Détournement, Guy Debord.

Debord, G and Wolman G.J. (1981) 'A User's Guide to Détournement', in _Situationist International Anthology_. Translated from French by K. Knabb. Berkeley, Calif. : Bureau of Public Secrets, pp. 14-21.

"Deceptive détournement, also termed premonitory-proposition détournement, is in contrast the détournement of an intrinsically significant element, which derives a different scope from the new context." (p. 18) My work plays with this notion of détournment by recontextualizing materials and artefacts, using established cultural ephemera for novel communicative means.

Whilst informed by the appropriative technique that underpins much détournment, my practice differs in its stated goal. The projects are less interested in deriving new meaning from a different content, than they are in highlighting the pre-existing power of such objects by recontextualizing their means of communication. It is through irreverent text-based interventions that I explore the cultural caché of such artefacts and the material biases for the broader dissemination of culture.

We Don't Know Ourselves (2021), Fintan O' Toole.

O'Toole, Fintan. (2021) _We Don't Know Ourselves_. London: Bloomsbury Publishing.

At the core of my enquiry rests the proposition that Ireland, having modernised at such an alarming rate is currently undergoing something of an identity crisis. An unsureness and unease as to who we are and where we are going as a nation. Such a feeling is reflected in many of the interviews that comprise my projects' archives; though it is such a large and unwieldy theme as to resist neat summarization.

The nation's premier journalist, Fintan O'Toole speaks with some authority on this issue in his personal history of the state. Charting the country's progress from the mid-20th century until present day, O'Toole's book provides context for my work. A deep well of references to draw from, the publication allows me to situate my practice and engage effectively with my chosen public.

Field Notes 02 (2012), Asia Art Archive.

Chan, J and Wong, C. (2012). 'Note from the Editors', in *Field Notes*. Hong Kong: Asia Art Archive, pp. 3-10. Available at: https://cdn.aaa.org.hk/_source/fieldnotes-issue-02-single.pdf. (Accessed: 10 May 2023).

In the introductory text the the second edition of the journal *Field Notes*, Chantal Wong and Janet Chan provide an overview of contemporary archival practices. The writers note that the act of compiling an archive is seldom neutral, but a subjective exercise in power. In facilitating, designing, and projecting archival materials, choices must be made as to the form and content of the information presented. In response to this, AAA proposes an embrace of multiple perspectives within the archiving process; calling for a praxis that is "collective and collaborative [...] from research to annotation" (2012).

My practice responds to this discourse, eschewing the goal of objective representation for collaboration and creative interpretation. In both projects, I have sought to centre and amplify the individual voices of my interview participants; giving prominence to the varied views expressed by each. Such an endeavour is of course, fraught by nature. Simply by taking authorship of my archival material, I cannot help but imprint myself upon it.

***The Recovery of Kitsch* (1999), David Llyod.**

Llyod, D. (1999) 'The Recovery Of Kitsch', in *Ireland After History*. Cork: Cork University Press in association with Field Day, pp. 89-100.

David Llyod's 1999 article *The Recovery of Kitsch* focuses on the material nature by which national culture and identity is transmitted. Llyod examines this dissemination of culture, which he claims as inseparable from the capitalist system in which the world operates. His claim that culture is "borne by commodities" (p.90), is one that rings true upon examination and heavily informs my work. For Llyod, culture and identity are established in the domestic sphere. Thus it is via the tea towel bearing a national map or religious ornament perched upon the mantlepiece that such ideas are enacted.

My own work responds to this material-led theory of cultural dissemination. My practice embraces the forms by which culture and identity are communicated; drawing attention to their power via text-based interventions. In doing so, an emphasis is placed upon the lived experiences of those who live immersed within the culture at hand. A contrast which serves to highlight the interaction between the personal and the ideological on everyday terms.

Corbin Shaw.

Shaw, C. (2023) *Various Works* [Multimedia]. Available at: https://www.corbinshaw.com/ (Accessed: 2 May 2023).

The work of Corbin Shaw provides ample inspiration for my own practice, both in visual and theoretical terms. I admire Shaw's use of prefabricated icons and

established design forms, which are primarily focused on the flags and paraphernalia associated with English football culture. Contrasting the blunt mode of projection embodied by these objects, Shaw's texts serve to highlight and subvert the ideologies of which underline their histories.

In my own practice, I have embraced a similar artefact-led approach; contrasting objects emblematic of Irish nationalism and cultural identity with subjective narratives gathered by interview. In doing so, I hope to draw attention to the evolving, mutable, and transactional nature of Irish identity as it exists in our globalised world.

Jeremy Deller and Ed Hall.

Deller, J and Hall, E. (2009) *Procession*. [Manchester. 5 July 2009].

If one were to offer criticism of Shaw's approach, one might find it in the very slogans and poetic phrases that adorn his range of flags and banners. These work for the artist and allow him to potentially comment on the culture before him, however it does leave other potentialities on the table. Such artefacts are often, by their design, community-focused and communally created. Whether hoisted in protest by labour movements or borne in sectarian parades; banners and flags are often rich in symbols and slogans originating in the communities which carry them.

A contrast to this approach is found in Ed Hall and Jeremey Deller's long-standing collaboration. In 2009's *Procession,* paraders marched under banners which celebrated the everyday and mundane. From unrepentant smokers to boy-racers, the project endeavoured (with questionable success) to highlight the characters which made up the community at hand. A particularly great example, and one of the procession's most eye-catching

works, is the *Ode to the Chip* banner commissioned to honour Oldham's gift to the world. Irreverent and celebratory, it captures a sense of local pride with a tongue-in-cheek tone.

In my own practice I have followed a similar ethos, creating participatory projects that centre those whom my work concerns. Like Deller and Hall's output, my practice is materially focused; creating artefacts that project identity in collaboration with the communities whose identity is being expressed.

Folk Archive (1998-2005), Jeremy Deller and Alan Kane.

Deller, J and Kane, A. (2005) *Folk Archive*. [Online Exhibition]. British Council, London. Available at: https://artsandculture.google.com/story/1gVRN4A5V_37Iw (Accessed: 2 May 2023).

Jeremy Deller and Alan Kane's Folk archive, compiled for the British Council, provides an oblique perspective on British culture; highlighting everyday practices and traditions that may be (re)considered as modern forms of folklore. Exploring the project online, I was particularly taken by entries such as the McDobbo's fast food truck. Such creation comprises an instance wherein global corporate culture becomes subservient to the inventiveness of individual creativity on a hyper-local scale.

Working on my project St. *Patrick's Day in Ballybeg*, I found myself reflecting on the conflict of culture represented in the McDobbo's food truck; such reflections providing a fresh perspective on the tradition of the St. Patrick's Day Parade. As a folk tradition these parades originated in North American Irish immigrant communities in the 18th-century. Now, promulgated across the globe, the tradition has become something of an advertising campaign for a

certain strain of Irish identity. This is, of course, not to mention the role St. Patrick's Day plays in promoting Irish soft power. My work attempts to somewhat re-localize the tradition. It does so by using the artefacts of the parade to convey, with bold declaration, the subjective experiences and opinions of Irish people when it comes to their national holiday.

Year 3, Steve McQueen.

McQueen, S. (2021) _Year 3_ [Photographic Archive]. Available at: https://www.tate.org.uk/whats-on/tate-britain/steve-mcqueen-year-3 (Accessed: 2 May 2023).

I am attracted to the treatment with which McQueen approaches his subjects in his project _Year 3_; the artist playing a facilitatory role, capturing them before the lens in an earnest manner devoid of overt stylization. In this, I admire McQueens faith in his process and his willingness to apply it with systematic evenness. This trust allows the photographs to speak for themselves and the latent themes of the work, such as identity in current and future Britain, to emerge.

In project _Communion_, I gathered stories and images provided by participants in a similar set manner. I have chosen a methodology developed from earlier units and am applying this with systematic rigour to a new (but related) area. The archive of images assembled through this process raises questions also pertinent to McQueens work; those concerning the photographic object as a domestic marker of identity. Something highlighted in _Year 3's_ repositioning of these traditionally domestic items from the mantlepiece to billboards around London.

In my own work this nature of the photographic object is questioned by its pairing with audio from interviews with my subjects; highlighting the communion photograph's dual purpose as an object of power, wherein domestic and exterior concerns meet. Stepping away from McQueens understated tactics, I

experimented with printing on communion wafers themselves as a means to highlight the materiality of these photographs as vehicles for and objects of powers themselves. Objects which, in contrast to McQueesn celebration of diversity, encouraged only one type of identification.

Irish Type Design, Dermot McGuinne; Gaelchló, Vincent Morley; _Signal Type Foundry,_ Max Phillips.

McGuinne, D. (1992) _Irish Type Design_. Dublin: Irish Academic Press.

Morley, V. (2023) _Gaelchló_ [Type Foundry]. Available at: https://www.gaelchlo.com/ (Accessed: 10 May 2023).

Phillips, M. (2023) _Signal Type Foundry_ [Type Foundry]. Available at: https://signalfoundry.com/ https://www.corbinshaw.com/ (Accessed: 10 May 2023).

The specific focus of my enquiry engages with Irish culture through an examination of its designed artefacts. Inherent in my work is a platforming of Irish typography. Both _Communion_ and _St. Patrick's Day in Ballybeg_ earnestly embrace Irish type design, from the contemporary glyphs of Dublin's Signal Type Foundry to the historical digitisations of Vincent Crowley. Dermot McGuinne's comprehensive book on pre-21st century Irish type design, provided a foundation upon which to base this work.

Irish type design is often considered in lesser terms; characterised by designer Oscar Torrans as a "million bastardised faces [that] exist mostly made for American-Irish pubs" (2022)*. Amongst these, however, are some truly beautiful gems that my practice presents for reconsideration.

General Idea.

My approach has found inspiration in the strategies and concerns of the Canadian collective *General Idea*. The group's use of scale, appropriation of forms, and experimental approach to publishing have all informed my work on the course. My own practice has established a similar enquiry to the group, wherein the precepts of a given paradigms are examined via the materials and customs through which they are enacted. I greatly admire the satirical tone with which the group comported themselves; this in turn helping to contextualise the irreverent approach to my own work.

*Glenn, K and Torrans, O. (2022) 'Tradition and technology combine in a book of fully AI-generated Irish poems and imagery'. Interview with Oscar Torrans and Kristian Glenn. Interviewed by Ruby Boddington for *It's Nice That*, 11 January 2022. Available at: https://www.itsnicethat.com/articles/oscar-torrans-kristian-glenn-machine-learning-irish-poetry-publication-110122 (Accessed: 10 May 2023).