EVENTS

DRUID THEATRE

Saturday 9th November
2 – 4pm

Solving Ourselves
A screening of videos and films selected by Dennis McNulty and Jennifer Lange. Featuring Google, Bea McMahon, Kennedy Browne, Kevin Slavin, Sean Meehan, Kevin Lynch, Dan Walwin. [49 mins]

Golden Mountains
A forum for conversation hosted by Gavin Murphy, with this year's curator, Valerie Connor and invited guests, Michelle Doyle, Sean Taylor, Ruth le Gear, Gerald Glynn and Lisa Marie Johnson, on discussing the themes and ideas of Tulca 2013.

Sunday 10th November
2 – 4pm

Tonnta agus Réimsí / Waves and Fields
Caoimhin Mac Giolla Leith and guests, Nuala Ní Fhlathúin, Kasia Kaminska and Jeannine Woods talk about the transmission and reception of images of protest and complexity attached to Irish language movements and the legacy of the idea and reality of the Gaeltacht for contemporary artists and the wider culture.

Splanc Dheireadh na Gaeltachta / Last Spark of the Gaeltacht
A screening of the documentary directed by Bob Quinn about the Gaeltacht Civil Rights Movement. Gael Media, subtitled in English

NUN'S ISLAND

Saturday 23rd November
2 – 5pm

Slow Visibility
Fugitive Papers editors, Michaële Cutaya and James Merrigan, will host a discussion among contributors to the latest issue, Fugitive Papers #5, which will be launched at the event.

TULCA FESTIVAL GALLERY

Saturday 9th, 16th & 23rd

The Speedie Telstar by Neal White & Tina O'Connell
As part of this project, the artists and the curator of the Computer and Communications Museum of Ireland have devised a special guided tour for Golden Mountain TULCA 2013, featuring early radio, computers and games consoles that work and can be played! And no one knows more than museum curator Brendan 'Speedie' Smith, about Ireland's place in the history of computing. Tours last 1hr 45mins approx. Departing from TULCA Festival Gallery and must be booked. Please call 0868774710 for details and booking info or email tulcaeducation@gmail.com

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SOLVING OURSELVES

Films/videos: one-off screening. Total duration 49'01"
Selected by Dennis McNulty & Jennifer Lange

Saturday 9th November
2 – 4pm / Druid Theatre

Google Glass advertisement	*by Google, 2013* [2' 16"]
Reciprocal 0	*by Bea McMahon, 2007* [3' 40"]
The Myth of the Many and the One	*by Kennedy Browne, 2012* [19' 07"]
TED talk	*by Kevin Slavin, 2011* [15' 23"]
Salt Pile	*by Sean Meehan, 2013* [2' 15"]
The View from the Road	*by Kevin Lynch, 1964* [2' 59"]
Immortality	*by Dan Walwin, 2011* [3' 21"]

'Solving Ourselves' is based on a programme screened at the Wexner Center for the Arts in Columbus, Ohio earlier this year, co-selected by Dennis McNulty with curator Jennifer Lange. The videos have been assembled as a response to Dennis McNulty's work INTERZONE (2012), exhibited at the Wexner in September 2013. INTERZONE was commissioned by Fingal County Council Arts Office, through the 'per-cent for art' scheme, and shot on location in the county.

Dennis McNulty – 'Before practising as an artist I made music, and before that I studied civil engineering. For 4 years, I absorbed information on various appropriate subjects like soil mechanics, structures, fluid mechanics, computer programming and geology. The most significant thing an engineering degree teaches you is a way of 'seeing' the world, an approach to encoding situations in a 'language' that enables the production of certainty in similar hypothetical situations. This is what people mean when they talk about engineering as 'problem solving'.

As a result, at its core, engineering is about abstraction. It is about taking some phenomenon or thing in the physical world and finding a way to describe it in an 'objective' language of some kind, typically in some mathematical way. You reduce things to their essentials. The goal is certainty. Engineers must be able to guarantee that some human-made thing or process will function reliably under certain circumstances. They create (mathematical) models, which represent the generalised form of a particular situation, and use these representations to generate behavioural predictions in relation to specific real-world scenarios.

To model a real-world object or dynamic system requires a two-fold process of translation, once from 'the world as experienced' to its representation as a series of rules or equations, and once in reverse, from the model back into the world. The former is a process of abstraction and the latter could be described as a process of actualisation. What often goes unacknowledged is that a series of value judgements are fundamental to these processes of translation. What is important in the description of a particular situation? What are its essential parameters? Which of these contribute to the behaviours we would like to predict? Is it possible to measure? If so, how accurately can or should we do it? How can our mathematical data, our soup of numbers, be reconstituted as a physical thing or process? And most importantly, how much will it all cost?

To assist in their descriptive quest, engineers have appropriated and developed various technologies of representation - an arsenal of diagrams, graphs, flow-charts, state-machines, algorithms and digital imaging technologies. Turing's proposition for a symbol-manipulating machine (the ultimate certainty device) resonated deeply with this desire: to capture and represent 'everything' as information. It seemed that we might be able to feed our world into his device – for storage, modelling, processing, manipulation and transmission – and like we could, in effect, use it to solve ourselves.

Art stands at odds with this point of view, this ideology. Engineering seeks to simplify. Art seeks to complicate. Engineering seeks to explain and control. Art operates with knowledge in other ways. Engineering seeks to reaffirm the world as essentially Newtonian, to re-establish the primacy of cause and effect. Art says, 'things are more complex than that'.

Our reality is now deeply enmeshed with technologies that are products of the engineering mind-set. Separate devices that can be shown to exhibit specific behaviours under specific circumstances buckle and deform when exposed to the dense hyper-complex data-scape that we currently inhabit. The recent short-term system failures at Google, Amazon and the Nasdaq point to a digital infrastructure that has evolved to the point where it is beyond the comprehension of a single human. Still emerging from the haze at the end of the Fordist/Newtonian assembly line, we find ourselves in a moment where certainty and predictability are being exposed as the fictions they perhaps always were.

GOLDEN MOUNTAINS

A conversation with the Tulca audience, hosted by Gavin Murphy, with contributions from this year's curator, Valerie Connor, and invited guests Michelle Doyle, Gerald Glynn, Ruth le Gear, Sean Taylor and Lisa Marie Johnson on the themes and ideas of Golden Mountain: Tulca 2013.

How we can engage constructively with what has been called the rise of the network society or information age, particularly as it impacts upon the cultural life of Galway and its environs? The focus of this discussion will be on the crossovers between new technologies, their accompanying industries and emerging forms of research and cultural practice.

Culture is being used in its broadest sense so as to examine possible expansions beyond the perceived domain of current visual arts practice. It is anticipated that dialogue can be framed by the doubts and uncertainties brought about by the sheer excess of information and confusion of contending voices marking our times. Building on the anecdotes and working experiences of participants, we may begin to sense our imagined possibilities of a Golden Mountain.