what is this trip? we hate it
take it away from us

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0. Foremost we seek to benefit ourselves as artists and writers. By writing critically we force ourselves to be viewing and engaging with visual art.

1. We see the Belfast art scene as a critical player amongst the other cities on the island. We seek conversation between these cities.

2. We regard viewing artwork, especially international artwork as having utmost importance in relation to making good artwork of your own.

4. We believe in the promotion of experimentation but not at the loss of professional execution.

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Sarah Gordon graduated from NCAD in Dublin with a degree in Fine Art Printmaking. She currently works between Belfast Print Workshop and Blackchurch Print Studios in Dublin.

Both are continuing their practice as multi-disciplinary visual artists and working towards forthcoming exhibitions.

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STREAMSIDE DAY

BY PIERRE HUYGHE

I AM OBLIGED TO ADMIT FROM THE OFFSET: THIS IS
LESS A REVIEW THAN IT IS A RECOMMENDATION.

A FEW MONTHS AGO I WAS CASUALLY READING A
FRIEND'S THESES, HALFAY THROUGH I WAS STRUCK
BY THE IMAGE OF A CHILD WEARING A MAGNET-
STYLE RABBIT MASK. TWO WEEKS AGO I WAS
BLESSED TO BE ON HOLIDAYS IN BARCELONA. I
WAS EVEN MORE BLESSED TO BE GREETED BY THAT
HAUNTING IMAGE OF A MASKED CHILD. AFTER 4
DAYS OF TRYING TO TRANSLATE THE POSTER WE
FINALLY NAVIGATED OUR WAY TO THE GALLERY.

THE EXHIBITION CONSISTED OF 4 WORKS
1. ONE YEAR CELEBRATION: A ROOM
WHICH RESEMBLES A GIANT CALENDAR.
2. A TREE WHICH WAS REPAIRED IN POLYSTYRENE
PEANUTS RATHER THAN SOIL.
3. A 3M X 3M DRAWING
4. STREAMSIDE DAY: 3 LONG VIDEOS ON
A LOOP, THE BIGGEST PROJECTION I
EVER SEEN.

STREAMSIDE DAY

STREAMSIDE DAY IS A FESTIVITY THAT
WAS INVENTED BY THE ARTIST, HUYGHE
WORKED WITH THE NEW RESIDENTS OF
A RECENTLY BUILT MIDDLE CLASS SUBURBAN
HOUSING ESTATE TO COLLABORATIVELY DESIGN
A PARADE. THIS PARADE WILL OCCUR
EVERY YEAR, ON THE SAME DAY, FOR
THE FORESEEABLE FUTURE.

THE VIDEOS INCLUDED FULL DOCUMENTATION
OF CHILDREN IN COSTUMES PLAYING WITH
BOXES, EATING MULTI-COLOURED
DOUGHNUTS. THE SPEECH BY THE MAJOR

ONE YEAR CELEBRATION

THE MUSIC SET AND THE PROCESSION THROUGH
THE TOWN.

UNLIKE SO MANY OTHER ART VIDEOS I HAVE SEEN,
THOUGH THE MACE WAS SLOW MOVING AND THERE
WAS VERY LITTLE DIALOGUE, I WAS ON THE EDGE
OF MY GENERIC GALLERY BENCH SEAT THE
WHOLE TIME. FURTHERMORE, IN CONTRAST TO SO
MANY OTHER SIMILAR ART PIECES, INCLUDING ONE
OF MY OWN, HUYGHE MANAGED TO MAKE A
SPECTACULAR LIVE EVENT AND TRANSLATE THAT
INTO VIDEO.

ONE YEAR CELEBRATION

FOLLOWING THE SUCCES OF STREAMSIDE DAY
HUYGHE COMMISSIONED A NUMBER OF OTHER
ARTISTS TO INVENT OTHER FICTIONAL
FESTIVITIES FOR THE SAME TOWN. THE
RESULTS VARY FROM SUPER-POLITICAL -
I HAVE NO IDEA WHAT THEIR WORDS MEAN -
DAY TO QUIRKY - COMMENT - DAY.
FOR EXAMPLE:

1. NEAR DEATH: IN WHICH ONE
CELEBRATES BY HAVING AS MANY NEAR
DEATH EXPERIENCES IN ONE DAY
AS PHYSICALLY POSSIBLE.
2. CELEBRATION OF THE ENCOUNTER
BETWEEN THE SEA AND THE LAND: ON
THIS DAY EVERYONE MUST EAT
FISH AND CHIPS AND MAKE OFFERINGS
BY THROWING BITS OF ALL INTO THE
OCEAN.

THE NAMES OF EACH DAY, COMPLETE WITH
MEANINGS AND TRADITIONS, FILLED THE ROOM;
WHICH AS I AM SURE THE ARTIST INTENDED,
MADE ME FEEL OVERWHELMED BY THE
IMPORTANCE OF STRUCTURED CELEBRATION.
KLAUS PICHLER by Sarah Gordon

I don’t generally connect well with photography exhibitions. I tend to panic when I find a gallery filled with photographs and walk around the room visibly appreciating each image in case anyone is watching, but rarely engaging with the work. The photograph is so ingrained in our culture, everyone is a photographer and it can be difficult to detach from this notion of documentation.

I went (warily) to the Open Submission exhibition in the Waterfront part of the Belfast Photo Festival, and made my way around the show. To my surprise I saw and immediately loved the work of Austrian artist Klaus Pichler. Taken from his series “Skeletons in the Closet.” The series is set in the Museum of Natural History in Vienna and explores the storage of the exhibits. Taxidermied animals appear in stark tungsten light; an antelope stands on a wheeled Holley draped in a plastic sheet, a shark peers around a corner, seemingly horrified at the sight of the camera, a bear huddles in a lift, waiting for the doors to close and

THE MEDIUM BY WHICH ONE WOULD MORE TO LABEL HUYGHE BY ARE PARTICULARLY VARIED. NOTABLE PREVIOUS WORKS ARE

Ò A JOURNEY THAT WASN’T
IN WHICH THE ARTIST COMMISSIONED A MUSICAL CONCERT FOR A STRING QUARTET BASED ON THE GEOGRAPHY OF AN ARCTIC ISLAND. THE STAR WARS - GONE MAD ORCHESTRAL PIECE WAS COUPLED WITH A LIGHT DISPLAY WHEN IT WAS LAUNCHED IN CENTRAL PARK, U.S.A.

Ò THIS IS NOT A TIME FOR DREAMING
IS A PUPPET SHOW, FOR WHICH, AGAIN, THE ARTIST COMMISSIONED A COMPOSER.

PLEASE NOTE: THERE IS NO LONGER ROOM FOR MAKING BAD QUALITY ART FILMS AND CALLING THEM ART. THE NEW GENERATION OF INTERNATIONAL ARTISTS ARE MAKING HD FILMS THAT WOULDN’T LOOK OUT OF PLACE AT THE CINEMA. I NOTICED THAT HUYGHE HAD FILMED USING A FILTERED CAMERA, CREATING THAT BEAUTIFUL BLUE TINTS THEY USE ON TOP GEAR THAT MAKES ALL THE CARS LOOK SEXUAL AND DESIRABLE. HUYGHE ALSO SHOWN ME THAT JUST BECAUSE A FILM IS MADE BY AN ARTIST DOESN’T MEAN IT HAS TO BE BORING, WHICH IS YET ANOTHER PLEAS WE ARTISTS GET OURSELVES INTO.

AGAIN I APOLOGISE THAT THIS IS MORE A RECOMMENDATION THAN A REVIEW. I’LL BE SO HARSH IN THE NEXT ARTICLE, I PROMISE!

LINKS:
1) YOUTUBE: ART 21 PIERRE HUYGHE (FULL CLIP)
2) WWW.DIART.ORG/EXHIBITIONS/MAIN/
Hoping he hasn't been seen, a pterodactyl crouches behind a stack of petrified wood and pretends he isn't there. It reminds me of 'Feisty-Doo': the inevitable point in the episode where the gang is forced to pose as museum exhibits to escape whichever janitor-dressed-as-a-monster is currently pursuing them. Each animal appears to panic and attempt to conceal itself, the bear and the shark actually appear to say "oh shit," articulating a kind of 'Toy Story' moment in which the animals can't be seen to be moving by humans, quietly subverting the role of the creature as predator in favour of photographer as predator.

These surreal, nonsensical images of displaced animals are so layered and engaging. You begin to imagine the 'lives' (ironically) of these dead creatures who live in a backstage area not seen by the viewing public. While incredibly witty and funny (the composition of the shark image for example sees an escape sign pointing in the direction of the beast, which may be a case of out of the frying pan into the fire...) the images are also slightly voyeuristic and there is a sense of witnessing something you are not supposed to: these incredibly powerful animals reduced to a form of mild amusement for a paying audience. When they are not 'on stage' they have no purpose so they wait quietly in the wings. There is something heartbreaking about seeing a creature as awesome and impressive as a shark crouching in a storage area, like seeing an old man in a suit holding a plastic bag - a bit superfluous and trying not to get in anyone's way.

Links: www.kpic.at
www.belfastphotofestival.com/exhibitions/125-2017-open
CALL FOR ENTRIES

(next submission deadline 5th September)

This issue has been very small. As a tiny team of two, each writing one piece we have amassed 10 pages (one of which is a contents page).

We are VERY KEEN to expand our team (and the number of pages in the magazine). We would be thrilled and delighted by any submissions, whether reviewing whole exhibitions or individual works.

Submissions should be approx. 500 words, preferably handwritten and scanned (but digital submissions will also be accepted.) Please include a visual reference with your piece. This can be a photo, illustration or something from the Google-land.