

EXHIBITION GUIDE

OPENANDINVITED ev+a 2006

GIVE(a)WAY

ON GENEROSITY, GIVING, SHARING AND SOCIAL EXCHANGE

11 MARCH - 21 MAY 2006

LIMERICK CITY GALLERY OF ART
THE GRANARY
DAGHDHA SPACE
BELLTABLE ARTS CENTRE
THE HUNT MUSEUM
BOURN VINCENT GALLERY,
UNIVERSITY OF LIMERICK
LIMERICK SCHOOL OF ART & DESIGN
ST. MARY'S CATHEDRAL
THE WHITE HOUSE PUB
CLANCY'S ELECTRICAL
AND VARIOUS CITY VENUES

e v+ a 2006 aims to explore ideas of generosity, sharing, communication, social interaction and exchange. The exhibition is motivated by a desire to create situations of connection within the city of Limerick and has attempted to activate and involve local arts organizations, individuals and community groups. In that sense, it will be an exhibition for the city and maybe about the city, although not exclusively so. In contrast to some large international exhibitions, which culturally 'colonize' a particular location for a brief period of time and impose a forced sense of internationalism, e v+ a 2006 will focus on the specificity of the local context, as seen by the Irish and international artists, within the proposed conceptual framework. It will also attempt, in line with the notion of generosity, to put back something into the city of Limerick.

The exhibition will investigate and propose different, alternative forms of generosity and will challenge the idea of generosity as one tied to the logic of an exchange economy. Instead, e v+ a 2006 will be based on an expanded idea of generosity: upon ideas of sharing, giving, creating situations of local interaction and dialogue, and imagining possibilities for a better future.

Generosity often tends to be seen as something that should translate into a calculable commodity; its meaning bound solely to ideas of giving to the needy in the material sense. But it can mean many other things: generosity is also about sharing in pleasure, giving pleasure; it is about contribution and engagement; it simply can be about giving time. Being able to offer hope - or creating situations where hope is a possibility - can also be seen as a kind of generosity, as long as that hope is not a false sense of hope. On the

other hand, even sharing one's trauma in the light of personal plight or catastrophe without bitterness or vengefulness can also be seen as a form of generosity. The exhibition will thus not aim to provide a strict definition of generosity, but will be looking at a plurality of approaches towards the term.

In her book *Corporeal Generosity* Rosalyn Diprose* argues that 'generosity precedes and also establishes communal relations as it constitutes the self as affecting and being affected by others'. She also defends the idea of generosity as being related to social justice as well as tolerance of difference, ideas that I would also support. Above all, however, true generosity stems from openness to others. All these are ideas which lay at the core of e v+ a 2006 which, moreover, aims to explore the act of giving as an experiment that might alleviate alienation from the community or the city. Over 70 international and Irish artists will take part in the exhibition, most of who will be making new work and developing new projects especially for the show. These artists have not been limited by a singular definition of generosity but have interpreted the term freely. Some have chosen to engage with the city of Limerick, probing cultural and social identity, economic realities and the problematics of the everyday while others propose their individual, alternative visions of generosity.

Katerina Gregos, curator e v+ a 2006

*REFERENCE: Rosalyn Diprose, *Corporeal Generosity: On Giving with Nietzsche, Merleau-Ponty and Levinas* (Albany, SUNY Press, 2002)

LIMERICK CITY GALLERY OF ART

Pery Square

GROUND FLOOR

Artists Without Walls

"April 1st" documents an action that took place in April 2004 on the location of the Separation Wall in Abu Dis, a Palestinian village located in East Jerusalem. A closed circuit of two video cameras was positioned at the same spot on either side of the Wall. Each camera recorded the view facing away from the Wall. The cameras were connected to two video projectors, each one projecting in real time the image on the opposite side. This created a virtual window in that spot of the Wall, allowing people on both sides to see each other. Artists Without Walls is a permanent forum for dialogue between Israelis and Palestinians engaged in all fields of art and culture. Through nonviolent and creative actions, Artists Without Walls seeks to eradicate the lines of separation between Palestinians and Israelis.

John Beattie

"The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act." - Marcel Duchamp
Extension is a performative-process-based activity that is site specific. This is where I walk through public spaces with a customised object that records the sounds around me, interactions that may occur with the public, and record my movements through these public spaces. My movements and traces are documented through photography and video, which are placed with the object that recorded my movements, happenings and sounds around me. [J.B.] (Work also on the first floor)

The Centre of Attention

"Thank you Stella and the Limerick City Art Gallery. Unbelievably everything is OK now. I have back the dearest thing that anyone can possess: their health." Jane (and Chris)

Juan Manuel Echavarría

Bocas de Ceniza: They who sing and composed these songs come from the margins of Colombian society. They are civilians from the countryside caught in a drug war that has raged for more than 25 years. A war between guerrillas, paramilitaries and the Colombian army. They have seen and survived the horrors of war. They sing as a catharsis to their suffering. In their songs there is not one word calling for more vengeance, for more deaths. Like these people, there are many others, perhaps hundreds, thousands of Colombians composing and singing their own songs. In 10 years more the 2.5 million have been forcefully displaced from their homes and their lands.

Neva Elliott

Respond is a catalyst and archive of action. People are invited to participate through picking up a card, viewing the information or having a card given to them.

Participation can take any form of giving, this is open-ended and up to each individual. This act of 'giving' may be not merely that of material goods but that of ephemeral generosity, of advice to a friend or a moment to help a stranger lift a buggy onto a bus. It is up to each person or group, to make their own measures and decisions. They may then log on to the website and archive their action and/or view the actions of others. The artwork incorporates not just the card or web archive but also the actions themselves, the call to action and the possibility for further action. [N.E.]

Alexandros Georgiou

At the core of insanity I find, lies greed. When I say insanity I infer from the need to maximize profit that leads many corporations to inhumane decisions, to the need for of a new car every year, or the purchase of a half a million dollar photo. With rare exceptions we are all aware that something is going wrong worldwide - even people who never listen to the news or care about the outside world cannot escape noticing the strange behavior of the weather, for example. I made the GREED KILLS/CURE GREED badges because I want to remember that the problem lies with me. There is enough conflict as it is and what really destroys is not a person - who is, after all, just another human being - but inhumane emotions like greed which have taken over. It is certain elements in the character of a person we need to fight against and not against the person himself who in most cases suffers already. And instead of dealing with depression as a disease where in most cases it is the healthy reaction of the psyche to the insanity we have submerged ourselves in, we should think of greed as a disease that needs to be cured. It is a disease that is slowly destroying us. [A.G.]

Nevan Lahart

Nevan Lahart works in a wide variety of media, often using humble and cheap materials to create expansive installations. The subject matter of his work revolves around a critical, satirical and often humorous commentary on current affairs, television, the media, social and political perceptions and the history of art delivered in an unflinching, often confrontational tongue-in-cheek manner. [K.G.]

Sean Lynch

Over the last few years, my site-orientated projects have investigated ideas of place as it plays a form, material and metaphor for social conditions. For e v+ a, I have considered the site and history of the Limerick City Gallery of Art, formerly Carnegie Free Library and Museum. Objects and documents from LCGA's past are re-presented in two installations. Each work references specific architectural histories in the gallery's existence. On the south gallery facade, an unrealised design from 1904 for the building by Arts and Crafts architect CFA Voysey is placed. Inside the building, I have found and displayed the original signage of the Carnegie Free Library and Museum. These examples of Celtic Revival artisanship were found in storage at the gallery, after being removed from above the entrance doorway some years ago. I have also produced a series of 8 postcards for e v+ a. Considering the continued growth of

suburban Limerick, the postcard images document real estate signs on the edge of the city's continued spatial expansion. Such places are promoted as part of the 'new' Limerick, the next destination of the Ireland's building boom. I consider my activities as a 'shock therapy', as a way of reconsidering the meaning of specific sites or conditions. Within the convergence of site, circumstance and artwork, there are inherent possibilities that continue to drive my practice, to locate new recognitions and understandings of the public realm. (S.L.)

Dan Perjovschi

This is art not cartoon

I use drawings to organize knowledge. Not fancy, not sophisticated, simple, direct. They look like graffiti or cartoons, but they are not. They are my way of understanding and reacting to the world. Globalisation, 3G era, wars, culture, morning coffee, soccer, bird flu, you name it. I address political and social issues. I freeze things, I simplify things and then I mass them together. There are entire stories condensed into one image, a film in one frame. That frame matters to me. It may matter to you too. You have to smile first. (D.P.)

Deirdre A. Power

Intentionality and interpretation are constantly vying for dominance within representation and the viewer is obliged to navigate within this shifting geography. What separates presentation from representation, real, or record, from fantasy? I construct photographs that forefront this ambiguity in order to question received notions about identity, to determine if there is something in the unconscious that reinforces our assumptions and prejudices vis-à-vis the "other". (D.A.P.)

Mario Rizzi

nextdoor is a project on nostalgia.

Individuals living in Limerick, in the city or inside the local prison, were invited to engage in the process by sharing stories, rhymes, dreams and regrets which form a portrait of the everyday. *nextdoor* is a hymn to the importance of being different in an increasingly homologous, intolerant and prejudiced reality. Memories, metaphorically crossing each other, become a bridge among subjects coming from different paths and experiences of life. By juxtaposing and re-enacting private stories, the process preserves their intimacy, but at the same time transforms them into universal paradigmatic events. The project gives voice to silent zones of unperceived humanity and acts as a switchboard for feelings in a continuous process of dislocation between dream and reality, the city and the prison, the performers and the artist. This network of interactions will eventually involve the viewer, provoking empathy and identification or distance and negation. Nostalgia inevitably grows in a time of accelerated rhythms of life and deep historical changes, such as it is the case in Ireland today. But nostalgia is also a feeling connected with the re-appropriation of one's individual personal history in moments of life reassessment, in moments of "homesickness". In its etymology, in fact, nostalgia refers to the concept of home.

Mark Titchner

Is it possible to separate the world from language? I say no. Everything we can do, say, think or see is saturated with the word. For some time now I have been involved with an attempt to empty language of meaning and in doing so reveal its tenacious connection with conscious reality. Often this is done by reducing entire ideologies to their pithiest truisms and sometimes this is done by the juxtaposition of the intellectually profane with the culturally sacred. In this case the text takes the form of an open invitation to the reader. Two offers are made to the reader, one promises impossible enlightenment and the other offers something that as good consumers we are all already doing: improving the lives of the wealthy and the privileged. Both texts finish with a very simple proposition, 'Gather Here'. By inviting the reader to participate in this contract I ask them to complete the work, in the same way I ask them to initiate the work by the very act of reading. I defer responsibility. Yet as the resolution of this participation is left outside of the work all that remains is a hollow if not generous invitation, whose only purpose is to illuminate its own beautiful emptiness. Enjoy! (M.T.)

FIRST FLOOR

Narda Alvarado

"Good, Regular and Bad", is an attempt to get exhausted from the type of ideas I have, in order to move on into something else. I wanted to capture the moment when the artist has an idea and feels very enthusiastic about it. In this way, the ideas became products before they got developed into finished art-works. It was important to draw all the ideas. Discarding the regular ones, and the bad ones, wouldn't have reflected the reality of my art-practice. I enjoyed classifying them. (N.A.)

John Beattie

'The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.' – Marcel Duchamp
My practice examines the process of how I work as a painter. I employ participatory, ephemeral, process-oriented, provisional and conceptual strategies, all of which could be called 'performative', to communicate my language to the viewer/participant. (J.B.)

Julika Rudelius

In her work, Rudelius investigates the customs, rules, language and body language of people who are members of a specific community. In 'Economic Primacy', it is men from the world of business that she is filming. In a double-screen setup, we continually see one or two rooms, and in these rooms one businessman is, for instance, silently pacing up and down, while another is talking and gesticulating. We see a succession of different men, who are almost frighteningly sure of themselves and their business. In this way, they explain to us the meaning of money and what can be achieved with it, what could be the

motivations for getting rich, and how money is able to express the value of something. Rudelius lets them talk. Their answers betray her presence and some of the remarks she must have made, but we cannot hear her questions, do not see her intervene. It is as if these men, even when the camera is long gone, keep on talking about what makes them and the money tick. (www.monteideo.com)

Dave Comiskey

These paintings are informed by the principles of semiotics; specifically how memory and context can alter the dynamic of familiar objects and locations. The colours and composition of the paintings are manipulated and arranged with the aim of heightening the presence or atmosphere found in each subject, usually resulting in quite pared-down images. This process tries to remove these subjects from their conventional contexts, thereby encouraging a re-evaluation of the viewer's previous experience of these subjects. I find it interesting that the drabest places have the potential to provide the most intoxicating memories, and that seemingly innocent objects can be employed for unspeakable violence, instances where there can be substantial discrepancy between the actual and the hypothetical. (D.C.)

Miriam Cuddy

This work forms a map of Limerick City as well as its rural surrounds. It is the result of a documentation process recording my journey to Limerick from Galway. This journey is documented through drawings completed on bus journeys and also through maps. Through this work I am looking at Limerick as a growing city where the boundaries between rural and urban are becoming increasingly blurred. Electricity lines, glimpses of Shannon airport, bridges, gates etc are some of the recurring images that will hopefully give an insight into the everyday workings of Limerick City and its surrounds. (M.C.)

Fiona Hackett

This current piece of work entitled *'Ordinary Life'* provides a visual metaphor for the human experience of living in today's world. On the one hand, there is the tremendous weight of complexity of modern life, with pressures which cascade down on us. Yet, when we analyse this sense we have of the burden, it becomes evident that many aspects of modern living are insignificant and trivial. (F.H.)

Chemi Rosado Seijo

"El Cerro" (The Hillside). In this work Chemi Rosado Seijo has created a possibility of communal and aesthetic pride in the disadvantaged, crime-ridden town of Naranjito, in Puerto Rico. The artist worked with the local residents to repaint their houses, the entire barrio in green paint to blend into the surrounding hillside.

Kostis Velonis

Cats, as our close domestic companions may well teach us something about ourselves. What are the particular characteristics that make cats so different from us in comparison with dogs? Some people dislike cats because of their strong

independent behavior. But why shouldn't we generously reward that independence by presenting the cat with something that respects this independence? Generosity in this case just means to simply offer something to the cat that takes into account its independence. Pet design items express the love and generosity of the pet owners towards their pets. I have designed a model of a shelter for cats. It consists of a large wooden plate that looks like a country house style veranda that can be reached by a staircase. This nearly utopian model for a cat's better life is designed in an ascetic and minimal way that guarantees a secure place for the cat's world of dreams and contemplations. This pet habitat is adjustable to any height and thus to any type of tree. I am interested in exploring the fragile line between necessity and luxury that characterizes contemporary western societies. This particular project focuses on a possible sculptural dimension of generosity and its connotations of domesticity, craft and care. (K.V.)

The Generosity Archives/Library

Mary Amirhanyan & Arpy Adamyan

Society - Body - Space is an ongoing intervention in public space to build ramps for disabled access in cities in the Caucasus.

John Rubin

Jon Rubin is a multi-disciplinary artist whose work explores the social dynamics of public spaces and the lives of ordinary individuals. His solo and collaborative projects include creating a game show for ideas, running a gallery that only presents exhibitions on people who live in its neighborhood, opening a fake store in an indoor shopping mall, making a punk band play the same song, over and over, for 5 hours, running his own clandestine restaurant, creating a show with a 10 year old boy, broadcasting an office's telephone conversations through a talking piano, running a neighborhood truck that gives away free homemade goods and services, producing a cable access variety show at a senior center, and most recently developing his own nomadic autonomous art school. (See also: THE GRANARY)

Paula Roush

Paula Roush work is based on research-practice dedicated to mobile strategies of display and mediation. Her projects explore media in context, including electronic tagging, locative media, games, bots, radio fm, para-architecture and urban screens, with an attention to collaborative experiments in free culture, and open source.

*The b*LOAN Project*

I have my bodyweight in α to give away as my $e v+$ artwork. Nominate yourself for a loan and explain how you intend to use the money. I will assess this according to the generosity of the proposal. Apply in person at the Limerick City Gallery of Art from March 10 and visit the blog: <http://bloan.wordpress.com/> (P.R.)

Daghda (Michael Klien & Davide Terlingo): *The Iris Project* (see wall text)

Wochenklausur

See wall text

THE GRANARY

Michael Street

ENTRANCE

ENSO

Enso are creating "A New Treaty for Limerick" and they are inviting the people of Limerick to get involved and make their voice heard. Enso are seeking personal accounts and opinions about current issues faced by the city of Limerick, and will consider possible solutions to these issues. Enso will create a new treaty for a modern day Limerick as decreed by its peoples from the collected information and comments. This treaty being an article of reconciliation, understanding, compromise, harmony, reunion, and freedom from strife will address all contemporary social issues within the city and propose possible solutions, and will be donated to the people of Limerick during the e+v+ a 2006 Exhibition. [ENSO] see www.limericktreaty.com

Superflex

We are launching the open source beer FREE BEER version 1.0. We are applying modern open source ideas and methods on a traditional real-world product - beer. The recipe and the whole brand of FREE BEER is published under a Creative Commons license, which basically means that anyone can use the recipe to brew the beer or to create a derivative of the recipe. You are free to earn money from FREE BEER, but you have to publish the recipe under the same license and credit our work. You can use all the design and branding elements, and are free to change them at will, provided you publish your changes under the same license ["Attribution & Share Alike"].

The first open source beer "Vores Øl" (our beer) was made with a group of students at the IT-University in Copenhagen. (Superflex)

ROOMS TO THE RIGHT

Otto Berchem

Dean Read was an American and the biggest rock star in the history of the Soviet Union. He was so famous his icons were sold alongside those of Josef Stalin.

From Comrade Rock star, the search for Dean Reed, Reggie Lawson

Otto Berchem's video, features a group of young Traditional Irish Musicians singing a song entitled *Love Your Brother*. This is no typical Irish song, but a reinterpretation of a piece originally written for a 1970s East German Western called *Blutsbrüder* and performed by the American singer and actor Dean Reed. Both Berchem's remake, and the original include an introduction in German, explaining a little bit about the movie, and the song that's about to be sung. The monologue and perhaps even the song itself are almost a pastiche of Socialist propaganda. The original film, like Reed and his music, are a relic of a bygone era, ignored in the west, and for the most part forgotten in the post-

communist countries, but now brought back, fresh and revitalized, by a new generation, living in the city of Limerick, that had it's own, and mostly forgotten experience of socialism during the Limerick Soviet of 1919.

Lisa Marie Johnson

Parentline: 1800 927277 www.parentline.com

Post natal depression: Aware 01 8308449 www.ioLe/aware

I AM A MOTHER I AM A MOTHER I AM A MOTHER I AM A MOTHER I AM A MOTHER...

Oh Prozac mother, the Medea in you, I am no citizen of here, don't sound out for fear of babies or mucous or pee... Your own will be gone, your mouth, your nose, your eyes, your ears. As Salome whispering the head on John the Baptist, he laid her on a hot plate, her womb opened and broken. The nurse stared, 'Did your pap smear clear dear? Oh prithdee hold your own baby. (L.M.J.)

Fiona Mulholland

Ireland has recently become a wealthy country, with unemployment at a record low rate, increasing numbers of people buying second homes and more educated at third level than ever before. And yet there is a palpable sense of disillusionment and dissatisfaction with our new and materialistic culture. The huge economic, social and cultural imbalances that have emerged are not mirrored in surveys that surprisingly position Ireland as one of the best places to live in the world. The sound-piece functions as a snapshot of contemporary anxieties about private and social issues, exploring the 'emotional geography' of our dysfunctional society. It comprises of 30 interviews from a cross section of people based on a series of simple questions. 'What would you do if you won the lotto? What causes you stress? What is success? These individuals articulate the restlessness and alienation felt in their daily lives and the basic physicality of everyday situations. The piece marks the contemporary paradoxical experience of modern Ireland at this particular moment in our development as a society.

An Anonymous Artist

See wall text

Chris Reid

Over a period of time I visited a flat complex in York Street, Dublin that has since been locked up and prepared for demolition. I took photographs in many of the abandoned rooms. I wanted to document the spaces and history of the flats and to register the lives of people who lived there. Some of these images attempt to show the social and physical links that sustained the people who lived in the flats. The hearth in many of the flats was photographed. The hearth has a special significance in Irish culture as literally being the heart of a home. Each of the hearths was individualized by the now absent tenants. Choices regarding uses of wallpaper, paint, tiles, ornaments, and other abandoned objects give clues about the people who lived in each flat. Yet these are not images that illustrate consumerist ideology about individual choice. Many

of the flats have been abandoned for months - some for years. Some have been squatted by homeless people; the windows of others have been smashed. Maintenance services have been withdrawn from the flat complex for years. Though the images have a warmth and show signs of the now absent tenants, they also show a neglect and abandonment caused primarily by the market price of the site. This price directly contributed to the dispersal of the tenants. The site has been sold and these flats, homes for four generations, have since been locked up and prepared for demolition. (C.R.)

Jon Rubin and the Independent School of Art

After being invited to participate in e+v+ a show, Jon Rubin and the Independent School of Art decided it would make an intimate connection to the exhibition city by choosing a relatively unknown Limerick-based athlete, adopting him as their own, and creating an internet fansite in his honor. Powerlifter Liam Beville was selected and in an act of reciprocity has agreed to wear the school's name on his powerlifting suit during future competitions. In the end, it's hard to say who is being more generous. Liam, a remarkable man with a big heart gains a fan club and public exposure, and the ISA gains a source of advertising as well as a prominent spot in the exhibition.

www.independentschoolofart.org

Nicky Larkin

My work uses the absurd and the ridiculous as a medium to explore certain aspects of the human psyche and examine how it manifests itself within our everyday behaviour. *Same Time Tomorrow* explores the nature in which we conduct our relationships and specifically the Irish way of never really communicating and avoiding expressing ourselves to the people we surround ourselves with. The two characters enact a seemingly daily routine carried out firmly in each other's company but yet they never say a word to each other. (N.L.)

Neva Elliott

See LCGA

Gareth Kennedy & Sarah Browne

This work evolved out of a response to a particular space: a deserted penguin enclosure in a Southeast Asian zoo. This space was treated as a microcosm to broach wider issues of social and ecological importance, i.e. climate change. This approach is non-narrative and non-literal, and maybe slightly absurd. This simulated Antarctic environment is constructed through the crafty use of such generic modern materials as moulded concrete and swimming-pool-blue tiles. The space is now deserted, empty and hot in the absence of functioning climate controls (cooled, salted water and refrigeration units). These were all man-made attempts to create a hospitable environment for Antarctic penguins, put on display far from home in the Tropics. This artificial space was used as a readymade set for the two protagonists in the video (the artists) to temporarily inhabit. The work aims to evoke a dialogue between the interior and exterior climates of the building and the body. There is also the suggestion that this micro environment may represent

imbalances on a larger scale. (G. K & S. B.)

Johanna Lecklin

See offsite projects (work in Granary after 20 March)

Tellervo Kalleinen & Oliver Kochta-Kalleinen

"Man invented language to satisfy his deep need to complain."
- Lily Tomlin

Through flyers spread around the city we invited the people of Birmingham to Complain about anything they wanted. Many people sent in their complaints about Birmingham, about other people, about world issues and most of all: About themselves. Fifteen people finally signed up to the project, who had the courage to take responsibility for their complaints. The Participants transformed their complaints - with the help of local musician Mike Hurley - into an impressive choir song during a two-week complaints workshop. Complaints Choirs in other cities will be formed during 2006. (T.K. & O. K. K.)

ROOMS TO THE LEFT

Ciara Finnegan

social turkey is a short digital dance video developed over a series of weekly meetings with a group of sprightly and defiant 60+ year olds resident in Limerick. Very early in the process, Jenny Roche, the choreographer of this work, and I discovered each individual expressing not only a wonderful eagerness to perform and enthusiasm for dance, but a healthy refusal to assume the mantle of "old age" and reluctance to submit to pressures to blanch their social presence with every added year. Each one of our dancers bears their seniority with dignity, but are also enormously vibrant personalities. I was keen that this venture supports an exchange of ideas rather than employ a top-down directorial structure. So, while Jenny devised the fundamentals of the dance and I manned the camera, each woman and man contributed thereafter - improvising on a step sequence, collaborating on patterns that, ultimately, determined much of the look of the result. The work seeks to amplify the represented interests of a wider community while celebrating the vivacity of the particular group and the sheer fun of our collaboration. (C.F.)

Ursula Kelly and Maeve McElligott

The Post-It project is a collaborative project based on engagement. The project uses the post-it sticker as a means for the public to participate in e+v+ a and to interact with the city environment and the daily life of the city. For e+v+ a, we invited the people of Limerick to create the project with us. (U.K. & M.M.)

Phil Coy

I am fascinated by utilitarian devices and architecture, and see a parallel logic in systems of ordering, and the structures that lay behind the information we are fed on a daily basis. Recent works have attempted to reveal the construct behind such devices or structures by manipulating the original or intended function. I choose devices that have been or are particularly omnipotent with regard to language and communication. This

video was made at the site of a decommissioned Omega Tracking Station in Trinidad. The site represents one of eight such installations around the world which together formed the worlds first Global Navigation System. In 1977 the site was abandoned following the end of the Americans 36 year occupation of Chaguaramas. The video features Germain Wilson a Soprano from The Lydian Singers who sings a single vibrato note which resonates in the structure of the dish. The extraordinary acoustic of this utilitarian architecture and the buildings original function are reactivated by the vibrato voice of the Soprano. [P.C.]

anna sherbany

My granny taught me how to count in Arabic. There was so much more she could have told me. A language barrier stood between me and my granny's world so we could never really communicate with each other and I never heard her stories. What were Baghdad and Palestine like and how did she feel about finally being in London where she could only talk with her immediate family? The world outside her home spoke a language she could not understand. How can we pass on our culture, our traditions, and our stories without a common language? My work is set between the anguish of cultural alienation and the enriching process of this same alienation with its transitional reality and inspirational exchanges. Using the body as a metaphor I investigate the visual markers of identity and its production, both public and private, visible and invisible, structuring the content of the image, exploring notions of masquerade, experimenting with materials and space. I try to explore the choreography of the exhibition space re-evaluating the visual content of the final artwork to provide new narratives. I am constantly striving to create a context for dialogue and interaction with the viewer. [A.S.]

Susan MacWilliam

The New York mystic Kuda Bux was made famous during the 1930s and 40s by his dramatic demonstrations of eyeless sight. Kuda Bux specialised in performing such feats as reading a newspaper or writing on a blackboard while blindfolded. He took his act to music halls and variety shows and made appearances at Radio City, New York. The installation 'Kuda Bux' takes the form of an open set referencing the theatrical nature of Bux's performances and comprises a number of components including illuminated text, video and gathered and constructed props. The video illustrates Bux's acts and explores the phenomenon of eyeless sight. Working from archival photographs, props such as the blackboard used during Bux's performances have been reconstructed. These props feature in the video and are also presented within the installation. The focus of the research for the installation is Bux's eyeless sight demonstrations, this relates to other areas of MacWilliam's work that explore ideas about vision and perception, after image and clairvoyance.

Panayiotis Michael

The desperate effort being made by some powers to project themselves as people's liberators as well as specialists in matters of democracy, or the obsession of Banks and other

commercial enterprises to persuade for their generous offers and sacrifices for the sake of the consumer are two examples among others that are explored in the project. I am interested in how all these are brought out and promoted and how people understand, accept and adopt them. I collect announcements, promises or plans that purport to contribute to the upgrade of the quality of life and society or who claim to help secure a (false) sense of freedom. [P.M.]

Yvonne Buchheim

Through my personal background I developed a multi-layered understanding of 'Heimat' [homeland] that forms a basis for creative inquiry into the themes of origin, roots and identity. The project 'Song Archive' emerges from a theory by the German philosopher J. G. Herder that cultural peculiarities of a people are reflected in their songs. Herder founded this theory in 1773 and published a collection titled 'Voices of the people in songs'. Two hundred years on we live in a very different world. A globalized popular culture is replacing local ones and the worldwide influence of American and British popular music through technological platforms like MTV and the Internet is omnipresent. In this context I set out to create a contemporary song archive. The project aims to explore the extent to which Herder's theory can still be applied and functions as a mirror of contemporary societies. Over a period of three years I collected hundreds of songs in different countries. For the Song Archive I have approached people randomly from different ages and backgrounds and simply asked them to perform a song of their choice in front of a video camera. The Song Archive provides a framework to question cultural belief values and playfully suggests many complex identities through songs challenging stigmatisation and stereotypical reading. [Y.B.]

Seamus Nolan

My practice investigates the relative value of objects and social processes as they appear within different economies and contexts.

Free Space

From March 10 - May 21 room available in the Granary Building. Business hours only. No rent. Phone 085 7082513 before 5 March.

- Ad placed in local papers

HUNT MUSEUM

Rutland Street

Marc Bijl (Hunt Museum Lawn)

The image of a melancholic thought needs a sense of cliché, a symbol that has worn out over the years of being a full grown sophisticated adult. But in order to get a simple message across we sometimes need to go back to the (cheap) symbols that impressed us in our adolescence. In this work I have tried to come to terms with the past and present of feeling safe and feeling secure and fearing the weakness of the given structure. Nothing is safe forever; we will die some day, somehow. This very intimate thought has a broader (political) connotation as well. People are willing to sacrifice themselves. Yet we live in an open society in which different expectations of life (and death) are appreciated. My work aims to express an inconvenient and rather basic feeling over 'protection' and 'security'. The safest place is six feet under ground but then we won't be so happy either. [M.B.]

Julian Walker

The Hunt Museum collection is a diverse group of objects, many of which were in use as domestic objects in the homes of the Hunt family. The idea that these objects were in a private house, treated as personal possessions, and in many cases used in accordance with their original intended usage, contrasts with their inevitable removal from usage as they become museum objects; yet they remain objects which visually convey the idea that they were made for physical use. *Encounters with Objects* comprises documented physical interaction with objects from the collection, in which the objects are treated as tools fulfilling the original purpose for which they were made. The work tests the nature of the objects by re-using them in accordance with their original intended usages, including shaving with a Bronze Age razor, drinking from an 18th century cup, and combing hair with a mediaeval ivory comb. [J.W.]

HUNT MUSEUM RESTAURANT

Jennifer Nelson & Dimitri Kotsaras

For over a 2006 we propose the formation of a cookbook through an experiment in cooking. The recipes will be the result of our excursions around Limerick (the exact neighborhoods being drawn randomly) during which we propose to cook for and with families /individuals throughout the city, in their own homes. The proposal we bring, as visitors, is given door to door, shopping bags in hand. We offer an encounter with one another. Our unannounced appearance offers a dynamic experiment in generosity on both sides of the doorstep. Will we be received into people's homes? Will an encounter with foreign visitors be welcome or frightening? Will we ourselves feel safe? The first threshold delineates the tension around questions of hospitality, the obligations of host and guest, social, economic, and religious sensibilities or insensibilities, and the meaning of giving. Should our proposal be accepted and we pass the first threshold, other questions immediately follow. To what degree will we be allowed

to host the event within a home that is not ours? What dietary regimens and household procedures will we need to accommodate? What happens if we are unable to do this? Will our host feel a social obligation to return or repay the gift-perhaps an obligation that is a burden to them? [J.N. & D.K.]

ST. MARY'S CATHEDRAL

Bridge Street

Nina Tanis

This installation creates the opportunity for an activity that is not related to materialism; yet it has elements of exchange and provides for a kind of personal mindfulness in a public space. This installation builds on the participation of a group of individuals, as do businesses, but there is no monetary gain; it is achieved through the generosity of people offering or sharing personally. Within this work the element of storytelling is important for the kind of information it disseminates. Storytelling is a practice that was important in a time when there was no mass media. Often its messages were about getting on in life not about fearing it or buying commodities. The cadence of voice in story telling is usually one to bring you along, not to assault you. But it takes a small amount of time. [N.T.]

ST. JOHN'S SQUARE

Aine Nic Giolla Coda & Michael Minnis

'Neighbours' developed out of a curiosity about four empty alcoves, on the outer walls of the Georgian buildings which make up St. Johns Square in Limerick. We became interested in activating these vacated spaces and the work progressed around an inquiry into the social fabric of the square as well as it's very specific architectural and historical character. We invited four of the squares residents, from a variety of professions, to come together and participate in a photo-shoot which took place at Daghdha Dance Company. The photographic representations of these figures have been placed in a series of light boxes which have been specially fabricated to fit into the curved alcoves of the square. As a result, these residents have come to occupy the square in a more obvious and dramatic way, they 'come to light' within the square. The choice of residents was governed by a number of factors such as the visual impact the photographs would have and the fact that the sense of uniform in the butcher and chemist references historical statutory. This project took place through a series of negotiations, discussions and collaborations which were as much a part of the work as the end result.

We would like to thank the residents: Davide Terlingo (Daghdha Dance Company), George Russell (Butcher), Sarah Butler (Bridgeland House), Declan Hickey (Chemist). Also: Kirby Group Electrical for the light boxes and installing the work, Daghdha Dance Company for the use of the space, and Deirdre Power and Bob Corrigan for assisting with the photo-shoot

DAGHDA SPACE

St. John's Square

Colette Lewis and Colleen Bartley

Filmed on location at Tate Modern in London this work explores choreography in social spaces in making visible the invisible theatre of social interaction. The work is a product of the collaborative working process between visual artist Colette Lewis and movement artist Colleen Bartley and their ongoing inquiry into their intuitive practice of producing art on location. Their intention was to work within the context of a public location to make new work. In this situation they incorporated the 'natural' movements and behaviour of the incidental public with their own 'performed' movements in response to the 'social choreography' unfolding within the framed space. However within the context of this exhibition the 'natural' movements of the public sometimes seem to take on a performance-like quality, obscuring the candid nature of the filming process. All the time there is a continuous dance and interplay between the dynamics of human relationship. (C.L. & C.B.)

Psychic Disobedience and Esoteric Acts and The Library of Social Manifestations curated by invited e v+ a artist Jennifer Nelson for Daghdha Space.

Featuring: Jeremiah Day, Flotsam, Melissa Longenecker, Jennifer Nelson, Randall Packer and the US Department of Art and Technology, Eddo Stern, Christopher Trembley, US Department of Art and Technology, Michael Wilson, Natalie Zimmerman.

AROUND TOWN

Davide Terlingo

THE DREAM MAKERS is a new choreographic work that will permeate the City of Limerick throughout the duration of e v+ a 2006. **THE DREAM MAKERS** invites participants towards a new perception of the locations and actions of our daily lives; it is a way to expand possibilities, applying choreography as an epistemological tool infused into the social landscape.

Daniel Vais

As a Choreographer Daniel uses movement, images and light to explore the threads of narrative and emotion that run through all our lives. He combines experimental and traditional forms, fusing the beautiful and the bizarre to create a unique, intimate and intense experience. Other than performances, Daniel creates choreographic events and installations focusing on social dynamics, manipulation of spaces and transformation of the self.

Did you hear that? – developed for e v+ a 2006 – is a choreographic sound installation.

The work is collection of sounds and noises to be played in different social environments, unexpectedly. The work aims to create subtle changes in the atmosphere.

OFFSITE

DENMARK STREET

Johanna Lecklin

During a residency in London in 2004 I rented a small shop in Broadway Market, decorated it and put up a "café" called *Story Café*. My idea was to offer visitors a cup of coffee in exchange for a story. The motto was *Tell a Story – Get a Coffee*. The coffee shop was open for a few hours during lunchtime for ten days. In the end I got more than 25 stories. The variety was enormous; people told everything from travel-logs, biblical stories, and anecdotes of unhappy childhoods to wild and dangerous adventures. I asked the storytellers for permission to film their stories. Both passers-by and live art artists were curious about the project and happy to visit my café. I plan to continue the *Story Café* project in Limerick, since the idea of an exchange and of interaction, which my project is dealing with, can be understood as part of the concept of generosity. I intend to edit the stories I record. I will look for similarities and differences in the story-telling techniques and in conventions that people use and to make them visible through editing the material. The last part of the process includes writing scripts and staging some of the stories. (J.H.)

WHITE HOUSE PUB

O'Connell Street

Mark Titchner

See LCGA

CLARION HOTEL

Steamboat Quay

Eleni Christodoulou

I come from a solid painting environment whose explicitly abstract nature has been infused with built-in niches of narrative. A non-hierarchical, all over visual effect resounding the qualities of a colour field, is hovering over the exhausting detail of intertwined lines and skewed geometry. The use of readily available digital mediums in assisting the designing of my paintings, has served me as a pathway away from the traditional painter's canvas towards a number of other medium alternatives. The wallpaper I proposed for e v+ a 2006 is a versatile alternative and its recurring patterns re-define the idea of a colour field. The tallest building in Limerick at this time, namely the Clarion Hotel, is incorporated in the wallpaper pattern. Furnishing a wall within the Clarion hotel lobby, this work has been designed to capture the multitude of momentary, transient feelings of travellers passing by.

SLATTERY'S

Lord Edward Street

Minerva Cuevas

'The Celtic Tiger' is the Irish Republic's nickname in the agenda of globalisation. But why? Was Ireland a third world country before 1990? Is its urban environment going to look like Dubai in the year 2010? Is Limerick going to join the space race? Should we stay or should we go?

Witness the thoughts, feelings and ranting of the one and only Celtic Tiger alive. A monologue on the economic landscape of Ireland brilliantly written by Ciarán O'Driscoll and magnificently performed by Patrick Keaveney. On view only in the best pub in town: Slattery's.

More info: www.minervacuevas.org

(See also: DAGHDHA SPACE)

BOURNE VINCENT GALLERY, UNIVERSITY OF LIMERICK

Máirín Grant

See wall text

Eoin McHugh

My work revolves around the exploration of a number of themes and motifs through drawing.

The process of drawing is used to investigate the development of visual associations and the formation of a personal fictional world. The resulting works which depict objects, experiments, performances and narratives (in varying states of completion) can be read in terms of metaphor, allegory, or any number of rhetorical devices. I am primarily interested in the interpretation of ambiguity in an artwork, in the space between the image, the object and the idea. (E.M.)

Mara Adamitz Scrupe

See wall text

Catriona Ní Threasaigh

This piece of work was inspired by my fascination with dreams and the type of imagery we associate with them. Each of the forty-eight squares represents a snippet of a dream and together they endeavour to create an image of that world we visit as we sleep. Some of the images are slightly eerie while others are humorous. All of them share a quirkiness or oddness that one might see in a dream.

LIMERICK SCHOOL OF ART & DESIGN

Clare Street

Student e v+ a exhibition

Participating artists/designers in Student e v+ a 2006 are: Debbie Guinnane, Liam Slevin, Meg Kenny, Dawn Meagher, Naimh O'Beirne, Ya Nan Wang, Ciara Barron, Mary Moakely, Louise Shine, Fiona Burke, Kevin Grennan, Isaac Senchermeres, Ian Aherne, Gemma Dardis, Donough Mc Namara, Julie Hickey, Josephine Broderick, Alison Carey, Sabrina Pirovano, Damien O'Connell, Deirdre Mooney, 2nd Yr Painting Group Project (Gareth Jenkins, Joanne Mulvihill, Deirdre Kelly, Karen Heffernan, Aoife Flynn, Emma Scriven, Gemma Tierney, Josie Geaney, Cormac O'Farrell, Doireann O'Grady, Zara Henshaw, Alan Bennett, Pamela Myers, Francis Murphy, Sarah Bolger, Catherine McGannon), Breege Cameron and Kate Moylan.

Projects to be realised 1st April - 20th May

(look out for announcements in LCGA & THE GRANARY and the ev+ a website: www.eva.ie)

Nikos Charalambidis & LSAD: The Red Cross Project (LSAD & LCGA)

Christodoulos Panayiotou (DAGHDHA SPACE)

Wochenklausur (a co-production with Daghdha)