

# Shipsides and Beggs Projects - STILL NOT OUT OF THE WOODS

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## STILL NOT OUT OF THE WOODS

The MAC, Belfast. June 28th - 19th Aug 2012

Here are some pictures of Still Not Out Of The Woods - the latest Shipsides and Beggs Projects show at the MAC, Belfast. The show is on until 19th Aug.

The video installation is 13min long and derives from a tunnel via ferrata climb to the blasted summit of Cima Lagazuoi in the Dolomites - the scene of extreme mountain warfare during WW1.

The fence wires are all amped up so you can play them like a guitar. At the opening three artist/musicians (Seamus Harahan, Allan Hughes and Stuart Watson) played the wires - very experimental, heavy noise. More artists and musicians are invited to respond and record something over the duration of the show - with the concept of producing a vinyl album of the recordings.

Here's a recording of the **opening intervention**:

<http://www.youtube.com/watch?v=MoVwUpGMAoo&feature=youtu.be>

Here's a **walk through video** of the show:

<http://www.youtube.com/watch?v=VCC6CBwHcKQ&feature=youtu.be>

### ***Gallery blurb:***

Dan Shipsides and Neal Beggs are both, artists and climbers. They have been collaborating since 2003 creating various works under the name Shipsides and Beggs Projects. The artist-duo use their shared passion for mountaineering as a way of exploring the intertwined notions of life, culture and society.

Over the last three years, Shipsides and Beggs have been working on an open-ended creative research project in the Italian Dolomites based around a type of mountaineering called Via Ferrata (meaning the "iron way") which was developed during WW1 as a way of accessing strategic summits.

The source of this new work is a Via Ferrata route they climbed to the summit of Lagazuoi. This route is unusual because it goes up the inside of the mountain – an ascent of 400 meters. From this experience the artwork mutates around confluences of narratives, interests and creative development combining political and military history, religion, counter-culture and popular music references.

These ideas are bound up in the shape of the five pointed star, a visual metaphor for the nation, the state, the flag, a sign of rebellion, a Rock and Pop emblem, celebrity, and the cosmos. The installation also incorporates a series of wires which reference wars, borders and partitions, as well as referring obliquely to communication and the electric guitar, the work shifts through time from the 'Great War', to the 1970's. In linking seemingly disparate experiences, narratives and references - ranging from a creative experiential approach to art and life to local politics and religion, pan European narratives of WW1 to the banalities and revelries of popular culture and science – the artworks throw up difficult renderings and incomplete arguments – however it also offers fluid open meanings and the potential for re-imagining or destabilizing assumed meaning.

Artworks (clockwise from steps):

#### **RIZLA MOUNTAIN**

Neal Beggs. Rizla packet.2001

#### **RIP VIC CHESNUTT**

Neal Beggs (Shipsides and Beggs Projects). Small wall drawing on left wall. 2012

#### **YASGUR'S FARM ELECTRIC FENCE CONNECTION**

Neal Beggs (Shipsides and Beggs Projects). Wire Fence and sound installation. 2012

**YUPA STAR**

Dan Shipsides (Shipsides and Beggs Projects). Video installation. HD video 13min. 2012

**PARTITION IS THE FRENCH WORD FOR SHEET MUSIC**

Neal Beggs (Shipsides and Beggs Projects). Large wall drawing on all three walls. 2012

**STAR FIRE**

Dan Shipsides. Matches. 2011

**STILL NOT OUT OF THE WOODS**

Shipsides and Beggs Projects. Handmade 7inch record sleeves. 2012



Notes on the collaborative approach of SBP.

Whilst SBP is a collaborative project, it differs from many collaborations in that we don't generally insist on joint or 50/50 authorship of the works we present. It is not aimed at a single voice. We (Dan and Neal) see the working relation as mutually beneficial, and dependent – the works could not exist in the way they do without the other person. We share our resources and raw material, and each of us takes from it. The results of which often remains within the authorship of the individual that made it, i.e. Dan or Neal or in some instances as both. Accordingly work might be assigned: Dan Shipsides / SBP, Neal Beggs / SBP or just Shipsides and Beggs Projects. The thing we do insist on is that any of our works from this approach carries the SBP creditation so as to credit the other persons' presence and input. In this way it is a little like a band, with songs written by different band members with assigned rights.

