



re : public

asking the question 'can something happen in public again?'

**re : public-
programme
of events**

4/2/10 - 13/3/10

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re : public a programme of events asking the question, *can something happen in public again?*

In collaboration with GradCAM - the Graduate School of Creative Arts & Media in Dublin (DIT, NCAD, IADT and ULSTER) - and guest curator Daniel Jewesbury, the gallery at TBG&S will become a forum where 'the public' meet with artists and thinkers to reconsider the troubled relationship between art and society. The project asks whether there is even anything left that we can really call 'public'. After the fiasco of the property crash, we examine the role played by architecture and urban planning in the construction of physical public space. And in a world controlled by globalised markets, loyal to no nation, we ask if we can still talk of meaningful democratic participation by 'the public' in the institutions that shape our lives? *Even if we can, is there any room, or any need, for the contributions of artists?*

Gallery opening hours: Tuesday - Saturday 1pm-8pm. The programme opens on February 4th and runs until March 13th.

Programme: All events are open to 'the public'.

Thursday 4 February: Launch 6-8 pm with Fintan O'Toole.

Works in the gallery: Amanda Ralph, *Coroner Regrets* (until Sat 6 Feb). *Coroner Regrets*, the result of a self-initiated inquiry at the Coroner's Court in Dublin, is a summary record of Amanda Ralph's recollection of events that transpired there. For **re : public**, Ralph recreates *Coroner Regrets* as a text work, hundreds of sheets of transcriptions installed in the gallery.

Dennis McNulty, *Between the Roads* (until Sat 6 Feb)
Dublin-based artist Dennis McNulty will be in Pittsburgh for the duration of the exhibition, from where, every day, he will send a fax to a machine installed in the gallery. McNulty's documents of his attempts to get to grips with this typically car-dependent city as a pedestrian will be displayed as a cumulative wall-piece. With thanks to The Mattress Factory, Pittsburgh, PA.

Other works will be installed during the run of the exhibition.

Friday 5 February

2 pm Seminar: On Friendship

The MA Art in the Contemporary World (NCAD) group will be looking at the idea of 'friendship'. Reading: Jacques Derrida, 'The Politics of Friendship', *The Journal of Philosophy*, vol. 85, no.11, November 1988; Malcolm Dickson, 'Another Year of Alienation: On the Mythology of the Artist-Run Initiative', in D. McCorquodale, N. Siderfin, and J. Stallabrass, *Occupational Hazard: Critical Writing on Recent British Art*, (Black Dog, 1998)

4 pm Seminar: Dead Public 1

This seminar will introduce a discussion of the relationships between death, politics and public-ness. In particular it will consider Amanda Ralph's 'Coroner Regrets' and Judith Butler's *Precarious Life: The Powers of Mourning and Violence* (Verso, 2004). Led by Mick Wilson.

Saturday 6 February

2 pm Workshop: Open Street Mapping

Conor McGarrigle and tech.know

Open Street Mapping (OSM) uses web-based mapping tools to create a digital map which is free to use without restrictions. People equipped with GPS devices, cameras and notebooks may map their own neighbourhoods, so the maps are often filled with a degree of detail that is impractical for any commercial organisation, and are continually being updated. This workshop will be a day of OSM practical mapping, in which groups will take to the streets with a portable GPS, cameras, notebooks and iPhones to map a section of Dublin, which will then be added in real time to the OSM map of Dublin. The day will end with a roundtable, organised in conjunction with the Digital Media Centre (DIT), with Blazej Ciepluch and Ricky Jacob from the SratAG Strategic research in Advanced Geotechnologies group at NUI Maynooth, Richard Cantwell, geographic information systems consultant, and the Dublin OSM users group.

Tuesday 9 February

Resident in the Gallery: Alan Mee and UCD MSc Urban Design students will use the gallery as a studio and research base for two weeks, until Friday 19 February.

5 pm Seminar: The Enquiry 1

A close reading of a key text that explores representation and globalisation, by looking at a number of significant exhibitions of the 1980s: *Magiciens de la Terre* (Centre Pompidou and Parc de La Villette, 1989), *The Other Story* (Hayward Gallery, 1989) and *Primitivism and the 20th Century* (MOMA, 1984). Reading: 'Mapping International Exhibitions' by Reesa Greenberg, Sandy Nairne and Bruce Ferguson. (www.yorku.ca/reerden/Publications/MAPPING/mapping_int_exhibitions.html)

Wednesday 10 February

1.30 pm Seminar: The Event 1 Love without romanticism, or: how can there be two instead of one? Following Alain Badiou, love must be reinvented - because it is threatened by tendencies which also threaten any non-trivial notion of public: on the one hand, security measures and insurance against risk, and on the other hand, the demand for pleasure to be limited to immediate consumption or consummation and the pursuit of self-interest. We hope to restage scenes from the *Symposium*, the key text in which Plato engages love and pedagogy. Reading: A. J. Bartlett (2006) 'Conditional Notes on a New Republic' in *Cosmos and History*, 2:12 (www.cosmosandhistory.org/index.php/journal/article/view/28/56)

6 pm Lecture: Owen Hatherley - The Necessity of Modernism

Owen Hatherley's book *Militant Modernism* (Zero Books, 2008) is a defence against Modernism's many detractors. It looks at design, film and architecture - especially architecture - and pursues the notion of an evolved modernism that simply refuses to stop being necessary. Hatherley argues that whether we are looking at Britain's brutalist aesthetics, Russian Constructivism, or the Sexpol of Wilhelm Reich, the message is clear. There is no alternative to Modernism. (See also Hatherley's blog 'Sit down man, you're a bloody tragedy': <http://nastybrutalistandshort.blogspot.com/>)

Thursday 11 February

1.30 pm Workshop: Owen Hatherley, Aisling O'Beirn and Alan Mee

The session will begin with a tour of 'boom and bust Dublin', facilitated by Aisling O'Beirn and Alan Mee. The discussion will continue with an examination of the postwar city and the privatisation of Dublin.

6 pm Seminar: Praxis 1: Transcritique

The first of a series of seminars exploring the notions of 'parallax' and 'praxis' in Japanese philosopher Kojin Karatani's book *Transcritique*. The group also begin construction of an 'associate chair' in the gallery, as a platform for an interactive multimedia performance of images/text/discussion. This will be installed in a corner of the gallery, and incorporate two projectors that throw image/text/questions onto the walls and to which viewers are invited to respond.

Friday 12 February

2 pm Seminar: Networks and Tribes

With the MA Art in the Contemporary World, (NCAD). Reading: Andrew Wilson, 'Living Together', in Stephen Willats, *Living Together*, Tramway, Glasgow, 1995.; Michel Maffesoli, extracts from *The Time of the Tribes: The Decline of Individualism in Mass Society*, translated by D Smith, (Sage, 1996)

4 pm Seminar: Dead Public 2

A discussion with Sylvia Loeffler about her recent research at NCAD under the supervision of Dr. Paul O'Brien, on 'Mapping the Blind Spots: A Multidisciplinary Investigation of Visual Waste Products in Public Urban Space'. Led by Mick Wilson.

6 pm Lecture/Discussion: Sara Burke

Is there any 'public' in Irish public health services?

Sara Burke, author of *Irish Apartheid: Healthcare Inequality in Ireland* (New Island, 2009), explores what we understand (or don't) about the concept of 'public' in Ireland, with reference to health policy and healthcare. Since the fiascos that blocked healthcare reform in the 1950s, a two-tier system has been State policy. Increasingly, inequality is core to Irish healthcare, with private patients accessing care at public expense.

Saturday 13 February

2 pm Workshop: Tactical Soundgarden

Conor McGarrigle and tech.know

The Tactical Soundgarden toolkit is a software tool created by New York artist Mark Shepard, allowing users to create audioscapes experienced at specific locations in real space. The user accesses these with a portable device (PDA) running the TSG software. The TSG 'piggy-backs' on the dense wi-fi infrastructure of contemporary urban space to provide a creative space available to anyone to build and enjoy the locational soundgarden. The workshop will demonstrate the TSG by 'planting' sound works around the vicinity of Temple Bar.

4 pm Screening: Thamesmead: 21st Century Town

In partnership with Chocolate Films, we present a series of films documenting the growth of Thamesmead, an estate designed and built in south-east London in the 1960s. The films show the progress from idealism to decline to revived optimism, ending with the new documentary *Thamesmead: 21st Century Town*. The archive films are: *Somewhere Decent to Live* (GLC / Chess Valley, 1967); *Thamesmead 70* (GLC / Tara

Films, 1970); *Living at Thamesmead* (GLC / Tara Films, 1974) and the short commercial *In the Neighbourhood*.

Tuesday 16 February

Available from the Gallery: Aisling O'Beirn, *Boom or bust by bike: an alternative city tour* (2010)

For re : public Aisling O'Beirn is creating an alternative Dublin tour - of the sites of the city's spectacular boom and crash. All the sites on the tour have been chosen to be easily navigable on the new public dublinbike network. A fold-out A3 leaflet, containing line drawings of various landmarks, along with notes on the role that they played in the events of recent years, will be available free from the gallery and various other venues in the city. Also available, in the gallery, will be an A1 poster of the tour. Both will also be downloadable as a PDF from the gallery's website. An audio-tour of the sites will also be downloadable, as a podcast, to accompany the tour.

Installed in the gallery (until Wednesday 17 February)

Mark Orange, *The Collaboration* 16mm trans. to DVD (2006)

'The Collaboration' unfolds at BPH Associates, a contemporary architect's office. We eavesdrop on an artist and architect as they work late on the design of a sculpture for the plaza of a new high-rise development. There is a sense of resolution as the artist lifts a maquette of a large outdoor sculpture into place within the architectural model. Both men move to finish up for the night and leave... Cut to the bathroom. The artist has decided to use the bathroom before leaving and is already standing at a urinal. The architect enters and approaches the adjacent urinal. Neither man is able to urinate. It is a moment of awkwardness; tinkling, random-sounding piano music fades up on the soundtrack. The tension increases, before there is a final concession of defeat and muttered attempts to make light of the situation...

6 pm Discussion and Screening

Leigh French and Neil Gray (*Variant* magazine):

Rave to the Grave: The harnessing of creativity for urban growth agendas... or, doing differently

Neil Gray and Leigh French will look at the role of the artist in a time when 'creativity' is increasingly harnessed for urban growth agendas (property development and gentrification). The potential of 'the arts' to rehabilitate 'unproductive' urban space and stimulate the property market has long been established by gimlet-eyed developers (Manhattan, Shoreditch, Barcelona, etc.). Despite increasing scepticism around hyperbolic 'creative city' claims, the policy framework is still being applied by countless slow-learning cities worldwide.

Screenings: Anja Kirschner & David Panos: 'Polly II : Plan for a revolution in Docklands' (2006) & excerpts from 'Trail of the Spider' (2008) + short film from 'The London Particular'

Launch of Issue 5 of *The Fold* magazine – *Middle Class Heroes*

Alison Pilkington and Cora Cummins launch a special issue referring to Richard Florida's seminal (and troubling) book *The Rise of the Creative Class* (2002).

Wednesday 17 February

2 pm Workshop: Creative Cities

Leigh French, Neil Gray & Tara Byrne: An opportunity to look in closer detail at how 'creative cities' policies are being applied in Ireland.

Thursday 18 February

Installed in the gallery (until Friday 19 February)

Mark Orange, *Rise & Fall* 16mm transferred to DVD (2006)

'Rise and Fall' is shot at Foley Square in Lower Manhattan. A reverse zoom shot reveals a dishevelled man at a park bench. A monologue portentously describes an ambitious architectural project. The camera rapidly pans onto the object of the character's scrutiny (also the building being described in the voice over) - the looming tower of the Federal Office Building at 26 Federal Plaza. The panning shot is accompanied by a musical crescendo on the soundtrack. As the music dies down, the scene cuts back to the man on the bench, this time seen from a distance, as he is approached by police and moved on.

2 pm Workshop: Benjamin Gaulon, 2.4GHz Dublin CCTV tour

A psychogeographical exploration of surveillance networks. Wireless surveillance cameras are becoming more and more widespread as they become cheaper. What most users of the devices don't realise is that they are broadcasting the signal. The 2.4GHzTM project uses a wireless video receiver to hack into these networks. The project initially involved walking around different towns in Europe collecting and recording footage, resulting in several videos that have been released online. The second stage of the project consisted of placing a device in the street to reveal the presence of the cameras and make obvious the fact that anyone can receive those signals. For *re : public* receivers will be mounted onto *dublinbikes* and participants will be invited to explore Dublin via the wireless CCTV network.

6 pm Seminar: Praxis 2: Transcritique

Continuing the series of seminars exploring the notions of 'parallax' and 'praxis' in Japanese philosopher Kojin Karatani's book 'Transcritique'.

Friday 19 February

2 pm Seminar: Creative Labour

(MA Art in the Contemporary World, NCAD) Reading: Maurizio Lazzarato, 'Immaterial Labour', 1996.

<http://www.generation-online.org/c/fcimmateriallabour3.htm>
Maurizio Lazzarato, 'Construction of the Cultural Labour Market', EIPCP 11, 2006.

<http://eipcp.net/policies/cci/lazzarato/en>

6 pm 'Arts Research: Publics and Purposes': There will be an event in the gallery to mark the conclusion of the 5 day conference held in conjunction with 're : public' that examines the public function of creative research. (GradCAM)

Saturday 20 February

1.30 pm Workshop: Public Spectrum

Prof. Linda Doyle (TCD/CTVR) and Rachel O'Dwyer: Spectrum Issues of public space and public access are contested not only through physical infrastructures but also through questions of spectrum allocation (for radio, TV and so on), digital divides and the digital commons. In recent years media artists, designers, and activists have engaged with these issues through artistic and tactical interventions. This workshop will engage specifically with Dublin City and the allocation of TV white space. Prof. Linda Doyle of Trinity College Dublin will give a presentation of the main issues, which will be followed by 'bodystorming' activities in the vicinity of the gallery. Prof. Doyle is head of CTVR, a tele-communications centre focusing on wireless and optical networks. Her work focuses on cognitive radio, reconfigurable networks, advanced spectrum regimes and spectrum trading among other topics; she is also engaged with art and technology.

4.30 pm Screening: Can dialectics break bricks?

La dialectique peut-elle casser les briques? (René Viénet, 1973, 90') A classic situationist film produced by the French director René Viénet which explores the development of class conflict through revolutionary agitation, against a backdrop of graphic kung-fu fighting. The film uses a much older martial arts film ('The Crush' from Doo Kwang Gee) for its visuals, dubbed over by the filmmakers in an attempt at *détournement*. This film seeks to adapt a spectacular film into a radical critique of cultural hegemony and thus into tools of subversive revolutionary ideals.

6.45 pm Screening: Don't touch the white woman

Touche pas à la femme blanche (Marco Ferreri, 1974, 100')

A post-'68 two fingers to the hypocrisy of bourgeois rationality. The film is a re-location of the Battle of Little Big Horn (1876) to Paris, nearly a century later, albeit with period costume. It's far from an attempt simply to tell that 'story', nor is it some sort of didactic indictment of the Indian Wars. The film is an attack on the inequalities bred by capitalist 'development' - whether the manifest destiny of American westward expansion or the schemes and plots of property speculators in the contemporary city. The location Ferreri uses is the *trou des Halles*, the massive hole that was excavated on the site of Les Halles, the ancient markets in central Paris that closed in 1971. The *trou* was dug out for an underground rail terminus that never ended up filling the space. This is not just some symbol of a (historical) void, nor is it merely a big ugly scar in the centre of a city, nor even a cheap stand-in for a canyon. In the last shot of the film, it's hard to avoid a psychoanalytical reading: the hole as an unspeakable, repressed carnality. Both 'history' and 'sex' are subjects that are traumatic to confront, and which we strive, albeit in different ways, to repress; there's a lot going on in that hole in the ground!

Tuesday 23 February

Installed in the gallery (until Saturday 6 March)

Mark Orange, Ref: Demolition of Temple Bar Gallery & Studios A new image and text piece commissioned for *re: public*. Special thanks to Martin Walshe and Gerry McIntyre of Walmac Demolition E.C. Limited.

Installed in the gallery (until Wednesday 25 February)

Igor Grubić, East Side Story Two-screen video installation (2006-08) *East Side Story* refers to the violent attacks by citizens against the first Gay Pride celebrations in Belgrade (2001) and Zagreb (2002). In response to the violence that followed attempts to 'liberate and clean public space' in both capitals, the artist has been building an archive of video documentation. He invited dancers and choreographers, some of whom took part in the Gay Pride celebrations, to reinterpret the documented events using public spaces in Zagreb, often the original locations. These unusual 'choreographies' alienate the seemingly peaceful streets, and the violence expressed against sexual minorities in the post-war Yugoslavian context appears as a substitute for the seemingly suppressed hatred against ethnic minorities. The intolerance towards sexual minorities makes the everyday reality of transition questionable, and exposes stagnation and regression as the unavoidable results of equating the principles of liberal democratic public space with a neoliberal market economy.

Wednesday 24 February

1.30 pm Seminar: The Event 2

Love without romanticism, or: how can there be two instead of one? Continuing the discussion begun on 10 Feb.

Thursday 25 February

Installed in the gallery (until Saturday 28 February)

Sandra Johnston, Allegiances and Assurances

Three-screen video installation (2008)

6 pm Seminar: Praxis 3: Transcritique

Continuing the series of seminars exploring the notions of 'parallax' and 'praxis' in Japanese philosopher Kojin Karatani's book 'Transcritique'.

Friday 26 February

2 pm Seminar: Relational Aesthetics

With the MA Art in the Contemporary World (NCAD) Readings: 'Relational Form' and 'The Aesthetic Paradigm', from Nicolas Bourriaud, *Relational Aesthetics*, trans. by S. Pleasance and F. Woods, (Les presses du reel, Paris, 2002) Claire Bishop, 'Antagonism and Relational Aesthetics', *October* 110, Fall 2004; Liam Gillick, 'Response to Claire Bishop' *October* 115, Winter 2006

4 pm Seminar: Dead Public 3

This session will involve discussion with Shane Cullen of his 1997 work *Fragmens sur les Institutions Republicaines IV*.

Friday 26 February (continued)

7 pm Performance: The Dithyramb

Clodagh Emoe + The Experiential Aesthetics seminar group. It is a fortuitous time to enact a *dithyramb*, deemed by Plato as the highest form of poetry (art) in response to the question concerning art's role in the (re)public now. The Experiential seminar group will present their own interpretation of the dithyramb. A live drawing will be presented in the windows of the gallery.

Saturday 27 February

1.30 pm Performance: 'Re-reading Republic'

A reading of sections of Plato's *Republic* – including the section on the exclusion of poets from the Republic - followed by a discussion of each section as read. Reading performed in a dialogue format according to the distribution of voices in the text. Interspersed with audio relay of Paul Celan's reading of his own *Death Fugue*

<http://yes2art.com/DACH/dertodisteinmeister.mp3>

5 pm Performance: Sandra Johnston: Due Process

A simultaneous performance and discussion that looks at the recent People's Trust Tribunal on War Crimes in Sri Lanka.

Tuesday 2 March

Resident in the Gallery: Students from the MA Art in Public (Belfast) will occupy the gallery, using it as a research lab until Saturday 6 March.

6 pm Simon Sheikh in conversation with Robert Porter

An important event in the programme brings together two key contributors to our discussions on what 'public' might now mean, in what promises to be an exciting and rewarding exchange of ideas and perspectives.

Wednesday 3 March

1.30 pm Workshop: Simon Sheikh and Tessa Giblin

3.30 pm Seminar: The Contemporary Dithyramb

The question of art's role in society, raised by Plato in *The Republic* has, further to his pupil Aristotle, been addressed most recently by Alain Badiou. Badiou's *Handbook of Inaesthetics* (2005) proposes an absolutely novel schema in art, one, that contrary to Plato, deems art's truth to be both immanent and singular. The '*Handbook*' will provide the point of departure for this public discussion on the prospective role of art now. A video documenting the previous intervention *The Dithyramb* will be projected in the space during the session.

6 pm Lecture: Daniel Jewesbury & Robert Porter On Broadway

Jewesbury and Porter have been investigating the 'space' of post-conflict Belfast for several years. In this lecture they introduce their investigations of Broadway, an area that has undergone successive 'regenerations' in recent years, and which they use as the basis for constructing a new understanding of the 'event', and of the possibility of a critical public art practice, in the perpetually-regenerating city.

Thursday 4 March

6 pm Seminar: Praxis 3: Transcritique

The final seminar in the series exploring Kojin Karatani's *Transcritique*.

Friday 5 March

2 pm Seminar: Topic to be announced
(MA Art in the Contemporary World, NCAD)
Student-led seminar

Saturday 6 March

4 pm Screening: Panelstory (Prefab story)

(Véra Chytilová, 1979, 90')

The estates of prefabricated high-rises (*paneláky*) are a depressing feature of Prague's suburbs, but the flats themselves were conceived of as bright, modern and ready to be equipped with all the latest domestic appliances – central heating was standard and washing machines were a social aspiration for many. Moreover, the estates were great social levellers, bringing all manner of people into the same district. In short, the estates were planned as utopias of social equality and material comfort. The reality, of course, was rather different. And if the estates look ugly now, it is clear from *Panelstory* that in their semi-constructed state they were far worse: in the film, construction debris is everywhere, there are no paths and rain has made the ground impossibly muddy, ladders are needed to navigate missing parts of stairs, the water is turned off at inconvenient times and the thudding hum of drills is a permanent audio backdrop. Chytilová presents all this with a trained documentarist's eye but subverts it too, turning the landscape into a fantastical, surreal allegory. Ultimately she refuses to condemn the idealism of the high-rise.

Monday 8 March – Wednesday 10 March

Artist Peter Liversidge decommissions the structure in the gallery.

Saturday 13 March

2 pm Closing Discussion: On The Free University

Discussing the legacy of the project with Nina Power (Roehampton University, author of *One-Dimensional Woman* (2009, Zero Books) and other participants including Tara Byrne, Glenn Loughran and Fergal Gaynor.

re : public-ation series

The **Re : Public-ation** series is a series of texts that provide short readings which introduce key terms and ideas in the debate on public-ness and contemporary culture. These are for educational and cultural use only and intended not for resale. These are produced in conjunction with the exhibition project *re : public* at temple bar gallery co-organised by Temple Bar Gallery and Studios the Graduate School of Creative Arts and Media (GradCAM) 4th February – 13th March 2010.

re : public is curated by Daniel Jewesbury and features contributions by Igor Grubić : Owen Hatherley : Peter Liversidge : Aisling O'Beirn : Nina Power : Robert Anderson : Mark Hackett : Sandra Johnston : The Thamesmead Archive : Dennis McNulty : Simon Sheikh : Robert Porter : Leigh French : Neil Gray : Dan Shipsides : Seamus Nolan : Dead Public : Amanda Ralph : MA Art in the Contemporary World (NCAD) : MA Art in Public (Ulster) : *Fold* : *Variant* : Tech.Know : Linda Doyle (CTVR) : Experiential Aesthetics : Event: Praxis: and others...

re : public coincides with the major five day international conference Arts Research: Publics and Purposes at Dublin City Council's new "Wood Quay venue" at the Civic Offices in Dublin's city centre, and just beside Temple Bar. Other shows coinciding with **re : public** and the conference include Critique of Archival Reason curated by Henk Slager at the RHA, and Sound Re: Sound by Sarah Dunne, curated by Brian Fay at Broadcast Gallery.

For more information on all of these events see (www.gradcam.ie)

With the support of the Culture Programme of the European Union. This project is an element within the "Artist as Citizen" project. This is an EU research project in association with GradCAM.



This project has been funded with support from the European Commission. This exhibition programme and associated publications and communications reflect the views only of the authors, and the Commission cannot be held responsible or any use which maybe made of the information contained herein.