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W: crawfordartgallery.ie

www.perceptions2016.com

Venues and dates

Principal Venues

Crawford Art Gallery 1

Emmet Place
9 September – 29 October
Monday – Saturday
10.00am – 5.00pm
(Thursday until 8.00pm)

City Hall Atrium 2

Anglesea st 9 September – 28 October 2016 Monday – Friday 9.00am – 5.00pm

CIT Wandesford Quay Gallery 3

Wandesford Quay 9 September – 29 October 2016 Wednesday – Saturday 10.00am – 6.00pm

CIT-CCAD

CIT-CCAD Main Campus, 4

Sharman Crawford St. 9 September – 28 October Monday – Friday 9.00am – 5.00pm

CIT-CCAD Sullivan's Quay

Campus 5

9 September – 28 October Monday – Friday 9.00am – 5.00pm

Cork Airport 6

9 – 28 September 24 hours a day/ 7 days a week

Quay Coop 7

Sullivan's Quay

9 September – 28 October

Monday – Saturday

8.00am – 9.00pm

Sunday 12.00 – 9.00pm

Sternview Gallery at Nash 19 8

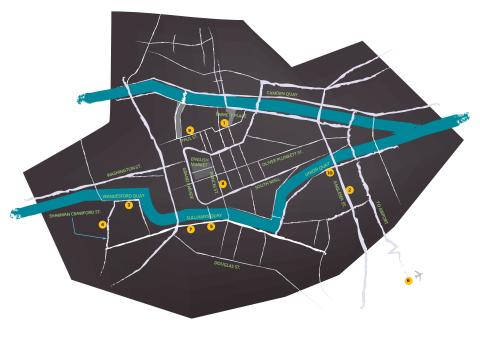
Princes St 16 September – 29 October Monday – Friday 7:30am – 4pm Saturday 8:30am – 4pm

The Gallery Room at the Natural Food Bakery 9

Paul St 9 September – 28 October Monday – Friday 9.00am – 6.00pm Saturday 10.00 – 6.00

Union Grind Espresso Bar 10

4 Union Quay 9 September – 28 October Monday – Friday 7:30am – 5.00 pm Saturday 10.00am – 4.00pm





Participating artists

AIM (Art in Motion)

Bristo/

Jonathan Barr Lindsey

Jeff Johns

Dave Pearse

Chris Rose

Betty Sargent

Artisans Studio, Carmona Services

Dun Laoghaire Siobhan Kelly

Artists First

Bristo/

Emily Boden

Steven Canby

Neil Carter

Carol Chilcott

Tina Kelly

Sarah Mc Greevy

Nicholas Selway

Peter Sutton

Arts Ability Cumas

Wexford

Marie Holohan

Andrew Murphy

Pat Roche

James Whelan

Arts Project Australia

Victoria

Erica Berechree

Ateljé Inuti

Stockholm

Buster Hollingworth

Lisa Neidenmark

Magnus Östling

Emma Asplund

Rebin Dawody

Hugo Karlsson

Agneta Lindberg

Iens Nilsson

Britt O

Magnus Sieurin

Bethlem Gallery

Beckenham

Ian Arden

Blank Canvas Studios

Missouri

Eileen Anderson

Denny Gregory

Ruth Loeffler

Andrew Wattler

Center for Creative Works

Pennsylvania

Mary T. Bevlock

Paige Donovan

Timothy O'Donovan

Tim Quinn

Co-Action

Bantry

Gordon Moxley

Cúig Mayfield Arts Centre

Cork

Ailbhe Barrett

Angela Burchill

Frankie Burton

Brid Heffernan

Stephen Murray

Creativity Explored

California

Trevor Cartmill Endow

Allura Fong

Makeya Kaiser

Debajo del Sombrero

Madrid

Jorge Bermejo

Miguel Ángel Hernando

Alicia Herrera

María Lapastora

D 14 04 1

Belén Sánchez

Erkina House

Rathdownev

Seamus Morton

Fine Line Studios

Missouri

Selena Carter

Damian Harris

Yamada Verges

ramada verges

Morgan Williams

Fionnathan Productions

Galway

Fionn Crombie Angus

First Street Gallery Tierra

del Sol

California

Evelyn Campos

Daniel Padilla

Joe Zaldivar

GASP Studios

Cork

Yvonne Condon

David Connolly

John Keating

Mary Rose Marshall

Rosaleen Moore

Eoin O'Broin

Tom O'Sullivan

Marie Sexton

John Joe Sheehan

Íde Ní Shúillebháin

John Whelan

Katie Whelan

Hozhoni Art Gallery

Arizona

Lorraine Attakai

Morgan Blackgoat

Miranda Delgai

Sharin Jonas

Martin Ortiz

Gennevie Parrish

Robert Zappanti

Imagine That!

Missouri
Beth Hartley
Lee Lang

KCAT Art and Study Centre

Kilkenny
Thomas Barron
Declan Byrne
Francis Casey
Diane Chambers
Mary Cody
Lorna Corrigan
Sinéad Fahey
Fergus Fitzgerald
Karl Fitzgerald
Jack Foskin
George Mc Cutcheon
Eileen Mulrooney
Jason Turner

Kunsthuis Yellow Art

Margaret Walker

Andrew Pike

Gee/ William D.R Casier August De Puysseleir Alain Elsen Luc Zwijsen

Kunstskolen

Copenhagen
Emilie Kristine Louise Cambon
Christian Carlsen
Thomas Helmer Larsen

Manor Green College

Crawley
Beth Taylor

New York

Nazareth Housing

Jorge Pablo Hernandez

Open Hearts Art Center

North Carolina
Oshin Ritchie

Outsider Art Ateliers

Amsterdam
Rudy de Gruyl
Wijnand de Vries
Norris Francisca
Sijtse Keur
George Ruhl
Esrah Van Rooij

Project Ability

G/asgow
John Cocozza
Robert Cornish
Ian Doak
Doreen Kay
Tommy Mason
Jonathan Mc Kinstry
Cameron Morgan

Project Art Works

Hastings
Carl Sexton
Tim Corrigan

Sophie's Gallery

California
Tim Conaway

Studio Upstairs

*Bristol*Helen Parker

Sunland Studio Arts Tierra del Sol

California Gustavo Cruz Sarit Halo Trina Kirkman David Romero

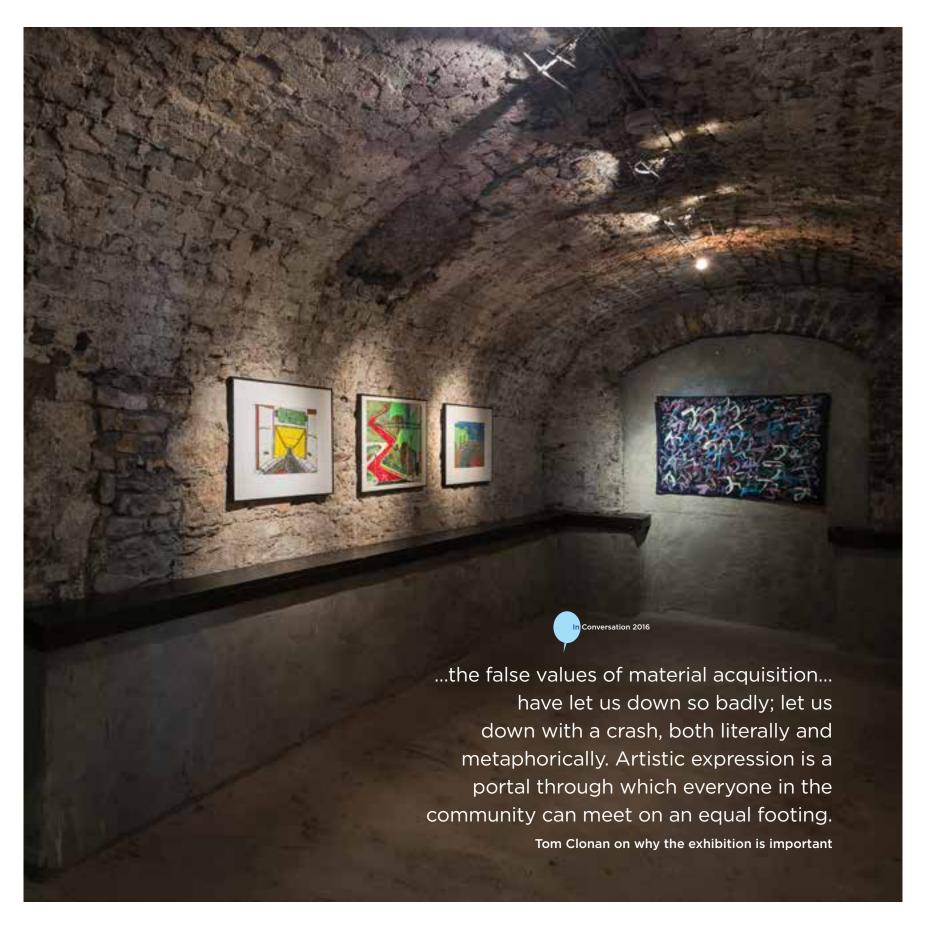
T.A.S.K Training Centre

Kilkenny Eoghan O'Drisceoil

The Claraty Arts Project

California Gabby Ledesma





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In Conversation 2016

In Conversation' is a series of recorded conversations with Evelyn Grant focusing on arts, equality and citizenship, taking the "re-imagining" aspect of the 1916 commemorations and considering what it means to be an active citizen in Ireland today. Extracts from these conversations appear throughout this book, marked by the symbol above. The recordings are available at

http://www.perceptions2016.com/in-conversation/

Introduction

With the 1916 Proclamation functioning as a curatorial touchstone, this exhibition seeks to pose questions about creative citizenship, equality of access, and participation within our cultural spaces.

The 1916 Proclamation of the Irish Republic is receiving much interrogation this year as we commemorate the 1916 Rising. The centenary commemorations have been the occasion of significant reflection on our national and global identity; who we were, who we are and who we aspire to be in the future?

"The Republic guarantees religious and civil liberty, equal rights and equal opportunities for all its citizens and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children equally and oblivious of differences..."

Using the poignant and powerful words of the 1916 Proclamation, Perceptions 2016: the Art of Citizenship interrogates how the aspirations held within it measure up.

As the curators of *Perceptions 2016: the Art of Citizenship*, we have reflected on the work we initiated in 2013 with the exhibition *Outside In: the Art of Inclusion*. With this new exhibition we seek again to raise awareness of the richness and variety of artistic practice developed in supported studios.

Perceptions 2016: the Art of Citizenship is again a citywide multi venue exhibition including formal and informal exhibition spaces showcasing international and national artists from supported studios. The artwork on show has undergone a rigorous selection process based on the quality of the work submitted through an open invitation. Much of the work is vibrant and playful, often aesthetically beautiful; the content reflects the experiences of the artists and how they perceive the world around them.

Many of the individuals exhibiting their work face significant barriers in society, both as creators and active citizens. The supported studio

environments act as a space for these artists who need extra support to develop their own studio practice. There are measures put in place to ensure that their civic right to access to the arts is respected and supported and that their own choice to develop their artwork is nurtured.

Perceptions 2016: the Art of Citizenship showcases, and embraces, that art making is innate, regardless of life circumstances. The exhibiting artists are flexing their position in the contemporary art world and are challenging our perceptions of Art by doing so.

Within the context of this International showcase exhibition, we, the curators, wanted to reflect on the importance for us as a society to listen to a range of voices and perspectives. We want to challenge the value of art, the role the arts play in active citizenship and explore preconceived notions of what art is and which art is valued.

Focusing on the exhibition itself, Cristín Leach's essay explores the artwork in more detail. Louise Foott's essay introduces this terrain of art, supported studios, citizenship and semantics that may be unfamiliar to many. The Notes from the Studios bring the reader behind the scenes to give a richer sense of the work in supported studio settings. Transferring the perspective back to the attitudinal barriers many of the artists face, Barry Finnegan's essay examines how media play a role in shaping how disability is perceived.

Over the last number of years Ireland has seen its most challenging economic crises. As **Declan McGonagle** argues in his essay, this has caused a significant shift away from the social and community focus of our society. With our national aspirations centered around returns for capital investment, the articulation of the value of social priorities and the need to invest in community and the arts has become a footnote in what has been considered a national effort to get Ireland back on track.

These are precarious times for the citizens of Ireland when we look to the State to ensure that the arts, community and social agendas are maintained and the current dialogue through all media is economic recovery focused. Is a cultural crisis our next challenge?

As curators we understand that art reflects our experience of citizenship and our experience of belonging and social connection, and this understanding has copper-fastened our partnership. The arts tell us about people, places, aspirations and hopes. Creative expression affects our sense of empathy and connectivity, civic participation, health and wellbeing. It deepens our impact and understanding of the world around us and moves us to think differently.

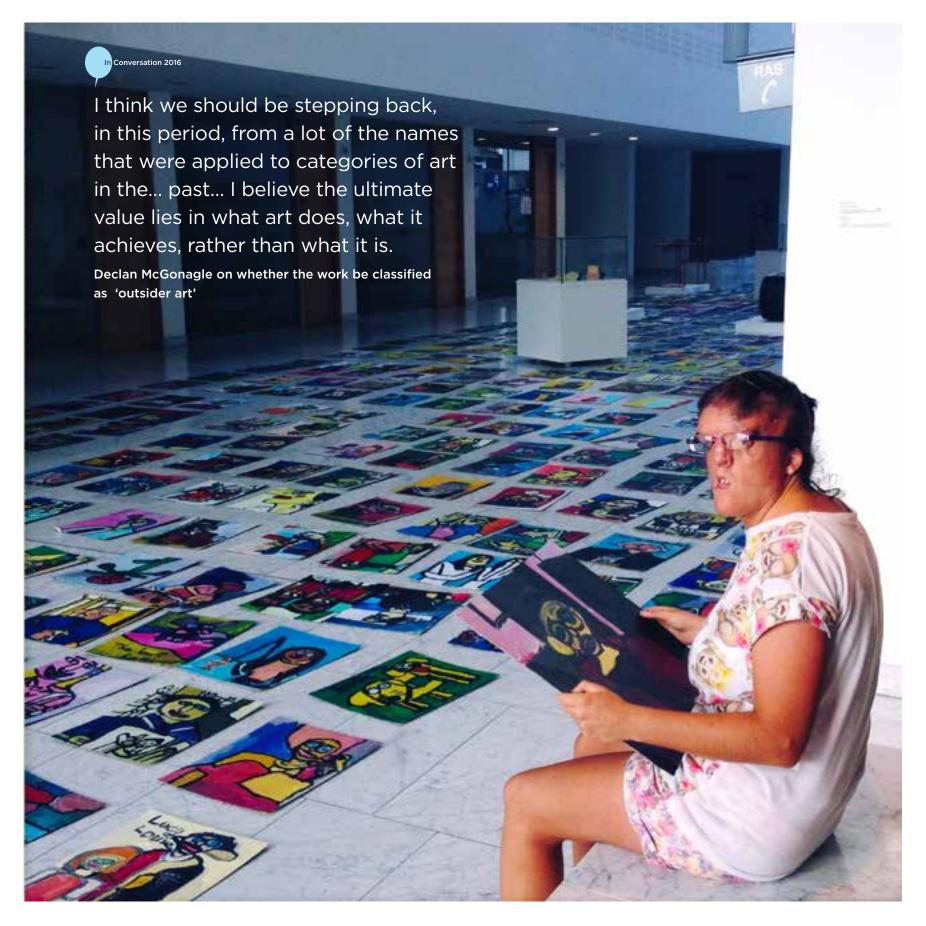
The challenge is how to articulate and use this shift in perception to galvanize a social shift that leads to change. Change in how we value our society, how we connect to it and to others, how we care for those who may not have a voice that is heard and how we listen and ensure those who make decisions listen also.

Do artists with their unique skills have capacities to promote citizenship and a more balanced, fairer society? Do the aesthetic arts have civic relevance and how can they play a more active role in citizenship? How can we raise awareness, create change and deepen our impact in the world around us.

Through Perceptions 2016: the Art of Citizenship, this publication, a series of recorded conversations on "Art and Citizenship" and the symposium (25 and 26 October 2016) we endeavour to investigate these questions while also exploring how we can build and improve our society through the work that we do.

Anne Boddaert, Jessica Carson, Maeve Dineen, Louise Foott and Ed Kuczaj

(September 2016)



Fearless

Cristín Leach

High Functioning Person, Freak Person, Private Person, Special Needs Person... In Gabby Ledesma's 32-piece screen print series, *Consumer*, the red and white soup cans deliberately echo Andy Warhol's iconic 1962 paintings, but they boast a different set of labels: words used to reduce individuals to one, simple classification. Shy Person, Talented Person,

Handicapped Person... the labels go on, containing and narrowly defining. Ledesma's work comes to Cork from the Claraty Arts Project in Santa Cruz, California, one of twelve American supported studios whose artists are part of the multi-venue, multinational, cross-city show that is Perceptions 2016.

In tune with Pop Art ethos, Ledesma borrows and reworks an already existing image to say something new. Consumer is about the restrictions of self-imposed or externally applied labels. It asks viewers to consider how we might end up boxing ourselves off or, in this case, maybe canning our potential by reducing ourselves, or anyone else, to a single-term definition. Ledesma's cans imply that even a label we chose for ourselves might be a trap. Maybe even the term Artistic Person could be reductive. One of her cans reads, Labeled Person. The whole series is a

clever visualisation of the concept of the consumer (every one of us), condensed.

A desire to escape the presumptions that go with labels unites the hundred and forty one artists selected for this show. They share a determination to exist as individuals beyond quick tags. They work in thirty four supported studios all over the world, nine in Ireland, seven across the UK, twelve in the US, one in Australia, and one each in the cities of Copenhagen, Stockholm, Madrid, Amsterdam and Geel, in Belgium. These funded, sustained, creative environments support individual practice for artists with specific needs, of various kinds. They enable them to make their work.

Artists facilitated by these studios produce work generally labelled as Outsider Art, that is art made outside the mainstream. Yet in terms of their creativity, focus and determination more unites than divides them from their "Insider" peers. In fact, the artists of Perceptions 2016 have one valuable quality in common that many insiders do not:

they are fearless in their art production. They are not asking anyone to apply the term artist to them because they've already applied it to themselves. They're not asking for permission; they've got it.

In Irish supported studios, Stephen Murray, Angela Burchill, Yvonne Condon, Eoin O'Broin, Mary Cody, Sinéad Fahey and Fergus Fitzgerald, among others are producing outstanding work. In environments that require no justification for personal creativity, they have become their artist selves. This is what makes their work sing.

That fearlessness is the energy that drives this exhibition. It's the energy of unmediated, uncensored, unapologetic self-expression through art. The selection of works by curators lends it an official label of approval and acceptance, but this

mainstream professional imprimatur is not one these artists are necessarily asking for - because they will make art if they can at all, regardless of all that.

Francis Casey

Miriam O'Callaghan

ery one of us), mainstream propagation and in the propagation of the propagation of the propagation and in the propagation of the

Mary Cody from Kilkenny makes paintings in which the canvas is wrapped or draped in threads of wool. A multi-coloured skein hangs from her piece *Seaside*, painted in lumpy stripes. Its texture is reminiscent of the layered and veiled thicknesses of paint in contemporary Irish artist Paul Doran's work. Its makeup and medium recalls the work of American Outsider fibre artist Judith Scott, whose yarn-wrapped sculptures opened eyes at the Irish Museum of Modern Art's *Tail that Wags the Dog* Outsider Art show in 2003.



Doran graduated from the National College of Art and Design in 2001 and exhibits at mainstream commercial galleries. Scott's work emerged after decades of institutionalisation when she started attending, in the late 1980s, at the Creative Growth Art Center in Oakland, USA, the first arts organization in the world to provide supported studio space.

A tangled, messy fringe hangs from Cody's *Seaside*. There are reds, blues, yellows, with bits of green and a squiggle of white; bits of different types of ordinary wool. This hairy cascade is encased in paint with a foot at the end like a shelf. Bright, fiery orange appears where rust red and sunflower yellow paint meet. If you could pick it up and turn it over you would find that the rest of the woolly hank is draped like a curtain over the top, to hang behind.

Cody asks us to consider what is hidden, what is veiled; what is concealed and revealed in this and her other piece *Sunset*, and by association in the work of all the artists in this show. Her fibredraped paintings are almost overwhelmed by woolly thickness, but their beauty is revealed with colour. Wool smothered in paint and canvas smothered in wool; it's an attempt to encase something, to hold it, protect it, contain it, and make it beautiful. Her Sunset is an apocalyptic, hairy tangle, a beautiful cascade of sanguine hue that is more end of the world than end of the day. Cody's work is uplifting and ponderous, bright and intense, playful and deadly serious at once.

The term Outsider Art seems incorrect when so many contemporary and art historical affinities echo thick and fast through this show. Pat Roche's *Volcano View* landscape painting has an eye, the eye of the crater. It uses the same perspective shift Picasso yoked into service for his Cubism. In Irish art it's found in the work of Gerard Dillon, Norah McGuiness and Maria Simonds Gooding. It's part of a tradition of abstraction that goes back centuries in this country. Is it skewed, or off? No, it's just another way of looking, seeing and portraying. You will find it throughout this show.

This non-linear way of seeing, from more than one angle at once, is an amplified iteration of what our eyes actually do. Our brain resolves what we see into a single merged picture, but we see two images, always, if we see well through two eyes: two views perceived as a single one. In Roche's *Clouds and Lake*, two more eyes sit like a smiley

face in a curve of land. This is landscape with personality, from the Arts Ability studio in New Ross.

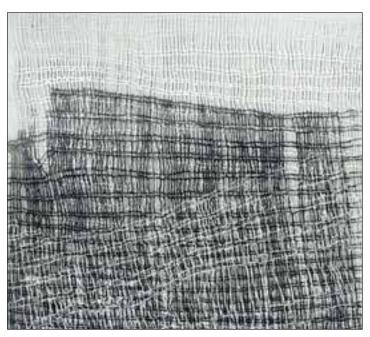
Dublin-born Fergus Fitzgerald makes paintings like enormous postcards home. His street-scenes of Salzburg, Cefalu and Sienna occasionally echo the rawness to be found in contemporary Irish artist Brian Maguire's work. But each of Fitzgerald's paintings is densely over-drawn with text that offers some history, some facts and some personal narrative about the place. In his hands, words become texture, colour and form, but remain readable too. Words function as explanation and aesthetic. Artists like Fitzgerald defy pre-supposition by demonstrating that their art has no limits, geographical or otherwise. Their world is as open-eyed as it is insular, as big as it might be small. And why wouldn't it be? They live in the same world we do.

Francis Casey works in Kilkenny, alongside Fitzgerald, and captures strange likenesses in his portraits of Irish TV personalities: Derek Davis, coiffed, blonde and wearing a tux; Gay Byrne, narrow eyed and thin lipped; Miriam O'Callaghan, poised to ask an incredulous question; Bill O'Herlihy, cynical-looking in his zig-zag suit and tie. Casey catches a recognisable element of each of his subjects as he pins them down on a marigold background with hunched shoulders and frozen stares.

There are synergies to be found between works produced in Ireland and elsewhere. The fine black and white detail of Belgian Luc Zwijsen's abstract drawings chimes with the black and white loops, like chainmail, of Irishman Stephen Murray's consistently stunning *Perspex Grid* Series works.

Everywhere in this show, there are careful details: the jewellery-weighted earlobes in Irishwoman Lorna Corrigan's Karen Egan portrait; tiny swing sets in the backyards of Australian Erica Berechree's untitled street-view drawing; paper cut-outs a few millimetres in size in Spaniard Alicia Herrera's collage.

American Eileen Anderson's ghostly figures dance in densely busy, abstract environments. In Irishwoman Marie Holohan's *Hospital* painting, the use of repeat outline as pattern is almost visually overwhelming: a roadway becomes a striped river of greyscale hues,

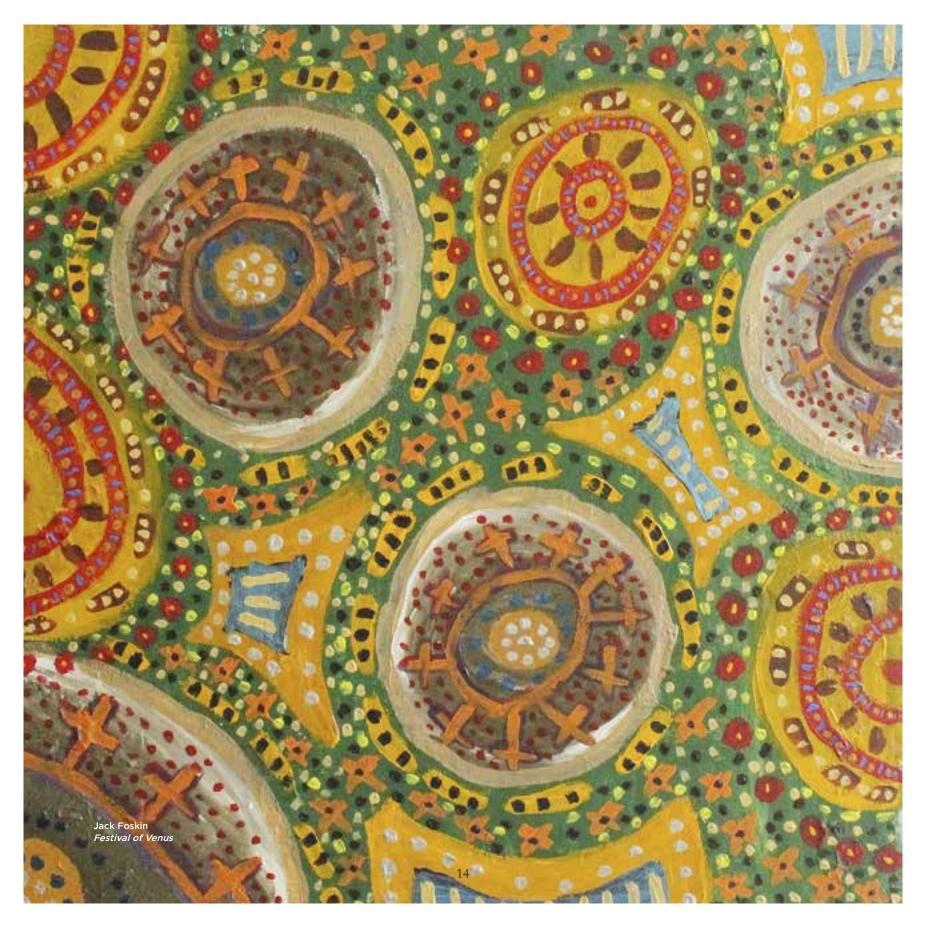


Stephen Murray Grid Series

rooftops are a patchwork of multi-coloured squares and white birds swarm the sky like parachutists.

There is vibrant, patterned abstraction in Jack Foskin's Yellow and Blue (The Skill) and direct, narrative storytelling in Sinead Fahey's Me Hanging Decorations on Christmas Tree. This is a self-portrait in Posca Marker on paper and a good example of the broad, non-hierarchical approach to medium many of these artists take. Arizona-based Gennevie Parrish draws with stitch on fabric. At Art In Motion in Bristol, Jeff Johns has printed text on wooden board; Betty Sargent crocheted a dress, and also made her enticing laser-cut MDF jigsaw portrait Number 17-Puzzle, effortlessly switching between mediums to achieve her aim.

In a good, strong supported studio – as opposed to a structured workshop situation - artists are given the freedom to find the right medium for their work, to use what feels right. Some of the Perceptions artists stand out in this regard, like Belén Sanchez from Madrid, whose output is as boundless and free as it is profoundly effective and moving. Irish artist Eoin O'Broin's visual articulations of his lived experience are contained in remarkable, mostly black-paged notebooks. Some of the pages are overlaid with tracing paper sheets containing his explanation





of the drawing, as given to a studio facilitator. And yet, the work hardly needs this. None of it is as abstract as might at first appear. All of it speaks for itself, if you give it time.

Keeping artists who work with such drive and abandon supplied with materials is a practical concern for supported studios. O'Broin works in GASP in Glasheen in Cork, as does Yvonne Condon, who may produce a painting every ten minutes when she is working. Condon does not over-think, overwork, worry about using up materials or consider where the work will go when it is done. Her method of its production is not precious, and yet the work is immeasurably valuable. Not precious, but essential, to the artist and to those to whom it speaks. For Perceptions, fifty six of Condon's paintings will hang at Cork Airport, one of ten venues that include traditional gallery spaces, a bakery and an espresso bar.

Some of these artists are represented by a single standout piece, Diane Chambers' A Lady is full of movement and anxiety. A woman who looks more like a child appears self-absorbed in her pouty melancholy. All of the work is propelled by an energy most akin to compulsion, which makes it uplifting even when it is not bright, joyful or ostensibly "happy". The work in Perceptions 2016 is vibrant and alive. It is about what it means to feel, and feeling is many hued, as is life.

This show follows 2013's Art of Inclusion exhibition - hosted by the Crawford Gallery, City Hall Atrium and CIT Wandesford Quay - in its ambition to broaden the range of artists whose work might appear in a major international show hosted by a national cultural institution. Its impetus comes from the 1916 Proclamation's ambition to cherish "all of the children of the nation equally and oblivious of the differences...which have divided a minority from the majority

in the past." Perceptions 2016 has also facilitated Cork, Bristol and Madrid-based artists to produce new, collaborative work as part of the EU-funded Expanding Realities project.

I have been reviewing art exhibitions for twenty years. As a general rule, I don't talk to artists before I review their work, preferring to give their art the courtesy of allowing it to speak for itself. I've afforded these artists the same consideration. I know there are those among them who are non-verbal, one is partially blind. Each of them has a unique life experience that has led them to a supported studio space, but I have gifted them no concession in my assessment of their work. For the critic the art comes first.

Inevitably, some biographical details do emerge, but if I can control it at all, for me these facts should come after an encounter with the art. That encounter happens outside of the biography. Art always lets you know whether it has infinite or limited offerings if you simply spend time looking at it. Work that cannot stand up without a biography is identifiable straight away. Context does illuminate and enhance understanding, but art that stands out does so because it is strong, regardless of the circumstances in which it was made.

Good art is honest art. Great art reveals a truth or truths. The best art hums with authenticity. The artists in this show bypass the kind

of hoodwinked suspicion that often dances in the mind of the public around contemporary art world stars, who are feted and marketed by commercial or other interests. These artists are not. They are private, intimate, focused, driven and honest, and their work stems from that place. This is not to say that some of it isn't better than the rest, or that one artist or particular piece of work won't appeal to an individual viewer more than another.

Strangely, by grouping them together, a show like this gives us an opportunity to consider the work of these artists outside of their personal contexts, by presenting them all on the same footing. We are also being invited to consider their work in a mainstream, contemporary art world context. They deserve no less.

The supported studio system is a precious one. Without it, many of these artists would not have the means to make their work. With this fact as a given, what they have produced rises above all of that, to transcend labels and preconceptions. This is art produced not just as a means of self-expression, or a way of making objects to put into the world, but as a way of being: fearless.



Cristín Leach is the art critic for The Sunday Times Ireland newspaper, where she has been writing about art since 2003. As a freelance broadcaster, she has reported and reviewed for RTÉ television and radio arts programmes since 1999. In 2001 she launched and edited the national broadcaster's first online arts and culture webzine, ACE. She believes art criticism should be passionate, accessible and honest, and should help get more people past the gallery door.

Perceptions 2016: a journey through art from inclusion to citizenship

Wandering around the margins of meaning, making and meaning making

Louise Foott

It didn't start with a big idea, a few words spoken in passing in the corridor, a few more over a cup of coffee, but for a number of years now Crawford Art Gallery, Cork City Arts Office and CIT Crawford College of Art & Design have been exploring new terrain - from shared studio practice, through engagement and collaboration - with artists and across cultural institutions. These explorations are bringing us to a fresh imagining of citizenship through the arts. It sounds like lofty ideals to emerge from a cup of coffee. What exactly do we mean? To journey through art? Inclusion? Citizenship? What does that mean in the real world?

"Leave no one behind": A mantra used by the United Nations and armies around the world. In reality though we leave people behind all the time, but we don't really notice. They are on the edge, excluded because of poverty, intellect, issues with physical access, language, cultural barriers or any number of hidden walls. They are on the edge. We don't see them and so they get left behind.

As active citizens, we all have a role to play in doing the right thing and leaving no one behind.

~Tom Clonan 2015

Included among the many principles of the 1916 Proclamation is a guarantee of "religious and civil liberty, equal rights and equal opportunities to all [Ireland's] citizens" and a promise to "cherish all the children of the nation equally." As we considered our plans for a new exhibition it seemed timely to revisit this proclamation and incorporate it into our challenge to re-imagine citizenship through the arts.

Meaning

Planning *Perceptions 2016: the Art of Citizenship*, the follow-on exhibition to *Outside In: the Art of Inclusion* in 2013, required us to wander again around the margins of the art world. It was to be an exhibition of art made by people who have traditionally been excluded, not just from active participation in the arts, but from active participation in life. From the outset our planning entailed endless discussions about terminology and semantics and what words we could or could not use. Ironically, even in the art world, with our love of image making, we return again and again to tangle ourselves in words. "How will we describe it?" "What does it mean?" we ask, as though the words will give it meaning, will give it a right to be there, as though to be an image, to speak as an image is not enough. And this echoed the people whose work we wanted to exhibit; "How will we describe them?" "How do we locate this work?" as though to be human, to be engaging with art making is not enough.

"Tell us about your art practice" we ask, and require the artist to explain (again in words) their compulsion to work, the ideas they explore, and the art processes they engage with and develop. We value verbal eloquence and the ability and confidence to 'explain'. Our comfort zones are challenged by differences in communication – images we cannot 'read', speech that is broken, unclear, slow in coming or equally too impassioned or more wordy than our own. We have forgotten the language of image, sound, movement and touch; forgotten them or side-lined them to optional/ recreational, but not integral to how we understand, communicate and live. When you start to look around the margins, there is a realisation that not just people are excluded, kept at the edge, but also different ways of communicating and understanding the world.



Value

"I am the only normal person in our house" my daughter matter-of-factly announced, a number of years ago. Having anlaysed the criteria for 'normal' she had decided she met the standard, but by the same process of categorization she was actually no longer the 'normal' one in our family. Now she was different and potentially didn't belong! We rely on words to tell us what to think and we rely on categories to tell us how to belong - I am a mother. I am an educator. He is a politician. She is an artist. He is an athlete - and in that category we determine a person's value in relation to another. When we categorise there is always an edge, a point at which you are either in or out, and a point at which you either begin, or cease, to belong.

As we have explored this terrain of art and inclusion and citizenship, we have moved in and out of categorizing and meanings of words and understanding. We have aspired to move beyond categorizing, but that needs to happen in stages. While the categories are there, we first need to expose them and the value system we attach to them. Very early on even the title of our last exhibition Outside In: The Art of Inclusion came into the spotlight for questioning. We began with inclusion. At the time 'inclusion' captured our intent, but, as we grew with the project, so did our awareness that inclusion didn't capture the totality of our intent. Inclusion suggests an act of accommodating, but there is a slightly patronizing element to this accommodation, of opening the doors. ("Come on in?" "Join our gang?") It does not necessarily suggest value. The real intent was not to include for inclusions sake, but to include because we believe this work (and the people making it) makes a valuable contribution to society.

Terminology

Our language is the image: our starting point with this exhibition is the image and what the image offers to us the viewer. For many,



though, the exhibition will bring you to a hinterland that is unfamiliar. Words like supported studio and citizenship are thrown around with abandon. Other words you may expect to hear like intellectual disability are surprisingly scarce. Paradigm crops up a few times and Outsider Arts sneaks in more than once. We have wandered this hinterland for three years now, but, having lived with the terminology for a few years, there is a risk our initial uncertainty and search for meaning could be forgotten and others entering this territory for the first time could be left to their own devices. It is hoped these words will provide a means to navigate some of that space.

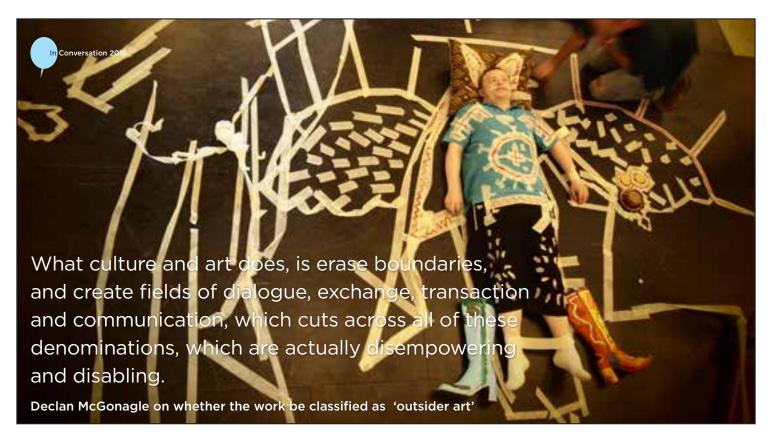
The World Health Organization describes Disability as an umbrella term covering impairments, activity limitations and participation restrictions:

An impairment is a problem in body function or structure; an activity limitation is a difficulty encountered by an individual in executing a task or action; while a participation restriction is

a problem experienced by an individual in involvement in life situations. Thus, disability is a complex phenomenon, reflecting an interaction between features of a person's body and features of the society in which he or she lives.

~ World Health Organization, Disabilities

Embedded in this definition is an understanding that Disability is not just a problem with the person, but it is also a problem with society's ability to accommodate difference and diversity. There are several sub-classifications of disability: intellectual disability, developmental disability, learning disability, physical disability, etc. Focusing on these words however pull us away from the heart of this project, which is about valuing everyone equally, not finely tuning a system of categorization that focuses on difference rather than the unique qualities of each individual. If we refocus on our starting point 'the image', do these definitions and classifications matter? Do they place a filter between the art and us or pull our gaze away from just looking?



Making

The pedestrian lights had turned green and we were crossing the road. It was a busy street, balmy air, traffic fumes, motorbikes and cars waiting to continue on their journey. Our eyes were roving, over and back, constantly counting to make sure our group was still intact. John paused mid-traverse and made his way towards the queued traffic and a woman on a motorbike. He smiled broadly, a twinkle in his eye, gave her a big hug and continued on across the street. We were in Madrid for a week, six artists from a supported studio and their support workers, meeting with two other supported studio groups one from Bristol and one from Madrid.

It was a week of many new experiences: a first trip away from family for some, the first time on a plane for others, first time sharing studio practice, experiencing creativity really given space to expand, encountering John's infectious charm. For me it was a week spent living on the margins of 'normal' and it came with a growing awareness of just how limiting the perspectives of 'normal' can be.

The term supported studio is a relatively new term for an emerging area of arts practice. It has been confused with the idea of a funded or financially supported studio (of which there are many) and would distinguish itself by the artists it seeks to support. A supported studio is understood as a sustained creative environment that fosters and supports the individual practice of visual artists. These artists have usually experienced social, physical or attitudinal barriers to developing their practice because of specific health or social needs. Supported studios can facilitate professional development for artists (both individually and as a collective), provide technical artistic support, promote artists in the marketplace and outside the health and social care settings. A key concern of a supported studio is a commitment to producing and presenting work of high artistic quality.

Supported studios can have a variety of approaches, finely balancing technical support with mentoring and guidance with collaboration. The work of the supported studio always begins with the artists who are being supported and the relationships that enable those artists to create.

Meaning Making

If Outsider artists are outsiders, does it follow that marginalised individuals who undertake creative activities are by definition Outsider artists?

~Melissa Westbrook 2014

The term Outsider Art is frequently used to describe art from the margins. Westbrook's question is interesting, drawing our attention to the assumptions we can so easily make about words and their meaning. The work of artists in supported studios is work made on the outside edge of the art world, but traditionally Outsider Art has carried a more specific definition than this. The term Outsider Art came from the French term 'Art Brut' meaning raw art – art by untrained artists who existed outside established society, making art in a cultural vacuum.

These days the term is used more broadly and many of the artists who are categorized as 'outsider' are trained or mentored and visit galleries and other cultural institutions. Their marginalization is usually not one of choice, but of lack of accommodation, and the challenge comes back to us again. In this place of margins and meanings and categorizing it is interesting to think about what purpose the term now serves? Do we need to define work as outsider? Or insider? What happens if we just experience the work without a label? Will that change how we respond?

We all view the world through our own set of lenses, inherited values from family, friends, our culture, and our ideologies. These ideas and values form our paradigm and quite often we will go years without questioning or challenging these ideas, our perspective of 'normal'. For a week in Madrid I lived and worked with a gathering of artists who had never experienced my 'normal', who communicated differently, who had wildly different needs and concerns from my own and, crucially, from each other. Our language that week was art and ice

cream and watching out for each other. In that space empathy grew, friendships were formed, the margins of each of our worlds were explored a little more and perspectives broadened.

Citizenship

Is art a communicative practice that reaches beyond the process of making to shape broader culture? ~Ihlein, 2013 – Accessible Arts

Declan McGonagle, speaking at the Bologna in Context Conference in 2010 challenged the role of the arts as not just representing an antidote to reality, but offering a means of comprehending and transforming our experience of the world. The arts can expand our experience of the world. In a country where politics and the arts have been separated, and a level of political disillusionment has set in amongst the public he suggests

We are in need of a new narrative – a new multi-dimensional narrative – and the arts/cultural sector not only has a role in this but those in the sector have a responsibility to engage – as citizens

~McGonagle, October 2010

The arts can equip people to participate. In a culture that has become increasingly about consuming, the arts offers opportunities for people to "transform themselves from consumers into participants." Engaging in art, developing an arts practice provides a means to engage with the world. It connects individuals with their own language and what they have to say. It gives them a voice to participate.

In June this year the artists who had met in Madrid convened in Cork for another week of shared studio practice. Local 'mainstream' artists, musicians, dancers, art students and some school children all worked together for the week. My son was amongst them. He and I talked about the experience again recently. "It was ok, but a bit awkward," he said. When I queried his awkwardness, he said it was because he couldn't always understand what was being said and couldn't communicate. Tangled up in words, again, and believing they were what were most important. I had watched him work that week. He sat beside a Spanish artist who drew tiny black circles on a large white



sheet. She worked intently. With equal intent, and not a word spoken between them, my son drew tiny white circles on a black page. We are challenged by difficulties in communication, but sometimes the high value we place on words blinds us to the other conversations we have.

Arts Council England published a document (2011) – The Creative Case for Diversity – where they talk about a new framework that places diversity at the heart of discussions challenging artistic culture:

We are convinced that the benefits to the arts, museums and libraries and wider creative industries of unlocking this creativity, eradicating exclusion and having a cultural sector that is truly welcoming and focused on people is potentially magnificent.

Conclusion

This is new territory. There is much to be explored and many questions to be reflected upon. There will be challenges for the art world, but through this work we can engage with valuable knowledge and perspectives that have in the past been absent from the world of art. Through the making and acknowledging of this work, individuals who have long been sidelined and excluded can engage with and contribute to society with their own unique voice.

The work in this exhibition is at times challenging, at times breathtaking and at times humourous. It is an opportunity to explore the margins with us, to celebrate our diversity and to re-imagine a culturally richer perception of citizenship.



The danger with a term like 'Outsider' art is that it immediately marginalises. The questions it begs, for me, are "well, what's insider art?" And "who says it's outside?" And "what is it outside of?"

Declan McGonagle on whether the work be classified as 'outsider art'

"One of the most thought provoking and interesting exhibitions I have seen in a long time... I had to come back for a second look"

Visitor's comment, Outside In: the Art of Inclusion 2013

Louise is a lecturer at CIT Crawford College of Art & Design, where she has specialised in arts in health and community practices for over twenty years. She has a keen interest in the important role participating in the creative arts can play within our life experience, learning and community engagement. Louise is one of the curatorial team behind the exhibitions Outside In: The Art of Inclusion and Perceptions 2016: The Art of Citizenship.



Realities 7 7

GASP Cork, Art in Motion (AIM) Bristol and Debajo del Sombrero Madrid are all studio groups engaging the creativity, and supporting the professional development of artists who have faced barriers, but have much to contribute to society as artists and citizens. For 2 years, together with CIT Crawford College of Art and Design, they have been developing, innovating, testing and exchanging approaches and practices related to:

Progression in learning and skills development;

improvement of career opportunities and professional development;

Fostering participants' identity as artists and citizens.



This project is a European Erasmus+ partnership.



































Becoming artists

AIM (Art in Motion), Bristol

Amy Spencer

Exhibition November 2015

Jeff stood in the darkness, his hand tapping out a rhythm against his chest. In front of him, a stop motion animation played on a large screen. This was the first animation that Jeff had ever made. It took him hours of experimentation in Art in Motion's Spike Island studio. He printed letters onto paper with ink, cut up shapes and drew in thick felt tipped pens. The words spilled out of him, uncontrollable, unstoppable. He added sounds that he had recorded from Bristol streets and pieced their rhythms together. Now, the finished animation on the screen hypnotised him.

It was the night of the private view at the Arnolfini, a contemporary art gallery in the centre of Bristol, and everyone from Art in Motion was waiting to see who would arrive. This was a chance for the five artists who were part of the Somewhere in the City project to show the artwork that they had been developing for the past six months to an audience. People arrived slowly at first, each one drawn to a different artwork, until the gallery was full. Later, Jeff remembered feeling that, 'Something was happening, a big thing. There were so many people. Whether they knew who we were or didn't know anything about us, they all came to see the work.'

I have known some of this group of five artists for almost ten years as part of a creative writing group that I run in another Bristol art gallery. This felt different. Each artist had developed their art practice and tried new approaches. As Betty said, 'I felt proud. I think that's the word.'

I could see that the others felt proud too.

On one side of the gallery, Jonathan showed a group of strangers his paintings and the wooden shields inspired by the symbols he found on Denmark Street, just off the city centre. He explained his fascination with statues and the questions they raise about who we immortalise in stone. I want to be part of history,' he told them, I want to be remembered.'



Later, he went downstairs to the foyer of the Arnolfini and stood next to the cast of his profile that hung on the wall. Helped by Colin, the founder of Art in Motion, he had cast it from stone composite. I took Jonathan's photograph to remember him.

Upstairs, Betty showed her brother the dress that she spent months crocheting. She can't read a crochet pattern but she didn't need one. For weeks, she had arrived at the Spike Island studio exhausted after crocheting until sunrise. I remember the day that she brought the finished dress to show us, packed into her shopping trolley. We unwrapped it gently and spread it out on the table. It was magnificent; white wool entwined with red ribbon. For the exhibition, we hung the dress in the Dark Studio, next to Jeff's animation, illuminated by a spot light. Her brother admired it. Betty had surprised him with what she could do.

Chris explained his Memory Boat project to two friends of mine, who smiled as he spoke, his enthusiasm was infectious. He was inspired by the river that used to flow through the centre of Bristol. With Colin, he built a wooden boat to hold other people's memories of water. He explained, 'My memory is so rubbish. I usually write things down. I wanted to remember.'

This work was different from anything Chris had tried before. Usually, he produced colourful paintings and made artworks from cardboard. Now, he was beginning to experiment with new ways to piece ideas together and tell stories. I worked with him as his ideas unraveled, following his lead.

Dave's film played on a television screen in the Dark Studio, to the side of the Arnolfini's gallery and Helen, a supporting artist working on the Somewhere in the City project watched it. In the film, Dave experimented with new visual ways to tell his poems as he took his viewers on a guided tour of a small area of Bristol. He explained, 'History and culture fascinate me. That is my obsession. Some people



with Asperger's get obsessed with science and physics but with me it is humanities.'

Later that evening, he showed a group of Arnolfini staff the portrait series taken of the group by photographer Kamina Walton. Each artist posed in the Red Lodge, a historic house in the centre of Bristol, wearing a handmade Elizabethan-style ruff over their everyday clothes. Chris wore his Batman T-shirt and Jeff had a flutter of festival wristbands around each wrist. They explored what it meant to be a part of history and we talked about who was remembered and who was forgotten.

The private view at the Arnolfini was not the end of the Somewhere in the City project but it was a time for the artists to reflect on what they had achieved so far and what they wanted to do next. Jeff considered his progress, 'I felt proud. My work had expanded. I had tried new things.'

It helped me to understand Art in Motion's approach to supporting artists to develop their work. They must feel ownership of their art,

excited by their ideas and free to experiment but support is also needed to explore what is possible. As Jeff explained, 'I need access to technology and someone to set things up to make my animations. Then my imagination can run wild.'

Exploring February 2015

A group of artists, wrapped in their winter coats, wearing hats and gloves, walked though an over-looked, historic area of Bristol. This was the beginning of the Somewhere in the City project and this cluster of streets and lanes behind the Hippodrome and extending up to Red Lodge was to be our territory to explore. Together we walked, looking up at the rooftops and down at the ground, and recorded what we saw in these streets in the city where we all live. Chris remembered that Colin said, 'Look at it as if you have never seen it before.'

Helen, Colin and I supported the artists to ask themselves questions, to investigate and explore. As we explored, we asked: Why is this here? Was it always this way? Who has been here before us? How have they left their mark?

We found hidden stories tucked away. We found traces of a river running under the city and of traders selling goods to the boats that once docked here. We found buildings that had once been warehouses, churches, a school and an eye hospital. We found a door of a pub rumoured to be made of human skin. Betty told us about waiting at the stage door of the Hippodrome with her autograph book. Jeff remembered eating in the fish and chip shop. We thought about all the Bristolians who had lived here. People came out of some of the buildings and told us stories and we collected them to check whether they were true. We found threads of ideas to follow, to pick at, and to turn into something new.

Dave felt connected to the sense of the past. He remembered, 'It is awe-inspiring to feel history all around you. For a poet that is very useful. There is a peaceful aura in that part of the city because it is so old. I just sense the history all around me. Some might call it physic or intuition but it is something you feel when you are in the right place.'

Jeff noticed how each artist was drawn to something different. He said, 'we all got fascinated by different things. For me it was the fish and chip shop, the Victorian and Georgian buildings and the sounds.'

This geographical area with its historical resonance was the starting point for each of the five artists. From it, they each began to take a different direction and walk down a different path to produce their art.

Launch May 2016

Dave put the Lord Mayor's chain around his neck. Chris had made them out of cardboard and tin foil the week before. Helen handed Betty a bunch of flowers for her role as the Lady Mayoress. Betty posed with Dave outside the Spike Island studio before we set off towards the river. Chris carried his wooden model boat under his arm, the SS Christopher Rose. Inside were the memories that the visitors to the exhibition at the Arnolfini the winter before had contributed. Jeff, the master of the ceremony, waved a handmade flag. Jonathan wore a top hat and a black shirt. He was Isambard Kingdom Brunel and he had come back to life for Chris's boat launch.

The artists, each playing a part, gathered on the wooden deck jutting out into the river. This was one of my favourite feelings during the project, of everyone coming together and celebrating each other. Passersby stopped and stared and there were faces in the windows of the flats behind us. We were a marvellous spectacle; a gaggle of characters launching a small wooden boat into the river. Chris gave a speech about the making of the boat. Helen and I read some of the memories aloud. There were tales of journeys across distant seas and a memory of being a child walking across the linoleum of kitchen floor at night, afraid that sharks would appear. There were jellyfish illuminating the sea at night and the memory of falling off a boat into the water. There were memories that included loved ones and memories of being alone on the water. Betty performed a naming ceremony for the boat and we all drank from a goblet. Chris lowered the boat into the water for the first time and it floated.

We waved flags and cheered. We felt like a group, like artists experimenting with the idea of what art can be.

The boat set sail.

Amy Spencer is a Bristol based writer, researcher and collaborator and author of 'DIY: The Rise of Lo-Fi Culture'. She currently is Post-Doctoral Research Fellow for Ambient Literature and works with AIM as writer and facilitator. Art in Motion (AIM) is a newly emerging participatory arts organization. It provides opportunities for artists and non-artists to engage with multidisciplinary arts to explore ideas and concepts with a specific focus on heritage and the built environment.

Notes from the studio

DEBAJO

Debajo Del Sombrero, Madrid

Luis Sáez

I was surprised despite my doubts, trusting a hunch I had had before but never really allowed myself to follow until now. My instinct was to refrain from offering Andrés any advice on how to proceed with his drawing. Usually someone makes a drawing, and we, who are more or less teachers or something along those lines, make vague suggestions: "Add more contrast", or "This needs to be developed a bit more", or "Good, that's coming along nicely" and such comments.

We find ourselves dealing with very, very open drawings, and we lack experience in draughtsmanship. A drawing teacher would give a more specific response, give the drawing guidance – in other words, take it down certain paths he has already travelled, such as light and shadow, composition plotting, movement, the revision of the model... he would do what a teacher is expected to do, whereas we do not. This was what I put my trust in today, a little bit more than the other times when I've told myself straight out, "You don't help because you don't dare." My belief was that Andrés would

be left hanging in mid-air, if in fact he was expecting any kind of assistance.

We give assistance without direction, leaving a very wide margin of undefined potential space up to action, drawing, or the chance of what might emerge. One might say that this is relying too much on random luck or possibility, but not when the drawing is entrusted to chance of another kind: the type of chance that is linked to a predestined fate, sustained by something rather than floating freely like chance in the arbitrary sense – a chance which may lead to aimless wandering or, as likely as not, a journey of self-discovery. That chance is, as I have already found, of the variety that entails striking out into the unknown. Thus did the knights of Arthurian legend

venture forth in search of the Holy Grail, which could only be found by the most spotless and pure of heart, the most innocent of them all, the one who pursued the quest for the quest's sake, seeking nothing for himself. The rest searched long and hard, vainly seeking that blessed, felicitous encounter. I say felicitous because there is something happy about venturing into the unknown, a happiness that comes from the encounter achieved only by grace, never by perseverance. All but one missed their mark: Percival, the ignorant,

> rough boy, a vassal with neither fortune nor noble blood like the other knights, raised in the valley (hence his name in French) among onion fields and pigs rather than in a castle, to find the Grail, led by the good fortune of an innocent instinct that bore him along,

with no fair lady to whom he could dedicate his deeds, being ignorant of the sophisticated culture of courtly love that emerged in those days. And for this very reason he was chosen forever unaware. Percival was guided by that good fortune

that is the innocent path to meaning and orientation, uniting the fragmented data of emotions, perceptions and sensations. And all that is another kind of knowledge that delves into and returns to the inner memory.

For proof of this we have but to recall any of Sombrero's activities, even those organised to raise funds; on closer inspection, it becomes obvious that our movements are guided by hunches, by intuitions. For this very reason, we are surprised at the gifts that fall into our laps when the time is right, gracefully, drop by drop. This requires us to sharpen our intuitive powers and take great care not to be clumsy – in other words, graceless in feeling - because the charm would be lost, a delicate grace that exists and which we guard very zealously. We must



be ever so subtle in this process of feeling our way by intuition, always on the verge of error and moving ever so slowly, buoyed by a hope far more powerful than the finality of certainty. Following a hunch is also a way of learning and discovering. With our collaborators we try to do the same, and have them do it, too.

My point is that there is a guide, an undefined, open guiding force, a method which is not a method of knowing but of re-knowing, blooming from a feeling for which we are merely making room so that it can throb. We open up that space of palpitation, an aperture that today we might call "process": a term which, like all modern words ("disability", for one), crushes and conceals the nature and symbolic connections of reality. Isn't the process merely a journey, a journey of losing and finding oneself, an ad-venture, an inspired quest? And isn't the most appealing aspect of the process precisely that element of adventure, that idea of moving towards some unknown end, not thought but manifested by the grace of a preceding guide which led to the encounter without revealing its nature, and which stirs at the

deepest level a hitherto unimaginable freedom of movement? Thus, the "creative process" can be seen as an inspired journey, a quest, like the search for the Grail, where only the innocent are capable of turning inwards to dredge up alienated, ignored, private liberties, new spaces of life through which the rest of us can later pass.

It is true that "what man desires, first he dreams", and therefore the method is following a hunch that returns to that dreamland, working out as many kinks as possible on an inner journey to that original seat, wading through the memory-knowledge that predates objective knowledge until we finally stumble upon the guiding force of personal sensibility, that which operates on a plane beyond reason and consciousness: a "sensibility that dreams of reason" – which so often turn out to be delirious ramblings – "can never corrupt". So this is not a method of fantasy.

What I am trying to say is that our method, though we may go at it quite awkwardly, is essentially about trusting a private and very dark

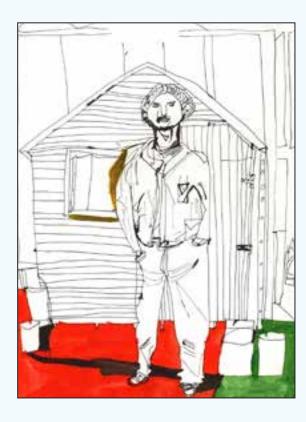


conviction that a person must be guided from within, where the most powerful, stirring force resides. And that is the type of journey we encourage: a homecoming rather than a departure, a searching return like the quest for the Holy Grail. This is what our method intuits, what we intuit, and the only possible response is to trust. Trust is found in blindness, not in clarity of vision, much less in the realm of presumable certainties.

This is why ours is a method of returning rather than moving forward. It is not a step backwards but a forward-moving return, gathering what has been lost to rescue it from oblivion. This must be done in the total darkness of trust, preventing the intrusion or intromission of anything external to the person. And because it is a return journey, it circles back to the beginning: sensibility, the seat of feeling where a person's ability to guide and be guided blindly, in darkness, resides. This journey is a return to ignorance, setting out to "discover ignorance in order to save it".

Ignorance is not the absence of knowledge or a void. No, we are on the way to discover it; ignorance has its own place and forms, beating out a different rhythm in each individual. Ignorance is qualitative, never quantitative. This is why we must go out to bring the knowledge of its discovery, which is tantamount to going to its rescue. Yet rescuing it does not mean releasing it from itself but eliminating it, denying both it and its action.

That is our method, which dovetails nicely with the idea that "a good pupil does not go to class to ask questions", and perhaps a good teacher doesn't need to go to class to answer them, if by answering we mean the usual professorial practice of making the pupil abandon that return journey to intimate sensibility, to his/her root ignorance, forgetting all that has been learned. A teacher is prepared to answer everything, to be asked anything, and ignorance is gradually filled with all this even as its essence is slowly drained. This is the death of teaching as an act of initiation, a personal journey to one's innermost being.



In Antiquity, we know that teachers taught with a lyre; however, they were not teaching music but how to perceive and understand the steps of memory that weave the web of thought from our experiences. They taught their pupils to re-member, re-know, through music.

Music moves to the memory of times beyond the present; it moves in time because dealing with time is its primary metier. Music creates time, kneading it, organising it into rhythms, and above all charming it. It is a kind of mathematics, a formula for penetrating the ages that can make us remember other times in which we have lived, before-times in which the person is already born or being born before they are in this time. Therefore, the teacher's mission was to teach his pupils to retrace and recall the paths of that cobweb of thought and time, opening the floodgates of knowledge from memory, making times overlap.

I am talking about a return to ignorance as our method, about how we try to access a knowledge that predates the knowledge derived from objectivised life, a knowledge of human sensibility, permitting and encouraging the return, the reiteration which, in the past I have called

the inexhaustible symbol "of limitless power in spite of repetition". In other words, this is about making the artist return to very private paths and rediscover them, retrace them, remember them, recognise them by recreating those routes.

Might this be what is happening, to some extent, in J. M. Egea's Hombre Lobo (Werewolf), in Miguel Ángel's Las Virginias (The Virginias), in Belén's aggressions, or in the colour – colour in motion, colour in things, any kind of thing, pure colour, nothing but colour – of Alfonso's work?

This is an example of maieutics, a teaching method that uses questions and answers to help people re-discover knowledge which is latent in their minds but hitherto entirely unknown to them. "Maieutics" is the Greek word for the expert in childbirth, the midwife.

At the El Ranchito party, a boy asked me what I had learned, what "the disabled" had taught me. The truth is that they haven't really taught me anything: I already knew the substance of what I learned – I already knew it! – but now, for the first time, I'm returning to what I once had, re-discovering what I already knew as sentiment. And that is thanks to the method, a guide that leads me to do an about-face, to return.

It is a method of going back to collect the ripe fruit that has fallen and been left there, abandoned by the wayside in our haste to escape from the source that is ignorance: wellspring, matrix, never empty, no shortage or lack. Ignorance is the friend of thought, not of the surfeit of knowledge that has done its best to eradicate it, to flee from ignorance by denying its existence, cutting it off from thought even though one cannot think without it. Without the innocent, trusting assistance of ignorance, thought is deprived of its grace in material, corporeal form and teeters on the brink of death, though it presses on and on.

No one can know anything without first being guided by a personal intimacy.

Luis Sáez is the Artistic Director of Debajo del Sombrero [Madrid] an organisation devoted to making visible the diversity of artistic expression and exploring innovative ways of combining the skills of artists with and without disabilities.

The city is the studio

GASP

GASP, Cork

Photo Essay by Hermann Marbe

Working silently in the corner of a coffee shop, John Keating adds some coffee to his ink drawing, watching how tones blend and separate. Out on the street Yvonne's easel has been set up and passers-by are invited to sit for a few minutes and have their portrait painted. Rosaleen is looking around at the buildings as she walks, incorporating the reality of what she sees with the flourishes of her imagination. Ide is in a coffee shop/ the art college/ on a train, pastels and paper on the table in front of her, working with confident determination.

A few years ago the GASP artists made a move from their day centre to Cork city centre by forming a studio base two days a week in CIT Crawford College of Art and Design. It was an important step to beginning a journey of building relationships and becoming visible in the city. COPE Foundation, the organization who provides services for the GASP artists, were keen to support this initiative as part of a vision for the future of services users being more fully integrated in communities. The initiative has sought to bring the artists from the periphery to the centre of the cultural landscape of Cork city, supporting them to contribute to the social and cultural fabric of the city, and giving them the opportunity to benefit from what it has to offer.

There are practical challenges about accessibility of transport and the lack of resources for assistants to accompany those who need support. These mobility challenges affect freedom of choice, freedom of

movement, and the independence to choose personal and career paths. As they have been supported to overcome these challenges, the artists have gradually become more known for their arts practice. Their studio has become a caravan parked on a busy street, an empty shop unit brought to life, a train ride from Cork to Dublin and back, a journey to Madrid or a space infused with love when the public have been invited to have their photograph taken with someone they love, in front of one of Katie Whelan's "all about love" paintings.

Going for cups of tea or coffee is a very important part of the GASP artists' day and GASP have incorporated this into their work, initiating projects in a number of city centre cafés, setting up in house studios to draw and paint the regular customers and presenting exhibitions and events. These activities have all developed as a result of being in the city centre, going for coffees, and keeping eyes and ears open for opportunities to engage and collaborate. Having built a relationship with the Crawford Art Gallery two artists are engaged in an ongoing residency. They benefit from the access to studio space and the creative inspiration around while also contributing to the galleries public engagement programme.

Mobility is one of the most prominent challenges faced by GASP, but supporting the artists to move from a day centre to the city centre has enabled them to develop their sense of identity as artists, their sense of belonging in the city and their sense of belonging in society as artist citizens.



Portraits of guests of the Alchemy Café by GASP artists. Infusion Art Café project. Infusion Art Café project.



Tom O'Sullivan. Studio work in library. Crawford Art Gallery, Cork.



Ide Ní Shúilleabháin. Infusion Art Café coffee drawing postcard project. ECO café, Winthrop Street, Cork.



Katie Whelan and Fraser Sharman. Meet the artist event during an exhibition. Sternview Gallery, Nash 19, Cork.



Children from Wallaroo Preschool programme with art work by David Connolly. Pop-up exhibition Empty Shop Unit, Merchants Quay



Katie Whelan Studio work in transit. Cork - Dublin Train.



Portraits of guests of the Alchemy Café by GASP artists. Infusion Art Café project.



Íde Ní Shúilleabháin and Jorge Bermejo. Expanding Realities workshop hosted by Debajo del Sombrero. La Matadero, Madrid.



John Joe Sheehan Street Art during Expanding realities workshop. Cove Street, Cork.



Rosaleen Moore. Meet the Artist in Residence, Culture night. Crawford Art Gallery, Cork.



Rosaleen Moore and Maraid. Arts and group facilitation programme CIT CCAD. Grand Parade Cork



Rosaleen Moore and Natasha Edmondson.Rosaleen's painting series, reinterpreting architecture of Cork. Sullivans Quay, Cork.



Katie Whelan and John Whelan. Studio work in transit. Cork - Dublin Train.



Katie Whelan at work. Street Art during Expanding realities workshop. Cove Street, Cork.



Rosaleen Moore with students of CIT Crawford College of Art and Design. Tour of 'Beyond' Exhibition. Cork City Hall Atrium.



Boat Launch on the River Lee. Collaborative boat building project, Meitheal Mara, Cork.



Yvonne Condon painting a couple. Barrack Street, Cork.



Yvonne Condon. 'All about Love' exhibition following Valentines day portrait event. Crawford Art Gallery/Cork Examiner and Evening Echo, Cork.



When I heard the word college I thought "I'm going to college". Since I went there I can think a lot...When I go back to the bus I look at the buildings again and think, "that's my picture." In the day centre its too busy and too many people so I can't think so well. I can focus a lot on my work when I am in the college.

Rosaleen Moore on working as an artist in the college studio



GASP Artists at La Tabacalera, Madrid during Expanding Realities workshop



Íde Ní Shúilleabháin and Brian Mac Domhnaill. 'Your Ten minute portrait' in 'This Must be the Place' event. Sirius art Centre, Cobh.



John Whelan and Kit Prendergast Generation project; collaboration GASP, St Luke's Nursing Home and Cork Educate together National School. Workshop and exhibition. Sirius Art Centre, Cobh.



John Keating and Noemi Garcias. Opening of joint Exhibition 'Coffee and Ink'. Quay Coop Café, Cork.



John Whelan. Street art Exploration during Expanding Realities workshop hosted by AIM. Bristol



GASP and AIM artists. INfusion art Cafe Exchange. Alchemy, Cork.



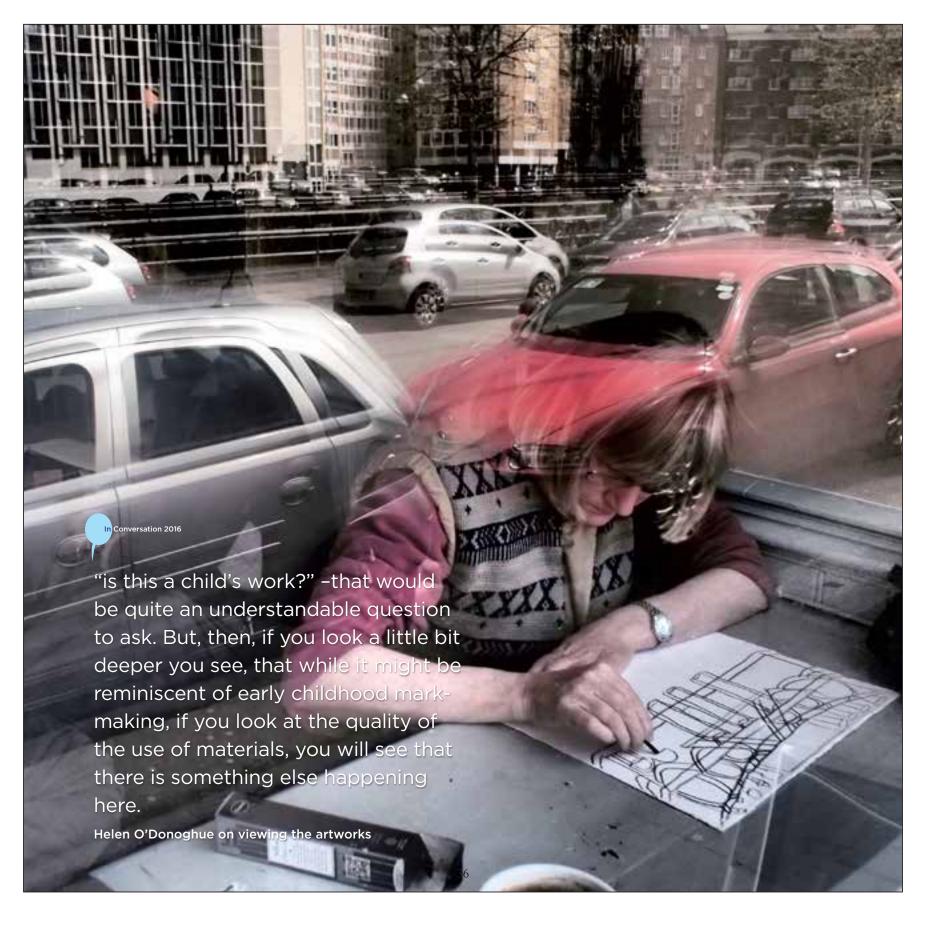
Mick O'Shea, Eimear Reidy and Belen Sanchez. GASP artists collaborate with local and international artists, experimenting with sound as part of Cork City Council Art in Context Award. Sample Studios Black Box Theatre Cork.



Yvonne Condon Seminar hosted by GASP and CIT CCAD about public engagement with creativity in alternative spaces. Crawford Art Gallery, Cork



Yvonne Condon. Public engagement project commissioned by Midsummer festival. The Coal Quay, Cork.



Breaking free of mediaocracy

Barry Finnegan

"What we know about the world is largely based on what the media decide to tell us. More specifically, the result of this mediated view of the world is that the priorities of the media strongly influence the *priorities* of the public."

~Mc Combs (1972)

The manner in which the media report on issues related to disability, and, in this context, how the media report on and review art exhibitions created by people with disabilities and/or exhibitions coming from 'Supported Studios', forms an absolutely critical aspect of the population's understanding of our fellow citizens and the art they create. Previous examples of media reporting of art exhibitions facilitated by 'Supported Studios' have often been patronising and stereotyping, and filled with discriminatory language. For example, referring to an artist who has a physical or intellectual disability, as a 'victim' or a 'sufferer'. Focusing on their disability misses the point; journalists should be focusing on the artwork, the artist's practice, and critiquing same.

The agenda setting function of the mass media

In 1972, through analysing citizens' media content consumption and their voting intentions, two American academics, Maxwell Mc Combs and Donald Shaw, discovered what they called 'the agenda setting function of the mass media'. Since then, this discovery has been central, all over the world, to not only academic analysis of the impact of news media content on the public, but on electoral campaign marketing and corporate image projection. What 'the function' boils down to, is that the majority of the news media, the majority of the time, focuses on the same issues from the same point of view (that's the 'agenda' part) and that this has the 'function' of creating "significant consequences for people's attitudes and opinions" and is "a key early step in the formation of public opinion".

From the 2011 census, we know that people with disabilities make up 13 per cent of the Irish population. We also know from media research conducted in Ireland, for example, by the National Disability Authority (NDA), that people with disabilities are significantly underrepresented in the media, as only a percentage of those appear in the media (in one study it was 1.1% of radio and TV programmes). When they are in the media, "people with disabilities generally occupied a secondary position within the 'hierarchy' of the show on which they featured".

NDA research also shows us that, "people with disabilities and their concerns are either invisible, marginalised, or depicted by negative stereotypes in the media". When we consider this in the context of the power of the 'media agenda' and couple it with data provided by the Disability Federation of Ireland that people with disabilities,

"are twice as likely to live below the poverty line as the rest of the population; [... that] about one third of people with disabilities have been found to leave education before they intended because of their disability; [... and that only] 35% of people with disabilities were at work compared to 73% of the general population"

we need to take stock of how media relates to disability and to change it for the better.

Reporting must be inclusive of the importance of the arts in disability culture. It must, as researchers Swain and French have said in their work about the disability arts movement, reflect the fact this work celebrates difference and rejects "the ideology of normality" in which people with disabilities "are devalued as 'abnormal'. They are creating images of strength and pride, the antithesis of dependency and helplessness". As another researcher, Walker, has identified, the



artwork facilitated by Supported Studios is made by "artists who are not trying to pass, artists who don't buy into society's rule that we should be ashamed of our disabilities, artists who often show in their art a self-acceptance and a pride about who they are, not in spite of a disability, not because of a disability, but including a disability". The reportage of Supported Studios' art exhibitions must embrace best journalistic practice available, from advocate civil society organisations, to reflect the fact that having a disability is not the entirety of the artist's identity and that as with any artist, their work expresses their lived experience of the world, only one aspect of which is having a disability.

As one artist who has a disability, and participated in an art exhibition was quoted in a research paper, said, her disability/impairment is, something "I live with ... as I do all else that defines me as me: gender, appearance, likes/dislikes, intellect, sexuality, talent and so on".

Let's Change The 'Agenda':

In demonstrating this phenomena of 'the agenda setting function of the mass media' and how, as McCombs says, "the public learns what journalists consider the important issues are", there is no suggestion that 'the agenda' is created deliberately or conspiratorially, rather that it is created by the complex interplay of social, political, economic and cultural factors. It is for this very reason therefore, that it makes sense for those of us, journalists and editors included, who wish to create a "more equal society" to empower ourselves to critique and alter our behaviour. When it comes the production and consumption of media, we must give people with disability, fair, inclusive and accurate coverage in the news, in the arts media and to address the discrimination to which people with disabilities are subjected to in the media.

To quotes McCombs again: "Not only do people acquire factual information about public affairs from the news media, readers and viewers also learn how much importance to attach to a topic on the basis of the emphasis placed on it in the news. ... These cues repeated day after day effectively communicate the importance of each topic. In other words, the news media can set the agenda for the public's attention to that small group of issues around which public opinion forms."

Research shows that media literally moulds the pictures which we have in our heads of not only who we are (all of us), but of who other people are, how important they are, and whether we should be sympathetic to them, treat them with equality and respect, or whether we should pity them or discriminate against them.

Combating Bias:

Media analysis conducted by Pardun, highlighted on SpecialOlympics. Org shows that media coverage of people with intellectual disability continues to either make them invisible, or conducts portrayal in a "stereotypical, one-dimensional" manner. It is the perpetuation of this kind of discriminatory media content that perpetuates the societal discrimination that leads to the troubling statistics identified by the NDA at the start of this essay. We know that discriminatory media coverage cultivates and perpetuates discrimination in society.

In this context, it's important to remember that if you have a picture in your mind of people with a mental health illness or an intellectual disability, being more violent or more prone to criminality than the average, that false reality has been constructed in your mind as a result of exposure to ill-informed, irresponsible media. The reality is: people with a mental health illness are no more likely than anyone else to commit acts of violence or crime. In fact, large numbers of studies, including for example, one by Sarah Clement, shows us that people with "learning disabilities and mental health problems" are more likely than the average population to "experience targeted violence and hostility", and be the victims of crime.

Some good news, is that we have the academic research to demonstrate a causal link between news media coverage and our understanding of physical and intellectual disability, and NGOs are working with journalists to collectively include and protect vulnerable members of our society. For example, Headline is "Ireland's national media monitoring programme for mental health and suicide, working to promote responsible and accurate coverage of mental health and suicide related issues within the Irish media". It has done fantastic work in assisting to reduce the volume of inaccurate and potentially damaging, ill-informed portrayal of mental health-related topics in Irish news media.



Similarly in the USA, The National Center on Disability and Journalism (NCDJ) says that, "it is widely acknowledged that people with disabilities are frequently under-covered by the mainstream press or that coverage is inaccurate or incomplete". As with Headline, the NCDJ provides journalists with tips for best practice when interviewing people with disabilities, puts them in touch with advocate organisations, and provides Style Guides suggesting appropriate language and short descriptions of disability related terms. Again, they have demonstrated positive and empowering results not only for people with disabilities and their families and friends, but for journalists as well.

Further evidence of positive societal change is that, when contacted by citizens affected negatively by prejudicial coverage of disability issues, The Press Council of Ireland has legislative power to call media organisations to account for their behaviour.

Positive Change:

Research by academics, Nico Drok and Liesbeth Hermans in Holland, demonstrates that among 19 to 39 year olds, "users want journalism to be more investigative, inclusive, co-operative and constructive". Media workers would do well to take stock of this more egalitarian zeitgeist among youth.

Sean Dagan Wood, the editor-in-chief of Positive News (a news website and magazine) and co-founder of the Constructive Journalism Project, says that "his vision is for a media that informs, inspires and empowers". Dagan Wood points out that numerous studies now show us that online news consumers are more likely to 'like', share and remember news stories which are written in the manner of constructive journalism: in other words, news stories which deliver well-researched background information, deliver ample and fair voice to the protagonist, or victim of a story, avoid stereotypes, and provide

solutions to societal problems. This is not to advocate a happy-clappy vision of journalism, rather a more thoughtful, accurate and socially-useful journalism.

So for journalists considering writing a socially-useful art review of the work emanating from Supported Studios, who want to avoid the mistakes of past stereotyping and prejudice, why not think about the use of language? It would be great to see journalists deconstruct and challenge the socially-constructed and media-perpetuated prejudice against disability. For example phrases such as 'disabled people' could be replaced with the more egalitarian 'people who are disabled'. In other words, to make the language used to describe people with a disability reflect the fact that the disability is only one part of themselves, it does not encapsulate their entire being and their doing, their personhood, their whole identity.

Among the many resources available, journalists can go to the website of the Poynter Institute and use their, "6 tips for covering people with disabilities". While, The Center for Integration and Improvement of Journalism, based at the Journalism Department at San Francisco State University provides the excellent, 'Diversity Style Guide: Helping Media Professionals Write With Accuracy and Authority'. Journalists all over the world can contact their own national disability and arts organisations to seek best practice advice. Here in Ireland for example, we have the National Disability Authority, and Arts & Disability Ireland.

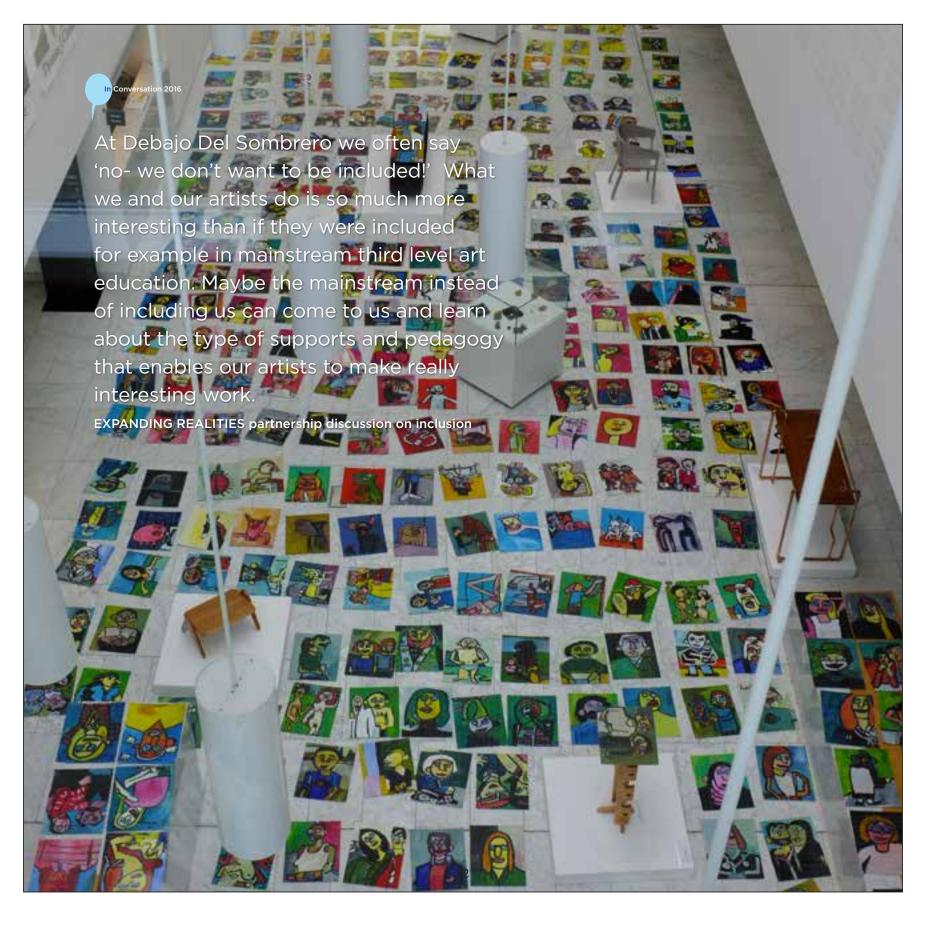
Conclusions:

If we are to "expand our perceptions of future possibilities for a brighter and more equal society", as the vision of the Perception 2016 art exhibition inspires us to, then it's essential to understand the role media plays in constructing our perceptions of others. It's important to remember that we live in a democracy and that while it has been demonstrated that media does have a massive impact on our sense of self and our perceptions of others, we are not automatons, not merely passive sponges. There is ample evidence to demonstrate that individual citizens, non-governmental organisation, charities and social movements, can and do influence the media 'agenda'. We have seen over the past twenty years how there has been a reduction of overtly deliberate racist and sexist remarks in our news media and how when it does occur it is now challenged and met by resistance both online and in the world. We can do the same with disability issues.

By changing the media agenda we can reduce discrimination: personally, by critically reflecting on our own individual understanding of concepts of disability, and through challenging our own prejudices; and collectively, by contacting journalists and editors and for example introducing them to Style Guides on reporting issues of disability. Together, we as citizens in this year of the centenary of our Easter Rising, can envisage, in our lifetimes, living in a democratic society where all of the people of the nation are "cherished equally".



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New necessities: art, citizenship and the state

Declan McGonagle.

In the last 8 years, I would argue, we have not just experienced an economic recession but the consolidation of a process of resetting economic, social and cultural expectations which, in one way or another, has been in play since the 1980s. This process that has seen the reduction of public [State] investment in relation to meeting visible social needs, in public infrastructure necessary to meet those needs and has seen the privatisation of public services and public space, of public experience and expectations and the facilitation of profiteering and profit taking.

Recent crises have provided cover for what is actually a rolling 'small State' agenda, in relation to those economic, social and cultural expectations. The term 'small State' represents a founding principle of an ideology of right wing politics and economics that attacks ideas of the collective and of commonality and the role of the State in creating and sustaining a 'whole' rather than a fragmented society.

Since what was called Thatcherism in the UK, and Reaganomics in the U.S. in the 1980s, the 'small State' agenda has taken the form of deregulation and the privatisation of public services. But, despite their rhetoric about individualism the reality of that agenda is a disempowerment of the individual citizen and of the concept of citizenship. The agenda was again articulated in David Cameron's 'Big Society' initiative in the UK, after he became Prime Minister in 2010. 'Big Society' was, apparently, recommending the development of volunteerism and philanthropy to address the needs of communities - something we, in Ireland, would recognise - and was projected as a celebration of community. It was actually a political sleight of hand, concealing a process of removing the State from the provision of public services and the sort of social safety nets that, in the second half of the 20th century, across Western Europe, had been mostly accepted as essential in the making of a decent and participatory society. 'Big Society' means 'small State' therefore. This agenda is still being rolled out and normalised, the effects of which are visible across

all areas of public service and, now, also in public discourse and, most worryingly, in third level education.

This resetting and reversion to a model of a stratified society, with minimal, if any, social mobility and increasing inequality, would be familiar, not just to those living in the 1930s but also to those living in the 19th century. It constitutes an attack on values articulated in the concepts of participatory democracy and citizenship developed over the last century and clearly articulated, for instance, in the aspirations of the 1916 Proclamation.

It also constitutes a reified and persistent projection of the economic/consumer model of value as the only basis of social relations - a model also nourished, today, by mobile technologies' addiction to consumption which is heavily disguised as a form of participation. Witness the creeping usage of the word and the idea of 'customer' for patient, in the Health Service, of 'customer' for student, in education and of 'customers' of public services in general. This reflects, again, Margaret Thatcher's view, shared by many people in power, that 'there is no such thing as society' and that 'you can't buck the market' – meaning that the ultimate determinant of value is, and should be, the 'marketplace'.

In art and cultural terms, there is a need to understand the challenge this presents, firstly, as an ethical and not just an aesthetic issue, ie. an issue of moral purpose and not just of 'beautiful' forms. But we then have to bypass the spurious debate and the pretence, by vested interests, that art's issues are merely aesthetic, as if it is a problem of form, when the issue is really a question of purpose. Vested interests, in arts and cultural, as well as economic practice, will always operate in favour of a status quo, which holds inherited hierarchies of power in place and serves their interests. One can find such vested interests at work in arts and institutional settings and also in critical practice, all of which have a role in validating – or not – arts practice, relative













to those hierarchies of power. Some vested interests remain dominant because they reflect, and work hard to stay attached to, and invested in, the hierarchies of power in political and media settings.

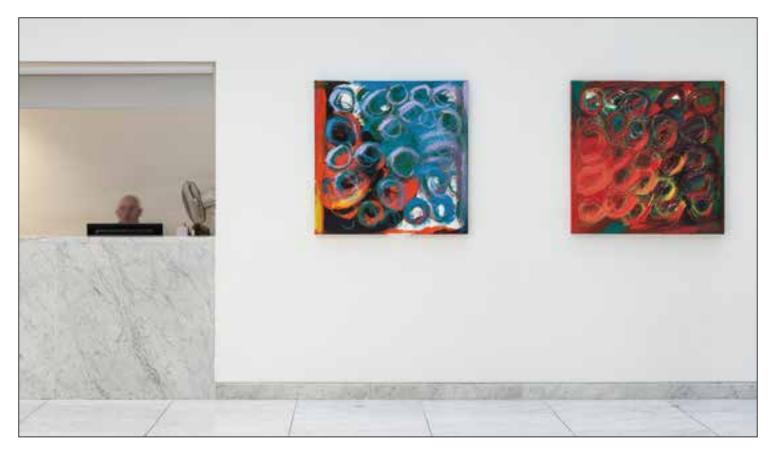
A shift in understanding is necessary, from the consumer model of value to a participatory model of value, and this needs to be centred in art education, in learning, from early on, but also at third level, with a necessary focus on an accessible momentum towards graduate education and the creation of a research culture, where research is understood as a means of creating engagement and public value in civil society. Art, in education and across education, needs to be re-purposed and re-prioritised, as a form of emancipation and for individual and collective engagement within society, in terms of citizens' relations to each other.

It is this larger relational purpose of creative citizenship, rather than simply the capacity for self expression, which should inform models of learning in art and the purposeful acquisition of relevant knowledge and skills. In art, this would represent a momentum towards use value over exchange value and a move away from the idea that art comes from the ego, the self, rather than the id, the collective. My argument is that use value in art is based on the commonality, not the uniqueness, of the artist's experience.

Both art and education, therefore, need to be understood, and provided for, as forms of emancipation and the means of creating and sustaining empathy between citizens. Without empathy there is ultimately no society so an investment in the creation of empathy – which, as I am arguing here, is, and always has been, the purpose of art[s] – will provide an answer to the dominant neo-liberal world view and also rebut Thatcher's statement about society. It is clear that the cost of a broken and fragmented society, one without empathy, is far greater than investing in the creation of empathy, which is, after all, seeing self in other. It is also clear that current models of party politics and the current dominant, globalised model of economics, cannot create empathy and that, in this era, neither will be able to create empathy on their own, because their systems are not designed to do so.

Therefore, culture – being, in my view, what we make and do to add value to the quality of our lives, involving the arts, education, health and well-being – can, and must, pick up this challenge. Art and education should be natural partners in the making of cultural policy and the making of a new inclusive cultural discourse. What is necessary now is the creation of that discourse and its transfer to political and policy making space, in order to create a new ecology of citizenship – an ecology in which the necessary negotiation of new relations, around ideas of art and citizenship becomes possible.

Citizenship can be thought of as the relational space where negotiable and transactional art processes provide mediated or unmediated experiences and also participation, through which empathy is created. This is based, I would argue, on what has been the purpose of art



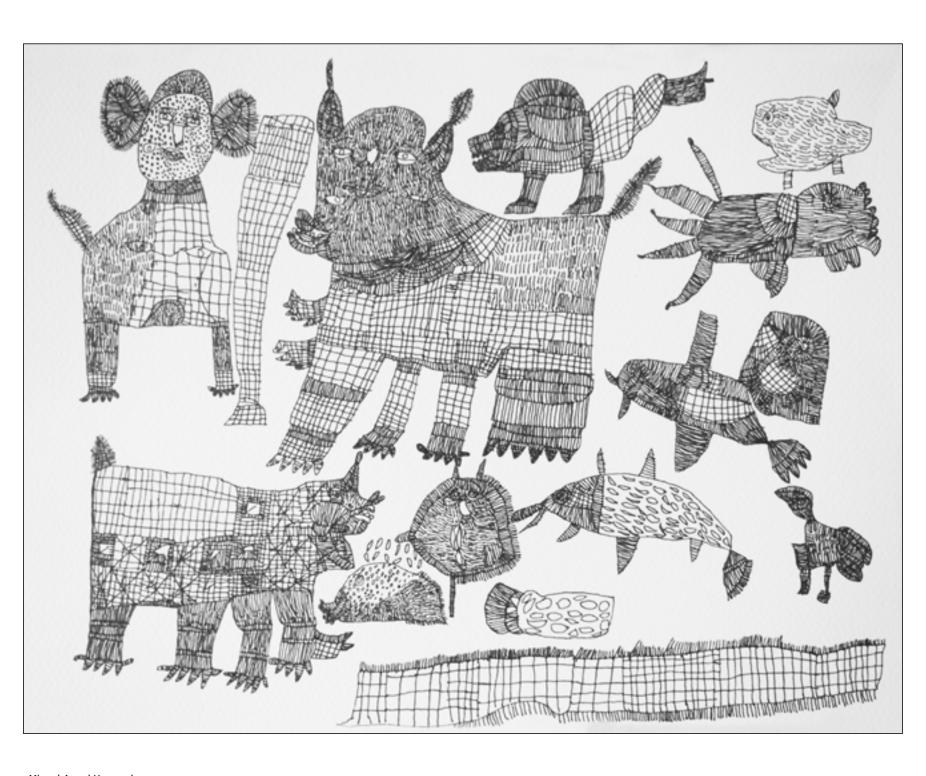
making in the human story, over the longer term, anyway. This potential is now being recovered by the turn, trans-nationally, from a narrow 'enlightened' definition of agency and value, in art and society, which is individualised and rhetorical, to a reciprocal model, in an open circuitry of communication, negotiation, transaction and participation. This does not abandon tradition and can involve traditional and non-traditional means of production but also, crucially, traditional and non-traditional means of distribution and engagement in the creation of public value.

The idea of engagement, transaction, collaboration, participation and shared agency, distinct from inherited ideas of production and of consumption, has opened up new, critically supported, possibilities for other models of resourced and validated practice. There is a clear opportunity for a paradigm shift in how we think about and value and difference in practice and the resourcing of difference based on 'parity of esteem'. This calls for a 'new deal' - to be struck with the State on

public resourcing - a 'new deal' that is not only desirable, but necessary and, now, urgent, within the arts sector and between the arts sector and the State, in order to create public value.

The justification for public resourcing, anyway, is that it is a guarantee, not of great art, but of public value. It is the art process, not the State, which guarantees great art. The need to resource public value necessitates a shift to new models of thinking and of practice, in art, and in models of learning in education, through which artists and practitioners are formed and where our notions of validation are established and first applied.

The inherited, dominant rubric of [active] producer and of [passive] consumer represents a one-dimensional definition of relations. Support of existing institutional models for that rubric validates and elevates 'us' over 'them'. Part of the necessary shift has to be towards the validation of 'them' in order to create a civil culture – a culture



Miguel Angel Hernando *Untitled*

belonging to citizens. By 'us' I mean the producers and providers and by 'them' I mean those not already part of the art process and the art/cultural conversation. This means no 'outside' and no 'inside' but instead a continuum of practice in a relational cultural field in which people of all abilities and social standing - inclusive of 'other', however defined – have the right to access their own creativity as well as the creativity of others. This necessitates a shift from pools of exclusivity and 'bonding' within existing sectors, to a bridging process across different sectors. Such a citizen based grounding would facilitate a transfer of this discourse to political and policy making discourse and, if citizen based, would result in greater purchase on that policy making.

This is urgent because, if not reconsidered and repositioned strategically, most available public investment will continue to flow to and support the inherited set of relations, as articulated still in most institutional settings. I believe these will become materially unsustainable in the future, as broader social relations, in learning, in practice and in societal realities, are reset and remade over the next decade.

There are real implications here for individual and collective models of practice and for the dominant but, increasingly, redundant definitions

of art, of artist and non-artist, in the status quo. There are also implications for our assumptions about the nature and purpose of art and art education and, indeed, for citizenship.

This is the new necessity, in this era: to re-orient expectations of art practice, art education and what public resourcing supports and validates into the future. Without this paradigm shift, institutions, in art and educational settings, are currently, inevitably, being forced to play a consumerist/numbers game as the State continues to hesitate and to reveal its insecurity, maybe confusion, in resourcing even the existing paradigm of education and the arts.

It is time now, to shift to another discourse that starts with 'them' and not 'us'. In such a process artists, practitioners, producers and providers need not be anxious. They will still be supported because, out of this process, new necessary forms of making and doing, distribution, experience and participation will emerge and, crucially, will be politically and economically sustainable. We should be thinking about and enacting that paradigm shift now – to be rolled out over the next ten years – not just for a much discussed new economy, but for a new ecology – a new civil culture in which the interdependence and interaction of social, economic capital with the empowerment of a broader cultural capital is acknowledged and provided for in the real world.



Declan McGonagle was the first Curator of Orchard Gallery [Derry] and then Director of a series of national art institutions, including the Institute of Contemporary Arts [London], Irish Museum of Modern Art (IMMA) and National College of Art & Design [Dublin]. He has served on national and international advisory panels and is a Contributing Editor of Artforum [New York]. He argues for a resetting of relations between art, citizens and the State through his writing and curatorial practice.

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