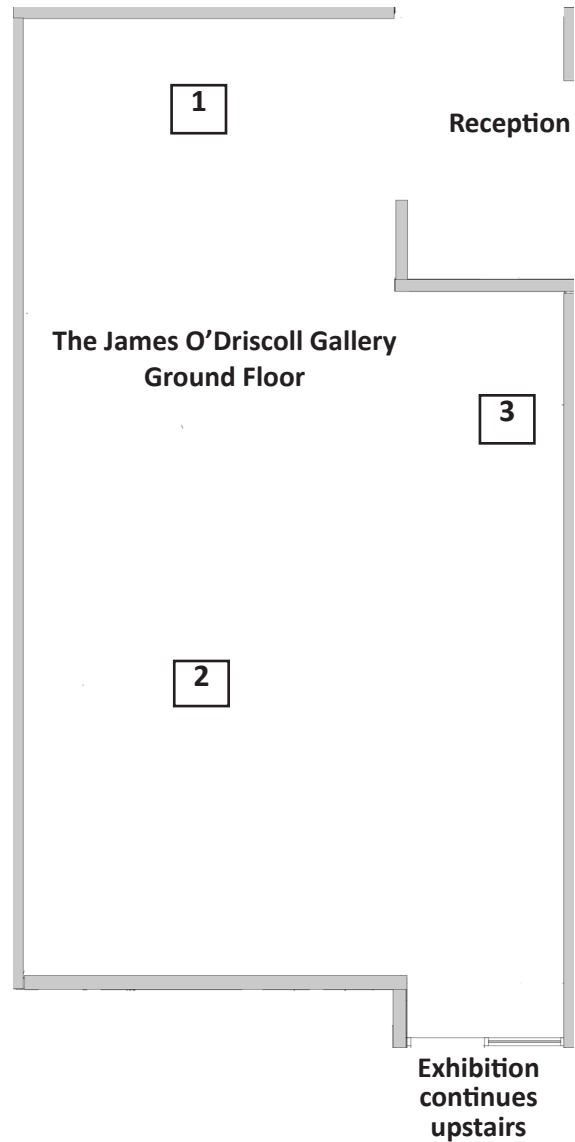
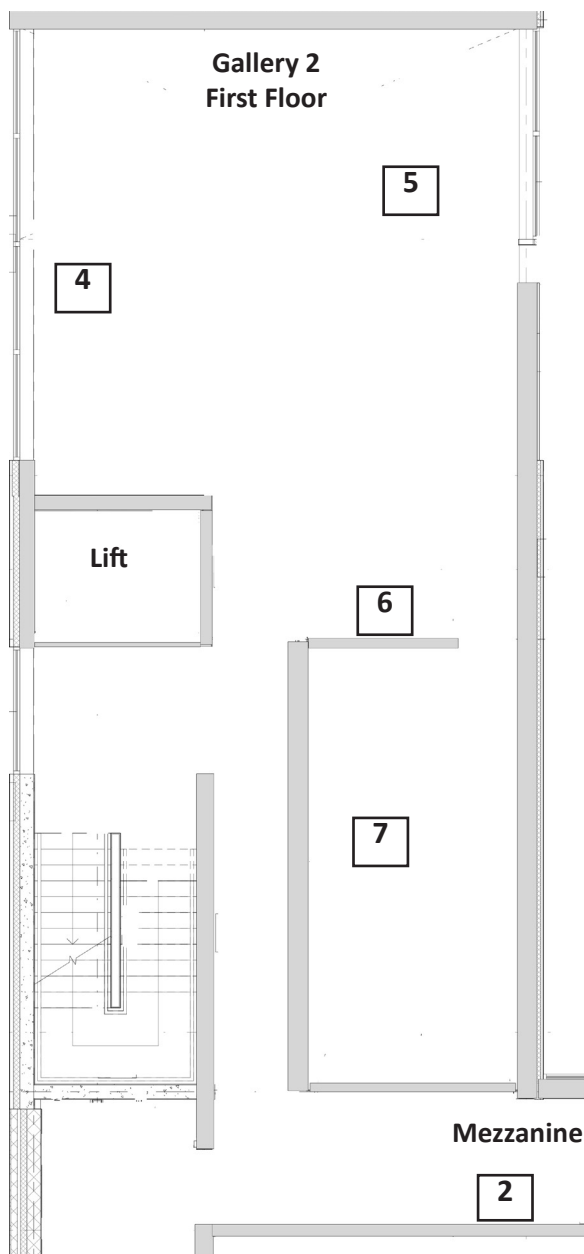


Idir Sholas

MA Art and Environment Graduate Show 26 February to 26 March 2022

An exhibition showcasing the work of the seven inaugural TU Dublin graduates of the MA Art and Environment Degree Programme.

1. Ann Burns, *Rhythmanalysis+*, virtual sculpture and sound.
2. Ruairí Ó Donnabháin, *Díon*, softwood timber, steel fixings, photographs.
3. Deirdre Archbold, *Murmurings*, string, fixings, video, sound, live performance.



4. Guy Dalton, *Settlement*, soil, mdf, softwood timber, shuttering ply, steel fixings, acrylic paint, live performance.
5. Sinéad McCormick, *Adrift*, raft, hawthorn plants, grasses, table, stool, tape-recorder, headphones, tablet, book of photographs.
6. Katy Nolan, *Trespass*, film 5 mins 20 secs, drone, projector.
7. Sylwia Migdal, *Translations*, interactive sound installation.

1. Ann Burns, *Rhythmanalysis +*

This work explores sensory materiality using mixed realities through the framework of rhythmanalysis, an exploration of island social life through the lens of rhythm. Revealing relationships pertaining to space or territories; the work captures how they are inhabited, remembered, imagined and how they shape the experience of everyday life. Through technology, daily patterns, sensorial experiences and cyclical behaviours were documented. Maps were developed around the concept of archipelagic thinking, sonic and visual cartographies that highlighted both unity and isolation on Sherkin Island during the pandemic.

A 360 degree graphic score harnesses sound as a visual installation. Lines in space now represent walking, facing into a salty breeze, meeting a bat at twilight, watching birds as they change their migration habits due to climate change and perhaps knowing how the tide can influence the weather as it shifts. This is immersion, experiencing the sensory allowing the viewer to be present, listening, stopping, being illusory. The sound piece is the outcome of island interviews detailing the sensory elements. The virtual sculpture is a direct drawing response to the sounds of the island.

VR support: Dan Guiney, sound engineer: Duncan O’Cleirigh.

2. Ruairí Ó Donnabháin, *Díon*

Lios ó Móine. Stór. Admad. St. Michael’s Estate. Homes not Houses. Corrugated Iron. Fearthainn. Atlantach. Eaves. Bríd. Plum. Bird’s Mouth. Ar aghaidh na Gréine. You are enough. 72 degrees. You are not a loan. The straight line is godless. The sum of its parts. Macánta. Bracing. REITS. Cead Pleanála. Moirtéal. Lime. Polysituatedness. A place to call home. Ag teacht chun na foirfeachta. Meas. Our obsession with the land. Fair weather. Our need to keep our feet on it. Lá Dheas. Blow In. Sean Doirse. Filled in windows. Crúca Iarainn. I’ll be thinking of you even when you’re gone; Walking the road. The place is falling in around us. Tae. Pond’s Face Cream Tins. Quartz Rock. Órga. Can you hold this for me till I can come back? Níl aon tinteán mar do thinteán féin. The New Line. An Bóthar Lár. Gorse Flower. Aiteann. Not ready, yet.

Píosa ealaíona idirghabhálach is ea *Díon* i bhfreagairt don ghéarchéim tithíochta leanúnach ar na hoileáin seo. Is cuireadh é chun foscadh; is dialóg é le tionscadal ealaíona sóisialta atá ar siúl i mbliana ar Oileán Chléire. Beidh *Díon* ag imeacht ar ais go Chléire mar díon do spás pobail nua tógtha leis an bpobal áitiúil agus ar a son ar shuíomh fothrach stairiúil.

Díon is an interventionist artwork built in response to the ongoing housing crisis on these islands. It is an invitation to shelter; in dialogue with an ongoing socially engaged art project taking place this year on Oileán Chléire. *Díon* will return to Oileán Chléire and form the roof of a new community space built with and for the local community on the site of an historic ruin.

Le tacaíocht ó / with support from: Create: National Development Agency for Collaborative Arts, The Arts Council / An Chomhairle Ealaíon, Ealaín na Gaeltachta, Comharchumann Chléire and Common Knowledge. Working Group: Aedín Cosgrove, Catherine Ryan, Fiona MacLachlan, Joan Kearney, Mary Molloy, Paula Ní Ríogáin, Rhiannon McCann, Róisín Ní Chonnáil and Ruth Bruton.

3. Deirdre Archbold, *Murmurings*

Murmuration is the act of murmuring. A murmur can be described as a low sound, almost like a rumble. If you are ever fortunate enough to witness a starling murmuration in real life you can hear the subtle beating of their wings. It is this murmuring sound which gives the starling murmurations their name. Starlings roost communally for safety and for warmth. They gather in a large flock which starts relatively small but grows into the hundreds

and sometimes thousands. Some starling roosts are packed with as many as five hundred birds per cubic metre. This enables birds to share body heat and communicate about good feeding grounds. The swirling, twisting and spiralling murmurations help the starlings avoid, distract and ward off predators. Evidence suggests that each starling in the flock communicates with just six or seven other starlings. Each group follows cues and copies movements in a process known as 'scale-free correlation'. This propagates a wave-like movement which pulses through the entire starling flock creating the synchronised effect we admire.

The installation developed at Uillinn explores the dynamic of animacy and human / non-human forms of communication. Throughout the duration of the show, a large-scale graphic-score will be constructed around a series of live 'whistling choir' performances. These performances are supported by interviews with birds developed over the course of the MA.

4. Guy Dalton, *Settlement*

While studying for the MA, I became interested in Whiddy Island, especially how its geomorphology informed the way that the islanders were able to make a living. Farming was productive on the richer soils, while in other areas the poorer soil meant that the inhabitants supplemented farming with what could be gained from fishing in Bantry Bay. The materials overlying the bedrock on Whiddy today were deposited as the glaciers retreated after the last ice age. The material left behind was scoured from the surrounding landscape by the abrasive nature of the glacier as it travelled towards Bantry Bay.

In her work "Settlement of Modernity", Jenny Betteridge describes how the social fabric on Whiddy has been shaped by modernity. She describes the changes to island life that resulted from the move towards modernity and industrialisation by the Irish State. This policy, alongside technological changes, has had a significant impact on the social structure of the island, including population decline. The effect of modernity is analogous to the slow abrasive nature of a glacier as it removes and deposits material. The island itself and the people living there are subject to forces that they can do little to resist.

Settlement consists of seven plinths with a soil model on top of each one. Developed over the course of the show, each of Whiddy's seven townlands will be represented by a sculpture made from soil rented from the corresponding townland on the island. Once the show has finished the material will be returned to the site where it was originally collected. There will be no artwork left as residue of the labour completed during the show. The other trace is the memories of those who experienced the project.

5. Sinéad McCormick, *Adrift*

This work explores the histories of island mobility and everyday life. Initially focusing on the relationship between mobility access and gender disparity, the work sought to create an open space for dialogue on island experiences of freedom, restriction, and exclusion.

Taking discarded floorboards from an island house, a fully functioning raft was designed to stage discussions and interviews at different island coves, beaches and docks. Through this process, construction techniques are discussed, launch sites considered, weather and tides negotiated.

Interviews and conversations reflected on women and water, women and the sea, access to mobility, boats, freedom of movement. Excerpts from the conversations become interpreted, staged and performed as allegorical acts. Co-produced with islanders and communities, *Adrift* stages heterotopic forms to explore the unspoken histories of everyday life in island contexts.

6. Katie Nolan, *Trespass*

My work examines our digital culture as ‘pharmakon’. Ireland is Europe’s largest data centre market. Dublin, known as the ‘cloud capital of Europe’, is host to 25% of all data centres in Europe. Constructed on sites that were formerly orchards, farmland, forestry, and protected habitats, these ravenous beasts consumed 144% more energy in 2020 than in 2015. It is estimated that by 2028 data centres will consume 31% of Ireland’s electricity, complicating our ability to respond to the climate crisis.

A misconception exists where the digital is somehow separate from the real. But the digital is physical and the digital impacts the earth. We collect. We create. We store. And then we don’t use. While digital culture and communication is critical to everyday life, up to 90% of digital data is not used. Words, music, images, films, videos, software...they all end up in the cloud. Most data are like single use, throwaway plastic. So why does our nation facilitate 90% of this digital waste? And why is our land, public infrastructure and national grid devoted to multinational digital corporations that make multi-millions of dollars while offshoring their energy consumption and carbon emissions on our island?

Filed at a fruit farm in Co. Waterford and at a data centre in Grange Caste Business Park, Dublin, the work points to the history of an orchard that once existed where this data centre now stands. Aiming to challenge our ideas of digital location and the norms of physical invasion of space, a drone was adapted into a mobile micro-projector, which ‘trespasses’, by projecting the film onto the exterior wall of the data centre.

Drone operators: Richard Creamer, James McCarthy, Luke O’Faolain.

7. Sylwia Migdal, *Translations*

This work explores unseen, deep water environments, using hydrophonic recordings and data-sets collected from the Marine Institute in Galway. The research is inspired by Hydro-feminism strategies that support deep speculation and imagining of our shared, non-human climate. Archiving non-visual evidence of micro changes in sea environments, the installation captures the slow, imperceptible destructiveness of the bio-sphere in the Anthropocene. Reflecting on this phenomenon, geographer Rob Nixon argues that this is a kind of slow violence that ‘occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all’. Because slow violence is hard to visualise, it is rendered through acoustic translation to provide new perspectives and new experiences.

Technical and audio support: Dan Guiney

Located in the West Cork Archipelago and at Uillinn: West Cork Arts Centre, the MA Art and Environment (MAAE) is supported by a team of artists, lecturers, and researchers based in the Dublin School of Creative Arts (TU Dublin) and by an interdisciplinary, island-based and international, network of peers and colleagues. The MAAE uniquely combines post-studio art practice, interdisciplinary research, virtual teaching, island studies and community engagement. Taking contemporary art’s relationship with environments – ecological, spatial, political, economic – as its object of study, the MAAE instructs students in artistic practice shaped by ‘archipelagic thinking’ (a post-colonial spatial discourse that emphasises relationality, locality, and decolonisation) and by a pedagogy that is ‘world-centred’. The focus is on environmental art practice and community art-related knowledge and the participants, led by Course Coordinator Dr. Glenn Loughran, are actively involved in contemporary culture as organisers, makers and commentators.

