

Ómós Áite/The Space & Place Research Collaborative

Mapping Spectral Traces IV

NUI Maynooth and Dublin
25—28th May, 2011



Image from the series *Settlement*, © Anthony Haughey 2011

International artists, scholars, and urban professionals ‘map’ unacknowledged/unseen pasts to imagine more socially just futures. Presentations, performances, artwork, and excursions move through haunted spaces in Ireland, the UK, the US, Australia, South Africa, Japan, and beyond.



Unseen/Seen: The Mapping of Joy and Pain (© Photograph by Rebecca Krinke, 2010)

Fáilte! Welcome!

Ómós Áite and the Space&Place Research Collaborative extend our warmest welcome to our international and Irish guests in attendance of the *Mapping Spectral Traces IV* symposium. We are delighted to host this international event at the National Institute for Regional and Spatial Analysis (NIRSA) at the National University of Ireland Maynooth, the Irish Museum of Modern Art (IMMA) and Boston College-Dublin this year. Our symposium also marks the launch of an Irish-wide collaboration between Ómós Áite, based in the Centre for Irish Studies at the National University of Ireland Galway, and the Space&Place Research Collaborative based in the Department of Geography, NUI Maynooth.

The international *Mapping Spectral Traces* symposia encourage a comparative and transdisciplinary practice of 'curating' conversations, papers, performances, community workshops, exhibitions and excursions through haunted national landscapes and hosted in particular locales. We believe that there is much value not only in exchanging ideas from those who come from different historical backgrounds and by engaging sensitively with particular cultural and political contexts, but also in the unexpected journey of exploring ideas and projects that emerge from such international encounters and collaborations.

As part of a commitment to socially engaged creative practice, the artists, landscape architects, architects, scholars, urban professionals, curators, media experts and practitioners participating in the symposium have worked collaboratively and individually on projects that 'map' the unseen and unacknowledged difficult pasts that continue to structure present-day social relations. We anticipate that the explorations, reflections, performances, and exciting conversations over the next few days will contribute to these projects, as well as delve into the myriad ways that spatial imaginaries for the future have been limited by linear temporal narratives - in ways that have excluded social groups and natures - and consider alternative journeys and pathways toward more socially just futures.



Mapping Memory Methodology Workshops, District Six Museum, Cape Town (April, 2006, photograph by Karen Till).

This symposium is the fourth of a larger ongoing international conversation about mapping spectral traces that began in 2010, with a launch symposium at the University of Leeds (<http://www.land2.uwe.ac.uk/symposia.htm>), a second event at Virginia Tech University (2010) (<http://www.research.spia.vt.edu/events/spectral-traces/>), and the third symposium at the PLaCE Research Centre, at the University of the West of England-Bristol (2011) (<http://placemappingspectraltraces.blogspot.com/>). This international series of events has included the partnerships of the Space&Place Research Collaborative; Land2 International; PLaCE; the University of Leeds; the Jordonstone College of Dundee, Scotland; and the University of Minnesota.

We are proud to announce and thank the following partners for *Mapping Spectral Traces IV* event in Ireland: NIRSA and the Department of Geography, NUI Maynooth; the Centre for Irish Studies, NUI Galway; the Graduate School of Creative Arts and Media (GradCAM), Dublin; CREATE; and IMMA. Please visit our symposium webpage after the event for additional pictures, video clips and reflections upon our conversations and activities: <http://geography.nuim.ie/research/space-place>.

We wish to extend our deepest thanks also the major sponsors that are listed in this symposium guide, for without their funding support we would not have been able to make this event a reality. In addition, we wish to thank those individuals that helped us organise the small details that have made our symposium so successful, including: Iain Biggs, Mick Bolger, Mark Boyle, Rhona Bradshaw, Orla Dunne, Ronan Foley, Neasa Hogan, Gerry Kearns, Rob Kitchin, Aidan McElwaine, Lisa Moran, Cian O'Callaghan, Justina Senkus, Sarah Tuck, Victoria Walters, Mary Weld, Samantha Williams and Mick Wilson.

On behalf of the symposium organisers, we welcome you to enjoy a full programme.

Beannachtaí, Karen Till and Nessa Cronin.



Ghost Maps

Gerry Kearns
Geography, National University of Ireland Maynooth

Many cities and landscapes are haunted by violent pasts. We must now find ways to build more inclusive and more just societies against the trauma and injury of histories of exclusion and injustice. The *Mapping Spectral Traces* network is an international collaboration of academics and artists who try to address these wounded cities, landscapes, and environments. For their fourth meeting they are coming to Maynooth for a programme of seminars, performances, Irish artists' studio visits, and site visits around Dublin.

Among the international guests, Judith Tucker brings her brooding paintings of abandoned leisure spaces in Europe now being gradually reclaimed by the woods and coastlines within which they sit. Yet these were once the swimming pools where the Hitler Youth pursued its own vision of health and efficiency, and from which her German Jewish grandparents were excluded; other lido landscapes were once stations of war on Danish shores. From Cape Town via Melbourne and now New York City, comes Talya Chalef a theatre artist who stages performances that summon up the buried histories of aboriginal displacement, racist cruelty, and immigrant movements through her work on the tracings of Dutch trade routes through key port cities.

Researching rural landscapes in Scotland and England, Iain Biggs works in music, text and photography seeking a place between rational reflection and creative inspiration where he can remain open to the invisible guests that can repopulate these lands as a gift from our research to our art. Ingrid Pollard's photography challenges the erasing of the persons who experienced histories of racism from the landscapes in which they once suffered. Rebecca Krinke uses public-based and gallery sculptures to express the ways that bodies are traumatised by history. Her experiences in Minnesota have also resulted in creating healing landscapes that offer residents places and environments to aid recovery through forms of recognition and place-caring.

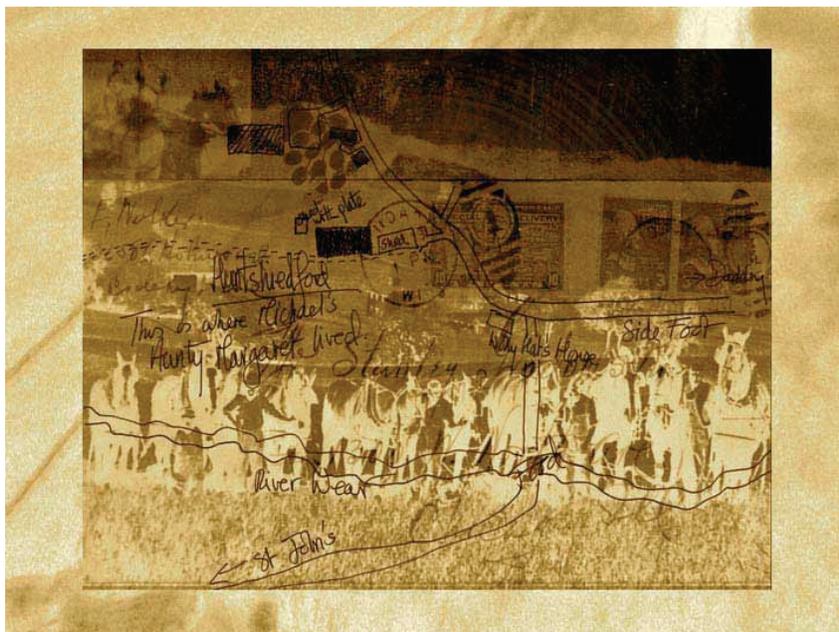


Image © Iain Biggs

These matters echo loudly in Ireland, a land that has its own spectres, its buried histories, its excluded peoples, and its deep histories of nature wisdom. From Galway, Nessa Cronin brings her research into colonialism, Irish culture and cartography, and a particular concern with the issues of cultural translation that arise when we attend to the voices of the displaced, the silenced and the dispossessed. Displacement is also part of the 'ghost estate' experience that Anthony Haughey animates in his photographic work and use of participatory media. At CREATE (Dublin), Sarah Tuck's arts education and policy initiatives promote cultural diversity, public health, and community context-based mentoring for groups that may have been ignored historically in Ireland.

Turning to the earth wisdoms of pagan and Christian Ireland, Ronan Foley of Maynooth researches waterscapes and therapeutic landscapes, which and offer our international guests an excursion to Irish holy wells and archeological sites. Mick Wilson, of GradCAM, is concerned with the politics of curating and with a host of theoretical issues relating to the representation of limits, death and memory in contemporary art. From the Dublin art-collective, Culturstruction Jo Anne Butler and Tara Kennedy will report on their interventions seeking to make evident the social, spatial and economic infrastructure of place-making through architectures of the built environment. As an architect and planner, Alan Mee is also concerned with the values implicit in the creation of landscapes shaped by the aesthetics of speculative capitalism in Dublin.

The built environment and its transformation is also the central concern of Frank McDonald, Environment Editor for *The Irish Times*. In a series of books he has examined critically the disrespect shown to Dublin's places by its speculative builders. Gerry Kearns, of Maynooth, will lead a walking tour of the colonial and postcolonial spectres of Dublin city. Ruairí Ó Cuív, the Public Arts Programme Manager of the Dublin City Council, will speak to past and upcoming public artists initiatives that situate Dublin as a capital city, and international city, and a city of communities and localities. There will also be many other Irish artists and curators present to think together about the politics, philosophy, and practice of healing places and engaging troubled histories.

The events are coordinated and curated by Nessa Cronin, of the Centre for Irish Studies in Galway, and Karen Till, of the Department of Geography at Maynooth. The principal sponsor of the event is the National Institute for Regional and Spatial Analysis but over a dozen agencies are involved in staging this multimedia, interdisciplinary, and international extravaganza, including GradCAM, IMMA, and CREATE in Ireland and the PLaCE Research Centre at University of the West of England-Bristol.

Mapping Spectral Traces IV: Maynooth and Dublin

Symposium Schedule: At A Glance

International artists, scholars, and urban professionals 'map' unacknowledged pasts to imagine more socially just futures. Presentations, performances, artwork, and excursions move through haunted landscapes in Ireland, the UK, the US, Australia, South Africa, Japan, and beyond.

Day 1: Wednesday, May 25

Venue: NUI Maynooth, IONTAS Bldng, NIRSA Conference Rm., 2nd Floor

- 9:00- 9:15: Welcomes and Overview: *'Mapping Spectral Traces'*
9:15-10:00: Session One: *'Therapeutic Landscapes and Places of Healing'*
10:00-10:50: Session Two: *'Groundedness'*
11:30-12:00: PLaCE Performance: *'The only thing that stops my memory from turning to ash in my mouth is ...'*
1:00-2:15: Session Three: *'Irish Ghost Estates'*
2:30-3:45: Session Four: *'Migrating Presences and Haunted Pathways'*
4:00-5:15: Session Five: *'Spectral Matter'*
5:15-6:00: *Keynote Panel:* Frank McDonald, Environment Editor, *The Irish Times* and Gini Lee, Landscape Architecture, Queensland University of Technology
6:00-7:00: Book Launch and Reception, *Beuysian Legacies in Ireland and Beyond*

Day 2: Thursday, May 26

Venue: Irish Museum of Modern Art (IMMA), Lecture Room; Artists' Studios

- 9:30-10:30: Session One: *'20 Years Celebrating Irish Art at IMMA'*
10:30-11:30: Session Two: *Artists in Residence Studio Visits*
11:30-12:00: *Sculpture in Performance:* IMMA Baroque Gardens
12:30-1:15: Session Three: *'GradCAM: Public Art Programmes'*
1:15-2:00: Session Four: *'CREATE: Socially and Community Engaged Collaborative Art Projects'*
2:00-3:00: Panel Discussion: *The Future of Socially Engaged Creative and Research Practice*
3:15-5:30 **Excursion I: Colonial and Postcolonial Spectral Traces in Dublin**
(begins at: Christ Church Cathedral)

Day 3: Friday, May 27

Venue: Boston College-Ireland, 42 St Stephen's Green

- 10.00-1.00: Open Discussion: *'Reflections, Challenges and Future Possibilities'*

Day 4: Saturday, May 28

Excursion II: Irish Holy Wells and Archaeological Sites

Detailed Symposium Schedule

Day 1: Wednesday May 25

(NUI Maynooth, IONTAS Building, NIRSA conference room, Second Floor)

8:30: Coffee/Tea/Light Refreshments

9.00: Welcomes

Brendan Gleeson, Deputy Director NIRSA, and Department of Geography, NUI Maynooth

Nessa Cronin, Centre for Irish Studies, NUI Galway, Symposium Organiser

Karen E. Till, Department of Geography, NUI Maynooth, Symposium Organiser

9:05: Overview: **'Mapping Spectral Traces'** **Karen E. Till**, Geography, NUI Maynooth

9:15-10:00: Session One

'Therapeutic Landscapes and Places of Healing'

Rebecca Krinke, Landscape Architecture, School of Design, University of Minnesota

'Writing, Mapping, Talking'

Unseen/Seen: The Mapping of Joy and Pain and the *Table for Contemplation and Action* are two of my recent/ongoing participatory public artworks that address trauma and healing (broadly defined). These projects use writing, mapping, and talking as ways of public engagement/catharsis. The settings for the projects include contact with nature - which research supports as being beneficial to human health.

The *Table for Contemplation and Action* is a unique object designed for student stress reduction. Located in an interior public courtyard in a campus building, it is in virtually continuous use by students. The table employs changing elements of nature and provides students with the opportunity to write about stress and to deposit these writings into the table itself.

Unseen/Seen: The Mapping of Joy and Pain travelled to parks in Minneapolis-St. Paul last summer. The public was invited to colour, on a large wooden map, where they have experienced joy (in gold) and pain (in gray). Participants talked aloud as they mapped and shared intense stories of joy and pain, mostly pain. The project serves as a larger description of my interest in 'emotional mapping' - something that seems so forgotten when we think of maps, but not when we remember - as memory, space and emotion strongly intertwine.

Ronan Foley, Geography, NUI Maynooth

'Carte Jondo: Representations of the Holy Well'

In studying holy wells, a therapeutic assemblage approach suggests the need to consider three dimensions; material spaces, metaphors and symbols, and finally inhabitation. All three work together to frame the spaces as sites of mind-body-spirit healing and well-being. But they are also places where bodies, emotions and rituals are involved in the production of a *carte jondo*, a form of profound mapping. Taking some representative holy wells, these themes will be briefly illustrated. At the same time, the holy well inspires a multiple set of representations of its own. These representations have inspired a range of artists using different media; poetry, theatre, photography, painting and calligraphy, to develop a creative depth of engagement, an 'arte jondo' as it were, with the holy well. Finally, the capacity of the wells to function as therapeutic

landscapes sets off a discussion on energies and the curative power of the sites themselves. Each well has a mobile energy, sustained in stories and left objects alike, which speak to a transformative role of the well as a site of stillness and retreat, but also of memorial, anxiety, grief and loss. In the imagery and material objects of the well, true spectral traces emerge and endure.

Victoria Walters, PLaCE Research Centre, Faculty of Creative Arts, Humanities and Education, University of West of England-Bristol (UWE-Bristol)

‘Working “in the Opposite Direction”: Joseph Beuys in the Field’

Drawing from a journal article of the same name, this paper will revisit strategies that the twentieth-century German artist Joseph Beuys developed to work with the interrelations between people, other living beings, and myth ‘in the opposite direction’, arguing that such an approach may be germane to the development of contemporary therapeutic approaches to working with people and place. Through a discussion of Beuys’ visit to Sí an Bhrú, or Newgrange, in 1977, the paper will explore the artist’s phenomenological and hermeneutic approach, and the way in which Beuys intuited his way into a site and (re)interpreted what he discovered on the ground, using these interpretations to stimulate others’ creativity in the direction of social change. The artist’s theory of sculpture will also be discussed, a framework which saw the inner life of the human being and the outer world with which she or he engages as profoundly linked in both physical and psychic terms.

10:00-10:50: Session Two
‘Groundedness’

Mary Modeen, Fine Art, and Art and Philosophy, School of Fine Art, JCAD, University of Dundee

‘Groundedness, Rootedness and Thinking Place through Art’

‘Grounded’, as defined by *Chambers English Dictionary*, is ‘to keep on the ground; to rest or be fixed in the ground or a foundation; to keep from flying by remaining on the ground; to stand firm’. By contrast, the meaning of the word ‘rooted’ is defined as ‘having roots (the underground part of the plant); fixed by roots; firmly established’. Neither ‘groundedness’ nor ‘rootedness’ are words in the dictionary, although we commonly hear them and believe we understand their respective meanings. In an extended consideration of the comparison and contrasts of these two words and understandings, my own artworks and photographs - selected from the last five years - inspired by each concept are shown and discussed in an illustrated comparison. After presentations by the other three speakers in this panel, the common elements of ‘groundedness’ and its distinctively different aspects will be reconsidered.

Khalid Alsayed, Art, Philosophy and Contemporary Practices, JCAD, University of Dundee

Producing Persona

As we daily assume subtle alternate identities to adapt to situations, there is an alternate, or extended, reality of ourselves that is drawn forth. In the creation of even the subtlest of *persona* a fiction of ourselves is materialised – be it in the fashion we choose to wear or an altered voice used to communicate with certain others. When we visit the metaphysical place of knowing, we know that these materialisations are not true representations of our selves but rather extensions of our narration of the self. In creating an alternate, or extended reality, is it possible to

to escape the place of knowing? In other words, is the origin of identity simply a place in the mind? In light of these discussions, is groundedness a type of storytelling? How far can a supposition of 'reality' carry on when we are reminded of this reality's authorship? These are questions I have applied to the construction of my own films and performances, which aim to further layer and extend the reality as conceived.

Miriam Mallalieu, Art, Philosophy and Contemporary Practices, JCAD, University of Dundee

Groundedness: Moments, subjection and understanding

This presentation addresses an investigation in moments in time: a contrast in the precise and ephemeral; an understanding of the moment through the assemblage of previous experience. The weaving together of scraps of information to inform and construct a point in time: and experience created through past and present. The notions of *seen* and *unseen* are expressed in the moment itself (seen), and the background of the understanding of that instant (unseen). Discussion on these ideas will revolve around my own artworks as attempts to visualise and represent the unseen elements.

Liam McLaughlin, Art, Philosophy and Contemporary Practices, JCAD, University of Dundee

'Grounding Architecture: Internalisations/Externalisations'

I will be discussing my work and how it begins to address ideas of groundedness through looking at the role of architecture in the forming of identity. I have been exploring the idea of the internalisation of one's surroundings, looking at the visible barriers and separations in structure and how this grounds one in terms of physical and psychological limitations. The manmade environment in this case may be seen as both cause and effect, in the sense that the externalisation of inner states of mind are both caused by, and are a reflection of, the bleak facades. In other words, internalisation and externalisation are the flip sides of the concept of grounding in this case.

10:50-11:15: Discussant for Sessions One and Two: Mark Boyle, Geography, NUI Maynooth

11:15-11:30: Coffee Break

11:30-12noon:PLaCE Performance

'The only thing that stops my memory from turning to ash in my mouth is...'

Iain Biggs, PLaCE Research Centre, Faculty of Creative Arts, Humanities and Education, UWE-Bristol; Land²

Mel Shearsmith, PLaCE Research Centre, Faculty of Creative Arts, Humanities and Education, UWE-Bristol

This performance presentation is a collaborative conversation exploring the river Avon in Bristol, its surroundings and dissections. Resonating memories emerge and float on its surface; ghosts, memories, traces and aspects of our personal and the city's historical memory co-mingle to create another, temporary narrative. Utilising various performance strategies, responses and rules to guide our walks, meanderings and choices, we have each taken to tracing the river's pathway through the city, its edges, dissections and the unseen elements. Memories flood into place and place pushes recollections to the surface; emotive, somatic and experiential happenings evoked and invoked. These surfaces and surfacings remind the walker of the layers of experiences, stories and happenings that co-inform and mingle in the body,

woken by unexpected objects, discoveries or perspectives that fuse with facets of the city. The presentation explores the experience of the river and the places it divides and ways that we mend these fragments – recalling the layers, surfaces and depths that encourage the memory and the body-memory to re-remember so as to bring something other into the work of academic research.

12:00-1:00: Lunch

1.00-2.15: Session Three
'Irish Ghost Estates'

Justin Gleeson, NIRSA, NUI Maynooth

'Mapping Unfinished Estates in Post Celtic Tiger Ireland'

Unfinished estates are new residential developments that have low levels of occupancy and/or are under construction. Many were speculatively built and the majority have subsequently been abandoned by property developers. As identified in by the Department of Environment, Heritage and Local Government (DEHLG) in October 2010, 2,846 unfinished estates now litter the post-'Celtic Tiger' Irish landscape, the legacy of significant over-building in the years immediately prior to the global banking crash of 2008. This paper documents the work undertaken by NIRSA between December 2009 and July 2010 that lead to the first mapping of unfinished estates in Ireland, the scaling-up of a public geographies-type blog to become part of everyday discourse in Ireland and beyond, and the eventual official DEHLG survey of unfinished estates in Ireland.

Cian O'Callahan, NIRSA, NUI Maynooth

'Spectres of Prosperity: Ghost estates, representation and memory in the national narratives of Celtic Tiger Collapse'

Post Celtic Tiger Ireland is increasingly haunted by the spectre of an over-inflated property sector that fuelled the excesses of the boom. The ghost estates - abandoned, unfinished or unoccupied speculative residential developments - that now litter the Irish landscape, have become a symbol of the excess of the Celtic Tiger and a metaphor for impending decline and social dissolution. This paper traces the 'discovery' of the Ghost Estate and the ways in which they have been implicated in the debates about the economic crash in Ireland and addressed as a potential focus for housing justice in the aftermath of the Celtic Tiger. It considers the ghost estate as a discursive space and reflects upon their positioning within a 're-narrativisation' and 'remembering' of this period in light of current events. The paper argues that the spatialities of the Ghost Estates extend beyond bricks and mortar, but range into a whole imaginary haunted by narratives of loss, rage and hope.

Anthony Haughey, Centre for Transcultural Research and Media Practice, School of Media, Dublin Institute of Technology

'Settlement'

Ireland's so called 'Celtic Tiger' years the country witnessed dramatic economic and cultural changes and unprecedented growth. *Settlement* is a new body of photographic landscapes that documents the effects of economic growth on the physical environment. From the smallest rural villages and towns, private developers and credit rich individuals availed of favourable

government tax breaks and laissez-faire planning legislation to hastily build domestic housing estates for quick profit and to meet the demands of what was perceived to be a growing population.

All the photographs in this series are produced between sunset and sunrise, partly to avoid any potential confrontation with security guards who may patrol these sites during the daytime. The combination of darkness, artificial light and long exposure times draws attention to the effects of development on the natural environment by reducing each photograph to the key elements of *earth* and manmade constructions. The natural landscape has been disturbed by earth moving machinery generating artificial hills, valleys and detritus surrounding half built or unoccupied dwellings. Slowly, nature is starting to reclaim the exposed surface of the landscape. It is a genuinely shocking experience to explore these unfinished housing estates, with thousands of unoccupied houses, and unpaved roads. I often find myself calculating the cost of raw materials used to construct one house, multiplied by the rows of houses stretching out in front of me. However, it is the environmental cost that is incalculable. These 'ghost estates' and unfinished 'one-off houses' often occupy former picture postcard landscapes, they stand as eerie 'monuments', a testament to the end of Ireland's gold rush and the resulting cost of unregulated growth. *Settlement* evokes the inherent tensions and contradictions between the local and the global, a metaphor for Ireland's disastrous economic policies.

Nessa Cronin, Centre for Irish Studies, NUI Galway

Ireland After Tara?: Space, Place and Mobility in 21st Century Ireland

How have the central tenets, or 'myths', of cultural nationalism changed in post-Celtic Tiger Ireland? Have they been transmuted into other forms of cultural identity, or, as Declan Kiberd has recently argued, have they been jettisoned from national discourse with nothing proffered to replace them? This paper investigates the 'core values' of national culture in Ireland in writing produced during and after the Celtic Tiger period, with a particular focus on the treatment of absence and haunted landscapes during this time. Through an investigation of the short stories of Gerard Donovan and Kevin Barry and the critical writings of Colm Tóibín and Declan Kiberd, the paper examines literary representations of a key Irish trope, the relationship to land, at a time when that relationship was severely contested as seen with public debate relating to urban planning, rural dwelling and national heritage in this period. The discourse surrounding the building and Gothic 'un-building' of Irish historical, mythological and political landscapes in relation to the debates on Tara will form the socio-political backdrop for this paper on the materiality of Irish literary spaces.

Discussant: Alan Mee, Urban Design Program, School of Architecture, Landscape, and Civil Engineering, University College Dublin

2.30-3.45: Session Four

'Migrating Presences and Haunted Pathways'

Sara Hannafin, Centre for Irish Studies, NUI Galway

'Childhood Attachments: Memory and place for second-generation "British-Irish" returning migrants'

The second generation Irish from Britain are a feature of Ireland's recent migration pattern that are often forgotten and while they have established connections to people and place in Ireland,

their accents render them invisible as Irish people. Drawing on ongoing research with second generation returning migrants in the Galway area, in this paper I plan to explore the ways in which childhood experiences helped to create an attachment to place which pulled individuals back during adulthood.

Talya Chalef, School of Fine Arts, Columbia University; independent theatre artist; **Ómós Áite/Space&Place Visiting Artist**

‘port cities’

port cities is an international performance project exploring five port cities connected through Dutch Trade route history (New York City, Amsterdam, Cape Town, Perth and Jakarta). The long-term project is to have one performance project in each city, exploring the myths, legends, and legacies leftover from its interconnected history juxtaposed against current issues affecting the particular city in focus. For our first stage development in NYC, we created a moving performance where audience members met at South Ferry Manhattan, rode across the harbour at sunset whilst listening to a soundtrack especially composed for the journey. Once greeted in Brooklyn, the audience were taken into a mapping installation and then onto an old historic Waterfront Barge where the rest of the performance took place. *port cities* NYC began to explore New York City, its origins in trade, the current financial collapse, tulips, Broadway, Wall Street and a woman with an unknown bubble inside her. I will talk through the creative process and how we have begun to explore the mapping of our own movements against the histories of movements in and out of this port city.

Margaret Cogswell, independent artist (NYC); **GradCAM Visiting Artist**

‘Thirst and Yeats: The Genesis of River Fugues’

‘Thirst and Yeats: The Genesis of *River Fugues*’ traces my ongoing *River Fugues* projects back to the discovery of Yeats’ play, *At the Hawk’s Well*, and the holy wells of Ireland. *At the Hawk’s Well* is one of William Butler Yeats’ *Four Plays for Dancers* written in the style of the Noh drama of Japan. Having grown up in Japan, the discovery of this ‘trans-cultural’ work by Yeats was extremely exciting to me. Yeats’ fascination was not only with the structure of Noh drama, but also with the parallels he saw between the traditional Irish myths and legends, and those of Japan.

David Littlefield, Department of Planning and Architecture, UWE-Bristol

‘Heritage and authenticity at the Roman baths, Bath, England’

The York Street vaults lie on the southern periphery of the Roman baths. Uncurated and uncatalogued, the vaults do not form part of the tourist trail or heritage experience; however, they contain valuable Roman artifacts as well as an unmediated record of human activity above and within the site - Roman, medieval, Georgian, Victorian and the 20th century. In the York Street vaults, the Roman is not privileged over other eras. David will outline how the vaults generate questions concerning heritage, authenticity and the role of the site as document; further, he will explain how the ‘Estranged Space’ group is exploring the use of light installation and film to represent the vaults and curate them as a set of spaces with unique and valuable aesthetic qualities.

Discussant: Mary Corcoran, Department of Sociology, NUI Maynooth

4.00-5.15: Session Five **'Spectral Matter'**

Judy Tucker, School of Design, University of Leeds; Land²

'Haunted Landscapes: Concrete, Coast and Canvas'

This paper explores a double 'haunting' of two kinds of landscapes: that of the contemporary beach landscape of Bornholm and the anxiety of influence in the landscape of post-war British painting. It argues that unresolved remainders of the Second World War can be traced in both of these landscapes. Written from a practitioner's perspective it considers the implications of these traces for my series of drawings and paintings 'Spectres on the Beach'. It explores what ghosts emerge when the two landscapes: 'real' and painted representations intersect. It speculates whether and how the practice of painting might be one ongoing relationship that the living might have with the dead. This paper is informed by the work of Avery Gordon and Karen Till and is a development of my work stimulated by pre-war holiday photographs informed by Marianne Hirsch's considerations of postmemory.

David Smith, EPI Centre, UWE-Bristol; independent artist

'Sediment: Exploring the Layers of Victoria Park'

Sediment is a journey through the layers of Victoria Park in Bristol, UK. This could be any park in any city. *Sediment* explores the combination of the physical and the virtual to tell stories, raise awareness of Victoria Park, and shift people's perceptions of an area they may know, but take for granted. My work is about shared stories, past, present, and future. What narratives help us build a picture of our environment? *Sediment* is about a community. But I am part of that community. So do their experiences become part of my experience, or mine become part of theirs? My experiences are not unique. When I share them, I allow others in the community to open up to their own experiences and stories. Through interviews, sounds, and images, the experiences of Victoria Park echo many other communities.

Sound shapes the elements that make places, such as parks, come alive and provide us with narratives. Through the everyday, but often ignored – the rare, the unexpected, the surprise, the voices of the area – I form a landscape highlighting events and features that draw my attention, reviving ghosts of the park's past and giving voice to the present. *Sediment* takes the form of GPS enabled interactive walks, including: the work of the Victoria Park Action Group; an early history of the Park, a collaboration with local historian Barb Drummond; a virtual art walk, showcasing local artist's work, responding to or inspired by the Park; a soundscape. Web versions can be found at: <http://sediment.treasuremind.org>

Antony Lyons, Independent Artist (Bristol, Donegal); **PLaCE Visiting Artist**

'Lough Gur Deep Mapping'

The beginnings of a 'Deep Mapping' project are underway in a protected landscape (sacred/cultural/ecological). Personal attachments and responses are given form through a growing awareness of the dynamic - and the meeting points - between the material and the immaterial. My investigations of the physical site are accompanied by the (remembered) 'voices' from a published memoir *The Farm by Lough Gur* (Mary Carbery, 1937). As attention weaves back and forth between the fabric of particular locations and this archival text, a creative re-reading - of both the place and the book - will emerge. A deep mapping approach, adapted from Mike Pearson and Michael Shanks (2001) and Iain Biggs (2010), guides and grounds the process.

A body of creative works - some involving ecological themes - will raise questions and provocations that have a bearing on contemporary challenges and tensions in the wider landscape setting. Project details available soon at: www.fossicking.net

Ingrid Pollard, Centre for Research Education and Media, Westminster University; **NIRSA Visiting Artist**

'In the shadowy grip of ghostly matters'

My research is situated at an intersection of geography, history, race and landscape. I intend to argue instead that there is a more complex layering of experience, memory and representation within landscape particularly. My artistic practice centres on issues of landscape, and this paper is a start of an inquiry in the *im/possibility* of recording as absences of past events, or the presence of an absence, and this is through lens based media, photography. This is a practice that raises issues of the materiality of photography, audience-author, temporality and idea of here&there. And their relations and headings as: impression, trace, mark, sign, sense, intuit, evoke, haunting, spectre and phantom. I realise there are concerns about slippery definitions, yet when in 'the shadowy grip of ghostly matters' (Avery Gordon, 1996), my creative practice must move between the im/possible.

Discussant: Mick Wilson, Graduate School of Creative Arts and Media, Dublin (GradCAM)



We built this city (Don't you remember?). Dennis McNulty, October 2010 ©

5.15-6.00: Closing Session

Keynote Panel: 'Reflections and Open Discussion'

Frank McDonald, Author and Environment Editor, *The Irish Times*

Gini Lee, Professor of Landscape Architecture, School of Design, Queensland University of Technology; artist and curator

Chairs: **Nessa Cronin** and **Karen E. Till**, Symposium organisers

6.00-7.00: Happy hour with hors d'oeuvres

6:15: Book Launch

***Beuysian Legacies in Ireland and Beyond*, edited by Christa-Maria Lerm Hayes and Victoria Walters**

(2011, LIT Press, Series: European Studies in Culture and Policy; ISBN 978-3-8258-0761-0)

Introduced by **Karen E. Till**, Geography, NUI Maynooth and response by **Victoria Walters**, PLaCE, UWE-Bristol.



Victoria Walters, Beuys' Hat, The Demarco Archive, Skateraw, 2008.

This collection of trans-disciplinary essays addresses the artistic, cultural and political legacies of Joseph Beuys' expanded concept of art and its societal application, for example through the Free International University (FIU). Since the 1980s, Beuys' practice has had a strong influence on the Peaceful Revolution, 'relational aesthetics' and the 'art and reconciliation' movement, attempting to bring about cultural understanding and reconciliation in situations of conflict. His work is pertinent to how we think about diversity and sustainability and may constitute an applied anthropology.

Detailed Symposium Schedule: Days 2-4

Day 2: Thursday, May 26

**Venue: Irish Museum of Modern Art (IMMA), Lecture Room
Royal Hospital, Military Road, Kilmainham, Dublin 8**

9:00: Welcomes

Lisa Moran, Curator, IMMA; **Karen Till** (Geography, NUI Maynooth) and **Nessa Cronin** (Centre for Irish Studies, NUI Galway), Symposium Organisers

9:35-10:30: Session One

'20 Years Celebrating Irish Art at the Irish Museum of Modern Art'

Lisa Moran, Curator; Education and Community Programmes, IMMA
Janice Hough, Artists' Residency Programme Co-ordinator, IMMA

10:30-11:30: Session Two

'IMMA Artists in Residence: Studio visits'

Tara Kennedy and **Jo Anne Butler** (Ireland): 'On collaborative practice: 'Culturstruction''
John Beattie (Ireland)
John Hawke (USA)

11:30-12noon: Sculpture as Performance, IMMA Baroque Gardens

Dennis McNulty (Ireland): **'Another Construction'**

12-12:30: Lunch break

12:30-1:15: Session Three

'Graduate School of Creative Arts and Media, Dublin: Public Art Programmes'

Silvia Loeffler, Visual Culture and Adult Education, National College of Art and Design (NCAD), Applied Languages, University College Dublin (UCD), artist
Mick Wilson, Director of GradCAM Dublin, artist and curator

1:15-2:00: Session Four

'CREATE: Socially and Community Engaged Art Projects'

Sarah Tuck, Director of CREATE, a national development agency for collaborative arts in social and community contexts

2:00-3.00: Closing Panel Discussion

'The Future of Socially Engaged Artistic and Research Practice'

Iain Biggs, PLaCE, UWE-Bristol

Lisa Moran, IMMA

Ailbhe Murphy, Vagabond Reviews

Ruairi O'Cuiv, Dublin City Council, Public Art Programmes

Aisling Prior, independent curator (Dublin)

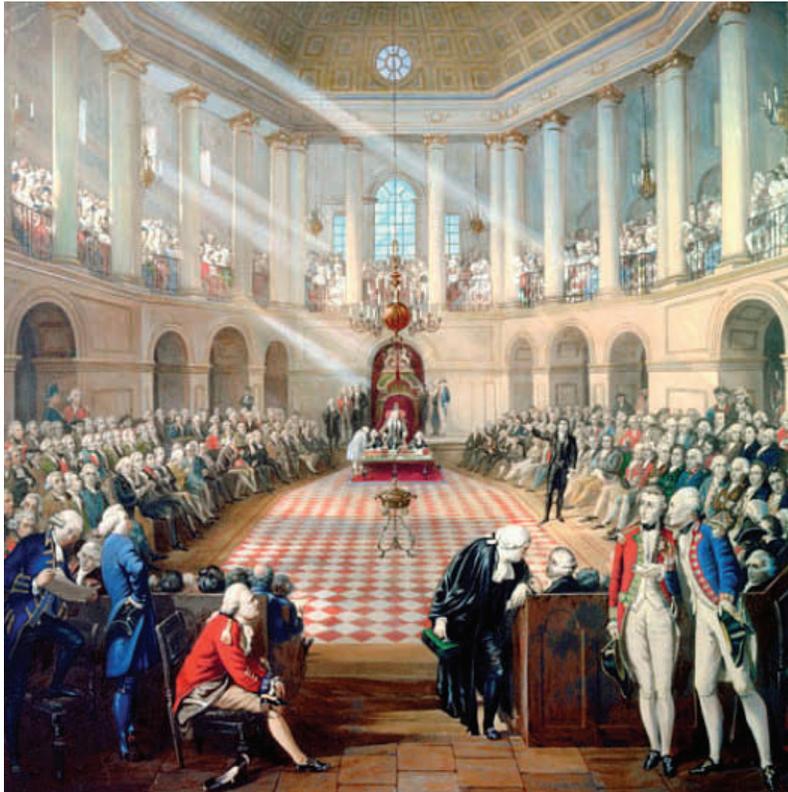
Sarah Tuck, CREATE

Mick Wilson, GradCAM

Chair: Martin McCabe, DIT and GradCAM

3:05: Excursion I Transport: Group taxis will take participants from IMMA to the first starting point of the following two-part excursion. Participants will meet at: Fishamble Street and Lord Edward Street, on the eastern side of the Christ Church Cathedral Dublin: <http://cccdub.ie/>

3:15-5:30pm: Excursion I: 'Spectral Traces in Colonial and Postcolonial Dublin'
Gerry Kearns, Department of Geography, National University of Ireland Maynooth



Last Meeting of the Irish House of Commons, August 1800

Colonial Dublin: Christ Church to the Bank of Ireland. We will first look at the conditions under which a public sphere developed in Dublin in the eighteenth century leading up ultimately to the closing of the Irish parliament. I want to describe how colonialism occupied the public sphere, policing the spaces within which public debate might emerge. I will examine the role of religion, music, the academy, and the short-lived Irish parliament in providing a vehicle for the critical reflection that is characteristic of the developing public sphere in other European cities at this time.

Postcolonial Ireland: Mountjoy Square to Lower Sean McDermott Street. We will examine the continuing legacy of colonialism within independent Ireland. We will consider the architectural politics of independent Ireland with the contrast between the treatment of the Georgian heritage and the provision of modernist public housing. We will also consider how sexuality and religion shaped the spaces of the city and how these forces were related to the legacies of colonialism.

6:30pm: Symposium Dinner (by invitation only)
The Winding Stair; 40 Lower Ormond Quay, Dublin 1

Day 3: Friday, May 27

Venue: Boston College - Ireland, 42 St Stephen's Green, Dublin 2.

10am-1pm: 'Reflections and Exploring Future Collaborations' (by invitation only)

Informal discussion about symposia themes and future possibilities. Tea and light refreshments served; short business meeting to follow with institutional partners.

Day 4: Saturday, May 28

Excursion: 'Irish holy wells and archaeological sites'

Ronan Foley, Department of Geography, National University of Ireland Maynooth



The Tara Landscape

After meeting in central Dublin, we will drive to *Loughcrew Cairns*, arguably 'the best kept secret in archaeological Ireland' and the largest complex of passage graves in the country. The Cairns are megalithic structures originally built about 4,000 BC as burial chambers. The site is not officially open yet but will source a key locally. We will then move to *St. Kieran's Well, Castlekeeran*, described by Sir William Wilde (Oscar's Da!) as 'one of the most beautiful wells in Ireland' and with a history going back to at least the 17th century but still a site of daily practice and inhabitation.

We will move from St. Kieran's Well to the *Kells*, one of Ireland's oldest towns founded around 804 AD. Famous for its connections to the *Book of Kells* (where it was written), it also has a nice assemblage of high crosses, an 11th century stone oratory and the remains of a round tower. En route home, we will make a quick stop at *Tara*, Ireland's historic heart and general hang-out of the High Kings. Tara also has a nice holy well, St. Patrick's, on the eastern side.

Symposium Participant Biographies

Khalid Alsayed is an Honours Year Student in Art, Philosophy and Contemporary Practices, Duncan of Jordanstone College of Art & Design, University of Dundee, Dundee, Scotland. Khalid works in a variety of media as a means of exploring conceptions of identity and persona within given situations. Through preliminary writing, subsequent film projects are used as a tool to explore identity: by deconstructing place and character within a narrative, the parallels of making a film in relation to the constructing of modes of identity emerge. Though he mainly works with film, the exploration of these ideas gives birth to work based in a variety of mediums. As a newcomer to work as part of research projects, Khalid has contributed some help to other key researchers over the past year.

John Beattie is an independent Irish artist whose work explores ideas and perceptions relating to The Artist, The Studio and The Audience (www.johnbeattie.ie). Through process based and context specific methodologies, his work attempts to create discourse between academic classical traditions and contemporary practice. Employing the use of drawing, video, photography and performance, John explores how the viewer engages with or unravels the creative process through methods of documentation, production and representation. Following Sol Le Witt, he understands the steps in the process of creative practice as works of art: 'all the intervening steps, scribbles, sketches, drawings, failed works, models, studies, thoughts, conversations, are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product'. John received his MA from The University of Ulster, Belfast in 2005. Residencies include Temple Bar Gallery and Studios, Dublin, 2010; The Royal Hibernian Academy, Dublin, 2010; Fire Station Artists' Studio, Dublin, 2006-2009, and Draíocht Arts Centre, Dublin, 2005. Recent selected exhibitions include The Artist Studio Series, The Goethe Institut, Return Gallery, Dublin, 2010; Fragile, Le Carre Bonnat, Musée Bonnat, France, 2009; Once Removed, Wexford Arts Centre, 2008 and Open Archive, ARGOS Centre for Art & Media, Brussels.

Iain Biggs is Reader in Visual Art Practice at University of West England, Bristol and Director of the PLaCE Research Centre (<http://www.uwe.ac.uk/sca/research/place/>). Iain is an artist/writer/teacher/researcher who works creatively across a range of media, primarily with 'deep mapping' approaches that emphasize testimonial imagination. He co-convenes the national network LAND², is a former editor of *The Journal of Visual Art Practice* and publishes regularly in a variety of journals. He has recently contributed chapters to *Process: Landscape and Text* (2010) and *Cultural Memory: Reformations of the past in the present and present in the past* (2010). He is currently working on an ESRC-funded collaborative 'deep mapping' of older people's connectivity with their environment in rural North Cornwall.

Mark Boyle is Professor of Geography and Department Head at National University of Ireland Maynooth. He graduated first class honours in Geography from Glasgow University in 1988 and received his PhD in Geography from the University of Edinburgh in 1992. In 1993 he was appointed Lecturer in Geography at the University of Strathclyde in Glasgow and in 2001 was promoted to Senior Lecturer in Geography. In 2003 he was appointed Research Associate at the National Institute of Regional and Spatial Analysis at NUI Maynooth, and in 2007 was appointed Chair in Geography and Head of the Department of Geography, NUI Maynooth. His current research interests focus upon three broad areas: social theory on colonialism and post-colonialism (including a passion for the writings of John Paul Sartre and an interest in the role of Christianity, religions conflict, and global peace building, especially in regard to the thinking of Joseph Ratzinger, Hans Kung, and Leonardo Boff on the current geopolitical

climate; the political, economic, social and cultural causes and consequences of both the re-generation of the Clydeside economy and Ireland's Celtic Tiger economy; and the development of Ireland and Scotland's diaspora strategy and relatedly, the experience of Irish in the west of Scotland and Scots in Ireland. His book *Metropolitan Anxieties* explores the meaning of the Irish Catholic adventure in Scotland and will be published by Ashgate in August 2011.

Jo Anne Butler is an independent artist who, in collaboration with Tara Kennedy, is an artist in residence at the Irish Museum of Modern Art (2011). A graduate from NCAD (National College of Art and Design, Dublin) and working across a variety of public art disciplines, Jo Anne began studying Architecture at UCD (University College Dublin) in 2007. She shared this route from art towards architecture with Tara Kennedy which became the starting point for their collaborative practice called CULTURSTRUCTION, which they founded in 2008. Coming from a background of self-initiated art practices, they began to examine the ways in which the systems and structures of the art world could be used to create much-needed critical debate in the field of architecture. Based in Ireland, they are driven by an ambition to provide a platform for the critique of the industry that creates our built environment. They believe that the way that decisions are made is intrinsic to the outcome. Underpinning their creative process is an urgency and desire to prise open traditional boundaries of design practice and for an expanded dialogue to begin. Positioned at the intersection of art and architecture their work addresses the embedded social, spatial and economic infrastructure of the public realm. The name Culturstruction is a critique of the impossibility of the task of 'constructing culture' - something too easily forgotten amidst the large scale building and elaborate marketing campaigns of boom-era Ireland. Jo Anne and Tara wish to challenge accepted processes of conceiving, making and managing our built environs, a practice they feel has become even more urgent in recent years.

Talya Chalef is an independent theatre-maker working in multidisciplinary visual performance work and is currently based in New York City where she is pursuing her MFA in playwriting within Columbia University's School of the Arts. She grew up in Cape Town but has been based in Melbourne for the past seven years where she devised new performance works *site* (2006, nominated in the Victorian Green Room awards), *In Other Words* (2007- Melbourne and 2009, also nominated in the Victorian Green Room awards) and *Eyton Rd* (2009, Melbourne and Cape Town). She has just recently taken part in an artist residency at the Robert Wilson Watermill Center and is also currently working on devising an international theater project *port cities* to be premiered in mid 2012. She has worked in Australia, South Africa, Argentina and Europe and is a recipient of the Besen Family Foundation Arts Award, the Australia Business Arts Foundation Cultural Trust award, the Dame Joan Sutherland Award, the Albert Nerkin Scholarship and is a Columbia University Dean's Fellow. This summer Talya is participating as the PLaCE invited guest artist at the *Mapping Spectral Traces IV* international symposium in Dublin, Ireland.

Margaret Cogswell is an independent artist based in New York City. She was born in Memphis, Tennessee, grew up in Japan and now resides in New York. Cogswell's work has been exhibited internationally including at the Art Museum of the University of Memphis; the Tang Museum in Saratoga Springs, NY; the Field Museum in Chicago; the BOZAR Center for Fine Arts in Brussels, Belgium; the Ministry of Culture in Monaco. Cogswell is the recipient of numerous awards including the John Simon Guggenheim Memorial Foundation Fellowship (2009), New York Foundation for the Arts Fellowship (2007, 1993) and Pollock-Krasner Foundation grant (1987, 1991). Cogswell's professional career has also included teaching studio art at Purchase College School of Art and Design of the State University of New York; Rhode Island School of Design; Kansas City Art Institute; Parsons School of Design and the School of the

Museum of Fine Arts, Boston. For more information on Cogswell, please visit:
www.margaretcogswell.net

Mary P. Corcoran is Professor of Sociology, at the National University of Ireland, Maynooth, where she is also a Research Associate at the National Institute for Regional and Spatial Analysis (NIRSA). She is a graduate of the University of Dublin, Trinity College and Columbia University, New York. Her research and teaching interests lie primarily in the fields of urban sociology, public culture and the sociology of migration. A widely published author, her most recent book (with Jane Gray and Michel Peillon) is titled *Suburban Affiliations: social relations in the Greater Dublin Area* (Syracuse University Press/UCD Press, 2010). She is currently working on the third edition (with Perry Share) of *A Sociology of Ireland*, (Gill and MacMillan, 2007).

Nessa Cronin is Acting Director of the Centre for Irish Studies and Lecturer in Irish Studies at the National University of Ireland, Galway. Nessa read English and Philosophy at Trinity College, Dublin, and gained an MA in Philosophy and Literature at the University of Warwick. She is currently working on a monograph based on her doctoral research entitled, *The Eye of History: Spatiality and Colonial Cartography in Ireland*, which examines the production of colonial space in Ireland through cartographic texts and images. She is the co-editor of an interdisciplinary collection of essays, *Anáil an Bhéil Bheo: Orality and Modern Irish Culture* with Seán Crosson and John Eastlake (Cambridge Scholars Publishing, 2009). She has published articles and review essays in *Journal of Historical Geography*, *Nordic Irish Studies*, *New Hibernia Review*, *The Cartographic Journal*, *European Journal of English Studies*. Her place-based research interests extends to travelling to food and wine festivals in Ireland and Europe. http://www.nuigalway.ie/centre_irish_studies/

Ronan Foley is Lecturer in the Department of Geography, National University of Maynooth (<http://geography.nuim.ie/staff/foleyronan>). He is a geographer with a widening range of research and teaching interests, including historical geography, Geographic Information Systems and, most recently, Geographies of Health. His most recent work focuses on therapeutic landscapes, especially those associated with water. In 2010 he published *Healing Waters: Therapeutic Landscapes in Historic and Contemporary Ireland* (Routledge), which focused on a range of settings including holy wells, spas and baths. Ronan finds himself being drawn more and more into the scarily embracing worlds of cultural geography with emerging interests associated with art, music, swimming and ephemeral medical space.

Brendan Gleeson, Professor of Human Geography and Deputy Director of the Irish National Institute of Regional and Spatial Analysis. He author/co-author of six books, including *Geographies of Disability* (Routledge, 1999) and *The Green City* (UNSW Press, 2004). He has co-edited five volumes, including *Governing for the Environment: global problems, ethics and democracy* (Palgrave/Macmillan, 2001) and *Creating Child Friendly Cities* (Routledge, 2006). His most recent book, *Lifeboat Cities* (UNSW Press Sydney, 2010) has already received numerous accolades. Brendan is Co-Editor of *International Planning Studies*, Associate Editor of *Environmental Sciences* and *Australasia of Planning Practice & Research*.

Webpages: <http://www.nuim.ie/nirsa/people/admin/bgleeson.shtml> and <http://geography.nuim.ie/staff/gleeson-brendan>.

Justin Gleeson is project manager of the All-Island Research Observatory (AIRO) based at the National University of Ireland, Maynooth. Justin is also the technical manager of spatial projects at NIRSA and currently involved in a number of ICLRD AND ESPON projects. Justin's

main research areas are in demographics, social inclusion, mapping and spatial analysis and improving public data usage and dissemination. Justin has over 9 years experience working within the commercial and research GIS industry in Ireland and the UK. Justin has a BA and MA in Economic Geography from the National University of Ireland, Galway and an MSc in Geographical Information Systems from the University of Leeds.

Olive Glennon is a postgraduate in the Space and Society Masters Program of the National Institute of Regional and Spatial Analysis and the National University of Ireland Maynooth. Her undergraduate thesis focused on 'Contestation in Material Cultural', with a particular focus on national monuments and nation building agendas. She has an intense interest in the governance of third level education. This interest, led to a study of 'The Bologna Process' and its impact on European higher education. Her current research looks at biotechnologies, from production to consumption. A native of Co. Dublin, Olive currently lives in Donadea Co, Kildare, with her four daughters.

Mary Gilmartin is a human geographer whose work rests at the intersection of cultural, social and political geography. Her main research focus is contemporary migration, but she has a long-standing interest in postcolonial theory and postcolonial landscapes. Mary is a Lecturer in Geography at the National University of Ireland Maynooth and received her PhD at the University of Kentucky.

Sara Hannafin is an IRCHSS Postgraduate Fellow at the Centre for Irish Studies, National University of Ireland, Galway. She is currently carrying out PhD research about the return migration of the second generation Irish from Britain, specifically those who are the children of the emigrants of the 1950s and 1960s and who chose to migrate as adults. Her particular interest is in the emotional attachment people have for place even if, as in this case, it is not their place of birth and upbringing. Sara has a MA in Irish Studies, NUI Galway and a BA in Geography, University of Wales. She is a returned second-generation migrant.

Anthony Haughey is an artist and lecturer in the School of Media at the Dublin Institute of Technology. He is also a PhD supervisor in the Centre for Transcultural Research and Media Practice. He recently completed a three-year research fellowship at the Interface Centre for Research in Art, Technologies and Design at the University of Ulster, where he was awarded a PhD in 2009. He was previously Head of the Department of Media at the Dublin Institute of Technology. His work has been exhibited and collected widely internationally. Recent exhibitions include *Settlement*, (published in Source No. 65, Winter 2011) part of New York Photography Festival 2011, and *The Prehistory of the Crisis (2)* at Project Arts Centre, Dublin. Forthcoming exhibitions include a new touring exhibition of contemporary Irish photography, a solo exhibition at Künstlerhaus S11, Switzerland and the *Settlement* series will be shown at the Helsinki Photography Festival 2012. He has published several photography monographs and recently published a co-authored artist's book, *State*, with German artist Susanne Bosch exploring Ireland's emerging multi-ethnic society. He is currently editing a new publication, *Art, Media and Contested Space*, with contributions from international writers, artists and museum curators. His chapter contributions include, 'Imaging the Unimaginable' in *Projecting Migrations, Transcultural Documentary Practice*, eds., Grossman & O'Brien (Wallflower Press, 2007), and 'Dislocations: Participatory Media with Refugees in Ireland and Malta', eds., Skartveit & Goodnow, in *Changes in Museum Practice, New Media, Refugees and Participation* (Berghahn, 2009). He is an editorial advisor for the photographic journal *Photographies* published by Routledge.

John Hawke is an independent American artist and Assistant Adjunct Professor at Hunter College, New York (www.johnhawke.com). Beginning with a self-education in landscape painting, specifically the sited-ness of *plein air* painting, John's work grew to question the landscape not as an optical organisation of colours, but as a collection of vectors of interest. He was deeply influenced by Smithson's site/non-site notion, and finished his Master of Fine Arts and Master of Science degrees at Pratt Institute in 2002, writing his thesis on Smithson's Land Art antecedents (Grounding Art). From 2004-07 he formed a collaboration with fellow student Sancho Silva, entitled Orange Work, the central premise of which has been to explore the possibilities for agency in adopting the guise of construction workers and employing the colour fluorescent orange that signals: AUTHORISED DISRUPTION. In 2005 Hawke was a Kress Fellow at the Brooklyn Museum's Department of European Painting and Sculpture and in 2006 a participant in the Whitney Museum Independent Study Program (artist section). He has exhibited in New York at Art in General, Artist's Space, Apex Art, and Anthology Film Archives. He has participated in Creative Time's Convergence Center at the Park Avenue Armory, at the Savannah College of Art and Design, the Susquehanna Museum of Art, at the Centro Cultural de Belém in Lisbon, as well as having completed projects in Oslo and Milan. He has presented his work at the New Museum, the New School's Vera List Center, and the College Art Association and has received reviews of his work in the New York Times, Flash Art, Architect's Newspaper, the Brooklyn Rail, www.rhizome.org and others. His studio work is represented by the Michael Kohn Gallery, Los Angeles and Pace Editions, New York.

Janice Hough (b. Limerick) is the co-ordinator of the Artists' Residency Programme at the Irish Museum of Modern Art. She received a BA in Fine Art Painting from Limerick College of Art and Design. Hough spent a number of years as a practicing artist before she commenced working at IMMA in 2001. She has been the co-ordinator of the ARP for seven years during which time she has worked with over 100 artists dealing with all aspects of the programme from the selection process to showcasing projects to facilitating artists to live and work onsite at IMMA. In 2005 Hough co-curated the exhibition *Precaution* at IMMA with an accompanying publication. She is a founding member of VISIT, a Dublin city-wide open studio event and is also a founding member and regional representative of Artists Studio Network Ireland.

Gerry Kearns is Professor of Human Geography at the National University of Ireland, Maynooth. His research interests include the historical geography of nationalism, imperialism and public health. He is the author of *Geopolitics and Empire: the legacy of Halford Mackinder* (Oxford University Press, 2009), for which he received the Murchison Award from the Royal Geographical Society (UK). He has also published two co-edited volumes and over fifty articles, including most recently, on the spatial poetics of James Joyce, the famine Irish in Liverpool, and the biopolitical condition of Ireland under colonialism. He is currently working on two book-length projects, on Irish anticolonial nationalism and on cultural activism around the AIDS pandemic.

Tara Kennedy is an independent artist who, in collaboration with Jo Anne Butler, is an artist in residence at the Irish Museum of Modern Art (2011). A graduate from the National College of Art and Design, Dublin (NCAD) and working across a variety of public art disciplines, Tara began studying Architecture at University College Dublin in 2007. She shared this route from art towards architecture with Jo Anne Butler, which became the starting point for their collaborative practice called CULTURSTRUCTION which they founded in 2008. Coming from a background of self-initiated art practices, they began to examine the ways in which the systems and structures of the art world could be used to create much-needed critical debate in the field of

architecture. Based in Ireland, they are driven by an ambition to provide a platform for the critique of the industry that creates our built environment. They believe that the way that decisions are made is intrinsic to the outcome. Underpinning their creative process is an urgency and desire to prise open traditional boundaries of design practice and for an expanded dialogue to begin. Positioned at the intersection of art and architecture their work addresses the embedded social, spatial and economic infrastructure of the public realm. The name Culturstruction is a critique of the impossibility of the task of 'constructing culture' - something too easily forgotten amidst the large scale building and elaborate marketing campaigns of boom-era Ireland. Tara and Jo Anne and Tara wish to challenge accepted processes of conceiving, making and managing our built environs, a process which they feel has become even more urgent in recent years.

Rebecca Krinke is a multimedia artist working in sculpture, installations, and site art. She is Associate Professor of Landscape Architecture in the School of Design at the University of Minnesota, USA. In broad terms, her work deals with issues related to trauma and recovery - moving from individuals to societies to ecosystems and back again. Krinke's sculpture has focused on embodying trauma - using the body as a starting point - while her installations and site works have focused on ideas of recovery through contemplative, transformative environments. She disseminates her work through gallery shows and temporary and permanent public works. Krinke's published works also address the trauma-recovery dialectic and include: *Contemporary Landscapes of Contemplation* (editor) and chapters in *Manufactured Sites: Rethinking the Post-Industrial Landscape*.

Gini Lee is a landscape architect and interior designer, and is Professor of Landscape Architecture at Queensland University of Technology where she teaches and researches landscape design studio and theory that engages with the curation and post-production of complex landscapes. She is past Head of School at the University of South Australia where she was a researcher and lecturer in spatial interior design and cultural and critical landscape architecture studies. Her PhD, *The Intention to Notice: the collection, the tour and ordinary landscapes*, investigated ways in which designed landscapes are incorporated into the cultural understandings of individuals and communities. Focusing on the arid environments of Australia, her multidisciplinary research into the water landscapes of remote territories contributes to the scientific and cultural and indigenous understanding and management strategies for fragile landscapes. Her recent curatorial practice is an experiment with 'Deep Mapping' methods to investigate the complex landscapes of remote and rural Australia. *Deep Mapping for the Stony Rises* is a contributor to the RMIT University sponsored Stony Rises project for the volcanic country of south western Victoria. Gini's work derives from aspects of country encountered while travelling over the stony ground of dissimilar landscapes. The assemblage of collected and offered up works from invited collaborators is currently travelling Victoria as a floorwork subject to constant change influenced by the space available in each gallery. In each place and new mapping emerges and a new juxtaposition of narrative and material presence of lush volcanic or arid folded landscapes. She is a registered landscape architect, executive editor of the *IDEA Journal*, a member of the Queensland Heritage Council and chair of art + place for Arts Queensland.

Weihuan Lin is a Geography Erasmus exchange student at the National University of Ireland Maynooth. She holds a Master of Science in Geography, with a focus in Cultural Anthropology and Economic Geography, from Tübingen University, Germany (2011). Her thesis examined the role of trust in analysing the success of enterprises and organizations, using the example of the automobile industry in Shanghai. Her current research interests explore the significance of

death, religion and political protest through the conceptual and theoretical frameworks of bodies, film studies, cultural anthropology, and cultural geography.

David Littlefield is Senior Lecturer in the Department of Planning and Architecture, University of the West of England, Bristol, UK. David trained at Central St. Martins and Chelsea College of Art and Design, London. He has written a number of books on architecture, including *Architectural Voices; listening to old buildings* (Wiley, 2007), which examines how buildings can be considered structures of memory, narrative and language as well as bricks and mortar. David is a founder member of the research group 'Estranged Space', which has been given artist-in-residence status at the Roman baths in Bath, England. He curated the exhibition 'Unseen Hands; 100 years of structural engineering' at the Victoria & Albert Museum in 2008.

Silvia Loeffler is an educator, artist and researcher. Her PhD in Visual Culture was based on the research of emotional imaginings of urban space, where the sphere of the city was perceived like inscribed skin -- a biography of public intimacy. Most of Silvia's work deals with the scanning of emotional spaces. Drawing and writing, as writing means to draw with words, are the guides to feel the way. Silvia is a part-time lecturer in the National College of Art and Design in Visual Culture and in Adult Education as well as in University College Dublin in Applied Languages.

Antony Lyons is a PLaCE Associate (UWE-Bristol), Deiseal Collaborator (www.deiseal.net), and independent artist based in Bristol (UK) and Donegal (Ireland). His creative practice includes: Visual Art, Environmental Geo-Science, and site-specific installations (www.antonylyons.net). For over 20 years, Antony has been working in the field of environmental sciences, as well as in art and design. Trained as a geologist and landscape architect, he has worked with the National Rivers Authority (UK), the Environment Agency (UK) and Bristol City Council developing ecological design practices and policies for aquatic environments and green-infrastructure. He has also undertaken numerous public art and public realm design commissions in the UK and Ireland. In recent years some disparate strands of this background have become interwoven, examining processes, tensions and traces within landscapes, mainly in an artist-residency capacity. Many of the projects are concerned with integrated creative investigations - not limited by a discipline or medium. There is a fossicking for stories, exchanges and treasures, via walkabouts and other fieldwork. The creative outputs emerge through methods of slow absorption and distillation - always holding multiple meanings and involvements. By aiming to push boundaries and by exposing unexpected associations, the work can become a poetic catalyst and a provocation.

Martin McCabe is DIT Fellow at GradCAM, Dublin, and part of the core teaching team there. He is a graduate of NCAD, DIT and with qualifications in Fine Art, Film and Television Studies, and Education. He was a lecturer in Cultural and Visual Studies on the BA Photography programme in the School of Media, DIT (1998-2007) and has been a research associate of the Centre for Transcultural Research and Media Practice (ctmp.dit.ie) since 2001. Through the CTMP, he has lectured on the postgraduate Summer School with New York University 'The Global City and Media Ethnography' (2006-07), and more recently on a shared module with the MPhil in Ethnic and Racial Studies, Trinity College Dublin entitled 'Transcultural Practice and Visual Culture(s)'. He has published on film, photography and visual arts, criticism and theory.

Conor McCarthy (MA, DPhil Sussex) is Lecturer in English at NUI Maynooth. His research interests lie in the history of ideas and in Irish intellectual history, especially the history and politics of criticism and literary pedagogy. He is also interested in twentieth-century Irish culture,

the history of Marxism, in postcolonial theory, and in the intersections of literature and political thought. He is the author of *Modernisation, Crisis and Culture in Ireland 1969-1992* (Dublin: Four Courts Press, 2000), *The Cambridge Introduction to Edward Said* (2010) and a forthcoming edited volume of essays on Irish criticism (Four Courts Press). He has published essays and reviews on literature, criticism and cultural politics in the *Yearbook of English Studies*, *Interventions*, *Textual Practice*, *The Irish University Review*, *The Irish Literary Supplement*, *Journal of Palestine Studies*, *Canadian Journal of Irish Studies*, among scholarly venues. He is currently working on an anthology of Irish anti-imperialist writing. Conor won one of the first Government of Ireland Postdoctoral Research Fellowships (2000-2002, NUI Galway). He has lectured in universities in Ireland, Britain and the United States. He is Associate Reviews Editor of *College Literature*, a member of the Royal Irish Academy Committee for Literatures in English, and the Director of Graduate Research of the NUI Maynooth English Department.

Cheryl McDonald is an Australian artist whose work reflects her search for sense and sanctuary by means of labyrinthine journeys, serendipitous meetings, the use of traditional skills and materials, funereal imagery and decaying monuments within the natural environment. Her interest in the part chance or fate plays in determining life direction has led to her living and working within creative, land-focussed communities encountered in her travels. Reducing material needs and using what is at hand is a principal motive in her work.

Fiona McDonald (Dip FA BSc MSc MIDI) has a background in fine art and photography. Her first job was working as a photographer in television and newspaper media, followed by a lengthy stint in the vivid and frenetic world of restaurant and bar ownership. She received her BSc (Hons) in Architectural Technology at Napier University Edinburgh where her research interests developed following her dissertation research into the relationship between urban architecture, art and society. Since that time Fiona has worked as an assistant part-time lecturer in construction and technology at Cork Institute of Technology, while working in a large architectural practice in Cork as a 'jack of all trades....'. She moved to London and completed my Masters of Science in the Bartlett School of Graduate Studies at UCL where she studied space using Space Syntax as a single theoretical and analytical framework in the study of architecture. My research interests are rooted in the social aspects of architecture and the study of space as an enduring human behaviour. In January Fiona established a design company called 'designSpace' that incorporates praxis as a priority in developing design ideas: <http://www.wix.com/designspaceireland/designspace>.

Frank McDonald is the Environment Editor of *The Irish Times* and author of several books including: *The Destruction of Dublin* (1985), *Saving the City* (1989) and *The Construction of Dublin* (2000). He is joint author with James Nix of *Chaos at the Crossroads* (2005) and with Kathy Sheridan of *The Builders* (2008). A regular contributor to radio and television programmes, he won the Outstanding Work in Irish Journalism award in 1979, the Lord Mayor's Millennium Medal in 1988, Chartered Institute of Transport Journalist of the Year in 1998, two ESB National Media Awards in 1999 and 2003 and a Lord Mayor's Award in 2003. He was Press Fellow at Wolfson College, Cambridge in 2008, and was made an honorary member of the Royal Institute of the Architects of Ireland in 2010.

Conor McGarrigle is a Dublin based artist and researcher. His work is concerned with psycho-geographical exploration of urban space, mapping and the impact of locative technologies on our perception of the city. He received a BSc from University College Dublin, an MA from the National College of Art and Design and is currently a PhD candidate at GradCAM Dublin. Projects have involved web based tools which remap routes

from *Ulysses* to any city in the world (Joycewalks 2008), hacking 100 surveillance cameras to show 24 hours in the life of a city (Dublin24, 2008), alternative art walking apps for the iPhone (WalkSpace 2010), using augmented reality to reveal Dublin's NAMA-ed properties (NAMALand 2010) and mapping the probability of seeing Bono on the streets of Dublin (GoogleBono 2006). His work has been exhibited widely internationally, he was an invited participant in the Documenta 12 Magazine project and will be participating in the Lebanese Pavilion at the 2011 Venice Biennale.

Liam John McLaughlin is an Honours Student in Art, Philosophy and Contemporary Practices, Duncan of Jordanstone College of Art and Design, University of Dundee, Scotland. Liam is currently exploring Foucault's concepts concerning the creation of identity. He is doing this chiefly through film and photography. He pays particular attention to the ideas of delinquency in society, taking influence from his part in the 'inspire change' project and is in continued dialogue with a number of inmates and former inmates of HMP Perth, Scotland. As an artist, he uses this research to inform the visual treatment of film and photographs.

Dennis McNulty is an artist based in Dublin. His installation and sound performance work deals with the friction between the planned and the unplanned especially with respect to urban space. Dennis represented Ireland at the São Paulo Bienal in 2004 and returned in 2008 with the collaborative multidisciplinary project 'Weightless Days'. He was awarded a residency at the Centre Culturel Irlandais, Paris in 2005. Recent shows include, *Nothing is Impossible* at The Mattress Factory, Pittsburgh (2010), *Tulca*, Galway (2009), *Compendium* at Temple Bar Gallery, Dublin (2009), *The sound I'm looking for*, Charles H. Scott Gallery, Vancouver (October 2008), *Encuentro de Medellin*, Medellin, Colombia (April 2007), *Landscape 08*, The Dock, Carrick On Shannon (July 2008), *Your position as much as your environment*, Model Arts and Niland Galleries, Sligo, (March 2007). Solo shows include *dx/dt* at VOID (Derry, 2006) and *framework/rupture* at Green On Red, Dublin (February 2008), which was accompanied by the seminar AFTERTHOUGHTS. Curatorial projects include *I think I remember* at Temple Bar Gallery (2009), *Underground*, Dublin (June 2008), a collaboration with Peter Maybury and *Volume* at Temple Bar Galley & Studios (January 2009). He has also created soundtracks for the films *Seaview* (Still Films, 2008), *Brazilia/Chandigarh* (Loudigi Beltrame, 2008) and *Helen* (Desperate Optimists, 2008). More information on Dennis' work can be found at the [Green on Red Gallery](#) and <http://www.dennismcnulty.com>.

Miriam Mallalieu is an Honours Student in Art, Philosophy and Contemporary Practices, Duncan of Jordanstone College of Art and Design, University of Dundee, Dundee, Scotland. Miriam is developing her artistic practise around notions and experiences of time. Most recently this has focused on constructions of discarded paper, woven and suspended on pins and threads. These suggest histories of moments, the desire to fix them in time and place in memory if not in the actual present, and the suggestion of earlier information assembled to form ideas and understanding. She finds the process of forming links between points of experience especially interesting.

Robert Matthews is a postgraduate student with a keen interest in urban geography and the iconography of capital cities. He completed his undergrad in Geography and History in University College Dublin in 2009 and completed his Masters studying under Dr. Joe Brady in 2010 in which he did a comparative analysis of O'Connell Street, Dublin and Paseo de la Reforma, Mexico City. Robert also has a burgeoning interest in digital cartography and urban microclimates. Currently Robert is studying for his Post Graduate Diploma in Education, teaching in Tallaght Community School, Dublin.

Alan Mee is an architect working in urbanism, architecture, research and education. He is also Director of the Urban Design Masters programme in the School of Architecture, Landscape and Civil Engineering, at University College Dublin. He was a Member of the Irish Government DOEHLG Quality Steering Group to develop a Government Policy on Architecture 2009 – 2015. He has published and spoken nationally and internationally on the specificity of context and the recent dramatic changes in the Irish designed environment (see: www.mee.ie).

Mary Modeen is Senior Lecturer in Fine Art, and Art and Philosophy at the Duncan of Jordanstone College of Art & Design, University of Dundee in Scotland. As an artist and academic, her work has several threads of research: perception as a cognitive and interpretive process, and place-based research which tends to connect many of these concerns, with attention to cultural values, history and embodied experience. As such, this research is usually interdisciplinary. Part of this work appears as creative art, and part is conveyed through writing and presentations. She addresses aspects of seeing that go beyond the visible, questioning what we know as sentient humans. Cultural attitudes and individual differences are inherent in these investigations: her work often incorporates Indigenous studies and cultures of the 'other' as important within the overall scope of these topics.

Lisa Moran is Curator of Education and Community Programmes in the Irish Museum of Modern Art. She studied fine art at the Cooper Union School of Art in New York, and has an MA in the History of Art from the National College of Art and Design, Dublin. She also lectures in the Department of Visual Culture in NCAD and is currently undertaking research into commemorative strategies in contemporary art.

Chris Morash (BA (Dal), MPhil, PhD (Dublin)) is Professor and Head of the Department of English at the National University of Ireland Maynooth. His most recent book, *A History of the Media in Ireland* (Cambridge University Press, 2009) traces the history of forms of communication in Ireland over the past four centuries, from the first book printed in Ireland in the sixteenth century, to the globalised digital media culture of today. His other books include: *A History of Irish Theatre, 1601-2000* (Cambridge University Press, 2002), awarded Theatre Book Prize, 2002, *Writing the Irish Famine* (Clarendon, 1995) *The Hungry Voice: The Poetry of the Irish Famine* (Irish Academic Press, 1989), and the edited volumes: *Creativity and Its Contexts* (Lilliput Press, 1995) and (with R. Hayes) *Fearful Realities: New Perspectives on the Irish Famine* (Irish Academic Press, 1996). In addition, he has published over thirty articles, book chapters, and/or scholarly encyclopedia/dictionary entries. He is currently on the editorial board of *Film and Film Culture* (2001-present) and often is invited to speak on RTE Radio 1 Ireland.

Ailbhe Murphy is an artist whose collaborative practice has been based primarily within the community development sector in Dublin. In 2010 she completed her doctoral degree with the University of Ulster where her research focused on critical coordinates for collaborative arts practice within the spatial politics of urban regeneration. In 2007 she co-founded *Vagabound Reviews* with independent writer and researcher Ciarán Smyth. *Vagabound Reviews* combines art interventions and research processes in order to develop interdisciplinary trajectories of critical inquiry into a range of socially situated arenas of practice. Projects include the *Cultural Review* a collaborative arts-based research initiative conducted with the community development project Fatima Groups United. Most recently, *Vagabound Reviews* has developed a research initiative with the Rialto Youth Project called *The Arcade Project* which sets out to explore principles of practice for an arts-based pedagogy in youth work. This summer *Vagabound Reviews* will initiate the research phase for a major per cent for art commission in Galway city. www.vagabondreviews.ie

Ríonach Ní Néill is a dancer and choreographer and is currently the Galway Dancer in Residence (2010-11), which is supported by the Arts Council, Galway County Council, Galway City Council, Town Hall Theatre and the Department of Geography, NUI Galway. Ríonach holds a PhD in Geography (UCD) and is a member of the *Ómós Aite* research collective based at the Centre for Irish Studies, NUI Galway. She was the recipient of the Arts & Older People Bursary in 2010 which was supported by the Arts Council's Artist in the Community Scheme. This was the first Bursary Award provided through the Scheme, managed by Create, to provide an artist with the time and resources to think, research, reflect and engage with collaborative practice with older people. Ríonach's residency in Galway focuses on investigations into and debate around the Irish body and its relationship with landscape, with particular focus on recent lifestyle changes rural and sub-rural Galway. Addressing our embodied experience, it will explore new ways to confront this sensitive issue within Irish culture, namely our use, relationships with, perceptions and representations of our bodies. A creative action-research project, the residency will explore different means of public engagement and intervention, leading towards a new choreographic work. The partnership with Geography and Irish Studies presents opportunities to close the gap between academic and artistic practices, and further explore dance and geography's shared interest in space, how we shape it and it shapes us. <http://www.ciotog.ie/>

Cian O' Callaghan is a Postdoctoral Research Fellow at the National Institute for Regional and Spatial Analysis at National University of Ireland Maynooth. Cian received his PhD in Geography at the University of Cork in 2008. His PhD focussed on urban and cultural geographies of transformation in Cork, Ireland, through plans to regenerate the city's industrial docklands and its year as European Capital of Culture. His current research interests include: (i) Social theory and epistemology in urban geography, especially with respect to the thinking of Henri Lefebvre, Edward Said and Gilles Deleuze; (ii) Urban and cultural geographies of transformation in the post-industrial city, particularly through large-scale cultural and physical regeneration initiatives; (iii) Cultural policy, creativity and place, focussing on a critical reading of the 'creative class' discourses and the European Capital of Culture event; (iv) The 'neoliberal' state and urban governance, and principally Ireland during and after the Celtic Tiger period; and (v) The exploration of the changing nature of culture, identity and place through visual and textual media and methodologies.

Ruairí Ó Cuív is Public Art Manager with Dublin City Council (2008-present). In early May 2011, he launched a new Public Art Programme open to a range of art forms and collaborations that will explore Dublin as capital city, international city, and a city of communities and localities (www.dublincitypublicart.ie). Before working with the Dublin City Council, Ruairí worked as an independent curator specialising in public art, exhibition curation, evaluation and research. He was director of Temple Bar Gallery and Studios (1991-96), curator of exhibitions at the Douglas Hyde Gallery (1989-91) and Royal Hospital Kilmainham (1987-89), and the Chairperson of CREATE. In 1982 he co-founded Ireland's first professional art installation and transport company. Public Art projects have included a commissioning programme for Kerry County Council in visual art, digital media, music, literature, drama and dance. He has also curated public art projects for the HSE, Department of Education and Science, and Letterkenny Institute of Technology. Ruairí began his career as History of Art lecturer at Sligo RTC. His writing has been widely published and publications include *A Review of the Per Cent for Art Scheme in Cork City, 1986-2003* (2006).

Linda O' Keeffe has exhibited in China the USA, Canada and Europe www.lindaokeeffe.com. Her work is predominantly sound based with a focus on installation, performance and radio. She is currently pursuing a PhD at National University of Ireland Maynooth exploring the

'Socially Constructed Soundscape'. She released an album with Farpointrecordings, Metamorphosis and Praxis in 2010. Her publications include, 'Sound is not a simulation', in *Game Sound Technology and Player Interaction*, and 'The separation from the natural to the synthetic soundscape: the case for improving sounds' in *Gaming*, presented at the Audiomostly Conference 2009. She is the editor of the journal interferencejournal.com and curator and chair of sound art for ISSTA, the Irish Sound, Science and Technological association. She is a member of the Deeplisting Ensemble <http://deeplistingensemble.wordpress.com/participants/>.

Ingrid Pollard is a photographer working within fine art whose visual practice is primarily visual. With a basis in drawing, screen-printing and ceramics, she received a BA in Film and Video at the London College of Printing, and a MA in Photographic Studies at Derby University. Ingrid is currently pursuing a PhD at the Centre for Research Education and Media, Westminster University. Ingrid's artistic practice employs media from chemical photography, alternative processes, digital, text, video, 3D installation and sculpture. Her practice questions popular cultural notions of class, identity and 'Britishness', examining common sense through genres of documentary, landscape and portrait photography. Ingrid makes work that explores the relationship between race and ethnicity and public spaces. Her work is influenced by her interest in popular culture and recent research explored models to establish commonalities across social and cultural differences. Her current research projects include: *Black Boy Productions: Hidden in a Public Place*, which include 'The Spectre of the Black Boy' exhibition and *Un/burying the Dead*, a work in progress (exhibition and thesis).

Aisling Prior, as director of *Breaking Ground*, the Ballymun Regeneration art commission programme (2000-08), developed and produced over 40 projects including Seamus Nolan's *Hotel Ballymun*. In the 1980s, while living in Paris, she co-organised a major retrospective of Irish Cinema at the Centre Pompidou. On her return to Ireland she founded the Galway Film Centre (1988) and subsequently was director of Visual Artists' Ireland (1991-96). Most recently she has been Visual Arts Curator for the Kilkenny Arts Festival, has participated in numerous selection and review panels, and is currently curating a series of context-specific commissions in Dublin. Her particular interest is in the potential of working with artists to explore the agency of art in social contexts. She holds a BA in Philosophy and an MA in Visual Arts Practice.

Bernadette Quinn is a human geographer currently working as a Lecturer in the Department of Tourism at the Dublin Institute of Technology. Her teaching areas include cultural tourism and tourism policy. She is an active researcher and most of her research output, in journals like *Urban Studies*, *Social & Cultural Geography*, is concerned with the links between festivals, particularly arts festivals, and place. Currently she is working on a project that investigates the role of place in the development of social capital in festival sites. She has also written about the spatialization of leisure with reference to the ordinary, everyday experiences of women and children (*Leisure Studies*, *Gender, Place & Culture*), and this is an ongoing interest. Most recently, she has begun to investigate the complexities of how sites associated with Ireland's colonial heritage are interpreted and represented to tourists.

Mel Shearsmith is a Postdoctoral PLaCE Research Fellow and a movement, video and installation artist (<http://imtryingnottomisseyeverything.blogspot.com/>). Mel works with film and installation to explore spatial participation and embodied interactions, challenging expected behaviours in specific settings. Using performance strategies in her installation work she re-plants them in different contexts as a means to question and dislodge the 'expected' and bring the experience closer to the audience. Her current research is an enquiry around *translation*; to bridge the gap between the live body, embodied language and the experiential. She trained at

Dartington College of Arts and recently completed a Research Masters at the University of the West of England. Her work has been exhibited in Holland, Budapest, Dublin and the UK including The Place, Arnolfini, Picture This and the Watershed in Bristol.

David Smith is an independent artist based in Bristol. In 1993 he left full time employment to undertake and complete a Media Practice degree at the University of the West of England, which covered media production and anthropology. In 1997, David was appointed as an instructor at the EPI Centre at the University of the West of England, and teaches and collaborates on multimedia production and web developments. His practice currently focuses on GPS enabled multimedia production and web archiving to explore the community around the park in Bristol near which he lives. The project *Sediment* can be seen at www.treasuremind.org

Moynagh Sullivan (MA, PhD, HDipEd) is Lecturer in the Department of English at the National University of Ireland Maynooth with research interests in Psychoanalytic and Gender Theory, Twentieth Century and Contemporary Poetry, Women's Writing, Postmodernism and Popular Culture. She has published a number of articles in these areas, and she has co-edited two collections of essays on contemporary Irish Culture and Society: *Facing the Other: Interdisciplinary Essays on Race, Gender and Social Justice in Contemporary Ireland*, and *Postmodernism and Popular Culture*, as well as a special issue of *The Irish Review* on Irish Feminisms. She lectured in Tokyo and at UCD for a number of years before she came to NUI Maynooth. She previously held an IRCHSS Post-Doctoral Fellowship at UCD, and in 2009 was awarded the inaugural Fulbright Fellowship in Irish Literature and Culture at UC Berkeley, California, where she taught and undertook research on her monograph on contemporary Irish poetry, psychoanalysis and gender. She has been invited to lecture across Europe and America, including in Sofia, Monaco, Cardiff, and at UC Berkeley, Wake Forest University, Notre Dame University, as well as being a keynote speaker at a number of Irish Universities and other public fora.

Karen E. Till is Lecturer in Human Geography at the National University of Ireland Maynooth and co-founder of the Space&Place Research Collaborative. She is chair of the National Council for the Association of American Geographers and is Affiliate Fellow with GradCAM Dublin, LAND² international, and the Urban Laboratory at University College London. Her geo-ethnographic research and curatorial work explore the relationships and politics of place-making, personal and social memory, and creative practice in contemporary cities. Her publications include: *The New Berlin: Memory, Politics, Place* (2005) and the edited volumes: *Mapping Spectral Traces* (2011; co-curated with Deb Sims and Morgan Sayers); *Walls, Borders, and Boundaries* (forthcoming; co-edited with Marc Silberman and Janet Ward); and *Textures of Place* (2001, co-edited with Paul Adams and Steven Hoelscher). Karen is currently working on two book-length projects, *Interim Spaces* and *Wounded Cities*.

Sarah Tuck is the Executive Director of Create, the national development agency for collaborative arts in social and community contexts. Sarah has extensive experience of working in the arts and media, having worked for *The Moscow Times*, BBC, *Guardian Unlimited* and as Director of Communications and Development at LIFT (London International Festival of Theatre). Sarah was appointed the Executive Director of Create in May 2006. Sarah has a BA Honours in English and Drama, Loughborough University, England (1986) and an MA in Drama, Essex University, England (1988). At Create Sarah has initiated and worked on a range of programme, curatorial, arts education and policy initiatives, including Cultural Diversity and Arts on behalf of the Arts Council of Ireland; the Arts Council's policy development in Arts and Health; a national mentoring programme for artists working in social and community contexts; a learning

development and exhibition programme with third level arts colleges; and an annual bursary award to support specific contextual art practices.

Judith Tucker is a painter and lecturer in Art and Design at the University of Leeds (http://www.talkshow.org.uk/artist/show/Judith_Tucker). She trained at Ruskin School of Drawing and Fine Art and has a PhD from the University of Leeds. From 2003-6 she was AHRC Research Fellow in the Creative and Performing Arts at Leeds. She is co-convenor of LAND². Exhibitions include the Armory Gallery Virginia USA, Myles Meehan Gallery, Darlington, ICIA, Bath, Gainsborough's House, Suffolk, New Hall Art Collection, Cambridge, Gallery Oldham, Visual Arts Centre 20 21, University Gallery Leeds and Only Atelier Vienna, Blue Gallery, Newcastle, An Tobar, Mull, Brindley Gallery, Mercer Gallery Harrogate and Lounge Gallery, London. Her published writing includes 'Belated Landscapes: A Second-Generation Aesthetic Practice in a British Context' (*Journal for the Study of British Cultures*, 2009), *The Lido in the Forest: Painting, Memory and Subjectivity in Memory, Mourning and Landscape: Interdisciplinary Essays* (Rodopi, 2010).

Chris van Egeraat lectures economic geography at the Department of Geography, National University of Ireland, Maynooth. He graduated with a Master's degree in Development Geography from Utrecht University and a PhD from DCU Business School. He has worked as a research officer at the Economic and Social Research Institute and Dublin City University Business School, as a post-doctoral researcher at UCD and as a Research Fellow at NIRSA, NUI Maynooth. His research interests and publications focus on production/innovation networks and regional economic development. He is a member of the NIRSA Board and Chair of the Regional Studies Association, Irish Branch.

Victoria Walters is a Research Associate in Visual Culture at PLaCE Research Centre, UWE Bristol. She holds a doctorate from the University of Ulster on Joseph Beuys' art practice as an expanded language and healing discourse that engages with the Celtic world. Victoria's publications include 'The Artist as Shaman: the work of Joseph Beuys and Marcus Coates' in Schneider and Wright (eds), *Between Art and Anthropology* (Berg 2010) and 'Working 'in the Opposite Direction': Joseph Beuys in the Field', *Anthropological Journal of European Cultures* (Berghahn Journals 2011). She is co-editor, with Dr Christa-Maria Lerm Hayes, of *Beuysian Legacies in Ireland and Beyond: Art, Culture and Politics* (Lit Verlag, 2011).

Mick Wilson is an artist, writer, educator and graduate of NCAD and TCD. Formerly Head of Research (NCAD), he is currently Head of Fine Art (DIT), on secondment as founder Dean (GradCAM), recently appointed Adjunct in the School of Computer Science at TCD and Associate of HII UCD. He lectures internationally on art research, public culture, and creative education. He is Principal Investigator for 'SHARE' EU-wide network for creative practice doctorates and co-editor *Curating and the Educational Turn* (deAppel, 2010). His work is currently presented in the exhibition 'We Are Grammar' at Pratt Manhattan Gallery, New York (February-May 2011).



port cities, © Talya Chalef, 2011.



What Else is There, © Margaret Cogswell.



St Joseph's Holy Well (© Photographer Connell Foley)