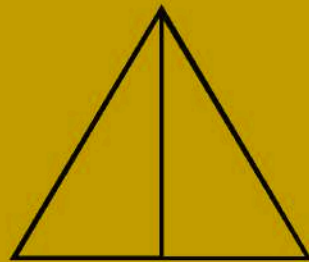


What is an Island?



WHAT IS AN ISLAND?

Art and Archipelagic Thinking in the 21st Century

30th July / 2018

Baltimore Pier / 12.45 – 9.00 P.M

ARTISTIC RESEARCH EVENTS

- > 1.30 - 2.40 / Artistic Research 1 > **Insiders Perspective** /Mona O' Driscoll / Sherkin Island
- > 3.45 - 6.00 / Artistic Research 2 > **IMMRRAM** / art manoeuvres / Long Island
- > 7.00 - 7.55 / Artistic Research 3 > **Our boats are open, and we sail them for everyone** / Tess Leak with Justin Grounds, Susan McManamon, Michael O'Cruaí and Katy Salvidge / Heir Island

TIDALECTIC LECTURE SERIES

- > 1.00 -1.30 / **What is a Boat?** > Pat Tanner / Baltimore Pier
- > 3.00 - 3.40 / **Island Relation and the Anthropocene** > Dr. Jonathan Pugh / Sherkin House / Sherkin Island
- > 3.50 - 4.45 / **Art and the Archipelagic Imaginary** > Prof. Mick Wilson / Sherkin Island > Long Island
- > 6.15 - 7.00 / **Continental Thinking: A Report On Brexit** > Emer Deane (Diplo mat) Director of Ireland's Brexit Team in Ireland's Embassy to the EU / Long Island > Heir Island
- > 7.55 - 8.55 / **Final Summation** > Prof. Richard Kearney / Heir Island > Baltimore Pier

BOAT MENU

- > 1.00 –1.45 / **Lunch** > Sourdough roll filled with roast Mediterranean vegetables and basil pesto marinated mozzarella / Baltimore Pier > Sherkin Island (non diary, non gluten options available)
- > 8.00 - 8.45 / **Supper** > Chickpea, summer greens and Halloumi in a rich tomato sauce served with crusty bread / Heir Island > Baltimore Pier (non diary, non gluten options available)



Nation-states are rather like teenagers: fine when full of questions but impossible when they get too sure of themselves. What we were witnessing on the Irish-British archipelago at the cusp of this millennium is little short of a revolution in our political understanding:



ARTISTS

Sheelagh Broderick is an artist, researcher, writer and health worker. She positions her practice in the everyday addressing the question of how we can collectively respond to the conditions of our time and place with affirmative and generative gestures. Her practice develops through processes of social engagement using the vernacular materials, practices and spaces of everyday life. Awards include Arts Council Visual Arts Project Award with art manoeuvres* (2017) Dublin Port, Port Perspectives Award (2017), Create Artist in the Community Research and Development Award (2008 & 2015) Create Artist in the Community Project Realisation Award (2009 & 2015). She has worked as a mentor for the Create Artist in the Community Research and Development Award and also for other artist projects. She is 2015 PhD graduate of the Dublin Institute of Technology Graduate School of Creative Arts & Media (GradCAM) where her research concerned arts practices in healthcare settings. She is a guest lecturer at Limerick College of Art & Design and Crawford College of Art.

Tess Leak is an artist and musician living and working in West Cork. A graduate of The Curious School of Puppetry in London as well as the B.A. in Visual Arts on Sherkin Island, she is co-curator of the Museum of Miniature and plays cello with The Vespertine Quintet. **Justin Grounds** is a violinist, composer and electronic music producer based in West Cork, Ireland. His 'Passacaglia Apis' for solo baroque violin and string orchestra won the inaugural East Cork Early Music Festival composers competition in 2014 and was premiered by Maya Homburger and Barry Guy.

Mona O'Driscoll is a native of Sherkin Island, where she grew up and has spent most of her life. She has a strong connection and respect for nature which influences in her work. She graduated in 2014 with a 1st class honours degree in Visual Arts (Dublin Institute of Technology) and continues to live and work on Sherkin where she plays an active role in the development of arts on the island. Last year, she curated The Gathering, a Sherkin Island Summer art exhibition. She has exhibited at the Sarah Walker Gallery, West Cork Arts Centre and in several of the west Cork arts festivals. Her work explores both personal and global concerns, investigating the connection with Island dwellers and their interaction with, and knowledge of their environment, her own sense of belonging and in particular, environmental issues that are increasingly relevant to all.



* art manoeuvres was established in 2017 by Sheelagh Broderick and Michael Holly as a response to the context for making art work in Ireland. In 2018, participants from the 2017 project became co-producers; art therapist Marianne Adams, artist Sheelagh Broderick, film-maker Jennifer Corcoran, writer/cosmonaut Moze Jacobs, poet Brendan McCormack, artist Eleanor Murray, and clairvoyant Peter Tadd.

Captain

John Joe O'Driscoll is a native of Sherkin Island. He has worked in the marine industry for over three decades, in fishing as skipper and trawlerman along the south, west and east coasts of Ireland; in the merchant navy throughout Europe and North Africa; as barge master and pilot; as master of domestic passenger ferries off the south coast; in marine construction, welding and boat maintenance including inshore lifeboat mechanic for the RNLi. He is currently working on the seagoing vessel, the MV Ocean Spey servicing the Kinsale Gas Field Platforms. He is a member of Sherkin Island Development Society and was Chair person from 2003 to 2005.



SPEAKERS

Emer Deane is the Director of the Brexit team in Ireland's Permanent Representation to the EU. She has been in Brussels since 2015 and was responsible previously for Ireland's relations with the EU Institutions. Prior to that, she spent three years working on Northern Ireland matters notably as a senior member of Ireland's negotiating team at the Stormont House Talks in Belfast in 2014. Émer has over 20 years' experience in political and economic aspects of foreign affairs and diplomacy. She has served in Dublin, London, and as Ireland's Consul General in San Francisco.



Dr. Jonathan Pugh is Senior Academic Fellow, Department of Geography, Newcastle University, UK. His main area of research is islands and archipelagos. He is particularly associated with what has come to be known as the 'relational turn' in island studies, exploring the relational characteristics that disrupt insular island geographies. To this end, Jonathan has recently started work on a monograph that both explores the characteristics of the relational turn and how relational thinking can now be extended into new direction in the Anthropocene. Jonathan has given a range of keynote addresses at international conferences on this theme, published three other books, more than forty media commentaries, interviews and academic articles. His work has also been reviewed in a range of the popular press and he has spoken extensively on relationality and islands at a range of Universities.



Pat Tanner has been building, repairing and sailing boats for over 25 years, and is currently working on the Traditional Boats of Ireland Project to record and document Ireland's disappearing maritime heritage. He is a pioneer of 3D scanning full size boats in the field, and developed the laser scanning and digital reconstruction of archaeological boats and ships timbers. Pat works as a maritime archaeologist, and is currently re-examining the 9th century Anglo Saxon Sutton Hoo ship. Projects completed to date include documenting a large number of traditional Irish vessels, as well as digital reconstructions of the 16th C. Drogheda Boat for the Underwater Archaeology Unit of Ireland, the Newport (Wales) Medieval Ship, the Grand Hotel Shipwrecks in Stockholm, the Poole Iron Age logboat and the 14th C. Bremen Cog. Pat is currently working on the 7th C. Anglo-Saxon "Sutton Hoo" ship and is also completing a PhD in Maritime Archaeology at the University of Southampton, where he lectures in boat recording and digital reconstruction.

Prof. Mick Wilson is an artist, educator and researcher based in Sweden and Ireland. He is currently Director of Valand Academy, University of Gothenburg (2012-2018) having previously been Dean of GradCAM Ireland (2007-2012) and co-editor-in-chief of PARSE Journal (2015-2017). He is visiting faculty at Bard CCS (2013-ongoing) and SVA NYC (2014-ongoing). Co-edited volumes include: *Curating and the Educational Turn* (2010), *SHARE Handbook of Artistic Research Education* (2013), *Curating Research* (2014), *The Curatorial Conundrum* (2016), *How Institutions Think* (2017), and *PARK LEK and the Scandinavian Social Turn* (2018). In 2019 he will be on research sabbatical based in the Netherlands and elsewhere in order to pursue work on the question of political community with the dead, a theme first initiated together with colleagues some years back at a GradCAM seminar under the heading of "dead public". Forthcoming co-edited projects include *Curating After the Global* (2018-9), and *After the Educational Turn* (2019).



Prof. Richard Kearney holds the Charles B. Seelig Chair of Philosophy at Boston College and has served as a Visiting Professor at University College Dublin and the University of Paris. He is the author of over 20 books on European philosophy and literature (including two novels and a volume of poetry) and has edited or co-edited 16 more. His books on Irish-British and European culture and politics include *Postnationalist Ireland* (1998, where he discusses the idea of a British-Irish Archipelago), *Navigations: Collected Irish Essays 1977-2007* and, most recently, *Twinsome Minds: An Act of Double Remembrance* (2018). He was formerly a member of the Arts Council of Ireland, the Higher Education Authority of Ireland and chairman of the Irish School of Film at University College Dublin. He is also a member of the Royal Irish Academy. As a public intellectual in Ireland, he was involved in drafting a number of proposals for a Northern Irish peace agreement (1983, 1993, 1995) which included the notion of an Irish-British archipelago, related to the 'council of Isles'. He has presented five series on culture and philosophy for Irish and British television and broadcast extensively on the European media. He is currently international director of the *Guestbook Project—Hosting the Stranger: Between Hostility and Hospitality*. Richard Kearney currently lives in Boston, Massachusetts, where he is married to Anne Bernard and has two daughters, Simone and Sarah.

The Open Boat

Édouard Glissant
1990

For the Africans who lived through the experience of deportation to the Americas, confronting the unknown with neither preparation nor challenge was no doubt petrifying.

...

The first dark shadow was cast by being wrenched from their everyday, familiar land, away from protecting gods and a tutelary community. But that is nothing yet. Exile can be borne, even when it comes as a bolt from the blue. The second dark of night fell as tortures and the deterioration of two hundred human beings crammed into a space barely capable of containing a third of them. Imagine vomit, naked flesh, swarming lice, the dead slumped, the dying crouched. Imagine, if you can, the swirling red of mounting to the deck, the ramp they climbed, the black sun on the horizon, vertigo, this dizzying sky plastered to the waves. Over the course of more than two centuries, twenty, thirty million people deported. Worn down, in a debasement more eternal than apocalypse. But that is nothing yet.

...

The next abyss was the depths of the sea. Whenever a fleet of ships gave chase to slave ships, it was easiest just to lighten the boat by throwing cargo overboard, weighing it down with balls and chains. These underwater signposts mark the course between the Gold Coast and the Leeward Islands. Navigating the green splendor of the sea--whether in melancholic transatlantic crossings or glorious regattas or traditional races of yoles and gommiers--still brings to mind, coming to light like seaweed, these lowest depths, these deeps, with their punctuation of scarcely corroded balls and chains. In actual fact the abyss is a tautology: the entire ocean, the entire sea gently collapsing in the end into the pleasures of sand, make one vast beginning, but a beginning whose time is marked by these balls and chains gone green.

...

For though this experience made you, original victim floating toward the sea's abysses, an exception, it became something shared and made us, the descendants, one people among others. Peoples do not live on exception. Relation is not made up of things that are foreign but of shared knowledge. This experience of the abyss can now be said to be the best element of exchange.

....

This is why we stay with poetry. And despite our consenting to all the indisputable technologies; despite seeing the political leap that must be managed, the horror of hunger and ignorance, torture and massacre to be conquered, the full load of knowledge to be tamed, the weight of every piece of machinery that we shall finally control, and the exhausting flashes as we pass from one era to another--from forest to city, from story to computer--at the bow there is still something we now share: this murmur, cloud or rain or peaceful smoke. We know ourselves as part and as crowd, in an unknown that does not terrify. We cry our cry of poetry. Our boats are open, and we sail them for everyone.

