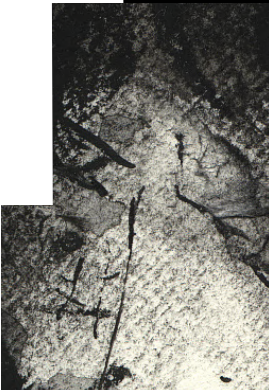


**TULCA**  
FESTIVAL OF VISUAL ARTS

The world  
was all  
before them

The world  
was all  
before them

curated by Clare Gormley  
4 - 20 November 2022  
Galway, Ireland



[www.tulca.ie](http://www.tulca.ie)

The world  
was all  
before them

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**Contributors to  
*The World Was All Before Them*  
are artists, filmmakers,  
writers and poets:**

**Anouk Kruithof  
Becca Albee  
Berte & Harmey  
Caroline Jane Harris  
Chloe Cooper  
Christopher Steenson  
Elise Rasmussen  
Emily Speed  
Esmeralda Conde Ruiz  
Judith Dean  
Kameelah Janan Rasheed  
Michael Hanna  
Nicoline van Harskamp  
Quentin Lacombe  
Tabitha Soren  
Tadhg Ó Cuirrín  
& The Lifeboat**

**[www.tulca.ie](http://www.tulca.ie)**

**Welcome to the 20th edition of  
TULCA Festival of Visual Arts,  
curated by Clare Gormley under the  
title *The World Was All Before Them*.**

Constructed in a moment of global change, upheaval and uncertainty, this year's festival addresses the notion of futurity and asks what the political potentials might be in imagining new futures and envisioning new ways of being in this world. Taking its title from the final lines of John Milton's epic poem, *Paradise Lost*, which recounts Adam and Eve's journey out of Eden and into a new, unknown world, the festival seeks to take stock of our current moment and imagine what lies ahead, as we too find ourselves on a precipice: of ecological destruction, humanitarian crisis, mass migration, global pandemics, wars and technological over-saturation. Surely, there has never been such an urgent time to challenge the structures of our current existence, and to seek out visions of future worlds worth living in.

Disrupting traditional western, capitalistic, theistic tendencies to imagine the future as either utopian or dystopian, the festival will instead conjure a vision of the future as inextricably tied to the world we live in now: its inequities, as well as its possibilities. As such, it is less invested in depicting the world we might create, than in questioning how it is we might make our existing world a more liveable place. The intention is to map a more expansive, non-binary, open-ended and fluid conception of what might lie ahead, through an engagement with a form of futurity rooted in a politics of livability, not escapism or mastery.

By-passing and critiquing the notion that technology alone might save us, this edition of TULCA seeks out practices which engage, among other things; civics, alliances, poetics, politics, bodies, dance, movement, language, decoloniality, sociality, connectivity, collectively and the quotidian acts of everyday existence as among the tools of future world-making.

Clare Gormley | Curator

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elcome to the 20<sup>th</sup> edition of TULCA Festival of Visual Arts. After two decades of producing contemporary art, it's tempting to indulge in a nostalgic backward glance. Indeed, TULCA has produced important work that has highlighted social inequalities, brought audiences to hidden pockets of our city and county

and opened conversations about how we might address the world in a new key. But, as this edition of TULCA curated by Clare Gormley reminds us, to be contemporary requires accepting the future as abiding yet unknowable.

Making a festival is a very tangible thing, something acutely felt staging an exhibition against a backdrop of inclement weather and spatial squeeze. The future on the other hand *seems* free of these limitations. Rather it represents an expansive vista of mercurial possibility, where apocalypse and perfection are equally close at hand. The effect is a future at once enticing and terrifying, a pressure of possibility that encourages the maintenance of the status quo while we tussle over what 'might be.' This year's festival asks us to break away from these conversations that, like a finely tuned Rube-Golberg machine circuitously return us to an unchanging present.

Instead, it prompts us to interrogate the forces that atrophy talk about the future. What emerges are works that employ a variety of languages to explore the forces that animate the material world. From cartography to dance, poetry to photography, installation and film, artists in the

festival are interested in the unspoken dialogues between nature and its persistent reorganisation in and through language, history, technology and geometry. The celebration of processes and the 'in-progress' here remind us that the future is not some far-flung province. Rather, the future exists in the present moment in the same way that the past reverberates in the now.

If we abandon the prospect of conquering the future (successfully or otherwise,) we are left with a curious alternative. The acknowledgement that the future abides with us, constitutive of the present in the same way as the past. This makes the 'contemporary' a striking mix of historical narrative and unvoiced claims. Accepted as something impossible to objectively know, we learn that; "the life in expectation is our constant present" a reality that there is no objective perspective on either past or future.<sup>1</sup> Far from being a nihilistic claim, the conversations opened in this iteration of TULCA echo an imperative that drives our annual making of a festival. That we should in ways small, surprising, poetic and yes, imperfect, step tangibly into a future of our own (re) making.


On this, our 20<sup>th</sup> edition, the board of TULCA would like to thank those that help us explore the past and future of our present moment. Our fabulous team and the funders, local businesses, institutions and audiences who help us make this tangible thing. Here's to its future!

**Lucy Elvis**

**(On Behalf of the TULCA Board of Directors)**

1 Hans-Georg Gadamer *On the Old and the New* in Gadamer Hans Georg, (2019), *Hermeneutics Between History and Philosophy: The Selected Writings of Hans-Georg Gadamer, Volume I*, ed. & trans. P. Vandevelde & A. Iyer, New York, NY, Bloomsbury Publishing Plc.





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# Anouk Kruithof

Anouk Kruithof is a Dutch artist whose multilayered, trans-disciplinary approach encompasses photography, sculpture, installation, artist-books, text, performance, video, animation, websites and (social) interventions in the public domain.

Kruithof's work is an exploration of contemporary life. By continually navigating between the digital and physical sphere, she investigates a collective state of mind that is not solely grounded in the material world, but more and more often in the relentless flow of images in an amorphous digital world.

Her work contemplates a world consisting of a constant stream of edited, constructed, spliced-together images that have lost their credibility; exposing contemporary reality as thoroughly scripted and subject to permanent post-production.

Image: *Universal Tongue*, 2022 (video still). Courtesy the artist.







## Becca Albee

Becca Albee is a US based visual artist who works in photography, often in combination with video, sound, sculpture, scent and/or printed matter. Her projects bear witness to a constellation of histories: natural histories, art histories, and subcultural histories, many underrecognized or forgotten.

Her process is informed by her germinal years participating in a feminist queer punk music community in the Pacific Northwest US in the 1990s. This experience strengthened a lifelong commitment to community-building, collaboration and interconnectedness, which carries into her visual art work today.

Her work for TULCA grapples with survival, grief, climate, blood, marine ecosystems and interspecies dependence in its exploration of one of world's most ancient creatures, the horseshoe crab, which having lived virtually unchanged for 450 million years now faces the possibility of extinction.

Image courtesy the artist.



# berte & harmey

berte & harmey is the collaborative practice of Irish artist Cliona Harmey and Belgian artist Filip Berte. Working from a place of friendship and shared interests they have developed a remote collaborative practice.



Their work, *Nul Punt Wolk* brings together a series of fragments with a connection to aerial imaging, aviation, mapping and landscape demarcation and includes two large sculptural *Bare Maps*, which show bare earth visualisations of the surrounding environments of two 1917 airfields: Baldonnel in Ireland and Oostakker in Belgium.

Appearing semi-photographic, this type of aerial view has been enabled by the changing technologies of communication, mapping, optics, capture and transit which have ushered in our contemporary globalised world. Viewing the maps, we can't help but think of earlier post-war images and the all too real spectres of conflict today. The *Bare Maps* were created as a space to gather and look at the earth together and reflect on how things might be different.

Image: berte & harmey, *Nul Punt Wolk* installation view. Courtesy the artists



# Caroline Jane Harris

Caroline Jane Harris (b. 1987, UK) lives and works in London. Her work hybridises traditional, historic techniques with digital technologies to pursue questions around materiality and perception in the Information Age. Intending to serve peace through meditative acts, her artworks go against the grain of speed and automation as an antidote to our fast-paced world.

Through manual processes, she forges a relationship between paper, interventions and the audience. With a scalpel she intricately cuts-out digital prints in 'bitmap' matrixes, embedding minute traces of the artist's hand, turning two-dimensional prints into three-dimensional layered pictures that index both the human and non-human actors involved in the process.

Chosen subjects are images sourced – from personal archives, online videos, websites, found books and analogue photographs – to collapse and construe time, dimensions and media. The works offer up an arena for a slow, exploratory engagement to examine contemporary habits of seeing through critical acts of looking.

Image: Caroline Jane Harris, *A Stopped World* (detail) 2020

# Chloe Cooper

Chloe Cooper is an artist, educator and devout paper marbler. She uses the process of marbling to create performative workshops like *A Facility for Fluid Sharers*, which splashes about in the rocky waters of sexual relationships. She marbles paper to make zines about knee pain, wearing glasses during Covid and drinking wine whilst working from home. She collaborates with composer and vibraphonist Jackie Walduck as *Vibin n Marblin* to make audiovisual performances where Chloe's marbling responds to Jackie's music and vice versa, resulting in immersive video projections and mesmeric vibraphone soundscapes.

Image: Photo by Vanessa Von Heydebreck



# Christopher Steenson



Christopher Steenson is an artist based between the north and south of Ireland. With a background in psychology and the sonic environment, his work uses sound, analogue photography, writing and digital media to forge ways of 'listening to the future'.

Drawing upon the open methodologies of John Cage, and the idea of 'correspondences' proposed by anthropologist Tim Ingold, Steenson's sound-based artworks attempt to operate as a collaborative process, emerging as a field of potentialities between listeners and (speculative) environments. Often taking the form of installations, public interventions and broadcasts, these artworks use the conventions of radio and transmission-based infrastructure to locate audiences within a 'dreamtime' – a space in which pasts, presents, and futures are negotiated on a continuum.

Image: *Soft Rains Will Come*, Installation view, VISUAL Centre for Contemporary Art, Carlow, Ireland, 2022. Photograph by Ros Kavanagh, courtesy of the artist.



## Elise Rasmussen

Elise Rasmussen is a research-based artist working with lens-based media. Her work for TULCA, *in the Valley of the Moon* investigates the paradoxes of scientific developments and ecological innovations, linking together rare mineral deposits in Chile's Atacama Desert, food production, chemical warfare and the environmental toll of green energy. The work centres around current trends in electronic and electric vehicle industries and how this green revolution is fed by natural resources from fragile ecosystems, such as the Atacama; a site that has a long legacy of being exploited for its mineral wealth. The piece comments on what is gained and lost in the name of technological progress, questions who benefits from our current systems, and contemplates the many complexities of the climate crisis and the use of finite resources in our global world.

Image: Esmeralda Conde Ruiz, *Cabin Fever*, installation at Tate Modern.  
Image courtesy the artist.



# Emily Speed

Emily Speed is a UK based artist. Known for her work examining the relationship between the body and architecture, Speed's practice considers how a person is shaped by the buildings they have occupied and how a person occupies their own psychological space. Working in sculpture, performance and film, Speed's work looks at the relationship between people and buildings and in particular the power dynamics at play in built space. Her work plays with scale and creates layers around the body, often hybrid forms of clothing and architecture.

Image: Emily Speed, *Flatland* (video still). Courtesy the artist.





# Esmeralda Conde Ruiz

Esmeralda Conde Ruiz is a Spanish award-winning interdisciplinary composer and audio visual artist who lives and works in London. She specialises in creating artworks that focus on human voices and life experiences. Her site specific compositions evolve from a visual starting point and develop into sound landscapes with rhythmic patterns. In her often multilingual compositions she interacts with light and dark, colour, staged elements and moving images. Her work questions how we as humans are shaped by the need to connect and communicate and how we express this sonically.

Esmeralda has worked with choirs from Ecuador to New York, to Syria and Sydney. Her experience ranges from creating and directing the 500 amateur choir who performed at the 2016 opening of the Tate Modern Turbine Hall in London to writing a composition for 350 child singers from 7 different countries in multiple languages for Dresdner Philharmonie.

Esmeralda Conde Ruiz, *Cabin Fever*, installation at Tate Modern.  
Image courtesy the artist.



# Judith Dean

Judith Dean works across installation, sculpture, performance, video, online projects, and more recently painting to negotiate the pictorial space as site. Experimenting with painting for several years, in 2017 Dean began practising with Chinese brushes and with her non-writing hand started attempting to write the image through painting, addressing singularity, framing and authorship, balancing figuration and abstraction, playing with divergent perspectives, blind alleys, dead ends, shifting horizons.

Image: Judith Dean, *Dead End*, 2021 acrylic on linen. Courtesy the artist





# Kameelah Janan Rasheed

New York-based artist, writer, and educator Kameelah Janan Rasheed is known for work that takes an experimental approach to narrating Black experience. Working across a range of media, Rasheed often conceives exhibitions as pedagogical experiences with the power to explore conflicting histories, hidden narratives, archives, memory, and public space.

Working across a range of media, forms and contexts, Rasheed takes an experimental approach to the arrangement of letters, words, sentences, shapes, tones and textures. Her work frequently engages with the poetry, politics and pleasures of approximation as well as (mis) recognition, translation, privacy and dirty data.

A believer in the generative qualities of unfinished work, Rasheed creates iterative and provisional projects. These include publications, poetry, prints, digital archives, lecture-performances, library interventions, performance scores and sprawling, 'architecturally-scaled' xerox-based collages.

Image above: Kameelah Janan Rasheed, *i am not done yet*, 2022. Solo at Kunstverein Hannover, Installation View.

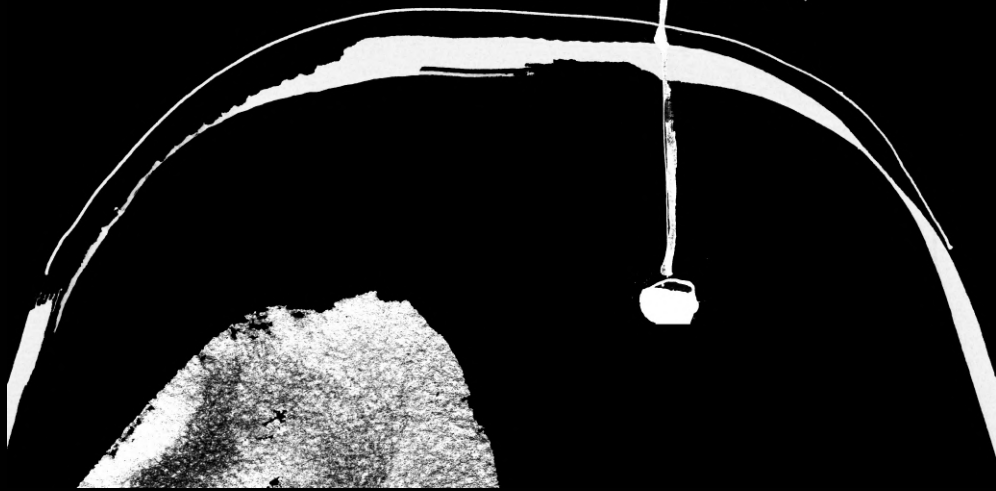
Image right: Kameelah Janan Rasheed, *The Flames*, 2020



then?  
now?

were waiting  
for something.

?  
The flames?





# Michael Hanna

Michael Hanna is an artist based in Craigavon, Northern Ireland. His recent work has taken the form of social and sensory experiments with himself as the subject. His research centres around ideas of utopia, error, and how to live.

His work for TULCA, '*Pi Wrong Tattoo*' continues from the artist's practice of instituting small changes in the world. These have taken the form of social and sensory micro-disruptions, which function as experiments into how the world might be different.

Image: Michael Hanna, *Pi Wrong Tattoo*, 2022

Nicoline van Harskamp is an artist based in the Netherlands, whose work considers acts of language and solidarity. She is the Professor for Performative Art at the University of Fine Arts in Münster, Germany.

Her work, *Contagious Speech* is a video installation about the altered roles of proximity and virtuality in spoken exchange, and the possible effects of this on language variety and language dominance. The coronavirus pandemic, with its sudden transition from 'contaminating' face-to-face speech, to streamed online speech, seems to have sped up this process. What effects does talking to a screen have on our voices? Are we the owner of our voices when we're online? Why don't automated voices breathe?

*Contagious Speech* is comprised of a video essay based on interviews with, among others, Natural Language Processing experts, speech therapists, voice-over artists, an ICU medic, a gospel singer and a beat-box artist.

Image: Nicoline van Harskamp, *Contagious Speech*, 2022, video still.

# Nicoline van Harskamp



# Quentin Lacombe

Quentin Lacombe (b. 1990, France) lives and works in Paris as a freelance photographer. His work attempts to understand the universe as a fragmented, complex and infinite experience. Trained as a photographer, his work is not limited to the exclusive use of the camera as a means of observation, but also includes the use of primitive photography techniques and digital tools. All these means, when combined with digital collage or studio shooting, aim to challenge the immediacy of the photographic medium.



Like the thinking behind illustrative atlases, Lacombe's project, *Crucible of Time* gathers fragments of the world in a photographic time capsule, capturing the very moment in which we lost control of our environment.

Image: Quentin Lacombe, Image from *Crucible of Time*, 2022

Tabitha Soren (b. 1967, Texas) is an artist whose work is concerned with contemporary photographic culture and the intersection of psychology, culture, politics and the body. Her work, *Surface Tension* (2013-2021) isolates one of the most intimate layers of our daily experience: the place where our warm animal bodies collide with the machine's cold and boundless knowledge of the world.

Created by shooting the grime, oil and debris that accumulates on her iPad with a large format camera, the vigorous and expressive gestures on the surface of Soren's images reflect the conflict between reality and fiction, and between our embodied selves and our online, mediated lives.

Soren is a Peabody Award winning journalist who worked with MTV, CNN, ABC News, and NBC News before shifting her visual arts practice from 30 video frames a second for television to single frame photographs.

Image: Tabitha Soren, '*Twitter\_Paradise\_CA\_Fire*', from the series *Surface Tension*. Image courtesy the artist, 2022



# Tadhg Ó Cuirrín

Tadhg Ó Cuirrín is an artist and teacher based in Co Galway.

*I Hear Voices* is a series of public, participatory karaoke events. They look to provide a platform to empower more emotive, gestural forms of articulation, and promote an active listening, while reigniting an alienated public sphere.

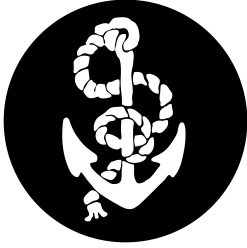
The past two years have brought forward many questions about how we will inhabit this world together in the future. We seek to find new ways of doing things, or to repurpose old ways. To speak to each other. To be together.

It is through listening and adjusting our listening habits to suit the speaker that we begin to develop ethical models for intersubjective experience. This empathetic listening is analogous to the safety implied in the karaoke space, where participants may risk aesthetic exposure in front of sympathetic ears. More broadly, listening announces the promise of being somewhere. Listening brings us together.

Image courtesy the artist







# The Lifeboat

The Lifeboat Press is an independent publisher of poetry and non-fiction based in Belfast. Their recent publications include *Sure Thing* by Paul Muldoon, *Oh!* by Susannah Dickey and *Queering the Green: post-2000 Queer Irish Poetry*, edited by Paul Maddern.

For TULCA, they have produced a short book of new writing by Simon Costello, Miriam Gamble, Dane Holt, Michael Magee, Padraig Regan and Sacha White.



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The world before them  
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## EVENT PROGRAMME

### **Official Launch**

TULCA Gallery (19.00 - 4 Nov)

### **Christopher Steenson Artist Talk**

Pálás Cinema (10.00 - 4 Nov)

### **Berte & Harmey Artist Talk**

TULCA Gallery (14.00 - 5 Nov)

### **The Lifeboat Readings**

19 Eyre Square (19.00 - 11 Nov)

### **Chloe Cooper Artist Talk**

Pálás Cinema (10.00 - 11 Nov)

### **Curator's Gallery Tour**

TULCA Gallery (12.00 - 12 Nov)

### **Chloe Cooper Workshop**

Engage Art Studios (14.00 - 12 Nov)

### **Tadhg Ó Cuirrín | I Hear Voices**

19 Eyre Square (18.00 - 12 Nov)

### **Creative Futures, Creating Futures**

Bank of Ireland Theatre, University of Galway (16.00 - 17 Nov)

### **Emily Speed Artist Talk**

Pálás Cinema (10.00 - 18 Nov)



# EDUCATION PROGRAMME

## Artist Talks Series | Palas Cinema

### **Clare Gormley Curator's Talk**

(10.00 - 28 Oct)

### **Christopher Steenson**

(10.00 - 4 Nov)

### **Chloe Cooper**

(10.00 - 11 Nov)

### **Emily Speed**

(10.00 - 18 Nov)

## Gallery Tours Series | TULCA Gallery

### **Curator's Gallery Tour**

TULCA Gallery (12.00 - 12 Nov)

### **Public Gallery Tours**

(facilitated by education team - visit [www.tulca.ie](http://www.tulca.ie))

### **Academic Gallery Tours**

(facilitated by education team - visit [www.tulca.ie](http://www.tulca.ie))

### **Reflective Workshops**

19 Eyre Square | 12 & 19 Nov (11.00 - 16.00)

## TULCA TEAM

### Curator

Clare Gormley

### Producer

David Finn

### Publicist

Heather Mackey

### Community Development

Mary McGraw

### Volunteer Manager

Sofia Fasulo

Fiachna Quinn (assistant)

### Technical Team

Darran McGlynn

Noel Arrigan

Timothy Acheson

Emma Zukovic

Michael Mee

Conor Farrell

Paul McGuigan

### Festival Documentation

Jonathan Sammon

Ros Kavanagh

### Design

Pure Designs

### Education Coordinator

Aoife Natsumi Frehan

### Education Officer

Kate McSharry

### Education Documentation

Soft Day Media

## BOARD OF DIRECTORS

Lucy Elvis | Lecturer in Philosophy,  
University of Galway.

Josephine Vahey | Senior Executive  
Librarian, Galway Public Libraries.

Ann Lyons | Community Knowledge  
Initiative, University of Galway.

Andrea Fitzpatrick | Independent  
Curator and Arts Educator.

Rita McMahon | Managing Director of  
Engage Art Studios.

Paula Healy | Flirt FM, University of  
Galway.

Pam Dolan | Artist and Art Educator.

Gugai MacNamara | Booker & Co-Owner  
of Róisín Dubh, Director of Strange Brew.

## FUNDERS & SUPPORTERS

### Principal funding agencies:

Arts Council of Ireland

Galway City Council

### Supporting partners:

MetLife, University of Galway,

ATU CCAM, Galway Arts Centre,

126 Gallery, Community Knowledge

Initiative, Pálás Cinema, Engage Art

Studios, Galway City Library,

Galway County Council, The Stop.

the arts council  
s comhairle ealaíon

funding  
visual arts



Comhairle Cathrach na Gaillimhe  
Galway City Council



Comhairle Chontae na Gaillimhe  
Galway County Council



OLLSCOIL NA  
GAILLIMHE  
UNIVERSITY  
OF GALWAY



Ollscoil  
Teicneolaíochta  
an Atlantaigh

Atlantic  
Technological  
University

GALWAY  
ARTS  
CENTRE

PÁLÁS  
CINEMA - GALWAY

126

Engage  
Art Studios

MetLife

cki  
community  
knowledge  
initiative

# GALLERIES

1

## TULCA Gallery

Becca Albee  
Berte & Harmey  
Emily Speed  
Esmeralda Conde Ruiz  
Kameelah Janan Rasheed  
Michael Hanna  
Quentin Lacombe

2

## Galway Arts Centre

Caroline Jane Harris  
Elise Rasmussen  
Judith Dean  
Kameelah Janan Rasheed  
Nicoline van Harskamp  
Tabitha Soren

3

## Columban Hall

Anouk Kruihof

4

## 126 Gallery

Christopher Steenson

# EVENTS

5

## 19 Eyre Square

6

## Pálás Cinema

7

## Engage Art Studios

3

2

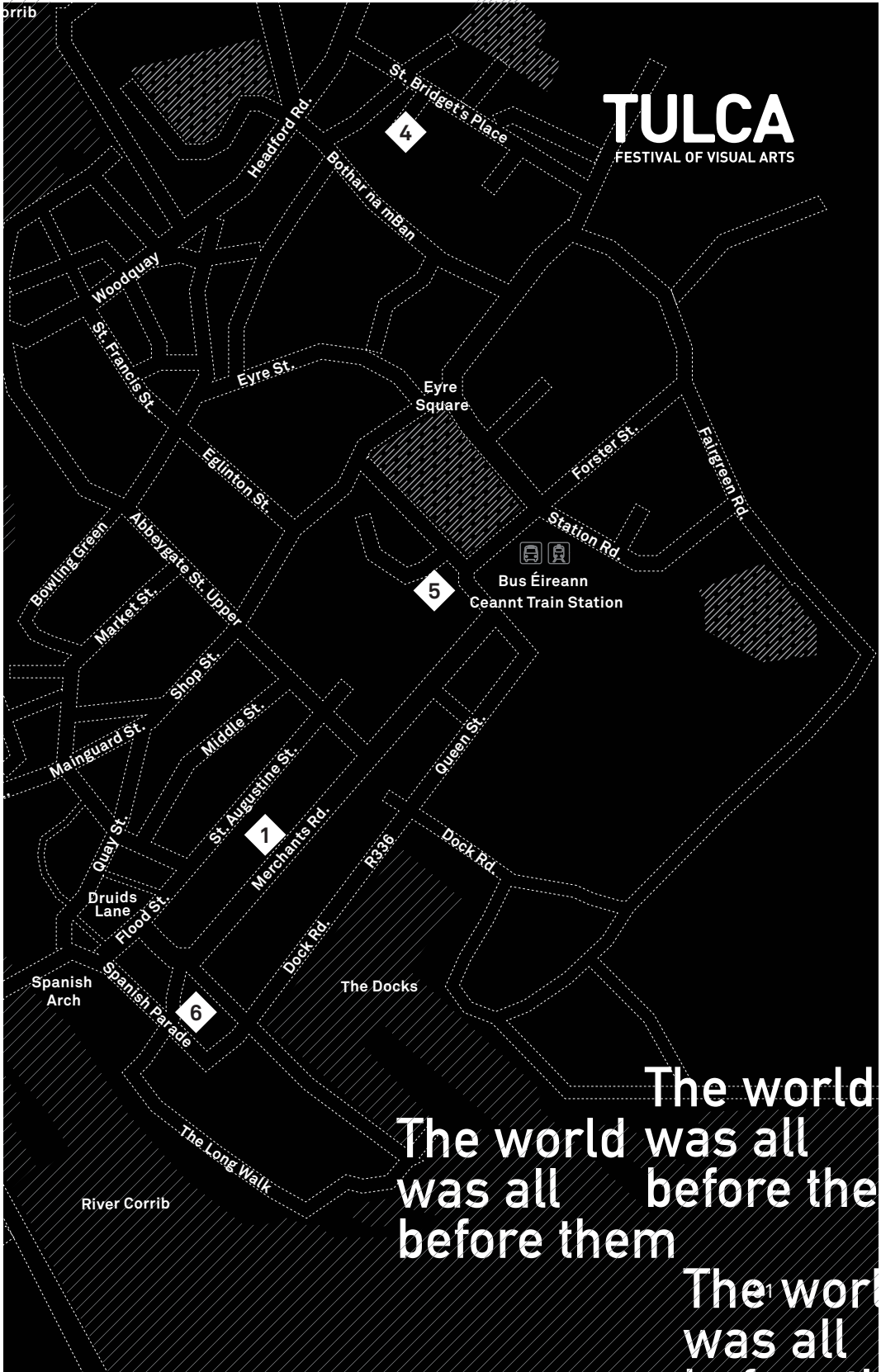
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# TULCA

FESTIVAL OF VISUAL ARTS



The world  
The world was all before the  
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**TULCA**  
FESTIVAL OF VISUAL ARTS

The world  
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before

## CONTACT

TULCA Festival of Visual Arts  
Earlswell Court  
Cross Street Lower  
Galway  
Ireland

[www.tulca.ie](http://www.tulca.ie)  
[info@tulca.ie](mailto:info@tulca.ie)

## GALLERIES

TULCA Gallery | 12.00 - 18.00 | Mon - Sun  
Hynes Building, St Augustine St

Galway Arts Centre | 10.00 - 17.00 | Mon - Sat (12.00 - 18.00 Sun)  
47 Dominick St Lower

126 Gallery | 12.00 - 18.00 | Mon - Sun  
15 St Bridgets Place

Columban Hall | 12.00 - 18.00 | Mon - Sun  
Sea Road

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