

**To Follow
The water**

73M

New Work & Talks on Board the
73M Barge and at Grand Canal Dock,
Grand Canal Quay, Dublin 2.

“It is not in the nature of currents to end, as rivers
end when they empty into the sea.”

Dallas Murphy, To Follow the Water.

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About

Infiltrating the island of Ireland from coast to coast, the country's waterways are witness to the ecology and built landscape of our rural and urban spaces. To Follow The Water continues an exploration of these watercourses initiated during 2015's The Artists' Armada, when a flotilla of artist-made craft sailed around Dublin's Grand Canal Dock.

Newly commissioned work from four Irish artists – **Olivia Hassett, David Fagan, Mary-Jo Gilligan & Ciara McKeon** – opens dialogue around the significance, history, being and sentience of these channels. The locus for these observations is the 73M, the former working 'Guinness' cargo barge built in 1936.

On board and nearby, the invited artists use performance, sound, object making, and psychogeography to pose questions around the phenomenological and ontological nature of water, the social history of the canal and the organisms inhabiting its depths.

The Grand Canal Dock is close to the convergence of three waterways – the Grand Canal, the Liffey and the Dodder. They are the onlookers to this rapidly changing part of Dublin, a landscape once steeped in grimy 18th Century industry, now transforming into a shining technology burg.

In this fabricated vista the former engineering marvel of the canal is central to this reshaping, as we bystanders strive to comprehend the implications.

Anne Mullee
September 2016

Events

Thursday 15th September

Opening Night Performances on board the 73m barge.

6pm

Olivia Hassett commences her four-day episodic performance of A Cumulative Sampling.

7pm

Curator Anne Mullee will perform David Fagan's work He withdrew the bung and tipped the barrel.

Friday 16th September

Culture Night

12pm

Olivia Hassett continues her four-day episodic performance of A Cumulative Sampling. Each performance will unfold over approximately 20 minutes.

6.30-7.30pm

Changing spaces: A sense of Place Along the Grand Canal with Ruth Minogue.

Based on a Waterways Ireland funded project, Landscape Character Assessment of the Grand and Royal Canals, this talk explores the changes to the landscape and townscape of the Grand Canal, and its influence on the people and places of Dublin City, using a variety of photographic map and documentary sources. A fascinating insight into Dublin's industrial past with ecology and environment consultant Ruth Minogue. (40 mins)

Saturday 17th September

12pm

Olivia Hassett continues her episodic performance of A Cumulative Sampling.

12–3pm

Ciara McKeon – Waiting to break.

McKeon performs on the deck of the 73m barge.

12.30 & 1.30pm Mary-Jo Gilligan – The Gathering Gates.
Audio, directed walk 2016.

Free, booking essential.

3.30–5.30pm Cis O’Boyle & Rachel Anderson of idle women in conversation. With Q&A.

Cis and Rachel are founders of idle women (on the water) and caretakers of the Selina Cooper, England’s first floating women’s arts centre. Constantly moving, it hosts a series of artists-in-residence, workshops, and events, providing both a visiting arts venue and resource centre for women as it navigates the canals and waterways across Britain. Throughout 2016 they are based between Blackburn and Barrowford on the Leeds to Liverpool Canal, working in partnership with Super Slow Way. Curator Anne Mullee will lead a post-talk discussion about the genesis and ambition of this exciting project.

Free, but booking essential.

Sunday 18th September

12pm Olivia Hassett continues her episodic performance of A Cumulative Sampling.

12.30 & 1.30pm Mary-Jo Gilligan – The Gathering Gates. Part psychogeography and part choreography, this ephemeral participatory work takes the form of an audio-guided engagement with the spectacle of the operation of the thundering sea locks operating between the river Liffey and Grand Canal Dock.

Free, but booking essential.

Ciara McKeon is a visual artist and curator whose practice focuses on live performance art. She has performed internationally, most recently at Culture Night Talbot Gallery & Studios, LIVE COLLISION Festival, deAppendix, BUZZCUT festival, First Fortnight Festival and SPILL festival of performance. Recent works have looked in particular at migrant suicide, notions of home, loss, and embodied shame. Improvisation and collaboration are integral to her practice and research. She is currently the artist in studio-residence at Talbot Gallery & Studios, researching attention, agency and consciousness in city space.

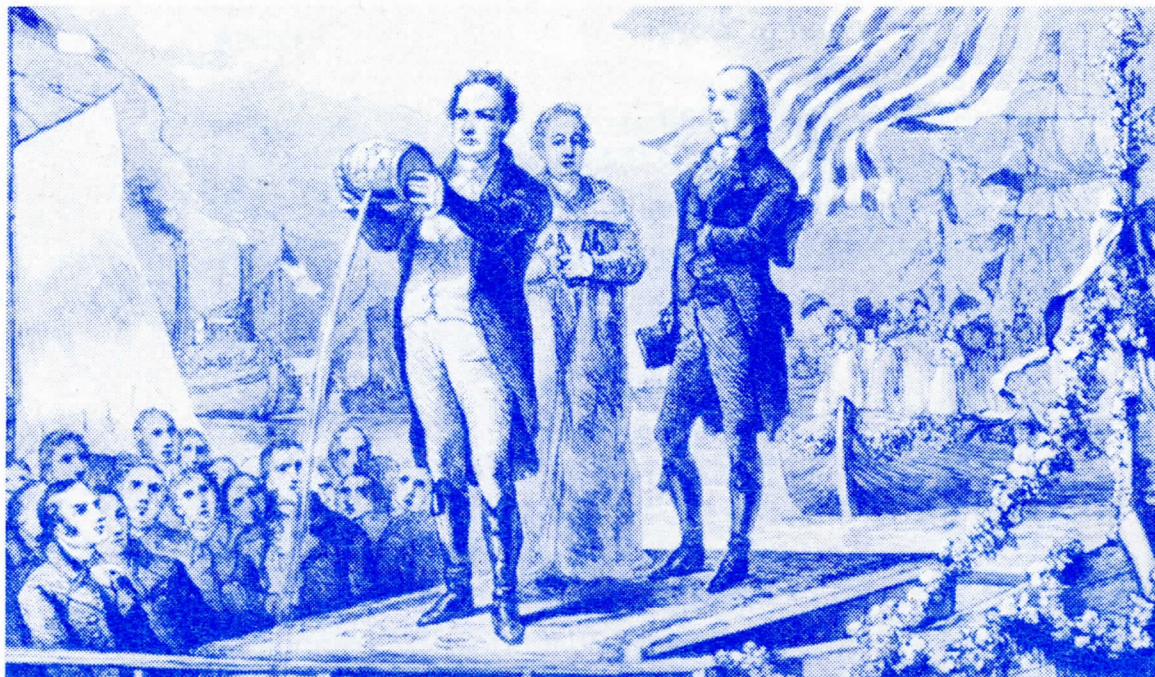
Olivia Hassett completed a Masters of Fine Art at the National College of Art and Design, Dublin in 2012. Hassett is the inaugural artist in residence in the Manufacturing and Mechanical Engineering Department of Trinity College Dublin. In 2015 Olivia Hassett and Professor David Taylor hosted Endo/ Exo, an exhibition of their collaborative project in Trinity College Dublin. Other one person shows include; In | Between, deAppendix, Dublin, 2014 (part of a three month residency), Somatic reassemblage, Newbridge Arts Centre, January 2014 and Anamorph, Garter Lane Arts Centre, Waterford, June 2013. Recent solo performances include Screened I, MART, Dublin, 2015 and Screened II, PAB Bergen, Norway, 2015. Olivia Hassett was awarded an artists bursary from the South Dublin County Council in 2014.

Mary-Jo Gilligan is based in Dublin and Oxford where she works as an artist both independently and collaboratively. Work manifests in live events, performance, installations, workshops, publishing and exhibitions that create encounters and situations to explore how we relate to environments, bodies, architecture, and each other. Typically site specific and performative Gilligan's engaging practice is deeply influenced by interests in public art, somatic practice, improvisation and relational processes.

Since completing studies in the University of Ljubljana and NCAD Dublin, Gilligan has worked with the following commissioning bodies; Portlaoise County Council, Out Of Site, RGKSKSRG, Culturstruction and Dublin City Council. She has also undertaken residencies with Roscommon County Council, ID11 Netherlands, The Performance Corporation, VOID, Fís and Greenstar, and IMMA. Recent activities include solo show Fathom and Span at Broadcast Gallery DIT and This Listening Field for Foaming at the Mouth, Phoenix Park Dublin. IMMA.

David Fagan currently lives and works between Glasgow and Dublin. He is interested in time, distance and the human desire to overcome them and connect. This leads to the prominent use of consumer electronics such as televisions and phones in his work. These items play temporary host to often found live and recorded media. The works attempt to harness elements such as the familiarity of these devices, to create intimate experiences, patching together a feeling of presence in locations foreign to the viewer. Using inanimate systems to frame evermore- precise simulacra of human connection, he is aiming to understand the biological & emotional through the technological. I think when these attempts inevitably fail; they ultimately speak to a more fundamental questioning of one's ability to connect to another. Recent solo exhibitions include I have nada so far but I remain optimistic curated by Aoife Power at Tactic in Cork and He saw the world and was left wanting curated by Emer Lynch.

Anne Mullee is an independent curator, researcher, and art writer based in Dublin. Recent projects include the site-specific Artists' Armada in Dublin, as well as gallery exhibitions at MART (Dublin), Galway Arts Centre, and The LAB (Dublin). Ongoing work includes a writing project with Iranian artist Behzad Khosravi Noori, following a stay at Kooshk Residency in Tehran, and a documentary about artist-led spaces in Ireland. She is also a contributor to Paper Visual Art journal and the Visual Artists Newsletter.



Governor DeWitt Clinton pours water from Lake Erie into the Atlantic Ocean in 1825
The marriage of the waters, The Granger Collection, New York.

With thanks to Andrew Mortell, Bairbre Mullee, Barry Lynch, Cormac McCarthy, Or Studio, Peter O' Gara, Mick Kinahan, Mark Clarke, David Fagan, Olivia Hassett, Mary-Jo Gilligan, Ciara McKeon, Tom Watt, Alan-James Burns and Emer Lynch.

Excerpt from
A Canal Boat Sketch
Duffy's Hibernian Sixpenny Magazine
No 1 January 1862 [James Duffy, Dublin].

“Oh! it was pleasant, sitting on that low seat, looking into the calm, dark water, through which we moved so silently and placidly along, with the clear, broad sky above, and the dark Bog of Allen stretching far away on either hand, with its patches of orange moss lichen, shining out here and there, like the gold setting of a bog-oak ornament, and beyond the bog, in the distance, might be seen green fields, dotted with cattle, and blending beautifully away with the blue hills of the Queen’s County; and, as the evening advanced, the landscape assumed almost an Italian character — though my saying so mightily amused the afore-mentioned gallant captain, who, of course, had been in Italy, until we were joined by Father Maguire, who to my great joy, agreed with me. “Yes,” he said, “I have seldom seen those clouds of peculiarly lovely rose and gold, in a northern sky, shedding their rich glow over all the earth around us — I could almost fancy myself in Italy; this quiet moving through the still waters, and the intense repose and coloring of the landscape — see yonder group; can anything be more perfect than the attitudes there? The man indolently leaning against the dark turf clamp, scarcely turns his eyes toward us, while the bare-footed girl with her gown pinned up, pauses in her work of filling the turf-kish, with her hand raised to shade her eyes for the better viewing of the party on board; and like his master, the sleepy horse stands unheedingly, with turned-back ears and half-closed eyes, while the shaggy yellow dog flies barking at the heels of our scarcely more lively steeds — it is truly a beautiful landscape.”

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