

Mabi Revuelta / Spain / An Spáinn



A DAY AT THE RACES

Video installation, jockeys saddles, bookies betting slips, newspapers.

A DAY AT THE RACES

Insealbhú físeáin, diallaití marcaigh, duillíní gealltóireachta, nuachtáin.

Groucho: *Two dollars on Sun-Up*

Chico: *Hey, hey, boss. Boss, come here. You want something hot?*

Groucho: *Not now. I just had lunch*

Anyhow, I don't like hot ice cream

Chico: *Hey, come here. I no sell ice cream*

That's fake to fool the police

I sell tips on the horses. I got something today can't lose. One dollar

Groucho: *No. Some other time. I'm sorry*

I'm betting on Sun-Up. Some other time

Two dollars on Sun-Up

Chico: *Hey, boss. Hey. Come here*

Sun-Up is the worst horse on the track

Groucho: *I notice he wins all the time*

Chico: *Just because he comes in first*

Groucho: *I don't want him any better than first*

Two dollars on Sun-Up

*Tutti-frutti ice-cream scene from the Marx Brother's film **A Day at the Races**. MGM, 1937*

Radharc an uachtair reoite Tutti-frutti ó scanán na MarxBrothers **A Day at the Races**. MGM, 1937

This scene was shown in the same room where a betting shop was being staged with the floor covered with betting slips and racing newspapers and other objects that Mabi Revuelta had bought at races in Sligo and Galway. In honour of this famous Marx brothers sketch she decided to bet two Euros on the favourite horses at each race meet she attended. Revuelta's betting shop installation covering two interconnecting rooms at the Model Arts and Niland Gallery also included a video work as well as a few x-rays of damaged horse legs and hoofs, which have been part of her working material for years.

Mabi's work looks at the Irish bloodstock industry, horse racing and betting system. "The idea of the winning or losing horse, the confidence that is placed on a horse and the great sum of money which is handled in this important market, contrasts with the intelligence, beauty and speed of this animal which maintains, at the same time, a wild condition, even though it is one of the animals, which nowadays, is still created genetically by human beings".

Taispeánadh an radharc scéil seo sa tseomra céanna ina raibh siopa gealltóireachta stáitsithe á stáitsiú leis an urlár clúdaithe le duillíní gealltóireachta agus nuachtáin rásaíochta agus rudaí eile a cheannaigh Mabi Revuelta ag na rásaí i Sligeach agus i nGaillimh. In onóir den sceitse cháiliúil seo de chuid na deartháireacha Marx bheartaigh sí geall de dhá Euro a chur ar na capaill is fearr ag gach rás ar a d'fhreastal sí. Bhí obair físeáin chomh maith le x-gathanna de chosa agus crúba loite, atá mar chuid dá ábhar oibrithe ar feadh na blianta san áireamh in insealbhú an tsiopa gealltóireachta Revuelta a chlúdaigh dhá seomra comhcheangailte ag an gailearaí Model Arts and Niland.

Díríonn obair Mabi ar thionscal na heallaí folaíochta, rásaíocht na gcapall agus an córas gealltóireachta. "Déanann coincheap an chapail a bhuann nó a chailleann, an muinín a cuirtear ar chapall agus an tsuim mhór airgid a láimhseáiltear sa mhargadh tábhachtach seo, codarsnacht leis an intleacht, áilleacht agus luas an ainmhí seo a choinníonn, ag an am céanna, staid fiáin, cé go bhfuil sé mar cheann de na hainmhithe, sa lá atá inniu ann, atá cruthaithe fós go géiniteach ag daoine daonna".



• SPECIAL THANKS TO: Maureen Meehan and Tina Meehan, my favourite sisters with the same pair of eyes, but different...

• BUÍOCHAS FAOI LEITH LE: Maureen Meehan agus Tina Meehan, mo dheirfiúracha is fearr liom leis an dá súil céanna, ach difriúil...



A Day at the Races. Installation detail. Photo: Courtesy of the artist.

Sensing Place: The Irish Question

Niamh Ann Kelly

Niamh Ann Kelly is an art writer, critic and lecturer at the Dublin Institute of Technology.

Aireachtáil Áite: An Cheist Ghaelach

Aiste le Niamh Ann Kelly

Is scríbhneoir ealaíne, léirmheastóir agus léachtóir in Institiúid Teicneolaíochta Bhaile Átha Cliath í Niamh Ann Kelly.

The north-western seaboard of Ireland is blessed with ruggedly handsome land formations, which are mellowed in parts by a soft sandy coastline. On a practical level the harshness of the climate and the terrain condemned the west of Ireland to poverty in agrarian dependent times. More recently, the withdrawal of international industrial companies from the region has echoes of earlier times when re-invention was called for to ensure prosperity in the region. Renowned haughty cliffs and mountains tower over the towns in this area, leaving W. B. Yeats' poetic proclamations as heir apparent to the aesthetic understanding of the wider Sligo region. His encounter with nature and culture, along with a fascination for the location of his childhood, (which he shared with his artist brother Jack), led him to evoke that place metaphorically and descriptively throughout his life's work. His writing also held a perceptive mirror to Ireland at a sustained moment of transformation as Irish society struggled to transcend a colonial condition and redefine its terms of reference. Nature was endlessly present in works by many writers and artists at this time, with the artifice of culture often measured in the balance.

Site-ations International 2005/6 has come about at a time of another sustained transformation in the very description of Irish identity. Following a period in which this country was defined by emigration, now notions and enactments of so-called "Irishness" need to address a nation increasingly contributed to by immigrant groups. The nation of strangers is truly upon us. Whether we are the ones who have just arrived, or have been on this rock a little longer, we can only hope that this place many of us call home will be capable of embracing some form of a multi- and inter-culturally aware society. Our news media and day-to-day life tell us that the reports are varied thus far; we are a way yet from being a nation without retrospective nationalism.¹ Even so, in our cultural output, such as art, we can address what economic life and political structures may fail to fully recognise at first.

The late Edward Said wrote of the unsteady relationship between history and memory when, for example, he outlined that tradition is an invention. He pointed to the construction of historical traditions as the battle of, at least, two memories.² These memories are founded on particular sites and become central to the naming and claiming of place through the preferred traditions enlivened in cultural life. How we understand a place changes as political and economic situations alter; how culture reads a space is yet another layer in the interpretation of where we live, where we visit, and where we believe we belong.

As a postcolonial country, through the twentieth century the republic of Ireland set about creating official histories that often sought to directly upturn the inherited colonial reality. It is reasonable to argue that some of these insurgent acts of cultural translation, to borrow from Homi Bhabha,³ were predictable actions and tainted even, by a neo-colonial impulse.⁴ The linguistic ownership of place is a visible and verbal example. Locality is visualised in the signposts and further heard in the accents of the voices that give directions to tourists. Now Ireland is at a point well beyond postcolonial reaction and the question of how to proceed in the synthesis of a coherently reflective identity is exigent as the profile of Irish citizenship alters inexorably.

Retrospectively, it is too easy to critique the naiveté of the post-colonial era at the founding of the Free State, which sought to "retrieve" a supposedly authentic identity. It is more useful to note that this exclusive enthusiasm, inadvertently perhaps, drew attention to the oddly dogged attachment that a people, any people, continuously claim to the bedrock of the site where they live, were born or indeed want to belong. Today, with widespread forced and chosen mass migrations, it is even more apparent on a global scale that it is a luxury to know a place to call home. As at the turn of the twentieth century the cultural revivalists questioned the connections between nature and culture, heritage and contemporary life, memory and tradition in order to define Irishness then, at the beginning of the twenty-first the artists of *Site-ations* have brought into focus these issues once again. This time,

Tá cósta iar-thuaisceart na hÉireann beannaithe le gnéithe talún garbha ach dóighiúil, atá séimhithe in áiteanna ag líne cósta bog ghainmhígh. Ag leibhéal praiticiúil bhí iarthar na hÉireann daortha ag éadlár na haeráide agus an tír-raon go bochtanas in amanna ina bhfuil an tír ag braith ar thalmhaíocht. Le déanaí, féachann sé cosúil le amanna níos luaithe nuair a bhí ath-aireagán riachtanach chun rathúnas an réigiúin a chinntiú, toisc an cúlú de chomhlachtaí tionsclaíoch a idirnáisiúnta ón réigiún. Tá aillte agus sléibhte cáiliúla agus toirtéiseacha atá i bhfad os cionn na bailte sa cheantar seo, ag fágáil fógraí fileata WB Yeats mar léiríodh don tuiscint aeistéitiúil den réigiún níos leithne Shligigh. Bhain sé an áit sin amach go meafarach agus go tuairisciúil le linn obair a shaoil, de bharr a theagmháil leis an dúlra agus cultúr, chomh maith le diamhracht a bhí aige do shuíomh a leanbaíocht, (rud a bhí i gcóitinne aige lena dheartháir ealaíontóra Jack). Choinnigh a chuid scríbhneoireachta scáthán léirsteanach ar Éire ag am athraithe nuair a shníomh sochaí na hÉireann staid coilíneach a shárú agus a théarmaí tagartha a shainmhíniú arís. Bhí an dúlra i láthair i saothair roinnt mhaith scríbhneoirí agus ealaíontóirí ag an am seo, le cheird an chultúir i gcomhardú.

Tháinig *Site-ations International 2005/6* ar an bhfód ag am athraithe cothaithe eile ó thaobh cur síos an ionannais Ghaelach de. I ndiaidh tréimhse ina raibh an tír seo sainmhíneadh ag imirce, anois caithfidh smaointí agus gníomhaíochtaí a bhaineann le "Gaelachas" freastal ar náisiún ina bhfuil a lán grúpaí imirceacha. Tá náisiún na ngall orainn go firinne. Is cuma an é muid na daoine atá díreach tagtha, nó atá ar an oileán seo le tamall beag níos faide, ní féidir linn ach a bheith dóchasach go mbeidh an áit seo, atá ina fhód dhúchais do go leor dúinn, in ann sochaí de shaghas éigin atá meabhrach go h-il agus go h-idir cultúrtha. Insíonn na meán cumarsáide agus cúrsaí an tsaol laethúil go bhfuil na tuarascálacha éagsúil chuige seo, is fada uainn fós ó bheith inár náisiún gan náisiúnachas cúlghabhálach.¹ Mar sin féin, is féidir linn, inár gcur amach cultúrtha, cosúil le healaíon, aird a thabhairt ar na rudaí a d'fhéadfadh na struchtúir shaoil chultúrtha agus polaitiúla a aithint go hiomlán.

Scríobh an tUasal Edward Said nach maireann faoin gcaidreamh callóideach idir cúrsaí staire agus an chuimhne nuair a dúirt sé, mar shampla, gur fionnachtain é an traidisiún. Rinne sé tagairt don chruthú de thraidisiún stairiúla mar an cath idir, dhá chuimhne ar a laghad.² Tá na cuimhní seo bunaithe ar shuíomh áirithe agus éiríonn siad tábhachtach le hainmniú agus úinéireacht áite trí na traidisiúin ab fhearr sa saol cultúrtha. Athraíonn an chaoi ina dtuigimid áit de réir mar a athraíonn cúrsaí polaitíochta agus eacnamaíochta; is sraith arís eile é an bealach a thuigeann cultúr áit sa léirmhíniú den áit ina gcónaí, na háiteanna a thugaimid cuairt orthu, agus an áit lena mbainimid inár dtuairim.

Mar thír iar-coilíneach, rinne Poblacht na hÉireann iarracht i rith an fhichiú chéid startha oifigiúla a chruthú a rinne iarracht go minic an réaltacht coilíneach dhúchais a iompú chun bisigh. Tá sé réasúnta argóint a dhéanamh go raibh roinnt de na gníomhaíochtaí éiritheacha d'aistriú cultúrtha seo, chun focail Homi Bhabha a úsáid,³ ina gníomhaíochtaí sothuartha agus faoi thionchar tallainne nua-coilíneach fiú.⁴ Is sampla sofheicthe agus briathartha é an úinéireacht teangeolaíochta d'áit. Feictear an dúiche sna comharthaí bóthair agus anuas ar sin cloiste i gcanúintí na nguthanna a thugann treoracha do thurasóirí. Tá Éire ag pointe anois atá i bhfad ó aisefhreagra iar-coilíneach agus is í an cheist faoi conas dul ar aghaidh i dtreo ionannais a léiríonn an pobal go soiléir a dhéanamh, práinneach mar athraíonn próifíl na saoránachta Éireannach gan staonadh.

Ag féachaint siar, tá sé ró-éasca léirmheas a dhéanamh ar shoinéantacht na ré iar-coilíneach ag am bunaithe an tSaorstáit, a rinne iarracht ionannas barántúil in ainm a "aisghabháil". Tá sé níos fóna aird a thabhairt ar an bhfíric gur tharraing, an fonn eisiach seo, de thaisme b'fhéidir, aird don chion ríghin a éilíonn daoine, aon duine, go leanúnach le bheith acu dá bhfód dhúchais don cheantar ina gcónaíonn sian, inar rugadh iad nó lena dteastaíonn uathu a bheith páirteach ann.

they begin to make sense of a very different country with a self-awareness that could not have been predicted.

Placing Sense: What The Artists Did Next

Through Site-ations International 2005/6, a number of artists intervened in the local understanding of different sites throughout Europe. In the first instalment at Sligo, the artists collectively explored and shared a set of alternative views on locality, tradition, memory, identity and the role of art in contemporary society. These perceptions were gathered together through a series of events, performances and an exhibition at the Model Arts and Niland Gallery, Sligo.

Aigars Bikse's project, *Resistance of Kilmatigue*, in collaboration with Colm O'Donell, was so site specific that the documentation of it in sound and photographs appear only as reference points to an event. The storytelling happened in a specially dug trench in the ground at the bottom of a field. Clichés such as "getting back to nature" or "an ear to the ground" don't quite cover it, but do go a distance toward approaching the work. The outdoor location and evening time suggested the intimacy of a more primitively lit and heated bygone era, when gathering together to hear and tell stories was at the core of social activity in rural Ireland. The "gift of the gab" that is associated with the Irish has its source in a strong Irish verbal and literary heritage. Bikse's staging of a local storytelling session recalls the uniqueness of each and every one of these events. A story is told at a time and in a place to a particular group of people. The seanchaí may be a performer, but as anyone who has ever listened to one knows, the story changes with telling, each and every time. Bikse created an opportunity to reconsider the situation of storytelling in contemporary Ireland. By moving outdoors, and deep into the earth, he seemed to say that the activity is at the core of Irish identity both then and now, whatever else that identity may or may not include.

A local family story was at the root of *Scéalaíocht Saoi*, an installation by Helen Ann Jones. In this atmospheric work, she explored the stories of a girl who had lived in the building that is now the Model Arts and Niland Gallery and installed her piece in the room that was the girl's bedroom. In it, Jones evoked, through the intimation of doors opening and closing, the girl's childhood memory in which her grandmother's ghost appeared to her. A floor full of stones wrapped in stitched nylon linked by electric leads, basins of various organic materials, such as salt, left in the gently lit doorways, symbolized stories and memories. The space whispered to the viewer about the interconnectedness of people past and present, places here and there, and the fabric of quotidian life, even through time.

Alluding to many myths on the colours of national flags and the common urge to align as an individual and as an artist to somewhere called home, Tomasz Domanski's *Home Sweet Home*, was a performance that literally embodied the Irish Tri-colour. Firstly covering his face in green and gold, he then showered himself with white flour – smothering what are often thought to be the more problematically symbolic colours of the flag. The varying accounts of the Irish tri-colour are by-the-by in this instance, the more salient observation is surely the comment on the ridiculousness of assuming that any identity can be symbolically reduced to three colours. This fraught observation was blown up in the large wall installation of a set of inflated pillows also configuring the green, white and gold. Domanski threw in our faces the iconic nature of national identity with its historical attendant of uncomfortable exclusiveness.

In the same gallery space, opposite this larger than life tri-colour, sat the convincingly life-like dummy figure of a dejected beggar, complete with a stereo and a sign 'help me! I need some money'. Maciej Kurak's *Crying Games* was an intervention in various locations around Sligo town centre. The dummy was left on the streets and the reactions of the passers-by secretly filmed. Perhaps one of the most internationally identifiable figures of today's society, the generic beggar

Sa lá atá inniu ann, le himircí forleathana agus roghnaithe, is léir é ar scála domhanda gur ollmhaitheas é a bheith in ann fód dúchais a thabhairt ar áit. Mar a rinneadh ag tús an fhichiú aois cheistigh na hathbheochanóirí cultúrtha na naisc idir an dúlra agus cultúr, oidhreacht agus an saol comhaimseartha, cuimhne agus traidisiún d'fhonn Gaelachas a shainmhíniú ansin, ag tús an fhichiú-aois chuir ealaíontóirí Site-ations na ceisteanna seo i bhfócas arís eile. An uair seo, tosaíonn siad ag tuiscint tír atá an-éagsúil le féin-aitheantais nach d'fhéadfadh a bheith tuartha.

Ionadú Aireachtála: Cad a Rinne na hEalaíontóirí Ansin

Trí Site-ations International 2005/6, déanann roinnt ealaíontóirí idirghabháil leis an tuiscint áitiúil de shuímh éagsúla ar fud na hEorpa. Sa chéad chuid i Sligeach, thaiscéal agus roinn na healaíontóirí tacar tuairimí eile le chéile faoin gceantar dúiche, traidisiún, cuimhne, ionannas agus an ról ealaíne sa tsochaí comhaimseartha. Bailíodh na léargas seo le chéile trí sraith imeachtaí, feidhmíochtaí agus taispeántas ag an nGailearaí Model Arts and Niland, Sligeach.

Bhí tionscadal Aigars Bikse, *Resistance of Kilmatigue*, i gcomhpháirtíocht le Colm O'Donell, chomh sonrach ar shuíomh nach mbíonn an doiciméadú dó i bhfuaim agus i ngrianghraif mar phointí tagartha ar imeacht amháin. Tharla an seanchas i dtrínse a raibh tochaillte go speisialta sa talamh ag bun páirce. Ní dhéanann na nathanna coitianta cosúil le "getting back to nature" nó "an ear to the ground" cur síos i gceart air, ach déanann siad iarracht maith ó thaobh cur síos a dhéanamh ar an saothar. Mhol an suíomh allamuigh agus an aimsir den thráthnóna dlúthchaidreamh ré a bhí soilsithe agus téite go bunáloch ar an sean nós, nuair a bhí an traidisiún chun buailadh le chéile chun scéalta a éisteacht agus a insint mar croilár na gníomhaíochta shóisialaí i dtuath na hÉireann. Tá foinse "fad na teanga" atá bainteach leis na nGael in oidhreacht láidir béaloidis agus liteartha Gaelach. Meabhraíonn stáitsiú de chuid Bikse de sheisiúin scéalaíochta áitiúil an uathúlacht de gach ceann de na himeachtaí seo. Insítear scéal ag am áirithe in áit áirithe do ghrúpa áirithe daoine. D'fhéadfadh an seanchaí a bheith ina aisteoir, ach mar atá fhios ag aon duine ar éist le seanchaí riamh, athraíonn an scéal gach uair a insítear é. Chruthaigh Bikse an deis chun athmhachnamh a dhéanamh ar staid an tseanchais in Éirinn an lae inniu. Trí dul amach, agus go domhain sa talamh, feictear go ndúirt sé go raibh an ghníomhaíocht i gcroílár an ionannais Ghaelaigh ansin agus anois araon, cibé eile a d'fhéadfadh a bheith i gceist leis an ionannais sin.

Bhí scéal teaghlaigh áitiúil ag bun *Scéalaíocht Saoi*, insealbhú le Helen Ann Jones. Sa saothar atmaisféarach seo, thaiscéal sí scéalta cailín a raibh ina cónaí san fhoirgneamh a bhfuil anois ina Gailearaí Model Arts and Niland agus d'insealbhaigh sí a píosa sa tseomra a raibh mar sheomra chodlata an chailín. Mhuscail Jones ann, trí an aithris de doirse ag oscailt agus ag dúnadh, cuimhne leanbaíochta an chailín faoin am ar tháinig taibhse a seanmháthair chuici. Shamhailchomharthaigh urlár a bhí lán le chlochaí clúdaithe i nÍolóin casta le chéile trí seoláin leictreacha, miasa d'ábhair orgánacha éagsúla, cosúil le salann, fágtha sa bhéil dorais a bhí soilsithe go bog na scéalta agus na cuimhní. Rinne an spás a chogar leis an mbreathnóir faoi chomhcheangail na ndaoine idir an aimsir caite agus an aimsir láithreach, áiteanna anseo agus ansiúd, agus fabraic an tsaol laethúil, fiú i rith ama.

Ag tagairt le go leor miotais faoi dhathanna bratacha náisiúnta agus an fonn coitianta chun ailíniú mar dhuine aonair agus mar ealaíontóir le háit darbh ainm baile, ba thaispeántas é *Home Sweet Home* de chuid Tomasz Domanski, a thug cruth go liteartha le Trídathach na hÉireann. I dtús báire dhathaigh sé a aghaidh in uaine agus ór, ansin chlúdaigh sé é féin le plúr bán – ag múchadh na dathanna a cheaptar gurb iad na dathanna siombalacha is fadhbaí as dathanna den bhrat. Níl tábhacht ag baint le na cuntais éagsúla de thrídathach na brataí Éireannaí níos mó sa chás seo, is é an tuairimíocht níos tábhachtaí ná an tráchtairacht ar cé chomh áiféiseach agus atá sé gur féidir le

defies borders and has such a ubiquitous presence that it threatens to submerge the individualism of each one. It is a reality with which Kurak confronted us, us the viewers and us the unwitting agents in that definition of who is and isn't a beggar.

In *A Day at the Races*, Mabi Revuelta presented her take on the bloodstock industry in Ireland. Sligo is not known for its contribution in the form of horses, as say County Kildare is but, as Revuelta explored, the betting is everywhere in Ireland. The smells of a saddle room, the lively and logical disarray of a betting office cleverly conjured the industry, without a horse in sight. A deft wider cultural reference is realized in a clip from the Marx Brothers film from which her work takes its name. Real horses appear in the artist's own film made at the Galway and Sligo racecourses along with images from bookmakers' shops. A significant Irish export and import, the bloodstock industry is a truly international point of contact and, in more than one way, an absorbing national pastime.

Xavi Muñoz took his cue simultaneously from his personal life and a historic story. The artist's relationship with his father and the sinking of the Spanish Armada off the west coast of Ireland were the dual points of reference for *This I have wished to write to you (1589 – 2005)*. This distinctly poetic work used the sea as the ultimate site of travel, and as a metaphor for distance between people. A false beach was created in the gallery space and to one side a film ran of the artist's father role-playing as a survivor of the Spanish Armada climbing ashore to safety. On the side of the room, the viewer was invited to write a message, put in a bottle provided and leave it in the sand. These messages would be released on the tide at a later date. A longing to overcome distance and a desire to reclaim lost relationships or at least articulate what we might and maybe should have said before, were Muñoz's concerns, which came to him as he considered the implications of coming from Spain to Ireland. If art is (as argued) cathartic for the artist, then this provided, by the way in which it embraced the participant, a cathartic potential for the viewer too.

Outside the gallery, a rock crashed through the roof of a stationary van. This work, controversially, confronted the passers-by. *Reserved for Erling T.V Klingenberg*, by the artist of the same name, was positioned both inside and outside the gallery. The work self-consciously mused on the identity of the artist and the role of art in contemporary society, commenting on the star status sought after by some artists. Plinths stood with nothing but reserved signs on them and a smoke machine from a smashed crate generated an atmosphere worthy of a rock star in a pop culture event. The rock outside, indented into the delivery van, was taken from the locality and returned us to consider that most fundamental element of land. An oblique comment on recent controversies in Ireland where roadway developments have become a direct challenge to the preservation of rural Ireland as we have known it up to now; the rock had prevented the van from moving on. Elsewhere in the gallery, Klingenberg installed a video of an apparently talking penis urging us to 'create', underlining the trickery of art and its illusions.

Nature and culture collided in Olga Bergmann's *Field Studies*. Met firstly by the curiosity of a cow and then of the gallery-goer, this piece was a demonstration in experimental environments. In two case studies – one in a field at Oxfield, the other in the "wild" of Hazelwood – grazing cows and bullocks had an unexpected encounter with a very human structure. A shelter considerably more sophisticated and much less practical than the norm for livestock was placed in their midst and their interactions with it filmed. The shelters had wallpaper and framed prints of paintings of cows and bullocks grazing in a field. The artifice of cultural production central to this work was further emphasized in the gallery exhibit where the shelter structures or houses were deconstructed and installed in parts, alongside tree samples and a video of the shelters' former lives in nature. *Field Studies* was a humorous anatomy of art and life, culture and nature.

haon ionannas a bheith laghdaithe go siombalach go trí dhath. Bhí an tuairimíocht luchtaithe aibhsithe san insealbhú mhór ar an mballa trí thacar piliúir blaosctha a léirigh an uaine, bán agus ór chomh maith. Chaith Domanski inár n-aghaidheanna an nádúr deilbhíochta d'ionannas náisiúnta lena freastalaí stairiúil d'eisiatachas míchompor-dach.

Sa spás gailearaí céanna, os chomhair an trídathach ollmhór seo, bhí an mainicín cruthanta éifeachtach de bhacach díomách, curtha i gcrích le steirió agus comhartha ag rá "cabhraidh liom! Tá roinnt airgid de dhíth orm". Ba idirghabháil é *Crying Games* de chuid Maciej Kurak i suímh éagsúla timpeall lár an bhaile Shligigh. D'fhágadh an mainicín ar na sráideanna agus scannánaíodh freagraí na ndaoine a bhí ag siúl thairis gan fhios dóibh. B'fhéidir gurb é ceann de na figiúirí de shochaí an lae inniu is inaitheanta go hidirnáisiúnta, sáraíonn an bacach cineálach ar gach teorainn agus tá láithreach chomh uiléalaitheach aige go mbagraíonn sé indibhidiúlachas gach ceann a cheilt. Is realacht é lena chuir Kurak ós ár gcomhair, sinn féin na breathnóirí agus sinn féin na gníomhaithe gan fhios dúinn sa sainmhíniú de cé atá ina bhacach agus cé nach bhfuil ina bhacach.

In *A Day at the Races*, léirigh Mabi Revuelta a léirmhíniú ar thionscal an stoic folaíochta in Éirinn. Ní aithnítear Sligeach dá ranniocaíocht i bhfoirm capall, agus atá Contae Chill Dara mar shampla ach, mar a thaiscéalann Revuelta, tá an geallchur le fáil i ngach áit in Éirinn. Mhúscail na bolaithe den seomra diallaite, mí-eagar bhríomhar agus loighciúil na hoifige ghealltóireachta an tionscal go ciallmhar, gan capall ar bith le feiceáil. Feictear tagairt innealta cultúrtha níos leithne i bpíosa ó scannáin de chuid na deartháireacha Marx óna bhfaigheann a saothar a ainm. Tá fíor capaill le feiceáil i scannáin an ealaíontóra féin a rinneadh ag ráschúrsaí na Gaillimhe agus Sligeach in éineacht le híomhánna ó siopaí na ngeallghlacadóirí. Mar onnmhaire agus allmhaire Éireannach suntasach é, is fíor pointe teagmhála idirnáisiúnta é tionscail an stoic folaíochta agus, i go leor slíte, is caitheamh aimsire meallcach é.

Thóg Xavi Muñoz a threo féin díreach óna shaol pearsanta agus ó scéal stairiúil. Ba iad an gaol a bhí ag an ealaíontóir lena hathair agus bá na hArmáide Spáinneach amuigh ó chósta thiar na hÉireann an dá phointe tagartha do

This I have wished to write to you (1589 – 2005). D'úsáid an saothar fíor fhileata seo an fharraige mar shuíomh taistil, agus mar mheafar le haghaidh fad idir dhaoine. Cruthaíodh trá bhréige as spás gailearaí agus ar thaobh amháin bhí scannán d'athair an ealaíontóra ag gníomhú mar mharthanóir na hArmáide Spáinneach a bhí ag dreapadh i dtír chuig sábháilteachta ar siúil. Ar an taobh eile den seomra, tugadh cuireadh don bhreathnóir teachtaireacht a scríobh, agus é a chur i mbuidéal a bhí soláthartha agus é a fhágáil sa ghaineamh ansin. Bheadh na teachtaireachtaí seo scaoilte ar an taoide ag dáta níos déanaí. Bhí é an dúil chun an bua a fháil ar fhad agus fonn cairdímh a bhí cailte a athshealbhú, nó ar a laghad é a chur i bhfocail an rud a d'fhéadfaimis a rá nó gur chóir dúinn a rá cheana, mar phríomh imní Muñoz, a tháinig chuige nuair a bhí sé ag meabhú na himpleachtaí dá theacht ón Spáinn go hÉireann. Má tuigtear ealaíon le bheith scaoilteach don ealaíontóir, d'fhoráil sé seo mar sin, tríd an mbealach inar bhreith sé ar an rannpháirtí, acmhainn scaoilteach don bhreathnóir chomh maith.

Lasmuigh den ghailearaí, thit carraig trí dhíon veain a bhí ar stad. Thug an saothar seo, go conspóideach, fadhb do na daoine a bhí ag dul thairis. Tugadh suíomh do *Reserved for Erling T.V Klingenberg*, le healaíontóir den ainm céanna, laistigh agus lasmuigh den ghailearaí. Rinne an saothar machnamh go féin-fheasach ar ionannas an ealaíontóra agus ról na healáine sa tsochaí comhaimseartha, ag déanamh tráchta ar an stádas cháiliúil a bhíonn á lorg ag roinnt ealaíontóirí. Sheasadh pliontaí gan rud ar bith orthu ach comharthaí in áirithe agus chruthaigh meaisín deataigh ó chlis briste atmaisféar gur fiú réalta raic ag imeacht cultúrtha pop é. Tógadh an charraig lasmuigh, a mhantaigh an veain seachadta, ón dúiche agus threoraigh sí dúinn meabhú ar an eilimint talún sin is bunúsaí. Trácht sceabhach ar chonspóideacha a

Sense in Place

The process of exchange that is at the heart of *Site-ations International 2005/6* is founded on the belief that facilitating art in a variety of contexts and countries can contribute meaningfully to the communities the artists address. One important inheritance of this project, locally, is the emphasis it places on situating Ireland in a wider cultural community, in this instance Europe. Furthermore and in a wider reading, if art can move beyond borders – from the global to the local and vice versa – then not only do these art works “made in Sligo” make sense of here, they make sense of now. Without a doubt, when someone usually outside the local frame looks in they see differently to those within: the awe at the everyday is revitalised, awkward questions are usefully raised, history is understood in another way and the ordinary becomes extraordinary. In Sligo, *Site-ations* created a caesura in a community's daily life and generated discussion on where art might live, how we view our heritage and to what extent we value our evolving culture. We cannot possibly expect anymore from art than this.

¹ For related discussion on “strangers” and “nationalism” see: Kiberd, Declan, “Strangers in Their Own Country” In: *Multiculturalism: A View from the Two Irelands*, Enda Longley and Declan Kiberd (eds.). 2001. Cork: Cork University Press, 45-75.

Kristeva, Julia. 1993. *Nations with Nationalism*. New York: Columbia University Press.

Kristeva, Julia. 1994. *Strangers to Ourselves*. New York: Columbia University Press.

² Said, Edward. “Invention, Memory and Place” in: Mitchell, W.J.T. (ed.). 2002. *Landscape and Power*, Chicago: University of Chicago, 241-259.

³ Bhabha, Homi K. 1994. *The Location of Culture*. London: Routledge, 7.

⁴ Spivak, Gayatri Chakravorty. “Who Claims Alterity?” in: Kruger, Barbara, Mariani, Phil (eds.). 1989. *Remaking History – Discussions in Contemporary Culture*, Washington: Bay Press/Dia Art Foundation, 269-292.

tharla le déanaí in Éirinn ina bhfuil forbairtí bóthair éirithe mar dhúshlán díreach do chaomhnú tuath na hÉireann mar atá sé go dtí seo; chuir an charraig cosc ar an veain ó dhul ar aghaidh. In áit eile sa ghailearaí, d’insealbhaigh Klingerberg físeáin de bhod a bhí ag caint de réir dealraimh ag impí orainn “cruthú” a dhéanamh, ag cur béime ar chleasaíocht na healaíne agus a chuid seachmaill.

Bhuail dúlra le cultúr i *Field Studies* de chuid Olga Bergmann. Buailte ar dtús le fiosracht bó agus ansin fiosracht an chuariteora den ghailearaí, ba thaispeántas é an píosa seo i gcomhshaoil trialacha. I dhá chás staidéir – ceann i bpáirc ag Oxfield, an ceann eile sa “taobh fhiáin” de Choll Choill – bhí teagmháil gan choinne ag ba agus bológa innilte le struchtúr an-daonna. Cuireadh foscadh a bhí i bhfad níos sofaisticiúla agus i bhfad níos lú phraiticiúil ná mar is gnáth do bheostoic curtha ina measc agus rinneadh scannáin dá gcuid freagraí dó. Bhí páipéar balla agus priontaí de phictiúir de ba agus bológa ag innilt i bpáirc sna foscaí. Leagadh tuilleadh béime ar an ealaíontacht de tháirgeadh cultúrtha a bhí lárnach don saothar seo sa taispeántas gailearaí ina mbaineadh na struchtúir foscaí nó tithe as a chéile agus insealbhaite i gcodanna, in aice le samplaí crann agus físeán d’iar-shaolta na bhfoscaí amuigh faoin tuath. Ba anatamaíocht ghreannmhar í *Field Studies* d’ealaíon agus saol, cultúr agus dúlra.

Sense in Place

Tá an próiseas malartaithe a bhfuil taobh thiar de Site-ations International 2005/6 bunaithe ar an gcreideamh gur féidir le héascaíocht ealaíne i roinnt comhthéacsanna agus tíortha cur go héifeachtach le na pobail ar a bhfreastalaíonn na healaíontóirí. Oidhreacht tábhachtach don tionscadal seo, go háitiúil, ná an bhéim a leagann sé ar lonnú Éireann i bpobal cultúrtha níos leithne, an Eoraip sa chás seo. Chomh maith leis sin agus i léamh níos leithne, más féidir le healaíon gluaiseacht thar teorainneacha – ón leibhéal domhanda go dtí leibhéal áitiúil agus a mhalairt – mar sin ní amháin go ndéanann na saothair ealaíne “déanta i Sligeach” ciall as an áit seo, déanann siad ciall as an aimsir láithreach. Gan dabht, nuair a fhéachann daoine lasmuigh den fhráma áitiúil isteach feiceann siad i sli difriúil ó na daoine atá laistigh: athbheoítear an t-iontas ar an ngnáthrud, cuirtear ceisteanna ciotacha go fónta, tuigtear stair i slí eile agus feictear ar an ngnáthrud mar rud as an ngnáth. I Sligeach, chruthaigh Site-ations caesúir i saol laethúil an phobail agus chruthaigh sé díospóireacht faoin áit gur féidir le healaíon cónaí, conas a d’fhéadfaimis ár n-oidhreacht a athrú agus cén luach a cuirimid ar chultúr athraithe. Ní féidir linn a bheith ag súil le níos mó ná seo ó ealaíon.