SEÁN O SULLIVAN
Articulation & Visual Language

I designated *Scalar* as a consideration of the art-work process. The artists were placed together because their method makes a specific point about work or contains a quality that speaks to it topically. These texts give a contextual framework to a physical examination of cultural production; each is commissioned to offer a prism of voice providing an understanding of this subject. They were also intended to generate friction—I consider variance to be a better educator than agreement. § The project's most difficult factor was an attempt to think originally about *working*. There is hardly an aspect to living that is as intrinsic to the human condition, and as ferociously considered as work has been throughout written history. This essay pertains to an understanding of the moment of articulation for the spectator. The artist's ideal action endows an object with *speech*; this word is verbal expression imagined as visual one, used here to expand upon the manner of reaching out to a receiver. In a useful situation, the artist delivers the circumstances where the spectator, upon experiencing the artwork, is enabled to have personal epiphanies. The object is capable of evoking vast personal feeling from the thought processes it provokes due to the inherent capacity of *form* to create the conditional impulse for new ideas within its recipient. This stands in contrast to a written analysis of impulse, which is more conclusive than exploratory. This project was intended to isolate these modes within cultural production as they inform making; the studio is a humanistic invention, whose benefits are continually refactored during each inheritance of its ideology. Its purpose is as an essential nutrient to the industriousness, the effectiveness, and the conveyance of the individual. In essence, the studio is at its most effective as a cohesively imaginative laboratory. The benefits of this are broad; they allow for standards of debate and response to experimentation that is normally restricted to a gallery setting. By placing a designated form in this more specified gallery context we are predisposed to *saying*; the gallery does not act, and if it does act it will assuredly do so in a reflexive capacity. Since it is consecrated to fulfil the needs of expression, its fare must be specially fluent; this in particular sheds some light on what the artwork is *for*. § The fluency of the object is a vital contention, the concept assumes that the total validity of the form is increased or decreased by the capacity of the speaker to properly convey an expression. Rhetoric is a sister to the universal proposition of logic, and since it is the most pervasive appellate of speech, its usefulness for any expression is self-evident. Its three strata include pathos, an appeal to emotion, and ethos, the grounding insurance of moral character. The most significant of its stratum in this discussion is *logos*—a discourse based in analytical reason. In terms of visual language we would deem this as the actuality of the object; its immediate empirical particularity. Anthropologically, the term is biblically adopted to mean 'the word', is root to the suffix 'ology', and is the semantic parent of logic. Its totality is obvious where present, overturning bias without having to refer to any other thing. The perfect rhetorical device plainly carries its discourse within its own totality. Visual fluency encourages the spectator to see beyond anatomical impenetrabilities within the art object, to the introduction of object-narrative. Artworks are not *made* rhetorically, but in their unscrambled dialect, they are received both rhetorically and notionally. It is best to think of language in this respect as a mediation of interpersonal feeling, mutually controlled by the understanding of both speaker and receiver. Especially since, by taking thoughts, feelings and impulses to their logical conclusion, where imagining visual language as a manifold particularity of speech we may deduce that it is functionally *poetic*. § In The Question Concerning Technology, Martin Heidegger described *poiesis* as a 'bringing forth'. Poiesis is a threshold of perfect realisation, the point of finality in 'becoming'. Perhaps here, this could be considered as the moment where *this art object*, by way of its input-fluency, becomes poetic. We should imagine that articulation does not occur until the meaning of this object clears its recipient's understanding. If the spectator cannot receive this *logos* then the artwork has not been *brought forth* to its poetic self, and this spectator imagines articulation void. The value of the exhibition to the audience is dependent on the certainty by which the artwork may be received as *concrete*. Georg Hegel's notion of the concrete stands in opposition to that of a perceptible universal as being abstract. I use it to describe the object's willingness to convey a premise to its receiver. The exhibition is, at its essence, a microcosmic tenement for serial or singular capacitive expressions; such expressions are removed from plain calculability—but, as a self-particularising commonality that uses modal dialogue, the artwork is a *concrete universal*. (Desmond, 1986, p30) § It would be distracting to deploy an unambiguous version of this idea analysed from the canon of contemporary *art*. But I was struck by the 'disclosiveness' of a venture that had been created by 3M Company, who filled the empty advertising space at the side of a bus shelter with $10,000 stacks of cash, and replaced the standard Plexiglas in the shelter with their own security glass; apparently a source of great pride. The punch line was their confidence that nobody could take their money. The moment of concreteness (or articulation) arrives as soon as a passerby attacks the glass and fails to break it—the producer's point is proven. Given a broad definitional berth this enjoins a branch of cultural production. It is the clearest at hand that allows me to exemplify the creation of circumstances allowing the recipient to properly analyse the conditions placed upon the object in an ideal situation of art-work, removing it from a generally sanctioned (non) cultural canon, and placing it within a specific intentionality. So when I say that the artwork must create the condition in which the mind finds an articulation of what this 'thing' is *for*, I am invoking the use of these modalities. § *Bibliog.* Pierre Bourdieu, *The Field of Cultural Production* (1993); William Desmond, *Art and the Absolute* (1986); Paul O'Neill ED. *Curating Subjects* (2007).

MATTHEW SLACK A gift from God lacking in finish, completeness or perfection. § Seems to me, we'll never get to the finest grain of the universe. We can make useful refinements in approximation, but our consciousness is seated at a scale. A conscious mind is an attribute of the electrically active architecture of the brain and is not sustained after the brain breaks down. Which means we are finite beings in infinity. § There should be no sphere of knowledge or power to which we are uninitiated, approach religion as a priest, politics as a politician, science as a scientist and art as an artist. I am aiming for joyful, but take from this work what you will.

SAM KEOGH Giorgio Agamben posits acts of profanation as a means to return what is sacred (and thus separated from man, through sacrifice) back to the use of man. § This can contextualise Sam Keogh's use of materials to make sacred, objects that declare falseness and preciousness simultaneously. In playing with history, myth and forgery with impoverished material he deploys the mechanics of aura, power and 'historicity' manifest in material objects. § *Temporary Halo* is conceived as one such act of profanation. Keogh's halo, which acts in a similar way to a fairground face-in-hole, gives the viewer the opportunity to canonise himself.

JACQUALYN GRAY is a New Zealand artist who lives and works in Dublin. She works primarily with sound, video and space. § The starting point of her work is the characteristics of sound and its ability to mark both time and space. At the centre of her sculpture and installation lies the infinite possibility of sound to affect the psychological and physical experience of space. § Jacqualyn graduated from IADT Dún Laoghaire with a BA (Hons) Visual Arts Practice in 2009. She is a member of Ormond Studios. Her recent exhibitions include *half-hearted b*, Wholehearted Whanganui WHMIlbank Gallery, NZ, 2010; *Raetihi*, WHMIlbank Gallery, NZ, 2010.

REBECCA O'DWYER
On Friendship

It seems fitting that I should write about friendship on this occasion. After being asked to write *by* a close friend, for a setting that involves many others, the topic seemed to offer itself to me quite unashamedly. But what is a friendship? And how can it hold implications for contemporary cultural production? Derrida says in the presence of the friend we mourn subjective autonomy and come to realisation of its inherent impossibility (1996). But this is, paradoxically, the antithesis of a common idea of friendship. With friendship, we associate joy, love and a sense of togetherness—not loss. How can a friendship based on impossibility have ramifications for contemporary art or political life? In recent times, the manufacture of friendship appears to form a highly visible stratum of contemporary artistic production. But to what extent is this a friendship that resists unity, making manifest the impossibility that simultaneously enables and thwarts its own functionality? If we can redefine friendship on such terms, can communal cultural production proceed in a manner better suited to the ideals of friendship? § Giorgio Agamben describes the word 'friend' as a 'non-specific' linguistic trope; to describe someone as a friend is to not describe him or her in a manner we would anything else; 'to recognise someone as a friend means not being able to recognise him as *something*' (2009, p31). It is a wholly unproductive descriptor; we gain no insight regarding their manner by naming them 'friend' (2009, p29). It can be said to function much like a proper noun (2009, p29). It is here that I would like to turn to The Politics of Friendship by Jacques Derrida (1988). A proper noun, which the friend itself typifies, resists subjective description but cannot withstand or evade the burden of responsibility. We respond to our names, and to respond is to be responsible (Derrida, 1988, p638). Therefore, the friend is a non-specific construct who is bound and to whom we are bound through responsibility—the ethical relation. As Derrida says, 'Before even having taken up responsibility for any given action, we are already caught up in a kind of asymmetrical and heteronomical curvature of the social space, more precisely, in relation to the Other prior to any organised *socius*, to any determined *government*, to any *law*'. (1988, p633–4) § Through signification, (the proper name, for example) we are already embedded within a process of responsibility, which, through its specific generality (with regard to the Other) precedes both law and politics. Hence, we have established that a friend, through processes of non-specific signification, connotes a certain breed of responsibility. This is fixed in its ontological status as proper noun; through signification (no matter how abstract) comes responsibility. But what is friendship in relation to the friend? § In this essay Derrida deconstructs the phrase, cited by Montaigne following Aristotle; '*Oh my friends, there is no friend.*' At first glance merely a paradox, Derrida elucidates its paradoxical character as fundamental to friendship itself. It functions much like an apostrophe, that is, suggesting absence (1988, p634). However, to be able to utter such words sets in stone the actual presence of friends; presence in this case enables a sense of absence. One has friends, but through having friends one realises there to be no friend—there are friends, indeed, but no 'friend'. Who is this 'friend' of whom there are none? Derrida describes the above statement as acting much like a prayer, something neither true nor false and containing a performative element, resembling 'at one and the same time an act of recalling and an appeal.' (1988, p635) Therefore, it calls into question the viable presence of such a 'friend', whether that is in the past, present or future. All we can say is 'there is no friend'. This does not mean to say there never will be, but, as Derrida affirms, its non-presence enables the lived possibility of friendship, and of friends; 'what is more, how could I be your friend, and declare my friendship for you ... if friendship did not remain something yet to happen, to be promised?' (1988, p635) The ideal of friendship, therefore, the 'friend' to which Aristotle and Montaigne make reference, is founded on an impossibility. Just as I am not specifically signified by my 'proper' name, but rather signified *onto*, so too the 'friend'; he remains abstract, in the future tense, intimately near and yet so remote. A gap exists between that which is signified linguistically and what actually is; between my name, and myself 'friend' and the person to whom I give that name. This gap, or lack, repudiates signification, its '*strange violence*' must cause me to conclude 'there is no friend'. (1988, p634) As the 'friend' cannot be signified ontologically through language, we cannot equate the word with his presence. There is, therefore, no friend. § Why would we not simply give up on the idea of friendship if it culminates in such a wholly infinite demand? If the friend lies at the heart of philosophy, *philos* (Greek) literally giving name to the discipline, then to consider philosophy without the friend is to give up the greatest enigma befitting it. It is also to give up any reference to the political. What, after all, does the political describe aside from the attempt to reconcile subjectivity with the infinite demand of the other? As Agamben says, 'Friends do not share something ... they *are* shared by the experience of friendship.' Friendship is the con-division that precedes every division, since what has to be shared is the very fact of existence, life itself. And it is this sharing without an object, this original con-senting, which constitutes the political' (2009, p36). § Thus, existence is always a shared existence; ontological division enables the existence of the political. It is in acknowledging the lack that this division makes manifest, that we must negate friendship for its own sake. Or, put in other words, it is by negotiation of this distance that culminates in the political. In denying friendship, for the sake of the ideal of friendship, artist-run spaces might be able to create a space of artistic production that is built on irreducible difference, and impossibility. It is here where the political can propagate, somewhere in that indefinite space between intimacy and estrangement. § *Bibliog.* Giorgio Agamben, *What is an Apparatus?* (2009); Jacques Derrida, *The Politics of Friendship* (1988); Jacques Derrida, *By Force of Mourning* (1996).

GAVIN MURPHY Solo exhibitions include Conical, Melbourne; Institute of Contemporary Art, Newtown, Sydney, 2009; The Lab, 2008, and Four Gallery, 2006, Dublin. § Recently curated projects include *We are Never at Home*—part of *Dorm*, The Model, Sligo; and the two-part exhibition, *Automatic*, curated with Chris Fite-Wassilak, in London and Dublin. Gavin Murphy was the co-coordinator and editor of *House Projects*—a series of seven exhibitions, and a publication, taking place in New York, London and Ireland. He is director and co-curator of art space *Pallas Contemporary Projects*, and is currently resident at *Fire Station Artists' Studios*, Dublin.

JOSEPH NOONAN-GANLEY (B. 1987 Sheffield UK) lives and works in Dublin. He graduated from the painting department of NCAD in 2009 and is currently studying for an MFA in its sculpture department. His work investigates the deadlock inbetween enjoyment and exploitation, utilising popular culture as a primary sphere to implicate this relationship. § Recent exhibitions include *Checkpoint*, Smithfield Plaza, 2010; *Invocation of My Demon Brother*, Irish Film Institute, 2010; *Bouvard et Pécuchet*, Lighthouse Cinema, 2009; *Dangerous Things*, Exchange Gallery, 2009. Upcoming exhibitions include *New Living Art*, IMOCA, July 2010.

ORMOND STUDIOS, Dublin is an independent visual arts initiative founded in July 2009. It is a working space for thirteen BA graduates of NCAD, IADT and DIT. § The studio is constructed for configuration into an exhibition space, and comprises two floors of a Georgian building overlooking Ormond Quay, Dublin. § The Ormond Studios' objectives are realised through an ongoing event programme of artist residencies, group forums, critiques, open studio events, film screenings, lecture series' and exhibitions, that together, promote critical analysis of contemporary creative practices and engagement with the wider art community.

MARTINA MCDONALD
Perception, Influence and The Others

Shared studio spaces and artist led initiatives are easily classified as hubs of creativity and production. They accommodate a number of artists who work together collectively or non-collectively in a safe and nourishing environment, with the underlying support of their peers. § In this text I wish to explore the pre-production side of art production, more specifically how an artist's working process is influenced by the social situation and the environment around them. I will be touching on subjects such as self-censorship and self-perception but firstly, to the reader I pose the question: Has social dominance within communal working spaces influenced its members to take on a more superficial role as artists, which, resulting from self consciousness and the constant awareness of others—socially edits each individual's output? § The term 'Artist's studio' conjures up ideas of a place where an artist goes to become fully immersed in their creative process, an unbiased environment in which they can freely express themselves. However, when you add the element of another person, or, as in the case of collective studios, many more people, this unbiased situation is automatically transformed into a hybrid of judgement and voyeurism, 'your world is suddenly haunted by the values of the other, over which you have no control' (Borg, 2008, ii). The main origins of self-image and self-esteem are the reactions of others—'we see ourselves as others categorise us' (Argyle, 1994, p204), so, by subjecting oneself to constant social engagement in a shared environment, it is inevitable that you will quickly become exposed to the perceptions and judgements of others and aware of your own self image and perception. Within the workspace, this engagement will give you insight not only into the opinions others hold of you, but also of their feelings towards your art work and practice. § French magician Robert Houdin once declared that 'a magician is an actor playing the part of a magician' (Borg, 2008, viii) which leads me to wonder whether or not it is possible to denote an artist as being an actor playing the part of an artist. People are constantly 'making snap decisions as to whether they trust us, like us, and want to work with us' (Borg, 2008, ii). As a result, in group situations we become more self conscious and unlikely to deviate. We then adapt 'behaviour intended to create certain impressions for others' (Argyle, 1994, p199). As a result of this situation, we gauge the correct behaviour based upon the approximate age, gender and social background of the people we are integrating with and then appropriate our behaviour accordingly—we censor ourselves. § 'Self-censorship is often more effective than open censorship. And it doesn't leave a dirty trail' (Bourdieu, 1995, p6), yet, because the individual is consciously censoring and editing themselves to suit the expectations of the people around them—they begin to project an unnatural self-image and perception, which in turn, can create an overwhelming sense of superficiality. § According to Michael Argyle, social psychologist and author of *The Psychology of Interpersonal Behaviour* 'simply being in the presence of others causes one to emit common, well-learnt responses'. He later states that 'the presence of blindfolded people does not increase arousal' (Argyle, 1994, p172)—therefore illustrating the pressured effect that a viewing group has on a person's social behaviour. People in groups are less likely to make individual decisions and more likely to make decisions as a unit—this could be due to fear of criticism, a desire to remain neutral, or, simply, so as not to become a spectacle. § In November 2008 Canadian artist Paul Butler initiated a project and exhibition entitled *Reverse Pedagogy* in conjunction with the Model Arts and Niland Gallery, Co. Sligo. Having evolved from two previous instalments of this project internationally, *Reverse Pedagogy* recognised the effect of social interaction within art production - taking this as its point of departure. A collection of artists was brought together under 'the auspices of a nomadic experimental studio' (Butler, 2008), and was asked to produce art for the exhibition. Collaboration was encouraged between the artists, but not expected (Butler, 2008). Because the process was nomadic, this created a platform for art making between the artists or perhaps 'the members' of the studio which was primarily influenced by a series of personal encounters, i.e. planned sporting activities, leisure activities and socialisation (Butler, 2008). § Through these shared activities the artists came to meet and interact with each other; essentially they were sharing space and time together in a series of socially structured environments, which then formed the production of their work. § When discussing the artists' initial creative output in a video interview with the Young Model, Paul Butler noted that the automatic response of the artists was that they tended 'to go into their safe zones and do what they're used to doing' (Young Model, 2009). This is an example of the censored behaviour performed by an individual within a communal working environment, as in most instances, if a person fails to conform, they are placed under pressure to do so and, if he/she continues in this non-conforming behaviour, they will be rejected (Argyle, 1994, p169). § A shared studio space acts as an apparatus in which individual artists are able to encounter each other. Human beings are ultimately social creatures so it can be argued that more precise and clear paths of production and thought can be derived from these interpersonal encounters—as the opinions and judgements are coming from a semi-public source. However, it is important to note, particularly within a shared studio space, that the subtle behavioural repression and self-censorship of the artist, which is aroused by the presence of others, can cause the artist to become less occupied with their professional practice and preoccupied with their fears of eventual social rejection and/or exclusion. § *Bibliog.* Michael Argyle, *The Psychology of Interpersonal Behaviour* (1994); Pierre Bourdieu, Hans Haake, *Free Exchange* (1995); James Borg, *Body Language* (2008); Paul Butler, '*Thematic Residency',(www.banffcentre.ca /programs/program.aspx?id=701)* (2010); Young Model, *Paul Butler and Mark Garry interviewed by The Young Model*, (http://vimeo.com/6984411) (2009).

NICKY TEEGAN
Are Creative Classes Designed to Work with No Fixed Abode?

In city planning, culture and its ethos are increasingly valuable in monetary terms, and increasingly measured by their economic performance. This value is based on how cultural production can increase economic throughput—it is a by-product of art-making and art practices, and is based on where and why it is produced and displayed. In this essay, I want to discuss the premise and effects that artists have in a recessive urbanised city, and how those who separate themselves from society to live on its outskirts as cultural commentators, have an imperative role in the economic mechanism. § Creative classes have a responsibility to realise our role not just as makers, but as cultural producers *in a sociological sense*. Each artistic endeavour affects society, economics and politics. Creative actions cause a shift in local economics and property values by the simple occupation of space. This socially classifies artists as first stage *gentrifiers*; they thrive in situations of economic turmoil, flocking especially to areas where property costs have dropped. § Our cultural capital starts the cogs churning; we come to low-cost areas with third-level educations and first-rate minds. Our studios and project spaces, and our tolerance for inefficient working spaces all alter the climate of the original community—pushing it out by introducing a rising cost of living and by making the area increasingly hospitable to investment, wealthier tenants, tourism and services. This transforms what was a poor neighbourhood firstly into a bohemian creative community and finally into a consumer's high street shopping area. Not only is the original community displaced, but the artists are eventually forced out, this calls into question the possibility of any artistic spaces being permanent. We should reflect on the irony of inducing a process of social upgrading that leads to our own displacement. As cultural producers, are we designed to work with no fixed abode? § I will discuss two areas that relate to this subject; Temple Bar as a gentrified area and Smithfield at its early stages. Temple Bar is known as Dublin's Cultural Quarter. Government corporation CIÉ, had proposed demolishing the decaying area to have a bus terminus build in its place in the 1980s. During planning stages, buildings were let at minimal cost to studios, galleries and traders; this predictably led to protests against the planning of the bus terminus, which was eventually cancelled. In response, the *Temple Bar Cultural Trust* was created in 1991 with a mission to 'support dynamic and sustainable cultural development programmes in Temple Bar for civic benefit' (www.templebar.ie). Whatever the amount of cultural activity Temple Bar provides for this society, it also arguably demonstrates a strong yuppie flavour—it has become materialistic and expensive. The area has its cultural outlets and venues, but for new artist's endeavours, rent and rates are expensive. This is pushing artists away into other areas. § The complications arising from gentrification are particularly obvious when comparing similar organisations from gentrified and non-gentrified areas. An example is *Exchange Dublin* and *Seomra Spraoi*. Both were created to encourage social actions that have cultural value (ideally classes, talks, music and meetings). Exchange, located in Temple Bar, describes itself as a collective arts centre. It came to exist through government grant programmes—Temple Bar is not a residential area, and so the organisation does not benefit from the emotional and personal investment of residents within its local community. Seomra Spraoi, a non-profit 'autonomous social centre' based near Mountjoy Square, exemplifies the actual communal value of a social-cultural facility. People within its community built it to offer support and a sense of involvement for local residents from a diverse range of social backgrounds. A grassroots attitude and broad cultural focus allows for access to wider audiences and local involvement with community gardens and solidarity groups—the type that artist-run spaces lack. § In contrast to Temple Bar, Smithfield has only recently displayed signs of gentrification. It differs from Temple Bar by being mainly residential, and is historically a market area hosting horse fairs, fruit, vegetable and flower markets. The area was a key focus for HARP—the £12M Historic Area Rejuvenation Project in 1997 who aimed to 'enhance the quality of life for residents, businesses and visitors in the Smithfield area' (McCarthy, *Variant*), (www.dublincity.ie). HARP heavily restored the area, adding a two bridges, a Luas line, commercial and residential ventures. With close proximity to the Museum District and Jameson Distillery the area was considered a potential Cultural Quarter. The project stagnated with the property market in the last two years, and has tended to attract group drinking and general misbehaviour. Its large empty retail spaces now host new artist-led initiatives such as *The Complex* and *Space54*. The low-rent residential areas surrounding it, Stoneybatter and Phibsborough, offer basic geographical assets. Smithfield is far from a state of full gentrification, but is displaying the characteristics of a soon-to-be-gentrified area. Its social capital, the history and local culture of the area, is at risk of displacement if new community ties are not set in place. The new residents should take the obligation upon themselves to create solidarity amongst original residents to prevent the displacement of both. Community ties develop the socio-political strategies that retain local affordable housing and strengthen the area's original characteristics, while allowing room for new cultural endeavours. Typically, this prevents larger commercial developments from dislodging the entire community further down the line. § It would be impractical to suggest that this is a *solution* to displacement; gentrification is part of a larger socioeconomic process—with the rent gap as its fundament. My argument is that artists should increase their awareness that they are economic agents of change. We need to realise that the arts' potential to regenerate decaying urban space and stimulate the property market can also lead to our own displacement. § *Bibliog.* Sharon Zukin, *Loft Living: Culture, Capital and Urban Change* (1989); *Variant Archive (www.variant.org.uk)*; Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* (1979).

Halo

wooden embroidery hoop

holographic wrapping paper (stretched to make a sheer surface)

about 6 foot

bamboo tripod