

dx/dt

Initially, this exhibition was to take the form of a two-person show, which I was to share with New York, based experimental filmmaker Martin Arnold. For various reasons, that didn't work out, but the residue of that possible future forms part of this show. His piece was to be a movie which was made from fragments of other movies and my piece was to be a response to that. The idea I had settled on was to do a kind of live documentation of Arnold's film - piping the audio from the gallery where it was playing into the other gallery next door. By slowly changing the volume of the piped sound, cycling it between maximum volume and *silence*, I hoped to interrupt the flow of his soundtrack and draw the listener's awareness to the acoustics of the room and to the act of listening: Alvin Lucier's *I am sitting in a room* meets John Cage's *4' 33"* meets old school avant-garde tactics.

Earlier this year, it became more and more likely that I would end up doing a solo show here at Void. I began thinking about the two possibilities [two person show vs. solo show] at the same time and these two strands of thought began to infect each other. I thought about what I could do that would make sense in a gallery because most of my work involves performances in non-gallery spaces. Since beginning to work in that site-specific way, for me there has always been the dilemma of what to do with the documentation of these events I organize and execute. I thought that a gallery show might be a good point to try to begin to address this issue.

In January of this year, I did a project in Brazil. Later on, I named it *Anti-tour No. 1 - Magic Hour*. As the name might imply, an anti-tour is basically a tour that inverts the normal logic of a rock tour. The idea was to play in apartments near the top of tall buildings in urban areas just before sunset, a time of day that filmmakers refer to as *magic hour*. My sound/music would act as a soundtrack to the view from the window of the apartment as the sun was going down. I asked the people to invite their friends to this event and I used their stereo-systems as amplification for my computer, plugging it into the aux socket on the back. My flights and expenses were covered by a grant from the Irish Arts Council, but I asked my collaborators to make me a meal as a payment for performing. In the end, the tour led to performances in 8 apartments in Brasilia, Porto Alegre, São Paulo and Rio de Janeiro. *dx/dt* uses the documentation of that trip as a starting point to explore the possibilities for expanding the presentation of the documentation of the site-specific work I do.

Calculus is a branch of maths and part of it deals with rates of change. dx/dt means 'the change in x with respect to t'. The letter 't' usually stands for time and I think of 'x' as representing 'something' or 'anything'. So dx/dt is the change of something/anything over time - a flow.

dx/dt credits: Please read the other side of this **after** visiting the galleries.

Gallery One

Photographs: Porto Alegre - Douglas Dickel, Paola Gatto Pacheco, Mateus Velasques.
Rio de Janeiro - Claudia Hersz, Bruno Correia.
São Paulo - Rafael Morelli, Marcus Fernandes, Carlos Farinha, Renato Salles, Karen Miranda.

Video: 'Dennis McNulty playing at Claudia Hersz's apartment' by Lena Amorim, Rio de Janeiro, 2006.

Audio: Recordings of *Anti-tour No. 1 - Magic Hour* from apartments in São Paulo, Rio de Janeiro and Porto Alegre, January 2006.

Diagrams/Drawings: Dennis McNulty, 2006.

Microphone: Thanks to Paul Vogel.

TV: Thanks to Paola Bernardelli.

Translation: Angela Detanico.

Hangers: Design - Dennis McNulty. Technical assistance - Owen Drumm.

Lighting: Kieran Ferris.

Table & Chairs: Courtesy of Tinneys, Patrick Street, Derry.

Gallery Two

Led display: Owen Drumm.
Lo-res video: Dennis McNulty with tweaks by Owen Drumm.

Curated by Orla Ryan.
Thanks to Maoliosa, Kieran, Paola, Karen, Lisa and Damien. Special thanks to Owen Drumm.