

*'Rain on Ragoon falls softly, softly falling'*

**James Joyce**

*from Pomes Penyeach 1927*

[http://www.antwerpjamesjoycecenter.com/GJS6/GJS6Natali.htm#\\_ednref4](http://www.antwerpjamesjoycecenter.com/GJS6/GJS6Natali.htm#_ednref4)

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***Consider the role of humble earthworm!***



As part of the natural food chain

Earthworms are food for many animals including birds, frogs, fish, badgers and hedgehogs

Nutrient cycling

Through feeding and burrowing, worms facilitate the decomposition of organic matter converting it from waste material into nutrients in the soil.

Soil improvement

Burrowing activity creates channels in the ground, aerating the soil and aiding drainage and root growth.

Disease control

Rapid removal of plant litter helps prevent the spread of fungal spores.

Value for money

It is estimated that the work done by the earthworm is worth approximately €750 million to the Irish economy every year.

The earthworm is threatened by increased mechanisation in farming and predation by the New Zealand flatworm, a species introduced through horticulture.

*Source* : Biodiversity Action Plan for County Galway 2008 - 2013

<http://www.galway.ie/en/Services/Heritage/BiodiversityProject/ActionPlan/TheFile,7481,en.pdf>

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***The Courthouse Gallery, Ennistymon***

Presents

**Niall McCormack**

***“inside out –outside in”***

Paintings and installation

Exhibition runs from May 7th – May 30th

Niall McCormack's recent work deals with the burgeoning property market and the proliferation of housing 'units' that has become an ubiquitous subtext to the contemporary Irish landscape. The faceless uniformity of McCormack's houses creates a sense of disquiet and foreboding, of soullessness. It speaks of isolation and the contradictions of living together but being apart – a house not as a clichéd home but rather as an instrument of separation. The paintings have a painstaking attention to detail, yet these uniformly windowed housing units lack doors and chimneys.



The long, hard shadows cast hint at the melancholic urban landscapes of *de Chirico* or *Sironi*.

- Also -

In **The Red Couch Space**

'NEEDS'

Photographic works of live performances

By

**Fergus Cronin**

The exhibition runs from the 16th of May till the 14th of June.

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***Bat Walk in Ballinasloe***

Friday, 22nd May at 9.45pm

Meeting at Ballinasloe Harbour (Dublin Road, Ballinasloe, Co. Galway)

To mark the beginning of the summer season and National Biodiversity Week, members of Galway Bat Group and National Parks and Wildlife Service invite you to take part in the first of a series of public bat walks around Co. Galway.

As the sun goes down, bat experts will lead a walk in and around the Ballinasloe Harbour to find and identify some local bats using bat detectors.

During the summer, 8 public bat walks will be held around the county. These will be advertised locally and can also be found on : [www.batconservationireland.org](http://www.batconservationireland.org)

This event is free of charge and everyone is welcome. No booking required. Suitable for families. Be sure to dress warmly and bring a torch!

Organised by **National Parks & Wildlife Service** and **Galway Bat Group** for **Biodiversity Week 2009**

*Further information from [galwaybatgroup@gmail.com](mailto:galwaybatgroup@gmail.com) or phone **Raymond Stephens** at 087 2194063.*

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***Oral History Society Conference 3-4 July 2009***

***University of Strathclyde.***

Oral history is spoken history. The core evidence we gather is the voice, the core vehicle of the evidence we collect is the voice. Later, typically, summaries and transcripts appear, analyses are written, outcomes in various forms are produced. But at the start is the voice, the original vehicle for the transfer of evidence from human memory to the world.

The conference is organised around the following themes:

THEME ONE : The nature of voice as evidence in oral history and its relation to period, culture and place. Voice as data, music, language, performance, political expression, literature, spoken text, memory, instrument, poetry, primary source. Voice and the mediation of speech, dialect, accent, tone, silence.

THEME TWO : Hearing voice in community through oral history. The voice and voices of communities, voice as an expression of being within and being without; voice in storytelling; voice and disability; voice and gender; voice and ethnicity; voice and environment; voice and reminiscence. Voice in the museum. Voice and power; voice and tradition.

THEME THREE : Voice in oral history in the age of new technology. The implications of digitisation and dissemination of the voice through the internet and other digital media; rights and ownership of voice in the digital age; voice analysis; the mechanics of voice; voice an forensics; voice and translation; voice and the public media.

Source : <http://www.strath.ac.uk/history/research/sohc/>

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### ***DV/HDV Camera & Lighting***

This course is aimed at those with a basic knowledge of shooting on DV format and want to improve their technique. Understanding the effects of natural and artificial lighting, as well as improving your framing and shot composition are the objectives of this course.

The tutor is Michael Lavelle. Michael was cinematographer on *Undressing My Mother*, one of Ireland's most successful short films, winning 25 international awards including the prestigious European Short Film Award and receiving special mention at Sundance. Michael has also worked as cinematographer in Bollywood for MTV *Punked* and as an underwater videography instructor in the Great Barrier Reef. His other credits include the multi award winning *Farewell Packets of Ten* and *Scoring*. He recently completed shooting *His & Hers*, an Irish Film Board funded feature, produced by Venom Films. He also directs and writes and received special mention and the audience award for *Out of the Blue* at Cork Film Festival in 2008.

Course Dates: 1 weekend, 6th & 7th June, 2009

Course Fee: €195 unwaged/€225 waged (These fees include membership to the Centre for the year. There is a 10% discount if you have done a course with us in the last year.)

Contact: Mary at [education@galwayfilmcentre.ie](mailto:education@galwayfilmcentre.ie) or **091-770748** for further information or to book a place.

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**UNOSAT** is a people-centred programme delivering satellite solutions to relief and development organisations within and outside the UN system to help make a difference in the life of communities exposed to poverty, hazards and risk, or affected by humanitarian and other crises. People-centred means that we operate keeping in sight the beneficiary needs at the end of the process.

<http://unosat.web.cern.ch/unosat/>

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**Cultural Landscapes** is dedicated to understanding the relationship between culture and nature through the use of new digital media. Cultural landscapes often get represented as heritage by experts rather than living landscapes with ongoing interactions between humans and their environment. This website is to provide a place in which diverse voices can provide a contemporary expression of cultural landscapes through written, visual and oral texts.

Source : <http://www.culturallandscapes.ca/>

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**There is No Road (the road is made by walking)** - taking its cue from the famous lines of the poet **Antonio Machado**, *There is No Road* consists of a range of artists' projects that record or evoke a series of actual or imaginary journeys, either through the local landscape of Asturias, or through a comparably remote and mountainous terrain.

*There is No Road* is an exploration, across a number of different media, of a particular, and enduring, 'spirit of place'.

Source : <http://www.laboralcentrodearte.org/en/507-concept>

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**Two Ways of the Land** - during the summer of 1989 I received a grant from the gannett newspaper chain to travel around the United States and take pictures. I drove over 11,000 miles in two months taking about 50 rolls of film. When I returned home, I paired the images together in the tradition of Stephan Lorant's, "Third Effect."

Source : <http://commfaculty.fullerton.edu/lester/pictures/pictures.html>

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**Ordnance Survey Place Name Books for Galway** - In 1838, John O'Donovan was commissioned to list the place names of Ireland. For each place name, he listed variations of its name, its Irish form, its translation, its situation, and a brief description.

At present, we are putting the *O'Donovan Place Names of Galway* on the web.

Source : <http://places.galwaylibrary.ie/>

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**GAMMM** is not a magazine nor a publisher. \_ it just hosts research. \_ low-fi, low-res, fragments, installation, no performance, no show. \_

\_ *think link*: connections are knowledge, and literature... è possibile ricevere sotto forma di email gli aggiornamenti e i nuovi post che compaiono su **GAMMM**.

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

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**The Modernism Lab** is a virtual space dedicated to collaborative research into the roots of literary modernism. We hope, by a process of shared investigation, to describe the emergence of modernism out of a background of social, political, and existential ferment.

The project begins with the period 1914-1926, from the outbreak of the first world war to the full-blown emergence of English modernism.

Source : <http://modernism.research.yale.edu/index.php>

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**SonomaWomensHistory.org** is the online expression of "*A Fine and Long Tradition: Stories from the Contemporary Women's Movement in Sonoma County*," a 2007 exhibit at Sonoma State University presenting the work of Dr. Michelle Jolly and her students to collect the oral history of the Sonoma County women's movement of the 1970's and 1980's.

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

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**"Other Women's Voices"** - an introduction to over 125 women who wrote a substantial amount before 1700.

*'You need to read the whole work in order to hear the writer's full voice.*

*Anthologies are admirable, but in reading them you eavesdrop on a small part of a conversation; you need to go to the whole to hear the writer's full conversation with her world.'*

Source : <http://home.infionline.net/~ddisse/>

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**CityPoems** - Text Poetry Leeds - fifty million text messages are sent every day in Britain. We use them to organise our lives, gossip and even flirt. And we take our mobile phones everywhere. They have become like books with an unlimited number of blank pages waiting to be filled. CityPoems uses text messages to write the biography of a city.

Source : [http://www.centrifugalforces.co.uk/citypoems/pages/01\\_01.html](http://www.centrifugalforces.co.uk/citypoems/pages/01_01.html)

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**Lisbon CityPoem: Twenty Love Poems, Pablo Neruda**

*Poem on a wall in the Alfama district of Lisbon.*

These are fragments from "Twenty Love Poems" by **Pablo Neruda**.

The fragments on the wall are printed in **bold** too in the full English translations below.

**Cemetery of kisses, there is still fire in your tombs,  
still the fruited boughs burn, pecked at by birds.**

**I want**

**to do with you what spring does with the cherry trees.**

Each week on Sunday, **Inspiring Cities** reveals a new CityPoem.

Our collection will expand, but is already the first official Museum for CityPoems.

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

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**Dreams of Rock Creek Drive: a personal geography**

Between ages 9 and 18 I lived at 29960 Rock Creek Drive, in Southfield, Michigan, a Detroit suburb. My parents haven't lived there, or anywhere near it, in more than 10 years. I haven't visited it since they left, but I've been there many times in dreams.

Yesterday, I was visiting Grandma nearby and I decided to document the places that my dreams take place. I went back to the house for the first time in maybe 5 years, only the second time since 1994, and the first time I got out of the car. Here are the pictures...

Source : [http://www.orangecone.com/archives/selfindulgence/personal\\_geographies/](http://www.orangecone.com/archives/selfindulgence/personal_geographies/)

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**NTO the Blogosphere** - this online, edited collection explores discursive, visual, social, and other communicative features of weblogs. Essays analyze and critique situated cases and examples drawn from weblogs and weblog communities. Such a project requires a multi-disciplinary approach, and contributions represent perspectives from Rhetoric, Communication, Sociology, Cultural Studies, Linguistics, and Education, among others.

Source : <http://blog.lib.umn.edu/blogosphere/>

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***The Norman Edge: Identity and State-Formation on the Frontiers of Europe***

Its specific focus is the relationship between medieval 'state-formation' and those political identities which crossed state frontiers as a result of individuals exploiting links which transcended local, regional and national boundaries; and how far these individuals' decisions and attachments produced distinctive local cultures within broader settings.

Source : <http://www.lancs.ac.uk/normanedge/index.htm>

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***Keys to History*** In Canada's early-twentieth-century industrial boom, bigger meant better. Mass production, an expanding national market and cost-saving technologies combined to make the merging of small companies into larger corporations, or "combines" as they were called, attractive. There were two types of mergers. "Merger mania" peaked in 1909-1913, when 97 mergers totaling \$200.7 million in assets were completed.

Source : <http://www.mccord-museum.qc.ca/en/collection/artifacts/II-156536>

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***The International Institute of Social History*** is the largest institution for social history in the world. It attained this position thanks to its ongoing efforts since 1935 to protect the cultural heritage of the labour movement and other emancipatory groups and schools of ideas - often in very threatening situations.

Source : <http://www.iisg.nl/>

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***History of Work*** Central to history is the world of work in the past, as known by occupational activities. Yet comparative research in this field is severely hampered by confusion regarding occupational terminology across time and space, within as well as between languages.

Source : [http://historyofwork.iisg.nl/detail\\_page.php?act\\_id=35200](http://historyofwork.iisg.nl/detail_page.php?act_id=35200)

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***The Radium Girls*** By **Bill Kovarik**

*'It was a little strange, Fryer said, that when she blew her nose, her handkerchief glowed in the dark. But everyone knew the stuff was harmless. The women even painted their nails and their teeth to surprise their boyfriends when the lights went out.'*

Source : <http://www.runet.edu/~wkovarik/envhist/radium.html>

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***Participle - The Public Realm: Reimagined. Redelivered.*** We try and make our work as open source as possible, firmly believing that a small group of individuals in South London can only do so much. We hope that by opening our work up to the widest possible comments and scrutiny, we will foster a culture of online co-creation. We also think that what matters is not just ideas, but real change on the ground, in our communities.

Source : <http://www.participle.net/>

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***Blast Theory*** - artists group using interactive media, creating groundbreaking new forms of performance and interactive art that mixes audiences across the internet, live performance and digital broadcasting. It confronts a media saturated world in which popular culture rules, using performance, installation, video, mobile and online technologies to ask questions about the ideologies present in the information that envelops us.

Source : <http://www.blasttheory.co.uk/>

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**Binarykatwalk** is an online exhibition space for experimental digital work. Each edition will feature artists from around the world and from different points in the spectrum of new media. This edition is a series of a few artists selected to show their work alongside who influenced them and those they see as kindred spirits coming up. The artists selected have opened doors for others and have stayed true to a particular path with their work - **Jeremy Hight**

Source : <http://www.binarykatwalk.net/>

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### **"Homesick" or Vernacular Web 2**

The space that we've researched as a new medium for the last ten years has turned into the most mass medium of them all. So, here's the question: how does the Web look now, when it's no longer seen as the technology of the future, when it's intertwined with our daily lives and filled by people who are not excited by the mere fact of its existence?

Source : <http://contemporary-home-computing.org/vernacular-web-2/>

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### **Death of the Dream**

Farmhouses in the Heartland

<http://www.pbs.org/ktca/farmhouses/>

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**'Writing is a struggle against silence'** - *Young adults are growing up younger and faster with more expected of them each day. Understanding how to write a good story is an extremely effective way to express a point of view. Young adults writing stories become empowered; they deserve to be and should be heard.*

The quote above by **Carlos Fuentes** comes close to describing my motivation for creating **Lightning Bug** and **The Digital Narrative**.

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

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**The Labyrinth** provides free, organized access to electronic resources in medieval studies through a World Wide Web server at Georgetown University. The Labyrinth project is open-ended and is designed to grow and change with new developments in technology and in medieval studies - **Deborah Everhart** and **Martin Irvine** Co-Directors.

Source : <http://labyrinth.georgetown.edu/>

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**Fundamentals** - This is a coloring book/hornbook for electronic literature - it provides basic explanations of rhetorical devices (e.g., links, paths, navigation, images, sounds, etc.). Electronic literature is ergodic, and thus it is up to the reader to piece together the materials as the reader goes through the work - **Deena Larsen**

Source : <http://www.deenalarsen.net/fundamentals/index.html>

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**Dreamlines** - the subject of this work is, many times, multiplicity - that of the particles in endless movement, that of the vast contents of the Internet, that of the users and the dreams they wish to dream. All this multiplicities get together on the verge of chaos, on a process that mixes randomness and strict but complex logics, very much alike the processes that take place in our heads. Even when we rest. *Your Dream is Loading, please wait*

<http://www.solaas.com.ar/dreamlines/>

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**The Scottish Distributed Digital Library** - The service was launched without publicity at the beginning of 2006. It contains only digital resources and digital metadata. Furthermore, the resources are openly accessible; no subscriptions or passwords are required to link to them.  
*Source* : <http://scone.strath.ac.uk/sddl/index.cfm>

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**first person - International digital storytelling conference 2006**

The aim of the conference was to bring together the multiple centres of influence and dialogue that are occurring worldwide around the power of personal story as transformative reflection. First Person examined new technologies, emergent themes and project innovations to understand the current and constantly evolving state of digital storytelling.

*Source* : [http://www.acmi.net.au/first\\_person\\_transcripts.htm](http://www.acmi.net.au/first_person_transcripts.htm)

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**A Séance with Guy**

As a research project, we derived a slightly perverse pleasure in moulding Debord's thoughts through Doolittle. Moreover, we relished in re-reading his work in an unconventional manner, adapting his texts through code to answer our curiosities and adopting a situationist approach to look at the movement's Godfather. And issues of plagiarism? Well, through the séance we asked Guy about his perspective on the issue. He responded with: *Plagiarism is necessary. Progress implies it. It embraces an author's phrase, makes use of his expressions, erases a false idea, and replaces it with the right idea.*<sup>10</sup>

Of course, a quote he himself had stolen from the surrealist poet, Comte de Lautréamont.<sup>11</sup>

<sup>10</sup> Debord, G., *The Society of the Spectacle*, p.207.

<sup>11</sup> Isidore Ducasse, also known as Comte de Lautréamont actually writes:

*'Plagiarism is necessary. Progress demands it.'* *Poésies* 1870. For more reading see:

The Bureau of Public Secrets, A User's Guide to Detournement available at:

<http://www.bopsecrets.org/SI/detourn.htm#2>.

*Source* : <http://www.geuzen.org/guy/>