne' at the Lab Dublin, 'Phoenix Park' The Kerlin Gallery, 'Demesne' Wexford Art

Centre, 'Nature Reserve' Europolia Brussels, and 'Hotel Ballymun' a temporary public art work commissioned by Breaking Ground, Ballymun Dublin.

Oral hearing is a two screen video piece, which frames the debate in the contentious situation of the laying of a high pressure production pipeline through a small community in the west of Ireland, based on the closing statements of local residents during a public hearing in Belmullet in 2009.

In this hearing, restated and filmed in Mayo by Seamus Nolan, the various voices of the local community are heard, as are re-enactments of the role of An Bord Pleanála Inspector (Mr Martin Nolan, played by Seamus Moran) and the statement of Shell lawyer (Senior Counsel, Mr Esmond Keane, played by Donal O Kelly). While community leaders - teachers, farmers and retired citizens, argue against the operation, citing risks to the safety of the people in the



TITLE: ORAL HEARING

community as well as ideological objections, the Shell lawyer argues that there is very little appropriate risk, and outlines the steps taken by the conglomerate to address the community's concerns.

This re-enactment of the formal process of defining ones environment and an attempt to exercise some influence within the democratic process signals a contemporary

relationship to the idea of public space, the dismantling of the nation state and the rights of the individual. Produced by Project Arts Centre and supported by the Arts Council and Fire Station studios for the 2009 exhibition Corrib Gas Project Arts Centre by Seamus Nolan, co-curated by Jonathan Carroll and Tessa Giblin.

THE KITCHEN TABLE COLLECTIVE 2

NOV 4TH - 20TH → 14:00 - 18:00

ROSA PARKS GALLERY
3 McDonagh Ave, Mervue



Video viewable from outside every evening from 18:00.

Title: \Shore\ (New Work)

Medium: Installation & Intervention

The Kitchen Table Collective was founded in July 2011 by nine recent fine art graduates from GMIT. The group's formation was precipitated by discussions that took place at an Open Space workshop facilitated by Susanne Bosch and presented by Tulca in May 2011 (Open Space for New Horizons).

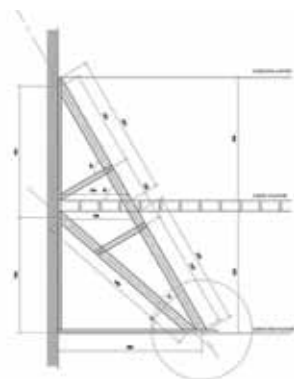
Members of the collective now work and operate from an experimental space at 3 McDonagh Ave, The Rosa Parks Studios and Gallery. The space provides a physical area whose designation is fluid and can change according to the requirements of the artists who are working within it. Central to the project is that decisions regarding the functionality and nature of the space can only be made through democratic discussion, open dialogue and mutual respect. In this way the space can offer itself as a platform for experimentation and

exploration in the field of visual arts. The collective is committed to the Open Space model of interaction and dialogue between arts practitioners.

The nine individuals who make up the Kitchen Table are Mike Ahern, Judith Bernhardt, Helen Caird, Michelle Conway, Brid Egan, Noelle Gallagher, Tina Hopp, Eithne Ryan and Joan Sugrue.

\Shore, n. A prop, as a timber, placed as a brace or support against the side of a building or other structure; a prop placed beneath anything, as a beam, to prevent it from sinking or sagging.

Not only is the functionality of the physical space called into question by the timber construction but the very nature of space and that of contemporary art spaces in particular undergoes an enquiry.



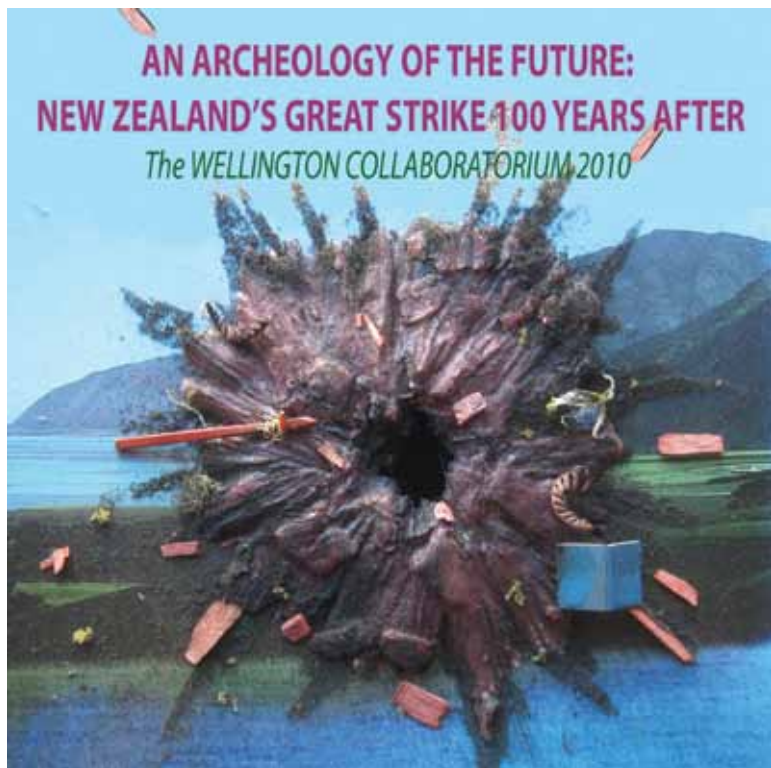
SHORING FOR 3 McDONAGH Ave., MERVUE

TITLE: SHORE

The work addresses presence and absence, temporality of spaces and the physical as well as social concepts of inside and outside. As night falls, the private inside space reveals itself to the public outside world by projection through the front window, or does it?



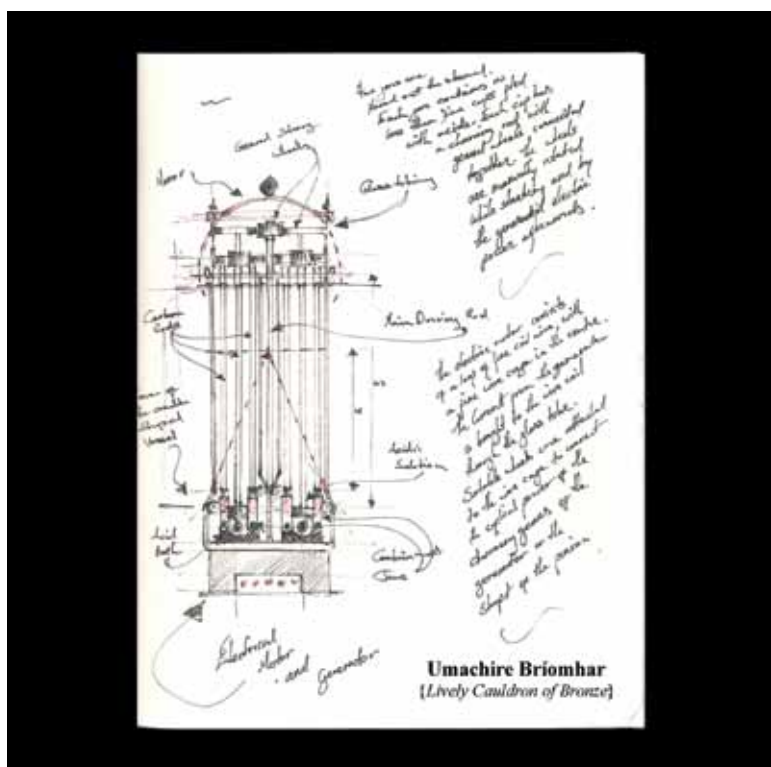
TITLE: SHORE



TITLE: THE IMAGINARY ARCHIVE, WELLINGTON, 2011 BY GREGORY SHOLETTE



TITLE: YOU CAN'T POLISH A TURD BUT YOU CAN PEBBLEDASH A PANINI. 2009 BY DAVE CALLAN



TITLE: LIVELY CAULDRON BY ROGER O'SHEA

GREGORY SHOLETTE

3

NOV 4TH - 20TH → 10 - 18:00

126 ARTIST RUN GALLERY

Queen Street



Title: The Imaginary Archive (New Work)

Medium: Collaborative site-specific project using mixed media, dimensions variable

Venue: 126 Artist Run Gallery, Queen Street, Galway.

Satellite locations: Galway City Library Middle Street, Charlie Byrne's Bookstore the Cornstore, and Bell Book & Candle at the Small Crane Sea Road.

→ WWW.GREGORYSHOLETTE.COM

→ WWW.DARKMATTERARCHIVES.NET

Tulca 2011 is delighted to invite the artist and writer Gregory Sholette to create new work for "After the Fall". A critical international figure in the area of collectivity and artist-led activity and politics, Sholette has been collaborating with the 126 Gallery & membership over the last number of months to re-visit the concept of the Imaginary Archive.

Gregory Sholette is a New York-based artist, writer, and founding member of the artists' collectives Political Art Documentation/Distribution (PAD/D: 1980-1988), and REPOhistory (1989-2000). A graduate of The Cooper Union (BFA 1979), The University of California, San Diego (MFA 1995), and the Whitney Independent Studies Program in Critical Theory, his publications include Dark Matter: Art and Politics in an Age

of Enterprise Culture (Pluto Press, 2011); Collectivism After Modernism: The Art of Social Imagination after 1945 (with Blake Stimson for University of Minnesota, 2007); and The Interventionists: A Users Manual for the Creative Disruption of Everyday Life (with Nato Thompson for MassMoCA/MIT Press, 2004, 2006, 2008), as well as a special issue of the journal Third Text co-edited with theorist Gene Ray on the theme "Whither Tactical Media." Sholette recent exhibitions include Imaginary Archive (for the Tulca Festival in Galway, Ireland 2011, and for Enjoy Public Art Gallery in Wellington, New Zealand 2010); a contribution to Temporary Services Market Place for Creative Time's Living as Form (2011); a two-person exhibition at the Santa Fe Art Institute in New Mexico (2011), and the installation "Mole Light: God is Truth, Light his Shadow" for Plato's Cave, Brooklyn, New York (2010). Sholette is an Assistant Professor of Sculpture at Queens College: City University of New York (CUNY), has taught classes at Harvard, The Cooper Union, New York University, and Colgate University, and teaches an annual seminar in theory and social practice for the CCC post-graduate research program at Geneva University of Art and Design.

Imagine yourself uncovering a cache of materials and documents that record a past whose future never arrived? Imaginary Archive Galway (IAG) is just such a repository: printed materials, objects, and narratives that imagine an alternative history, which nevertheless sheds a surprisingly strong light on concrete realities. New York based artist Gregory Sholette invited participants from Galway, New Zealand, Europe, and the United States to produce this "what if" collection of archival materials addressing topics from forgotten Irish inventors and fantastic nation-branding campaigns,

to uncharted offshore islands and mysterious pirate radio broadcasts. On display at Gallery 126 IAG consists of under-represented, unknown, invisible, or merely hoped-for "historical" materials that point to multiple ways of interpreting the past, the present, and the future.

See:

→ WWW.DARKMATTERARCHIVES.NET/?PAGE_ID=21

Participating artists include:

Dave Callan (Galway), Simon Fleming (Galway), Roger O'Shea (Galway), Ben Geoghegan (Galway), Austin Ivers (Galway), Tiarnán McDonough (Galway), Paul Maye (Galway), Aine Phillips (Clare), Allan Hugues (Belfast), John Hulsey, Brian Hand (Dublin), Jeffrey Skoller (NY), Matthew F. Greco (NYC), Todd Ayoung (NY), Aaron Burr Society (NY), Yevgeniy Fiks (NYC), Maureen Connor (NYC), Johan Lundh and Danna Vajda (NYC/Sweden), Trust Art (NYC), Ellen Rothenberg (Chicago), Oliver Ressler (Austria), Markus Wetzel (Berlin), Murray Hewitt (NZ), Jeremy Booth (NZ), Malcom Doidge (NZ), Grant Corbishley (NZ), Yevgeniy Fiks (NYC), Dara Greenwald & Josh McPhee (NYC), Bryce Galloway (NZ), Lee Harrop (Australia), Malcom Doidge (NZ), White Fungus (Taiwan), working in collaboration with Imaginary Archivists Olga Kopenkina and Gregory Sholette (NYC).

126 Gallery

In the last ten years a diverse and internationally significant visual arts scene has emerged in Ireland. It is in this development that 126 plays an important role as Galway's foremost non-profit space for experimental visual art, allowing many younger artists the opportunity

to take risks with their practice. 126 are Galway's and the west of Ireland's first artist-led exhibition space. 126 was established in 2005 by local artists in their own living room as a response to the urgent need for more non-commercial gallery spaces in Galway. The gallery then moved to a white-cube space and invited local artists to form a Board based on the successful democratic style of Catalyst (Belfast) and Transmission (Glasgow). In 2009, 126 relocated to a larger, more prominent space on Queen Street in the city centre, where we remain to this day. From this more central position, geographically and culturally, 126 have been able to engage in increasingly ambitious projects, and also assist in the development of various other creative initiatives within Galway City and county. Email: contact@126.ie

Talk: Dark Matter: Art, Politics, and Imagination under Crisis Capitalism

Talk by Gregory Sholette on Saturday 5th Nov at 12:00pm in Galway City Museum, Spanish Parade (For more information see under "Talks" p20.

Workshop: Contemporary Artists/Collectives: Tactics, Models, and Imaginative Possibilities : Workshop by Gregory Sholette on Monday 7th Nov 10:30am- 4:30 pm.

Ground Floor Aras na Gael, Dominic Street. Places are extremely limited and booking is essential: for more information see under "Workshops" p21

FILIPPO BERTA 4

NOV 4TH - 20TH → 10: 18:00

NILAND GALLERY
Lower Merchants Road



Title: Homo Homini Lupus

Medium: Single channel high definition video with sound.

Filippo Berta is an artist who lives in Milan (Italy) and works on collective performance and video works. In 2008, he was among the winners of the International Prize for Performance in Trento (Italy) fourth edition curated by Fabio Cavallucci and in 2009 he took part in the residency programme for artists in Spinola Banna Foundation in Turin (Italy) curated by Gail Crochane. Solo exhibitions include Placentia Art Gallery to Placenza (Italy) curated by Alessandra Pioselli, at "NT Art Gallery" in Bologna (Italy) curated by Fabiola



TITLE: HOMO HOMINI LUPUS

Naldi and at the Theatre Studio of Florence curated by Pietro Gaglianó; group exhibitions include Fifth Edition of Prague Biennale (Prague); Intervals curated by Eugenio Viola and Enrico Valentini at Teramo (Italy), Invasion One curated by Giovanni Viceconte at Cosenza (Italy); Random Access Memory curated by Tatjana Fell & Andrzej Raszyk at Mica Moca, Berlin (Germany); Damage the image curated by Cecilia Freschini, Beijing (China); Matter of Action curated by Sara Serighelli, Milan (Italy), F.A.B.S curated by Eleonora Farina at the National Brukenthal Museum in Sibiu (Romania).

Currently he is working on several projects at international level.

Filippo Berta analyses the states of tension generated by the imperfect mechanisms inherent in social relations, interpreting

them as dualistic and inharmonious conditions. In his artistic research the concept of boundary is ever present, meant as an anomalous place that is located between the two parties in conflict. Many of his works consist of collective performance where people perform simple actions brought to conditions of extreme tension which provides to these common gestures an unusual character. Filippo Berta is not a performer in the strict sense of the word but is closer to the figure of the director and makes use of performance to create an exceptional state of empathy between the viewer and the work. His artistic experimentation does not stop only at the realization of collective performance but develops in video works also, in which the narrative and each form of logical end are absent.



TITLE: YELLOW HOUSE SERIES

NILU IZADI 4

NOV 4TH - 20TH → 10 - 18:00

NILAND GALLERY
Lower Merchants Road

Title: Yellow House Series

Medium: Photographic Series, Lambda prints 100x60cm.

Nilu Izadi is a freelance photographer with a background in fine art. She works primarily as a documentary photographer, photographing events and taking publicity stills for publications and arts events abroad and in the UK. She also teaches pinhole workshops and creates camera obscura installations.

The Yellow House, Beirut.
1924 - 2010

"The yellow house has seen Beirut through her grandest and bloodiest turns. Commissioned in 1924 by the Barakat family, the building, designed by Youssef Aftimos in the picturesque French Mandate style, is a work of genius, affording a view onto the street from every room - through windows, verandahs, doorways into windows beyond and onto the city. At the time of its construction, the building was situated on the outskirts of Beirut, with urban planning the city soon built up.

By the time the war started in 1982, the yellow house found itself positioned exactly on the demarcation line which divided East and West. Due to its strategic positioning, facing their enemy to the West, the Christian militia re-appropriated the interior spaces and views through to build bunkers and snipers nests.

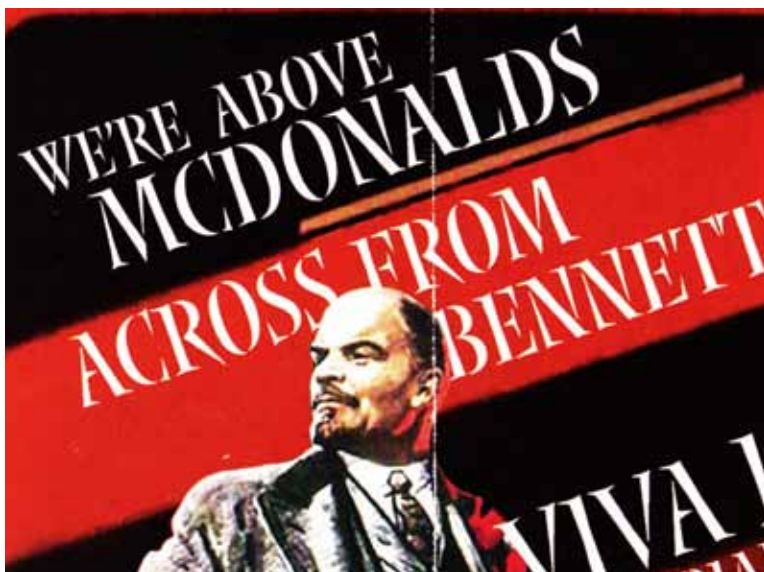
Representing a valuable step in Beirut's architectural heritage, this building took on a very different value during the war. The worlds of the architect and sniper were intertwined, the latter taking the building's exceptional layered vistas as a source for voyeurism, protection and mass murder. The gunmen could nest in the bunker's dark recesses while commanding the street



TITLE: YELLOW HOUSE SERIES

corner from virtual obscurity. The remaining scars of war left by the billions of bullet marks on the walls are a chilling reminder of the terror of conflict. Using one of the bullet holes which had pierced the stone walls, I converted one of the rooms of the yellow house into a camera obscura installation bringing the projections of the front line back into the heart of the sniper's nest. The

same aperture which was caused as a result of war is now turning back on itself. Projections of people walk across the mass bullet ridden walls, clouds move silently over the rubble and devastation left by war, images are turned back onto themselves, the outside now looking in." - Nilu Izadi



TITLE: RED TOURS



TITLE: RED TOURS



TITLE: RED TOURS

JOANNE RICHARDSON & DAVID RYCH 4

NOV 4TH - 20TH → 10 - 18:00

NILAND GALLERY

Lower Merchants Road

10 - 18:00

Title: Red Tours

Medium: Video 48 mins, 2010

Joanne Richardson (b. Bucharest, Romania) is a video artist and media theorist currently living in Berlin. She completed an M.A. in philosophy at New York University, and postgraduate studies in critical theory and film & video at Duke University. She is the editor of a webzine on media theory and activism and of two books on digital culture.

She has written essays on the history of the avant-gardes, experimental film and video, net-art, tactical media, free software, intellectual property, the myth of authorship, activism and the radical left. Her videos reflect an ongoing interest in globalization, nationalism and post-communism, and manifest a critical perspective toward the status of documents, history, and memory.

→ WWW.SUBSOL.C3.HUI/JOANNE/HOME.HTML

David Rych (b. Innsbruck, Austria) studied visual arts in Vienna, Jerusalem and Marseille, and is currently living and working in Berlin.

A continuing theme in his work is the construction and representation of reality and identity. In frequent collaboration with other artists, he explores different approaches to documentary, focusing on the documentation of knowledge in relation to collective identities and the visual codes of personal and official history. His work has been presented at: Manifesta 8, Kumu Art Museum, NGBK, Kunstraum Kreuzberg Bethanien, Galerija Miroslav Kraljevic, OK Centrum, Bucharest Biennale, Kunsthalle Exnergasse, Rotor, Transmediale, DEAF.

Red Tours is a docu-fiction that investigates the dialectic between tourism and collective memory in statue parks, museums and staged re-enactments of communism in the Czech Republic, Germany, Hungary and Lithuania. Several citations from Alain Resnais and Chris Marker's 1953 film, *Les Statues Meurent Aussi*, invokes a hidden link between the colonialism that once transformed African statues into museum objects and what happened in Eastern Europe after 1989.

The narrative of *Red Tours* emerges through 3 stories told from different perspectives: an agit-prop account of what lies behind today's dominant interpretation of communism as kitsch or absolute terror, a subjective travel diary that mixes the personal and the political to reflect on the process of self-colonization that has turned the natives into tourists of their own history, and a form of direct cinema that unfolds through the words and gestures of the tourists themselves. By using multiple voices and styles, the video seeks to question the politics of documentary.



TITLE: INTERNATIONAL MONETARY FIELD DAY

JENNIFER CUNNINGHAM 7

NOV 4TH - 20TH → 10 - 18:00

SPACE INVADERS

The Cornstore, Middle St.

Mon - Sat



Title: International Monetary Field Day (New Work)

Medium: Mixed Media

Jennifer Cunningham is a visual artist who works with paint, printmaking and drawing, film and digital media. She graduated with a first class honours degree from GMT in 2002 and in 2008 she completed a Masters in fine art from N.C.A.D in Dublin. She has won several awards for her work including the Thomas Damann Travel award and the Taylor art award.

She is currently undertaking a residency in the RHA school (July- Dec) and is a member of the Blackchurch print studio in Dublin. She has taught some of the part time courses in I.A.D.T, Dun Laoighaire for the last few years and has been selected for the R.H.A summer shows 2003-2009 and EVA. She has also exhibited both nationally and internationally and her work is collected by the Office of Public Works, the ESB, Siemens, Galway City Council, Galway Mayo Institute of Technology, Radisson S.A.S hotel, Galway, and privately by collectors in Ireland, New York, London, Basle, and Toronto.

"Not long ago, comparisons were being made between Iceland and Ireland, the joke being, the only difference between the two was a letter in the name.

In these pieces, a couple of piebald's eating old Irish punts roam about on ghost estates made out of Icelandic krona and Irish punts. The artwork's role is to offer a slightly humorous mental image of the serious repercussions of careless speculation, one befitting Ireland's current economic situation with bank bailouts and severe fiscal crisis. Set against the backdrop of a sky made out of German marks, the work draws comparisons to our economic situation and Iceland's bankrupt state.

Both Iceland and Ireland underwent spectacular economic growth dependent on inflated financial and construction sectors. We now have more than 2800 ghost estates in Ireland and some 23000 unoccupied houses. One in every five houses in Ireland is now unoccupied.

The issue of ghost estates in Ireland is more than empty houses. It's a symbol of the country's descent from the Celtic Tiger leading the European charge of prosperity, to a broken state, crippled by what most would agree was a universal greed: greed of consumers, developers and those who Irish people blame the most, the banks."

- **Jennifer Cunningham**

THE GOOD HATCHERY

CARL GIFFNEY & RUTH E LYONS

7

NOV 4TH - 20TH → 10 - 18:00

SPACE INVADERS

The Cornstore, Middle St.
Mon - Sat



supported by
Galway County Council

Title: ÁRAS ÉANNA RESIDENCY, INIS OÍRR (New Work)

Medium: Mixed Media

→ WWW.KARLGIFFNEY.COM

→ WWW.RUTH.IE

The Good Hatchery is an experimental art initiative based in bog lands of north Offaly currently directed by visual artists Carl Giffney and Ruth E. Lyons. From this remote location the artist led venture sets out to challenge the accepted methods used for the making and dissemination of high quality contemporary artwork.

For TULCA 2011, The Good Hatchery (Carl Giffney and Ruth E. Lyons) will spend one month based on Inis Oírr, the smallest of the Aran Islands making new work in two separate strands. One will take direction from the seafaring history of Sherry and its relation to accident. The other will be an experiment at remote communication.

Satellite communication depends upon the relay of information to and from the remote satellite that is stationed in outer space back to earth. During their residency as part of 'After the Fall', the island will become the satellite; a remote point from which to both receive and relay information from and to the mainland. The Satellite offers a macro perspective taking in the earth from a remove. From their remote station The Good Hatchery will consider the current problems facing society and put them into an historical and distant perspective. While the satellite is offers a remove from which to imagine a future, perhaps on the island everything is ok 'After the Fall'.



TITLE: ARAS ÉANNA RESIDENCY, INIS OIRR

Sherry is a starting point for an investigation of past turmoil. Made only in the area Spain's Jerez triangle, Sherry has long connections with seafaring. Explorers like Columbus often spent more money on the drink than on weapons for his expeditions and the Spanish Armada always stocked huge cargos of it.

When sacked, their stocks would be raided and were often popularised in the country of the victor- drank as a sign of their victory in warfare. The history of the Spanish Armada in the Galway Bay and a current sensibility of ration and storage will be used to make new work about Ireland's current social geography.

While maintaining their position as 'Islanded' and as a Satellite to the main event, the artists will allow aspects of their work to infiltrate the city through a relay of information and experimental interventions, while also inviting visitors to visit the work stationed on the Island.



TITLE: DANCE WITH JOE



TITLE: DANCE WITH JOE



TITLE: DANCE WITH JOE

NICKY LARKIN

7

NOV 4TH - 20TH → 10 - 18:00

SPACE INVADERS

The Cornstore, Middle St.



Title: Dance with Joe

Medium: Video, 6min 48sec.

Nicky Larkin was born in Birr, Ireland in 1983. He studied Fine Art in Galway-Mayo I.T. and Chelsea College of Art, London. His work is located somewhere in the crossover between video-art, documentary and experimental film. He has exhibited widely across Ireland and the UK with video installations and sound-pieces, and his work has been screened at various international film festivals.

In 2007 he traveled to the Chernobyl exclusion zone, to shoot the experimental short Pripyat. In 2008 his work was screened at The Locarno Film Festival, Switzerland, The European Media Art Festival, Germany, and The Optica Madrid International Video-Art Festival, The Strasbourg International Film Festival, The Darklight Festival and The Bergamo Film Festival.

He also held three solo exhibitions in 2008, in both The Netherlands and Ireland.

In 2009 he was commissioned by The Irish Arts Council and The Belltable Arts Centre to create a piece, exploring the notorious Moyross and Southill estates in Limerick city, Ireland; a city which has been dubbed "The Murder Capital of Europe." 'Beyond The Roundabout?' premiered in Limerick in April 2010, and screened at The European Media Art Festival 2010 and The London East End Film Festival. In 2009 he also traveled to Bosnia & Herzegovina, to create a body of photographic works for a solo exhibition held in The Molesworth Gallery, Dublin, in

July 2009. Early 2010 were spent in Tbilisi, Georgia, on an artist residency program where he gained access to Tserovani Refugee Camp and created a body of photography documenting the lives and conditions inside this expansive camp built to accommodate the thousands of displaced Georgians, who's homes were destroyed during the 2008 Russian-Georgian war.

He is represented by The Molesworth Gallery, Dublin.

"Dance With Joe is a humorous look at Irish people's bizarre predilection for bad news, misery, and complaining. This fetish-like obsession with "The Misery" is ultimately exemplified by Ireland's most popular daily radio talk-show, Liveline, hosted by Joe Duffy. Duffy expertly elicits depressing scenarios from his callers, basking in their bleakness, catering for the overwhelming Irish market for "The Misery". These last couple of years in particular have been superb; loyal listeners across the land have been treated daily to miserable stories of the highest calibre. Pure vintage."

- **Nicky Larkin**



TITLE: AGAINST THE REALM OF THE ABSOLUTE



TITLE: AGAINST THE REALM OF THE ABSOLUTE



TITLE: AGAINST THE REALM OF THE ABSOLUTE

JESSE JONES 13

NOV 4TH - 20TH

GALWAY ARTS CENTRE

47 Dominic Street

10 - 17:30 Mon - Sat

12 - 17:00 Sun

Title: Against the Realm of the Absolute

Medium: 16mm film transferred to High Definition, 13:00 min, 2011.

Dublin based artist Jesse Jones's practice reflects and re-presents historical moments of collective resistance and dissent. In her films and videos she explores the gesture of the revolutionary action, and finds resonance in our current social and political landscape. Having recently completed a year-long fellowship in location one New York, Jones work takes many form from gallery based film and installation to large scale public events, she has collaborated with diverse groups from Opera singers and marching bands to activists in a practices which aims to excavate the hidden meaning within our popular collective consciousness.

She has shown internationally at the 9th Istanbul Biennale, nought to sixty at the ICA as well as Solo shows in RedCat Los Angeles and Collective gallery in the UK. Upcoming exhibitions include Artsonje centre Seoul in 2013.

For Tulca, Jones will present a recent film work, **Against the Realm of the Absolute**. Commissioned by Collective gallery Edinburgh,

Against the Realm of the Absolute seeks to investigate the multiple narratives of feminism as a socially transformative movement and attempts to re-imagine the legacies of feminism and protest. Adapted in part, from Joanna's Russ's feminist Sci-Fi novel from 1975, "The Female Man" this new film work attempts to attend to the multiple possible futures we might face and how, through this very act of fictional speculation, we may in turn open up critiques of our present reality.

Talk: Jesse Jones and Vivienne Dick in conversation, Sat 19th Nov. at 3:00pm Galway Arts Centre. For more information see: Talks p20.

KRISTINA NORMAN

13

NOV 4TH - 20TH

GALWAY ART CENTRE
47 Dominic St

10 - 17:30 Mon - Sat
12 - 17:00 Sun



Title: After War

Medium: Video document of public intervention



TITLE: AFTER WAR



TITLE: AFTER WAR



TITLE: AFTER WAR

Kristina Norman (b. 1979, lives and works in Tallinn) is a visual artist and documentary filmmaker. Her work is primarily rooted in her immediate surroundings and maintains a consistent political and documentary commitment. Her work has been included in international exhibitions and festivals since 2006, such as the Biennale of Young Artists (Tallinn) and the 5th Berlin Biennale for Contemporary Art. Norman's After-War represented Estonia at the 53rd International Exhibition of the Venice Biennale. "After-War" was presented at the Venice biennial in 2009.

The starting point of Kristina Norman's work is the Bronze Soldier monument in Tallinn, the capital of Estonia. The statue was erected in the centre of the city in 1947 as part of a memorial to Soviet soldiers. In April 2007, the Estonian government had the statue moved to a less prominent location in a cemetery, a decision that led to rioting which lasted for two nights.

Norman's work addresses the values and traditions associated with the statue and the conflict which led to the removal of the monument. In this, the artist uses as her tools a gilded copy of the statue, a video camera and documentary footage. The case of the Bronze Soldier reveals tensions running under the surface of the society that arise from different identities and different interpretations of the results of World War II.

OSWALDO RUIZ

13

NOV 4TH - 20TH

GALWAY ART CENTRE

10 - 17:30 Mon - Sat | 12 - 17:00 Sun

Title: Irrigators 15:

Monument to Santos Salazar and Monument to Raúl Ávalos

Medium: Photograph



TITLE: IRRIGATORS 15: MONUMENT TO SANTOS SALAZAR AND MONUMENT TO RAUL ÁVALOS

Oswaldo Ruiz (b. 1977, Monterrey, Mexico) trained initially as an architect. He demonstrates in his photographic work and videos a meticulous interest in space and atmospheric constructions. Ruiz builds his work with the use of artificial light, depicting physical spaces he aims to portray the invisible or unconscious narratives that strongly determine them. He studied contemporary art and psychoanalysis at the Universitat Autònoma de Barcelona in 2001 and received a Master degree on Fine Arts from Central Saint Martin's College of Art and Design in London, in 2007. Ruiz was an artist in residency at IMMA in 2010, and currently he is in the Artist Residency Program of GlogauAir in Berlin. His recent solo shows include Natural Frequency in Luis Adelantado Gallery in Mexico City and Erexit Monumentum in Departamento 21 Gallery in Santiago de Chile, both in 2011. Selected group exhibitions include: Welcome to the Neighbourhood 2011 in Askeaton, Limerick.

MadridFoto 2011. Seuils, Cultural Institute of Mexico in Paris, France. Record 02: A Second Glance, at the Museum of Contemporary Art of Monterrey 2009; XIII Photography Biennial, Centro de la Imagen, Mexico City 2009; 1st Biennial of Young Artists, Museum of Modern Art, Moscow, Russia 2008; Twilight Suite, Louise T. Blouin Foundation, London 2008; 100 Contemporary Photographers of Mexico, Fototeca Nacional, Mexico 2008.

"**Irrigators 15**" is the name of an irrigation district in the north of Mexico in the borough of Anahuac, near the border with USA that is now completely abandoned. The farmers from these lands were forced to leave their houses after not being able to keep working the fields, mainly due to the lack of agricultural politics that could balance the production of big companies with the independent farmers. This scenario was made even worse after a drought that lasted several years in the 90's.

The community found it impossible to keep working the fields, and as independent farmers, they weren't able to face the expenses of a failed crop. The people had to move out to other towns and find different low paid jobs; others went to work illegally in the USA. They all left behind their homes, and in less than fifteen years these houses returned to the wilderness, now covered in grass and inhabited by wild animals. The light devices I use to make the photographs spot them as a discovery, like contemporary ruins, showing the human leftovers of political decisions. Making a theatrical approach to reality I analyse their qualities as both documents and ruins, portraying a disappearing way of life that impacted the use of land.

LINDA SHELVIN & PADRAIG CUNNINGHAM

13

NOV 4TH - 20TH

GALWAY ART CENTRE

10 - 17:30 Mon - Sat

12 - 17:00 Sun

Title: Falling Awake

Medium: Single channel high definition video with sound, 13 minutes.

Distinct from their individual practices, the artists Padraig Cunningham and Linda Shelvin have been making work collaboratively since early 2010.

Circadian was the first collaborative exhibition by Cunningham and Shelvin and was shown in the Leitrim Sculpture Centre in February 2010. Cunningham has been exhibiting continuously since graduating with honours from DIT in 1996 including at the Ashford Gallery in the RHA, Galway Arts Centre, The Model in Sligo, The Cross Gallery in Dublin and the Dock, Carrick on Shannon.

In 2009 Cunningham was selected to take part in the Trade residency, an International residency working with the artist Darren Almond, funded by Leitrim and Roscommon arts offices. This programme concluded with the Trade conference and an exhibition titled Sequence.

Also in 2009 Cunningham and Shelvin

co-founded the artist collective, the alter/native project and initiated the fringe event of the same name as part of the Boyle Arts Festival in 2009 and 2010.

Shelvin is an artist based in Roscommon. Her practice includes exhibitions, film, public projects and curating. Her work has been exhibited extensively and was included in the following; Notions of Capital at The Dock, Ground at Galway Arts Centre; Terra Firma at Triskel Arts Centre, Cork; Solo x5 at The Model, Sligo and Live@8 as part of the Tulca Festival 2009, Galway. Shelvin has also curated large scale exhibitions including Sacred, an exhibition of works from the collection of IMMA and the ACNI, commissioned and invited national and international artists including Grace Weir, Daphne Wright and Mariele Neudecker. Shelvin completed her Masters in Visual Arts Practices through IADT in 2009 and was recently appointed



TITLE: FALLING AWAKE

membership on the Board of Directors of Visual Artists Ireland.

In January 2011 both Cunningham and Shelvin were invited to participate in Buddha Enlightened - 2 be, International art event and exhibition in Bodh Gaya, Bihar, India that was curated by Sanjeev Sinha, Delhi and Diane Hagen, Amsterdam. It was in preparation for and during this project that Falling Awake was created.

Falling Awake presents an inquiry into the universal strive for peace and spirituality in this post capitalist era. Two divergent societies, Belfast Ireland and Bodh Gaya India, provide the stage for exploring these themes. Frank Liddy, a founder member of the



TITLE: FALLING AWAKE

Black Mountain Buddhist centre in Belfast, speaks about what initially drew him to Buddhism after his experiences of violence and upheaval in Catholic Belfast. Images from the Falls Road are juxtaposed with images from Bodh Gaya. Bodh Gaya is an ancient Buddhist pilgrimage site where thousands of Buddhists congregate to visit the place where Buddha gained enlightenment. This region of India also shares Belfast's history of violence. Here, as in Belfast, political and spiritual worlds overlap. The film shows Buddhist monks protesting after accusations of corruption and collusion by high ranking monks in the order.

The piece takes on the form of a condensed journey or a pilgrimage through what at first appears to be disparate sites but on closer examination, traces of an omnipresent threat that may usurp both their fragile situations permeates the work.

Falling Awake was shown in Bodh Gaya in January and travelled to the Patna Museum, Bihar in India in March 2011. This residency and the production of this film were supported by Roscommon Arts Office.



TITLE: INSIGHT



TITLE: INSIGHT



TITLE: INSIGHT

ÚNA SPAIN 13

GALWAY UNIVERISTY HOSPITAL ARTS TRUST RESIDENCY, MERLIN PARKOV 4TH - 20TH

GALWAY ARTS CENTRE

10 - 17:30 Mon - Sat,
12 - 17:00 Sun

Title: Insight

Medium: Photographic Documentary Project responding to the theme After the Fall.

Una Spain, was born in Ballinasloe, Co. Galway and is currently undertaking a Research Masters in Fine Art at Limerick School of Art & Design. Her practice primarily employs lens-based media to interrogate thematics such as time, memory and acknowledgment. Using her local environs, her recent work looks to engage with current socio-political, economic and geographical concerns in a visual format where past and present seem to collide. Often unsettling, her imagery endeavours to be evocative and reflective. It places a certain onus on the viewer, not only engage personally with the specific sites as documented by her, but to consider their significance within the wider national and global context.

Primarily working from what Hal Foster describes as an 'archival impulse', Spain assembles straight documentary imagery (still and



TITLE: INSIGHT

moving) and incorporates relevant found and collected objects where possible. The body of work compiled as part of her (Hons) Degree in Photography at DIT (2009) entitled *Marking Time* was described by Aidan Dunne as a 'brilliant, composite insight into the social and psychological reality of change on a local scale in Ireland'. (Irish Times, June 17 2009).

Merlin Park, the hospital complex, its grounds and its rich history provides a wealth of possibilities from which to respond to. Concentrating on the curatorial thematic *After the Fall* leads the focus of my attention to that which might reference the system of old, to see what remains from 'before', and look at where the past and present collide.

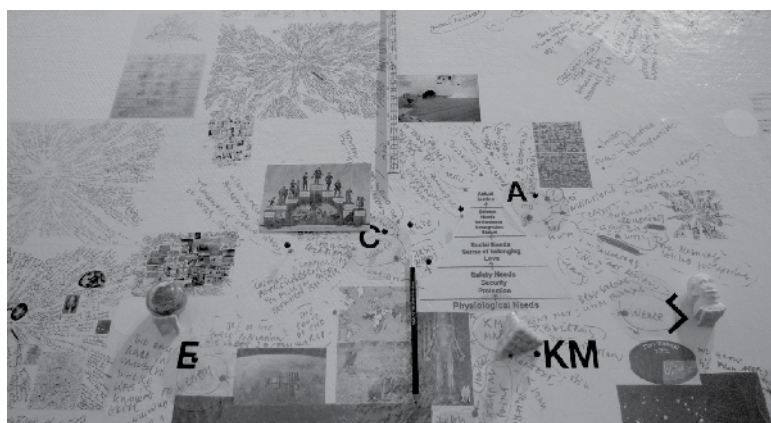
Visible evidence of the old system is limited due to the huge amount of work done on this site over the last number of years. Modernisation has meant that all the systems necessary in the running of Merlin Park hospital

have been extensively upgraded resulting in what we now see as a state of the art institution of health care. However, given the current economic crisis, the continuation of upgrading within certain areas has been temporarily suspended.

There are areas where contemporary systems of operation exist within the framework of a visually dated environment, where time itself appears to be suspended. Here is where the photographic document can provide an insight into where the old and the new co-exist. Details that allude to people that occupy, or occupied this site give a hint as to possible personalities. Some leave their mark, while others may be seen only in terms of the files where their details are contained.

This project was supported by:

Galway University Hospitals Arts Trust



TITLE: "SUBJECTIVE ART HISTORY"

LIA PERJOVSCHI 18

NOV 4TH - 20TH

NUI GALWAY, JAMES HARDIMAN LIBRARY, FOYER

10 - 17:30

Title: "Subjective Art History"

Medium: Site-specific installation, drawings, documents and mixed media.

Supported by:



Born in 1961 in Sibiu Romania, Lia Perjovschi studied at the Art Academy Bucharest 1987-1993. She currently lives in Bucharest and Sibiu. She is the founder and coordinator of CAA /CAA (Contemporary Art

Archive and Center for Art Analysis) an organic still in process project (under different names since 1985) and KM (Knowledge Museum based on an interdisciplinary research project from 1999) She



TITLE: "SUBJECTIVE ART HISTORY"

has exhibited at 2011 MACBA Barcelona, Kunstler Hause Wien, 2010 Van Abbe Museum Eindhoven, Cabaret Voltaire Zurich, Jamaica Center NY, 2009 MUMOK Wien, IWAB Incheon S Korea, Modern Art Oxford, Bild Museet Umea 2008 Wilkinson Gallery London, Sydney Biennale, Jumex Foundation Mexico City 2007 Nasher Museum at Duke University NC US, Christine Konig Gallery, Walker Art Center MN, Tate Modern London., Kunstmuseum Liechtenstein, Centre Pompidou Paris 2006, Yujiro Gallery London, MuHKA Antwerpen, Royal College of Art London 2005 Generali Foundation Wien, Wurtembergische Kunstverein, Stuttgart, Museum of Modern Art Liublijana.

The work of the Romanian artist Lia Perjovschi focuses on the activities of collecting, archiving, structuring, distributing and mediating a variety of knowledge about society, politics and art which has been inaccessible to Romania until 1989. Her life under the Ceausescu dictatorship has greatly influenced her work and mode of artistic expression, which always includes some political relevance. For roughly twenty years Lia has embarked on a project-as-an-institution, employing the recent history of art as material for building up relations, and dialogue. A highly developed personal archive is formed through objects, diagrams, texts, images, and film. Ideas and notes take on the form of snowflake-like crystalline diagrams, comprising of

fifty drawings in different languages, mapping the connections in history, history of art, theory, politics and language. Lia's "Subjective Art History", an extensive series of reproduced images and text dating from Modernism to the present day, is made up of three interconnected stems: "Time line general", "Time line on Romanian culture" and "My time line", edited and re-edited over the last fifteen years. As an investigative practice, its purpose is to examine what, how, and ultimately who, enters into the archive of history. The installation of Lia's work will be sited in the James Hardiman library one of the central areas of the National University of Ireland Galway (NUIG). During the period of Tulca the Library will be open to the public to view Lia Perjovschi's installation.

Lia Perjovschi will present a talk on her practice at the James Hardiman Library Browsing Room, NUI Galway, on Sat 5th November at 3:00pm. (Free event no booking required) Please see "Talks" p20. for more information.



TITLE: DDR/DDR



TITLE: DDR/DDR



TITLE: DDR/DDR

AMIE SIEGEL

12

NOV 4TH - 20TH

NUNS ISLAND THEATRE

Nuns Island
3 Screenings Daily: 11:00, 13:15 & 15:30

Title: DDR/DDR

Medium: Super-16mm film and HDV transferred to High Definition, 2008, 135 minutes, color/sound.

Supported by the Goethe Institut Irland



Amie Siegel lives and works in Berlin, New York and Cambridge, MA. She received her BA from Bard College and MFA from The School of the Art Institute of Chicago.

Amie Siegel works variously in 16mm and 35mm film, video, sound and writing. Siegel uses the cinematic

image as material means to a conceptual end. Her work mines the voyeuristic gaze, direct address and interview to consider how these repetitions shape cultural memory. In multi-channel video and film installations, Siegel reformulates cinematic enterprises—including the establishing shot, the remake

and the tracking shot—as uncanny reflections on absence, historical disorientation and nostalgia. Longer videos and feature films move between spontaneous and scripted spaces, truth and fiction, shifting performance from identification to parody and estrangement.

Exhibitions include The Talent Show, Walker Art Center, Minneapolis; Another Point of View, La Galerie, Noisy-le-Sec; The Russian Linesman, The Hayward Gallery, London; 2008 Whitney Biennial, Whitney Museum of American Art, New York; Forum Expanded, KW Institute for Contemporary Art, Berlin. Screenings include the Museum of Modern Art, NY; Berlin International Film Festival; Pacific Film Archive, Berkeley; Harvard Film Archive; BFI Southbank; Museum of Fine Arts Boston, Andy Warhol Museum, Frankfurt Film

Museum and Film Forum in New York. Her first book of poetry, *The Waking Life* (North Atlantic Books, Berkeley, CA) was published in 1999. She teaches in the Department of Visual and Environmental Studies at Harvard University. She has been an artist in residence of the DAAD Berliner-Künstlerprogramm and is a recipient of the Guggenheim Fellowship.

DDR/DDR

"[DDR/DDR] is a mosaic of interviews and incidents that gradually connect, allowing issues of history, state control, personal identity, and memory to emerge. A man walking across streets and fields as if on a tightrope is a recurring motif—an apt metaphor for the East-West divide. The camera moves through derelict East German buildings and records a

man throwing Stasi-style electronic equipment from a moving truck; East German emulators of American Indian culture explain that their hobby began as a clandestine cry for freedom from Soviet oppression. The sociocultural theme is complicated, however, by a former East German mother who reminisces about her family's more comfortable life before reunification. The ruminating psychological and intellectual content of Siegel's works posits that everything is subject to shifting interpretation."

—**Jason Edward Kaufman**

Talk: Amie Siegel discusses her practice and DDR/DDR on Friday 18th Nov, 6:00pm, Nun's Island Theatre. (Free event, no booking required) Co-Funded by Galway Film Centre. For more information please see "Talks" p20.

EVENTS

ALL EVENTS ARE FREE!

OPENING RECEPTION

1

FRIDAY NOV 4TH → 19:00

TULCA FESTIVAL GALLERY
GALWAY SHOPPING CENTRE
HEADFORD ROAD.

Official launch by special guest. Followed by Live Sound Performance by Softday. All are welcome.

SOFTDAY

11

FRIDAY NOV 4TH → 21:30

LIVE SOUND PERFORMANCE

Upstairs at Kelly's Bridge St.



For over ten years Softday, the art-science collaboration of artist Sean Taylor and computer scientist Mikael Fernström, have engaged with issues relating to natural cycles in time, climate change and its global effects. As a collaborative team they use their arts practice to explore relations to and understandings of nature and the world, expressed through sonifications and multimedia artworks and performances. Both artists are interested in exploring 'the cracks' between various media and creative genres such as expanded theatre, sound art, socially engaged practice, sculpture, music, film, dance and the application of new technologies.

Early projects such as Bliain Le Baisteach (A Year of Rainfall) (2000) looked at fluctuating annual rainfall patterns in Ireland. Further, Cóisir an TSIONAINN (The Shannon Suite) (2003)

focused on the four-year life cycle of the wild Atlantic salmon and the effects of overfishing and pollution on the species ability to survive. Projects such as Nobody leaves till the Daphnia sing (2009) examined the implications of contaminated domestic drinking water supplies in Galway and West Limerick. Marbh Chrois (Dead Zone) (2010) addressed the impact of two 'contested' marine dead zones as a key stressor on marine ecosystems in Donegal, Ireland.

In 2011 Softday were selected as one of the winning entries to the prestigious project EUROPE – A SOUND PANORAMA, in Karlsruhe, Germany. The Karlsruhe live concert will be recorded by Deutschlandradio Kultur and distributed to all European radio stations.

'Dancing at the crossroads of the End Times' Project Synopsist Softday have created a new live improvised sound art work in response to the text of Sean Taylor's 2011 sound poem 'Dancing at the crossroads of the End Times' sound poem is augmented by a new acousmatic composition created from specific data sources relevant to



TITLE: SOFTDAY

the collapse of the Celtic Tiger, toxic banks and global recession. 'Dancing at the crossroads of the End Times' addresses the malaise and meaninglessness of contemporary democracy – we may well ask, what kind, a democracy are we living in? – it is a pertinent and urgent question that has to be addressed, and addressed courageously.

The fantasy of a united and neoliberal Europe has been undermined by the collapse of economies in Greece, Portugal, and Ireland, followed hot on their heels by Spain, Belgium and

Italy. These near bankrupt economies have become experimental laboratories of our future.

We know now that the global financial meltdown at the end of 2008 brought an end to the utopia of global market capitalism and heralded the rise of a quasi redemptive cultural capitalism where consumer guilt and environmentalism are nervous bed fellows. As we approach a political zero point or end time for capitalism, what now of the cherished values of liberalism; freedom, welfare and security?

THE QUIET CLUB 15 & KATIE O LOONEY

MONDAY NOV 7TH → 19-21:00

LIVE SOUND PERFORMANCE
THE ROISIN DUBH

Henry St.

Formed in 2006, the Quiet Club have met with considerable success and are recognised as one of Ireland's leading sound art improvisation groups. They frequently play together with guests, which in the past have included Rhodri Davies, Stephen Vitiello, Mark Wastell, John Godfrey, Harry Moore, Iarla Ó Lionáird, Steve Roden, David Toop, and many others.

The Quiet Club continue to push the boundaries of sound making and listening by employing a wide range of sound making devices ranging from stones, homemade instruments, electronics, amplified textures, Theremins, field recordings, etc. Their first CD Tesla was released on Farpoint Recordings (www.farpointrecording.com) in 2009 and a new release is planned for 2011. Most recently a track of theirs appeared on WIRETAPPER 23 the compilation



THE QUIET CLUB

that accompanies the WIRE magazine which recently also featured an article on their work. They have completed successful tours to both Shanghai, China and Poland last year as well as appearing at several festivals in Ireland. A residency/exhibition "Strange Attractor" featuring both their sonic and visual work took place in the Crawford Gallery Cork in April 2011. A major publication focusing on this "Strange Attractor" comprising of a book, CD and DVD will be launched in Cork and London in Nov 2011 where they will perform in the pigeon Wing Gallery

and the world renowned Café Oto.

A CD "SOUNDCAST 4x4+1" featuring their work has recently been released on Farpoint Recordings. They have become widely known and respected for their durational work with performances at times ranging from four to twelve hours. They also curate work and their annual "Sonic Vigil" has become the country's premier sound art improvisation event.

Katie O'Looney is an improvising sound and visual artist born in Killarney and based in Kerry. She



MICK Ó SHEA

has recorded and toured, the USA, Japan and throughout Europe with many musicians over the past 30 years, primarily as a drummer with groups such as Elliott Sharp's Carbon, Bite Like a Kitty, Better than Death, Details at Eleven Raed, Dustbreeders and Zar as well as with many wonderful improvising musicians.

Collaborations include working with dance and experimental film. Her Film score for Rose Lowder's Qui Pro Quo has been shown worldwide in venues such as the Louvre, MOMA, and major experimental film festivals.

She received a B.S. in Art from Skidmore College in Saratoga Springs, New York and has lived in New York City, Paris and the Dordogne in France.

2011 performances include a solo at the Just Listen Festival (Cork/Limerick) with a soon to be released cd on Far Point Recordings and as a guest with Strange Attractor at the Crawford Art Gallery.

DOMINIC THORPE 16

WEDNESDAY NOV 16TH → 18:00

VERY VERY NARROW MOUTH
COLUMBAN HALL
Sea Rd.

→ WWW.DOMINICTHORPE.NET

→ THEPERFORMANCECOLLECTIVE.COM

Dominic Thorpe develops various elements of performance as a visual art form - Body, Material, Duration, Context, Engagement and Collaboration. He explores presence, experience and encounter as being crucial to understanding and is particularly interested in the potential of artistic process as a means of understanding and responding to issues of individual and collective silence.

He has shown work nationally and internationally including Infr/Action performance art festival Venice 2011, Inbound Bergin Museum of Art Norway 2010, Due Process II (with Sandra Johnston) The Third Space Gallery Belfast 2011 and Video Killed the Radio Star Royal Hibernian Academy Dublin 2009. He has had solo shows at the 126 Gallery Galway 2010, the Mermaid Arts Centre Bray 2010 and The Courthouse Arts Centre Tinaheally, Wicklow 2009.

In 2010 he co-curated the landmark Irish performance art exhibition RIGHT HERE RIGHT NOW at Kilmainham Jail Dublin. He works from Dublin where he also continues to develop collaborative work with the performance Collective - www.theperformancecollective.com.

To date he has received bursaries from the Arts Council of Ireland, Culture Ireland and the Kildare County Council.

Dominic Thorpe has developed a new performance titled 'Very Very Narrow Mouth' for Tulca 2011. The artist continues in his methodology of utilising and questioning the nature of official documents and findings of 'truth'.

If you read through the findings of the numerous reports that have highlighted the abuse (and subsequent cover up) of thousands of children by members of the catholic clergy in Ireland you will also discover the enormous scale and extent to which many other people, including teachers, workers in institutions, members of the health care and legal professions, social

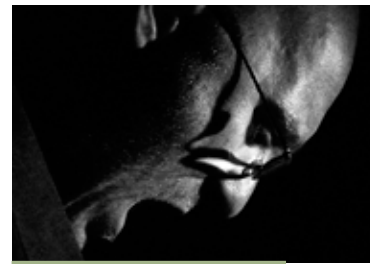


PHOTO: RAINER PAGEL 2009

workers, foster carers, members of the Gardaí, politicians and civil servants were also found to have either perpetrated, covered up or chosen to ignore the sexual, physical and emotional abuse of those same children. Have we really understood, accepted and addressed these findings? Have we even begun to comprehend the implications for us as individuals and as a society? What is the point of getting to the truth?



PHOTO: JOSEPH CARR 2010

LIVE @ 8

9

WEDNESDAY NOV 16TH → 20:00

THE PERSPECTIVES PT. 1

"The Perspectives, Part 1 - The scope of political practices of moving images today": A Selection of video artworks, films and video performances made by curator and artist Vladan Jeremić for Live @ 8
See Essay by Vladan Jeremić p22.

Bar 8 Bar & Restaurant Dock Rd.



Artists: Oliver Ressler, Joanne Richardson, Chto Delat?, Saša Barbul/Sali Kadrijaj/Rena Rädle/Vladan Jeremić, Damir Nikšić, Riikka Kuoppala, Adela Jušić/Lana Čmajčanin

Vladan Jeremić is artist and curator. He was born in 1975 in Belgrade, Serbia, where he lives and works. In his artistic practice he researches the intersection between contemporary art and social activism. Currently in the focus of his artistic research is the meaning of modernist urbanism today and the emerging social movements such as emancipatory movements of Roma in Europe. Jeremić holds MFA in Arts, graduated Interdisciplinary Master's Studies at

the University of Arts Belgrade. Since 2002 he works together with Rena Rädle as artist duo. They are founder of Biro Beograd, an association that gives platform for critical practice that steps beyond conventional forms of contemporary art, cultural and social research or activism. Vladan Jeremić was director of the Gallery DOB of the city's cultural center in Belgrade from 2008 until 2009. He has curated more than thirty exhibitions in local and international

Context and was one of the initiators of the project, "Call the Witness - 2nd Roma Pavilion" at the Venice Biennale 2011. He is co-author of the artworks within the collective Chto Delat? Vladan Jeremić had solo exhibitions in Belgrade, Paris, Hamburg, Helsinki, Trondheim, and Novi Sad, and many group exhibitions. His works are in the collection of MUDAM, Luxemburg, Van Abbe Museum, Eindhoven and Museum Reina Sofia, Madrid.

OPEN STUDIO DAY GALWAY

15

SATURDAY NOV 19TH

OPEN STUDIO DAY

Engage Art Studios & Art Space Studios 12:00 - 17:00
Curators Talk by WHW 18:00, Nuns Island Theatre.

Open Studio Day Galway is an opportunity to learn more about Galway's contemporary artists, by meeting them in their studios to discuss their work and practice between 12:00pm - 5:00pm.

Open Studio Day Galway includes a Curators talk by WHW, (What, How and for Whom) a curatorial collective formed in 1999 and based in Zagreb, Croatia. WHW are the curators of the Croatian participation at the 54th Venice Biennale 2011, and the 11th Istanbul Biennial in 2009 and have directed the program of Gallery Nova, a non-profit, city owned gallery in Zagreb since 2003.

engage art studios

Engage Art Studios, Cathedral Building, Middle Street.

Engage Art Studios is an artist-run studio space in Galway city centre. Founded in 2004, Engage supports ambitious, young, professional-minded and emerging artists in a professional environment. The studios provide an atmosphere of creativity, production, inspiration and opportunity for working artists in the area. The unique studio space is on the top floors of the old Cathedral Building and is just off Shop Street in the heart of Galway City Centre.

The current artists in Engage Art Studios are: Tadhg O'Cuirín, Shelly McDonnell, Roisin McAuley, Jessica Nickel, Ann Maria Healy, Ruby Wallis, Seamus Keane, Victoria McCormack, Maeve Curtis, Dave Callan, Eimear Jean McCormack, Brid Egan, Cecilia Danell, Victoria Smith, Angela O'Brien, Kate Molloy, Roisin O'Sullivan, Winnie Pun, Tim Acheson, Clare Lymer.

→ WWW.ENGAGEARTSTUDIOS.COM

Phone: +353 (0)91 539573

Email: engageartstudios@gmail.com

Engage is supported by the Arts Council and the Galway City Council.



Artspace Studios, 7/8 Adley Park, Liosbaun, Tuam Road & Black Box Theatre, Dyke Road Galway.

Artspace was formed as an artist's collective by a group of Galway-based artists in 1986. The priority was to develop studio space for professional artists and to support group and individual work and exhibitions. More than 100 artists have been part of Artspace Studios over the 25 years. There are currently 19 artists between two locations in Liosbaun and the Black Box. In February 2011, Artspace studios were part of Supermarket ArtFair in Stockholm Sweden. In August 2011, the studios had a 25th anniversary show with a month-long exhibition and open studio with public events, collaborative workshops and talks in

Galway Arts Centre. The events and show were designed to involve the public in the artistic process and to foster debate and interaction with other artistic collectives in Galway.

The current artists in Artspace Studios are John Brady, Laura Brennan, Juliette de la Mer, David Finn, Simon Fleming, Kathleen Furey, Isabelle Gaborit, Ben Geoghegan, Dave Holland, Mariann Hughes Browne, Robin Jones, Mark Kelly, Louise Manifold, Paul Maye, Triona Mac Giolla Rí, Anne O'Byrne, Catherine O'Leanacháin, Mara Sola, Lisa Sweeney.

Artspace is supported by the Arts Council and the Galway City Council.

→ WWW.ARTSPACEGALWAY.COM

Phone: +353 91 773046

Email: artspacegalway@eircom.net



CLOSING PARTY 9

SATURDAY NOV 19TH → 22:00

R.S.A.G

ROISIN DUBH

Henry St.
Free Event.

Rarely Seen Above Ground aka Jeremy Hickey is a talented multi-instrumentalist hailing from Kilkenny. After a busy summer at home & abroad, Jeremy is bringing his explosive live show back to Galway.

Live he has been experimenting with the idea of a virtual band collaborating with visual artist Paul Mahon (Geppetto) creating silhouettes of himself projected on screen backing his live drums, percussion and vocals.

RSAG is back to play a solo gig with a new set & spectacular new visual show.



TALKS

GREGORY SHOLETTE

10

SATURDAY NOV 5TH → 12:00

DARK MATTER:

Art, Politics, and Imagination under Crisis Capitalism

Ground Floor, Galway City Museum, Spanish Parade.

At this presentation, artist and writer Gregory Sholette discusses his most recent book *Dark Matter: Art and Politics in an Age of Enterprise Culture* (Pluto Press, Nov. 2010), as well as his interest in 'history that disturbs the present,' which he describes as an unprecedented spilling out of a once-hidden archive. These concerns are manifest in his new project at 126 Gallery: Imaginary Archive Galway, an installation that includes dozens of contributions from local artists, as well as projects from abroad that attempt to present documents of a future whose past did not exist.

Booking/contact : Event is free. For more information on Gregory Sholette and his project the Imaginary Archive see artists pages p9.

LIA PERJOVSCHI

18

SATURDAY NOV 5TH → 15:00

LIA PERJOVSCHI: Artists Talk

NUI Galway, James Hardiman Library, Browsing Room.

Lia Perjovschi, one of Romania's leading artists, presents a lecture on her practice at the site of her new work created in the James Hardiman Library.

Lia Perjovschi's multidisciplinary practice recovers, collects, and disseminates the information which has been inaccessible to Romania until 1989. For roughly twenty years

Lia has embarked on a project-as-an-institution, employing the recent history of art as material for building up relations, and dialogue. Her works are neither installations nor performances; they look like offices for individual research, reading rooms or places for debates; the focus is the body of art. She cares less if one calls it art or not. Her work examines what, how, and ultimately who, enters into the archive of history, mapping the connections in history, history of art, theory, politics and language.

Booking/Contact: Event is free, no booking necessary. For more information on Lia Perjovschi see artists pages p16.



FUGITIVE DIALOGUE #2

20

SATURDAY NOV 12TH → 15:00 - 18:00

FUGITIVE PAPERS:

James Merrigan, Michaéle Cutaya and Fiona Woods

"The View" in Aras na Mac Leinn, NUI Galway

→ WWW.FUGITIVEPAPERS.ORG

Recent events suggest that the 'social silence' which allowed economic folly to unfold more or less in full view, has infiltrated the Irish cultural discourse so thoroughly that it is extremely difficult, and even unfashionable, to be critical in Ireland at this time. Fugitive Papers is an artistic research project by James Merrigan, Michaéle Cutaya and Fiona Woods to explore this and other ideas about art, writing, criticality and public(s) in Ireland now.

The project is determinedly experimental and involves opening a temporary critical space within which to organize opinion and reflection on art and art-writing, as a public activity. Consisting of private and public dialogues, a series of publications and a website, Fugitive Papers will work with artists, writers and publics to consider such questions as: Can writing on art be freed up to be more critical, more provocative? Are there new and open ways in which texts on art can be commissioned? What forms of publishing/presentation might reach new publics? Can we imagine the emergence of new critical publics in Ireland at this time?

Fugitive Papers will commence its public phase to coincide with Tulca 2011, and will bring together invited contributors (such as Dr. Gavin Murphy, Valerie Connor and Joanne Laws) and the public, to consider some of these questions. The event is free, no booking required, and all are welcome.

Following these dialogues, the invited contributors will be asked to make a response to Tulca, and their texts or other responses will form the first printed issue of Fugitive Papers in November/December 2011, and will also be available on the Fugitive Papers website. www.fugitivepapers.org

Fugitive Papers is funded by the Arts Council of Ireland and Galway City Council.



LIVE @ 8

9

WEDNESDAY NOV 16TH → 20:00

"THE PERSPECTIVES, PART 1" Curated by Vladan Jeremić

BAR 8 Dock Street.

Live @ 8 curators talk at 8:00pm Bar 8pm followed by "The Perspectives, Part 1 - The scope of political practices of moving images today" : A Selection of video artworks, films and video performances made by curator and artist Vladan Jeremić.

AMIE SIEGEL

12

FRIDAY NOV 18TH → 18:00

AMIE SIEGEL

In Conversation with Katherine Waugh

*The last screening of DDR/DDR begins at 3:30 and finishes at 5:45

Nuns Island Theatre.

Internationally acclaimed artist and filmmaker Amie Siegel talks about her feature length film *DDR/DDR* showing in Nuns Island Theatre throughout the Tulca Visual Art Festival. Bridging the gap between visual art and cinema, *DDR/DDR* is a multi-layered film on the German Democratic Republic and its collapse, using unsettlingly mundane Stasi surveillance footage, interviews former citizens, psychoanalysts, and lolling shots of derelict office buildings into a film that meditations on history, memory, and the shared technologies of state control and art.

Katherine Waugh is a writer and filmmaker based in Galway. Having a background in philosophy, she actively pursues an ongoing engagement with important philosophical concepts as they relate to contemporary art and film. She has previously written for *Circa*, a variety of film journals and regularly writes essays for artists catalogues both internationally and nationally. She co-directed *The Art of Time* a film exploring radical temporalities in the work of leading international artists, filmmakers and architects.

Booking/contact: Event is free. No booking necessary



This talk has been Co-funded by Galway Film Centre.

JESSE JONES

13

SATURDAY NOV 19TH → 15:00

JESSE JONES

In Conversation with Vivienne Dick

Galway Arts Centre.

Artist and filmmaker Jesse Jones discusses *Against the realm of the Absolute*, her new feminist film in conversation with Vivienne Dick. For more information see artists pages p13.

Vivienne Dick

Vivienne Dick has been making films and videos for over 30 years. She first became active as a filmmaker in the No Wave film and music scene in the late seventies in New York, later moving to London. Currently she lives in the West of Ireland and lectures part time at GMIT. Her work is concerned with social and sexual politics, relationship, identity, female experience and representation. She has shown at many international cinemas, festivals and museums. A retrospective of her work was shown at The Crawford Arts Gallery in 2009 and at Tate Modern in 2010. She is an organiser and curator of *Live @ 8*. She is guest editor on the forthcoming edition of *Printed Project* and is currently working on a new film.

For more information on her work see: → www.luxonline.org.uk/artists/vivienne_dick/index.html

WHW

12

SATURDAY NOV 19TH → 18:00

CURATORS TALK:

What, How & for Whom?|WHW

Nuns Island Theatre.

What, How & for Whom?|WHW is a curatorial collective formed in 1999 and based in Zagreb, Croatia. Its members are curators Iveta Curlin, Ana Dević, Nataša Ilić and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organizes a range of production, exhibition and publishing projects, and from 2003, directs Gallery Nova in Zagreb. "What, how and for whom?" are the three basic questions of every economic organisation that also concern the planning, concept and realisation of exhibitions, as well as the production and distribution of artworks or the artists' position in the labour market." These questions, which were the title of WHW's first project dedicated to the 150th anniversary of the Communist Manifesto, in 2000 in Zagreb, became the motto of WHW's work and the title of the collective.

Among WHW's exhibitions are: "What, How & for Whom, on the occasion of 152nd anniversary of the Communist Manifesto", HDLU, Zagreb, 2000; *Kunsthalle Exnergasse*, Vienna, 2001; "Broadcasting project, dedicated to Nikola Tesla", Technical Museum, Zagreb, 2002; "Looking Awry" *Apexart*, New York, 2003; "Repetition: Pride and Prejudice", Gallery Nova, Zagreb, 2003; "Side-effects", Salon of Museum of Contemporary Art, Belgrade, 2004; "Collective Creativity", *Kunsthalle Fridericianum*, 2005; "Normalization, dedicated to Nikola Tesla", Gallery Nova, Zagreb, 2006; "Vojin Bakić", Gallery Nova & Grazer Kunstverein, 2007/2008; 11th Istanbul Biennial "What keeps Mankind Alive?", Istanbul, 2009; "Hungry Man, Reach for the Book. It Is a Weapon", *Printed Matter*, New York, 2010; "Ground Floor America", Lakeside - Klagenfurt and Den Frie - Copenhagen, 2010; "Art Always Has Its Consequences", former building of MOCA Zagreb, 2010 (co-curated), Croatian pavillion for 54th Venice Biennial 2011- Tomislav Gotovac and BADco., 2011; "Details", *Kunsthall Bergen*, 2011; "Second World", *steirischer herbst*, Graz, 2011.

Booking/contact : Event is free. No Booking Necessary.



WORKSHOPS

GREGORY SHOLETTE

14

MONDAY NOV 7TH → 10:30 - 16:30

CONTEMPORARY ARTISTS COLLECTIVES:

Tactics, Models & Imaginative Possibilities

Aras Na Gael Ground Floor, Dominic St.

Why is it that artists' collectives have emerged in such numbers over the past few years? What is a collective as opposed to an art's organization? Are there advantages to working in a group context, as well as disadvantages? How does art world (both local and global) perceive the work made by such informal groups, collaborations, and collectives? Artist and writer Gregory Sholette will address these questions while leading a workshop in the theory and practice of contemporary cooperative art making. Drawing on several decades of cultural organizing in New York City participants will develop alternative models for how artists can work together, make decisions, avoid conflicts, and sustain their activity. A variety of outcomes and options for these imagined collectives will be analyzed from both a practical and visionary perspective.

For more information please see Gregory Sholette's "Imaginary Archive" project at 126 gallery pg. 9.

Workshop places are very limited. Participant fee: €15, light lunch included. Advance booking is essential. To register, contact: → Tulcafestival@gmail.com **for more information.**

PUBLIC ART CLINIC

23

MONDAY NOV 14TH → 13:00 - 16:00

RESEARCH IN PUBLIC: Critical Coordinates at the Art-House-Café

Vagabond Reviews (Ailbhe Murphy & Ciaran Smyth)

No.18 Sliabh Bán, Ballybane

In the context of a public art commission Vagabond Reviews has established a temporary cultural space in a house at the Sliabh Bán estate, Ballybane Galway. Signalled in the neighbourhood as the Art-House-Café the house has been constituted as the central research device for opening up a dialogue with and between residents. At the same time Vagabond Reviews has been facilitating a module as part of an M.Soc.Sc. programme at the School of Sociology at University College Dublin entitled Others and Exiles: Culture, Diversity & Creative Research Practice which takes the form of an interdisciplinary epistemological investigation, setting out to critically explore through examples of practice, how research methods and socially engaged arts practice have developed particular ways of sense making and (re) presentation.

As part of the Tulca programme of situated dialogues Vagabond Reviews will conduct a Public Art Clinic at No.18 Sliabh Bán. Reflections on our residency along with some critical coordinates drawn from the Others and Exiles Module will be harnessed to explore and generate broader discussion on the experiential, epistemological and representational challenges that arise when artistic and research-based ways of knowing are brought together through public art research processes.

Vagabond Reviews.

Established in 2007 by artist and researcher Ailbhe Murphy and independent writer and researcher Ciaran Smyth, Vagabond Reviews combines art interventions and research processes in order to develop interdisciplinary trajectories of critical inquiry into a range of socially situated arenas of practice. Projects include the Cultural Review, a collaborative arts-based research initiative conducted with the community development project Fatima Groups United. Most recently Vagabond Reviews has developed a

research initiative with the Rialto Youth Project called The Arcade Project which sets out to explore principles of practice for an arts-based pedagogy in youth work. Current projects include the research phase of a collaborative public art commission located in the Sliabh Bán Estate in Galway, and the delivery of a course module Others and Exiles: Culture, Diversity & Creative Research Practice as an element of a Masters in Social Science Programme at the School of Sociology, University College Dublin.

Places are limited advance booking is necessary by emailing:

→ info@vagabondreviews.ie

Commissioned by Galway City Council, under the Per cent for Art Scheme.



Supported by The Sliabh Ban Residents Association Committee and Cluid



FRANCES WHITEHEAD

20

THURSDAY NOV 17TH → 14:30 - 18:00

THE EMBEDDED ARTIST PROJECT:

Strategies for Civic Engagement. What Do Artists Know?

NUI Galway
Huston School of Film & Digital Media.

Presentation and workshop on the strategy of "embedding" practicing artists at local government level bridging policy and practice in order to bring new perspectives, mindsets, and processes to planning the city's future.

Frances Whitehead's 'Embedded Artists Project' explores new models and systems that can conceptualise and foster innovative approaches to the issues and challenges presented to, and by, a city such as Galway. One way of addressing the problem of diminishing resources is to create a space for cultural representation

within systems of governance. Artists are familiar with finding innovative ways of working across disciplines, finding solutions where others see few options, and imagining new cultural futures.

After Frances Whitehead's talk there will be a round table discussion between the following: Representative(s) from Galway City and County Councils, Megs Morley (Curator Tulca & Artist), Dee Quinn (NUIG), Deirdre O'Mahony (Artist & Lecturer GMIT) and Artists Ailbhe Murphy and Carán Smyth of Vagabond Reviews.

This will be followed by a workshop to consider the ideas and issues raised and how they will impact participants' practice.

Frances Whitehead's involvement in public works projects convinced her that, as an artist she had something valuable to contribute to the growing discourse on urban sustainability and design. Dissatisfied with the limited civic engagement offered by typical public art opportunities, she founded the Embedded Artist Project, which she now conducts in partnership with The School of the Art Institute and the City of Chicago. The goal of the program is to "embed" practicing artists into city government in order to "bring new perspectives, mindsets, and processes" to planning projects that revolve around the city's future. Sponsored by the City's Innovation Program, Whitehead now works part time in the city's Department of Environment, where she works in the Brownfield Initiative alongside a team of planners, scientists, botanists, and other experts on a project called Slow Cleanup that involves using phytoremediation techniques to reclaim abandoned gas stations throughout the city. Whitehead says she's not sure if what she does now is art, or some new category that hasn't quite been defined.

"My question is, how do you change the culture, and what do artists know that can contribute to this [change]?" she said. By mapping out a knowledge claim for artists, Whitehead is re-framing long-held assumptions about what it means to be an artist while asking us to reconsider the notion that artistic practice is an inherently individualistic enterprise."

- Frances Whitehead
Embedded Artist

→ www.blog.art21.org/2010/08/24/frances-whitehead-embedded-artist

→ www.artscience.arizona.edu/research_site_slowcleanup.html

This workshop is open to Artists, Arts Policy makers, Graduates, NUIG Arts Policy MA students, the Advocacy group and individual students, also Art, Design and Film Students from GMIT and the Burren College of Art.

Workshop places are limited. Advance booking is necessary. To register your place contact: → dee.quinn@nuigalway.ie

This event has been supported through the collaboration between GMIT, The Huston School of Film & Digital Media, and Tulca.



The Perspectives,

Part 1

by Vladan Jeremić

The scope of political practices of moving images today:

A Selection of video artworks, films and video performances made by the curator and artist Vladan Jeremić for Live @ 8 Bar 8, The Docks. Wednesday 16th Nov. at 8.00pm

Artists:

Oliver Ressler, Joanne Richardson, Chto Delat?, Saša Barbul/Sali Kadrijaj/Rena Rädle/Vladan Jeremić, Damir Nikšić, Riikka Kuoppala, Adela Jušić/Lana Čmajčanin

The presented collection of films, video artworks and video performances, shorter and longer artistic statements entitled The Perspectives, Part 1 - The scope of political practices of moving images today has been prepared for the event Live @ 8 that takes place this year in the context of the concept "After the fall" for the TULCA annual season of contemporary visual art in Galway at the invitation of artist and curator Megs Morley.

Several years ago, on August 28th 2008 to be more precise, I took part for the first time in Live @ 8 at the invitation of Tom Flanagan and Megs Morley and at the recommendation of my colleague and friend Vukašin Nedeljković, an artist from Belgrade who had sought political asylum in Ireland some years earlier, unable to further withstand the economic-political situation in Serbia following the assassination of Prime Minister Zoran Dindić. My participation in the Live @ 8 at that time took place as a live discussion through Skype, as part of the **Art, the Global Village** event curated by Flanagan and Morley. We discussed projects that were developing in the art scene of Belgrade and Galway and had an opportunity to talk about cultural production and contemporary art in the Balkans, and about possible common ground and differences.

In order to more precisely define the reason for the selection of presented artworks in the context of this year's Tulca exhibition **After the fall**, I will refer to a question that the

majority of the selected works actively consider – a question that I constantly explore in my curatorial and art projects. This is a question of relationship between politics and art, i.e. the political practice in art:

"...Political practice in art has to communicate its message at various levels. Its activity and reception cannot be confined to the privileged aesthetic gaze in the context of contemporary art. Formalism and references to aesthetic norms reassure the viewers in their self-perception, making the artwork become just another lolly-pop in the candy-store. Art is more than that; it can develop methods for putting theory into practice. The specific potential of art is based on the fact it can at the same time practice, analyse and criticize a method or concept. Art does not take place in a laboratory situation. The artist must be conscious of the consequences, implications and circumstances of production and consumption. Needless to say, the production of art is subject to the same relations of exploitation as other forms of production in capitalist society. But this doesn't mean that we are condemned to reproduce the existing conditions in our society. Our task is to use artistic production against the matrix of exploitation and in this way to turn the situation upside down...."[1]

I can point out right away that an important common trait of the films, video artworks and video performances from my "political" selection is in fact a conscious social criticism

and a horizon of the emancipatory method that characterizes almost all of the selected works. Authors of works from the presented selection, artists Joanne Richardson and Dmitry Vilensky, in the newspaper publication entitled Make Film Politically, [2] take into consideration a statement of Jean-Luc Godard that it's not enough to make political films; films must also be made politically. In several essays and manifests Joanne and Dmitry consider and analyze the form, reception, distribution, ownership, position of the speaking subject, collective production and didactic element of film. In their texts, the artists reflect upon and expand through their contemporary analysis, the famous statement of Jean-Luc Godard.

The majority of the presented artworks in The Perspectives, Part 1 - The scope of political practices of moving images today, were made in countries where people are confronted with the harsh social surroundings and radical political and economical processes that followed after the falling apart of the Eastern Bloc and Yugoslavia. As they dominate every day life, many contemporary artists from these regions deal with these societal antagonisms in their art.

Presented movies show the distinction and similarity of global problems and crises or talk about collective and individual memories, sometimes in the manner of performance. Discussing concrete problems like, for example, Anti-Gypsyism and Anti-Islamism in the Balkans and Europe, these works point to the

consequences of severe class antagonisms in the intensified crisis of the European Union and its potential drop outs or in the member states beyond hope.

Perceived more broadly, we can say that the presented works show the symptoms of neoliberal reality (i.e. neoliberal realism that has replaced real-socialism in the processes of transition in post Warsaw Pact and ex Yugoslavia states) and the effects of the exporting of the crisis from the EU/USA to their peripheries.

The film *Socialism Failed, Capitalism is Bankrupt. What Comes Next?* of the Austrian artist Oliver Ressler explores exactly the economic and political depression in post-Soviet states like Armenia.

The film *Gazela* by Serbian authors Saša Barbul, Sali Kadrijaj, Rädle and Vladan Jeremić deals with the discrimination of the deprived and economically most endangered citizens, the Roma.

The often-violent attitude towards others and Otherness in Europe and the question of construction of nation and identity in post-socialist societies in the Balkans are explored in the video works of Sarajevo artist Damir Nikšić. Four of his very witty video artworks found themselves in the selection: *Where the Turk Trod*, *If I wasn't Muslim*, *Mazlum X* and *Brother in the Balkans*.





ALL PHOTOS: GAZELA - TEMPORARY SHELTER FROM 100 TO 500 YEARS²- SAŠA BARBUL, SALI KADRIJAJ, RÄDLE AND VLADAN JEREMIĆ

The unstable identity construct and antagonism after the collapse of socialism is depicted by the film *Letter from Moldova* by Joanne Richardson. The Republic of Moldova is one of the poorest and politically most marginalized European countries, in which every third citizen is a deprived migrant laborer in Western Europe and Russia.

Helsinki artist Riikka Kuoppala, in her film *Under a Burning City*, explores the (im)possibility of communicating the experience of war and memory of war. In Finland, the memory of World War I and II is still ambivalent and a matter of discussion. In her previous film, entitled *No Signs of Fear*, a young American talks about her brother that disappeared and her relation towards this history.

With the video performance *I Will Never Talk about the War Again*, Adela Jušić and Lana Čmajčanin draw attention to the post-war situation in Bosnia and Herzegovina. From their personal experience, they come to a conclusion that it is impossible not to talk about the war in everyday life.

Finally, the video performance of Russian collective *Chto Delat?* entitled *Angry Sandwich People or in Praise of Dialectic* makes a street protest in the form of theatrical happening in urban space and show how artistic performance can become a means for the real political action.

Vladan Jeremić (b. 1975, Belgrade) is a curator and artist who lives and works in Belgrade, Serbia. In his artistic and curatorial practice he researches and develops interactions between contemporary art and political activism. Together with Rena Rädle he founded *Biro Beograd*, an association that provides a platform for critical practice that goes beyond conventional forms of contemporary art, cultural and social research, or activism. Jeremić has curated many exhibitions in both local and international contexts and was one of the initiators of the project 'Call the Witness: 2nd Roma Pavilion' at the 54th Venice Biennial.

Selected works:

Damir Nikšić - *If I wasn't Muslim* (7:03), 2004
 Joanne Richardson - *Letter from Moldova* (28:00), 2009
Chto Delat? - *Angry Sandwich people or in a Praise of Dialectic* (8:00), 2006
 Damir Nikšić - *Mazlum X* (0:58), 2010
 Riikka Kuoppala - *No Signs of Fear* (4:30), 2009
 Adela Jušić and Lana Čmajčanin (09:42), 2011
 Damir Nikšić - *Brother in the Balkans* (1:45), 2009
 Oliver Ressler - *Socialism Failed, Capitalism is Bankrupt. What comes Next?* (19:00), 2010
 Saša Barbul, Sali Kadrijaj, Rädle and Vladan Jeremić - *Gazela - Temporary Shelter from 100 to 500 Years* (24:02), 2009
 Damir Nikšić - *Where the Turk Trod* (1:06), 2008
 Riikka Kuoppala - *Under a Burning City* (17:00), 2010

Vladan Jeremić is an artist and curator. He was born in 1975 in Belgrade, Serbia, where he lives and works. In his artistic practice he researches the intersection between contemporary art and social activism. Currently the focus of his artistic research is the meaning of modernist urbanism today and the emerging social movements such as the emancipatory movements of Roma in Europe. Jeremić holds MFA in Arts, graduated *Interdisciplinary Master's Studies* at the University of Arts Belgrade. Since 2002 he works together with Rena Rädle as artist duo. They are the founders of *Biro Beograd*, an association that gives platform for critical practice that steps beyond conventional forms of contemporary art, cultural and social research and activism. Vladan Jeremić was the director of the *Gallery DOB* of the city's cultural center in Belgrade from 2008 until 2009. He has curated more than thirty exhibitions in local and international contexts and was one of the initiators of the project, "Call the Witness - 2nd Roma Pavilion" at the Venice Biennale 2011. He is a co-author of the artworks within the collective *Chto Delat?* Vladan Jeremić had solo exhibitions in Belgrade, Paris, Hamburg, Helsinki, Trondheim, and Novi Sad, and many group exhibitions. His works are in the collection of MUDAM, Luxemburg, Van Abbe Museum, Eindhoven and Museum Reina Sofia, Madrid.

(Vladan Jeremić will be presenting a talk at Bar 8 on Weds 16th Nov at 8:00pm, followed by the screening programme) For more information please see under 'Talk's p20.

[1] *To Think (Film) Politically: Art and Activism between Representation and Direct Action*, WEIYTH Seminar Notebook 1, editor Jelena Vesić, publisher DeLve, Zagreb 2010

[2] *Gallery Nova Newspaper no. 14*, publication of the group *Chto Delat?* from Russia, 2010 (Dmitry Vilensky is one of the founders of this group).



Gregory Sholette & Ben Geoghegan

in conversation
August- Sept. 2011

It many respects it has become something of a cult object reminiscent of a manifesto to be read under the cover of darkness. The myth allows for a knowing frustration with certain ideological positions held in the city to be revealed and the report itself is the answer to the question of how to over come them.

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The heat from the radio transmitter was intense enough to dry out the moisture in the room's thick walls by end of day. The broadcast had been going on for hours. Never so long before, and all about making Galway some sort of autonomous cultural centre. Every artist listening shook their collective heads: Seven proposals, seven proposals, what on fuckin' earth was this about anyway?

+++++

As the sunset disappeared over Galway Bay, in the cover of darkness the presenters draw closer for warmth. In an effort to generate a reverse cross grain ideology, with mumbled thoughts they gather words and begin with 'Why did he come?' It's said he came to influence policy, before the big European Capital of Culture bid. The city's internal structure had a flaw; the Visual Arts sector needed TLC and ASAP. In the cross fire; friendly got hit. Collateral damage and the manuscript got lost or was on a floppy zip disk. Before the speed transporters, the hyperdrivers and the timeloopers there was planes, trains and automobiles. Unknown friendly presenters were hard spot and face to face was the medium. Who would have known it was before time. The message, the manifesto is somewhere and everywhere out there. Hard to get a hold of and held waiting for the request of those interested by those with the script as Word Doc.

+++++



A large abandoned building sat edgewise on the bank of the Corrib. The walls closest to the river were covered in plant tendrils and moss. Inside dampness ruled. Up a set of stone steps was a low arched doorway. Up another set of stairs the corridor opened into a larger space, still damp and just visible thanks to a diffused grey light. A folding wood table of the type used for playing cards sat in the center of the space. Tucked beneath the table rested a battered-looking apparatus: a portable radio transmitter. And it was here upon this table and with this knocked-about transmitter that a makeshift radio station came into being, if only now and then. Hurriedly brought out and assembled, its crooked telescoping antennae clipped via an orange automobile jumper to a dull steel cable running up the inside of the building (and probably keeping it from falling down), the electric provided by a muffled generator, and then, with a distorted and crackled pop...

"This is Radio Free Galway coming to you from an undisclosed location ..."

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"Now, Live to Air, an interview with Gango Hen, whom allegedly attended the presentation of the seven proposals, some time back.

How did you find out about the presentation Gango?

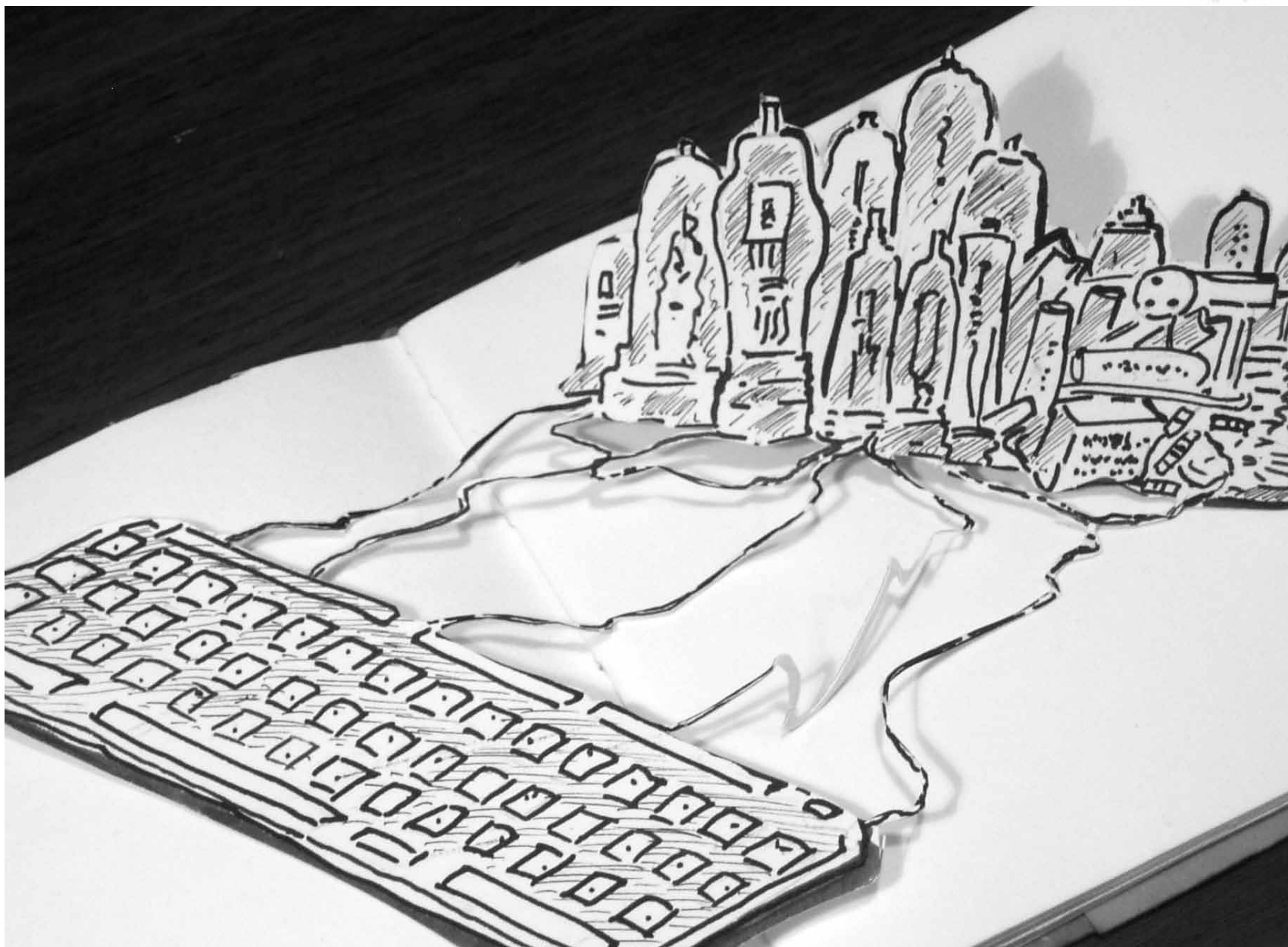
I heard about it from friends, I don't remember who exactly now, it came up while I was sipping a pint in the coffin of ambition.

Can you remember anything from the presentation?

On mature recollection I can remember everything as if it was yesterday.

Can you describe the event?

It was in a hotel... or a bar... or a hotel with a bar. The atmosphere was tense, the room was stuffy and I had a hangover, me tongue was gasping for a drop of a hairy dag, I mean I was looking for the hair of the dog. Anyways, I was taking it all in, as in, I was taking in all whom were in the room, when a foreign national took to the stage. Co-members of the audience were quiet, a bit too quiet. The foreign national made this way to the front, he had a polite smile and started his presentation. I wasn't really paying attention to himsell but I did notice



twenty minutes in, there was an unhealthy amount of movement in seats. Some took to the bar at the back of the room, so I saw my gap and out I went to order a pint of shout. It was lovely..... The pint of shout. There was talk at the bar something akin to what you might get at mass of a Sunday. Men chatting at the back, unsympathetic to the presentation of spiritual guidance. Then, all of a sudden, there was a bolt of tension across the room. Some, where standing, and of the standers some held fists for waving. I'm not sure exactly of what gripe they processed but the poor man at the podium was not having a good time of it. Fair play to him, but he managed to weathered four questions hurled fast and hard at him in quick time. My new friends at the bar were quiet now, and myself stood in disbelief at the turn of events. It became angry very quickly after the return of answers by yourman. Like a gaggle of wolfs hollering over one another. Himsell left the room followed by some of the fist wavers. Some send off, not marched but ran out.

Right. OK can you tell me anything about the report?

What report?

(Crackling interference contorts the signal)
Are we still live.....?
Through the white noise...

**The one which had been presented?
Oh.... no. I mean, (break in transmission)**

I know, yes. There is a report, reportedly, part of it was reprinted in 'Brochure Two,' but I never seen it, the full report ...

The transmission goes dead

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All guests, especially foreign ones, are expected to wander helplessly into the locally known mine fields of any small community. Packed with explosive social histories, resentments, feuds and gossip, the detonation of these buried anti-personnel weapons is anticipated, and not only for the laugh it provides, but also because the blast proves something to those who live there, something about their very existence. Needless to say, no amount of care will save the guest from his or her fate, and in fact the proper visitor knows how to read the signals sent to him by locals regarding where the mines are located and then, dutifully, steer directly into the field without protest.

++++++

Was what they said about him true? Well, no, not all of it, forgivable or not (someone will vouch for this). And yes, he did misspell the name of a certain councilman John Tierney as John Tyranny (maybe his word processor did not pick this up or it inserted the change all by its heartless self).

+++++++

With presenters shirking to fit spaces and gaps in various vessels they collectively salvaged, a space for reflection descended on the crew of rafts. Facing out over the lip of the craft; the long front of culture often reforms and reshapes, exhibiting multiple reflections. Critical mass collected on the ground of the parish, regardless of the powerbrokers and civic support systems and went on to produce Adapt, Average, Artisit? First Draft, Enso, 126, Féach, Space Invaders, Rosa Parks, Artspace, Niland and Engage, MART, LORG, Kitchen Collective, Knee-Jerk, Akin, Emerge, Shower of Kunst, and Live@8. The collective led agency for airing voices runs in parallel with the script. Some presenters have fallen and some moved on but they are not forgotten. The maps have been charted in transmissions. Their vision and courage provides the legacy and guidance for the future. The Archive winks and gently laps against the barely sea worthy rafts. This assembly of vessels, cross lashed together as a craft, is going to make it through, down the Corrib passing Radio Free Galway out into the abundant Bay in time for nightfall. Once more to find space amongst the darkness...

The white noise clears and the Radio Free Galway transmission is back ...

++++++

"...this is Radio Free Galway and we are breaking and entering the archive -possibly from vents in the floor or some other basement entry point (ha ha) - we are spreading about the city invisibly, and speeding up time and slowing it down and moving it back and forth using a whole assortment of arms and instruments for crawling through different thickness of history including: paddles, flippers, clamps, claws, clips, spines, pins, pinchers, needles, scoops, whips, tails, chips, pincers, needles... its thick stuff full of Rodchenkoplasm and Tatlinoplasm, and Popovaplasm, not to mention a certain azure radiation known as Blue Funk n. Inf., chiefly Brit. A state of great terror...because revolution is history out of place..."

Gregory Sholette is a New York Artist & Writer who was commissioned under the Arts Council's Critical Voices programme to create a report on the visual arts in Galway in 2001. (see pg for more information on the Imaginary Archive project)

Ben Geoghegan is a visual practitioner based in Artspace Studios, Galway. For more info please visit:

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IMAGE: CHRIS FITE-WASSILAK

BEYOND TWO THOUSAND

A story by Chris Fite-Wassilak

THE HEADLINES:

UNKNOWN BACTERIAL EPIDEMIC RELEASED FROM MELTING ICE CAPS IN NORTHERN GREENLAND, 3 MEMBERS OF EXPEDITION HOSPITALISED IN TORONTO MORE UPDATES TO FOLLOW

She stops his recounting of his past week by shifting uncertainly to the windowsill. He follows her statement with silence.

He has to fly out the next day as if she booked the flights herself. They are visiting producers, climbing impossible ascensions to arrive at even more improbable vistas over shrouded mountains. She phones halfway through the day.

Hope you're having a good day.

Yeah, alright. I'm just tired.

I've had some sort of allergic reaction, my face has puffed like an elephant. You're lucky you don't have to see me.

What? What was it?

I don't know, I can't know. All of a sudden yesterday I was just all red and patchy, now my face is all fat and squishy. I've gotten some pills, but all I can do is wait.

He gets back late, she doesn't wake up. When he is leaving the next morning, he sees a rash to the right of her nose, fading but still angry. It's not a rash, she says.

He is alone for the week, sitting around the house pretending to clean and batting at the fruit flies. Dropping his suit at the laundrette the man in the back room is leaning contentedly into his chair, holding a diminished phone to his sizable head. The man ignores him for a minute, but when he persists in standing in the doorway holding a suit in his hands, the man stops with a frown.

Yes, what do you want?

As if there another reason to stand there.

I want these cleaned.

He looks back at the phone and reluctantly puts it down. His face is a layered oval, with large lips of skin lazily on top of each other, breathing gently. His chin, neck, and chest all seem to occupy different strata oiled with the shine of sweat. Deliberately he draws the pad of paper towards him, asking that each piece of clothing be repeated before he writes it down.

What have you got?

A jacket, trousers, shirt and tie.

Ok so then, a jacket and trousers, right?

Yes.

So then a suit?

Yes.

And a shirt?

Yes.

And a tie.



Yes.

Is Thursday ok?

I can't come Thursday, Wednesday is still two days away.

Ok, Wednesday evening. Don't come early.

.

The next day he goes to her brother's house, feeling like an interloper. They wander out of the house to the pub, stopping by the shops on the way. Waiting outside, the brother's girlfriend comes out of the store in a bustle.

Wait a minute I'll be right back I have to go get some antihistamines. He's a guy from the pub I know him, just make sure he's alright I'll be right back.

A sallow stick of a man stumbles out, clutching aviator glasses. His eyes look like they are covered in a layer of lard.

My face feels like it's going to explode. There's no way of knowing how pudgy he is normally, if this is swelling or baby fat. His neck is camouflaged scarlet. She returns with the pills and admonishes him twice that they're strong and only need to be taken once. He follows to the pub and later ignores them.

Just after arriving home he hears, a friend who he had just missed on a visit to the city a few months ago has taken ill. The next day a coma, and the next he's gone. Copenhagen is bigger than he remembers, less crowded. The service has a touching feature in flowers strewn across the church aisles and floor, that he isn't sure is tradition or the outpouring of grief for such a young and unexpected death. The priest, too, is too young, catching words here and there from the sermon that are understandable only because the Danish is equivalent to his own language: nordic quality, content, and the sharp repetition of his name, over and over

again. Then he uses a mini shovel usually found by fireplaces to turn small amounts of dirt onto the long, thing wooden coffin painted white in front of him. The whole thing, as another language, seems abstract until the box is lifted and carried out and its weight hits him.

A few days later in rubbed out sleep he's standing at work when a Spanish woman leans in close.

What's wrong with your eye?

I guess it's just a sty.

She nods her finger. What you must do, is tie a loop of rope around your big toe opposite. The feet have nerves, small nerves you see, that correspond to the face. You must stimulate them.

Blinking hurts. Everyone has a solution: hot water, cold water, rubbing garlic or onion. He just wants to sleep.

The last frame is a skylight window, a whited cloudy sky framed in a rhomboid, the red curtain hanging down. But just on the bottom reverse L of the open window is a thin, sharp line of golden sunlight giving its last clarity before giving up for the night.

.

Six months later:

- So let's start this again.

- From where?

- From the top. What do you remember? You can't just turn up here and not know like some sort of phantom out of the mist.

- I only know bits. Directions. Descriptions. Floating words here and there.

- Yeah but this is a private community, you can't just waltz in here.

- I was born here. My foster parents lived here. Or I visited my aunt here.

- That isn't an invitation.

- For what?

- I need an address, form of written confirmation.

- The door was brown. Gold handle, malleable to the grip. They had a garden, some grass, a large guard dog.

- That's every property in this estate. Be more specific son.

- I can see words.

- Now listen there's thousands of sets here, a family unit in each. Where in the grid do you think you're going?

- This is the place I was, and I know I'm here.

He furrows his brow, his eyes with the long distance stare that is bestowed upon those who are beyond not ever having enough sleep and more into the tight and branching pathways of not even knowing how to care.

- I know I've been to this city. Places you've been, lived in, known before, are like scars. You know the contours, through a sharp and faded distance, and following them brings alive scattered murmurs of memories. You can see the distance between your previous self, the inevitable actions that caused the scar, and the slow waters you now move through.

- What are you talking about?

- It's future sickness.

- We've contained the sickness.

- No, it's the hope I'm talking about. That we can contain the hope, or that we can even articulate as a finished idea the space that hope is meant to designate. This isn't done yet, but all we can do is continue to regenerate a ghost of our previous life. The deadlands, the dystopia we've always dreamed about is already cycled through to be the new ideal, it's done, a fait accompli.

- Those are old words you're throwing around there son. Calm down a second, don't get all het up again, now let's start again, one more time.

- It's just another evangelical swoop, the start again. That belief that things used to be better, even. Nothing ever changes, really. Why not celebrate that? The champion of atrophy?

The sheriff hears the questions, the raise in voice at the end of the statement, and his eyes change. He is no longer looking at this strange man, not just another nameless wanderer but more determined and sharp somehow, and looks instead just beyond the thickly smeared teal breeze block walls. The tan coloured telephone that had been designated for this situation is tucked in the rooms corner. He leans up off the table and reaches for the receiver.

Chris Fite-Wassilak is a writer, critic, curator and cheesemonger based in London; he writes regularly for Frieze, Art Monthly, Art Papers and Art Review. Recent projects include Feedback: David Beattie, Karl Burke, Chris Fite-Wassilak at the Galway Arts Centre, and he is the associate curator for Aoife Tunney's All Humans Do group exhibition opening in the White Box, New York in January 2012.

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FEAR OF FALLING

NIALL MOORE

It is hard to deny that we are living through a precarious historical moment. The disruption of once steadily unfolding narratives of progress and advancement are, for the writer Dominic Fox, shocking not only because they 'warn of great and imminent crisis', but that they describe our 'world' as we know it; it follows that not only is another world possible, but our current reality is contingent, revealed as 'unsustainable' and 'impossible'. Its stubborn existence is an irrational persistence, or a 'disorder in the real'. [1] The shock of this realisation detaches us from the comfortable image of reality that we once held and offers the 'world' as a backdrop where once anonymous processes reveal their impersonal causes against personal circumstance. The narratives of economic collapse, political upheaval, the erosion of the notions of sovereignty and autonomy as witnessed through the media continuously converge around this increasingly widespread awareness and have introduced a degree of precarity at all levels of contemporary life. This precarity is impossible to objectively define, but is pervasive and ever present; much like the weather, it is environmental. It threads together the discontinuities and anomalies of generic experiences. In this state our conception of the 'future', no longer stretches out indefinitely toward a utopia described by rational tendencies from a past-present axis, but teeters uncertainly along a present-future axis, in fear of another accident or fall. In light of this current doleful atmosphere, and the difficulty of identifying another way of continuing, the urgency of finding ways to incorporate the contingent would seem obvious.

The word contingent, is derived from the Latin 'contingere', "Meaning 'to befall' – it is an event that happens to us, that comes from outside, that simply 'strikes' without any possible prevision. In [Quentin] Meillassoux's words: The contingent [...] is something that finally happens – something other, something which, in its irreducibility to all pre-registered possibilities, puts an end to the vanity of a game wherein everything, even the improbable, is predictable. [2] When a 'fall', in its metaphorical sense can be understood as a contingency external to any provision, the very idea of a contingency plan is revealed as a contradiction in terms.

This shift in mood in relation to the future is not the advent of something new, but rather the consolidation and distinct expression of processes and elements that were already moving of their own accord under neoliberal capitalism, and accelerated under neoconservatism. Along with this change in the prevailing mood has come a shift in mode. This mode is 'pre-emptive' and through a paradigmatic shift has become apparent in recent years on the political stage and more recently in the efforts to stem to the ongoing economic crisis, but is by no means confined to them. The pre-emptive is anobjective, asubjective. In other words it is impersonal, retaining the autonomy of its process by folding its intervention into its future unfoldings, drawing energy from the outside to propel it along its trajectory. Pre-emption is distinct from prevention and its correlate deterrence, as a self-effecting process, with its own integral logic that acts upon the futurity in the present, the foregone conclusion, the future- anterior. Paradoxically though, by making threat the object of its activity, pre-emption does not deter unwanted scenarios but actively precipitates them into actuality from the future yet-to-come.

What we have witnessed is how the mechanisms of contemporary power, in an effort to subordinate contingency and restore a degree of certainty to interests under threat, seize upon this potential or futurity in the political present. Another aspect of pre-emption is the bypassing of logico-discursive frameworks. It does so not because logical and discursive facts cease to exist or ring true, but that they seem insufficient to the task at hand. To admit to adopting a discursive approach is akin to admitting indecision beforehand. In the face of contingency and uncertainty, its flipside, command and certainty are the order of the day. This is perhaps the most troubling aspect of pre-emptive politics. Rather than a deliberate misreading or suppression of the facts of the situation, pre-emption is a 'thinking machine', producing its own facts of affective passage, dynamically interpreting an endless series of events through its own signs of alarm. Because the foregone conclusion of the future-anterior is political command, such thinking never has to be in error. In other words, repeating the threat or cause for alarm is proof enough. It effects itself materially into empirical fact by way of this simple mechanism. "Threat triggers fear. The fear is of disruption. Fear is disruption." [3] Ten years on after the fall of the Twin Towers, and the subsequent war on terror we have seen how these mechanisms have paradoxically served to corrode 'freedom' at the expense of its opposite number 'security'.

The rise of pre-emption can be defined under late capitalism as the degree to which, as citizens and consumers, we are no longer addressed according to our ideations or beliefs but by the dispositional angle of our affectivity. "It is a preemptive event that is not content to juxtapose the before and after, but contrives to overlay them". [4] When the future is closed off, it invades the crannies of the present, bringing with it contingency and fear of threat. What happened already, could strike at any time, from within or outside ranks. As an example that can be thought through the future anterior, the theme for this year's festival - 'After the fall', a compound tense which describes with certainty the future as already-will-have-been, the future-past, is a well beaten philosophical path. The future anterior is the temporal equivalent of a tautology - the logic of the foregone conclusion. Its paradoxical nature creates time- slippages, or feedback loops which in the name of security and certainty act to recentre action along a present-future axis but end up re-inscribing the future upon the past by bypassing the uncertain present.

At a more local level, recent events in Ireland, namely the collapse of the economy and subsequent social upheaval are the main cultural and political co-ordinates which define the sole sphere for intervention for our 'world', drawing all other arguments under its remit. If we take the 'fall', as the grounding event for national sovereignty, or the bailout in this instance, once it arrived it seemed as if it had always and already been known, it was just a matter of time before it revealed itself. This is the event of the fall of Irish sovereignty as advent and threat. "The pure past of the sudden and uncontrollable contingency, and the uncertain future of its recurrence. Future-past." [6] The recent images of bailout protests at the Dáil, where some members of the public came dressed as leaders of the 1916 rising demonstrates the paradoxical nature of the timeline as read through the narrative of Irish sovereignty, if a little comically, and a little more tragically. The presumption of allegiance is the future-anterior of political persuasion and the basis of affective fact. Invoking the names of the rising is not a logical argument, but its conviction is pure and self – preceding and repeating the charge enough times can in effect, rally the troops. The humiliation of the bailout as a contingent event that befell us, is that it subtracted the permanence of the historical facts from rational necessity. Against a backdrop of ghost estates the machinations of the marketplace have revealed 'sovereignty' to be a liquid term. A performative public protest, while just one small isolated incident in a much larger event, nevertheless dramatizes

the dangers inherent to the present moment (namely the possibility of a lurch to the political right, where nationalism and conservatism flourish). This example is a 'simulacrum of malcontent', a displacement of the broader narrative to mythic time, with its own sacred images and forms. "It embodies a will that which is should not be, not a will that which is, should be otherwise". [7]

While recent academic discussions have begun to unfold the complicated relationships of these regimes of power, they are only now beginning to infiltrate the discourses of visual culture. Perhaps then as just one entry point into discussions about plotting a way forward for visual culture in this uncertain climate would be to assimilate and invert these predominant economic and political discourses as subject matter, refracted through the paradigm of the future anterior. Given that even post-bailout discussions surrounding visual culture in Ireland still follow in the slipstream of predominant economic arguments, the current situation provides a rich reserve of subject matter and could produce very real effects. Discourse on its own is not enough, as it would inevitably 'subordinate contingency to other concepts'. [8] Restoring gravity to the situation is to put this sense of disenfranchisement to work, or 'other worldly commitments', rather than waiting on authoritative judgment at some indeterminate period in the future. To do so would mean aligning these critical discourses with artistic practices that already deal with contingency and process in their own right. Tulca offers this opportunity, where in a small locality with a high proportion of artists and a relative lack of infrastructure, these dynamics can be made readily apparent and used for productive ends.

Niall Moore (Born Galway, 1982) is an artist and writer living and working in London.

[1] Fox, Dominic. *Cold World: The Aesthetics of Dejection and the Politics of Militant Dysphoria*, o Books, 2009.

[2] Mackay, Robin, *Three Figures of Contingency, The Medium of Contingency*, Urbanomic, 2011

[3] Massumi, Brian. *The Future Birth of the Affective Fact. The Affect Theory Reader*, Gregory Seigworth et Melissa Gregg (éds). Durham: Duke University Press: 52-70. 2010.


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[8] Mackay, Robin. 2010.



OPEN SPACE FOR NEW HORIZONS

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Open Space for New Horizons was a lecture & experimental workshop with Susanne Bosch, artist, (Belfast/Berlin), that took place in the GMIT, Art & Design and Film & Television campus in Cluain Mhuire on the 14th May, 2011, as part of Tulca 2011. The event was open to current students, recent graduates and emerging artists, and aimed to initiate dialogue with young and emerging artists about developing sustainable structures to continue art practice and create an ongoing negotiation with arts, role in defining/redefining Galway city.

With the closure of many commercial galleries in Galway (and elsewhere), and yet with a still thriving artist-led scene, there are many questions facing young artists surrounding future avenues of support and exchange as well as the wider questions about artist's role in shaping ideas for future potentials. The event opened up discussion about many issues facing artists today, particularly in Galway. Many of these issues are not resolved, and they need to be fully addressed within wider circles. However, this event highlighted that there is certainly no shortage of creative ideas, solutions and enthusiasm to tackle these issues.

- Megs Morley, Curator, Tulca 2011

Whatever Happened is the Only Thing That Could Have. A Response by a group of Participants to the Open Space for New Horizons Workshop in May 2011

A learning experience which leaves you with more questions than answers would generally be considered less than successful. In the case of the Open Space for New Horizons workshop presented by Tulca and facilitated by Belfast-based artist/researcher and lecturer Susanne Bosch, the issues addressed indeed raised a multitude of questions. However, these questions about the role of space, dialogue and interaction within Galway's visual arts community opened up a dialogue between arts practitioners which created a vibrant and ongoing debate.

The participant-led Open Space format of the workshop provided a channel through which visual arts professionals in Galway were invited to come up with topics of interest, contribute to discussions, voice their opinions, or just to listen to each other's perception of the local arts environment. Groups were formed around certain topics, and participants could choose their level of engagement within one group as well as when or if to move to another group (butterfly) or indeed to withdraw from the discussion entirely and take on a more passive role (bumblebee).

During the discussions and presentations it was put forward that space to work/exhibit is an issue among the Galway arts community, but as the sessions came to a close this issue became more of a question rather than a statement of fact. Is (physical) space the main issue in and around Galway or is it something else? Can space or a lack thereof, also be interpreted as a lack of interactive space or a space of critical exchange? Is there sufficient interaction, dialogue or discussion taking place among the visual arts community in Galway? It was generally agreed that this type of interaction is vital to sustaining a professional practice and it has become clear to us that a) it won't happen unless we make it happen b) dialogue is critical to our professional development, growth and as a form of support and c) we are not alone.

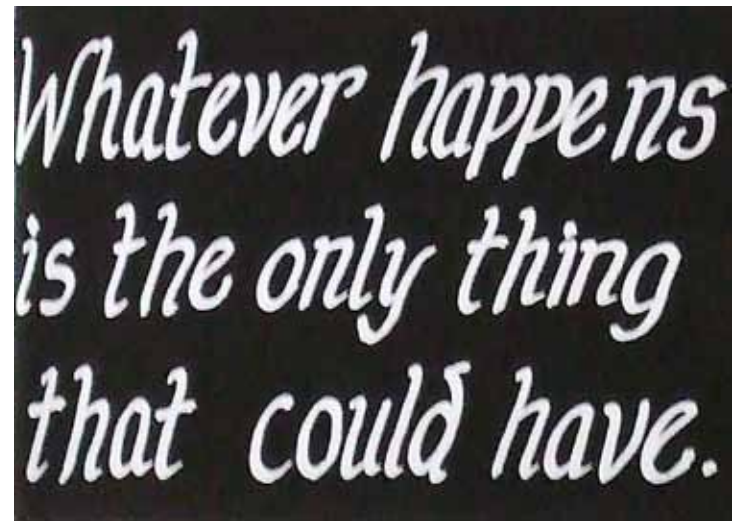
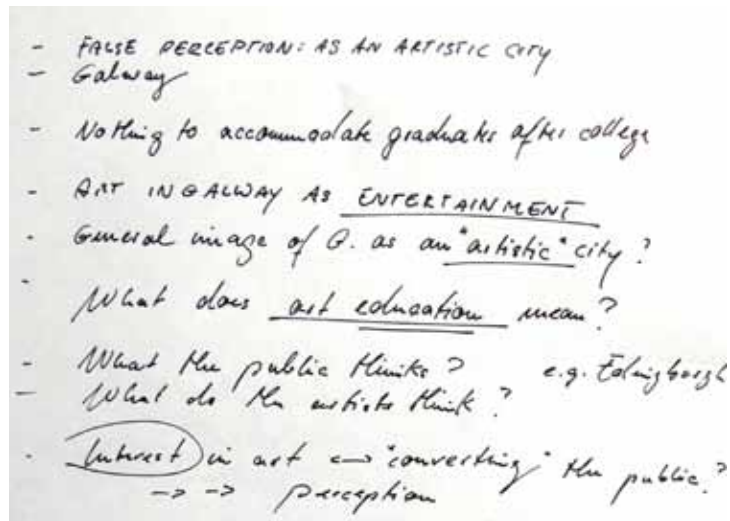
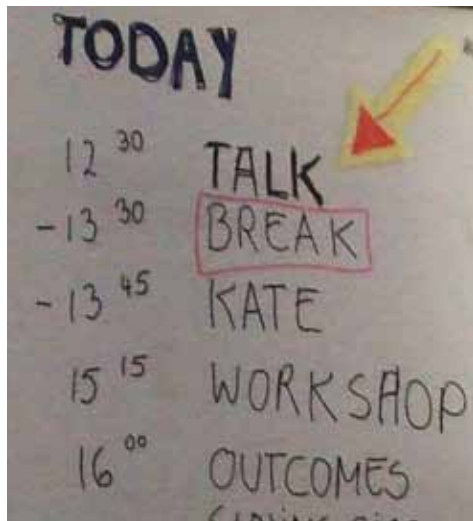
Equally inspiring was Susanne's point about the validity of many forms of engagement in groups, the formal, the informal, the metaphors of butterfly and bumblebee or indeed the mingling at the coffee station. When someone suggested skipping the coffee break to save time for the workshop session, Susanne stressed the importance of food and refreshments in the Open Space model of engagement. People who are relaxed and not exposed to the conventional pressures in meetings/workshops usually engage in more useful dialogue. The most important things often happen around the kitchen table.

The outcome as well as the experience of the event set in motion a buzzing dialogue between some of the participants that led to the recent formation of the Kitchen Table Collective. The Collective's members are committed to open up experimental opportunities for critical exchange and dialogue between artists, collectives and institutions. There has been an ongoing enquiry about the relationship of space and dialogue within the Collective over the past few months.

-The Kitchen Table Collective, (Mike Ahern, Judith Bernhardt, Helen Caird, Michelle Conway, Brid Egan, Noelle Gallagher, Tina Hopp, Eithne Ryan and Joan Sugrue.)

The Kitchen Table Collective also present a new project "Shore" in the Rosa Parks Gallery for the duration of Tulca, please see p8. for more details.





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A Response by Susanne Bosch

Megs Morley approached me in March 2011. As curator of Tulca 2011, but also as artist based in Galway and experienced in local art administration, she expressed a number of observations: Young and emerging artists seem to have difficulties in sustaining a creative practice in Galway and subsequently tend to leave. The city itself is thriving on tourism and and yet access to working and creative space is unaffordable to the vast majority. That the role of arts in Galway needs to be re-defined and an inclusive dialogue between artists of all generations is needed to strengthen the local position. Megs felt that in the current context art students and recent graduates could have a much bigger role to play in the city but perhaps might feel in a hopeless situation. Megs had decided to use Tulca as a platform of support to explicitly address and include the local situation embedded in the international contemporary art festival in Galway lasting for two weeks.

Her first step in May 2011 was to foster a discussion to develop together tools to articulate and self organise around the areas needed in Galway: Where is the space for the potential of young artists in Galway? How can the Galway artists and their practice impact and engage? Megs invited me to run a half-day event on 14th May 2011 called 'Open Space for New Horizons' which consisted of two parts: I introduced four examples of self-organised, artist-led initiatives: The artist and curatorial team Brown&Bri in Belfast (www.browndanbri.com), Kiosk, marke.6, an artist run space in Weimar, Germany (www.kkk.pleasantnet.de/de/31.php), www.koca-weimar.de, www.markepunctsechs.de, Platform, an artist-run studio and gallery space and enterprise in Belfast (www.stationproject.com/page4.htm) and Zoohaus in Madrid (www.zoohaus.net). What was key for my selection was to introduce young movements that use unusual ways of self-organization and funding. The presentation examined the projects while looking at key questions such as: The historical situation to spark a project. How does it work? How many people are involved? What is it? What does it do? How is it financed? What is the perspective? Are any wider political or social issues addressed in the project?

The presentation was followed by a short talk by Kate Howard, who spoke about Adapt, a Galway initiative aiming to use vacant city spaces

The following two hour experimental workshop used elements of Open Space Technology to empower the 34 participants to set up their own agenda for the two hours, to discuss in small groups the topics and to develop a potential plan of action. The themes that came up included: Ways of challenging current perceptions of the arts in Galway; why is it so hard to get different artist groups to work together as one solid voice? Usage of vacant spaces and bringing international artists; art in the suburbs; pooling and sharing resources and networks; finally identifying the 'movers and shakers' in Galway.

Open Space is based on passion and responsibility of the participants and aims towards action. The aspiration of such an experience is always that people decide to work together with joint forces on a topic that passionately moves them. No other than self-lead action can create change.

The Galway event followed an event-model that I used in July 2007 in Nuremberg, Germany (New Horizons, sustainable art projects in public space) which kicked off a discussion and a collective new, long-term artistic movement (www.leonhard-schweinau.info/?id=24). September 2011: Overall the event began a query about the role of discussion in both developing action and in sustaining activity. I am delighted that the Kitchen Collective emerged from this day and will create an intervention into the Rosa Parks Gallery that will be part of the Tulca 2011 programme.

Susanne Bosch Bio

"Being an artist, artistic researcher and lecturer in Fine Art Research I work predominantly in public and on long-term questions, which tackle creative arguments around the ideas of democracy. Recurring themes in my practice are surviving, money and work, as well as migration, societal visions and participation models. I formally use site- and situation-specific interventions, installations, video, audio and drawing. In addition, I use dialogical formats and formats such as writing, speaking and listening as well as workshops, seminars and Open Space conferences. Creative forms of communication are an important part of my work. I work collaboratively and on my own."

Since 2007, Susanne Bosch is joint Course Director together with Dan Shippides for the MA-Programme 'Art in Public' at the University of Ulster in Belfast. She has studied art at the Academy of Fine Arts Nuremberg. She is trained as Open Space facilitator (2008) and in Non-Violent-Conflict-Transformation (2004). Susanne works internationally on exhibitions and projects, e.g. she was involved with art-based research/research-based art including 3 residencies in Ramallah, West Bank (2010/11), Madrid Abierto 2009/2010, Berlin/Istanbul (2009, exhibitions in Berlin and Istanbul), The Pre-History of Crisis (II), Project Art Centre Dublin and Belfast Exposed (2009), THE COMMON GOOD: The Enterprise of Art, PAN | palazzo arti napoli, Naples, Italy (2008). She is currently living in Belfast, Northern Ireland and Berlin.

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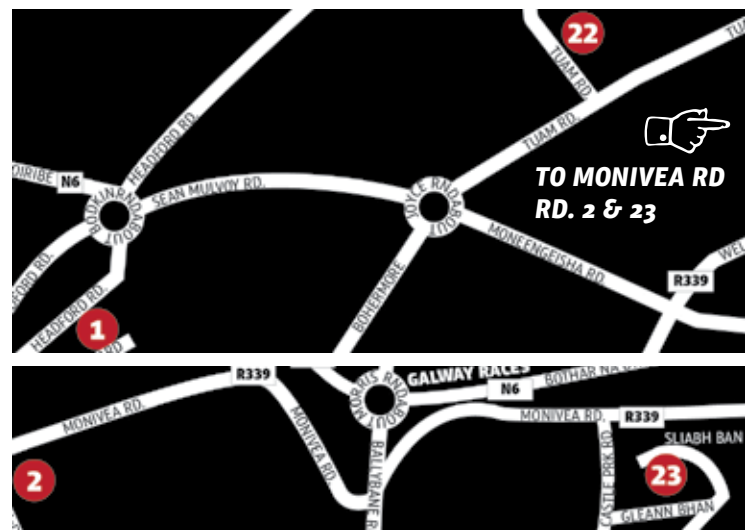
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4. NILAND GALLERY
5. ENGAGE ART STUDIOS
6. GALWAY CITY LIBRARY
7. SPACE INVADERS GALLERY
8. CHARLIE BYRNES BOOK STORE
9. BAR 8
10. GALWAY CITY MUSEUM
11. KELLYS
12. NUNS ISLAND THEATRE
13. GALWAY ARTS CENTRE
14. ARAS NA GAEL
15. ROISIN DUBH
16. COLUMBAN HALL
17. BELL BOOK AND CANDLE STORE
18. NUI JAMES HARDIMAN LIBRARY
19. NUI ARAS NA MAC LEINN
20. HUSTON SCHOOL OF FILM & DIGITAL MEDIA
21. ARTSPACE STUDIOS BLACK BOX
22. ARTSPACE STUDIOS LIOSBAN IND PARK
23. 18 SLIABH BAN, BALLYBANE



TULCA WORKSHOPS

- 14** MON NOV 7TH 10:30 - 16:30
CONTEMPORARY ARTISTS COLLECTIVES: TACTICS, MODELS, AND IMAGINATIVE POSSIBILITIES
 Aras na Gael, (Ground Floor) 45 Dominic St.
 Workshop places are very limited. Participant fee: €15, light lunch included.
 Advance booking is essential. To register, contact: tulcafestival@gmail.com
- 23** MON NOV 14TH 13:00 - 16:00
PUBLIC ART CLINIC: VAGABOND REVIEWS:
 Ailbhe Murphy & Ciaran Smyth. No.18 Sliabh Bán, Ballybane.
 Places are limited advance booking is necessary: info@vagabondreviews.ie
- 20** THU NOV 17TH 14:30 - 18:00
THE EMBEDDED ARTIST PROJECT: STRATEGIES FOR CIVIC ENGAGEMENT. WHAT DO ARTISTS KNOW?
 Huston School of Film & Digital Media. NUI Galway.
 Workshop places are very limited. Advance booking is essential.
 To register, contact: dee.quinn@nuigalway.ie

TULCA EVENTS

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- FRI NOV 4TH 1**
TULCA OPENING NIGHT RECEPTION
 Tulca Festival Gallery, Galway Shopping Centre, Headford Road. 19:00
- FRI NOV 4TH 11**
SOFT DAY
 Live Sound Performance
 Upstairs at Kelly's, Bridge Street 21:30
- FRI NOV 4TH 11**
TULCA AFTER PARTY
 DJ Graham Dolan
 Upstairs at Kelly's, Bridge Street 22:00

TULCA TALKS

- SAT NOV 5TH 10**
GREGORY SHOLETTE DARK MATTER: Art, Politics, and Imagination under Crisis Capitalism.
 Ground Floor, Galway City Museum, Spanish Parade. 12:00
- SAT NOV 12TH 19**
FUGITIVE DIALOGUE #2 FUGITIVE PAPERS: James Merrigan, Michaële Cutaya and Fiona Woods
 "The View" in Aras na Mac Leinn, NUI Galway. 15:00

- MON NOV 7TH 15**
THE QUIET CLUB
 Live Sound Performance
 The Roisin Dubh, Henry Street. 19:00 - 21:00
- WED NOV 16TH 16**
DOMINIC THORPE
 Performance: Very Very Narrow Mouth
 Columban Hall, Sea Road. 18:00

- WED NOV 16TH 9**
LIVE@8 "THE PERSPECTIVES, PART 1":
 A Selection of video artworks, film and video performances.
 Bar 8, Dock Road. 20:00

- SAT NOV 5TH 18**
LIA PERJOVSCHI ARTIST TALK
 James Hardiman Library, Browsing Room. NUI Galway. 15:00

- SAT NOV 19TH 21**
OPEN STUDIO DAY GALWAY
 Engage Art & Artspace Studios, Middle St, the Black Box Dyke Rd, & Liosban Ind Est. Tuam Rd. 12:00 - 17:00

- SAT NOV 19TH 15**
TULCA CLOSING PARTY LIVE MUSIC BY RSAG
 Roisin Dubh, Henry Street. 22:00

- WED NOV 16TH 16**
VLADAN JERICIC:
 Live @ 8 Curators Talk
 Bar 8 Dock Street. 20:00

- FRI NOV 18TH 12**
AMIE SIEGEL:
 In Conversation with Katherine Waugh
 Nuns Island Theatre. 18:00

- SAT NOV 19TH 13**
JESSE JONES:
 In conversation with Vivienne Dick
 Galway Arts Centre. 15:00

TULCA EXHIBITIONS

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- SAT NOV 4TH - 20TH 1**
TULCA FESTIVAL GALLERY
 Galway Shopping Centre, Headford Road. 10 - 18:00

- SAT NOV 4TH - 20TH 2**
ROSA PARKS GALLERY
 The Kitchen Table Collective:
 Video viewable from outside nightly from 6pm.
 3 McDonagh Ave, Mervue. 14:00 - 18:00

- SAT NOV 4TH - 20TH 3**
126 GALLERY
 Queen Street. 10 - 18:00

- SAT NOV 19TH 12**
WHW?:
 Curators Talk
 Nuns Island Theatre. 18:00

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- SAT NOV 4TH - 20TH 4**
NILAND GALLERY
 Lower Merchants Road. 10 - 18:00

- SAT NOV 4TH - 20TH 7**
SPACE INVADERS
 The Cornstore, Middle Street. Mon - Sat: 10 - 18:00

- SAT NOV 4TH - 20TH 13**
GALWAY ARTS CENTRE
 Dominic Street. Mon - Sat: 10 - 17:30 Sun: 10 - 17:30

- SAT NOV 4TH - 20TH 12**
NUNS ISLAND THEATRE AMIE SIEGEL DDR|DDR
 Screenings 3 times daily: 11am, 1:15pm, 3:30pm
 Duration 135mins
 Nuns Island. Mon - Sat: 10 - 17:30

- SAT NOV 4TH - 20TH 18**
NUI GALWAY LIA PERJOVSCHI
 James Hardiman Library Foyer, Main Campus 10 - 17:30

Scan to view all venues on google maps.