

“Resilience is performed in our very own imagination”: An Artistic Intervention

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Artist

part 1

My experience in Armenia started with a curiosity about that city, Yerevan, and its people.

I found a welcoming, warm, community of engaged artists which accepted us into their surroundings, from the space of Karoyan Gallery, to the celebration of one artists new born child on our first evening.

After introducing our working process on situational practice, we started collaborating with Armenian artists, from studio visits to spontaneous ideas for working on shared interests, growing quickly from five to fifteen artists. Shared experience existed beyond national or cultural agendas. Multiple backgrounds meeting simultaneously, involving mostly anecdotal, superfluous possibilities of conversations, where imagination holds the most influence.

(I have no idea what Armenia and Ireland could have in common, except those things that are common to post-modernism or globalist tendencies. Resilience for me lies in the personal agendas of those who see the possibilities of using imaginative ways to recuperate loss.)

Resilience is performed in the imagination of individuals. This imagination, built on the precarious existence of artistic endeavour, can be used in the search for roles of the artist as global citizen. *Dienstag abend*, with a focal point on situational practice in a collaborative nature, exemplifies these principles by bringing disparate parties together to find that imaginative and resilient potential together.

My experience in Armenia is one that created an ethos of understanding that does not bridge national and cultural divides, but creates a situational moment where imagination takes hold, superseding everything else.

part 2

Probably. (Yerevan, September, 2017)

There is some complicity in tourism, even when trying not to be one, but as a tourist of situations in a space where new relations are possible – situations mirroring tendencies tied to relations – many, often, – real or transient collections.

From the ground to the 8th floor, talking sometimes here about movement, there about covering, reserved ideas between new parties, new situations. How can a situation afford new knowledge? Reserving old knowledge for new situations, a constant reservoir of situational tendencies, recuperative, generative qualities showing resilience.

Not to sound hopeful.

Knowledge should be, could be generated, not driven... in passing.

First I heard.

Some sound, like a taxi horn from Armenia, taxis, here - they sound different.

After that, some things fell into place, the colour of tuff stone a marker, a guide.

“First time in Armenia?” – the only question asked on entry.

“Why don’t you speak Armenian?”

In response to the text of Mkrtich Tonoyan where stones root heritage also published in this journal, I would like to reflect on my relation to both those places:

I’ve been to Mt. Errigal – its close to my father’s birth place, and I’ve seen Ararat, from a distance. They are both full of symbolism of the heaviness of specific identities. I would prefer to think of roots as changeable - soft, and decaying over time, give warmth when treated right, but moveable objects, changing with their situations: not defining the characters that inhabit the stories they tell, but capable of mimesis of the desires they embody. Tuff/Turf!



Fig. 1 – ICA Yerevan, taken by Sophie Thun
Collage by Phelim McConigly, September 2017



Fig. 2 – Armenian Centre for Contemporary Experimental Art,
taken by Ana de Almeida, September 2017