



ev⁺a

2006 - give(a)way

unflinchingly talked about and alluded to the downside of motherhood and having children – the depressions, the insecurities, the psychological load and the corporeal stress, not to mention the melancholy often underlying the whole process. In this way, she poignantly touched upon the price a woman pays for perhaps the most unconditional form of generosity – love and care for one's offspring. Mothers and children also feature in Anna Sherbany's photographic sound installation, which explores issues of identity, of belonging and difference. Sherbany also developed this year's project for Young e + a, and for this, she chose to work with a group of children in two Limerick schools, Scoil Carmel and Corpus Christi, as well as a group of asylum seekers' children in Knocklisheen, an accommodation hostel. Over a period of time, Sherbany held photography classes for these groups of children, and the culmination of this process was an exhibition of their work at the Belltable Arts Centre.

San Francisco-based artist Jon Rubin's project for e + a is photographic but also collaborative and web-based. Rubin, who did not have the chance to visit Limerick, decided to make an intimate connection with the city from afar. Subsequently, Rubin and the Independent School of Art, with which he is connected, decided to 'adopt' local athlete Liam Beville, a weightlifter, and, as an act of reciprocity, Liam agreed to wear the ISA's name on his suit during competitions. A photograph of Liam in his gear with the ISA logo is the resulting artwork on view in the exhibition, but the project is, in addition, complemented by the Liam Beville fan club on the web, which contains information and photos on Liam's life and athletic career.

➔ Panayiotis Michael's work for e + a plays with the false promises made by big businesses in their advertising and marketing campaigns. The artist created a library-like installation with text panels and images, appropriating fragments of slogans and images from such campaigns which generously promise things that cannot possibly be delivered. In using these fragments and excerpts, Michael highlights both the hyperbole – indeed, even absurdity – of the claims, and exposes the mechanisms by which human desires are manipulated for commercial gains. Superflex's work for e + a is also rooted in the world of business, but offers a very different glimpse and much less cynical version of commercial practices by actually delivering what they promise in a highly democratised way. *Free Beer*, one of the group's ongoing projects (presented as documentation in the show), is an open-source beer that can be made by anyone. Both the recipe and the *Free Beer* brand has been published under a 'Creative Commons' licence, which means that anyone can use the recipe providing they credit the artists. We tried to find a micro-brewery in Ireland that would brew the beer so we could serve it (free) at the opening and also distribute it in local pubs, but surprisingly none could be found that would undertake the task, which probably says a lot about how much business practices (and things in general) have changed in Ireland. Nevertheless, the *Free Beer* project actually does work; the recipe is in global circulation and has been successfully brewed on a number of occasions. More importantly, however, the fact that something like this actually exists and is feasible is a welcome alternative and challenge to the practices of the brand-based, global, capitalist multinationals.

Panayiotis Michael

Born in Nicosia, Cyprus, in 1966. Recent solo exhibitions: Rene Bransten Gallery, San Francisco (2006); Diatopos Center of Arts, Nicosia (2005); Venice Biennale (2003); Diatopos Center of Arts, Nicosia (2002); Argo Gallery, Nicosia (2001). Selected group exhibitions: *Boit en Valise*, Art Caucasus, Tbilisi, Georgia (2005); *A View of the Mediterranean Sea: The Cyprus Case*, The Artists' Residence, Herzliya, Israel (2005); *Leaps of Faith*, Buffer Zone, Nicosia (2005); *A Consumption of Justice*, Diyarbakir, Turkey (2005); *Hyperlinks*, Evagoras Lanitis Center, Limassol, Cyprus (2004); *Idiositasies*, Diatopos Arts Center, Nicosia (2004); *The Languages of Gender*, SPEL Building, Nicosia (2003). Co-founder of the Artrageous Group, organising *Nomadifesta 2004* in Nicosia, and *Unclaimed Luggage 2005*, Circulo de Bellas Artes, Madrid. ■ panmichael_flag@hotmail.com

The desperate effort being made by some powers to project themselves as people's liberators as well as specialists in matters of democracy, or the obsession of banks and other commercial enterprises to persuade us of their generous offers and sacrifices for the sake of the consumer are two examples (among others) explored in this project. I am interested in how all of these are promoted and how people understand, accept and adopt them. I collect announcements, promises and plans that purport to contribute to the betterment of the quality of life and society, or which claims to help secure a (false) sense of freedom.



A lot done, More to do
2006, installation
The Granary, Michael Street