CALL FOR ENTRIES

NEXT SUBMISSION DEADLINE: 19TH OCTOBER

CRITICAL BASTARDS IS AN OPEN SUBMISSION MAGAZINE. WE WELCOME EXHIBITION/PUBLIC ART REVIEWS AND VISUAL ART THEORY ARTICLES.

SUBMISSIONS SHOULD BE HANDWRITTEN AND SCANNEDED; APPROX. 900 WORDS: BETWEEN 1 AND 3 A5 PAGES. PLEASE INCLUDE A VISUAL REFERENCE (ILLUSTRATION OR PHOTO) ARTICLES SHOULD BE INTERESTING TO READ. TYPED ARTICLES MAY BE CONSIDERED. EMAIL TO iaingriff @ talktalk.net

PROPOSAL

1. WE SEEK TO BENEFIT OURSELVES AS ARTISTS AND WRITERS. BY WRITING CRITICALLY WE FORCE OURSELVES TO VIEW AND ENGAGE WITH VISUAL ART

2. WE BELIEVE THE BELFAST ART SCENE IS A CRITICAL PLAYER AMONGST THE OTHER CITIES ON THE ISLAND. WE SEEK CONVERSATION BETWEEN THESE CITIES.

3. WE BELIEVE IN THE PRODUCTION OF EXPERIMENTATION BUT NOT AT THE LOSS OF PROFESSIONAL EXECUTION.

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FRONT COVERS DESIGNED AND HAND PRINTED BY SARAH CORDOY
Iain Griffin graduated from NCAD in Dublin with a degree in Fine Art Sculpture. He is about to embark on a Post-Grad in Education at the University of Ulster.

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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WARNING: THOSE WHO ARE POLITICALLY SENSITIVE – THIS IS MERELY A PLAY ON WORDS
THE BALLS ON THE FALLS

Written by Iain Griffin

In the extensive survey I did on preparation for this report there were quite differing opinions:

"Pure shit" "Think of all the dollars that amount of money could have gone on" "Is it finished?" "Are these going to be colourful "flashy lighters" "Where did that come from?" and "Arch, it's nice spot"

Those of you who do not frequent Broadway Runabout in the heart of the motorway network of Boston I offer my sincere apologies. What I am talking about is the big fuck-off big new public sculpture that has been there.

How to describe it do you? Regardless of the fact that for your convenience I have added a photograph on the right-hand page. Well according to the artist it looks like a dandelion... or maybe it will survive. It looks like a necklace thingy. No, the best way to describe it to you is:

If it's a big ball levitating within another bigger ball.

Whilst driving around one day the driver asked "I'm still waiting for them to paint it, it looks like nothing...", driver, you will be waiting a long time, while is the colour it shall eternally remain.

You know, symbolising peace and stuff.

I should make it clear that the official title of the work is not "The balls on the Falls" (I strongly doubt that would have secured arts council funding).

The nickname I have been using
Rise is located on the roundabout that conjures the famous fictionalized “Tullis Road” and the lost fashionable village area. So two summers ago, this public space became a flashpoint of nitwit.

To avoid copyright issues, I should disclose that most of the following facts and anecdotes were fed to me by a friend by name of Daniel Jonesbury. I will not say too much, as I am still hoping that this will remain a small secret. I will divulge my current plan to share this knowledge with rise.org.uk when the public space is ready.

Anyway, Mr. Jonesbury radically suggests that the mud-sculpture was strategically superimposed on the roundabout to separate two communities on either side of it. To neutralize the space, like a gigantic red-looks-like-a-dandelion dandelion wall.

The concept of ‘Rise’, of course (like all other publicly funded public art in Belfast) is the wonderful hope-filled future of Northern Ireland to figure.

And yet despite all this, you have to admit it is a rather pretty riot of colour and invention.
PRELUDE TO AN EVENT

I first met the British designer as a chairman during the opening
Cork "Emergent" design operating

The next time we met, I had

I was feeling that something

Her work and design

The opening of the book;

Kerry Blackstock, I am told in the

Kerry Blackstock, I am told in the

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Kerry Blackstock, I am told in the

Kerry Blackstock, I am told in the

Kerry Blackstock, I am told in the
Galway
Southern Island

April 1st at the Eisneir opening in Dublin. Show really a great success. Many, many different works and opening three other works that evening. In the report, there is that we hope CHA PRODUCT etc. It was all

a group of artists and we felt people. Together.

Crum Hogg and was there three works in this event. What can we build around spin? Turner's first of art. The works do not affect the planet. Every colony of the work. By surrounding it of a piece in a thin piece. I feel much this piece. At one of the central pieces in the middle.

As mentioned, the world these days could have out of this. Can that one painted need. "Conrad." The plan. This was the work in relation to what I do. As Michael Collins said, it is an exercise in song, a song, it's an exercise in song and another part of being an artist. Against Michael.

"CHAP." goes for 10 days at the Eisneir opening. Show opening 9pm (Continued). Sunday.

DEREK MCCLURE, DEBRAH MACFEALIN, CATHY HOGG, KELLY KIRKLAND
It’s so contemporary

Jake Bourke

On a particularly quiet day a mixed group entered a show I was looking at. After walking around and looking at every piece for an impressively short amount of time, one of the women approached me for the stacker. Nothing in particular grabbed me in the exhibit, in a way, but it was after a couple of hours of endless conversation, interrupted with looks for her children to “just listen”, she announced assertively, “This is contemporary.” I nodded, somewhat, in the hope that it would be enough to persuade her that I agree and that I would finish what I was writing. Even after they left, the word remained, “What did she mean by so contemporary?”

This may seem a trivial point, or a simple question, given the dictionary meaning of the word “Contemporary” (contemporaneous, existing at the same time). But it is a question that has become even more relevant in recent years. In a period of rapid social change, the term “contemporary” has taken on a new meaning, one that is often used to describe art that is considered to be progressive or innovative.

Contemporary art is often seen as the art of the now, of the present. It is the art of the moment, of what is happening today. The term “contemporary” is often used to describe art that is relevant to the current situation, that is concerned with the issues of today.

However, the term “contemporary” is also often used to describe art that is not necessarily current, but that is relevant to the current situation. This can be seen in the work of many contemporary artists, who use their art to comment on the world around them, to reflect on the current state of affairs.

The term “contemporary” can be used in a number of ways, depending on the context in which it is used. It can be used to describe art that is current, or it can be used to describe art that is relevant to the current situation. It can be used to describe art that is innovative, or it can be used to describe art that is conservative.

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