

Marcel Vidal

Dead in the Day / Balcony

GALWAY ARTS
CENTRE
MON - THURS: 10-5.30
FRI & SAT: 10-5
SUN: 12-5

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Marcel Vidal's work often starts with a digital image which is materialised physically and rendered with traditional techniques in oil or watercolor, a painting. Intuitively working with hoarded materials collected in his studio, Vidal devises anarchic architectural sculptures that often stage and frame his paintings and objects.

Failure and the impossibility of representation within the hyper saturated image culture of today inform Vidal's work where already existing imagery along with personal photography are used to isolate gesture and explicate confusion through traditional art making materials and industrial processes.

His volatile assemblages are built from hardware materials, strips of wood, zinc plated bolts, castor wheels, spray paint, expanding polyurethane foam, string, feathers, fur pelts, deer hooves and suggest a function. These processes produce objects that create a dichotomy between the seemingly gentle aesthetic of the paintings versus the visceral and brutal appearance of the sculptures. These two intertwining and opposing strands of Vidal's practice, painting and sculpture, are in constant dialogue, elucidating a tension between reservation/expression, silence/noise, light/dark.

Dead in the day, 2017, 241x120x80cm 94.9x47.2x31.5in
Black roses, 2017, 320 x 145 x 115 cm | 126 x 57.1 x 45.3 in
Balcony, 2017, 196 x 62 x 62 cm, 77.2 x 24.4 x 24.4 in
Expanding foam, spray paint, wood, watercolour on paper framed with glass, bitumen, shed felt, zinc fittings, castor wheels, rubber, animal fur, animal hooves, twine, linen, plaster.
Images courtesy of Kerlin gallery, photography by Lee Welch.



Susanne Wawra

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Nostalgia and place play a significant role in Wawra's work, the term *Ostalgie* being used specifically to describe nostalgia for East Germany and the old ways. The materials of the east seep into the patterns and photographic images layered throughout her work where her personal archive from her childhood are digitized and printed later to be adhered to the surface of the canvas, this ground of images is obliterated and worked over with expressive gestures.

Her work explores the intersection between personal autobiography and historical events. Utilising photographs from her own family albums, Wawra draws on printed matter to interrogate her experience of growing up in East Germany before the fall of the Wall.

Wawra establishes personal motifs referring to a *heimat*, which translates to 'home' or 'homeland', by introducing a cast of protagonists and propaganda

material from the GDR (The German Democratic Republic). The GDR was seen not only as geographical but emotional *Heimat*. *Heimat* was a social and political construct that allowed Germans to maintain a sense of community and belonging in the face of constant ruptures, acquiring rich connotations of protection, familiarity and order. The act of living in a different social system with it's own vocabulary, political principle and economic organisation created a feeling of togetherness while simultaneously separating East from West Germany.

The use of mundane source material combined with the layered process of collage enables a material reimagining of the tension between fiction and reality, past and present. Wawra reinterprets the relationship between history and the self, working towards a broader understanding of formations of selfhood.

Susanne Wawra, *Zeltmütter (Tent Mother)*, 2016, oil, acrylic and image transfer on patterned fabric on canvas, H 50 cm x W 70 cm



artists

Bassam Al-Sabah
Cyprien Gaillard
Mark Garry
Sadhbh Gaston
Aoibheann Greenan
Helen Hughes
Jesse Jones
Mark Leckey
Colin Martin
Stella Rahola Matutes
Eleanor McCaughey
Conor McGarrigle
Dennis McNulty
Paul Murnaghan
Gavin Murphy
Laura Ní Fhlaibhín
Ciarán Óg Arnold
Ciara O'Kelly
Deirdre O'Mahony
Rosie O'Reilly
The Domestic Godless
Marcel Vidal
Susanne Wawra

syntonic state

It is an honour to introduce *syntonic state* for TULCA this year. This should be a fresh and engaging presentation of material through performance, film, artworks, events and talks.

syntonic state is curated by Linda Shevlin. We, the board of TULCA, recognised an ambition, audacity and organisational flair when selecting Linda Shevlin for this year's festival of visual arts. Linda has established a reputation as an artist and curator who explores facets of our contemporary world in all its complexity. Her various projects are characterised by a collaborative approach, often in rural contexts, and reveal a sensitivity to that which is perceived as marginalised or peripheral. From her base in Roscommon, Linda has also been developing what she has called a 'nomadic approach' as she develops projects in non-art spaces around the county. This sensibility coupled with a solid track record of delivering on the international stage resonates with what TULCA itself aspires to be.

I will admit I was unsure as to what a *syntonic state* actually is. I thought I may well have entered one in my more reckless days. But no, it turns out to be what I have been seeking all this time. It is to be responsive to and in harmony with the surrounding environment so that any action is appropriate to the situation. So while I write on the eve of TULCA 2018, I am aware of the various new commissions and events planned which will draw local history and tradition through this idea in the hope that we may (re)orientate ourselves towards the world we now find ourselves in. To be critically charged on the cusp of hope is to chime once again with what TULCA aspires to be.

TULCA would not be possible without the dedication and commitment of the TULCA team. We welcome David Finn as our new producer having handled the role of production manager over the years with a deft touch. David takes over from Kate Howard who, along with Denise McDonagh, have moved on to fresh pastures. We must also thank Joanna McGlynn, Hilary Morley and Judith Bernhardt for their sterling work in Education and Engagement, and, our Volunteer Co-Ordinator, Susan Roche, who will muster a squadron of volunteers whose work is equally indispensable to the success of TULCA. We are equally indebted to institutional support from GMIT, NUIG and Saolta University Health Care Group. Claire Doyle, James Harrold and Sharon O'Grady merit special attention in their roles with the Arts Council and Galway City and County Councils. Finally, we must thank those who have offered TULCA the use of their space: 126, Columban Hall, Fairgreen House, Galway Arts Centre, NUIG Gallery, The Fisheries Tower, Biteclub @ Electric Galway, Sheridans and the O'Donoghue Centre, NUIG.

TULCA is now 16 years old and on the brink of adulthood. *syntonic state* is a welcome addition to those years of development and maturation. I have no doubt it will continue the tradition of rich critical engagement with the locale established by previous curators and TULCA teams. I hope it contributes to setting further the foundations of future TULCA's. I hope you will enjoy all it has to offer.

Gavin Murphy
Chairperson
TULCA Festival of Visual Art