

The Blanks, Life and Trapdoors

by Marie Brett + Kevin O'Shanahan

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What the material reveals
Lateral pathways to make connections

Trace, visibility and evidence?
Is the work to find and record, to impartially observe as a witness, or is it something else, something more? And if it's more - what is this more?

"Acceptance of chance in the process" (Cage)

Presence and absence

"Without (memory) our experience of the world would be ever transient and ever instantaneous" (Gibbons)

"The photographer both loots and preserves, denounces and consecrates. - Photographs furnish evidence and are a way of imprisoning reality, understood as recalcitrant, inaccessible; of making it stand still; or they enlarge a reality that is felt to be shrunk, hollowed out. - Perishable, remote. - One can't possess reality, one can possess (and be possessed by) images - as, according to Proust, most ambitious of voluntary prisoners, one can't possess the present but one can possess the past" (Sontag)

This morning, I fell out of bed
Expecting the sun, but met the moon instead
In the front door backwards
Head after feet
By the mirror in the hall
Who do you think I should meet?
A young fellow, stone balmy they say
Who lived in both places
Sometimes night, sometimes day
Like a spailpín fánach
Wandering from here to there

Things that slip through the gaps

“A new generation of ‘relational’ artists, for whom a critique of authorship and the democratization of art are implicit rather than explicit; for whom the role of the participant predominates through dialogical process; and for whom human relations or ‘the relational’ aspect of social context is a primary point of departure. In many cases the ‘social context’ or ‘situation’ can be seen to have replaced the studio as site of process” (Doherty)

Going in the front door backwards

The dual nature of being human, the opposing principles of light and dark. The sorrow and magic of childhood (Smith)

Healing hands: My mother delivered babies and washed the dead

The process as being on the edge in amongst ‘the grey’, the unknown, the in between. It’s almost if you want something too much, the person working with you can sense it, and nothing happens; so you need to be very relaxed and at ease in your own skin

Grasping for something that’s just out of reach... It will come to me now

Twilight/Clapholas: where the line between the visible and invisible worlds is thinnest

To bring new thinking, new consciousness

You have to understand she thinks everything is normal
Amazing how it creeps up
Day and night blurring
She’s happy in her own little world

“Whether the shift from the position of the artist as producer, to the artist as a collaborator in the construction of social knowledge, not only leads towards consensual representations of other people’s reality, but also redistributes agency in the production of social meaning” Proposing that artists redefine their function as context shifters rather than content providers, and that “they become more intimately involved in the production and mediation of new social knowledge” (Papastergiadis)

The work is a balance of checking viability and working on the edge of what is possible - what might be possible

Tá sé agam, Níl sé agam: I have it, I don't have it
I hadn't it too well

Connecting with the participant is crucial : verbally / physicality through body gesture / in
vibe / instinctual / aided by objects

"All animal and human life lives on in us. Instinct remains after intellect" (Nietzsche)
Residuals and echoes

The known (expected) and trapdoors (unexpected)

"Ethics is a value and is loaded with prejudices, inequalities, abuses and hierarchies"
(Burnes)

Where does the impulse to censor come from?

The importance to avoid the challenge of over sentimentality / cliché / nostalgia and to
avoid being assumptive and potentially patronizing

I cut the corners of it

Approaching the individual from the side rather than the front

Anxiety and transference of this anxiety from artists to staff to participants prohibits the
most natural encounters

Tension / how at times it can be uncomfortable working in the environment - interesting
work or true reflections of an individual that may not be comfortable for families or carers
= conflict or trust? Reflecting the dark and light of the individual

Faultline between the Savannah and the City (Moriarty)

All the past (field recordings) and all the future (abstractions) are in the mind. The head is
distracted by knowing / reason / the factual. There is an ocean of unknowable being.

Distractions and blindness of the thinking mind

To this day, I can't recall
My head is gone

Night visiting/Ag airneán

“Simplicity is the ultimate sophistication” (Jobs)

Balancing the issues of aesthetics and the art making, with ethics and the process of relation with people

Non linear

To echo what exists or to re-imagine?

Tis the head, 'tis a curse

“In contrast to cooperation, collaboration is driven by complex realities rather than romantic notions of a common ground or commonality. It is an ambivalent process constituted by a set of paradoxical relationships between co producers who affect each other” (Florian)

Forget what you had before
