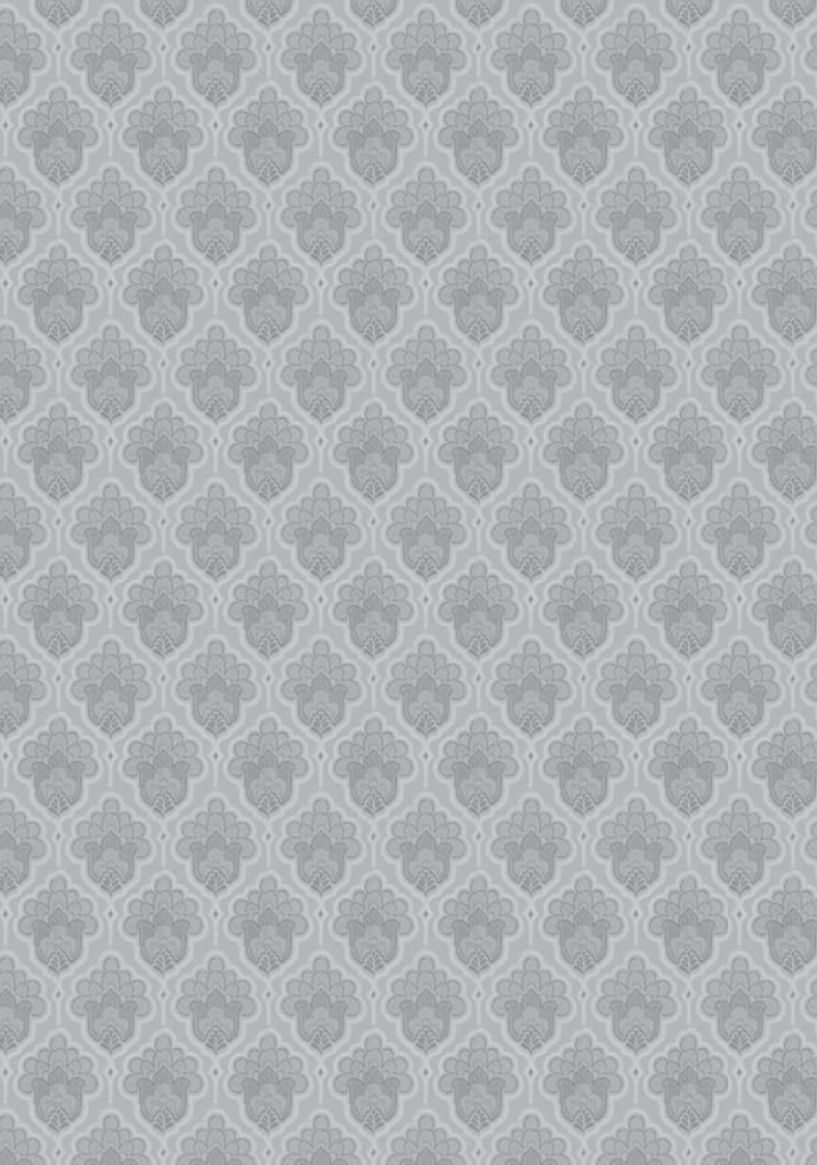


switch
2009





switch: promotes and shows contemporary
visual art in a public context

www.switch.org

In November when for sure the weather will have changed and the evenings are dark, a programme of video works takes place in the towns of Nenagh and Roscrea in County Tipperary – Tipperary North. The programme which is called Switch is now in its second year and is curated by Triona Ryan and Harald Turek through an open call inviting artists from all over the world to respond to its themes.

This year's title is *playfulness* –and presents an occasion to insert a moment of humour, trickery and play into the dreary November evenings when all of winter is stretched out ahead and when the general gloom that has taken its grip, as we slip further into recession's fold, might seem at its cruelist. The insertion of ten video art works into ten empty shops and buildings in the streets of Nenagh and Roscrea is conceived as means of making a connection between contemporary art and people and of utilising the public arena as a space to present such unexpected encounters – of moving images, looped and repitious, playing over and over. The scenes and situations of the individual artworks offering distinct and strange scenarios where the human presence and absence abides and where the possibility for being temporarily engrossed in technology's unfolding and sometimes fragmented narratives with no beginning, middle and end, allows for distraction into the fictitious arena of these ten video works. That other worlds are indeed possible might resound as empty shop units are temporarily occupied again and where tiny glimpses into other places (near and far) beam out in digitized coded patterns of light as absurd and witty and poignant scenarios staged and framed by artists.

Understanding that the "general public" really doesn't exist and that *there is no ideal generalized spectator*¹, as Simon Sheike writes – people will encounter art with their own specific backgrounds, experiences and intentionalities – Ryan and Turek's idea of 'setting a town alight' through a choreographed sequence of video works is conceived in a way that is open to different kinds of experiences, different kinds of engagement, new and other readings. Firstly there is the context – the streets of two towns in the heart of the country – where at dusk, when daylight has finally gone, all the video projections start and the simultaneously reflected glow from windows creates a surreal and magic collage of moving image and projected light. *Context* as Brian O' Dorothy writes, *becomes content*², and here in dark streets as opposed to the galleries, the

works themselves may absorb and resonate other meanings. And so then to, there are the individual works, selected out of an entry of over 140, they present a lively humorous, engaging ensemble working with and independently of each other, and bound no doubt, to catch the passerby off-guard or semi-prepared and stir (even momentarily) his attention.

One can imagine the conversations that might start up in these two towns, where this programme seems close to the ground and where it has an almost relational feel. That its organisers and curators work closely with the shops and businesses and people strengthens its local impact and many locals, it would seem, feel part of what's happening. This artist/curator-led initiative, which is fully supported by Tipperary North Arts Officer, Melanie Scott and the County Council, is reminiscent of a small number of very special projects that have been happening recently throughout Ireland. I am thinking of Michelle Horigan's *Welcome to Neighbourhood* in her hometown of Askeaton, County Limerick or *Shifting Ground*, a partnership project between the Arts Office of Clare County Council and artist Fiona Woods, and *Gracelands*, a curated programme by Vari Claffey, based in Grace Weir's home – *Mimetic House* – County Leitrim.

Switch, has its own special dimensions and within the clarity of its focus on showing video art in public contexts, it supports a more organic process of open entry organised through connection to Irish and international artists via networks, contacts, friends, institutions' databases, etc. So while there may be some element of risk in what might come in the door, there is always – as the curators acknowledge – the possibility for great surprise. And so, through the internet's sourcing connections with artists are made from all over the world, followed by the chance to show their work to public audiences in their hometowns, a little playfulness is cleverly introduced into these dark and early days of winter, giving street life a lift.

Cliodhna Shaffrey

¹ Simon Sheike, *In the Place of the Public Sphere? Or, the World in Fragments:* http://www.republicart.net/disc/publicum/sheikh03_en.htm

² Brian O Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, University of California Press, 1976, pp



Martin Boyle

Metonymy

01

Martin Boyle produces video pieces that are playful and performative. He re-presents mass produced objects and packaging in digital form for the viewer and highlights a preoccupation with ideas of value or lack off, through the use of consumer goods.

This is achieved through manipulation and illusion playing on our need for gratification and the need to reveal and expose. At first glance his pieces may seem like any other advertisement for a product but looking closer Martins shorts depict issues of capitalism using subtle movements or quickly moving objects.

Martin Boyle is based in Belfast, Northern Ireland.



Robert Ladislav Derr
Hitting a Rock in the Road

02

Life is a series of events – some involve twists and turns, ups and downs, and everything in between.

Noticing the skeleton of a bicycle locked to a rail on the side of a road in Frankfurt, Germany that I walked past for several days, resonated with me and seemed full of potential.

The potential existed in the semiotics of the object not only in its function, but also in its metaphorical ramifications. I decided to take the bicycle on a semiotic spin. Once on the bicycle, I began by pedaling to gain momentum. Gaining speed and momentum gave me confidence to push my comfort zone and perform various tricks such as surfing – in essence, enjoying the thrills of life.

Then out of nowhere, my ride was cut short by “hitting a rock in the road” that instantly threw me over the handlebars crashing to the sidewalk. Ironically, the next morning on my walk, the bicycle had vanished. Was this a collision with destiny?

Robert Ladislav Derr uses video, photography, performance, and installation as he puts himself literally in the center of a barrage of questions about life and making art.

Robert Ladislav Derr is based in Columbus, Ohio, USA.



C. C. Elian

Summer Schwimm

03

All of my videos are simply a matter of framing a scene by selecting what stays in the viewfinder and what is left out, then letting time and light do the rest.

Some views prior to any framing might seem compelling at first, but in fact they rely on the surroundings for their effect. Other views become more intense when they're lifted out of their environment by way of the viewfinder, whose very name describes what it does: it finds the view by isolating it into a fresh new context where its merits can shine.

I do not alter the subject of a video in any way, but seek instead to perceive the art that is taking place right before me, requiring only the time to look for it.

As a guiding philosophy I see any art to be a framing of the beings and forces that make up our day to day reality. In order to increase the art that we experience we can cultivate our perception and senses to do what a viewfinder does: whether we highlight words spoken to notice their poetry, follow motions made to see their dance, track details of the day to follow their theatre, or saturate our eyes with forms and colours in order to see the very air as a canvas. Art is all around us, always.

C. C. Elian is based in Sedro-Woolley, Washington , USA.



Sinasi Günes

Anatolia

04

In the work, acts of “covered” and “wrapping” do not personalization. Cultural layers of the past do not rich as much as cultural diversity of Anatolia. Cover models in here only imply a gesture. However, different social roles are questioned to point of “feminine” in this work. The video art was made concept of Anatolia refers to concepts of “taboo” and “privacy” in addition to culture diversity of Anatolia.

Feminine role which appeared in social perform overlaps cover models in the film. For instance, “employed woman”, “woman in the home”, “the woman next to her husband” etc. They show psychology of regional wrapping. The film emphasis that not only social strangulation but also cultural object has been converted into women. Especially, woman's freedom...

In addition to being updated to Anatolia, it is a visual feast on on the diversity of traditions with pre/post arguments.

Sinasi Günes is based in Istanbul, Turkey.



Harold Harska

Maelstrom

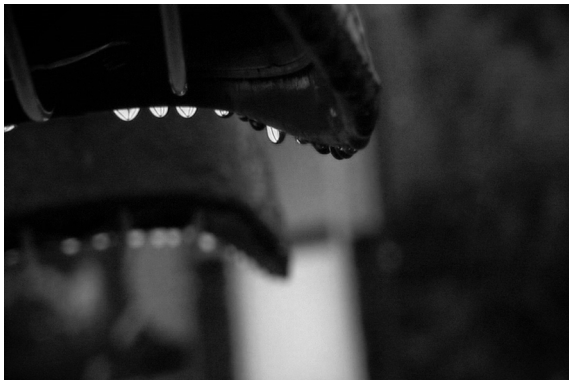
05

In the work *Maelstrom*, water is constantly flowing into a bucket, a brush, normally used to do the cleaning, is being cleaned, an object in flux, turning in the whirlpool.

At the end of a working day, a functional object is left abandoned, its use-fullness rendered redundant.

The immediacy of the work slowly opens up a more philosophical meditative space suggesting links between circular motion and the everyday-ness of life.

Harold Harska is based in Germany, Ireland & Scotland



Kevin Minogue

Rain and Chain

06

In this piece the idea of playfulness is reflected through the absence of any interaction.

Set on a bleak autumn day, the playground seems to come to life on its own accord.

My objective was to portray somewhere that is normally depicted as vibrant and energetic in a bleak and dreary light.

The playground is a perfect example of a location that would be exciting and full of life on a warm summer's day. But when it rains the same location is completely transformed by the lack of human element.

The motion of the swings represents the idea that life in the playground is perpetual and is in a constant existence from one day to the next.

Kevin Minogue is based in Tipperary, Ireland.



Concerning itself with sculpture, my practice explores the limits and edges of that medium.

The material qualities of mundane and everyday objects are exploited towards sculptural results. These results are often temporary and only exist through their documentation. Video and photography then become sculpture or remain as the sculptural artefact.

The video piece *untitled* (2006) demonstrates the exploration of video as sculpture. The work documents what can be seen as a series of attempts in setting up a particular sculptural situation, the artist's body and a chair in equilibrium. Over the course of an hour both failures and successes are shown candidly.

Chris Finnegan is based in Dublin, Ireland.



Hugh Watt
When Daylight has Fallen

Hugh Watt is a Northern Irish artist based in Glasgow. His internationally shown work is known for its evocative imagery centred on the mediums of film and video. Hugh Graduated from the Master of Fine Arts course at Glasgow School of Art in 1999 where he now teaches in the Electronic Media Studio.

Hugh is currently one of the UK artists to be included in the touring screening event, 'Figuring Landscapes', which tours the UK before going to Australia. Venues included, Tate Modern, London, Dundee Contemporary Arts, FACT, Liverpool, Queensland Gallery of Modern Art, Brisbane, Ivan Dougherty Gallery, Sydney. In August 2009 he created a site-specific installation for the, 15th International symposium on Electronic Arts, in Belfast.

For switch 2009 Hugh will make a site-specific work, *When Daylight has Fallen*, which extends his interest in artworks, which are spun out of the fabric of the site where they are shown. For one night Watt will place a camera in an unoccupied shop front on the main street in Nenagh and film a series of 360 degree recordings. Punctuated by the ambient stillness of the vacated premises, a space in waiting, the camera with monitor activity on the street outside as people make there way between public and private spaces. Connecting scientific enquiry with humour and visual poetics, played back at high speed, the projected image makes visible aspects of human behaviour, which in real time remain invisible to the naked eye.

Hugh Watt is based in Glasgow, Scotland.



Santtu Koivu

Iris

09

Strong spring light fills the mind with joy.

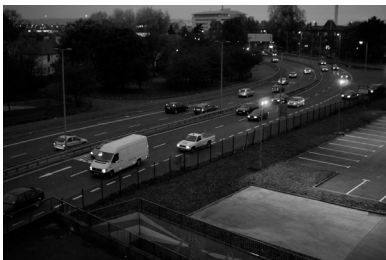
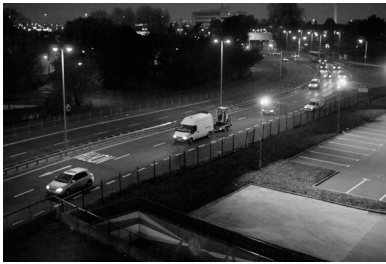
A Woman peaks from behind a dandelion bouquet and begins a game of hide and seek.

In Santtu Koivu's short experimental video "Iris", the viewer meets a cheerful elderly lady. Come and join the game.

The video is shot with black and white film. 8 mm film is both interesting and surprising to work with. The home developed film brings a shifting structure to the image. The random scratches and the spotty variations of the exposure are intended and the multiform and variable structure brings life to a simple subject. I make videos combining the old and the new.

Santtu Koivu also works with photography and installations.

Santtu Koivu is based in Helsinki, Finland.



Michael Wurstbauer

Traffic

10

This animation has a bit of a silly idea. While being in traffic or walking along it I usually look a little more at vehicles, which are a different shape than your average car. Subsequently this animation aims to focus on non-private vehicles. The idea was to have them merge into one another. The White Van turns into the big lorry, which transforms into the public bus, a taxi, a pick-up van, etc. It is about the constant flow of traffic, may it be depressing and mesmerizing at the same time. My digital camera positioned in a friends' flat overlooking the traffic going into the Clyde Tunnel in Glasgow, I record every commercial vehicle once it reached a certain spot on the road for the duration of a whole day.

Michael Wurstbauer is based in Glasgow, Scotland.

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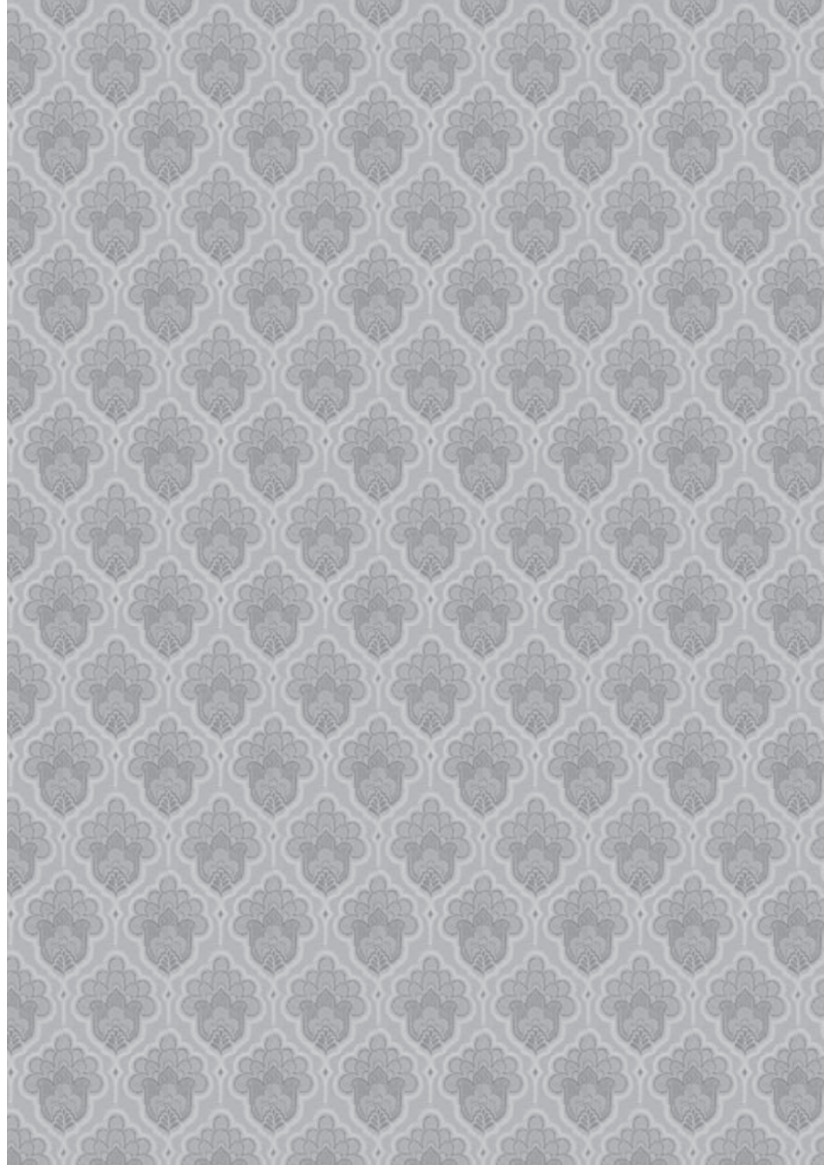
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