Field Recording

Mit Jai Inn

Sven Anderson

Rua Red Gallery

Curator's Note

I first met Mit Jai Inn in Chiang Mai in 2005 — and we have been talking and sharing ideas ever since. His work has been featured in some of my previous projects — but we have never had a chance to work together on this scale. When Mit and Sven (Anderson) met in Chiang Mai in 2015, it was obvious to me that the show for Mit that I had in my mind could materialise as a show with Sven — with both of their practices side by side. Being curator in residence in Rua Red between 2015 and 2018 has given me many opportunities — and following on from the success of the group show *It's Very New School* that I curated last year, I wanted to move into a very different territory in 2018. *Field Recording* opens up as an atmospheric terrain that keeps us moving. I always think of Mit and Sven outside of the gallery. Each of the artists are working beyond the perceived constraints of their media — which is what compelled me to situate their works side by side within Field Recording.
To me, the device of field recording implies an attempt to represent an outdoor space — out of the studio, out of the gallery — a space full of interference, and a space that can't be apprehended in a single instant or from a single perspective. Sven and Mit's works both encourage the viewer to encounter a periphery — to try see beyond (and around) what lies directly in front of them. These forms are exciting to me — and the scale of this installation feels like it expands beyond its physical dimensions to encounter an energy that is as linked to Mit's palette of colours as it is to the analogue electrical signals proliferating through Sven's network of monitors.

Jennie Guy
Curator

A CLEARING

Nathan O’Donnell

> [S]ignboards and street names, passers-by, roofs, kiosks, or bars must speak to the wanderer like a cracking twig under his feet in the forest, like the startling call of a bittern in the distance, like the sudden stillness of a clearing with a lily standing erect at its centre. [1]

Tallaght was, until the 1960s, a small rural village on the Dodder, 15 kilometres from Dublin, a sleepy place serviced by the Blessington train, with a few factories though most employment was on the local farms. There is very little left of any of it now. In 1967, a British town planner, Myles Wright, published his development report for the greater Dublin area, recommending rapid expansion of rural villages orbiting the city including Tallaght, Clondalkin, Blanchardstown. The recommendations were absorbed into the 1972 Dublin development plan and Tallaght became one of three ‘new towns’ built on the outskirts of the city. Planners were responding to huge population growth, intense urbanisation, and the opening of the Irish economy to international investment after decades of protectionism and insularity. The plan spoke of ‘new forms’ of urban living for the inhabitants of greater Dublin. [2] By the time I lived there (briefly, as a child, in the mid-1980s), the village was gone or had become unrecognisable. Tallaght had been transformed.

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In the 1970s, Jean-François Augoyard conducted a series of interviews with the inhabitants of one of several ‘new towns’ planned and built in France at the time, L’Arlequin, on the outskirts of Grenoble. The resulting book, *Step by Step: Everyday Walks in a French Urban Housing Project* (1979), is a critique of the utopian, doctrinaire, deeply arrogant aspirations of the planners of that era. In *When I go home, I cut through*, Sven Anderson has reproduced passages of text from Augoyard’s book. These pieces of text flash rapid-fire, almost illegibly, on forty small monitors arranged in ten racks of four, stacked horizontally at intervals against two of the large gallery walls. The monitors, synced so that they play in unison, are relics of the now-obsolete technological apparatus of the broadcasting van. The passages of text are intercut with grainy black-and-white footage of Tallaght, recorded with the camera hanging from the artist’s shoulder as he walked the area around the gallery. The footage has an accidental quality, shaky, haphazard, like it has not – though of course it has, it must have – been coordinated by the artist’s hand.

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Who has not,
one day or another,
had the distinct impression
that he has been
pretty much
banished
from,
dispossessed of,
the city
he
inhabits? [3]

Augoyard: The production and organization of the built and developed world have privileged a kind of manipulation of space that is based on a logic of repetition as well as on the following fundamental principle: *produce first the urban habitat so as to hand it over then for use*. Everything takes place according to a relation of container to contained… The inhabitant who comes to ‘fill in’ this or that form of habitat is hardly able to discover either the significations assigned to it or its organic relationship to the totality. ‘Housed’ rather than ‘inhabiting,’ his daily life seems to unfold in a cramped *living space*, and he finds himself captive of an overly complex network of functional operations. [4]

In Thailand, lèse majesté is criminalized by Section 112 of the Thai Criminal Code: 'Whoever defames, insults or threatens the King, the Queen, the Heir-apparent or the Regent, shall be punished with imprisonment of three to fifteen years.' This law, on the statute books since 1908, is amongst the strictest of its kind in the world. Considered an offence relating to the security of the kingdom, under section 7 of the Thai Criminal Code, even offences alleged to have been committed elsewhere are punishable within the country.

After the coup d'état in 2014, Thailand had the highest number of lèse-majesté prisoners in its history. It is used to police and on occasion to suppress the work of artists suspected of radical opinion. In response, galleries in Bangkok – amongst them Mit Jai Inn's Cartel Gallery, part of a cluster of galleries at Narathiwat-Ratchanakharin 22 – have become sites of resistance. [5] It is an emboldening thought – the gallery as a place for resistance, real rather than simulated – in a troubled time. I am also aware of the futility – worse, the romanticism – of such a view.

In his study of the linear imagination, *Lines: A Brief History* (2007), Tim Ingold notes how Cartesian conceptualisations of space – and the associated cartographic tradition – has displaced other forms of navigation, deemed 'primitive.' Abstracted visualisations of apprehended data – what we think of as maps – are privileged over experiential or contingent approaches to apprehending one's surroundings. Ingold sets up a contrast between 'mapping' and a more bodily, less abstract form of 'wayfaring'. [6] A similar logic seems to underlie the experimental approaches to place of the Situationists, the Fluxus artists, or the many different practices subsumed under the heading of 'psychogeography.' There are those who argue that the scientific ascendancy of Cartesian logic has also long been used to denigrate the star-charts used by, for instance, Polynesian tribes to navigate between islands across the Pacific, a method of orientation that has almost – but not quite – disappeared. [7]

Jai Inn's work at Rua Red is part of a body of work several years in the making. Jai Inn works slowly on his vast canvases, applying layer after layer of oil enamel and acrylic paint, laying them out to dry in between, outdoors. The results, the huge hanging tapestries, are monumental; their joyful colour patterns resembling astral cartographies. At first, on the night of the exhibition opening, viewers skirted the foot of the work, where the tapestries meet the floor, gingerly. After a while, though, children began stepping on it, running across it, playing. Encouraged, adults began to follow suit, enjoying the sense of transgression involved, being able, for once, to walk on the paintings.

> **Augoyard:** The investigation of a 'how' of everyday inhabiting has no meaning except apropos of a specified (here and now) lived experience… So as not to weaken too much the fragile ties that connect an expressible lived experience to a living experience that is effectively inexpressible in itself, one must limit as much as possible both abstract representations and general value judgments. [8]

By the time I was growing up, Tallaght had acquired a reputation for delinquency, gangland violence, anti-social behaviour. My mother and my siblings and I lived there briefly after my parents split up, at 139 Cushlawn Park. We didn't stay very long. The decision to leave – to return home to live with my mother's parents in Tipperary – came when, after a few days away, we returned to find the place had been completely cleared out by burglars so brazen they'd taken even the kitchen fixtures. Many years later, my mother and I spoke to a woman at a party. She told us she had lived in that exact same house after us. She told us how her son (born the same month and year as myself), while sitting on the wall outside the house, aged fourteen, was approached by a group of other kids his age, a gang, aggressive, one of whom took out a knife and stabbed him in the head. He died almost instantly.

I have written about this conversation before, but I have not previously clarified that it took place at a Christmas party just before the Millennium, while we were seated for dinner at a large oak table in the candle-lit, stone-walled, windowless basement of a renovated fifteenth-

century castle in North Tipperary, home of a famous actor; on the table were glass bowls of edible flowers. These details are fanciful enough – such surreal surroundings for the revelation of outlandish, horrifying coincidence, the grotesque fate of this doppelganger – to make me wonder if their inclusion might lead a reader to doubt their veracity. There are moments when I doubt it myself, so strange does it seem, though I remember it so clearly.

Jai Inn says that when he paints he does not use his eyes. By this, I take him to mean that he feels there is something bodily, instinctive, unanalytical, about his process. But what do I mean by 'unanalytical' and why do I associate it with the eyes?

Richard Bartlett was a cartographer who produced the earliest comprehensive maps of Ulster in the late sixteenth and early seventeenth centuries. Employed under Lord Mountjoy, the commander of the British army during the Nine Years War in Ireland, Bartlett's maps were military aids, remarkably thorough and notable for their scrupulous attention to detail. They remain, however, incomplete. When he eventually began mapping the north-west of the country, the area beyond Derry, then known as Tyrconnell – much of it now the county Donegal – Bartlett was met with particularly violent resistance. In a contemporary account by a nobleman, 'when [Bartlett] came to Tyrconnell the inhabitants took off his head, because they would not have their country discovered.' [9]

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It is as if a lidless eye had opened at the tip of the fingers, as if one eye too many had just grown right next to the nail, a single eye, the eye of a cyclops or one-eyed man. [10]

In *The Child and the City* (1978), Colin Ward advocated for a form of city planning that allowed for children and young people to make alternative uses of the built environment, adapting and repurposing their surroundings, creating occasions for learning out of the architecture of the city. These recommendations – building upon the earlier *Streetwork: The Exploding School* (1973), a manual for environmental education beyond the walls of the school – are part of a much bigger anarchist agenda. There is much of interest in his work, but particular it suggests to me an alternative approach to *use-value* in the fields of city planning and education. Ward proposes a ground-up approach to planning, based upon the individual interaction with the urban fabric, rather than the top-down approach of large-scale city planning. This is a fundamental tenet of anarchist thinking: the idea of the syndic, the guild, the decentralised locus of power that enables increasingly devolved, localised decision-making. Ward believed that the way to implement this philosophy is through education; that educating young people along anarchist principles could bring about a different world. [11]

In 1971, the *Birmingham Post* included an insert, in a weekend edition, a map of central Birmingham from which the middle was missing. Respondents were asked to fill in from memory this missing patch, and to indicate their age, sex, occupation, and mode of travel. The results were collated by Brian Goodey and published later that year, a revealing experiment, demonstrating how such sociological factors influenced people's perception of the city. [12]

There were many such experiments taking place at the time, a period of experimental approaches in environmental education. Also in Birmingham, David Spencer and John Lloyd worked with children over nine, getting them to do free-recall sketch maps of the route from home to school, aggregating several hundred results to create a composite child's eye view

of Small Heath. In Harwich, Jeff Bishop and Jane Foulsham gathered and contrasted adults' and children's maps of their neighbourhood: one of many notable observations here was that the town's two lighthouses – present in all the adults' maps – were missing from those of the children, though some showed a public toilet at the larger lighthouse's base. Children noted things like kiosks, hoardings, clutter. A telephone connection box, missing from all adults' maps, figured in the children's view of Harwich, as something to hide behind or climb on. Likewise the council refuse depot, where they washed the bin trucks, made it way for some reason into the children's maps, but not the adults'. [13]

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Augoyard: Qualitatively speaking, we have no foothold upon the city as a totality. [14]

These days, when I ask Google Maps for directions, I find myself locked into a battle of wits. I don't think I can be alone in this. The facts of the matter are thus. When I first began using the app on my phone, it seemed to present me with generous timings. Now the margins are tight. I don't know have I slowed down or has the GPS monitoring become intelligent enough to individually calculate and estimate based upon my own pace. I don't believe I've slowed down, though the other option is, I realise, improbable. Either way I now find myself racing against the time assigned by the app, trying to find ways to outwit it, even though – if it is in fact recalibrating based upon my walking speed – in doing so I'll just be setting myself a more impossible target, next time. This improbable psychodrama is, I realise, one-sided. I do not want to be in the control of the machines I use, or think I use, for my convenience. At the same time I want to simply give myself over to the dream of perfect technological efficiency.

I did not realise at first that the light in the gallery was slowly modulating, gradually brightening, then going dark. I looked at Jai Inn's hanging canvases, which had seemed a profusion of flowers, and now it was more like a night sky. The light frequency from Anderson's monitors flickers on the viewer's peripheral vision. These contrasts – between speeding screen and gestating illumination – leave the viewer disorientated, mesmerised. On the opening night, I kept walking around and around the work, as if I was not looking over and over again at the same objects, which in fact I was not.

The origins of *Field Recording* can be traced back over a decade. Curator Jennie Guy visited Thailand in 2005, where she met Jai Inn while working on another project. She returned with Sven Anderson in 2015, and conversations about this exhibition commenced. They have maintained contact ever since, pursuing different but sometimes overlapping, sometimes tangential, interpenetrating approaches in their work. The idea of the field recording – an audio record made for research or documentary purposes, outside of the conventional surrounds of the recording studio – became a way to draw the artists (and the curator) together again: a patchwork of contingent, heterogeneous notations, drawn together by chance, by the simple fact of their proximity, and the strange interpenetrating richness that ensues.

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Afterwards, on the Luas home from Tallaght, I wrote, amongst other things, the following: *I like the idea of aimless walking, but I never actually walk anywhere aimlessly, not anymore*.

The next day, the artists and I and a few others had dinner together. Jai Inn and his family insisted upon cooking for us, a great traditional Thai feast, food such as I've never eaten before. Over our meal, the conversation turned to the recent shifts in weather patterns, how the hot Irish summer had revealed, hidden under a corn field in Meath, traces of the foundations of a previously-unknown Neolithic passage-grave.

One of the other people at the table mentioned that the water in the Poulaphuca reservoir near Blessington has dropped to alarming levels, revealing the remains of farm buildings and homesteads – relics of the villages, more *disappeared villages*, submerged in the construction of the reservoir that began in 1937. It was, we were told, the first time there has been sight of the villages since the heatwave of 1976. We sat quietly around the table, digesting this piece of spectral information. I couldn't help thinking of Oliver Goldsmith's 'The Deserted Village' (1760), a poem of furious denunciation against the plundering British aristocracy, who with their increasingly concentrated wealth were ravaging of the English countryside, building vast landed estates, displacing entire townlands and commonages, in the middle decades of the eighteenth century. The curator's dinner was happening on Saturday evening. On Monday morning, the UN Intergovernmental Panel on Climate Change would release its 2018 report, warning that immediate urgent action needs to be taken immediately if the disastrous consequences of global emissions and warming – temperature overshoot, biodiversity loss, drought, famine, ecological devastation – are to be at all alleviated. At the table, hearing about Poulaphuca, we sat quietly for a moment or two – *like the sudden stillness of a clearing with a lily standing erect at its centre* – before the conversation carried on. We continued with our meal.

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Endnotes

1 — Walter Benjamin, 'A Berlin Chronicle', *Reflections*, transl. Edmund Jephcott (New York: Shocken Books, 1978), 8–9.

2 — Andrew McLaren and Michael Punch, 'Tallaght: The Planning and Development of an Irish New Town', *Journal of Irish Urban Studies*, 3:1, 2004, 17–39.

3 — Jean-François Augoyard, *Step by Step: Everyday Walks in a French Urban Housing Project*, transl. by David Ames Curtis (Minneapolis: University of Minnesota Press, 2007 [1979]), 7.

4 — Ibid., 8–9.

5 — Ariane Kupferman-Suthavong, 'Art and Coup: Four Yeats and Counting', talk presented at Rua Red, 6 October 2018, as part of *Field Recording*.

6 — Tim Ingold, *Lines: A Brief History* (London: Routledge, 2007), 86–90.

7 — Kim Tingley, 'The Secrets of the Wave Pilots', *New York Times Magazine*, 17 March 2016; https://www.nytimes.com/2016/03/20/magazine/the-secrets-of-the-wave-pilots.html

8 — Jean-François Augoyard, *Step by Step*, 20.

9 — Sir John Davies, quoted in Audrey Horning, *Ireland in the Virginian Sea: Colonialism in the British Atlantic* (Chapel Hill: University of North Carolina Press, 2013), 52.

10 — Jacques Derrida, *Memoirs of the Blind: The Self-Portrait and Other Ruins*, transl. by Pascal-Anne Brault and Michael Naas (Chicago: University of Chicago Press, 1993 [1990]), 3.

11 — Colin Ward, *The Child in the City* (London: Bedford Square Press, 1990 [1978]). See also Anthony Fyson and Colin Ward, *Streetwork: The Exploding School* (London: Routledge, 1973).

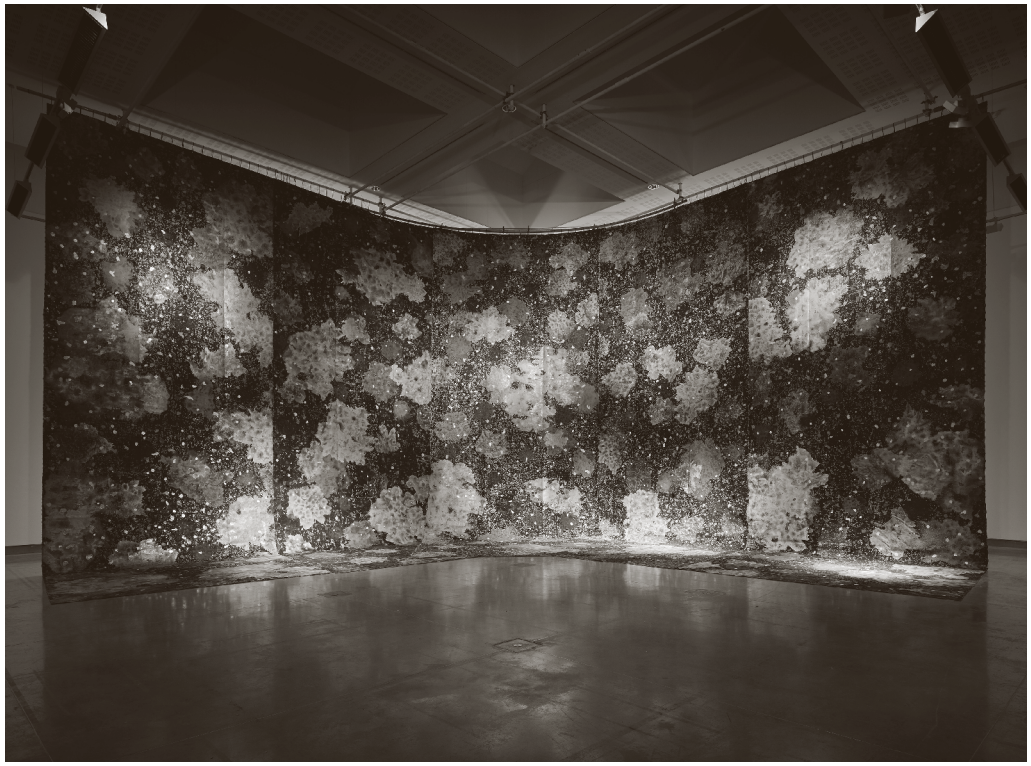
12 — Brian Goodey, *City-scene: an exploration into the image of central Birmingham as seen by area residents* (Birmingham: Centre for Urban and Regional Studies, University of Birmingham, in conjunction with the *Birmingham Post*, 1971).

13 — Jeff Bishop and Jane Foulsham, 'Children's Images of Harwich: A Study of Developmental Aspects of Mapping and the Relationship Between Maps and the Physical Fabric Represented in Them', working paper from the Architectural Psychology Research Unit, School of Architecture, Kingston Polytechnic, Surrey, 1973.

14 — Jean-François Augoyard, *Step by Step*, 8.



Field Recording
Mit Jai Inn and Sven Anderson
Image by Ros Kavanagh



Mit Jai Inn
Born 1960 in Chiang Mai, Thailand
Lives and works in Chiang Mai

Mit Jai Inn is considered by many to be a pioneer of Thai contemporary art. Defying conventional boundaries, both physically and conceptually, Jai Inn's artworks often appear as hybrid objects – paintings that could be sculptures, or sculptures that incorporate painterly methods. Varying in size and format, his paintings disregard traditional methods of display, often appearing as long rolls of canvas that unfurl across the floor or hang suspended in draped loops across gallery walls.

Example of recent exhibitions include the 21st Sydney Biennale, Planes (*Over, Erupt, Erode*), 2018 Australia; solo exhibition, *Beautiful Futures*, H Gallery Bangkok, Thailand; group exhibition, *Other People Think: Auckland's Contemporary International Collection*, Auckland Art Gallery, New Zealand.

Jai Inn's works appear courtesy of the Artist and Silverlens Galleries, Manila.

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Mit Jai Inn — Untitled (2018)
Oil enamel and acrylic on canvas. Five canvases, 920cm x 360cm per canvas.
Image by Ros Kavanagh



Sven Anderson — When I go home, I cut through (2018)
Multichannel video installation, Infinite duration. Overall installation dimensions variable.
Image by Dave Reilly

Sven Anderson
Born 1977 in Boston, USA
Lives and works in Dublin

Sven Anderson's artworks manifest as parasitic installations, systems and performances, responding to details of the immediate built environment, the bodies of the audience, and fragments of local history and ecology to suggest emergent, site-specific forms. Working with sound and multi-channel video, Anderson's installations explore both excess and minutiae, relying on indeterminacy and variation as intrinsic representational tactics. The scale of Anderson's projects expands through different modes of shared authorship and long-term collaboration. His project *A Visibility Matrix* (2018) – developed with Gerard Byrne – was recently exhibited in the Douglas Hyde Gallery in Dublin and the Festival Printemps de Septembre in Toulouse. His projects *The Manual for Acoustic Planning and Urban Sound Design* (2013) and *The Office for Common Sound* (2016) probe the potential of the artist as urban planner and municipal resource, while his sound installation *Continuous Drift* (2015) explores new modes of curating sound in the public realm, presenting works from over 30 artists in an active city square. His proposal with Heneghan Peng Architects received honourable mention in the UK Holocaust Memorial International Design Competition (2018).

www.svenanderson.net

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Jennie Guy

Jennie Guy is an artist and curator based in Dublin. Her practice embraces visual, textual, performance, and event-based output. She is interested in the rituals surrounding artistic production, seeking alternate modes of observation and response. She is also the founder and director of Art School, a platform that establishes new interfaces between contemporary art and sites of education. She develops workshop and residency programmes that unite artists, students, and educators in substantial research exchanges and partnerships, both nationally and internationally. Her projects generate collaborative art-works, exhibitions, screenings and publications, while remaining primarily invested in exploring artistic process and decisive interventions within educational curricula. She is the curator in residence at Rua Red (2015-2018) and Manager of Programme and Operations at Fire Station Artists' Studios, Dublin.

www.jennieguy.com

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Erin Gleeson

Erin Gleeson is an independent curator and writer primarily focused on artists and histories in Southeast Asia. She was director and curator of SA SA BASSAC, Phnom Penh, Cambodia (2011-2018), and is currently founding artistic director of Elevations Laos (2018 -). Her writings have been published in Mousse, Art Asia Pacific and others. Erin has given talks and workshops with many institutions, most recently: House of World Cultures, Berlin; Mori Art Museum, Tokyo (2017); Villa Vassilief, Paris (2016).

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Ariane Kupferman-Suthavong

Ariane Kupferman-Suthavong started her career writing about Thai contemporary art for the Bangkok Post and is currently pursuing an MA in Art and Politics at Goldsmiths, University of London. Her past curatorial projects include a solo exhibition by Shan exile artist Sawangwongse Yawnghwe (*Yawnghwe Office In Exile / Platform To Dissent*, 2018, Cartel Artspace) and a group exhibition with 12 Thai artists, writers and filmmakers (*Seeking Permission*, 2018, Cartel Artspace) addressing what it means to practice art under military censorship.

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Nathan O'Donnell

Nathan O'Donnell is a Dublin-based writer. He has been published in *The Dublin Review, New Irish Writing, The Manchester Review, gorse* and *minor literature[s]*, amongst others, and he is one of the co-editors of *Paper Visual Art Journal*. He has been awarded bursaries from the Arts Council of Ireland and Dublin City Council, artists commissions from the Irish Museum of Modern Art and South Dublin County Council, and in 2015 he was nominated for a Hennessy Award (emerging fiction). He is currently an IRC Enterprise Postdoctoral Fellow based at IMMA, focusing on Lucian Freud's relationship to Ireland, and he teaches on the MA/MFA Art in the Contemporary World at NCAD.

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Mark O'Kelly

Mark O'Kelly is an artist living and working in Dublin and is Head of Fine Art Painting at the National College of Art and Design, Ireland. O'Kelly's painting practice demonstrates a sustained engagement with theories of representation, reproduction and quotation towards investigations around questions of cognitive representation and the psychological poetry of the image. The imagined public spaces that result within his architecture of pictures narrates consciousness formation in contemporary public interaction within cosmetic image cultures. Selected exhibitions include: *Infrastructure of Now*, NCAD Gallery, Dublin, 2018; *It's Very New School*, Rua Red, Tallaght, 2017; *EMPIRELAND*, Project Arts Centre, 2016 (solo); *What is and What Might Be*, Highlanes Gallery, Drogheda; *AGITATIONISM* EVA International.

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Taiki Sakpisit

Taiki Sakpisit is a visual artist and filmmaker based in Bangkok, Thailand. He has been making experimental shorts and moving-image works since 2008. His works are often structured through the kinetic energy of the striking aural and visual juxtapositions that underlie the sense of conflicts, suspended forces, and impending changes of contemporary Thailand. He is also a film lecturer and currently developing his first feature length film.

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Jane Fogarty

Jane Fogarty is a visual artist based in Dublin, Ireland. She has been included in many national and international exhibitions including three solo exhibitions: *paperwork*, Harold's cross, Dublin; *Mel*, at Eight Gallery, Dublin; and *l'painti ng l* at the Talbot gallery, Dublin. She has won several national awards and bursaries and her work is part of the Irish State art collection of the Office of Public Works (OPW). In addition to her artistic practice she has been involved in numerous educational projects since 2007. These include the Rua Red Young Curators project, with the OPW, Art Trolley in Rua Red, Collaborating artist with Art School, a project by curator Jennie Guy.

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Events

Field Recording, Public Talk
6 October 2018, 4pm – 6pm

Curator Ariane Kupferman-Suthavong will present Mit Jai Inn's work followed by a conversation between artists Sven Anderson and Mit Jai Inn. Chaired by Mark O'Kelly.

Hybrid Objects
Workshop, Adult class, €12
Saturday 27 October, 12:30pm – 6pm

A workshop looking at the relationship between painting and sculpture. Join artist Jane Fogarty in this one day workshop where we will explore some of the overlaps between the fields of painting and sculpture. We will explore surface, composition, colour, materiality and light to create our own expanded painting. No previous experience necessary, just enthusiasm! Please wear old clothes as we will be getting messy!

A Ripe Volcano
Gallery Screenings and Launch
3 November 2018, 2pm – 4pm

A selection of moving-image works by Taiki Sakpisit curated by Erin Gleeson. Taiki Sakpisit's brilliantly edited works combine ambient and electronic sound with archival material and his own visual frames of Thailand. In the context of Field Recording, Taiki's works speak to the social and political landscape shared with artist Mit Jai Inn, while conversing with Sven Anderson's visual soundscapes drawn from the field. This event also marks the launch of a new text by writer Nathan O'Donnell that responds to this exhibition.

Acknowledgements

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Rua Red Team
Maolíosa Boyle Executive Director, Joyce Dunne Development Manager, Jordan Williams Finance and Operations Manager, Hugh McCarthy Head Technician, Paul Heary John Murtagh and Eric Barrett Install team, Orla McGovern Marketing Executive, Lorna Kavanagh Education and Outreach Executive, Dave Reilly Photographer, Anna Douglas and Shannon Brett Venue Assistants.

Silverlens Galleries

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www.ruared.ie

Field Recording

Field Recording is an exhibition of new works by artists Mit Jai Inn and Sven Anderson, exploring how we position ourselves in order to observe and react to complex events and stimuli that unfold around us.

The device of field recording - as a proposition to capture an extensive, dynamic, and situated sound environment - suggests the active trajectory of Anderson and Jai Inn's meeting at Rua Red. The exhibition embarks with this title as a metaphor to approach the visual. Jai Inn works textured layers of colour across five massive canvases, while Anderson sequences fragments of furtive video material within an expanse of tiny black and white video screens. The syntax of the exhibition materialises through intersections between these concise video assemblages and unfurling canvases: a field in which minute fluctuations of light, colour, and texture emerge as the primary protagonists. The tension between elusive movement shifting through the scattered array of video monitors and the dimensionless excess of warped canvases evolving through the space develops its own topological drama, charting forms that slip between landscape and mediascape. The two artists' projects contrast in material and scale, but converge on the same impulse to exceed the capacity of the surfaces that they occupy.

Jai Inn and Anderson's works form a sensorial infrastructure that activates a continuous periphery, always shifting beyond the frame, exploring a field that exceeds both surface and duration. Within this space appears an optimistic energy that suggests that we reconsider events outside of the gallery space with this decentred strategy for apprehension close at hand.

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SILVERLENS