

Fingal County Council's Arts Office Presents

**resort**  
**revelations**  
september  
6th–11th  
2016

Comhairle Contae  
Fhine Gall  
Fingal County  
Council



arts.  
fingal.ie





**Resort Revelations**  
**Tuesday 6th–Sunday 11th of September**  
**Lynders Mobile Home Park and various**  
**locations in Portrane**

Fingal County Council's Arts Office is delighted to present this year's *Resort Revelations* on the Donabate/Portrane Peninsula. Taking place during the annual *Bleeding Pig Festival*, artists have explored the context of the area and its strong community spirit from the unique vantage point of *Resort Residency*; our artist residency project located at Lynders Mobile Home Park in Portrane.

*Resort Revelations* provides a platform to make visible the artists experience of the area to the local and wider audience.

In acknowledgement of the importance of time to the incubation of the site specific idea, the residency was offered in two parts, an initial visit and a return research development and production phase. This year the artists have continued their enquiry into the very depths of this context; drawing on history, fiction, geology, communication and community. Linking the presence of St. Ita's Hospital to stories embedded in rock, sea and atmosphere through radio and sound, illuminating communication portals from Lambay Island, a volcanic past and the mobile home park itself. Fingal County Council are proud to support these ambitious explorations into history and landscape with some of Ireland's most fascinating contemporary artists. We are also grateful for the reception and welcome the project has received in the area. In keeping with the experience of process in practice we have invited Suzanne Walsh to produce a creative text which responds to her own experience of the area as an art writer. Suzanne has drawn on some of this year's themes through conversations with the artists who have inhabited this place both past and present. We have also commissioned photographer Brian Cregan who, alongside Rossi McAuley of Distinctive Repetition have created this

bespoke, site responsive design piece, where the layers of this landscape have been presented through graphic and traditional photographic form with stills shot by Brian using medium format.

This year we are delighted to explore shared interests in this particular residency model with the National Agency for Collaborative Art practice Create and offer the *Resort Residency* experience to an International resident drawn from their **Collaborative Arts Partnership Programme** network, we are looking forward to welcoming awarded performance artist Selina Thompson from the UK to Lynders Mobile Home Park this year.

We would like to congratulate this year's artists **Alan James Burns, Caroline Doolin, Emer Lynch, Fiona Marron, Ella de Burca, Michael McLoughlin & Mike Finn** on their new work and welcome new artists to the Programme, **Catherine Barrargry, Deirdre O'Mahony, Suzanne Walsh, Brian Cregan, Rossi McAuley** of Distinctive Repetition and Create.

Thanks is due to Gerry Lynders & family, Eilish McDermott, Larry Carolan, Anne Hand and all at the Bleeding Pig Festival, Peadar Bates, the Tower Singers, Tom Noctor and volunteers at St. Ita's Radio Station, Tracy Lanigan & Caroline Coakley at St. Ita's Hospital, Jacinta Lowndes at the Donabate/Portrane Community Centre, Noelle Corcoran and the Donabate/Portrane Dramatic Society, Ailbhe Murphy, Lynnette Moran & all the Create team.

**Caroline Cowley**  
**Public Art Co-ordinator**  
**2016**

# events schedule september 6th–11th 2016

## Tuesday 6th–Sunday 11th of September

Tables and chairs and other people

Curated by Emer Lynch

Lynder's Mobile Home Park Daily

A collection of art installations presented in and amongst Lynders Mobile Home Park for the duration of the Bleeding Pig Festival. Tables and chairs and other people is a fanciful mix of hardware and software / material and immaterial / valuable and invaluable things. We are in these things too; just like the artworks and their protagonists we find ourselves stuck in a moment, preparing for the future, or being born. Incorporating sculpture, video and stories, the starry-eyed artworks scratch the surface of Portrane's best known leisure site and surrounding vista, featuring **Hannah Black, Richard Forrest, Marcus Gambrill, Lorna Hayden, Mitchell Kehe, Caroline Madden, James Moran & Camilla Wills**

### Exhibition Opening Times

Daily 12pm–6pm (Wednesday–Sunday)

### Extended Opening Evenings

Wednesday 7th September until 9pm

Thursday 8th September until 8pm

Friday 9th September until 8pm

## Tuesday 6th–Wednesday 7th of September

Entirely hollow aside from the dark

Alan James Burns

Smugglers Cave, Tower Bay Portrane

Entirely hollow aside from the dark is a psycho-acoustic work installed in Smuggler's Cave - an ancient natural auditorium carved into the underbelly of Portrane's cliffside. A symphony of sounds unfolds from the fissure between reality and imagination, swirling an inner dialogue down a curious yet treacherous path of self-identity. Access to this event is made possible by the full force of the moon at low tide. The work was made in collaboration with writer

Sue Rainsford and sound engineer/editor Ian Dunphy, with thanks to Dublin Institute of Technology's Summer Studio programme. This performance is 40 minutes long and tickets must be booked through Eventbrite.

### Performance Times

6th of September 8.40pm

7th of September 9.20pm

## Thursday 8th of September

Communication Evolution

Fiona Marron

Lynders Mobile Home Park 8pm

Presentation by Derek Cassidy (CEng), introduced by artist Fiona Marron. During the Resort Residency in Portrane, a research interest arose for Fiona upon hearing of the existence of an old cable between Lambay Island and a beach on the North Dublin coastline. As many of her artworks to date have involved narratives of modern day subsea cables and their significance in the infrastructure of the internet, she found that focusing on a historical communications cable was an interesting way of exploring the precedents for contemporary communication, whilst also uncovering a local artefact of interest and the stories that surround it. Her work for the festival culminates in a talk alongside exhibited elements with specialist Derek Cassidy, who is founder and chairperson of the Irish Communication Research Group (IGRG) and also the chairperson of the Irish Network of The Institution of Engineering and Technology (IET). In response to Fiona's investigation into the historical subsea cable that linked Lambay Island to Portrane, Derek's presentation will give an overview of the evolution of communication in Ireland, charting the history from the first telegraph right up to the technology of today.

## Friday 9th of September

### Ocean Wonder

**Michael McLoughlin & Mike Finn in Association with the Donabate Portrane Dramatic Society, Tower Bay Singers & St. Ita's Hospital Radio 89.5FM Tower Bay carpark, Portrane 6.30pm**

Ocean Wonder is a form of radio play that mixes narrative, monologue, verse, song and soundscape. It is a special one-off radio broadcast for the Bleeding Pig Festival to be listened to in Tower Bay car park. It's a site-specific artwork developed by Michael McLoughlin and Mike Finn. The radio play is based on stories, histories and testimonies relating to Portrane from the sinking of the Tayleur in 1854, to the present day. The main narrator who brings us on a journey through different times and stories is the Ocean Wonder, an infant who survived the shipwreck, washing up on the shore, alive, after several days at sea, tied to a blank of wood. Listen Live to Ocean Wonder on St Ita's Radio 89.5FM from Tower Bay Carpark, Portrane

## Friday 9th of September

### A Motivational Manifestation

**Caroline Doolin  
Lynders Mobile Home Park 8pm**

**A research presentation combining video, 3D modelling, narration and sound to explore the idea of energy and how it might be articulated through visual, digital and linguistic forms. The work will focus particularly on the geothermal energy bound to Portrane's Volcanic past, its geological present and the wider potential for such heat to be harnessed for contemporary industry processing. The presentation will further incorporate aspects of motivational speaking, its equivalent language of potential, transformation and purpose and its desire to manifest psychological and emotional energy in the individual**

## Sunday 11th of September

### the fools, the fools, the fools\*

**Ella de Burca Symposium  
St. Ita's Church, Portrane 11am-6.30pm**

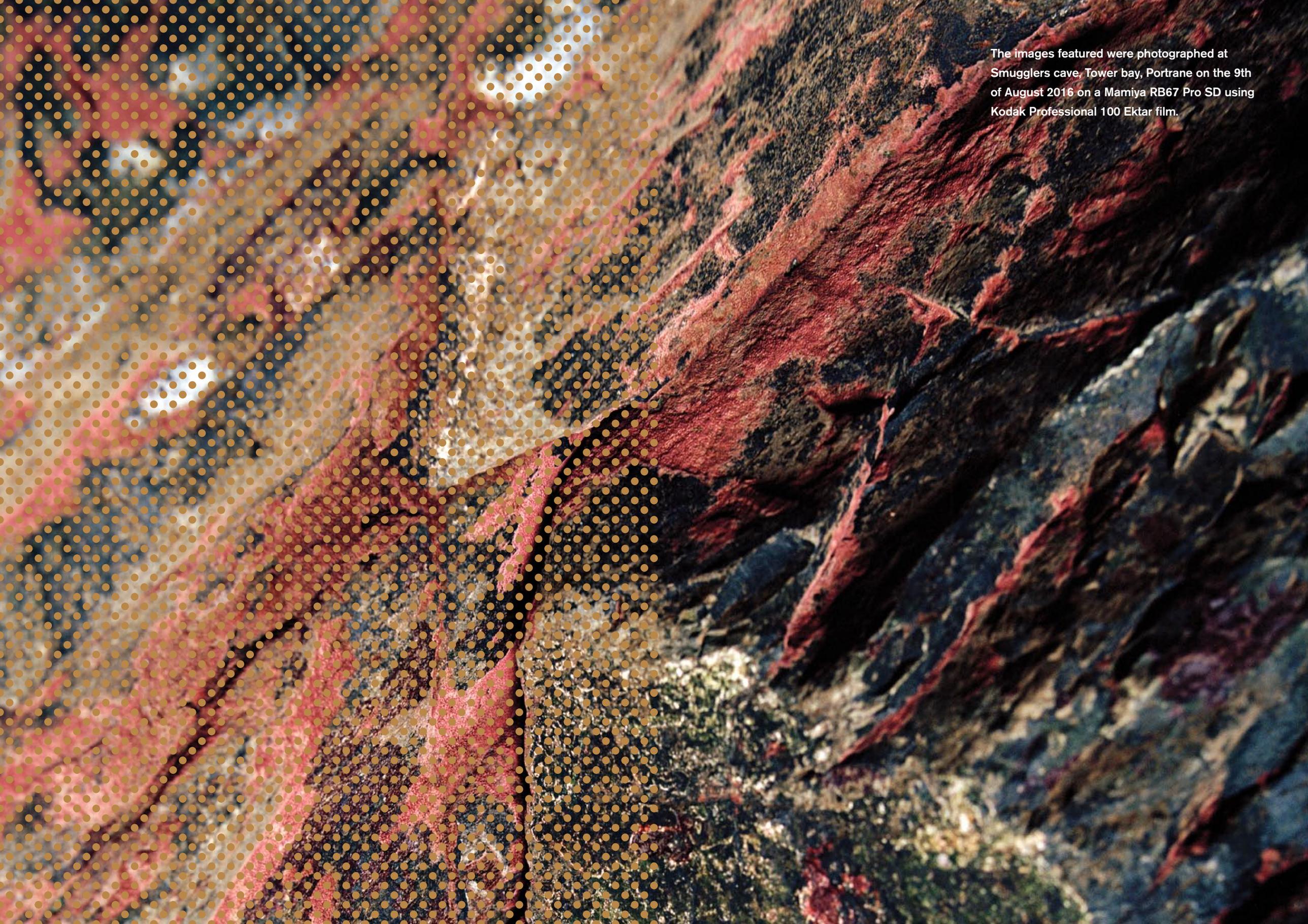
This seminar will examine role of art and politics in shaping how a society remembers past events through a keynote discussion which asks, 'are artist's viable political agents for social change?' The seminar also invites different art practitioners to speak about how they use their art practice as a platform to highlight political and social situations. The Seminar wishes to examine the crossover between politics and visual arts in creating a narrative for society, and to look at how historical events are used by both to form identity. Chaired by Helen Carey, the seminar features contributions by Writer Dr. John Welchman professor of Art History at the University of California, Irish artists Sarah Browne & Brian Maguire, Gary Farrelly & curator Aneta Szylak (Director of the Wyspa Institute of Art, Poland).

Portrane was formerly the site of Ireland's largest psychiatric hospital, St. Ita's. Founded in 1896, it was the largest ever building contract ever taken in Ireland. In 1961, one in every seventy Irish adults were interned in a psychiatric hospital. One of the dominant questions in this seminar will be the role of art in engaging with past political situations, and fine line the artist treads between illustration and hence validation of the event, or projecting subjective opinions that disagree with history from the safety net of the future.

2016 is the centenary year of the Easter Rising, an event that marked the beginning of the struggle for Irish independence, and there have been a lot of memorial events commemorating this. This seminar will examine the relevancy of this, and also the role of art and politics in shaping how a society remembers past events.

This event is ticketed and must be booked through Eventbrite.ie Further Information on the full line-up and schedule can be found here:  
[thefoolsthefoolsthefools.org/](http://thefoolsthefoolsthefools.org/)

\*the fools,the fools,the fools relates to a speech given by Padraig Pearse at the grave of O'Donovan Rossa in 1915. His funeral was used to stir nationalist sentiment before the 1916 rising.



The images featured were photographed at Smugglers cave, Tower bay, Portrane on the 9th of August 2016 on a Mamiya RB67 Pro SD using Kodak Professional 100 Ektar film.

# Who Will Silence Them, At Last? Suzanne Walsh

## Who Will Silence Them, At Last?

The white birds are in their pool, the foam is on the rocks.

Three nights of falling stars ahead, or so they say.

The wind is wild around this place of towers. It hums the hilltop wires, in shadowed trees where the sweet rot of willow-herb crowds in on trampled grass paths.

The sea an immutable shifting surface, an obsidian mirror that reflects what remains of the day. Three nights of restless sleep ahead in these backlands.

Summer is ebbing, but the tide is coming in fast at the cave's mouth, where small creatures sleep in the crevices of barnacle-starred rocks. Blood-red lichen climbs the innermost walls. The comings and goings of tides are day and night to those who dwell here, waiting for the void to fill before they wake.

Red grass and sorrel wave the fields around St. Ita's. *I affirmed with my oath my determination to keep on asking you to let me out...* I'm reading an undelivered letter from this hospital dated 1912. Gerald, a patient, implores his father for his release, or at least the privileges that freedom affords. This plea and his dreams would go unfulfilled in his lifetime; *I would certainly like to take a walk to the seashore every fine day, lolling on the sandbank and give myself up the the delights of Shakespeare and other stars of english literature.*

All the whitest birds are on the rocks, which are strewn with bright brown weed against the sea, milky green after rain. They call to each other, gulls and noisy terns, their speech reaches me on the shore and I understand not a word. But it doesn't matter because my heart is right there.

Grinding them underfoot I walk the veined backs of rocks, and try not to slip. Erosion exposes the fauna

within black slate flows sliding down to the shore. Shadows pass over Lambay, and out on the sea an uncertain form stirs. I take binoculars and try to see what it is, a wave, a swell, a seal, but it chooses not to reveal itself. Looking down the lenses for a long time is a blurred world, my eyes on the water, the water my eyes lapping at the edges, every eye is an island.

When I find the nature outside of me compensating for the nature inside of me, I walk up the black path past St. Ita's, a sad animal again. Swifts dart over my head the dark waves and hiss of barley whispering along the cliffs. Soft chords of yellow sing the ragwort full of bees. *I now regard myself entering a new epoch of existence*, continues the letter.

The rocks that were so active in their formation now lie silent around edges of the sea.

A small antennae reaches out of a crevice in the cave, creatures that seem unchanged since the Cambrian explosion. Perhaps the rocks remember their own fiery past and welcome the sea rising up velvet reddened rock where the mouths of anemones wait for waves spitting out the white bones of sea animals.

We won't sleep tonight because the perseid meteors are falling on us in this land of sanctuary. Their streaks are absorbed by the black glistening horizon. *Hopes of my discharge I have consigned to oblivion...* The sea flicks the sand, pushes a bed of weed sucking the bottom of bulbous rocks, surging, sinking. The towers are potent on the horizon, the clock tower at St. Ita's, water, round, martello towers on the shore.

Why do we build towers? To hold water, to hold time, to remember to guard against loss and danger and danger of loss, loss of self, loss of mind, of place, of self, of time, of mind. All that can be swept away until we end up on our backs in the dark again forever.

Over the last ditch seeds blow from the thistles at St. Itas, pale delicate globes sensitive and mobile,

out over the sea, nowhere to grow unless they reach Lambay, over which a white cloud hangs like a thought.

## Suzanne Walsh

*Who Will Silence Them, At Last?* is an original piece of prose authored by Suzanne Walsh and commissioned by Fingal Arts to commemorate the 2016 Resort Revelations program. Embedded in the piece are a series of fragments from a Samuel Beckett short story entitled '*Fingal*' first published in '*More Pricks Than Kicks*' in 1934, and quotes from an undelivered letter written by a patient in St. Ita's hospital in 1912.

# artists' biographies resort residency 2015/16

## Alan-James Burns

Alan-James Burns is a visual artist working primarily through audio, video and performance. He holds a Masters in Visual Arts Practice from The Institute of Art, Design & Technology, Dun Laoghaire and a Bachelor of Arts in Fine Art from Dublin Institute of Technology.

Selected recent exhibitions, video screenings and performances include Those Who Swim (in) The Forest, MoKS, Estonia, 2015; MEx15 Symposium, Maynooth, 2015; LUX13, Laban Center, London, 2014; SIX Degrees, Irish Museum of Modern Art, 2014; and He, solo exhibition, The LAB, Dublin, 2013. Burns received a Dublin Institute of Technology Summer Studio Residency, 2016. He was awarded the Irish Residential Studio Award, Red Stables, Dublin, 2012-2013 and will commence a residential residency at Fire Station Artists' Studios, Dublin, in 2017. Awards and artist grants include the Developing Creative Practice Across Borders Award, The Leonardo Programme, EU, 2014; Cavan Council Arts Act Grant, 2016, 2014, 2011 and 2009; Fire Station Digital Media Residency Award, 2012; and Arts Council Travel and Training Award, 2009.

## Emer Lynch

Emer Lynch is an independent curator based in Dublin. She has developed projects nationally and internationally, most recently the visual art spoken word series Foaming at the Mouth, co-curated with Tracy Hanna in Dublin and Amsterdam. Emer is a member of the seminar group The Enquiry, who recently considered 'immateriality' at their research event at the Irish Museum of Modern Art, with a primary focus on French philosopher Jean-François Lyotard. She is Gallery Co-ordinator at mother's tankstation limited, Dublin, and previously completed an internship as Assistant Curator of Visual Arts at Project Arts Centre, Dublin.

## Fiona Marron

Fiona Marron was born in Co. Monaghan in 1987 and now lives and works in Dublin. She holds a BA in Fine Art from Dublin Institute of Technology (2009) and an MA in Visual Arts Practice from IADT Dun Laoghaire (2013). Solo exhibitions include 'Proving Ground' Artbox, Dublin (2016), 'Pivot a closed path' Flat Time House, London (2015), 'Co-location' at RUA RED South Dublin Arts Centre (2013) and 'Last and First Men' at The Joinery, Dublin (2011). Recent group exhibitions include 'Bandits live comfortably in the ruins', Flat Time House, London (2016), 'Reverse Pugin!' at St. Cartage Hall, Lismore Caste Arts, Co. Waterford (2015), 'In Free Circulation' at Mother's Tankstation, Dublin (2014), 'Ingenious Showcase' at The Drawing Project, Dun Laoghaire (2014) and 'At the level of entity' at The LAB, Dublin (2013). Most recently she has undertaken residencies at 'Welcome to the Neighbourhood' Askeaton Contemporary Arts, Co.Limerick (2016), UCD 'Art-in-Science' (2015-2016), FTHo, London (2015), Creative Spark: Create Louth (2015), Firestation Artists Studios, Dublin (2015) and Sirius Arts Centre, Cobh, Co.Cork (2014). Amongst other publications, her work has featured in The Irish Times (2016), Art Monthly (2014) and Paper Visual Art (2012). Upcoming exhibitions include a solo presentation in Turin, Italy in November 2016.

## Caroline Doolin

Caroline Doolin is a visual artist currently resident at Fire Station Artists' Studios, Dublin (2015-2017). Selected previous residencies include Acme Studios, London (2015) and Irish Museum of Modern Art (2013)

Doolin will develop a solo exhibition, commissioned by Project Arts Centre, Dublin in 2017. Selected recent exhibitions and events include: Periodical Review #5, Pallas Projects & NCAD Gallery, Dublin; Seachange, TULCA Festival of Visual Arts, Galway Arts Centre; The Homesickness Project, Logan, Australia (2015) Foaming at the Mouth, The Stag's Head, Dublin; How

does the group function, Enclave Projects, London; mirror source | ghost pulse, the Friary, Callan (2014) At the level of entity, The Lab, Dublin; These liquid brinks, the Guesthouse, Cork (2013)

Doolin's writing is featured in the literary publication some mark made (2015). She has been awarded an Arts Council of Ireland Project Award (2014) and Fire Station Artists' Studios, Digital Media Award (2012).

## Michael McLoughlin

Michael McLoughlin is a visual artist working in a wide variety of media including drawing, video, sculpture and sound. Since the mid-1990's McLoughlin has consistently developed and presented new ways of working in a social context.

McLoughlin continually explores developmental possibilities through a contemporary art practice grounded in sound, drawing and spacial consideration. His work examines the value placed on the feelings of ownership, belonging and connection experienced by both the individual and the collective. In addition, he is particularly interested in the relationship between public spaces, institutions, the public they aim to serve and the potential meeting ground with contemporary visual arts practice within these contexts.

Recent exhibitions include Cumann:An Audio Map of Drogheda, in Droichead Arts Centre and Beyond the Pale in Highlanes Gallery McLoughlin was UCD College of Social Science, Artist in Residence 2015 and a major exhibition of his work Cumann:Limerick will open on Sept 15th in Limerick City Gallery of Art.

## Mike Finn

Mike Finn is a playwright, screenwriter and actor who holds an MA in Scriptwriting from the National Film School and has had over fifty scripts produced in various media. Among his plays are Pigtown

(winner of the Stewart Parker Award and produced Off-Broadway), The Quiet Moment, The Crunch, and Shock & Awe, (Island Theatre Co.), Ellis Island (Theatre USF, Florida), Stories (LYT), Langered and One (Balor Theatre Co.), The Big Question (Institute of Excitement, Hampstead Theatre, London), We Are What We Witness, The Revenger's Tragedy and Porkville (Bottom Dog) and Life In 2 Syllables (Fishamble, seen in Dublin, New York and Washington and described by The Guardian as "ingeniously written"). Mike recently wrote the book for the musical The Unlucky Cabin Boy (Guna Nua).

For television, Mike has co-written extensively with Pat Shortt including thirty six episodes of the IFTA nominated Killinaskully, seven episodes of Mattie and the pilot of Behind The Crystal Ball. Mike wrote the radio drama It's A Worthless Life for RTE 1 and Little Bits Left Over for Limerick 95FM. In 2017, Mike will be Theatre Artist-in-residence at the Belltable in Limerick.

## Ella de Burca

Through her practice Ella de Burca creates visual juxtapositions between action and language, treating language as an object, and objects as languages. She warps, swops, and pops their positions as she works with subversion to unearth the subjectiveness of memory and interpretation.

De Burca's sculptural installations could be mistaken for theatre sets, just as her scripted performances could be mistaken for theatre.

Playing with histrionics, Ella pulls apart and re-presents hegemonic patriarchy in language and culture. Her pieces are site-specific, and often use humour as a means to illuminate dissensus. Her work lies between social and studio practice, drawing from history and place to overlap historical ghosts with contemporary voices.

## Brian Cregan

Brian Cregan is a graduate of the Photography B.A. programme at the Dublin Institute of Technology. As an artist, using lens based media, he is interested in themes relating to landscape, natural history and the built environment. Ideas around a 'sense of place' and how it is represented are central to his work that takes the idea of the photograph as document, to build narratives around what is often overlooked or taken for granted. Recent achievements include work featured in Beyond the Pale: The Art of Revolution at Highlanes Gallery, Describing Architecture 2015, Workhouse Union, Callan, Co. Kilkenny and Greetings From Ireland at the Library Project. His work has been featured in The Irish Arts Review, The Irish Times, Dezeen, Inhabitat and Architecture Ireland.

## Suzanne Walsh

Suzanne Walsh is a writer and audio visual artist from Wexford. Her work often queries the human animal divide and the edges of what constitutes the borders of the human self. She draws on music, ecology and literature as material and her work often has a performative element, with sound or text. She has performed in IMMA, The International Literature Festival, The New Lacanian School Congress, The Burren College of Art, and The Artists festival in Warsaw. Her writing can be found in Critical Bastards, on Fallowmedia website and in Gorse literary journal.



## Further Information and Booking

**Caroline Cowley**  
**Public Art Co-ordinator**  
**Fingal County Council**  
**(01) 870 8449**  
**[caroline.cowley@fingal.ie](mailto:caroline.cowley@fingal.ie)**  
**[www.fingalarts.ie](http://www.fingalarts.ie)**

## Bleeding Pig Festival

**Please visit [www.bleedingpig.ie](http://www.bleedingpig.ie) for full details  
of festival programme with something to suit  
all ages.**



Co-funded by the  
Creative Europe Programme  
of the European Union



COLLABORATIVE  
ARTS PARTNERSHIP  
PROGRAMME