



Aerial Blue
Summer School for Contemporary Art
28th - 31st July 2011

Aerial Blue is the second edition of a mobile collective co-directed by Ruth E Lyons and Claire Feeley that began with **Mercedes Fire** in 2010.

This year's focus is on **islandism** and the notion of insularity as a gateway to radical difference. **Aerial Blue** invites artists from across the world to come to Ireland for four days workshops, collective experimentation and island survivalism.

*In evolutionary terms, islands are breeding grounds for hyper-differentiation. Fantasy creatures thrive and multiply that would otherwise perish on the mainland. The margin of an island is also analogous to the position of the artist, at once feasting off the glut of influences and opportunities that wash ashore, and at the same time, wilfully standing in opposition to them. In the context of Ireland, a western sea-surrounded outpost of Europe that has recently endured a dramatic economic collapse, the condition of becoming islanded has become symbolic, and a rallying point for action, questioning 'what is the land beneath our feet?'. The participants of **Aerial Blue** are asked, through collective experimentation, to construct 'an island state of mind' during an invited residency on a deserted island.*

Details

The summer school will take place on Dorinish, an uninhabited rocky outcrop on the West Coast of Ireland that was formerly owned by John Lennon. After seeing this remote doldrum advertised in a transatlantic in-flight magazine, the iconic singer purchased the island, which soon became home to a commune of music lovers and spiritual experimentalists. The fellows for **Aerial Blue** will be the sole habitants and caretakers of this island during their residency and will be invited to present workshops, collective actions or propose ideas and concepts for investigation.

Each of the four days will be structured around a different aspect of **islandism**.

Day 1- pm *Island as escape:* as we break away from the mainland

Day 2- am *Island as new beginnings:* establishing a camp

Day 3- am *Island as fiction/ site of difference*

Day 4- am *Island and its shoreline (the interface with mainland)*

We will be transported to the nearby luxury island of Inish Turk Beg where we will have afternoon tea in the pavilion

- **pm** *Return to mainland*

Within this loose structure we would like you to conceive of a contribution that you will make to the proceedings of the school. There is no restriction on what this contribution might be and we encourage you to be as creative as possible in your thinking about it.

This is an opportunity for a collision between your own practice/ thinking, the island and collective experimentation.

Your contribution could take the form of anything from a straight forward reading, a group discussion on a particular topic, a performance, the preparation of a meal, to something more along the lines of collective experimentation such as the orchestration of a group action, a game, swimming classes, the building of forms, making sound, practicing black magic, star gazing, inventing a new narrative...

We are really excited to see what will come out of this. If you would like to send any ideas our way for discussion prior to departure please do so.

Participants:

Suzanne Broughel (US)

Claire Feeley (Ire)

Ruth E Lyons (Ire)

Joseph Noonan Ganley (Ire)

Mary Jo Gilligan (Ire)

Fiona Hallinan (Ire)

Eileen Hanlon (Ire)

Catherine Harty (Ire)

Emma Haugh (Ire)

Emma Houlihan (Ire)

Sam Keogh (Ire)

Kevin Kirwan (Ire)

Stephen Lacy (US)

Dave Loder (NI)

Donny Mahoney (US)

Martin McCabe (Ire)

Josephin Ramuson (Swe)

Ben Readman (Ire)

Lay of the land

Dorinish is a small island of 19 acres, it is one of supposedly 365 islands in Clew Bay. John Gavin, a local farmer, is the current owner of the island and uses the land to graze his sheep. John has kindly given us permission to use the island for the duration of the school and will meet us on our arrival at Rosmoney.

The island has little or no shelter and is very exposed. The climate in this region is very unpredictable even during the summer months. The island has never been developed and is fairly wild and unserviced; needless to say this means that there are no buildings, no electricity, running water, toilets etc.

Preparations

Think survival camp!

What to bring

Tent
Sleeping mat
Sleeping bag
Personal water supply (2litres per day)
Knife
Fork
Spoon
Cup
Plate
Torch
Waterproof clothing
Towel
Warm clothes

Island Library (or suggested reading list)

Bachelard, Gaston (1958) *The Poetics of Space*, Beacon Press

Ballard, J.G. (1975) *High Rise*, Jonathan Cape

Borges, Jorge Luis (1945) 'The Aleph', *The Aleph and Other Stories*, Penguin

Brautigan, Richard (1972) 'Pacific Radio Fire', *Revenge of the Lawn*, Jonathan Cape

Brautigan, Richard (1968) *In Watermelon Sugar*, Four Seasons Foundation

Calvino, Italo (1968) 'The Spiral', *Cosmicomics*, Harcourt Brace

Defoe, Daniel (1719) *Robinson Crusoe*, W. Taylor

Deleuze, Gilles (1953-1974) 'Desert Islands', *Desert Islands: and Other Texts*, Semiotext(e) / Foreign Agents

Ende, Michael (1979) *The Neverending story*, Thienemann Verlag

Harmon, Graham (2010) 'Off shore drilling rig', *Circus Philosophicus*, Zero books

Meillassoux, Quentin (2008) 'Chapter 1- Ancestrality', *After Finitude*, University of Michigan ; Continuum

McLeod, Judyth A. (2009) *The Atlas of Legendary lands*, Pier 9

O'Donnell, Peadar (1955) *The Big Windows*, The O'Brien Press

Schalanasky, Judith (2010) *Atlas of remote islands: 50 islands I have never visited and never will*, Penguin

'Islands', *Cabinet Magazine*, Issue 38: Summer 2010

Film

Heart of Glass (Werner Herzog, 1976)