

TULCA Festival of Visual Arts  
November 14 - 29, 2015

# SEARCHING



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### Thank You

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A massive 'thank you' to all the Artists in this years festival.

Festival Partners: GMIT, NUI Galway, Community Knowledge Initiative (CKI), Galway County Library, Galway University Hospitals Arts Trust, Cork Film Centre, the Board of 126 Artist-Run Gallery, The James Mitchem Museum, NUI Galway. Media Partners TG4/Imeall. Accommodation Partners Connacht Hotel. Our fantastic technical team, intern, Hilary Morley and our amazing crew of volunteers, thank you.

A very special thank you to: Paul Fahy and the Galway International Arts Festival and to Dave Hickey and staff at The Connacht Tribune

And to all our new friends and patrons

## TULCA

Festival of Visual Arts

GALWAY, IRELAND

November 14 - 29

Preview: November 13, 6pm

Curated by Mary Cremin

SEARCHES

## ARTISTS

Anne Maree Barry

Rhona Byrne

Christo

Mark Clare

Carol Anne Connolly

Colin Crotty

Culturstruction

Jason Deans

Michelle Deignan

Caroline Doolin

Angela Fulcher

Tue Greenfort

Martin Healy

Louise Hervé &  
Chloé Maillet

Allan Hughes

Brian King

Barbara Knezevic

Nevan Lahart

Clare Langan

Richard Long

Ruth Lyons

Maggie Madden

Maria McKinney

Dennis McNulty &  
Ros Kavanagh

Ailbhe Ní Bhriain

Seamus Nolan

Seoidín O'Sullivan

Owen Quinlan

Oswaldo Ruiz

Sayler/Morris

Anaïs Tondeur &  
Jean-Marc Chomaz

Michael John Whelan

### Photo credits:

©Anaïs Tondeur

© Clare Langan, *The Floating World*, Skelligs  
Triptych 1 (Centre Panel), 2013

©Werner Herzog Film

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Hy-brasil dialogues I, November 14, noon

Hy-brasil dialogues II, November 28, noon

Island Sessions, November 15, 1pm

Hy-Brasil film programme, November 21, noon



**T**he future of the global environment may very well be the most pressing political priority of our time. *Seachange*, TULCA2015 seeks to illuminate issues of climate change and our place in the changing landscape while, at the same time, examining the language associated with climatologists' future projections - language often evocative of science fiction rather than science fact. Through a combination of the real and the imaginary the exhibiting artists create a collective call for a sea change, literally, in our current climate policies.

Climatic shifts could engender large-scale environmental transformations leading to a cycle of entropic social and ecological upheaval ultimately threatening human's long-term survival. In fact, one could easily imagine that our western lifestyle is being turned back upon us now with cataclysmic results. The separation of our everyday lives and culture from nature has led to our disconnection from the natural world and it has become something that we stand apart from.

The 1960's heralded the beginning of the modern environmental movement; publications such as Rachel Carson's book *Silent Spring*, 1962 highlighted the devastating effects of the chemical DDT, the 1968 student movements ideological impetus was based on utopian visions of the future. The 1970's saw the first Earth Day and world oil crisis and in the 1980's we embraced the sustainability movement where the Gaia hypothesis proposed the earth as self-regulating- maintaining conditions for life on this planet. Actions and movements such as these created a cultural shift where environmental concerns became part of the collective consciousness.

In recent times the term the Anthropocene has been used to encapsulate the geological time in which humans began to adversely affect the environment. It has provided artists, scientists, and academics with a framework to discuss the impact we have had on the world. Paul Crutzen dated the beginnings of the Anthropocene to a time that coincided with the invention of the parallelogram in 1784, a significant improvement on the

Mary Cremin

steam engine<sup>1</sup>. It has also been argued that the Anthropocene began when European colonisers started to exploit the resources of continents such as Africa and South America or even when humans turned to nature as something to be exploited.

Indigenous cultures have a deferential relationship to their environment and are more in keeping with the ideas of Mother Earth. This was made clear by the People's Agreement at the World Peoples' Conference on Climate Change and the Rights of Mother Earth in Cochabamba, Bolivia in 2010.<sup>2</sup> The current speed of destruction of indigenous worlds is historically unprecedented.

Jason W. Moore uses the term the Capitalocene and is critical of the Eurocentric view of the term the Anthropocene; "Are we really living in the Anthropocene, with its return to a curiously Eurocentric vista of humanity and its reliance on well-worn notions of resource and technological determinism? Or are we living in the Capitalocene, the historical era shaped by relations privileging the endless accumulation of capital? How one answers the historical question shapes one's response to the crisis of the 21st century."<sup>3</sup>

So now that we have the imperative to change our relationship to the natural world. How do we respond? As island dwellers we are aware of our environment. The rising sea levels, and the change in weather patterns are detrimental. According to one estimate, by the middle of this century 200 million people may become permanently displaced due to the effects of the rising sea, especially heavier floods and more intense droughts.

At its conceptual core *Seachange* focuses on the legendary island of Hy-Brasil — an island, noted on maps as early as 1325, which the Genoese cartographer Dalorto placed off the west coast of Ireland. Mythologised through oral history and written accounts, Hy-Brasil was said to be inhabited by a highly advanced society, although it could only be glimpsed through the fog every seven years. It was only omitted from sailing charts in 1865 when its location could not be verified.

There are different hypotheses on the existence of Hy-Brasil, and the debate continues as to whether it is fact or fiction — for instance, a raised bank off the Atlantic coast is thought to mark the

site of the island which sank like the legendary Atlantis. The ways in which the myths associated with this island reflect the changing landscape of our environment form the central line of inquiry of this exhibition.

*The Waterway*, a film by Louise Hervé and Chloé Maillet's is linked to the Atlantean fantasy of immortality and the practice of thalassotherapy that is thought to cure signs of aging. Clare Langan's film, *The Floating World*, is a construct of three different locations; the dystopic abandoned landscapes are a reminder of the precarious nature of our uncertain future. One section is shot on the remote island of Skellig Michael, the history of this desolate island as a monastery, a place of retreat for monks who hoped to commune with the 'heavenly realm' remind us that the pursuit for truth and spirituality is often found in these locations where time stands still.

Fictions anticipate that the world began on an island. In Anaïs Tondeur, *Lost in Fathoms*, the piece tracks the disappearance of a fictional island, similar to Hy-Brasil. Do we call into question its existence or do we attribute its disappearance to the effect of climate change? The islands of our oceans are under threat of disappearing with rising sea levels.

Our rivers and lakes are also under threat. The construction of the 'Three Gorges Dam,' China saw the displacement of 1.2 million people, the government flooded 13 cities, 140 towns and 1,350 villages. Susannah Saylor and Edward Morris's, *American River Archive*, follows a single flow of water in present-day California from origin to end-use. The project investigates an Age of Extraction where water has become a point of contention and highlights the social and economic inequality and vulnerability between American states.

Tue Greenfort demonstrates the three stages of water in his piece *SOLID, LIQUID, GAS*. His practice has been described as 'eco materialisation', through his economising on the material components of art production. Tue points out, "that my work still follows the old codes of 'conceptualism' and 'dematerialization', though not by ignoring or compromising the object and the material but by reflecting its physicality and belonging to the notion of place and resource/energy flow. This links strongly to the scientific uses and exploration of the ecosystem as such"<sup>4</sup>

1. Crutzen, Paul, Will Steffen, *How long have we been in the Anthropocene era?*, Springer, US, 2003, p251

2. <http://climateandcapitalism.com/2010/04/26/mother-earth-can-live-without-us-but-we-cant-live-without-her/>

3. Moore, Jason w, *Capitalism in the Web of life*, 2015, Verso Press,US, p51

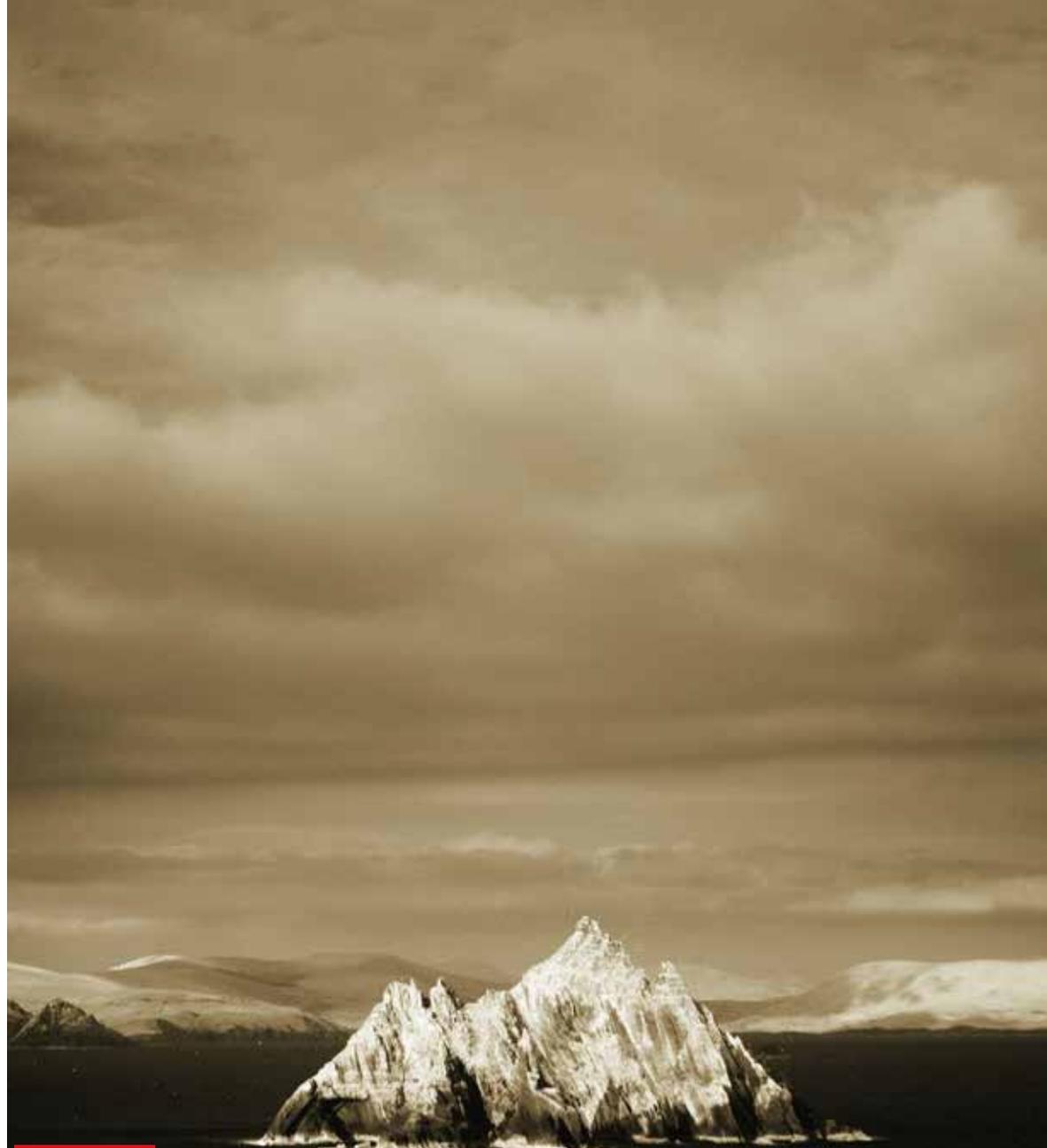
4. Weintraub, Linda, *To life! Eco Art in Pursuit of a sustainable planet*, 2012, University California press, US, p197.

Michael John Whelan's film, *From the Mountain*, examines the age of extinction. The last Irish wolf was killed in 1786. The shots between the wolves and the landscape remind us of how our infringement on the landscape has led to the extinction of many species. Recent articles about animal wild life repopulating areas that we deem uninhabitable such as Chernobyl demonstrate the ability of nature to prosper without human interference.

Richard Long uses nature as his artistic material; it may take the form of a walk, sculpture or mud work. His *Kilkenny Limestone Circle*, is reminiscent of signifiers from another geological time. Whereas Christo's environmental sculptures have a limited time, a few days or a few weeks. His wrapped works can be seen as interruptions in the landscape or cityscape, his use of technology and man made materials reflect structures such as walls, borders, curtains, and paths. Often the proposals are unrealised and exist through preparatory drawings. His piece *Texas Mastaba*, (*Project for 500,000 Stacked Oil Drums*) was a proposal to create an assemblage in the arrangement of a Mastaba. Mastabas were a type of Ancient Egyptian tomb in the form of a flat-roofed, rectangular structure with outward-sloping sides, originally constructed of mud-bricks or stone, marking the burial site of eminent Egyptians. The name comes from the Arabic word for 'bench'.

The James Mitchell Museum in NUI Galway is a focal point for *Seachange*; the fossils and the specimens exhibited here speak of a geological time that is beyond our comprehension. We speak of different eras - the Holocene/ the Pleistocene, 2.588 million years ago, Paleogene 66.0-23.03 million years ago - these geological timescales are used by earth scientists to describe the timing between events that have occurred throughout earth's history. The system of rocks from different periods can reveal information such as mass extinctions. Barbara Knezevic's piece *conglomerations, constellations* — draw on the geological samples from the museum; the work calls into question the organisation of knowledge and how it is interpreted. When looking at these samples and thinking of the time-frame of when they were formed you are reminded that our mere existence is a small fraction of time within a geological timescale.

The future requires new imperatives for an ethics of living, and a politics of governing. So perhaps we will re-think the ontological assumption of separateness and realign our relationship with the natural world. Climate change offers huge challenges to our societies and is a major test of our capacity for collaboration, imagination and resourcefulness. *Seachange* creates a platform for conversations to illustrate and encourage imaginative responses to both the history and future of climate debate.



**TULCA FESTIVAL GALLERY**  
**Connacht Tribune Print Works**

**ANNE MAREE BARRY**

*No Mean City*, 2015, 14:31 mins

A dystopian vision of architecture, heritage and loss set in Scarborough, Toronto.

*Producer:* Anne Maree Barry, *Executive Producer:* LIFT – Chris Kennedy

*Director of Photography:* Luke McCutcheon *Music:* Stephen Jones Sound *Design:* Josh Kerekes

*No Mean City* was produced with the assistance of The Liaison of Independent Film Makers of Toronto, LIFT and Screen Training Ireland, Bursary Award

**MARK CLARE**

*Anthropocene Marker*, 2014

Installation/Multiple 35mm slide projection

Draws attention to issues relating to ever changing environments through human intervention. The piece is both an artistic intervention and a meditation on the ethical and aesthetic parameters of coping with our ecological future.

*Ou-topia*, 2009

Photographic Triptych

Combines autobiography with a social critique of contemporary Western culture's consumerist and materialist attitudes and its distance from and destruction of nature.

**CAROL ANNE CONNOLLY**

*The Water Glossary*, 2015

Publication

A glossary of Old Gaelic and Irish terms that enliven our current connections with the landscape and environmental changes. They are particular to the island of Ireland and its surrounding body of water, skies, land and underworld.

**COLIN CROTTY**

*The Waiting Wall*, 2015

Oil on linen, 29 x 34cm

*North, South, East, West*, 2015

Oil on linen, 27 x 24cm

*Taking Turns*, 2015

Oil on linen, 32 x 25cm

*Zetkin Park*, 2015

Oil on linen, 31 x 26cm

*Folly*, 2015

Oil on linen, 28 x 34cm

The work portrays an imagined space formed from a myriad of influences, most of which are sited within contemporary society, studies in sociology and an ongoing inquiry of figure and landscape representation within historical painting.

**CULTURSTRUCTION**

*The Mythology of the Tent*, 2015

Four levitating super-euro-hero capes; corsetry boning, ribbon, natural calico fabric hand block printed with a range of euro symbol patterns designed by Culturstruction

Dimensions variable

The Mythology of the Tent investigates collective mythology, attractive illusion and the willing suspension of belief..

**JASON DEANS**

*More Equal than Others*, 2015

Compressed mortar sand, 3.5m x 2m

The title is taken from George Orwell's 1945 dystopian novel 'Animal Farm', a play on the idea that all people are created equal.

**MICHELLE DEIGNAN**

*Ways to Speculate*, 2014

Single channel HD video, 4:17 mins

Explores quests for the ideal in art and life, and faith in the potential of the future. Actual and virtual simulacra of

historical European buildings, monuments and recreational spaces are presented in the context of a tumultuous and fluctuating sonic landscape.

**ANGELA FULCHER**

*Road Surfaces*, 2015

Printed photographic collage

178cm x 21cm

*Blinkers*, 2015

Mixed media installation: car headlamp lens coverings, transport interior fabrics, leatherette, wadding, polystyrene, spray paint, thread, upholstery glue. Dimensions approx.

100cm x 50cm

Readings of the works are not explicit, yet open up into areas of environmental issues and the impact of human activities such as manufacturing, production, transport and consumerism.

**TUE GREENFORT**

*SOLID, LIQUID, GAS*, 2015

Glass, water, Dimensions variable

Demonstrates the three stages of water. Greenfort's practice has been described as 'eco materialisation' as his works economise on the material components of art production.

**MARTIN HEALY**

*Did I solicit thee from darkness*, 2013

Colour photographic diptych, 81cm x 67cm

Taken at the Mer de Glace glacier in the French Alps, charting the passage of light across the glacier as it is slowly enveloped by shadow during the course of a day. The title of the work is taken from John Milton's 'Paradise Lost'.

**ALLAN HUGHES**

*The Pyramids of Mars*, 2014

Single Chanel HD Video, 12:43 mins

This work negotiates its way through different ground; the physical space of the former RAF Greenham Common site, the conceptual extrapolation of terraforming projects on Mars and the projection screen as a site of pixelated instability. The work functions as a kind of psychic mining, for traces of the event, an attempt to bring up from an unstable ground a sequence of ideas.

**RICHARD LONG**

*Kilkenny Limestone Circle*, 1991

Limestone 400 cm diameter

Kilkenny Limestone Circle was commissioned for 'Inheritance and Transformaton', the opening exhibition of the Irish Museum of Modern Art in 1991. Long's sculptural methods, choice of materials and use of a limited number of archetypal forms are remarkably individual. His art takes the form of walks, sculptures and mud works. Walks are made in isolated and often remote landscapes.

*Collection Irish Museum of Modern Art Purchase, 1991*

**DENNIS MCNULTY & ROS KAVANAGH**

*How will I know when to go indoors*, 2015,

Mixed-media installation

In the 1960's, The Irish Civil Defence produced a set of guidelines describing how to prepare for, and cope with, the fall-out (radioactive dust), which would inevitably blanket Ireland following a nuclear strike on Great Britain. In the aftermath of Chernobyl and Fukushima, the pamphlet's unsettling illustrations and horror poetry read as a work of fantasy.

## AILBHE NÍ BHRIAIN

*Departure*, 2013/14  
HD Video, 11:48 mins

*Window*, 2013/14  
HD Video, 08:50 mins

A contemplation of landscape and our relationship to it - historically, imaginatively and ecologically. It links our relationship to our environment now - overlaid with the spectre of otherness or absence, with our engagement with the illusory space of image - a space which is both 'there' and 'not there'.

## SEAMUS NOLAN

*Grace*, 2015  
Parking Ticket

An intervention into the working of the city, utilising the agency of the artwork and the city officials to initiate a small act of kindness, to instill a little grace into the everyday experience of the city's inhabitants.

## SEOIDÍN O'SULLIVAN

*Orchard System*, 2015

Eight apple trees from Irish Seed Savers form part of an installation called 'Orchard System'. The trees will be planted by the pupils of Lettergesh National School where they will continue to inspire, feed, shelter and act as a resource for play and education.

*Funded by Galway County Council*

## OWEN QUINLAN

*Time and Place*, 2015  
Found objects, Dimensions variable

This work is the culmination of many hours spent combing the coastline for materials. It stems from a fascination with materials in various states of transition, and for objects that resonate with purpose, long after we're gone.

## OSWALDO RUIZ

*La Presa de la Boca*, 2015  
(*Dam of the Mouth*)

Digital Video, 8:00 mins  
Monterrey, the city this dam supplies, is a modern city of Mexico. A decadent postcolonial environment, the dam has been over-flooded many times, so it has a dramatic history in the city.

## SUSANNAH SAYLER / EDWARD MORRIS

*Water Gold Soil (American River Archive, doc. 2)*, 2015  
2-channel video, 17:00 mins

*Photography*: Susannah Sayler and Edward Morris, *Editors*: Edward Morris, Susannah Sayler and Neven Lochhead, *Sound*: Edward Morris and Matthew Patterson Curry

The story of a single flow of water in present-day California from origin to end-use. A form of historiography and a form of allegory - using this swath of geography to investigate water in the late Extraction Age.

## MICHAEL JOHN WHELAN

*From the Mountain*, 2014  
Voiceover: Cillian Murphy  
*Music/Sound design*: Brian Crosby  
9:30 mins

An exploration of humanity's increasingly questionable relationship to and distance from the natural world. The systematic extermination of Irish wolves from an outside decree allows a wider global discussion to take place around ideas of ecology, consumption and extinction.

## UNIVERSITY HOSPITAL GALWAY

### RHONA BYRNE

*It's all up in the air*, 2011  
Modeling balloons and air  
A catalyst to generate other narratives for its participants and an invitation to explore the person-environment relationship and the unstable condition of place and affect, spatial experience, meaning and emotion.

*In partnership with Galway University Hospitals Arts Trust*

### GALWAY ARTS CENTRE

### CHRISTO

*Texas Mastaba, (Project for 500,000 Stacked Oil Drums)*, 1975

Lithograph and screenprint in colour with collage on cardboard, 75.9 x 56.6 cm  
This piece was a proposal to create an assemblage in the arrangement of a Mastaba. A type of Ancient Egyptian tomb, marking the burial site of eminent Egyptians.

*Collection Irish Museum of Modern Art*

### RICHARD LONG

*Rock Drawings*, 1994  
Screen Print 79 x 73.5 cm (each)  
'...lines or circles are universal human images that belong to everyone. Also, they belong equally to all times in history. So I am not interested in making an idiosyncratic personal mark. I like the idea that if somebody sees one of my works in the land they see it just as a mark of a man, not of Richard Long'  
\*Richard Long, from an interview with Bill Furlong.  
*Art Loan, Weltekunst Foundation, 1994*  
*Collection Irish Museum of Modern*

## BRIAN KING

*Cloon Project* (record of an environmental sculpture project at Cloon, Co Wicklow), 1980  
14 photographs on card, tape, varnish  
63.3 x 110.4 cm  
Brian King combined environmental concerns with his interest in minimalist sculpture as shown at the 1969 Paris Biennale.  
*Gordon Lambert Trust, 1992*  
*Collection Irish Museum of Modern Art*

## CAROLINE DOOLIN

*Of oil and origin*, 2015  
HD Digital Video and Audio Narration  
19:00 mins  
A narrated video piece exploring the mediation of particular geographical elements, which are key to petroleum formation and exploration.

## LOUISE HERVÉ & CHLOÉ MAILLET

*The Waterway*, 2013  
23:00 mins  
The film takes place in a sea resort on the Atlantic coast in France. A group of sub-aquatic archaeologists are looking for the remains of ancient shipwrecks, and try to preserve what they find from corrosion. A spa proposes its clients to rejuvenate with the help of seawater treatments. Meanwhile, a mysterious group of retired people are set on finding the way to eternal life. Does the future of humanity lie underwater?  
Written and directed by Louise Hervé et Chloé Maillet, with Brigitte Roüan and Bernard Verley Co-production Redshoes | SOME SHOES / I.  
Région Pays de la Loire et du Pôle Image Haute-Normandie.  
Liverpool Biennial 2014, European Culture Programme 2007-13& la Passerelle Centre d'art Contemporain, Brest  
Le Musée de l'Abbaye Sainte Croix, l'AVVAS, l'OCEAM

## BARBARA KNEZEVIC

*Animal, vegetable, mineral*, 2015

Suede leather, pine broom handles, high density foam, canvas, mirror, electrical tape, haematite, air drying clay, Dimensions variable

These artworks will draw on the collection of geological samples at the James Mitchell Museum at NUI Galway and one of the artworks will be sited within the museum itself. The work considers the conventions that exist around the organisation of knowledge, the categorisation of objects in a museum context, and conventions of display.

## MAGGIE MADDEN

*UnderSea*, 2014

Found washed up twine, optical fibre, glue, 28cm long x 13cm wide.

*UnderSea* and *Shelter* are subtle three dimensional drawings in space made from salvaged materials.

*Shelter*, 2014

Blue telephone wire, willow rods, glue (approx 60cm x 25cm)

Multicoloured strands of optical fibre, a material used for global communication in cables on the ocean floor, complete a broken piece of washed up twine.

## ANAÏS TONDEUR

*Nuuk Island*, 2014

Video HDV, 8:00min

This series of shadowgrams present the story of Nuuk island and introduce the investigation around the disappearance of this island from which stem the other installations.

*Echoes from Wandering Continents*, 2014,

Block of basalt (approx. 30x20x30 cm), Microphone (9 x 14 x 3 cm), Soundscape (recording from the basalt fracture), 2 min in loop

Basalt rock specimen extracted from the fracture between the North American and Eurasian continents. Sound of a micro fracture recorded inside the basalt specimen and played via a large speaker. This fracture corresponds to fractures, which occur at the frontier between tectonic plates. This sound is the release of echoes from a geological chronicle. Each echo is then transposed into an installation and linked to a geologic event, which may have happened on the island at different point in time.

## 126 ARTIST - RUN GALLERY

### NEVAN LAHART

*Bring Your Own Lithium. Gobán Saor's Fluoride Free Element Stone*, 2015

Mixed Media Cocktail, Dimensions Expandable

Fluoride Filter / Calcification / Genuine Fakes / Holy Roman Empire / Pre Christian Round Towers / Innisfail / Chaldean- Culdee- Céili Dé / Fountain of Gnosis / The Lancet Medical Journal / Pineal gland / 3rd eye / Nazi Concentration Camps / Irishman Jokes / Can't Carbon Date Stone // St Moloch / Ogygia // Royal Archaeology / History leads to Hidestory / Captain Moonlight / Dia-Baal / St Dagan / Dagon / St Budh / Lughaidh Lamhfada / Nuada Airgeadlámh / Nimrod / Electro-Magnetism / Indiana Jones and the Temples of Tara / Dia duit V's Hello

## THE JAMES MITCHELL MUSEUM NUI Galway

### BARBARA KNEZEVIC

*Conglomerations, constellations*, 2015  
Various geological samples, shrink film  
Dimensions variable

These artworks consider the conventions that exist around the organisation of knowledge, the categorisation of objects in a museum context, and conventions of display. The items brought together in these artworks endeavour to slip these constraints while they are placed together in these temporary arrangements. Perhaps these things will have the scope to engage in something less definite, more obtuse, an alchemy that we as bystanders may only have a slight intuition of.

## NUNS ISLAND THEATRE

### CLARE LANGAN

*Floating World*, 2015

HD Video, 16:00 mins

*Cinematography*: Robbie Ryan/ Clare Langan, *Music*: Jóhann Jóhannsson, *Editors*: Adam Finch & Tadhg O'Sullivan

Shot in three contrasting locations, the viewer is led through haunting and elegaic landscapes where white ash, snow and dust, swirls and settles, prompting thoughts of a world devastated and beyond habitation. *The Floating World* questions the relationship between mankind and the earth.

### MARTIN HEALY

*Pale Blue Dot*, 2015

Blue Neon

*Deep Space*, 2015

Colour photograph, 87cm x 68cm

*Pale Blue Dot* photograph taken by Voyager 1 in 1990. The most distant portrait taken of the planet - at a distance of 6 billion kilometres - the image captured is a tiny blue speck in the vast background of space.

### RUTH LYONS

*Afterings*, 2014

Irish Rock Salt, Dimensions variable

*Afterings*; a collection of bowls carved from solid lumps of Irish rock salt. The bowls vary in form from a hollow in a rock to a delicately carved bowl that can sit in the palm of your hand. *Afterings* takes their name from a word used by the poet Gerard Manley Hopkins in describing how the sacred is revealed through repetition of words or actions. *Afterings* comes from a fascination with the ordinary world of little things and the density of meaning that form and substance hold in time and space: from the shape of salt crystals to the mining industry and the bowl, as within the Buddhist tradition of the Begging Bowl, as a symbol of openness to the gifts of the universe from the basic necessity of food to spiritual revelations.

### MARIA MCKINNEY

*Abyssals*, 2014

Expanding foam, nets for fruit and vegetables, several lungfuls of air, false nails, cement, steel rods and pipes, Dimensions variable

The Abyssal zone refers to a particular depth of the world's oceans - between about 2,000 and 6,000 metres in depth. Originating in the polar regions, once swept out into the wider seas its high salinity causes it to descend to the depths.



# NEVER MISS OUT


 CULTUREFOX

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## TULCA Education Programme T.ED



T.Ed is a unique education programme that focuses on looking at and responding to visual art. It is about reaching out and engaging with schools and the wider community to create an increased awareness and a shared understanding of the Visual Arts.

T.Ed offers tailored festival tours to primary, post primary and third level institutions. The programme engages a process of slow looking, reflection and response. There is a particular focus this year on family access and participation. Look out for our range of drop-in events, book a workshop or use our Family Guide to enhance your visit. Full details on the TULCA website under Events - <http://www.tulcafestival.com/festival-2015/events-talks/>

For enquiries please contact our Education Coordinator, Joanna McGlynn on 085 747 2906 or [education@tulcafestival.com](mailto:education@tulcafestival.com).

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TG4 & *Imeall* are delighted to be media partner to TULCA 2015. TG4's mission is to provide high quality, attractive and innovative content that celebrates Irish creativity and identity and promotes an interest in Irish language, culture and the arts. Through our weekly flagship arts series *Imeall* we are proud of our track record to date in showcasing every aspect of Ireland's creative magic, chronicling cultural life in Ireland and getting up close and personal with both leading and emerging artists in all corners of the country. TG4 & *Imeall* look forward to working with TULCA 2015 in captivating and energising audiences with the Visual Arts.

Oscailt súl ar gach gné den chultúr is ea *Imeall*. Tugann sé léargas nuálach físiúil seachtainiúil ar an saibhreas iontach ealaíne, litríochta agus cultúir atá ar fáil i ngach ceard den tír. Is áthas linn an pháirtíocht seo le TULCA i gcruthúnas eile ar ról lárnach na Gaeilge i saol saibhir na n-ealaíon ar fud an oileáin. Ní neart go cur le chéile.



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