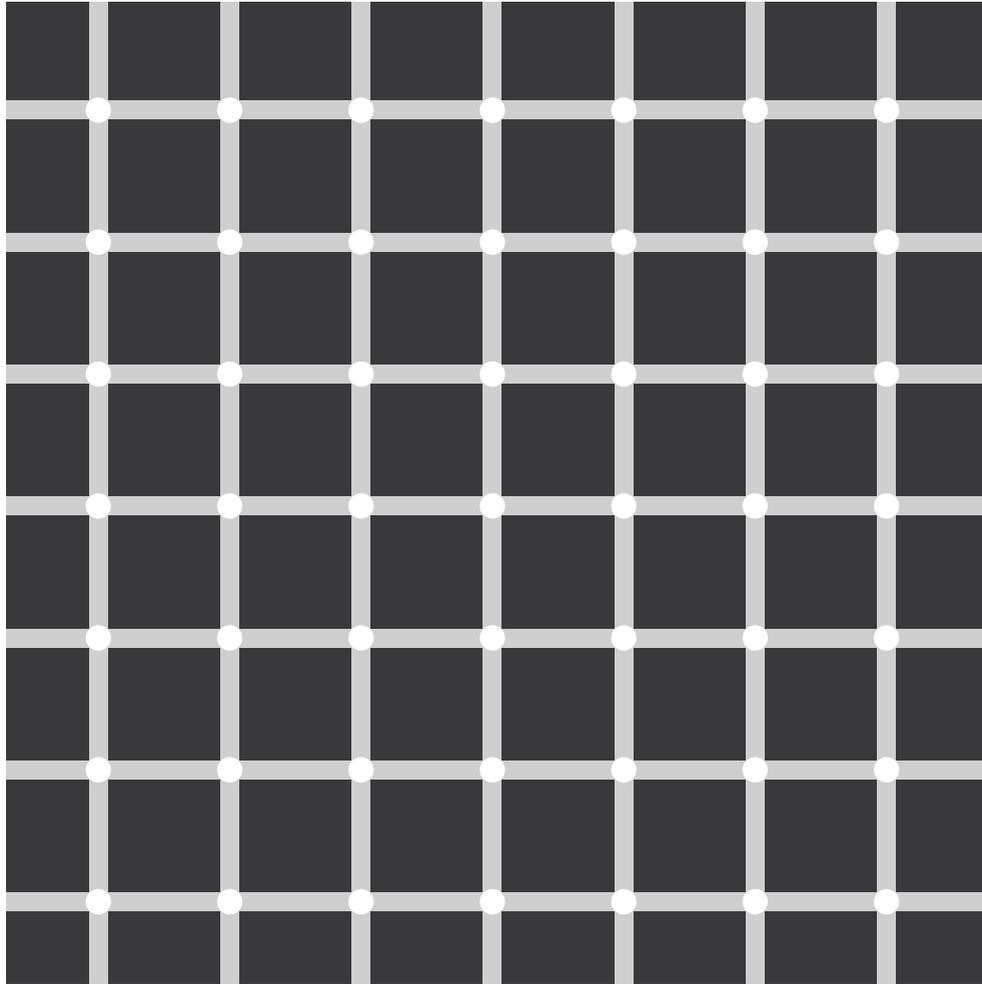




The Meta-Perception Club

6 January – 20 February 2015
Centre Culturel Irlandais, Paris



A co-curated series of
exhibitions, happenings,
a residency and talks

Presented by
Cleary Connolly and the
Centre Culturel Irlandais

'Cleary Connolly's meta-perceptual helmets ingeniously invite us to set aside our preconceptions and to experience things in ways quite different from the norm.'

Aidan Dunne, Irish Times, 2 Dec 2014

Introduction

If we have two eyes, why is our vision so limited? Why do we have so little depth perception? Why don't our two eyes offer us two different views of the world? Why don't they allow us to look behind and in front at the same time, or sideways in both directions? Looking through Michael Land's defining work *Animal Eyes*, we see that nature has explored all of these possibilities: the Hammerhead Shark has hyper-stereo vision; the horse sees 357° around itself; the chameleon has separately rotatable eyes...

These are questions explored by **Cleary Connolly** through their series of 'Meta-Perceptual' helmets, sculptural works focused on the mysteries of visual perception, which they present in the **Centre Culturel Irlandais** as part of a three month residency. Taking the theme of perception as a starting point, the two artists and director of CCI have invited visual and sound artists, performance poets, jazz, electronic and experimental musicians and creative practitioners, as well as scientists, researchers and a philosopher cum cheese-monger to present their work on perception at the CCI. This will take the format of three short exhibitions and three multi-disciplinary evenings, as well as talks and workshops.



Opposite:
Cleary Connolly,
Meta-Perceptual Helmet,
Paris, July 2014
© Cleary Connolly

Cleary Connolly

6 January – 20 February 2015

Open studio: Tuesdays to Fridays,
14:00 - 17:00 and by appointment

Experience Cleary Connolly's 'Meta-Perceptual' helmets, six optical devices that challenge the way we use our two eyes to look at the world, during an open studio visit. The project is inspired by early 20th century experiments in perceptual adaptation. The complex optics were developed over eighteen months by Cleary Connolly in consultation with research institutes in Paris and Montreal. And the collection was hand-crafted in aluminium by Neil McKenzie. During their residency Cleary Connolly will also present existing work from their back catalogue for the three 'happenings' and host a number of talks by researchers in the field of perceptive psychology in their studio in CCI.

Cleary Connolly are Ireland's foremost new-media artists, regularly incorporating innovative new technologies into their work to produce art that is both engaging and significant. Cleary Connolly's work is always participative, both in its creative process and in its final engagement with the spectator. They have exhibited worldwide, including Yokohama Triennial, Japan (2005), the Pompidou Centre (2009), The Barbican, London (2010) and Dublin Contemporary (2012).

Happenings

22 January, 5 & 19 February

The Meta-Perception Club will play host to three happenings which will consist of performances, talks and scientific demonstrations exploring the science and the poetry of perception. Coinciding with the openings of the three exhibitions, these evenings will bring together Irish visual artists, performance poets, jazz, electronic and experimental musicians and creative practitioners, with performance artists' from the Paris underground art scene and researchers in the field of perceptive psychology.

For more details of artists and performers, see pages 16-19

Happening I

Thursday 22 January

18:30

Traditional Music:

Caoimhín O'Raghallaigh and Dan Trueman

19:00

Poetry Performance: Billy Ramsell

19:30

Experimental Performance: Être par Six -
(Carmela Uranga, Lucy Dixon,
Eric Rehl, Pierre Grosbois)

20:00

Experimental Music: Concorde (Elaine Clark
and Martin Johnson) plays music by Jane O'Leary,
Dave Fennessy and Rhona Clarke

20:30

Experimental Music: *Chasing Sound through
Space and Time* with Caballeros Simpáticos

Ongoing

Visual Arts: Cleary Connolly -
Meta-perceptual helmets
Dutch Wax installation

Exhibition: Jenny Brady -
Technology Autonomous, Wow and Flutter

Perceptual Experience:
Patrick Cavanagh - *Monster Flash*

Sound Installation:
DinahBird and Jean Philippe Renoult - *Little Voice*

Visual Art: Roseanne Lynch -
Photographic installation

Gustatory Experience: Hervé Binet

Happening II

Thursday 5 February

18:30 **Jazz:** Ronan Guilfoyle

19:00 **Poetry Performance:**
Dave Lordan

19:30 **Experimental Music:**
Fabrice Naud on the Theremin

20:00 **Theatrical Performance:**
Janet Moran in character

Ongoing **Visual Arts:** Cleary Connolly -
Meta-Perceptual Helmets,
Moving Still; On Sight installation

Exhibition: Grace Weir -
Dust Defying Gravity, A Deep Field for the Time Deaf

Perceptual Experience:
Patrick Cavanagh - *Monster Flash*

Sound Installation:
DinahBird and Jean Philippe Renoult - *Little Voice*

Gustatory Experience:
Hervé Binet

Happening III

Thursday 19 February

18:30 **Talk:** Guillaume Dumas

19:00 **Contemporary Music:**
Roger Doyle

19:45 **Poetry Performance:**
Maighread Medbh

Ongoing **Visual Arts:** Cleary Connolly -
Meta-perceptual helmets,
Time is a Dimension Like Any Other
On Sight installation

Exhibition: Dan Shippides - *Mortar I Device, Crossoverstar*

Perceptual Experience:
Patrick Cavanagh - *Monster Flash*

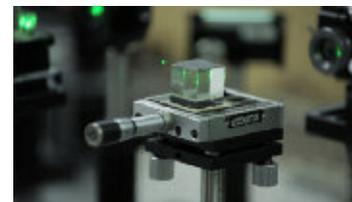
Sound Installation:
DinahBird and Jean Philippe Renoult - *Little Voice*

Gustatory Experience:
Hervé Binet

For more details of artists and performers, see pages 16-19

Jenny Brady works with the moving image to explore ideas around translation, perception and language. Recent presentations of her work include EVA International 2014, Limerick, Images Festival 2014, Toronto (2014) curated by Chris Clarke, Futures '13 RHA, Dublin, Talbot Rice Gallery, Edinburgh curated by Modern Edinburgh Film School. Future exhibitions include Primal Architecture, IMMA (2015). She has undertaken commissions for Dublin City Council (2013) and Mayo County Council (2012).

Jenny Brady
22 January – 4 February (Closed 24 -25 January)
Tuesday – Saturday, 14:00 – 18:00
Wednesday, 14:00 – 20:00
Sunday, 12:30 – 14:30



Technology Autonomous

2011, HD Video, 5 min 45 sec

Shot in the Dublin Institute of Technology's optics research laboratory, the video work *Technology Autonomous* documents the construction of a holographic image, while a voice off screen recites extracts from Dennis Gabor's 1972 book *The Mature Society: a Vision of the Future*. In the text, Gabor, the inventor of holography, describes his vision of future technology from a societal perspective. The work considers notions of illusion in relation to filmic construction, financial speculation and sustainability. The electronic score by Andrew Fogarty was produced from a collection of sound recordings of various machines and synthesizers. Directed by Jennifer Brady, Cinematography by Piers McGrail, narration by Fiona Sheil, sound by Andrew Fogarty.

Wow and Flutter

2013, HD Video with stereo sound, 13 min

Wow and Flutter presents the viewer with a fractured and experimental portrait of a bird, formed over the course of three acts. The artist employs strategies of translation, performance and rhetoric to 'give voice' to its central protagonist, only to reveal a troubling anthropocentric bind within these representative tactics. Drawing on research into the thirty year scientific collaboration between animal cognition scientist Irene Pepperberg and an African Grey she trained in elements of human language, this work considers the various forms of displacement often at play in our depiction and understanding of animals. It features a score made in collaboration with musician Andrew Fogarty, employing a mixture of field recordings, electronics and found material to conjure a unique sound world.

Opposite:
Technology Autonomous,
2011 - © Jenny Brady

This page:
(L) *Technology Autonomous*,
2011 - © Jenny Brady

(R) *Wow and Flutter*,
2013 - © Jenny Brady

Working primarily in the moving image, She is concerned with aligning a lived experience of the world with knowledge and theory. Grace Weir takes a trans-disciplinary approach, crossing many disciplinary boundaries, researching facts not as self-evident objects in the world but as processes, examining the complicated mediations by which facts acquire their immediacy. Working primarily in the moving image, She will show 'Dust defying gravity' and 'A deep field for the time deaf', both of which deal with the limitations of our ability to see and the instruments we use to enhance them. Grace Weir represented Ireland at the 49th International Venice Biennale and has exhibited widely nationally and internationally. Grace is currently Artist-in-Residence in the School Of Physics, Trinity College Dublin.

Grace Weir

5 – 18 February (Closed 12 February)

Tuesday – Saturday, 14:00 – 18:00

Wednesday, 14:00 – 20:00

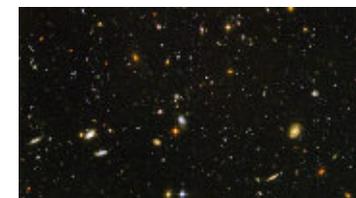
Sunday, 12:30 – 14:30



Dust Defying Gravity

2004, 16mm film converted to DVD, 4 min

Dust defying gravity consists of a single 4 minute tracking shot that traces through the rooms at Dunsink Observatory, documenting the aging telescopes and measuring instruments arrayed throughout the building. As the camera passes over a mechanical model of the solar system, the dust in the air of the room becomes visible, floating and scintillating like a field of stars. The work was commissioned by Kathy Rae Huffman, for A Fine Line, Cornerhouse Manchester UK.



A Deep Field For The Time Deaf

2007, Animation, 20 min

A deep field for the time deaf consists of an animation made from a photograph taken by the Hubble Deep Field team. The animation comprises a long shot of a section of the night sky developing over twenty minutes, set deep within a black box space. It is derived from the length of time it takes the light from distant stars to reach us. Initially blackness is dominant and one or two twinkling stars appear, gradually more stars emerge from the darkness and dot the field of view. Finally tiny galaxies and pulsars start to appear and a vivid coloured palette of stellar activity fills the screen. Powerfully contemplative, the animation is a reminder that the only time we can directly experience the past is when we look at the night sky.

Opposite:
A Deep Field For
The Time Deaf, 2007
- © NASA, ESA, STScI, HUDF

This page:
(L) Dust Defying Gravity, 2004
- © NASA, ESA, STScI, HUDF
(R) A Deep Field For
The Time Deaf, 2007
- © NASA, ESA, STScI, HUDF

Perception is a key starting point for visual artist Dan Shippides, whose work deals with the pursuit of landscape - embracing a concept of landscape as the living experience of the world around us here and now as much as the cultured and framed perspective of landscape as a genre within culture. Dan Shippides is former co-director at Catalyst Arts, Belfast and is now an artist based in Orchid Studios and also a lecturer at the Belfast School of Art.

Dan Shippides
19 February – 4 March (Closed 26 February)
Tuesday – Saturday, 14:00 – 18:00
Wednesday, 14:00 – 20:00
Sunday, 12:30 – 14:30



Mortar | Device

2011, HD video: 2min

Over 70 six pointed stars photographed on Loyalist murals and other vernacular Unionist forms in Belfast, edited to remove the red hand and then animated. Mortar: Weapon used in trench warfare. Cement used in brickwork. Device:

Constructed functional thing. A designed (visual, text or audio) form. Whilst not so noticed the six pointed star appears often amongst the visual icons of Northern Ireland, especially associated somewhat mysteriously with many loyalist paramilitary and heritage groups. It also appears on the Ulster Banner – the state flag for Northern Ireland from 1952 to 1973. The military style iconography cements the notion of current violence being persecuted under a war mentality. The Star of David is an obvious link to the grand narratives of religion originating from the Holy Lands, to which much fundamental religious belief in Northern Ireland is wedded.



Crossoverstar

2014, HD video with animation, 6.20min

Crossoverstar is a short video with text and animation shot mainly through a kaleidoscope. It's of a night ascent of Slemish mountain on the eve of Saint Patrick's day with the successful mission of retrieving a star.

Opposite:
Crossoverstar, 2014
- © Dan Shippides

This page:
(L) Mortar | Device, 2014
- © Dan Shippides

(R) Crossoverstar, 2014
- © Dan Shippides



Biographies

Roted in tradition, fiddlers **Caoimhín Ó Raghallaigh** and **Dan Trueman** are true innovators and challenge our perception of the traditional fiddle. Caoimhín Ó Raghallaigh, known for his drone-based fiddle style, makes the instrument echo the uilleann pipes. With his proclivity for tuning the fiddle below concert pitch and a tendency to play on two strings simultaneously, he has already developed a unique and distinctive sound. Now, both Caoimhín and Dan perform on an instrument made first for Dan by Norwegian luthier Salve Hakedal, a fiddle with five bowed strings and five sympathetic strings, a cross between a harganger fiddle and a five string violin.

Cork poet **Billy Ramsell**'s most recent collection, *The Architect's Dream of Winter*, set out to glimpse what can only be considered a new life-force on the planet, an intelligence whose nature we have scarcely begun to comprehend constituted from the unstinting digital signals that crisscross continent and ocean. The book posited a world where we increasingly 'see' reality through a medley of devices: medical and point-of-sale appliances, smart phones and wearables, GPS and database systems. Our perceptions – even of the people and places we hold most dear - are ever more mediated by this machine-world we construct around ourselves, ever more enabled and conditioned by the myriad screens without which living seems increasingly impossible.

Opposite:
Cleary Connolly, *Meta-Perceptual Helmet*, National Museum of Ireland, November 2014 - © Cleary Connolly

Être Par Six is a performance art group comprising Carmela Uranga, Lucy Dixon, Erik Rehl and Pierre Grosbois. Combining their individual disciplines (art, theatre, dance, cinema), the group creates pieces arising from a cyclical, figurative process. Real space is recomposed, assembling an event that is previously staged and recorded, and then re-played directly before an audience. What do you see? What do you imagine? Do you see what you imagine? *Être Par Six* will address such questions through a combination of actions relating to the space of the CCI that will be documented and reenacted, creating a visual multilayered sense of time and place.

Concorde was founded in 1976 to promote new music. Under the directorship of composer Jane O'Leary, *Concorde* regularly commissions new work from Irish composers and frequently works with international guest soloists. The programme consists of: Jane O'Leary's *No. 19*; Dave Fennessy's *Five Hofer Photographs*; Rhona Clarke's *Con Coro*, which includes recorded sounds made with the composer's voice, creating a haunting choral sound world. The audience is asked to listen to the piece blind-folded.

Rhona Clarke, *Con coro* (2011) for violin, cello and tape, 10 mins

The idea of blindfolding the offers a means by which the listener might perceive a work, only to discover later that the reality is somewhat different. The title indicates that the piece is performed "with choir" or "with vocal ensemble". In this case what seems like a choir is provided by sampling the composer's voice singing extracts of the plainchant *Ubi Caritas*. Negating the visual environment is a means of asking the listener to 'perceive' through the ears.

Chasing Sound through Space and Time with Caballeros Simpáticos will be an instantaneous composition that asks the questions: What was that noise? Where did it come from? (Knock, knock) Who's there? Caballeros Simpáticos (David Haddad, Automne Lajeat, Perry Leopard and Glenn Marzin) play, among other things, keyboards, found sounds, cello, theremin, xylophone, guitar, saxophone and percussion.

Dutch Wax (2011) is the result of collaboration between Cleary Connolly and the Laboratoire Psychologie de la Perception at Université Paris Descartes exploring the retinal phenomenon known as negative afterimage. Premiered at Dublin Contemporary 2011, the installation was made with a group of asylum seekers - lodged in an unused hotel in South County Dublin - who formed a sewing club as a way of passing the time during their extended waiting period. The artists brought them good quality African cloth from Paris, a batik known as Dutch Wax..

Video and photographic documentation treating the people, their immediate environment, and the fabric that is a symbol of their culture is treated in ways that recall scientific experiments in visual perception, allowing the visitor to experience negative afterimage, and to carry out their own perceptive adaptation experiments while viewing the installation. Using scientific methods to view the work focuses the viewers' attention on the act of looking. *Dutch Wax* can be explored on a series of levels, as an exploration of scientific visual phenomena, or a reflection on identity, culture and migration, or as a deliciously indulgent exploration of pure colour.

Patrick Cavanagh is the head of the Centre Attention & Vision and Professor at the Université Paris Descartes. Current projects study the roles of visual attention in selecting and creating visual representations, and the properties and strategies of visual attention in normal and brain damaged subjects. He has explored the contribution of various features such as shadow, color, motion, and texture to representations of visual form and these experiments led to his interest in art as a source of data for neuroscience.

In *Monster Flash*, a brief flash of light will expose the observer to an afterimage that maintains the scene frozen in front of us long after the light has turned off. This requires a long period of total darkness so our eyes will become exquisitely sensitive. The flash creates a persisting image in our rods, the receptors in our eyes that respond best in dim light. The light creates a backlog of activated rhodopsin (photosensitive pigment in the rod receptors) that take a while to be read out, creating a long lasting frozen image. But rather than a dim image, it will be bright, 3-dimensional, and clear, and interestingly, without color variation; reds will become black for example.

Little Voice is a new sound piece by sound artists Dinahbird and Jean Philippe Renoult, specially commissioned for The Meta-perceptual Club which allows you to listen without using your ears... This is a one to one listening experience and so numbers will be limited during the evening.

Jean-Philippe Renoult is a writer, radio producer and sound artist based in Paris. His work focuses on field recordings and eletro-acoustical transformation of environmental sounds.

DinahBird is a sound and radio artist living and working in Paris. She makes radio programmes, audio publications, installations, and soundtracks. Recent commissions include *Topographies Nocturnes*, a radio art project for which she won the prestigious Prix Luc Ferrari. She is presently employed by the Museum of Modern Art, Paris to develop a programme of sound workshops in correlation to their permanent and temporary collections.

Roseanne Lynch The camera is a mechanism of vision; both a tool of attention and an instrument of transformation. The installation allows encounters for the human eye, as well as the human eye through the camera. Roseanne Lynch is a visual artist who employs strategies of photography and installation. A recent artist-in-residence at Centre Culturel Irlandais during September 2014, Lynch is also a lecturer at CIT Crawford College of Art and Design, Cork, and Cork School of Architecture.

A former archeologist, **Hervé Binet** began publishing art books in the 90s and sees this work with artists as continuous with his previous profession – creating traces of works that will be important for our future comprehension of them. After this, his experience as an art dealer allowed him to discover a taste for luxury – and so for cheese. He discovered – in the world of cheese just as in the world of art – the I like, I don't like, it's good, it's not good, knowing of course that one can always like what is not good. Now a cheese consultant, he will offer here a series of experiences to examine this peculiarity of judgement, but also to discover some new cheeses which may perhaps allow us to escape from our preconceptions through the application of perception.

Ronan Guilfoyle is a major figure on the Irish jazz scene and has developed an international reputation as a performer, teacher and composer. Performing on the acoustic bass guitar since the early 1980s, Ronan is now one of the instrument's leading exponents. Perception is hugely important to him as a jazz musician, in a myriad of ways - not so much visually, - but definitely aurally. There are things that go on sonically, particularly in the areas of rhythm, where combinations of rhythms can create new rhythms that only exist in the composite sounds of the other rhythms. It's a bit like those visual things where you can look at a picture three different ways and see three different things, all of which exist within the one picture.

Dave Lordan is a writer based in Dublin who has been shaking up the Irish writing scene with his passionate, risk-taking writing since the early noughties. Alongside creative collaborator Karl Parkinson, he makes up the popular performance poetry duo Droppin The Act and he is a renownedly passionate performer of his own work.

Fabrice Naud – AKA Docteur Naud - is an experimental musician who will perform on the electronic instrument the theremin for the Meta-perceptual Club. He is also the inventor of the not-yet-famous Braguettophone – a trouser zip that plays music, as well as specializing in composition; installation; mixing; engineering; playing traditional instruments; playing electronic instruments; inventing electronic instruments.

Janet Moran will perform extracts from Irish plays focusing on ideas of transformation in performance. Currently in residence in CCI, Janet Moran is an actor based in Dublin. She has performed at all the major theatres in Ireland. She has worked extensively with Corn Exchange Theatre Company in Dublin, touring to the UK, Germany, Australia and Mexico. *Swing*, the play that she co-wrote, played in CCI in May 2014, as well as at the Irish Arts Center in New York, where it received the New York Times critics pick, a national tour of Ireland and the Edinburgh Fringe Festival.

On Sight (2012) On Sight is a stereoscopic video installation, present in the courtyard of the CCI for the duration of Cleary Connolly's residence, exploring binocular vision. The stereoscope juxtaposes two HD films for the left and the right eye, integrating some contradictory information which the brain will nevertheless try to converge into a stereo picture. The stereo film has been shot in situ at CCI with Être par Six who collaborated with Cleary Connolly on the conception and execution of the piece.

Moving Still (2008)

A video/computer installation first shown in the Pompidou Centre in 2008-2009, works with live video. On one side of the projected image, everything that is still is erased, leaving only the bodies of spectators/observers to emerge from a grey emptiness when they move. On the other side, it is what moves that is erased, and only those who stay still will appear in the image, along with the unmoving architecture of the space. At the centre of the installation is an early electronic instrument called a Theremin, which is played without physical contact.

Guillaume Dumas graduated as an engineer from l'école Centrale Paris and obtained his doctorate in cognitive neurosciences from Université Paris 6. Recently returned to France from the US where he had a research post at Florida Atlantic University, he has joined the research team in human genetics and cognitive functions at l'Institut Pasteur. In parallel, through associative activities and scientific mediation, he has been implicated in issues relating science, art, ethics and society. He was an invited expert at the UN on questions of cultural liberty and he co-founded HackYourPhD, an association of over 1500 people across the world dedicated to "open science". He will present some of the most recent advances in cognitive sciences – particularly relating to our social environment – and illustrate them with demonstrations which draw as much from art as from science.

Irish composer **Roger Doyle** has worked extensively in theatre, film and dance. *Babel*, his magnum opus, was released on a five-CD set in 1999 and is a celebration of the multiplicity of musical language and evolving technologies. It took Doyle ten years to compose. He worked with 48 collaborators and produced 103 individual pieces of music for *Babel*. In 2007 he won the Magisterium Award at the Bourges International Electro-acoustic Music Competition in France, for his composition *The Ninth Set* – part of a three album electronic music set called *Passades*. He has just completed two cinema for the ear projects - live soundtracks for imaginary films, performed by the National Symphony Orchestra and The Crash Ensemble respectively - both released on CD. He is constantly amazed that he is a composer.

Máighréad Medbh is a dramatic poet who composes with a sense of the organic. Structure and rhythm are crucial, often representing inner happenings and perceptions. The logic in her poems is that of the image-making mind, which sees its own reflection in everything outside. Whether it is her own voice or those of constructed characters, the position is always subjective, because facts can only be established one by one, and often melt as soon as they occur. Her poems at the Meta-Perception Club will speak of disorder, obsession and re-imaginings. A pioneer of performance poetry in Ireland in the 1990s, Máighréad Medbh states: 'What I want my poetry to do is to draw meaning from and to the body'.

Time is a Dimension Like Any Other (2013)

Time is a dimension like any other is an experimental video installation by Cleary Connolly with sound by Jean Philippe Renoult and Dinahbird. Using video footage of tramways pulling in and out of the Luas Green Line Terminus on Stephen's Green, the work explores the dimension of time. Video may be a two dimensional medium - a flat screen - but it does have a third dimension: not depth, but time. We are well used to looking at video where this dimension is expanded (slowed down) or compressed (speeded up). This work is about slicing through it with a digital knife.

And with the participation of:

Laboratoire Psychologie de la Perception, Université Paris Descartes et CNRS; Institut des Systèmes Intelligents et de Robotique, CNRS - Université Pierre et Marie Curie.

Information

**No reservation required
for The Meta-Perceptual Club**

Exhibitions:

Tuesday – Saturday, 14:00 – 18:00

Wednesday, 14:00 – 20:00

Sunday, 12:30 – 14:30

Happenings:

Thursdays 22 January,

5 & 19 February, 18:30 – 20:30

Open studio:

Tuesdays – Fridays,

14:00 – 17:00 and by appointment

RER B:

Luxembourg (sortie Rue Gay-Lussac)

Metro:

Place Monge (M7)

Cardinal Lemoine (M10)

Bus :

21, 27, 84, 89

Parking:

22, Rue Soufflot

Address:

Centre Culturel Irlandais

5 Rue des Irlandais

75005 Paris

Tel:

01 58521030

www.centreculturelirlandais.com