GOLDEN
MOUNTAIN

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THANK YOU

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TULCA FESTIVAL OF VISUAL ART
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TULCA 2013

Maeve Mulrennan
Chairperson,
TULCA Festival of Visual Art

Welcome to this year's TULCA Festival of Visual Art, Golden Mountain, curated by Valerie Connor. The Board of Directors would like to thank Valerie and also our new producer, Kate Howard. A core element of TULCA is the partnerships that it makes with different stakeholders. This year we are delighted to work with The Legacy Project & the National Women's Council of Ireland, Tuam Library and INSIGHT Centre for Data Analytics, NUI Galway On behalf of the Directors, I would like to thank our funders for their continued support of TULCA, particularly during this tough time, both economically and socially in our country. This year we have had the pleasure of working with an amazing team of interns and volunteers, who have been heavily relied on to deliver both the curator's and the artists' visions to you, our audience. Finally, I would like to welcome this year's artists to Galway and thank them on behalf of all of us. We hope you are challenged and engaged by Golden Mountain.

GOLDEN MOUNTAIN

Valerie Connor, Curator
Photographs by Robert Ellis

The Golden Mountain – it's an idea that speaks to the power of representation and imagination to transform our 'realities' or maintain the status quo. There are no mountains made of gold. Nonetheless, we can imagine one and, so the argument goes, once we've imagined one it exists. The Golden Mountain is a puzzle and a paradox. It's about what we believe is real and what we think we know. It's about how through the act of denying something we simultaneously conjure it up.

Early on several people helped to me find my bearings in how I'd go about curating Tulca and those conversations really are the foundation of the programme. I have visited Galway many times of many years, but as anyone knows it is very different when asked to make something particular for a specific place. I want to thank Anne O'Byrne, Catherine O'Leanachain for their insights into the ambiguity of the threshold between the city and the university, on the one hand, from the grassy gates to the houses bought over by the university for research centres and houses still privately occupied that now find themselves on campus, as the university boundary has moved past and around them. On the other hand, I have an idea now of what the city might look like had artists developed the Spanish Arch area. For a while, conversations about the mapping of what is on the streets and boundaries of the city 'up top' was combined by notions of digging out plans of underground rivers and tunnels and thoughts on who wasn't to be seen in the official or commercial images projected by the city. My thanks to Sarah Searson for listening to these speculations –traces remain. Like Sarah, other previous curators, Helen Carey and Megs Morley, have been very forthcoming and encouraging. This typifies the communities that circulate around TULCA, a feature of the festival I like very much. People often move in and out of different kinds of roles and relationships with the festival, showing in it and working on it as the years go by and there's no question but that this enriches TULCA by disseminating what you might call the institutional knowledge of the festival to ever widening circles.

For some years I have been 'worrying' a few ideas about how data is in the world and in us through our cultural practices and I have been lucky now to have the opportunity to meet Brendan Smith and Bahareh Heravi at INSIGHT, NUIG, who were immediately open to TULCA and interested from when we first talked. They have maintained their friendly interest, culminating most clearly in the project for TULCA by Neal White and Tina O'Connell that involves the Computer and Communications Museum. More discretely, they have generously shared information and research contacts that are more about the slow burn. Meanwhile, Dennis McNulty has programmed a presentation of films along with Wexner Arts Centre curator Jennifer Lange. One of those films by Kennedy Brown tackles the mythologies formed in the early years of California's Silicon Valley south of San Francisco. There is a satisfying synchronicity at work here, and a criss-crossing of connections between the artists and TULCA festivals past and present, not least in so far as Connemara has been likened to Silicon Valley due to its hinterland of computing and digital technology companies and its history in Galway with the opening of DIGITAL in 1971. Recent plans to name or organise a footprint or pathways connecting digital industry and businesses in the city gave rise to the nick-name DERI Land some years ago, based on the involvement of DERI, an acronym for digital enterprise research institute, which this summer changed its name to INSIGHT. It is pure chance that Brendan Smith, curator of the Computer and Communications Museum, located at INSIGHT at NUIG, has also been active with others in the past in challenging local authority plans to build across the biggest 'green lung' in the city that runs through the suburb of Terryland and into the city centre. I noticed Terryland People's Park – or Forest Park – on another early visit, this time to Merlin Park Hospital, built originally as a sanatorium for Tuberculosis patients, itself surrounded by woodland, with Margaret Flannery, Director of the Arts Trust at University Hospital Galway at the wheel, driving across the city in heavy traffic. The painted handiwork of a sign-writer caught my eye. Soon after, I asked Robert Ellis if he would go to the People's Park and see if he would be interested in taking some photographs there. I thought Robert might see the People's Park in a certain way because of his other work on long-term projects documenting alternative or economically marginalised communities. So it is a pleasure to print a set of 6 of Robert's photographs of the People's Park in this catalogue for the first time.

Also, printed in the catalogue is a text by photographer Marie Roux, where she asks whether photography can predict the future – introducing the conundrum behind the question. Marie's worked on updating her text for TULCA, while the programme was unfolding and I appreciate her trust in engaging with me in this way. Another text reprinted for TULCA is by Maeve Connolly on Bojan Fajfrić's video installation: an opportunity to bring this text into the space of the artist's work. Also, for TULCA, Melanie Jackson has made a special second edition printing of her most recent comic book of ideas about science and consumer capitalism, presented alongside copies of two previous comics made with collaborator Esther Leslie.

Karen Conway's drawing of twins is large and unequivocal. They are young, female and have super-savvy T-shirts. Surveys of the TULCA audience have found that it is a she, and she is young and art educated. The risk here is that the young, female, art educated TULCA-goer might be limited to a single type, and their differences smoothed over, wrongly suggesting a consensus – all the same. Consider the 3 programmes put together by Ann Curran and Cecilia Dougherty from a collection of tapes accumulated by the latter over years of art making and teaching. As much in the narratives of political, racial, sexual, and artist outsiders and insiders, videotape itself is the medium of difference, circulating through self-managing systems of distribution – there are clues to move toward the preservation of this magnetic legacy. To present day – Jolene Mok creates a mise en abyme of the career art world, where platforms and systems of a certain kind of representation mirror themselves over and over. Sara Amido challenges us to care enough to listen – to someone whose connection to the things they describe are on the slide, sound and picture becoming asynchronous. Mairéad McClean and Jenny Brady's works also prick the ear and inhabit the listener. Likewise, embodied experience is at the heart of Sandra Johnston's works and although best known for her performance work and 'live' and durational projects, the focus here is on her video works and text. Marie Roux notes in the piece she has written in this catalogue that horses crop up in the strangest places. And they crop up here, under Queen Elizabeth II, by her side, and in the news. And in Bojan Fajfrić's video, recreating his father's early morning ride the day that civic leaders met in Belgrade to set course towards the ethnic violence and killing that precipitated the break up of a nation.

Throughout the works, several feature text and words and letters, as subtitle, translation or the primary medium of representation: Jessica Conway's multiple spoken letters 'a', Sandra Johnston's description of an interviewee weighted down by questions and thoughts, Bojan Fajfrić's and Bob Quinn's subtitles to English, from Serbian and Irish, Kasia Kaminska's written transcripts in English of spoken interviews in Irish, and Stefan Malicky's use of lettering, signs and pronouncements in his silent film. It is more than a formal common ground they share. It is about where authority and urgency is located and 'felt' in culture, including the tension and anxiety surrounding ideas thought to be second-hand and in second-hand languages. When the privileged forms and technologies of representation fail, call for back up. Michele Horrigan gives us an insight into performance failure on the part of a new technology. Nuala Ní Fhlathúin investigates the photographic image, object and text through detection and with the collusion of the audience with the decision making process of the artist: the excitement of contingency and chance in a series of risky actions. The agonies of skill are apparent in Nicos Nicolaou's sculpture – is this 'just' a cardboard box, the basic container of goods? Colin Martin, Barbara Knezevic, Maria McKinney and Cliona Harmey's works appear to refer to themselves as just what they are, but they all play with repetition to keep us in the loop, keep us questioning and generating enquiry. Emma Finn's lecturer professorially asserts the facts but her narrative takes them apart. Working together, Lorenzo Gattorna and Mary Ancel, deliberately duplicate imagery – colour stills photography and black and white silent film. There is also a risk that one will cancel out the other, be more real or be more what we think or imagine or feel is more vivid. Radio telescopes turn to the sky and wait.

Events over the weekends on TULCA this year include the opening of 'Still, We Work', an exhibition commissioned as part of the National Women's Council of Ireland Legacy Project. 126 are the first venue to curate the exhibition on tour, and it is very apt that this artist-run gallery would do so, as the artist's project address gendered practices of labour, the precarity of work, and inevitably reflect artists' knowledge of these. There are screenings and events and the first and last weekends. I want to thank all those who have given permission to show films and videos and those who have agreed to host and take part in the thematic discussions. Fugitive Papers will host a dialogue on the last Saturday, bringing the festival to its conclusion. Finally, a special word of thanks to Ann Lyons, who has activated so many key relationships and opened so many doors this year.

Photographs on the following pages: Robert Ellis, *The People's Park*, 2013.

CAN PHOTOGRAPHY PREDICT THE FUTURE? (2013)

by Marie Roux

I have watched Tarkovsky's Solaris once. I remember certain details, the sound of paper strips taped to a room fan and how it was there to mimic the sound of fidgeting leaves in Autumn. I remember Kelvin's clothing before he goes to space, the repeated word 'hallucination', the minimal wiring of the machinery and a picture of a horse in the dead doctor's office. Horses appear in the strangest places: in space, in music. I think of other films. I remember details not narrative – colours and gestures, sounds, close-ups. Maybe we take photographs in films, capture a moment and let it loose somewhere else. Maybe we have always been photographers.

Natural Cinema and the Aion

Cinema proposes other experiences of perception beyond Henri Bergson and Virginia Woolf criticisms. For Bergson, cinema was unable to empirically represent life and a failure. Woolf saw the medium as a threat to possibility and achievement, by substituting fake actions on screen for actions in life. She wrote that cinema 'is a simple mechanism which takes care that the body does not fall down coal-holes, provides the brain with toys and sweetmeats to keep it quiet. […] The horse will not knock us down. The king will not grasp our hands' (Woolf 1950). They are anxious about a cinema that falsifies life. But the view of life that cinema gives out can help understand ideas on our general perception and this is how Gilles Deleuze has drawn out, in Cinema 1, a philosophical theory of perception. After all, film imitates, copies, tries to ameliorate and reveal life therefore the mechanics of it can be similar to perceptive mechanics of the eyes.

For Deleuze our perception is 'a toolbox' (Massumi 2004), an open system, which is blended, changing constantly, going at different speeds – slackening when something interesting or useful appears and accelerating through extraneous situations. Describing the 'momentum' affected by our decision-making, Deleuze proposed that we have always been making films, using the edit. Films can create 'an illusion of the same duration of our experience (Orlow 1999 – 2006). Describing the 'time-image', Gilles Deleuze writes about a movement that happens only in cinema, a new way of perceiving what is presented to us, pure, impossible to grasp as a whole in life but possible to witness in films, maybe like the man with the moving camera, Dziga Vertov. He said he was connecting all the points in the universe. Once again improving our perceptual realm, improving the visual.

Linear chronology has been an attractive and convenient way to represent time and has leaked into how we conceive it. On this line lies the Past. Characterised by what has been accomplished, which has a diminishing effect on our sense of freedom. The Present is a paradox; the time of our existence that cannot be retained without changing it into something else and erasing it. The Future is the region of possibility and promises. Something often longed for, but something that can shut down the Present: 'Prediction, or in other words, procedure through which time in its coming (call it the future) is sought to be known and neutralised-controlled-before it happens'. (Lomax 2006)

ИЛЛЮЗИЯ 'Hallucination'

In cinema the future has become a subgenre in itself: 'sci-fi'. In science fiction film stories, the main character is often preoccupied by something beyond what is all around them. These singular figures are usually following a personal quest that involves uncovering what is under the surface, travelling geographically and inside themselves. A fundamentally questioning genre that also 'tends to disguise, and thereby reveal more schematically, the social and psychological preoccupations of the moment, the disguise is a genre in itself' (Applebaum-Mead 1978).

A hero steps back in time, trying to make sense of the world in which they live. Science fiction begins as a fully created moment. The new universe is clear and understandable since it is set against a background of prognoses and probabilities. The created universe is an open proposition. For Deleuze cinema has the great power to take a distance between the objects, people and action in order to 'to make time and thought perceptible, to make them visible and of sound' (Deleuze 1986). What about the photograph? It is an interval in time and becomes a space in itself. How does one see an open proposition through a photograph? A photograph could hold in one moment all this agitation?

Gilles Deleuze disliked the chronological. He proposed something else called the Aion – a kind of time travelling, the past and future constantly in our mind, so feeding itself. He tries to grasp a time that is generative, not a line, but an experience: an agitation of the mind – un-quantifiable. Similarly when thinking stillness, Yves Lomax, describes a quality of stillness in the photograph where it is impossible to dissociate it from movement and 'a moment of grace, where positions and oppositions don't take a place' (Lomax 2006).

Marie Roux is a photographer. This version of 'Can Photography Predict the Future?' for Golden Mountain: Tulca 2013 has been adapted by her from an original Context Paper, London College of Communications, 2009.

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EVENTS

DRUID THEATRE

Saturday 9th November
2 – 4pm

Solving Ourselves

A screening of videos and films selected by Dennis McNulty and Jennifer Lange. Featuring Google, Bea McMahon, Kennedy Browne, Kevin Slavin, Sean Meehan, Kevin Lynch, Dan Walwin. [49 mins]

Golden Mountains

A forum for conversation hosted by Gavin Murphy, with this year's curator, Valerie Connor and invited guests, Michelle Doyle, Sean Taylor, Ruth le Gear, Gerald Glynn and Lisa Marie Johnson, on discussing the themes and ideas of Tulca 2013.

Sunday 10th November
2 – 4pm

Tonnta agus Réimsí / Waves and Fields

Caoimhin Mac Giolla Leith and guests, Nuala Ní Fhlathúin, Kasia Kaminska and Jeannine Woods talk about the transmission and reception of images of protest and complexity attached to Irish language movements and the legacy of the idea and reality of the Gaeltacht for contemporary artists and the wider culture.

Splanc Dheireadh na Gaeltachta / Last Spark of the Gaeltacht

A screening of the documentary directed by Bob Quinn about the Gaeltacht Civil Rights Movement. Gael Media, subtitled in English

NUN'S ISLAND

Saturday 23rd November
2 – 5pm

Slow Visibility

Fugitive Papers editors, Michaële Cutaya and James Merrigan, will host a discussion among contributors to the latest issue, Fugitive Papers #5, which will be launched at the event.

TULCA FESTIVAL GALLERY

Saturday 9th, 16th & 23rd

The Speedie Telstar by Neal White & Tina O'Connell

As part of this project, the artists and the curator of the Computer and Communications Museum of Ireland have devised a special guided tour for Golden Mountain TULCA 2013, featuring early radio, computers and games consoles that work and can be played! And no one knows more than museum curator Brendan 'Speedie' Smith, about Ireland's place in the history of computing. Tours last 1hr 45mins approx. Departing from TULCA Festival Gallery and must be booked. Please call 0868774710 for details and booking info or email tulcaeducation@gmail.com

SOLVING OURSELVES

Films/videos: one-off screening. Total duration 49'01"
Selected by Dennis McNulty & Jennifer Lange

Saturday 9th November
2 – 4pm / Druid Theatre

Google Glass advertisement	*by Google, 2013* [2' 16"]
Reciprocal 0	*by Bea McMahon, 2007* [3' 40"]
The Myth of the Many and the One	*by Kennedy Browne, 2012* [19' 07"]
TED talk	*by Kevin Slavin, 2011* [15' 23"]
Salt Pile	*by Sean Meehan, 2013* [2' 15"]
The View from the Road	*by Kevin Lynch, 1964* [2' 59"]
Immortality	*by Dan Walwin, 2011* [3' 21"]

'Solving Ourselves' is based on a programme screened at the Wexner Center for the Arts in Columbus, Ohio earlier this year, co-selected by Dennis McNulty with curator Jennifer Lange. The videos have been assembled as a response to Dennis McNulty's work *INTERZONE* (2012), exhibited at the Wexner in September 2013. *INTERZONE* was commissioned by Fingal County Council Arts Office, through the 'per-cent for art' scheme, and shot on location in the county.

Dennis McNulty – 'Before practising as an artist I made music, and before that I studied civil engineering. For 4 years, I absorbed information on various appropriate subjects like soil mechanics, structures, fluid mechanics, computer programming and geology. The most significant thing an engineering degree teaches you is a way of 'seeing' the world, an approach to encoding situations in a 'language' that enables the production of certainty in similar hypothetical situations. This is what people mean when they talk about engineering as 'problem solving'.

As a result, at its core, engineering is about abstraction. It is about taking some phenomenon or thing in the physical world and finding a way to describe it in an 'objective' language of some kind, typically in some mathematical way. You reduce things to their essentials. The goal is certainty. Engineers must be able to guarantee that some human-made thing or process will function reliably under certain circumstances. They create (mathematical) models, which represent the generalised form of a particular situation, and use these representations to generate behavioural predictions in relation to specific real-world scenarios.

To model a real-world object or dynamic system requires a two-fold process of translation, once from 'the world as experienced' to its representation as a series of rules or equations, and once in reverse, from the model back into the world. The former is a process of abstraction and the latter could be described as a process of actualisation. What often goes unacknowledged is that a series of value judgements are fundamental to these processes of translation. What is important in the description of a particular situation? What are its essential parameters? Which of these contribute to the behaviours we would like to predict? Is it possible to measure? If so, how accurately can or should we do it? How can our mathematical data, our soup of numbers, be reconstituted as a physical thing or process? And most importantly, how much will it all cost?

To assist in their descriptive quest, engineers have appropriated and developed various technologies of representation - an arsenal of diagrams, graphs, flow-charts, state-machines, algorithms and digital imaging technologies. Turing's proposition for a symbol-manipulating machine (the ultimate certainty device) resonated deeply with this desire: to capture and represent 'everything' as information. It seemed that we might be able to feed our world into his device – for storage, modelling, processing, manipulation and transmission – and like we could, in effect, use it to solve ourselves.

Art stands at odds with this point of view, this ideology. Engineering seeks to simplify. Art seeks to complicate. Engineering seeks to explain and control. Art operates with knowledge in other ways. Engineering seeks to reaffirm the world as essentially Newtonian, to re-establish the primacy of cause and effect. Art says, 'things are more complex than that'.

Our reality is now deeply enmeshed with technologies that are products of the engineering mind-set. Separate devices that can be shown to exhibit specific behaviours under specific circumstances buckle and deform when exposed to the dense hyper-complex data-scape that we currently inhabit. The recent short-term system failures at Google, Amazon and the Nasdaq point to a digital infrastructure that has evolved to the point where it is beyond the comprehension of a single human. Still emerging from the haze at the end of the Fordist/ Newtonian assembly line, we find ourselves in a moment where certainty and predictability are being exposed as the fictions they perhaps always were.

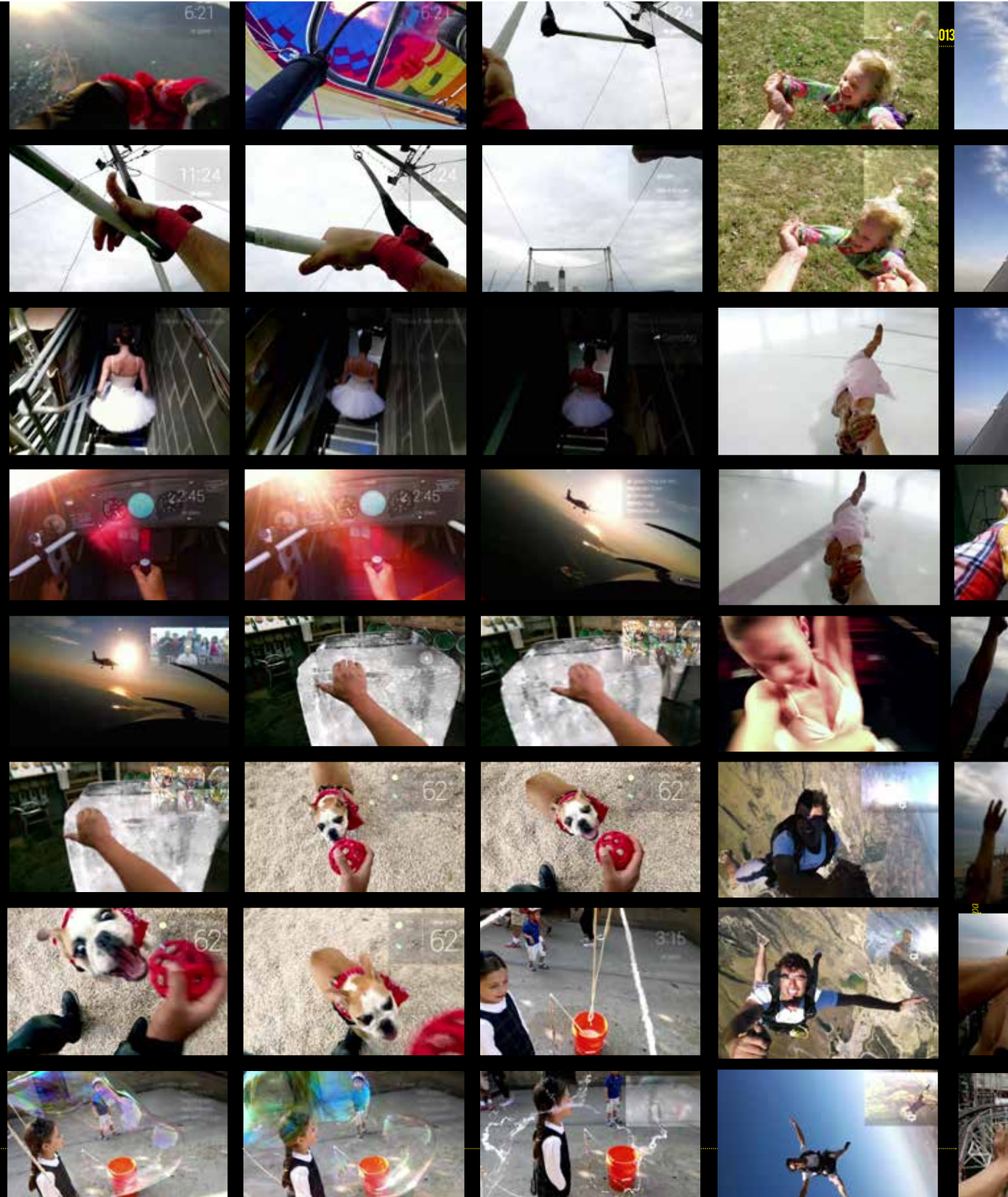
Dennis McNulty would like to particularly thank to Robert Sikkema at TechTV (MIT), Mark Curran, Ralph Borland and all of the artists for their generous permissions to show the works and acknowledge the assistance of the Wexner Center, Columbus, Ohio and Culture Ireland.

GOLDEN MOUNTAINS

A conversation with the Tulca audience, hosted by Gavin Murphy, with contributions from this year's curator, Valerie Connor, and invited guests Michelle Doyle, Gerald Glynn, Ruth le Gear, Sean Taylor and Lisa Marie Johnson on the themes and ideas of Golden Mountain: Tulca 2013.

How we can engage constructively with what has been called the rise of the network society or information age, particularly as it impacts upon the cultural life of Galway and its environs? The focus of this discussion will be on the crossovers between new technologies, their accompanying industries and emerging forms of research and cultural practice.

Culture is being used in its broadest sense so as to examine possible expansions beyond the perceived domain of current visual arts practice. It is anticipated that dialogue can be framed by the doubts and uncertainties brought about by the sheer excess of information and confusion of contending voices marking our times. Building on the anecdotes and working experiences of participants, we may begin to sense our imagined possibilities of a Golden Mountain.



TONNTA AGUS RÉIMSÍ / WAVES AND FIELDS

Sunday 10th November
2 – 4pm / Druid Theatre

Caoimhin Mac Giolla Leith and guests Nuala Ní Fhlathúin, Kasia Kaminska, and Jeannine Woods have responded to the invitation to take the Tulca audience into a discussion about the transmission and reception of ideas among and between the insiders and outsiders of cultural movements and how the cultural legacy of 'special interest groups' registers in the wider culture. Presented in the context of Galway's association with Irish Studies and Gaeltacht contexts, the discussion seeks to draw on the particular and varied interests of the contributors and intersect with the Golden Mountain: Tulca 2013 programme – to reflect on, for example, separatism and specialisation, institutional versus informal systems of sharing ideas and managing legacies.

SPLANC DHEIREADH NA GAELTACHTA / LAST SPARK OF THE GAELTACHT

[Gael Media, subtitled in English, 50 mins, 2000]

The afternoon continues with a screening of Bob Quinn's documentary about the Gaeltacht Civil Rights Movement, made with Donncha O h-Éallaithe, and featuring archival footage and interviews with the protagonists. In 2010, Bob Quinn donated his archive to NUIG. Kasia Kaminska would like to thank Bob Quinn for kindly agreeing to the screening on the occasion of Tulca 2013.

SLOW VISIBILITY: FRAMING PROCESS-LED PRACTICES

Saturday 23rd November
2 – 5pm / Nun's Island

Fugitive Papers is an artistic research project by James Merrigan and Michaële Cutaya to explore ideas about art, writing, criticality and public(s) in Ireland at this time. The project aims at opening critical spaces to think, exchange and debate about art practices and art-writing through public discussions, printed journal and online. Since the turn of the century, Ireland has seen a surge of art practices alternatively termed community-based, littoral, contextual, social, dialogic, collaborative, research and/or time-based. Often overlapping, these practices share a common emphasis on process. However, these growing number of practices are inadequately represented in the forms of visibility available to artists: gallery exhibitions, collections and critical reception, with their routine leaning towards the individual producer of objects. In turn, these double up as criteria of selection in the 'reputational' economy of the arts, which accentuates the exclusion. This event opens up the discussion by inviting curators, commissioners and publics to join the artists Michelle Browne, Sarah Browne, Maria Kerin, Christine Mackey, Ailbhe Murphy and Seoidín O'Sullivan.

Fugitive Papers would like to acknowledge the Community Knowledge Initiative, NUI Galway, for supporting this Fugitive Papers Dialogue during Tulca 2013. Fugitive Papers is funded through a Visual Arts Project Award from the Arts Council/an Chomhairle Ealaíon.

LUNCH PARTY

RÓISÍN DUBH

Friday 8th November
9pm 'til late

DJ Double V + Das DJ

DJ DOUBLE V

Veronica Vierin became DJ Double V in the squats of Turin, Italy. Her musical journey began at the end of the 1990s, when she joined Yellow Zone, a Turinese DJ crew led by funk guru Bobogezz. In 2002 she moved to Dublin and joined Babalonia, a collective of international DJs spinning tropical sounds across different venues in the city. In 2010, she co-founded Patchanka Styla, a live music project promoting artists hailing from the cultural melting pot of the southern shores of Europe. In the last few years, Double V joined Groovalizacion, a web radio station and DJ collective, co-presenting a weekly live radio show alongside Groovalizacion's Dj iZem and performing in clubs and at festivals across Ireland. She's currently collaborating with Dublin based musician and producer Salim Dastan, aka Mr Upfull, and his project All Tribes, an exploration of worldwide bass culture & music. Double V's sets are a creative mixing of warm global sounds, from new soul, tropical and urban funk to dub vibrations and the latest electronica post-dupstep beats.

DAS DJ

Emma Haugh aka DAS DJ is a Dublin/Berlin based visual artist/DJ/club promoter. One part of the threesome behind club ORANGE, a willfully erratic queer club for all kinds of messers, and Frighten The Horses, a festival of queer art and music featuring MEN from NY and KoolThing from Berlin, both playing in Dublin for the first time, visuals programmed by several Irish artists including Paul Rowley and Alan Phelan. Das DJ's Golden Mountain mix is a little dark and a little bit glitchy.

TULCA EDUCATION PROGRAMME

TULCA continues its commitment to the educational aspect of the Festival through a series of specially devised tours. The TULCA Education Tours place an emphasis on reaching out, of extending and creating links within the broader community. It's about creating awareness and a shared understanding of the Visual Arts.

The Tulca Education Tours focuses on looking at and responding to visual art. Tours are designed to question and to fire imaginations. They are offered in a relaxed, inclusive and informative environment. Children and young adults are encouraged to form their own opinions and interpretations through direct engagement with TULCA exhibitions.

Primary, Post Primary and Third Level Institutions are invited to engage in this series of tailored tours. In addition Primary Schools are offered a Pre-engagement Pack, designed to support students in the classroom.

Tulca Education Tours run throughout the Festival. All tours are offered free and booking is essential. Places are limited. Bookings can be made by emailing the Education Coordinator directly tulcaeducation@gmail.com or by mobile on 086 8774710.

TULCA VENUES 2013

1. TULCA FESTIVAL GALLERY
Fairgreen House, Fairgreen Road, Galway.

2. 126 ARTIST RUN GALLERY
4 Commerce House, Flood Street, Galway.

3. THE NILAND GALLERY
Niland House, Merchants Road, Galway.

4. GALWAY ARTS CENTRE
47 Lower Dominic Street, Galway.

5. NUNS ISLAND THEATRE
23 Nuns Island, Galway.

6. THE SHED
Centre Pier, Galway Harbour.

7. THE COMPUTER & COMMUNICATIONS MUSEUM OF IRELAND
INSIGHT Centre for Data Analytics, NUI Galway

8. DRUID THEATRE
Druid Lane, Galway.

9. LAZLO JEWELERS
20 William St , Galway.

The GOLDEN MOUNTAIN festival programme is freely available to Tulca visitors at each of the venues and has full details about all the artists and events. The best way around is to walk. From any one venue to the nearest next venue takes approximately 12 mins (except for the trip to the Computer Museum… see the festival programme for details of the guided tour to this venue).
Please feel free to ask anyone from the Tulca team looking after the venues for directions as well as about the works on show.

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