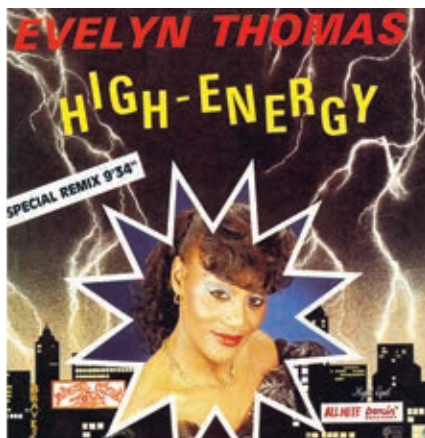


Evelyn Thomas, High-Energy  
1984  
12-inch single  
Courtesy of the artist



#### Music for Chameleons, 2016

Pádraic E. Moore is a writer, curator, and art historian. Moore's practice is shaped by the belief that visual art enables alternative modes of interaction in a world increasingly led by technological rationality. His curatorial methodology is meticulous but subjective, and it is informed by an acute awareness of the artist's individual position. Moore's research interests focus on the influence of esoteric philosophies on both the literary and visual arts. Recent research, undertaken by Moore, considers how occult organizations, such as the Theosophical Society, offered a vital catalyst for change in late nineteenth- and early twentieth-century art. Moore's projects often explore how contemporary culture has embraced aesthetics and ideals informed by such esoteric traditions. Chronicling the work of artists who refer to or follow in this tradition is an integral aspect of his practice.

*Music for Chameleons* (2016) is a one-off nocturnal event conceived around the conviction that the dance floor can be a zone of experimentation, self-invention, transformation, and communion. An inclusive, interactive happening concerned fundamentally with the politics of pleasure, *Music for Chameleons* emphasizes music's capacity to restore an individual's arcane, perhaps even 'tribal' instincts. The event – a celebration of the redemptive transgressive potential of disco as a sensibility and social-aesthetic practice – is informed by a 1979 article by Richard Dyer, published in *Gay Left* titled 'In Defence of Disco'. According to Dyer, it wasn't just the sexual or ethnic diversity of disco's artists and audiences that was important, Dyer

## Pádraic E. Moore

believed disco reflected the mechanized and material realities of marginalized and minoritized life under capitalism. Moreover, its sound – produced from electronic components such as synthesizers, drum machines, and sequencers – was a liberating agent.

*Inasmuch as nightclub dance spaces can serve as rehearsal spaces for modes of being-together that are better, more just, more caring, more fulfilling, or simply less harmful, they are also spaces of utopianism. This is not to claim all nightclubs are fully realized utopias – far from it – but rather that their dance floors are utopian in spirit: they provide concrete sites for the collective envisioning of a different kind of 'good life'.*

– Richard Dyer, 'In Defence of Disco,' 1979

For Dyer, the sonic qualities of disco facilitated emotional release; its rhythm and aural textures were imbued with erotic and emotional extremes that permitted escape from the routines of everyday life. The intention behind the happening is not merely to refer to the aesthetics of subversion, transcendence, and reappropriation but to create a communal atmosphere in which these aesthetics become a temporary reality.

#### Music for Chameleons, 2016

Scribhneoir, ealaíontóir agus staraí ealaíne is ea Pádraic E. Moore. Tá saothar Moore múnlaíthe ag na hamharcealaíona agus an lóighiúlacht atá mar thaca acu is bunús de fhoirmhór a thograí. Féidearthachtaí na nua-theicneolaíochta agus beo-fhíseáin ár linne atá mar théad mhór do Moore, go háirithe. Tá taighde ealaíne Moore faoi thionchar na bhfealsúnachtaí rúndiamhra ar chúrsaí litríochta agus na hamharcealaíne araon. An togra is déanaí de chuid Moore, pléann sé tionchar cultúrtha na ngluaiseachtaí Rúneolais a bhí coitianta ag tús an fhichiú chéad (an Diasúnacht, etc).

Is minic tonscaidil Moore dírithe ar shaothar ealaíontóirí comhaimseartha ar spéis leo oidhreacht diasúnachta nó a leanann an traidisiún sin ina gcuid tograí. Saothar aon-oíche is ea *Music for Chameleons* (2016) i ndáiríre, é bunaithe ar oíche damhsa i glub oíche ina gciorann Moore féidearthachtaí an dioscó mar láthair turgnamhach is claochlaithe féiniúlachta. An téad ar a dtugtar polaitíocht an phléisiúir atá faoi chaibidil ag Moore sa saothar seo nó béim á cur aige ar fhéidearthachtaí an cheoil damhsa ó thaobh instinní rúnda nó fiú instinn na treibhe a athdúiseacht.

Mar ócáid cheiliúrtha is sárú nósanna inscne a bhfuil féidearthachtaí slanaítheacha aige a shamhlaíonn Moore an t-úrlár damhsa, é faoi thionchar láidir ag alt a scríobh Richard Dyer sa bhliain 1979 agus a

Divine, Shoot Your Shot  
1983  
7-inch single  
Courtesy of the artist

Sylvester, Step II  
1978  
LP record  
Courtesy of the artist

foilsíodh san iris *Gay Left* dar teideal 'In Defence of Disco'. Níorbh é éagsúlacht ghnéasach nó eitneach na dj-anna agus lucht dioscó a bhí tábhachtach maidir leis an seánra damhsa áirithe sin, dar le Dyer ach bhí an dioscó suntasach freisin chun aird a tharraingt ar shaol meicniúil agus abhartha daoine imeallaithe agus mionlaithe faoin gcapitleachas. Anuas air sin, gníomhaí fuascailte a bhí san fhuaim – á cruthú ag comhpháirteanna leictreonacha, an sintéiseoir, meaisíní drumai agus an seicheamhóir.

*Inasmuch as nightclub dance spaces can serve as rehearsal spaces for modes of being-together that are better, more just, more caring, more fulfilling, or simply less harmful, they are also spaces of utopianism. This is not to claim all nightclubs are fully realized utopias – far from it – but rather that their dance floors are utopian in spirit: they provide concrete sites for the collective envisioning of a different kind of 'good life'.*

– Richard Dyer, 'In Defence of Disco,' 1979

Feidhm an dioscó mar shli chun na mothúcháin a scaoileadh ab ea téad Dyer agus an chaoi ar thug an ceol céanna deis nua do dhaoine éalú ón ngnáthshaol laethúil, fiú is gur scaitheamh ama sealadach a bhí i gceist.



Soft Cell, Babysitter  
1981  
7-inch single  
Courtesy of the artist

**Pádraic E. Moore**



Trans-X, Living on Video  
1983  
7-inch single  
Courtesy of the artist

