

temporary **foray**/////temporary **state**

feb - jun 2006////////////////////////////////////nov - dec 2006



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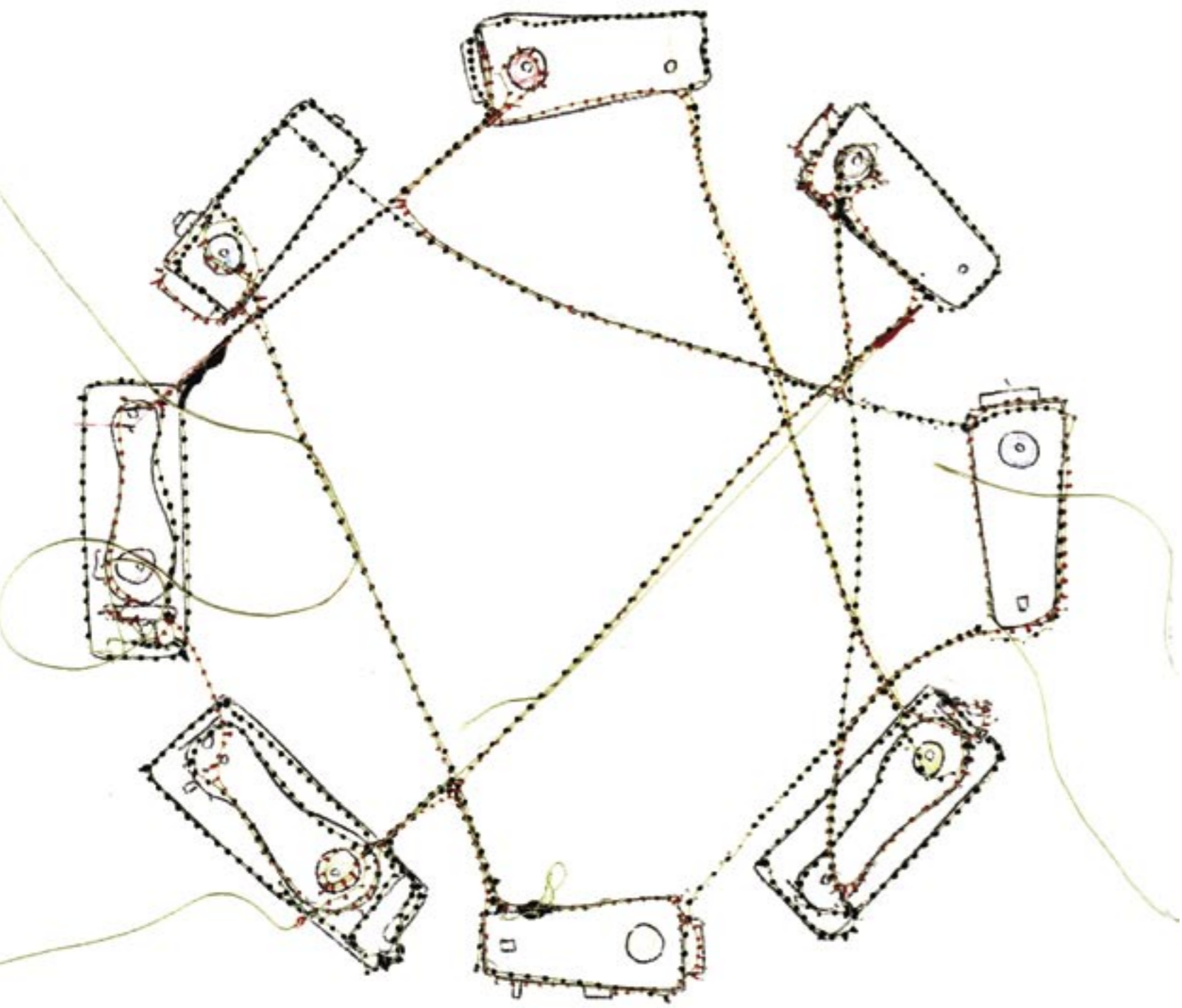
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MAKING INROADS//////////

KILDARE COUNTY COUNCIL ARTS OFFICER, LUCINA RUSSELL AND ARTIST/CURATOR, SALLY TIMMONS INTRODUCE TEMPORARY FORAY TALKS AND WORKSHOP SERIES AT RIVERBANK ARTS CENTRE, NEWBRIDGE, COUNTY KILDARE (FEBRUARY – JUNE 2006)

The Temporary Foray series marks a turning in the arts service's provision for Kildare County Council. At the outset, Temporary Foray was envisaged as a series of informal presentations, providing opportunities for artists and the wider public to reflect on and question the work, ideas and rationale of significant international artists and arts administrators. Presentations by Kirsten Lavers, operating a gallery from a taxi in her front garden and by Diego Gutierrez connecting with artists around the world, via hand-written questions, film and music, threw on its head traditional notions of "the work that we do, where we do it and how we do it".

The series attracted a number of artists returning to the county, leaving behind larger towns and cities, where opportunities to meet other artists, attend arts events, presentations and lectures are almost taken for granted and where the potential of the physical infrastructure provides

more scope for artists needs. Temporary Foray created an expectation from these artists and set challenges for Kildare County Council – How to further engage with artists in a meaningful way? How to build on the existing arts infrastructure, physical and otherwise in the county? In a commuter-belt county in the midst of a technological revolution like Kildare, how do we create connections that are both local and global?

The Arts Development Plan for Kildare County Council 2006 – 2011, commits to 'Redefining Ways of Working'. No doubt, the outcomes of the Temporary Foray series will impact on this work.

Left: drawing from
Via Workshop 10.2.06

Lucina Russell

In autumn 2005, Lucina Russell contacted me and proposed that I might be interested in coordinating some workshops and / or artists talks to take place at Riverbank Arts Centre in Newbridge. The intention of this initiative being to facilitate informal dialogue between the Kildare arts services, visual artists and other cultural practitioners located in, or associated with the county. The Kildare County Council Arts Services office is located in the Riverbank building, and it was agreed from the outset that it was important to introduce art practitioners and the public to the arts centre as a physical point of contact.

The title, Temporary Foray was chosen to suggest an expedition – arranged to supply a passing cultural need – with the ‘forayer’ or forager leading the way and making inroads by rummaging through an existing field and the use of the word ‘temporary’ implying the non-eternal or mutable, which is appropriate in relation to a constantly changing regional location such as Kildare. Temporary Foray aimed to provide for participants, the opportunity to take a day out from regular activities and provide ‘food for the soul’ through engaging in informal activity-based talks and presentations.

The first event, which took place on the 10 February, allowed artists, individuals and groups to meet and engage with two artist-led collectives – [Via](#), based in Dublin and [Platform](#), from Finland. During the morning session, participants took part in a sewing workshop in which [Via](#) introduced the working process of artist [Bea McMahon](#), who uses sources such as mathematical theory and sewing to inspire her practice. In the afternoon, [Platform](#) introduced some of the activities that they have undertaken in [Vaasa](#), a town in West Finland that is of comparable size to Newbridge.

On 10 March, [Willie White](#) (artistic director of Project, Dublin), [Lois Keidan](#) and [Daniel Brine](#) (Live Art Development Agency, UK) presented mixed approaches to their practices both as fostering representatives of organisations and individuals with specific interests and concerns. [White's](#) antagonistic approach in asking “what do you do with your revolution when you get it”? – a direct quote from Peter Lennon’s film, [Rocky Road To Dublin](#) (1968) – allowed for audience members to enter into

debate and discussion in informal surroundings, where key topics were voiced, such as partnership, competence and cultural foundation through planning, design and appropriation. [Keidan](#) and [Brine](#) attended [White's](#) animated morning session which meant that keen discussions could continue through lunch and into the afternoon.

On 7 April, [Diego Gutierrez](#) presented a critical outline of his involvement with [El Despacho / The Office](#) – a project situated in the Latin American Tower building in downtown Mexico City. [Gutierrez](#) described how various collaborators came together to undertake documentary-based film and audio projects. The overall focus of the day included the use of the term ‘community’ in a transient and non-fixed sense, arising from particular places, structures and situations. [Gutierrez](#) openly discussed the successes and failures of previous projects undertaken by himself and his cohorts. He described their work as a means to open dialogue around motivations and manifestations of projects from ‘within’, yet outside of and beyond clichéd ideas of ‘existing communities’. For the afternoon session [Gutierrez](#) screened the recently completed documentary film; [Valley of The Dog Songs](#) (2005) followed by questions and answers.

On 12 May, Temporary Foray welcomed [Kirsten Lavers](#) of [Taxi Gallery](#), Cambridge, UK and [Clodagh Kenny](#), director of [Fire Station Artists Studios](#), Dublin. [Lavers](#) set the agenda for the day by using alternative terms to describe an artist’s social existence and responsibilities such as, ‘caretaking’ and ‘neighbourhood’. [Kenny](#) participated in the fourth event at short notice and provided a welcome presentation which considered ‘studio culture’ and looked at some of the artists who’s practices have benefited from the opportunity to take up residential studios in Dublin’s North inner city. Issues around ideas of responsibilities and neighbourhood also fed into [Kenny's](#) approach to describing the remit of an organisation such as [Fire Station](#), that has often been assumed to function under a community arts mandate.

The last event in the talks series took place on 16 June and provided an opportunity to recap on some of the issues raised over the previous five months, while also critiquing

the ‘usefulness’ of a talk series that employs rhetoric, discussion and informal collective groupings. The day began with [Dave Beech](#), who talked about a series of projects he had undertaken where he took on roles beyond that of the single identity of a studio-based practitioner. In an audacious presentation, [Beech](#) promoted philistinism and popular culture as a form of ‘anti-art’ that questions itself and the value systems around good and bad taste.

In the afternoon, [Sarah Pierce](#), organiser of The Metropolitan Complex engaged further with points arising from the morning’s discussion with [Beech](#). She pointed to the lack of attention we pay towards unofficial and informal interactions and encouraged those present to consider what defines ‘expertise’ and ‘amateurism’.

The final hour involved a forum around Rhetoric in which attendees made active contributions by reading out texts or statements relevant to words such as - rumour, chat, voice, inform, arbitration - that had been communicated to attendees prior to the day, via phone or email. This ‘happening’ grew from a conversation that took place between myself and [Pierce](#) during an early development meeting in which we devised a means to allow regular attendees to the series have the ‘final say’ on the last day.

This catalogue, produced in collaboration between myself, two artists ([Carly McNulty](#) and [Brian Kelly](#)) and designer [Rose Ciotoli](#), documents various contributions made during the five-month run of Temporary Foray by those who attended (which averaged between 25 to 30 people each month). This catalogue is intended as a gauge or indicator of what emerged as the most important and relevant topics raised during the event series, rather than a ‘conclusion’ to the project. The most valuable outcomes of Temporary Foray can only be measured in terms of the actions of those who chose to engage in this open and fluid process. The Temporary State Symposium, documented also in this publication was a response on the part of Kildare Arts Services to allow for further analysis of some of the key concerns around practice relevant to artists in the county...

Sally Timmons

VIA ARTISTS GROUP INTRODUCE ARTIST BEA McMAHAN IN A SEWING WORKSHOP TITLED ABSTRACT THEORY THROUGH HANDS ON SEWING. THIS WORKSHOP TESTS THE INTERACTION BETWEEN THE MATERIAL AND MENTAL WORLDS.



IT'S GOOD PRACTICE TO TRY OUT NEW MATERIALS AND TO EXPRESS AN IDEA OR THOUGHT PROCESS WITH OTHER PEOPLE.

THE PROCESS OF MY WORK USES SOURCES SUCH AS MATHEMATICAL THEORY AND SEWING AS A MEANS TO VISUALLY REPRESENT ARTISTIC CONCERNS.



THE NUMBER 8 IS THE MOTHER OF ALL NUMBERS AND MATHEMATICIANS VISUALIZE THE WORLD AROUND THEM THROUGH NUMERICAL ASSOCIATIONS.



THE PATTERNS WE ARE SEWING ON PAPER ARE VISUAL REPRESENTATIONS OF THIS ROOM IN THE FORM OF A MAP DEPICTING PEOPLE SITTING IN A CIRCLE.

THE PATTERNS WE ARE SEWING ON PAPER CAN BE BROKEN UP INTO EIGHT POINTS OF A CIRCLE WHICH, WHEN JOINED TOGETHER FORM A WHOLE CIRCULAR SHAPE WHICH CAN BE INTERPRETED VISUALLY IN MANY WAYS.



WE ARE INDIVIDUALS SITTING IN A CIRCLE WHICH IS A WHOLE THAT UNIFIES US IN SOME WAY - DO MATHEMATICIANS SEE ALL GROUPINGS IN THE FORM OF A WHOLE AND NOT ITS INDIVIDUAL PARTS?

MEMBERS OF PLATFORM ARTISTS COLLECTIVE TALK ABOUT THE ROLE OF AN ARTIST'S-LED INITIATIVE IN A SMALL ARTISTIC COMMUNITY IN FINLAND.

WHAT ARE THE OBLIGATIONS THAT LIE ON THE ARTIST REGARDING CULTURE?

ART IS TRADITIONALLY INTRODUCED TO SOCIETY BUT PLATFORM ATTEMPT TO BRING SOCIETY TO ART THROUGH INVOLVEMENT?

PLATFORM SAYS THAT THEY HAVE USED ROLE PLAY AS A MEANS TO COMMUNICATE IDEAS AND CONCEPTS TO EACH OTHER AS A GROUP- IS THIS APPROACH SIMILAR TO THE PHILOSOPHIES BEHIND THEATRE OF THE OPPRESSED INITIATED BY AUGUSTO BAOL?

WHAT ARE THE OBLIGATIONS THAT LIE ON ANY CITIZEN REGARDING CULTURE?

OUR COLLECTIVE ORGANIZATION FUNCTIONS WITH THREE OBJECTIVES IN MIND- PROVIDING PROJECT SPACE FOR ARTISTS- INVITING INTERNATIONAL ARTISTS TO TAKE UP RESIDENCE IN VAASA AS A MEANS TO INTRODUCE EXTERNAL CULTURAL APPROACHES TO A LOCAL CONTEXT- TO NURTURE AUDIENCES FOR ART THROUGH A CONSIDERATION OF THE POLITICAL PHILOSOPHIES AND THINKING WHICH INFORMS OUR PRACTICES.

WILLIE WHITE PROVIDES A CRITICAL ASSESSMENT OF HIS FOSTERING ROLE AS DIRECTOR OF PROJECT, DUBLIN.

WILLIE WHITE SCREENED A SECTION OF PETER LENNON'S 1968 FILM- A ROCKY ROAD TO DUBLIN IN ORDER TO COMPARE THE REPRESSED AND BRAINWASHED IDEOLOGIES OF IRELAND AT THAT TIME WITH OUR CURRENT THINKING AROUND THE ROLE OF CULTURE TODAY..

WHAT DO YOU DO WITH YOUR REVOLUTION WHEN YOU GET IT?



IRELAND HAS CHANGED SINCE THE ESTABLISHMENT OF A FREE STATE - WHAT MODELS OF IDENTITY ARE RELEVANT TO US, CURRENTLY, AS CITIZENS?



VERNACULAR COSMOPOLITANISM?

WHAT IS THE QUESTION OF CULTURE?

METHODOLOGY SUSTAINABILITY.

IF ECONOMIC DECLINE AUTOMATICALLY REFLECTS CULTURAL SHIFT - ECONOMIC GROWTH PERTAINS TO WHAT?

WHAT ARE THE ARTS FOR AND WHAT CAN THEY DO?

AN ANALOGY FOR GROWTH COULD BE A METAPHORICAL GARDEN WHICH REPRESENTS THE INTERESTS OF THE GARDENER THROUGH SELECTION AND CHOICE.



DANIEL BRINE AND LOIS KEIDEN OF LIVE ART DEVELOPEMENT AGENCY, LONDON DISCUSS LIVENESS AS EMBODYING THE PROCESS AND PRODUCTION OF ART.



DIEGO GUTIEREZ PRESENTS A CRITICAL OUTLINE OF HIS INVOLVEMENT WITH EL DESPACHO/THE OFFICE - A PROJECT SITUATED IN THE LATIN AMERICAN TOWER BUILDING IN DOWNTOWN MEXICO CITY. TORRE LATINO AMERICANO IS HOME TO MANY ORGANIZATIONS SUCH AS FINANCIAL AND OFFICE WORKERS, UNIONS AND PYSCHICS.



IN THE LATE EIGHTIES AND NINTIES MYSELF AND MY COLLEAGUES WERE EXTREMELY PROLIFIC IN THE ORGANIZATION OF COLLECTIVE ACTIVITY, THE PRODUCTION OF ARTWORKS AND INSTALLATIONS AND THE REPRESENTATION OF OURSELVES AS TEMISTOCLES OR EXPERTS IN OUR FIELD.

WE WERE A PRODUCT OF THE ART ACADEMY OF THAT TIME AND WE WERE INFLUENCED BY AMERICAN PAINTING AND POSTMODERN INTERESTS.

IN THE LATE NINTIES WE BEGAN TO REALIZE THAT IT WAS SOCIAL CONNECTIONS AND COMMUNITIES THAT EXISTED ALONGSIDE THE PRODUCTION OF FORMALIST OBJECTS THAT INTERESTED US MORE AS ARTISTS.



EL DESPACHO WAS AN INVITATION TO ARTISTS AND WRITERS TO USE THE OFFICE SPACE AND MAKE WORK.

THERE WERE NO OPENINGS AND ACTIVITIES HAD LITTLE ADDRESS OR CONNECTION WITH THE COMMERCIAL ARTWORLD.

SINCE EL DESPACHO I HAVE UNDERTAKEN NUMEROUS SELF-INITIATED UNDERTAKINGS AS AN ARTIST WHICH LED ME TO MY CURRENT INTEREST IN DOCUMENTARY FILM MAKING WITH FILMS SUCH AS SIX DOCUMENTARIES AND A FILM ABOUT MEXICO CITY (2002) AND VALLEY OF THE DOG SONGS.



I AM INTERESTED IN CONSIDERING DOCUMENTARY FILM AS A DEVICE IN THE PRODUCTION OF COLLECTIVE MEANING.

DOCUMENTARY FILM IS A MEANS THROUGH WHICH PARTICIPANTS AND AUDIENCES WORK WITH ME IN ORDER TO FRAME THE CRITICAL QUESTION- WHAT IS COMMUNITY?



www.eldespacho.org

KRISTEN LAVERS OF TAXI GALLERY IN CAMBRIDGE, UK DESCRIBES AN ARTIST'S SOCIAL EXISTENCE AND RESPONSIBILITIES IN A NEIGHBOURHOOD AS THAT OF - CARETAKING.



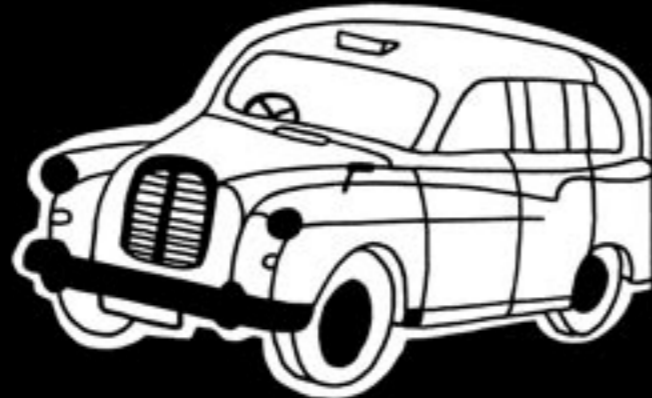
ORGANIZING A BLACK CAB AS AN ARTISTS SPACE IN FRONT OF MY HOUSE MIGHT BE SEEN AS-FRONT GARDEN FLAMBOYANCE IN WHICH ACCORDING TO MIWON KWON- ENCOUNTERS BECOME COMMITMENTS.



THE TAXI GALLERY IS A DURATIONAL PROJECT WHICH AVOIDS PRESCRIPTIVE OUTCOMES BUT WORKS ALONGSIDE A KNOWN SET OF RULES AND PARAMETERS.



RADIO TAXI 87.7 F



AFTER A PERIOD OF TIME AND VARIOUS EXHIBITIONS, RESIDENCIES AND A RADIO BROADCAST-THE TAXI GAINED THE STATUS OF AN ORDINARY EXISTENCE IN A LOCAL NEIGHBOURHOOD.



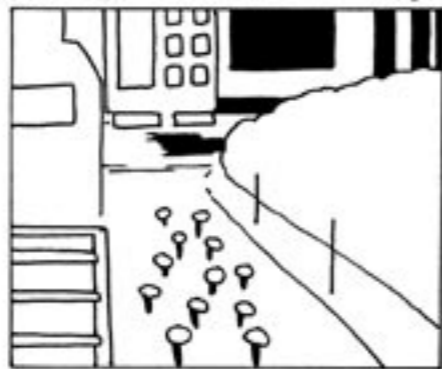
THE QUESTION NOW REMAINS AS TO WHETHER TAXI GALLERY SHOULD CONTINUE TO EXIST IN ITS CURRENT FORM?



CLODAGH KENNY-DIRECTOR OF FIRE STATION ARTISTS STUDIOS, DUBLIN PROVIDES A WELCOME PRESENTATION WHICH CONSIDERS STUDIO CULTURE AND LOOKS AT SOME OF THE ARTISTS WHO'S PRACTICES HAVE BENEFITTED FROM THE OPPORTUNITY TO TAKE UP RESIDENTIAL STUDIOS IN DUBLIN'S NORTH INNER CITY.

AN ARTIST IS AN ART EXPERT WHEREAS A COMMUNITY IS AN EXPERT ABOUT THAT PARTICULAR COMMUNITY.

Rhona Byrne's Umbrella Project



BYRNE HARNESSSED THE EXPERTISE, KNOWLEDGE AND EXPERIENCE OF LOCALS IN ORDER TO PROVIDE GUIDED TOURS OF DUBLIN'S PREVIOUSLY NEGLECTED YET HISTORIC-NORTH INNER CITY. THE YELLOW UMBRELLA'S, PROVIDING PROTECTION FROM THE RAIN ALSO BECAME A UNIFYING CANOPY THAT BROUGHT EACH TEMPORARY TOUR GROUP TOGETHER WHILE PARTAKING IN COLLECTIVE EXPERIENCE.

WHILE WE SEE THE VALUE IN STUDIO CULTURE AND ITS ROLES-

WHAT SHOULD ARTISTS CONSIDER IN RELATION TO THE USES OF ANY BUILDING OR SPACE AND ITS MANAGEMENT?

FIXED PROCEDURES AND POLICIES ARE ENTIRELY DIFFERENT TO NON-FIXED OR MULTIPLE-USE TYPES OF STRUCTURES.

LUCINA RUSSELL

SALLY TIMMONS

CLODAGH KENNY

IN AN AUDACIOUS PRESENTATION BEECH PROMOTES PHILISTINISM AND POPULAR CULTURE AS A FORM OF ANTI-ART WHICH QUESTIONS ITSELF AND THE VALUE SYSTEMS AROUND GOOD AND BAD TASTE.

PLEDGE IS A PROJECT I UNDERTOOK WITH SPARWASSER HQ IN BERLIN A FEW YEARS AGO.

A SMALL AD WAS PLACED IN A WIDELY CIRCULATED NEWSHEET WHICH REQUESTED READERS IN BERLIN TO ENVISION THEIR DAILY ROUTINE WALK AS A POLITICAL MARCH FOR THE SAKE OF A PERSONAL CAUSE.

IN CONCEPTUAL TERMS AN INVITATION IN MANY WAYS IS ENOUGH AS AN ARTISTIC ACT.

THE FUTUROLOGY SHOW IN 2004 INVOLVED A DISCUSSION WITH 10 YEAR OLDS ABOUT ABOUT SOCIAL AND CULTURAL PLANNING USING MAPS OF THE LOCAL AREA.

USING A MAP OF WALSTON THE KIDS PROPOSED KNOCKING DOWN THE FACTORIES THAT PROVIDED THE MAJORITY OF EMPLOYMENT IN THAT COMMUNITY THIS BASED ON THEIR DESIRE FOR PLEASURE WHICH, FOR THEM, EQUATED TO OPEN SPACE.



ART IS A TERRAIN OF STRUGGLE IN REGARD TO VALUE SYSTEMS.

PHILISTINISM IS A PARADOXICAL TERM BECAUSE IT IS BOTH INSIDE AND OUTSIDE CULTURE AT THE SAME TIME... WE NEED IT IN ORDER TO VALIDATE WHAT WE BELIEVE AS GOOD AND BAD TASTE.



NINA TANIS

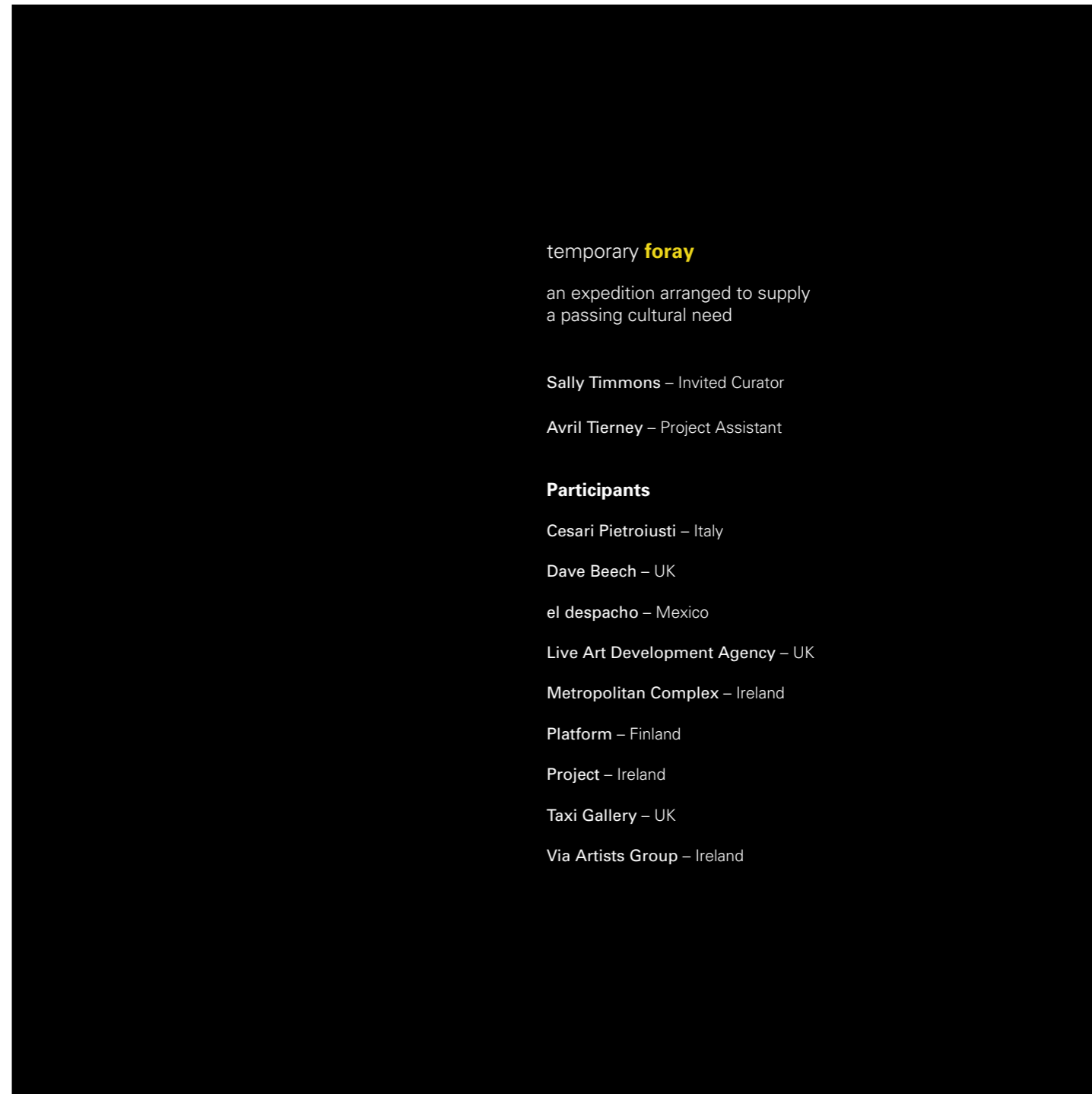
FIONA WOODS

THE NOTION OF ART AS A TERRAIN OF STRUGGLE IS PARTICULAR TO THE EXPERIENCE OF ART IN RURAL LOCATIONS WHEREBY TASTE IS ASSOCIATED WITH POWER OR AT LEAST A HIERARCHICAL POSITIONING IN RELATION TO OTHERS.

www.davebeech.clara.net/



IN JUNE, INDIVIDUALS WERE INVITED TO ATTEND A LAST SUPPER THAT MARKED THE END OF THE TEMPORARY FORAY TALKS AND WORKSHOP SERIES. DURING THIS EVENT THE ORGANIZERS SAUGHT TO ACKNOWLEDGE AND THANK THE PEOPLE WHO ATTENDED ON A REGULAR BASIS AND PROVIDED AN OPPORTUNITY FOR LOCAL ARTISTS TO MEET AND SECURE ALLIANCES FOR THE FUTURE.



temporary **foray**

an expedition arranged to supply a passing cultural need

Sally Timmons – Invited Curator

Avril Tierney – Project Assistant

Participants

Cesari Pietroiusti – Italy

Dave Beech – UK

el despacho – Mexico

Live Art Development Agency – UK

Metropolitan Complex – Ireland

Platform – Finland

Project – Ireland

Taxi Gallery – UK

Via Artists Group – Ireland



temporary **state**//////////

TEMPORARY STATE INTRODUCTION BY SALLY TIMMONS//////////

FOLLOWING THE TEMPOARY FORAY TALKS SERIES EARLY IN 2006, TEMPORARY STATE TOOK PLACE FROM THE 27TH NOVEMBER UNTIL 2ND DECEMBER. ARTISTS BASED IN KILDARE COUNTY WERE INVITED TO SUBMIT LETTERS OF INTEREST FOR PARTICIPATION IN A WEEK LONG SYMPOSIUM INITIATED BY KILDARE COUNTY COUNCIL ARTS SERVICES.

1 White Castle in Athy is a 15th Century stronghold along the banks of the river Barrow. The castle was a defensive fortress for the first 250 years of its life followed by its use as a town Gaol, a barracks and home to policemen and their families for many decades. The castle has been in private hands as a domestic residence for a number of decades and was occupied by members of the Norman family and in more recent years their direct descendants, the Doyle's. Gabriel Dooley purchased the castle in December 2005. [from a brief history by Frank Taffe]

Over five days, ten artists took part in an inventive programme of workshop-based activities in a Castle in County Kildare¹. The event demanded full-time commitment (including evening activities) from Monday to Friday and eight individuals were invited to contribute towards a unique opportunity to share methods of practice and ignite new ideas with three artists working in an international context, also invited to contribute to the symposium.

It was the intention of the organisers to request that the visiting artists – (Andrew Duggan [Ireland], Cesare Pietroiusti [Italy], and Ulrika Ferm [Finland/Germany]) – would present their international practices to the participating Kildare-based artists/practitioners in an inspiring and discursive manner. Following which all of the symposium participants would work together over five days to generate new ideas using innovative working methodologies throughout the week.

Prior to arriving, It was suggested to all of the participants to consider the venue for Temporary State – White Castle located in Athy town centre – and the concept of a ‘temporary state’ as a starting point for the research and development of ideas, relevant to their own practices.

The first day of introductions allowed everyone to settle in to a temporary working environment. The symposium acted as a means by which the participants could share their individual or collective responses to the surroundings with the intention being, to ignite associations between surroundings, social interactions and investigation during which time emphasis was placed on re-directing focus towards new creative research and development strategies for the production of art.

The Kildare-based artists who participated are a group of individuals with wide ranging profiles and experiences. Mostly visual artists, this group immersed themselves

2 Over the five days, I provided summary handouts or speeches as a means to pace activities and signpost points of interest that had come about along the way. These were brief gatherings of the whole group in one room for five or ten minutes either at the start or end of each day's activities.

in questioning, listening, struggling, calculating, contemplating and investigating followed by periods of confusion, anxiety, inspiration, engagement and the execution of ideas. It is important to list the various physical and emotive states that were experienced throughout the week long event that demanded an adjustment in attitude due to the demands of a pressured group environment restricted by time and the facilitation of each other's concerns.

Through clinics and brainstorming sessions, Individual and group projects began to emerge after two days of discussion, during which time the castle became a hub of activity, noise and doing. The active behaviour resulted in a number of projects based in and around White Castle – some of which remained exclusive to the internal site of the castle and others resulting in an external effort to make connections between the activities taking place in the castle and the daily goings on outside.

On the first morning, the group met in the first floor living room of Athy Castle. The three artists invited from outside the county provided informal presentations of their working methodologies and current visual arts practice.

Andrew Duggan who is based in County Kerry had just returned from a year's residency in New York under the Location One Fellowship. He initially spoke about some of his primary concerns and interests as an artist and screened a number of recently completed video works that he had developed during time spent in New York. In one particular moving image work, Duggan had directed two professional Irish dancers to perform dance steps in a number of public locations around the city of New York. In this work and a subsequent 'live performance' in the gallery space at Location One, Duggan harnessed the dance step as a form of language that provides;

“a vocabulary that is capable of retaining its own integrity”

Duggan presented a concise and critical outline of the kinds of concerns relevant to him as an artist such as tradition, identity, authenticity, originality and folk, putting forward a further question through asking

“what does it mean to change the noun 'folk' into a verb”?

Cesare Pietroiusti the second speaker of the day, travelled to Athy from Rome where he is currently living and working as an artist and educator. With a background in medical science and psychology, Pietroiusti put forward the notion of psychological states as a mode of enquiry that takes various conditional forms. Through examples of his own artistic practice, Pietroiusti raised a number of pertinent questions such as,

‘How does one situate encounter[s] as a means to engage a public’?

“Can the viewer become the artwork through separation”?

Pietroiusti continually returned to the notion of anxiety as a condition that is useful as a psychological state. By coincidence, one particular statement, made by Pietroiusti, was misprinted in handout notes on the second day of the symposium², but served as a useful means to illustrate ways in which new meanings and interpretations of the world might be constructed. The original statement was,

The experience is stronger than the representation or image

However, the misprint read,

The experience is stranger than the representation or image

In his presentation to the group Pietroiusti had queried –

the means through which we use certain vehicles for the production of ideas – and put forward another pertinent observation in the form of a question,

‘What does it mean to be wrong – as a kind of condition’?

These words of wisdom were useful as a starting point for addressing the efficacy of placing ourselves in a temporary environment and allowed the group to accept the fact that the outcomes of investment in a week of activity were, as yet, not known, unquantifiable but worth the effort.

One of the original invited artists, **Goddy Leye** could not attend the symposium. Leye has involved himself in various collective activity in Duola, Cameroon - where he currently lives - and also in the Netherlands and Germany. Due to complications with Leye's application for a temporary visa to enter Ireland, he was unable to travel. The issue of access and denial was relevant to the concept of a 'state' and was raised a number of times during the week's discussions.

Ulrika Ferm – a Finnish artist, currently living in Berlin – kindly accepted the offer to travel to Athy at short notice and presented her practice as an artist and a member of the artist's - led collective 'Platform', based in Finland (who took part in the early Temporary Foray series back in February).

In her practice, Ferm has questioned both 'the image of history' and 'the text of history'. Through a project in Germany that involved 'The Berlin Wall Watchers' she has used the wall and its current state - a fragmented object - as a metaphor that ignites, for her, questions surrounding official historical processes and personal memoirs.

Ferm's practice primarily concerns itself with lens-based media, the archive and meanings associated with categorisations. Since the symposium and also based on

some research interests relevant to Ireland, Ferm was awarded the international studio residency at Temple Bar Gallery And Studios, in Dublin [2007]. She has been gathering fragmented imagery through her research at the National Photographic Archive in Dublin as a means to extend continued comparisons between verbal, documentary and experiential representations of places and events.

On Tuesday, the Kildare-based artists were invited to present their artistic methodologies for the entire group. During this session everyone was encouraged to consider points of identification between their own interests and those of others in attendance. Discussion was encouraged during these sessions and a mind - map of notes, ideas, drawings and objects began to grow on the wall of the workspace that allowed the artists to 'make visible' the simplest or most undeveloped ideas they had in relation to themselves, their work and connections they were making between the interests raised and the context in which we were situated. Clinics acted as a means to note down our 'state of mind' before separating at the close of each day's activities. During these sessions participants broke into groups and brainstormed responses to key topics that had arisen through presentations and discussion about the symposium venue – White Castle. Some of the key topics are transcribed from (in their raw state) wallboards as abstract notes below:

Frontier as the interface between native and alien, Frontier = space, Perception = dynamic + access, Q: Psychological aspect of frontier? KEEP as a concept, Castle Keeper and Key, protection and stronghold, Flawed, Immortality, Power, Temporary as somehow opposite to that, Décor V's Function, Dancing and tradition, Holding on to values, Discarding, editing, Inclusion, exclusion, beyond the pale, the pale as a fuzzy entity, non-defined, unsharp, Holes, Entry and exit....

In the afternoon and the following morning the group entered into a period of research and experimentation during which time the artists either split up or undertook research together as smaller groups. The various activities acted as a means for individuals to run through raw ideas in order to move beyond the conception of ideas into their gestation.

The brainstorm sessions in the afternoons resulted in the participants confidently negotiating their objectives with each other and planning strategies towards the active experimentation and production of art through various methodologies such as, participation, improvisation, engineering and the physical modification of the site/building by drawing directly onto walls and surfaces, cutting out wallpaper sections and installing electric lighting in wall openings. This, as a means to regain an element of focus having expanded out their thinking capacities.

Temporary State allowed artists to consider productive and creative endeavour in terms disassociated with the 'usual' roles assigned to artists working in a community context. All of the individuals who participated considered new means by which an artist might shift artistic endeavour towards placing context as a primary artistic concern.

While this book lists some of the outcomes of both Temporary Foray talk series and Temporary State symposium, it remains safe to say that both events adhered to the axiom that was the result of a simple typing error. That being, the experience is stronger and sometimes stranger than the representation or image. With the strange or unknown allowing for new possibilities to emerge...



Right: The visiting artists cooked a meal for the entire group on the second night of the symposium.



The Temporary State symposium was a means through which practitioners could make direct contact with fellow artists in a non-academic and informal environment. The week was strenuous and demanding but resulted in real experiential findings relevant to the context of the cultural responsibilities pertinent to these artists interests as residents of County Kildare. The outcomes of the week's activities have been mutiple. Connections have been made

between individuals who have remained in correspondence since the event took place. More importantly, a number of the artists have applied some of the considerations that arose throughout the week to new projects they are currently researching and developing. Photographs of some of the activities that took place are presented in the following pages of this catalogue.

Sandy Kennedy is a painter and sculptor with a background in the performance arts with sources for her work found in literature. It was interesting to see Kennedy lead an exploration of each room in the castle through movement, song and improvised responses. Kennedy valued the symposium's emphasis on refraining oneself from thinking in terms of outcomes and focusing more towards methodology. Like a pied piper, she recruited followers through each room of the house and lost them sometimes to other activities taking place around the castle as she passed through. Later in the week, Kennedy

undertook a structured performance in one of the small holding cells on the castle's first floor (used as an individual cell during the castle's use as a barracks between the late 18th and early 20th century). The piece was orchestrated, performed and recorded using digital video that was then recorded over, by accident, later that day. When this incident happened Kennedy placed higher value on the experience of performing the piece to an intimate audience in the space, adhering again to the council put forward by Pietroiusti earlier in the week of the experience being stronger than the representation or image.



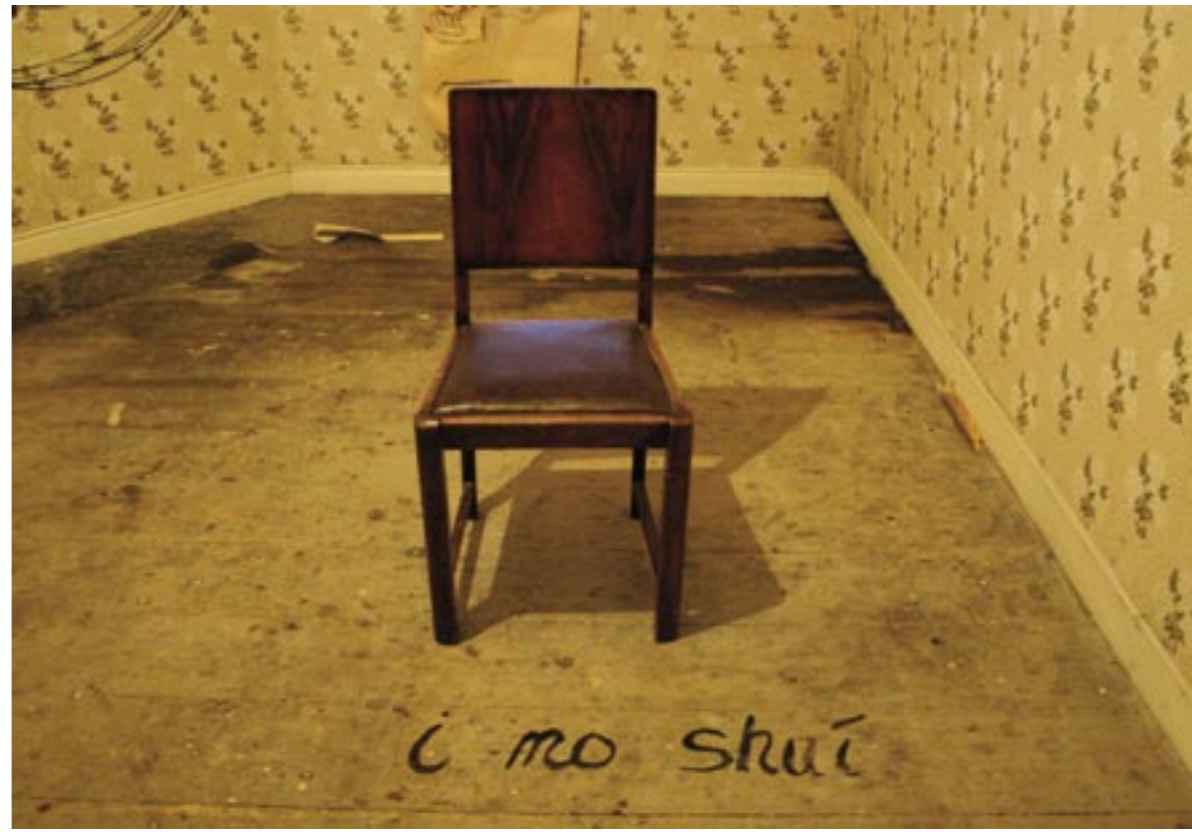


Maurice Shortt is a former Garda Sargeant who worked in Athy town for a number of years. Shortt is currently writing his personal memoirs and asserted his art form to the group through conversation and story telling. His boundless anecdotal knowledge of the castle and local environs was an invaluable contribution to the week. Shortt took part in all of the activities taking place in and outside of the castle and engaged local residents in the symposium through further comparative story telling sessions. Mutual knowledge sharing acted a means to expose the subjective nature of history during speculative discussions about the castle's significance to each of us as individuals but also as a group, connected and disconnected through various 'states of being' such as; Irish, female, from within the pale, strong, weak, allowed entry - or not.



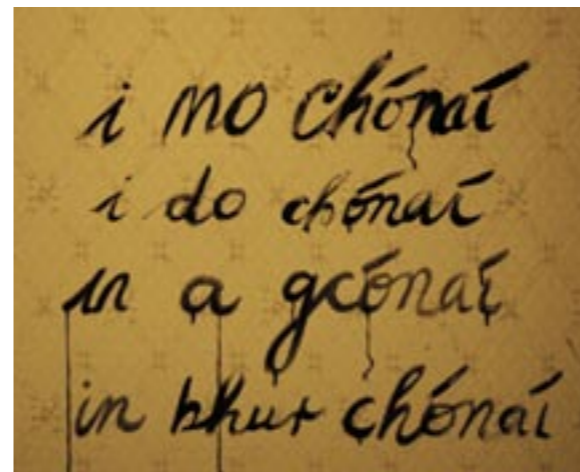
Pauline Keena's practice focuses on the writings of Julia Kristeva and issues pertaining to 'states of the self'. Keena began interacting with the structure of the castle early in the week by baring her feet and attempting to render with pencil on paper, the experience of standing on cold flags of stone on a damp November day. Keena used the symposium as a means to rework a performance she had been developing. The performance involved the artist carrying a weight on one shoulder that took the form of a growth attached to the artist's shoulder. Visually, it was the object resting on the artist's shoulder for the duration of a slow walk back to the castle from a car park in the town that engaged passers by. Made up of torn fabric and figurative in its form, the work was implicate of the weight of histories specific to the feminine experience which, through later discussion became relevant to the castle's most recent occupier, (who became known to the group as - Mrs Norman) who's story became a source of fascination for all of the participants in the symposium.





Monica De Bath is an artist who works with both drawing and painting and has been interested in expanding beyond these media. Of late, De Bath is particularly concerned with the Irish bog, its historical implications and its connection to current ecological and social concerns. Her studio is housed in a disused turf processing building located in the Bog of Allen, near Rathangan. Something that became apparent during the week of activities was De Bath's love for and possession of the Irish language as a factor in her own expression as a person. De Bath's love of language reaches into the realm of linguistic anthropology and insists that she must place herself in a social environment as a means to keep her expressive condition active through a critical engagement with

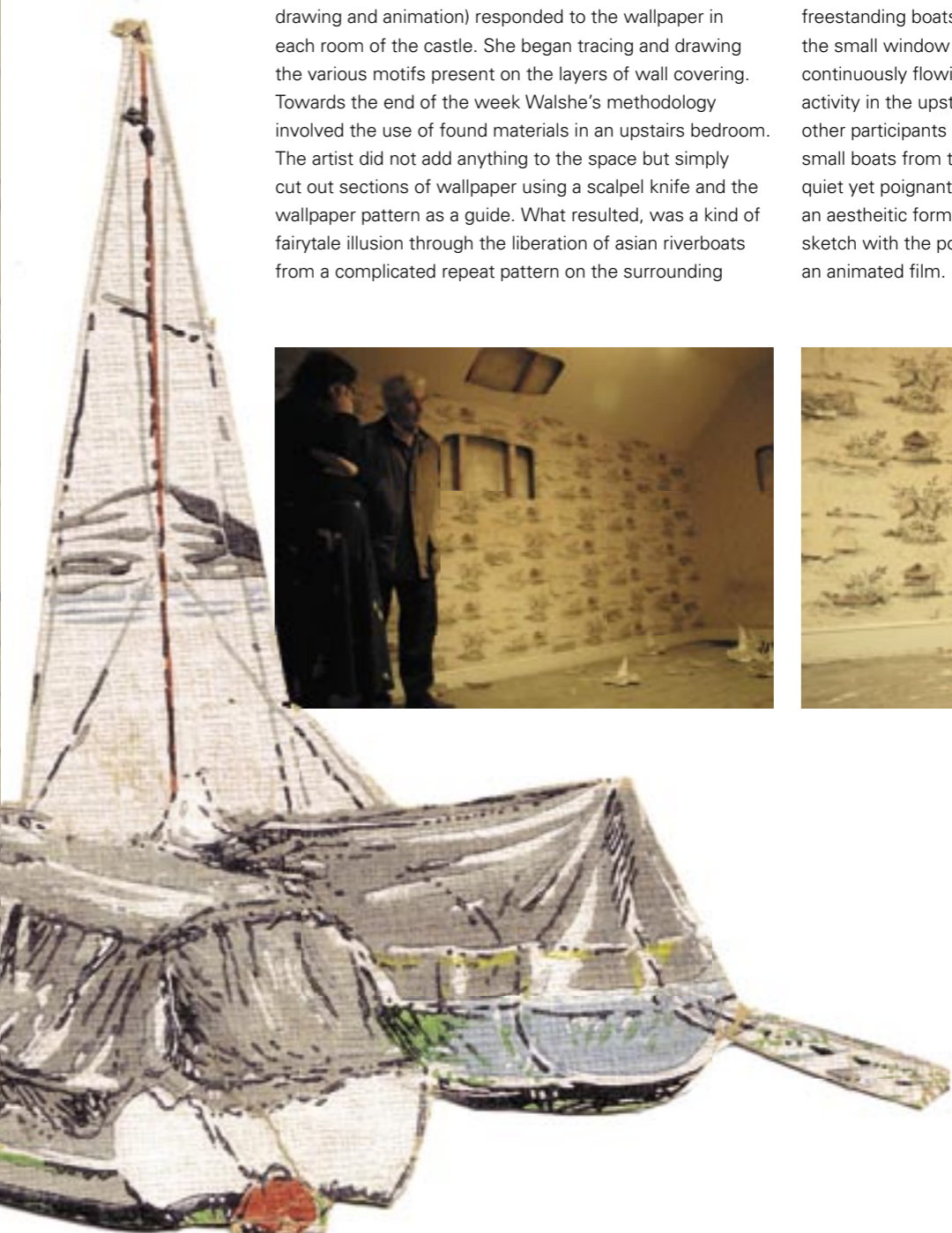
words, names and their meanings. De Bath engaged with the other artists while they improvised songs, marches and conversation around the building and devised a means to interpret the folklore and narrative that came out of each exchange by rendering Irish language text and drawings onto surfaces around the entire building. Through these drawings, De Bath added to the already existing remnants around the castle, such as, a badly installed light fitting, graffiti on the prison cell doors a chair in an empty room that acknowledged, through trace, the spirit or essence of a place, drawing (literally) from the multiple histories that a building might accumulate.





Lorraine Walshe, (a visual artist who uses found objects, drawing and animation) responded to the wallpaper in each room of the castle. She began tracing and drawing the various motifs present on the layers of wall covering. Towards the end of the week Walshe's methodology involved the use of found materials in an upstairs bedroom. The artist did not add anything to the space but simply cut out sections of wallpaper using a scalpel knife and the wallpaper pattern as a guide. What resulted, was a kind of fairytale illusion through the liberation of asian riverboats from a complicated repeat pattern on the surrounding

walls. On the final day, the room was filled with small freestanding boats or vessels edging their way towards the small window that looked out over the river Barrow continuously flowing past the castle. Walshe's vigorous activity in the upstairs bedroom allowed a number of the other participants to intuitively assist in the release of the small boats from the surrounding walls and acted as a quiet yet poignant and demonstrative means to illustrate an aesthetic form of expression that might serve as a sketch with the potential to be developed further into an animated film.



I/12/2006

MEMO:

Following from the condition survey at White Castle, there will be a site inspection of the emotional survey of openings No: (20) (29) (98)

At four thirty on December first 2006:

CC:

Monica Debath

Sandy Kennedy

Andrew Duggan

Sally Timmons

Pauline Kenna

Ulrika Fern

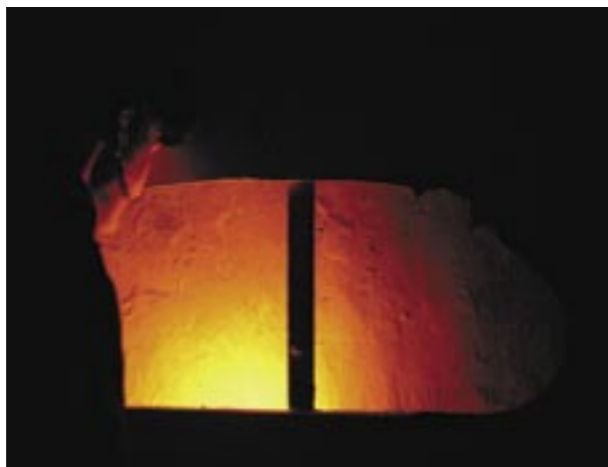
Maurice Short

Lorraine Walsh

Brenda Brady

Lucina Russell

Cesare Pietroiusti



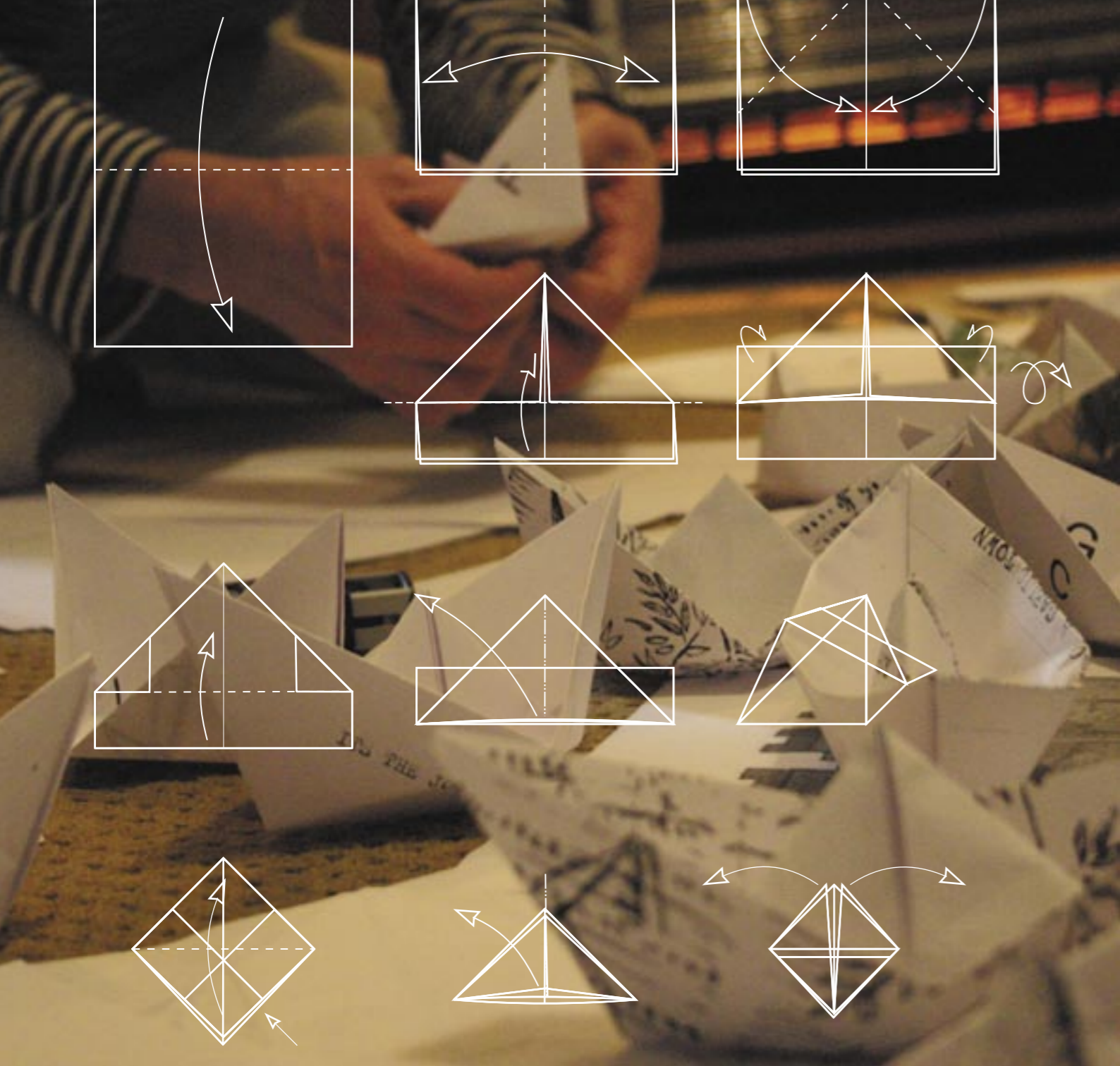
Yours etc;
Fifi Smith
Clodagh Kelly

Fifi Smith
Clodagh Kelly

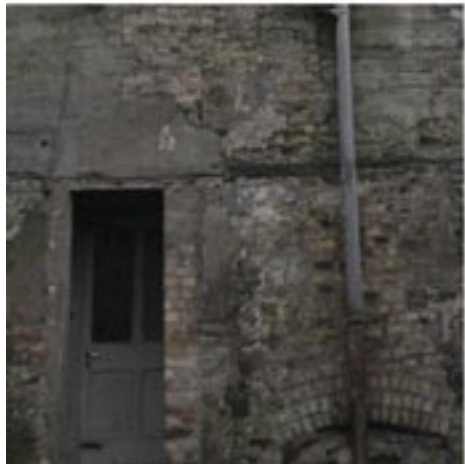


Clodagh Kelly is young artist who has worked mostly through painting and seeks to expand beyond the use of one media and the expression of form in her practice. Kelly worked in collaboration with Fifi Smith, a visual artist working mostly through sculpture, fabrication and installation whose objective remains, "to forge a lively dialogue between the constructed nature of an object and the intellectual work of conceiving it.". By forming an alliance to work collaboratively, Kelly and Smith managed to align the untold stories, burden and ultimately convergent experience of patriarchy in its different forms in order to devise an 'Emotional Survey' of White Castle. The intervention was based on their collective response to the

discussions that occurred around the transient state of a building that has had many inhabitants over centuries. It was intriguing for other participants to encounter the two artists in various states of mutual engagement from room to room over a period of two days. Their vigorous musings and technical resolve resulted in a unique series of subtle interventions in a number of rooms in the castle. Kelly and Smith's Emotional Survey exposed the stone 'skin' of the building through holes in the wallpapered or 'dressed' beauty board coverings by using hidden electric light that glowed through existing 'survey' holes previously cut into the plaster in each of the rooms during a conservation survey.



ITS THE JOURNEY THAT MATTERS



White Castle, Athy,
County Kildare

Kildare Artists

- Monica De Bath
- Pauline Keena
- Sandy Kennedy
- Clodagh Kelly
- Maurice Shortt
- Fifi Smith
- Lorraine Walshe

Visiting Artists

- Cesare Pietroiusti – Italy
- Ulrika Ferm – Finland/Germany
- Andrew Duggan – Ireland

acknowledgements//////////

Temporary Foray: Avril Tierney and Ray McAleenan – project development and assistance, Via Artist's Group (www.via.ie), Platform (www.platform.fi), Willie White (www.project.ie), Live Art Development Agency (www.thisisliveart.co.uk), Diego Gutierrez (www.eldespacho.org), Kirsten Lavers (www.taxigallery.org.uk/), Clodagh Kenny (www.firestation.ie), Sarah Pierce (www.themetropolitancomplex.com), Dave Beech (www.dave.beech.clara.net/)

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Temporaray State: Ray McAleenan – project development and assistance, Gabriel Dooley (www.dooley.ie) – owner of White Castle, Frank Taffe – local historian, Mark Clare, Monica De Bath, Andrew Duggan, Ulrika Ferm, Pauline Keena, Clodagh Kelly, Sandy Kennedy, Goddy Leye, Cesare Pietroiusti, Maurice Shortt, Fifi Smith, Lorraine Walshe

curator's biography//////////

Sally Timmons is an artist and curator based in Dublin city. Born in Ireland, Timmons has involved herself in collaborative endeavour through various associations with artist - led groups such as, Platform in Finland and The Moore Street Lending Library, Dublin. Timmons is founder and director of Common Place artist's studios in Dublin's city centre and is an active member of the artist – led initiative Via. Timmons is currently developing a number of independent curatorial ventures including Rigor Mort and Common Place Amateur projects. www.sallytimmons.info

