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*'Drim N.S. is located in the parish of Ballinakill. It is situated high in the Sliabh Aughty Mountains. Here the land varies from boggy marsh to pasture. The area is also densely wooded which enriches the beauty of the area. To the south lies Lough Graney and to the south-west lies Lough Cutra, providing the area with a magical view'.*

*Source : <http://drimns.scoilnet.ie/blog/>*

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***The Lámha Suas Education Resource Packs*** provide a primary school curriculum support framework in the subject areas of History, Geography, SPHE (Social, Personal & Health Education) and Irish through illustrated worksheets and teacher friendly notes.



*Minister for Education and Science, Batt O’Keeffe T.D., launched an innovative heritage outreach initiative designed to bring the unique resources of the world famous Burren region into every primary school classroom in Ireland.*

*For more on The Burren Centre Lámha Suas Education Resource Packs visit [www.theburrencentre.ie](http://www.theburrencentre.ie), call **065-7088030** or email [info@theburrencentre.ie](mailto:info@theburrencentre.ie)*

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### **Courthouse Gallery Ennistymon**

Friday 10th July at 1pm and again at 5pm

#### **Humanimal**

A documentary as part of Jan Ploegs' exhibition "Dolphin Address"

(approx 50 minutes)

#### *Free Event*

**Humanimal** is a documentary about intelligence in animals. For this a dog, a wolf, a pig, a rat and a dolphin were chosen. This is the dolphin edition. It gives state-of-the-art information about dolphin research using advanced techniques like an MRI scan.

Several approaches of the phenomenon of dolphin are highlighted. We took the concluding footage at the caves at Green Island a favorite haunt of Dusty four years ago. The documentary was broadcast in France and Germany and sold to Canada and Australia.

*For further information, please contact*

#### **COURTHOUSE GALLERY**

Parliament Street - Ennistymon - Co. Clare

t **065 707 1630**

e [ennistymoncourthousegallery@gmail.com](mailto:ennistymoncourthousegallery@gmail.com)

w [ennistymoncourthousegallery.blogspot.com](http://ennistymoncourthousegallery.blogspot.com)

Opening Hours: Tuesday - Saturday 12 - 5 pm

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***The Galway Film Fleadh*** – *Celebrating it's 21st Birthday this year* - is a six day international film event held every July and welcomes a diversity of filmmaking from around the world. The Fleadh is very much a filmmakers' festival, and attracts directors, actors, cinematographers and artists of all generations and cultural backgrounds, who present their work before their peers.

Source : <http://www.galwayfilmfleadh.com/>

#### ***Amnesty International at the Fleadh***

Amnesty International Ireland is delighted that every year the Fleadh presents the public with the opportunity to see the most contemporary and relevant new documentaries on issues of human rights. This year the Amnesty International Strand of films includes the following challenging controversial and thought provoking films :

#### **The Red Tail**

Saturday 11 July | Town Hall Main | 17.00

#### **Mugabe and the White African**

Friday 10 July | Cinemobile | 21.30

#### **The Trial**

Wednesday 08 July | Cinemobile | 21.30

**Malta Radio**

Saturday 11 July | Omni 5 | 14.15

**Till the Tenth Generation**

Saturday 11 July | Cinemobile | 11.30

**Tibet in Song**

Wednesday 08 July | Town Hall Main | 13.00

**Little Soldier**

Wednesday 08 July | Cinemobile | 14.15

**American Violet**

Saturday 11 July | Omni 5 | 19.15

Source : [http://www.galwayfilmfleadh.com/pr\\_2009.php?p=strands/amnesty](http://www.galwayfilmfleadh.com/pr_2009.php?p=strands/amnesty)

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***IN SITE, Residencies in Public***

Friday 17th July, 3.30-5.30pm

Pre Seminar Reception Friday 17th July, 3pm

**Limerick City Gallery of Art** is delighted to present 'IN SITE: Residencies in Public' Seminar on Friday 17th of July. This seminar seeks to discuss the positioning of the artist working within public contexts and the dialogue and exchange which may grow from this. 'IN SITE: Residencies in Public' takes place in the context of *Behind Smoke and Mirrors*, a residency project which invited five artists to engage with public context of the gallery while facilitating development of new work. The curatorial construct of a hybrid laboratory exhibition / open studio questions the use of the gallery space and places the artists in the visibility of the visiting public.

The traditional system of producing and exhibiting art maintains a definite distance between artist and audience. What happens then if artist and audience come face to face? The uncertainty of outcome generated by live and unmediated interaction between public and artist, has the potential to generate a diverse exchange. This seminar seeks to question how the function of the residency changes when placed within public contexts. This seminar brings together a selection of artists, curators and arts coordinators to discuss the issues raised in locating the production and development of art in public contexts. Each seminar participant will give a short presentation, followed by an open discussion of the issues raised and an opportunity for audience questions and feedback.

Chair: **Susan Holland**, Curator of *Behind Smoke & Mirrors*. Speakers: **Aideen Barry**, Visual Artist/Writer; **Philip Delemere**, Roscommon Arts Officer; **Carl Giffney**, Visual Artist; **Magdalena Jitrik**, Visual Artist; **Cliodhna Shaffery**, Independent Curator/Writer; **Sarah Tuck**, Director of CREATE.

Seminar is free. Booking Advised.

*For further details contact* Limerick City Gallery of Art -

Tel: +353 (061)310633 / Email: [artgalleryeducation@limerickcity.ie](mailto:artgalleryeducation@limerickcity.ie)

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***Alan Phelan: Fragile Absolutes at IMMA***

An exhibition of new and recent work by Irish artist Alan Phelan opens to the public at the Irish Museum of Modern Art (IMMA) on Wednesday 22 July 2009. Alan Phelan: Fragile Absolutes presents 16 works inspired by the artist's ongoing engagement with political history, cultural theory, popular culture, masculinity and modified cars.



*Alan Phelan: Goran's Stealth Yugo, 2009*

The new commission, *Goran's Stealth Yugo, 2009*, began in 2006 during a residency in Belgrade, Serbia, where Phelan collaborated with Goran Krstić, a car designer from the Zastava/Yugo car factory in the city of Kragujevac.

As Dušan I. Bjelić writes in an essay published in the accompanying monograph on Phelan's work, the sculpture represents the “*complex totality of geopolitics, history, industrial production, and aesthetics using the car as a central metaphor*”.

The works in the exhibition traverse numerous sources and time periods, from current affairs, popular fiction, boy racers, nationalist heroes, world war, economics, psychoanalysis and globalisation. Phelan sets up a complex mix of the literal and metaphorical references, simultaneously providing background information on many of his subjects, yet leaving them open to conflicting modes of interpretation. Heroes are vilified and despots are celebrated. Good and evil mix freely, undermining the certainty of truth. The decapitated head of Douglas Coupland, the Canadian writer famous for creating the term Generation X, is displayed on a basketball hoop stand; while laudatory death notices for former Serbian President Slobodan Milošević are framed on the wall. Irish nationalist hero Arthur Griffith is rendered as an

irritating mosquito, while fictional Irish Times columnist Ross O'Carroll Kelly is celebrated for his legendary sexual prowess. A woman who stole from a farmer is represented by her court-exit outfit and cute baby seals made from papier-mâché are clubbed to death. Classical Greek statuary is reduced to a store-bought modelling hand, resized and carved in marble in China, while the beginnings of World War I are displayed as a mock-billboard television bank  
*Alan Phelan: Fragile Absolutes* continues until 1 November 2009.

Admission is free.

Opening hours:

Tuesday - Saturday 10.00am - 5.30pm

except Wednesday 10.30am - 5.30pm

Sundays and Bank Holidays 12noon - 5.30pm

Culture Night: Friday 25 September open until 11.00pm

Mondays Closed

### **Irish Museum of Modern Art**

Website [www.imma.ie](http://www.imma.ie)

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#### ***What is the Compendium?***

The Council of Europe/ERICarts "*Compendium of Cultural Policies and Trends in Europe, 10th edition*", 2009 is a web-based and permanently updated information and monitoring system of national cultural policies in Europe. It is a long term project which aims to include all 49 member states co-operating within the context of the European Cultural Convention.

Source : <http://www.culturalpolicies.net/web/index.php>

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**LabforCulture** - A networking platform for information on European arts and culture, providing edited information in five languages and a growing social networking space covering content that crosses physical, cultural and imaginative borders.

Source : <http://www.labforculture.org/>

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#### ***The Convention on the Protection and Promotion of the Diversity of Cultural Expressions*** *19 December 2006*

'UNESCO notes that 50 per cent of the world languages are in danger of extinction and that 90 per cent of them are not represented on the Internet. In addition, five countries monopolize the world cultural industries. In the field of cinema, for instance, 88 countries have never had their own film productions'.

Source : <http://www.un.org/apps/news/story.asp?NewsID=21046&Cr=UNESCO&Cr1=>

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#### ***Summit on the Information Society November 2005***

We, the representatives of the peoples of the world, assembled in Geneva from 10- 12 December 2003 for the first phase of the World Summit on the Information Society, declare our common desire and commitment to build a people-centred, inclusive and development-oriented Information Society, where everyone can create, access, utilize and share information and knowledge, enabling individuals, communities and peoples to achieve their full potential in promoting their sustainable development and improving their quality of life,

premised on the purposes and principles of the Charter of the United Nations and respecting fully and upholding the Universal Declaration of Human Rights. DECLARATION OF PRINCIPLES - WORLD SUMMIT ON THE INFORMATION SOCIETY 2003

This Summit is unique. Where most global conferences focus on global threats, this one will consider how best to use a new global asset. [...] The challenge before this Summit is what to do with it. The so-called digital divide is actually several gaps in one. There is a technological divide - great gaps in infrastructure. There is a content divide. A lot of web-based information is simply not relevant to the real needs of people. And nearly 70 percent of the world's web sites are in English, at times crowding out local voices and views. There is a gender divide, with women and girls enjoying less access to information technology than men and boys. This can be true of rich and poor countries alike: some developing countries are among those offering the most digital opportunities for women, while some developed countries have done considerably less well. There is a commercial divide. E-commerce is linking some countries and companies ever more closely together. But others run the risk of further marginalization. Some experts describe the digital divide as one of the biggest non-tariff barriers to world trade. And there are obvious social, economic and other disparities and obstacles that affect a country's ability to take advantage of digital opportunities. We cannot assume that such gaps will disappear on their own, over time, as the diffusion of technology naturally spreads its wealth. An open, inclusive information society that benefits all people will not emerge without sustained commitment and investment. We look to you, the leaders assembled here, to produce those acts of political will. ADDRESS BY UN SECRETARY-GENERAL, KOFI ANNAN, TO THE WORLD SUMMIT ON THE INFORMATION SOCIETY 2003

*Papers are available online at : [wsispapers.choike.org](http://wsispapers.choike.org)*

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**Choike** is a portal dedicated to improving the visibility of the work done by NGOs and social movements from the South. It serves as a platform where citizen groups can disseminate their work and at the same time enrich it with information from diverse sources, which is presented from the perspective of Southern civil society.

*Source : <http://www.choike.org/>*

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**Narratology of Culture** encompasses the entire spectrum of narrative theory, from Russian Formalism to French Structuralism, and from Bakhtin to the contemporary poststructuralists or 'postclassicists'. It deals with traditional forms of narrative, as in literature (novels, short stories, memoirs, epic poetry), but also with new forms (film, audio-plays, music-theatre): any cultural 'text' that functions as a narrative message between sender and receiver.

*Source : <http://cf.hum.uva.nl/narratology/>*

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**Electronic Literature Organization** - The field of electronic literature is an evolving one. Literature today not only migrates from print to electronic media; increasingly, "born digital" works are created explicitly for the networked computer. The **ELO** seeks to bring this network and the process-intensive aspects of literature into visibility.

*Source : <http://eliterature.org/>*

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***The Double-Tongued Dictionary*** records undocumented or under-documented words from the fringes of English, with a focus on slang, jargon, and new words. This site strives to record terms and expressions that are absent from, or are poorly covered in, mainstream dictionaries.

Source : <http://www.doubletongued.org/>

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***Narratology:***

A Guide to the Theory of Narrative

**Manfred Jahn**

Source : <http://www.uni-koeln.de/~ame02/pppn.htm>

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***Journal of Narrative Theory*** - Since its inception in 1971, *JNT* has provided a forum for the theoretical exploration of individual narrative texts and of narrative more generally. The editors are particularly interested in essays that rethink narrative theory and those which cross-disciplinary boundaries. Recent issues have included essays concerned with literary theory, cultural studies and marginalized literary figures and texts.

Source : <http://www.emich.edu/english/jnt/>

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***Filmbase*** is a not-for-profit resource centre for filmmakers.

Our building on Curved Street, in the heart of Dublin's Temple Bar, is a public space where filmmakers can network, hire film-making equipment, take training courses and receive support and information about working within the Irish film industry.

Source : <http://www.filmbase.ie/>

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***filmarchives online*** provides easy and free access to catalogue information of film archives from all over Europe. The focus of the database is on non-fiction material; i.e. documentary and educational films, newsreels, travelogue, advertising, scientific, industrial, experimental, sports films, as well as animation films.

Source : <http://www.filmarchives-online.eu/>

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***Documented Life - An Autodocumentary*** started back around 2001 as a photodocumentary of my life, a little game to see if I could find one picture from each year of my life. Then it became more biographical because I felt the pictures required some kind of explanation. Now I no longer include much biographical information here because, really, it's not very interesting and I feel no need to do so, and have not felt that need for a long time. **Miles Hochstein**

Source : <http://www.documentedlife.com/autodocumentary.htm>

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***David Lynch Interview Project***

narrative experiment - two to five minute interviews every three days for duration of a year

Source : <http://davidlynch.com/>

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**Bright Lights Film Journal** is a popular-academic hybrid of movie analysis, history, and commentary, looking at classic and commercial, independent, exploitation, and international film from a wide range of vantage points from the aesthetic to the political. Published quarterly in Portland, Oregon by Gary Morris and Gregory Battle. ISSN: 0147-4049.

Source : <http://www.brightlightsfilm.com/>

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**The Space Astronomy Oral History Project (SAOHP)** examines the early use of rockets and satellites over the period 1946 through the early 1960s to study the upper atmosphere and space. These oral histories bear on a central problem of contemporary historiography: the relationship among science, technology, and the state.

Source : <http://www.nasm.si.edu/research/dsh/ohp-introduction.html>

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**Soundsite** - Soundsite deals with the cultural, theoretical and practical aspects of sound as manifest in: *language and discourse; voice; poetics; acoustics; psycho-acoustics; the nature of perception and sensory experience; hearing vs. listening; aurality and corporeality; space and architecture; & sound geographies*. This list is not exhaustive!

Source : <http://www.sysx.org/soundsite/>

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**Create Digital Music** is a webzine and community site for musicians using technology. As a change of pace from the usual, unfiltered product news, our independent contributors focus on ahead-of-the-curve tools, DIY music making, emerging trends, advanced software and experimental interfaces, gaming technology, retro 8-bit music, and other themes.

Source : <http://createdigitalmusic.com/>

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**One Minute Guide to Oral History**

by

**Carole Hicke**

Source : <http://bancroft.berkeley.edu/ROHO/resources/1minute.html>

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**Sam The Wheels** - a participatory arts, video and web project, that explores the heritage of Brixton. Inspired by unique film shot between the 1960's and 1980's by **Clovis Salmon**, a first generation Jamaican migrant who arrived in London in the 1950's.

Source : [www.samthewheels.co.uk/248](http://www.samthewheels.co.uk/248)

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**Multi-Story.org** is a collaborative arts programme based in the Red Road housing estate, North Glasgow, Scotland. Set up in 2004, Multi-story collaborators include artists, local residents and community organisations.

Source : <http://www.multi-story.org/>

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**'Films from the Home Front'** brings together a collection of unique moving images illustrating what life was like for ordinary people in Britain during the Second World War, as seen through amateur documentaries, newsreels, government films, and home movies.

Source : <http://www.movinghistory.ac.uk/homefront/>

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***Doing History*** - A site that shows you how to piece together the past from the fragments that have survived. Our case study: **Martha Ballard**

**Martha Ballard** was neither eloquent nor effusive. She often used one word or none at all when we wish for a thousand.

Source : <http://dohistory.org/>

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***European History Primary Sources (EHPS)***, an index of scholarly websites that offer online access to primary sources on the history of Europe.

Each website that is listed in ***EHPS*** has a short description and is categorised according to country, language, period, subject and type of source.

Source : <http://primary-sources.eui.eu/>