

# Resource Supporting Content Area 3: Today's World

## Junior & Senior Cycle New Appreciating Art Visual Studies



*Participating artists (from left to right), Maria McKinney, Cliona Harmey, Martina O'Brien, Rachel Doolin and Seoidín O'Sullivan*

## Holdings

A group exhibition in response to artists' residency at Devenish Lands at Dowth

Maria McKinney, Cliona Harmey, Seoidín O'Sullivan, Martina O'Brien,  
Rachel Doolin with Anne Marie Deacy.

06 May- 17 June 2023



Clár Éire Ildánach  
Creative Ireland  
Programme  
2017-2022



# Engagement & resources for students & teachers

Using cross-curricular links, and learning through art, this resource supports students completing their Junior and Senior Cycle studies. Designed to assist teachers and students in how to assess and evaluate an exhibition in our gallery, it includes:

- Background information on Solstice Arts Centre and its functions;
- The technical and curatorial requirements of the exhibition, and the gallery's role in interpreting the exhibition for visitors.
- An in-depth look at the exhibition, the artists, and a selection of artworks.
- Questions to consider and discuss in relation to the artists and their artworks.
- A glossary of words **highlighted in bold italic font** to help students understand their meaning.

To help students understand and analyse professional artists work, place it in context, and assist in their own development of imaginative and innovative ideas, we encourage students and teachers to combine this resource with our associated Learning & Engagement events:

- **In Conversation with exhibiting artists:**

Join us in the gallery on Sat 6 May for the opening of 'Holdings' where a number of the participating artists will reflect on their experience of engagement with this unique site. This event is free to attend, and a unique opportunity to engage and question the artists directly.

<https://solsticeartscentre.ie/event/holdings>

- **A Visual Thinking Strategies (VTS) class tour** of the artworks in the gallery. Booking required:

<https://solsticeartscentre.ie/event/school-gallery-tours-primary-and-secondary-1>

Assisting Senior Cycle students to investigate, analyse and reflect on multiple perspectives, this information in conjunction with our associated events, embraces the three strands – Research, Create and Respond, with particular focus on Content Area 3: Today's World of the New Appreciating Art Visual Studies for Leaving Certificate curriculum.

We encourage feedback from schools and teachers to assist us in developing these documents and events to best meet your needs, so please do get in touch with suggestions. We hope you find this resource, your gallery tour and information on our website helpful and if you have any questions, please let us know.

Best of luck to all students in their creative studies.

Yours,

Deirdre Rogers

Visual Arts Facilitation & Public Engagement Coordinator

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## Section 1: Information about Solstice Arts Centre

Solstice Arts Centre, Railway Street, Navan, Co. Meath C15 KWP1

+353 (0)46 909 2300

[www.solsticeartscentre.ie](http://www.solsticeartscentre.ie)

### Function

Solstice is a **multi-disciplinary** arts centre hosting a number of art forms including visual art, music, film and theatre. The building functions as a space for people to access and celebrate life, art and culture in the county, supporting artists and communities to engage in artistically rich experiences together.

Solstice facilitates theatre shows, music performances, visual art exhibitions and films. It also has a vast programme of participatory activities such as workshops, talks and events. It caters for all ages and capabilities, including children, young people, families, adults, schools, youth groups, and the elderly.

### History & Architecture

Designed by World-renowned Irish Architectural firm Grafton Architects, Solstice opened in April 2006 as a **purpose-built** arts centre. Over four levels, Solstice consists of a 320-seat tiered theatre, a three-roomed gallery space, a workshop/studio, and café. Solstice presents and produces over 300 arts events per year, welcoming over 60,000 visitors and audience members annually.

The name 'Solstice' references the ancient rituals associated with the county and the cultural 'light' the arts brings to the community.

### Solstice Gallery - opening times Tues - Sat 11:00 – 4:00pm

Solstice gallery is a **contemporary art** gallery that hosts five major exhibitions per year. Solstice does not have a **permanent collection** of artworks but exhibits artwork from local, national and international artists. Exhibitions are usually **thematic** group shows or large-scale solo exhibitions by one artist. The Director, resident **Curator** or an invited curator, selects the artworks for each exhibition.

### Gallery location & layout

The main Solstice gallery is located on the third floor, with some artworks hung on the café wall at ground level. You can access the gallery by stairs or lift. The main gallery has three large rooms and three enclosed courtyards for displaying artwork. There is also an engagement area for children in the gallery foyer.

### Exhibition information for visitors

Leaflets, information and text is especially important in the gallery space. It helps explain or **interpret** the exhibitions and artworks for visitors. The **curator** decides what type of wall labels and printed material to produce for the public. Each exhibition usually includes:

- Vinyl text on the café and gallery entrance walls providing a brief overview of the exhibition.
- Wall labels beside each artwork, a gallery essay and floor plan.
- A Virtual Gallery Tour on Solstice website.
- Learning Resources for visitors, students and teachers to understand and interact with the exhibition.

### Visual Arts Learning & Engagement Programme

Exhibitions are accompanied by associated events; workshops, talks, seminars and tours throughout the year. Public gallery engagement enables audiences of all ages to connect directly with professional artists and the artwork, and engage in new artistic and creative experiences. Full details of current exhibitions and accompanying learning and engagement events are available on Solstice Arts Centre's website and advertised on Solstice social media channels such as Facebook, Instagram and Twitter.

## Section 2: Artists residency on Devenish Lands at Dowth



*Artists on their introductory tour of Devenish Lands at Dowth, May 2022*

Devenish Lands at Dowth is Devenish's internationally recognised research farm dedicated to developing sustainable agriculture solutions and promoting human health through nutrition. It is located within the Brú na Bóinne UNESCO World Heritage Site (WHS) in County Meath. Including one of the oldest farms in the world, the archaeological heritage of this region represents the work of successive generations of farmers who shaped, created, and protected this landscape over millennia. The site's distinctiveness also draws from the complex layering of histories from 5,000 year old Neolithic passage tombs, Dowth Henge, Dowth Castle, its Georgian dwelling Dowth Hall, to the present day landowners, Devenish, where the sites rich farming history underpins new farming systems and research.

<https://www.facebook.com/DevenishNutri/videos/devenish-lands-at-dowth/324541481790295/>

The Devenish Lands at Dowth is home to the EU-funded HeartLand project where five PhD students are investigating the effect that changing **sward diversity** on farms can have on soils, **sward** production, animal performance, meat quality, **carbon sequestration**, the environment, social impact and farm economics.

### Active Artist Research

Asking 'how can artists inhabit, create and contribute to positive public climate actions', Solstice invited five Irish artists who include significant scientific and climate change agendas within their practice, on an **artist residency** on Devenish Lands at Dowth. To research and develop new work through the observation and learnings of Devenish staff and scientists, from May 2022-May 2023, the artists were encouraged to explore new ways of thinking, and cooperation using art, ecology, climate change, and **social sciences**.

Throughout their residency, each artist responded differently to various elements of the site including the Georgian architecture of Dowth Hall, multispecies grass swards used on the land, and shadowing team members, researchers and scientists on-site.

## Artist statements about their research on Devenish Lands at Dowth

### Maria McKinney

'I am interested in research into multiple digestive systems and the challenge of feeding an **exponentially** growing global population, in particular, the relationship and possible communication strategies between microbial communities found in the soil (digestive system of plants), the rumen ('second' stomach of cattle), and our own human gut. Engaging with Devenish has benefitted my practice as it has allowed me access to an International company that is both commercially and research driven. Gaining a better understanding of not only their role in evolving how we produce food, but also their function in a global system of exponential growth – human population, profit, proprietary information, for example'.

<https://www.templebargallery.com/studios-residencies/studio-artists/maria-mckinney>

### Seoidin O'Sullivan



'As part of my artist residency with Dowth, I have developed two research areas responding to the plots and biodiversity planting they are promoting. Producing evidence for farmers to change farming habits, the first area connected directly to soil. Working and connecting to a PHD research project, I became interested in the testing of soil by Nigerian Scientist, Omotola. Shadowing and observing her soil testing process across a day in Dowth (June 2022), I collected photo still and video research, soil filters and soil testing samples to work and play with in my studio towards the development of new work.'

*'Multi-species Quadrat study' © Seoidín O'Sullivan, 2022. Observation of small plots PhD study by scientist Jane Shackleton on Devenish's research Farm at Dowth.*

<http://www.seoidinosullivan.com/>

### Martina O'Brien

<https://www.martinaobrien.com/>

'My initial Artist Laboratory research involved experimenting with geophysical surveys to enhance my understanding of the important archaeological landscape in Devenish Lands at Dowth. This commenced with exploring and learning about **archaeological magnetic surveying** as a method to detect and map archaeological artefacts and features below ground. As part of my research, in early August 2022, I undertook a field trip on site with Steve Davis, Assistant Professor at the School of Archaeology, UCD to witness how such surveys are carried out. This research overlaps with my active interest in the **proliferation** of contemporary methodologies, technologies that enable us to view, calculate and monitor nature and the environment. I also explored Devenish's on site trail cameras footage and researched the history of horseracing at the site, linking my own personal heritage as my father was a Saddler.'

Cliona Harmey

<https://www.clionaharmey.info/>

'My practice often starts with small-scale technical experimentation, practical media tests and reverse engineering of simple devices and processes. The idea of holding things over, storing and thinking with the future in mind relates to both a farming and archaeological context. I have been researching some of the ways that energy is stored and transformed with a particular focus on the idea of the solar. The sun was of major importance to earlier settlers at Dowth in terms of the alignment and positioning of both ceremonial and communal spaces. Energy from the sun is absorbed into the swards of multispecies grass, used for grazing at Dowth.



Transduction is the action of converting energy from one form to another. I am currently experimenting with a technology called dye sensitized solar cells which uses a chemical in berries (blackberries) to create a small electrical charge which mimics the process of energy transfer in photosynthesis".

*'Process Table', by*

*Cliona Harmey - mixed media, plant, research and reading material.*

## Rachel Doolin with Anne Marie Deacy

Doolin and Deacy's research is concerned with materiality of place, informed by the knowledge and expertise of onsite project archaeologist Clíodhna Ní Lionáin and ongoing dialogue with Dr Frank Prendergast in relation to the **Archaeoastronomy** of the site. Beneath Dowth Hall, white quartz pebbles sit embedded in the dirt. These hidden **oscillators** only recently unearthed after thousands of years, are a web of vibrating matter, glistening beacons to the past and the intentions of a people unknown.

Doolin and Deacy's research draws on the notion of quartz as both a technological artefact and a potent elemental **archetype** that offers a tangible connection to our ancestral heritage. Their research journey lends itself to a mindful exploration of past rituals as they contemplate the deep connection between humanity, the natural world and the divine, while interrogating the intersection where science meets myth and art in a contemporary context. Exploring the vibrational energies of the **lithic remnants** at Dowth Hall, quartz as a piezoelectric (an electrical converter of mechanical stress) is utilised in a variety of technological systems, particularly in sound and time instrumentation. Quartz as Neolithic site signifier, ritual tool, and ancient instrument (quartz filled rattles) criss-cross millennia.

<https://www.racheldoolin.com/>

<https://www.annemariedeacy.com/>

As part of Reveil 10, the 24hr global collective broadcast tuning in to the world at dawn, Deacy and Doolin live streamed from kerbstone 51, *The Stone of the Seven Suns*, a megalithic passage mound at Dowth on the morning of the exhibition opening, May 6 2023. You can listen to the recording here:

[http://streams.soundtent.org/2023/streams/utc1\\_-09c6a462-51c3-42a4-befa-78f791259e33](http://streams.soundtent.org/2023/streams/utc1_-09c6a462-51c3-42a4-befa-78f791259e33)

## The Exhibition – Holdings



Maria McKinney, Cliona Harmey, Martina O'Brien, Seoidín O'Sullivan and  
Rachel Doolin with Anne Marie Deacy

Curated by Belinda Quirke

Opened Sat 6 May, until Sat 17 June 2023

*Through cross cultural, scientific, agri-rural and collaborative practices, we believe creativity and scientific **collaboration** has the potential to develop **systematic** change within the county and beyond*

– Belinda Quirke, Curator and Director, Solstice Arts Centre.

This exhibition emerges from artist interactions with the unique site at Devenish Lands at Dowth. Solstice invited each artist to explore the lands and its habitation. The site's distinctiveness draws from the complex layering of histories as Neolithic farmlands, its Georgian dwelling Dowth Hall, to Devenish's innovative sustainable agriculture research. The farm sits in the iconic curvature of the Boyne river valley.

### Curation & selection of artworks

Through research and studio visits, the exhibition **curator** is responsible for inviting artists to exhibit in the gallery, and collaboratively selecting artworks to put on display. It is the curators roll to make sure all the artworks 'sit' together in an aesthetically pleasing manner, the type of lighting required, colour on the walls and different display areas necessary. Artworks with sound or video works that require darkened spaces require particular attention.

Selecting five artists to take part in this residency project, the curator Belinda Quirke, negotiated this exhibition of process-based works in the gallery to conclude the project. The artists assisted Solstice technicians in the hanging and installation of the artworks in the gallery spaces.

*Holdings* was funded by Creative Ireland, and supported by MCC and Devenish Lands at Dowth.

**About the curator** – Belinda Quirke is a curator, producer, musician, singer, and artistic director of Solstice Arts Centre since opening in 2006, A graduate of NCAD, (MFA ACW), UCC Music and Crawford College of Art, Cork, her direct involvement in creating art and being part of a wider community of people contributing to all creative industries is crucial to the unique essence of Solstice Arts Centre.

## Exhibition location:

On the ground floor, the large expanse of cafe wall displays a site map (c.1847), photographs and *lidar imaging* showing the site and discoveries on Devenish Lands at Dowth from Neolithic to present day. Accompanying these are detailed descriptions of the history of the site and archaeological finds.

On level 3, the contemporary artworks are displayed. In the gallery foyer, a brief overview of the exhibition and printed material is available for visitors. A Creative Engagement area for families is also located in the gallery foyer.

## Exhibition display & layout

The placing of the artworks in this group show is given careful consideration, ensuring each has the space to be examined by the viewer. Cliona Harmey, Seoidin O'Sullivan and Martina O'Brien's works sit in galleries 1, 2 and 3 respectfully, while works by Maria McKinney and Rachel Doolin with Anne Maria Deacy continue from one gallery space to the next, sharing lighting requirements and subtle audio recordings heard throughout the spaces.

## Exhibition lighting

There is a mix of natural and spot lighting throughout this exhibition. Displayed away from direct sunlight, Cliona Harmey's light sensitive works hang in gallery 1. Gallery 3 is devoid of natural light to accommodate Martina O'Brien's night-time video footage and recordings. All other sculptural works in gallery 1 and 2 are spot lit, with natural light through muted window blinds.

## Gallery plan & information for visitors

There are no wall labels or numbering on any of the artworks in this exhibition. To help audiences navigate the work, a gallery plan and A5 information leaflet written by the *curator*, is available for visitors. These give the artists names, title, medium and size of each artwork. Information is also available to download from the Solstice website.

The *gallery invigilator* is available to assist visitors navigate the exhibition, share information about the artists and their work and ensure 'house rules', such as no eating with the gallery or no touching delicate works.

### On your gallery visit, consider the following:

- The positioning of the artworks within each space;
- How a visitor might be self-guided through the exhibition with the gallery map;
- The information available to you from the gallery invigilator about the artist and artworks.

What do you think the curator, and technicians had to consider when planning the layout of this exhibition?

## Learning & Engagement for the public

Programming a wide range of associated events for each exhibition to assist the public in learning and understanding the work on display, this exhibition includes:

- Exhibition opening where each artists spoke about their work.
- Gallery tours & hands-on creative workshops.
- Walking Tour of Devenish Lands at Dowth
- Art Feed Primary Schools Workshops with exhibiting artist Maria McKinney.
- National Drawing Day: Nocturnal Creatures inspired by Martina O'Brien's video works.

## Section 3: Artworks in more detail

### Artwork 1: *NEED FEED GREED* by Maria McKinney



**Medium:** Livestock feed pellets (poultry, cattle, horse), glue, gouache paint and wood panel.

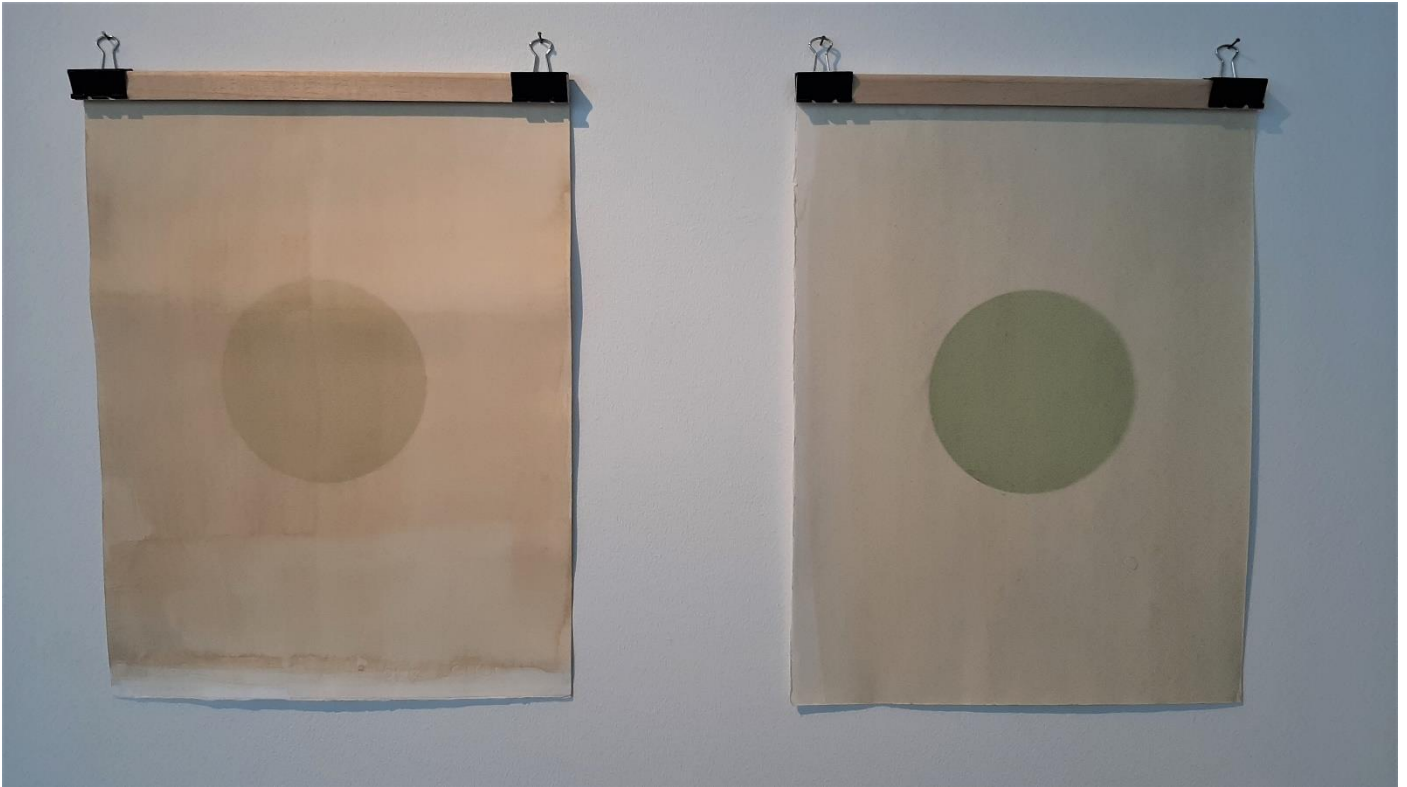
**Size:** 120 X 120cm wall hung

**Description:** Maria McKinney's practice reflects on the wider societal implications brought about by developments in agriculture and genetic research. As part of her ongoing examination into the complex science of food production for our growing human population, McKinney handcrafted a sculptural installation using Devenish animal feed, of which Devenish is a global producer.

**Subject matter & composition:** McKinney's protest chant 'Need, Feed, Greed' text of animal feed pellets set in gouache punk pink is a protest call to arms. Replicating a square placard, the words form an infinite circle, mimicking the continuous cycle of population growth, food production and waste.

**Theme:** Wasting a third of all food produced globally through pestilence, climate change, political volatility, and commercial market interests, our greedy consumer habits exploited by retail market infrastructure make certain that our own households are the world's largest food waste contributor at 40% annually.

## Artwork 2: *Solar I & II* by Cliona Harmey



**Medium:** Hahnemühle no.5 paper with *Anthotype* emulsion mixture, wooden dowel, metal clips.

**Size:** 35 x 44 each wall hung

**Description:** Cliona Harmey's series of works take are created using ecological and alternative modes of imaging. Beginning with the idea of plant material "holding" solar energy she has developed a series of small-scale experimental works using light and material processes.

**Process & media:** Harmey's practice looks to both historical and contemporary technologies, trialling DIY tech and 19<sup>th</sup> century *anthotypes*, in which images derived from photosensitive plant material, develop in sunlight. Exploring the title of the exhibition "holdings", from a German term meaning to "keep, tend, watch over", and relating to property, land, resources, and archaeological contexts, Harmey made her own printing ink she calls *Anthotype* handmade emulsion, made from the sites multispecies grass swards with the 19<sup>th</sup> century *Anthotype* process. Harmey creates simple imagery using grids and circles, developing the photosensitive plant material in sunlight.

**Subject matter & composition:** Harmey examines the future past of solar significance of the Devenish site through experiments in light reactive substances. Starting with the idea of plant material "holding" solar energy she has developed a series of small-scale experimental works using light and material processes. Her wall pieces are accompanied by a *Process Table* (view on page 7), where she openly displays her 'ink experiments', using grass, coffee filters, pestle and mortar, and encourages the viewer to engage and touch the materials.

**Scale & layout:** The works on display take the form of small-scale experimental prototypes and plans. The book, *The Instant and its Shadow*, by Jean-Christophe Bailly sits with other research material and her site notebook on *Process Table* in the corner of Gallery 1. Her four experimental prints hang on the wall, their sensitivity to light making the imagery shift and fade continually throughout the exhibition.

### Artwork 3: *Outlier's Stage, Mammalian Eye* by Martina O'Brien



Video still Courtesy of the artist

**Medium:** Three channel video installation.

**Description:** Martina O'Brien queries our failing *hubristic* control of nature and the duality of natural and technological networks in *Throughout Outlier's Stage, Mammalian Eye*. Animal and earth are bound by a multitude of natural and interweaving biological, migratory, climate and planetary systems, surveyed and quantified by manmade technological and methodical systems. However, she alludes to sci-fi author Kim Stanley Robinson's fictional technology – the "Internet of animals" – that allow animals to communicate with humans and other animals via a network of sensors and devices. The footage is intermingled with found "how to" internet footage of taxidermy, querying humankind's detachment from, and dominion over the natural world.

**Process, subject matter & composition:** O'Brien acts as citizen scientist, manually and systematically collecting feral night-time footage on the Devenish lands, harvested from animal tracking cameras distributed throughout the property. Shooting footage with night vision and infrared technology initially developed for military purposes, O'Brien's interventions are time consuming and low tech. However, O'Brien meticulously reviews, and edits the footage to produce the final presentation on 3 screens. On one, a large view of footage is cast. On another screen, divided into 8 sections, night footage is interspersed with short videos of the art of taxidermy, causing the eye to jump in no particular order. This is intriguing and unsettling, as we watch live animals in their natural habitat, with short bursts of human manipulation of dead animals, their bodies dismantled and reassembled for preservation.

**Scale & layout:** Displayed on two large screens in Gallery 3 and darkened from natural light, the scale of the black and white projections demands the viewers' attention, its subject matter evoking our curiosity. A smaller projection sits on a foldout table against the wall. The tables' structure is reminiscent of camping furniture, covered in a deer pelt.

## Artwork 4: *The Orangery Floor Pattern* by Seoidín O'Sullivan

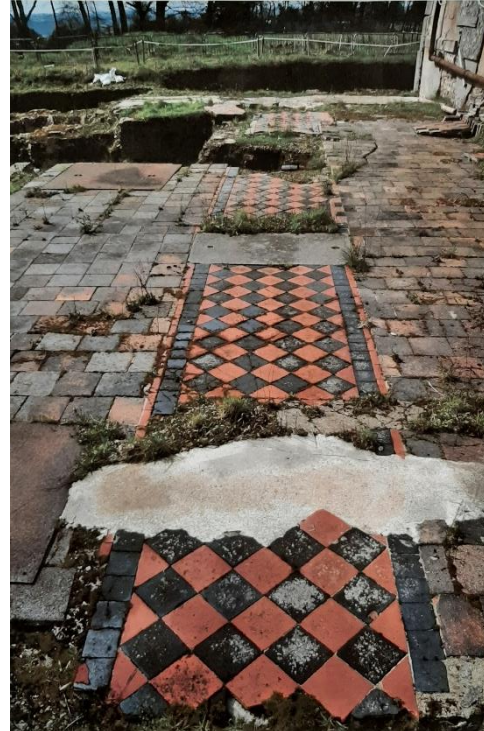


Image left: Gallery installation with *Settlement* (foreground), *Plot test 1-3*, *Ancient Traces*, and drawing research for settlement on the wall in background. Image right: Photograph courtesy of the artist of the remains of Orangery Floor on-site at Dowth Hall.

**Medium:** Multi Species *sward* seed, soil from Devenish Lands at Dowth, metal quadrant.

**Size:** 250 x 250cm floor and wall installation

**Description:** O'Sullivan's practice is that of collective, activism and commoning. Her fieldwork at Devenish explored the soil ecology, and research methodologies undertaken by two female scientists at the lands of Dowth. O'Sullivan correlates the quadrat, a key grass measurement device, in a complex layering from the Orangery tiled floor, as farm tool, and ancient patterning on Neolithic stone at Dowth.

**Process & media:** Using soil gathered on site and multispecies *sward* seed, O'Sullivan created a large installation floor piece in Gallery 2. Photographs and drawings on the wall, including artistic documentation of areas of interest on site, excavations and pattern, support this work.

**Subject matter & composition:** Exploring themes of critical care for ecologies and people, O'Sullivan connects to her childhood growing up in Kitwe, Zambia and Durban, South Africa where much of the soil is destroyed by industrial farming and mining, leaving toxic futures for vulnerable communities. Physically placing Devenish soil and seed into *The Orangery Floor Pattern* combines the scientific with the artistic, hinting at common pattern, historically and contemporary, while subtly highlighting our urgent call to action to support future generations. The large scale of this floor and wall installation mirrors the sites large Neolithic and Georgian discoveries. In contrast, it is a minuet depiction of the magnitude of our global climate problem.

**Scale & layout:** Using the quadrant to form each square of soil and seed on the floor, O'Sullivan supports this large installation with drawings and photographs to bring the viewer on a journey of discovery. Encouraging questions about the artist's process and scientific research at Devenish Lands at Dowth, the work also highlights our historical and contemporary, artistic and scientific use of pattern.

## Artwork 5: *Oscillithic* Site|Sound|Stone by Rachel Doolin, with Anne Marie Deacy



**Medium:** Birch ply table, quartz, Hahnemühle hemp paper, vinyl, multi-channel sound recordings.

**Size:** 95 x 242 x 66 freestanding presentation

**Description:** Using quartz as Neolithic site signifier, ritual tool, and ancient instrument (quartz filled rattles), *Oscillithic* is a **neologism** coined by the artists to excavate through conventional and alternate means the vibrational energies of **lithic remnants**, to explore meaning and insight from the hidden **vernacular** of the site. Interspersed with remnants of quartz stone and imagery of their field recordings at Dowth, *Oscillithic*'s birch ply table physically vibrates with sounds of Dowth, and its surrounds. This immersive experience aims to magnify the non-human world, evoking another time, as the land revealed itself as a natural amphitheatre, and place of ritual.

**Process & media:** Inspired by the ancient soundings embedded within Devenish Lands, the artists explored the vibrational energies of the quartz remnants discovered in the passage tomb under Dowth Hall. Guided by these quartz finds the artists meticulously recorded sounds on location through a multiple of microphones, acoustic devices, techniques and field recorders. Exploring both over and underground, they recorded through stones and structures, documenting the frequencies propagating the air.

**Subject matter & composition:** Combined with sound recordings, this immersive artwork plays to the sense of sound, sight and touch. Constructed for the exhibition, a birch ply displays the artist's engagement with the site, interspersed with small pieces of quartz. Speakers attached to the underside of the table cause the recordings to vibrate through the wood and stone, and can be felt when touched.

**Scale & layout:** The long narrow table stands monumentally in Gallery 2 where photographic research and chunks of quartz glisten under the gallery lighting. Captured sounds echo in the space, mirrored in their second artwork in Gallery 3 and the artists dawn chorus recording for Reveil 10, a 24hr global collective broadcast, ensures their exploration of the site extends beyond the gallery.

## Section 4: Glossary

**Anthotype** printing is a 3 step process - making emulsion, preparing the canvas, and printing.

**Archaeoastronomy** is the investigation of the astronomical knowledge of prehistoric cultures.

**Archaeological magnetic surveying** used to detect and map archaeological artefacts and features.

**Archetype** is a typical example of a certain person or thing.

**Artist residency or artist-in-residence programs** give artists the opportunity to work outside of their usual environments, providing them with time to reflect, experiment, research, or produce work.

**Carbon sequestration** is the process of capturing and storing atmospheric carbon dioxide. It is one method of reducing carbon dioxide in the atmosphere, its goal to reduce global climate change.

**Collaboration** is a working practice whereby individuals work together for a common purpose.

**Contemporary art** is art of the present time, usually attributed to the periods from the 1970s to today.

**Curator** oversees the organisation and presentation of exhibitions to inform, educate & inspire the public.

**Diversity** means showing a great deal of variety, very different.

**Exponentially** means more and more rapidly.

**Gallery invigilator** sits in the gallery, looks after the work, and speak to the public about the exhibits.

**Hubristic** or “hubris” is exaggerated pride or self-confidence.

**Interpret** is to translate or explain something for another.

**Lidar imaging** detects and maps cultural features concealed beneath vegetation, providing archaeologists with detailed aerial overviews of entire sites.

**Lithic remnants** in archaeology refers to stone artefacts that have been purposefully modified, or worked by human hands.

**Multi-disciplinary** artists combine different artforms. Multidisciplinary art is often experimental, seeking new forms of expression.

**Neologism** is a newly coined word or expression.

**Oscillators** are essential components that produce a periodic electronic signal, typically a sine wave or square wave. Computers, clocks, watches, radios, and metal detectors are among the many devices that use oscillators.

**Proliferation** is the rapid increase in the number or amount of something.

**Purpose-built** is something that is designed with one purpose in mind, in this case an arts centre.

**Social sciences** is one of the branches of science, devoted to the study of societies and the relationships among individuals within those societies.

**Sward** is the upper layer of soil, primarily covered with grass.

**Thematic** exhibitions are organised in terms of themes e.g. the theme of light or recurring ideas or motifs.

**Vernacular** architecture is concerned with domestic and functional rather than public or monumental buildings.

## Section 5: Questions to consider & discuss

- Art as a Social Commentator – For this project, we asked how can artists create and contribute to positive public climate actions. Encouraged to explore new ways of thinking and collaboration with the site, how have the artists responded to this question?
- Art and the environment - Do you think art has a role to play in informing the public about environmental issues, and in your opinion, which of these artists achieves this?
- Each artist responded very differently to the site, producing works in a wide range of media, and formats. As a class group, discuss this further in relation to the meaning, techniques and context behind the artworks in this resource.
- When visiting the gallery or taking the virtual tour <https://solsticeartscentre.ie/event/holdings> take a closer look at the processes and media used in one of the artworks, and consider the artists theory and thinking behind its creation.
- All of the artworks in this exhibition are works in progress, meaning the artists will develop their ideas and concepts further. Choose one or two of the artists that interest you, and find out more about them. Look up their websites on page 6 or 7, follow them on social media, and gain additional insight into their artistic development following this exhibition.

### Visiting Solstice:



Solstice Gallery is open Tuesday-Saturday 11am-4pm.

Individual students and teachers can visit the gallery during opening times. Class and group gallery tours must be booked in advance.

Facilitated by qualified, experienced artists and educators, Solstice offer a number of curriculum linked workshops and events for schools during each exhibition <https://solsticeartscentre.ie/whats-on/>

To arrange a visit, tour or book a workshop, please contact Deirdre Rogers, Visual Arts Facilitation & Public Engagement Curator at [deirdre.rogers@solsticeartscentre.ie](mailto:deirdre.rogers@solsticeartscentre.ie) or 046 909 2308.

If you, your school or individual teacher wishes to be contacted directly about upcoming events and opportunities, please let Deirdre know and we can add you to our mailing list.

### NOTES: