

The Red Stables Summer School

July 2013

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THE RED STABLES SUMMER SCHOOL

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Andrew Fogarty and Jenny Brady. Words drawn from 'The Principles of Classification and Classification of Mammals' by George Gaylord Simpson. Special thanks to Ivan Pawle, Donal

McGuirk and The Bull Island Action Group.

The Interpretive Project: Choreography by Janna Kemperman with Thomas Burns,

Seamus Bradley, Ali Clarke, Bonny Connaughton, Sinead Corcoran, Shona Leahy, Stephen Olwill. Camera work by Ciara Moore and Kevin A. Freeney. Thanks to Francois Colussi, Juno Hegarty, Victoria Kearney, Sue Raethorne, Collette Sheridan,

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The Red Stables Summer School 2013

Ray Yeates, City Arts Officer

The Red Stables Summer School, now in its second year, provides unique opportunities for the public to engage with the dynamic and complementary practices of art and ecology. An initiative of Dublin City Council Arts Office, in collaboration with the Parks and Landscape Department, the school is kindly supported by the Arts Council. North Bull Island, a UNESCO Biosphere Reserve was the inspiration for the 2013 Red Stables Summer School programme. The island is of national and international importance because of the diversity of its flora and fauna, its changing compendium of rare plants and insects, as well as its diverse species of migratory birds. During the summer school, artists and ecologists engaged with this unique environment, explored its delicate ecosystems and researched its history, in an atmosphere of mutual learning.

The summer school commenced with *Biosphere Interactions*, a public programme of presentations on art and ecology with contributions from Fergus Kelly, Méadhbh O'Connor, Dr. Tamara Hochstrasser and Fiona McDonald. It also featured two commissioned artworks: *Carve Up* by Jenny Brady and *The Interpretive Project* by Rhona Byrne in collaboration with Vaari Claffey and Ciara Moore.

Jenny Brady's video work Carve Up highlights Bull

Island's wild orchids and the classification of plant species. Jenny worked with orchid specialist Brendan Sayers, who led an orchid-finding field trip on the island, in conjunction with the Orchid Society of Ireland. He also gave a talk about the hybridisation of these spectacular plants. And Dr. Niall Connolly, Lecturer in the Philosophy of Science, discussed the 'species problem' in philosophy and biology which Jenny explores in her film.

The Interpretive Project was a collaboration between Rhona Byrne, Vaari Claffey and Ciara Moore which comprised a live event at the Interpretive Centre on Bull Island, merging histories and fictions about the origin, mythology and ecology of Bull Island. They worked closely with DCC parks staff, in particular, Pat Corrigan, Manager of the nature reserve. The project also included a performance based on the flocking patterns and behaviour of migratory birds on the Island, choreographed by Janna Kemperman and featuring Thomas Burns, Seamus Bradley, Ali Clarke, Bonny Connaughton, Sinead Corcoran, Shona Leahy, Stephen Olwill, some of whom are students of the Showtime Theatre School in Clontarf.

Through these interactions and collaborations between artist and ecologist we can experience nature and our environment in different ways, we become connected to our biosphere through learning, discussion, discovery and the creative process. Dublin City Council Arts Office is delighted to present this publication on the Red Stables Summer School. •

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From Where We Stand: Notes on the Formation of Bull Island

Fiona McDonald

As part of a strategy to prevent migrating sands from the south bull silting up the river Liffey estuary and shipping channel into Dublin City, the construction of the Great South Wall commenced in 1761 and was completed in 1796.

Bernard Scales' map from 1773 indicated the presence of a 'sand barr' to the east of the entrance to the river estuary. This new navigational hazard was a cause of concern to shipping merchants who were keen to trade with Dublin City.

In 1800 Captain William Bligh made a map of Dublin Bay in which he proposed the construction of a new sea wall along the north of the estuary channel designed to expedite the flow of the river and in turn shift the problematic sand bar. Bligh's map also indicated the presence of a small 'dry' area that had formed north east of the river estuary off the Clontarf coast.

Ballast Board records document the extent in both height and length of the formation of this 'sand island' the cause of which was largely accredited to the construction of the Great South Wall and to the fact that the rising tide of the Irish Sea moves northwards. Sands from the south of Dublin Bay and the south east coast of Ireland were identified in its geological composition.









In 1814, through the sale of a site at the Pigeon House Harbour for the construction of a small fort. the Ballast Board raised funds that enabled them to intervene in the pace at which sands were moving towards the estuary channel from its north side. The engineer Francis Giles was engaged and his map from 1819 shows how the small 'dry' area on Bligh's map had become a spear shaped island three kilometres in length. His proposal for a new sea wall—the Great North Wall or Bull Wall—was located on a different site to Bligh's proposed wall. It ran from the south western edge of the 'sand island'—later known as North Bull Island—in a direct line to the entrance of the shipping channel thereby preventing the sand island from extending further southwestward towards the Liffey-Tolka estuary. Giles' wall stopped short of

connecting with the mainland by 180 metres. An open timber bridge structure was introduced to link the sea wall and island to the mainland. This intervention had the effect of acting like a valve that allowed the incoming tide to release along the west (Clontarf) side of the island, resulting in the formation of the salt marsh with its diverse collection of plant and animal life. The island continued to grow in a northeasterly direction until the supra-tidal sand dune complex was stabilised by the growth of vegetation.

Man-made interventions were a huge contributor to the formation of North Bull Island. Over a relatively short time frame of two hundred years, the island has grown to five kilometres in length. Its habitats include a saltmarsh, a sand dune complex, beaches, lagoonal sand flats and a lagoonal mud flat each with its own unique flora and fauna.

In 1981 North Bull Island was declared a UNESCO Biosphere Reserve. ◆

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A Dialogue on the Values of Nature

Dr. Tamara Hochstrasser and Meadhbh O'Connor

Recently, a book was published entitled Air & Climate. Conversations about molecules and planets, with humans in between. The book contains interviews conducted with eight prominent climate scientists. But why should we bother reading about the lives of these scientists, and the circumstances in which they make discoveries? Is an encounter with a scientist important for understanding science? How about the importance of encountering an artist to understand her work? During our conversations as part of the UCD College of Science Artist in Residence Programme, we discovered that there are many connections in the way a plant ecologist and an artist experience their work and their ability to communicate professional insights. Our personal experience has crucially influenced the choice of phenomena we study as well as our concerns about how our society nurtures the aesthetic and natural aspects of the environment on which it depends. We shared our questions with the Summer School.

We asked the audience, can you recall an experience that you would cite as being crucial to your *love of nature*? Spending holidays and weekends in the Irish countryside, the foghorn sounding in Dublin Bay, and the emergence of spring flowers through the snow were experiences that many of us considered formative. But, we agreed, it was not just the experience of

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the natural world that was driving our work. There are also cultural influences that shape our understanding of nature.

So it is, not just with the human world, but with everything with which we come into contact. A mountain that is a landmark to a navigator, a source of wealth to the prospector, a many-textured form to a painter, or to another the dwelling place of the Gods, is changed by the attention given to it. There is no 'real' mountain which can be distinguished from these, no one way of thinking which reveals the true mountain.²

Through our education we had picked up on messages given to us by artists and scientists about the world, some of these had a lasting impact on our thinking and our quest to understand and affect change. So, we asked the audience another two questions: What cultural portrayals of the natural world have had a lasting impact on your view of nature? And, what key figures or key movements have helped shape your thinking about your relation to nature?

Romantic paintings of nature by Caspar David Friedrich contrast with reports of severe environmental degradation like the forest dieback experienced in many European countries in the 1980s. Friedrich's landscapes express a longing for the experience of nature's strength in a human-dominated world, whereas forest dieback is a stark illustration of how destructive humans can be when they don't care.

Tamara, a plant ecologist, presented the concept of *ecosystem services* that is now increasingly used to express the value we derive from nature. *The UN Millenium Assessment* (2005) classified ecosystem services,



which are the ways we benefit from nature, into four categories. These are: *provisioning services*, that is, direct benefits we derive from ecosystems such as food and fibre. *Regulating services*, which are the processes in nature that can control floods for example. *Cultural services*, which are the benefits we derive from nature through our sociocultural interaction with nature. And *supporting services*: the ecosystem processes that maintain the other ecosystem services.³

Attention is a moral act: it creates, brings aspects of things into being, but in doing so makes others recede. What a thing is depends on who is attending to it, and in what way. The fact that a place is special to some because of its great peace and beauty may, by that very fact, make it for another a resource to exploit, in such a way that its peace and beauty are destroyed. Attention has consequences.4

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 World, Yale University Press, 2009, p28
- For further information, visit https://www.gov. uk/ecosystems-services
- 4. McGilchrist, p133

Recording Wildlife

Fergus Kelly

Fergus Kelly gave a talk about his involvement in a sound recording workshop in Iceland with Chris Watson. This was illustrated with slides and sound recordings, where he described the landscapes and the various recording techniques used for capturing the sounds of melting ice, waves breaking, hot springs, deep cave and various bird colonies such as Redshank, Oystercatcher, Red Throated Diver, Snipe, Golden Plover, Whimbrel, Black Tailed Godwit, Kittiwakes, Fulmar, Eider Ducks and Arctic Terns.

His working methods involved the use of omni-directional mics, a parabolic reflector (for zooming in on or isolating birdsong), contact mics and hydrophones. The contact mics were used for recording the surface vibrations of an abandoned Long Range radio mast that oscillated in response to the heat from the sun and movement of wind. Hydrophones were used for recording melting ice and various forms of underwater life such as pistol shrimps, water beetles and water snails. •

References

 For an article on the workshop, visit http://www.visualartists.ie/articles/ van-septemberoctober-2013-desend-boldtraveller-fergus-kelly-workshop-report/



The Orchid Island

Brendan Sayers

Surrounded by sea, at least periodically and not far from the city's heart is a stretch of land that attracts amateur and professional plant hunters. These hunters come armed with lenses and books, tracking their prey as they turn pages, discerning whether the specimen is indeed their true prey or an impostor. When finally within reach and with firm verification the prey is captured, the camera click trapping their image forever.

To try to explain the obsession of orchid hunters and their desires to see all the species in Ireland would take much longer than this word count allows. Suffice to say they are a hardy, determined and tireless lot. When it is your task to try to assist them, the joy of what is the Bull Island comes to light.

The Bull is famous for many things, and to put orchids high on a list of attractions may seem biased on my behalf. But it is far from so. As species that demand interaction with microscopic fungi for their survival, orchids are indicators of good habitat. They do not compete well with aggressive species and therefore also indicate the presence of a mixed palette of plants.

The microhabitats on the island, from the taller dunes to the sunken slacks and the land in between allow for a range of species to grow together. It is these, marsh helleborines with roots sunk in the wettest soils, pyramidal orchids in abundance and the

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insect mimicking bee orchid that provide tales of intricate lifestyles both below and above ground to enthral the viewer and listener on visits to the island. So, if you have not yet, let the orchids intrigue you, marvel at the pollen laden six-spotted burnet moth transporting what will create the new generations and search for the elusive mimic among the tall grasses of the orchid island. •

Carve Up

Jenny Brady

...classification is and should be in a state of constant flux, and conservatism does not mean simply accepting a given arrangement because it is in use. There is an operative consensus that sets limits to reasonable choice, but there are also many alternatives with historical precedent and usage and these allow considerable latitude for selection.

- The Principles of Classification and Classification of Mammals (1945), George Gaylord Simpson

This text is taken from *Carve Up*, an HD video work I made for the Red Stables Summer School 2013, which stems from research into the wild orchids growing at North Bull Island, Dublin. These orchids grow on the island over the summer months and through my research, I became interested in how the rapid hybridisation of orchids can present problems in the definitive classification and delineation of species within the natural sciences. I wanted to consider how such problems of classification might be deployed within a video work about these flowering plants to complicate their representation.

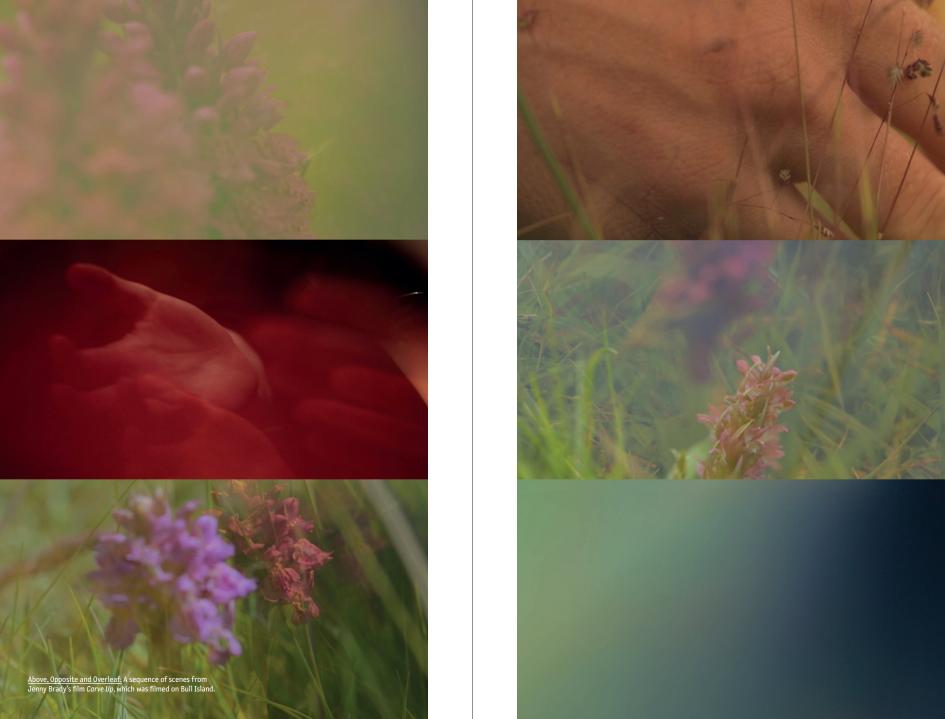
The video takes the form of a speculative and experimental nature documentary and intersects with a complex set of questions in the Philosophy of Science,

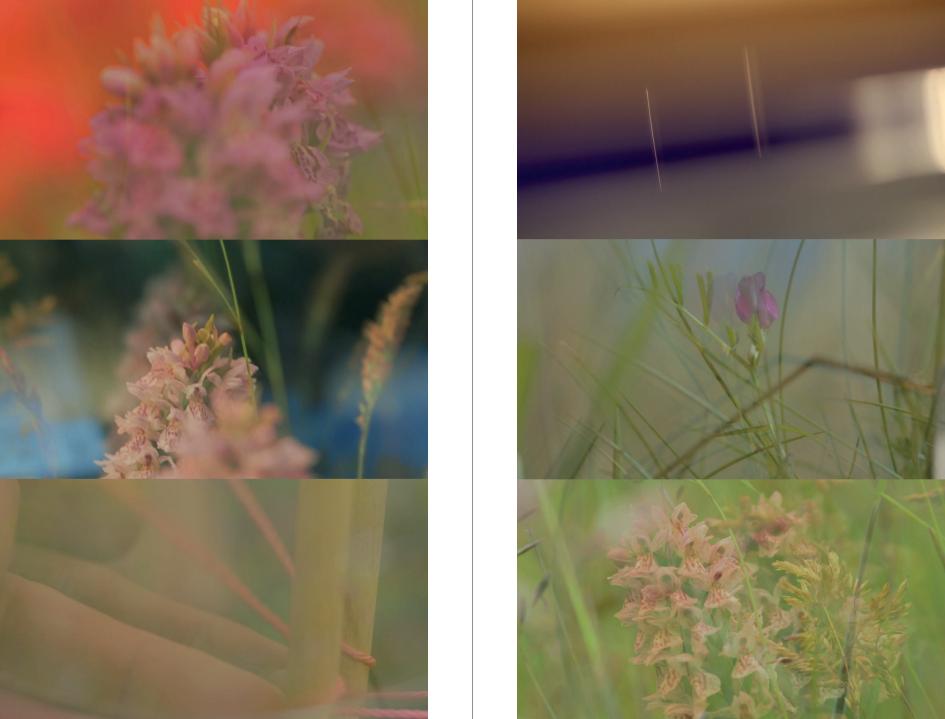
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which relate to the notion of species as an enduring and pernicious uncertainty. I was interested in productively exploiting the slippery ontological status of species definitions to bring together two very disparate species—humans and orchids—to consider their potential connectedness.

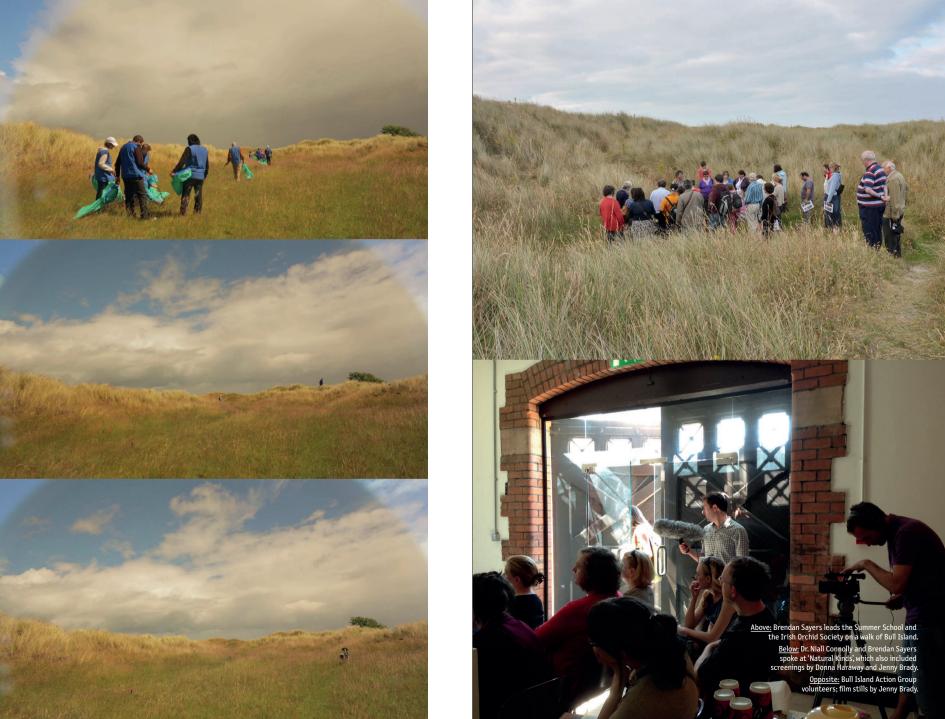
The video was made over a number of months at Bull Island and features volunteers from the Bull Island Action Group as performers. The work includes extracts from *The Principles of Classification and Classification of Mammals* (1945) by George Gaylord Simpson, an influential 20th century paleontologist, which have been re-contextualised against an electronic score, which I made in collaboration with musician Andrew Fogarty. •





The Zero point is 1758. ► No names published before that date can be considered, but all names published

might be grouped with fish, bats with birds, and to his father, son or brother? > The remoteness affinity. > In the most restricted sense, virtually all evolution involves parallelism. > A very different divided into species. > Of common origin, but distant order. ➤ Certainly nearly related. ➤ The distinction is far from absolute. ► Polytypic. ► Of temporal variation. > In all probability. > With





The Notion of Biological Species

Dr. Niall Connolly

The title of Jenny Brady's film: *Carve Up* alludes to a metaphor in Plato's *Phaedrus*, often appropriated as a metaphor for the enterprise of science. Science is said to 'carve nature at its joints.' The metaphor is apt if nature has joints or divisions, if the natural world divides into distinct *kinds* of things that our scientific theories identify and classify.

Does biology, the study of the living world, identify kinds of things? What about species, such as *Homo sapiens* and *Panthera tigris*, and each of the twenty-five to thirty thousand species of orchid? Are species natural kinds? This is one of the questions about species addressed by the philosophy of biology. Another is the so-called Species Problem: what is the correct definition of 'species'—what is it for two organisms to count as members of the same species? The Species Problem is a theoretical problem for biological systematics and the philosophy of biology. It is also a practical problem for conservationists who need to be able to count the number of endangered species in an environment.

Since Darwin, the definition of a species as a class of organisms with a common *essence*: external or internal characteristics unique to members of the species, is untenable. And there is no agreed upon replacement for this species concept. The Biological Species

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Concept, which defines a species as a group of organisms capable of interbreeding and producing fertile offspring, doesn't apply to organisms that reproduce asexually. And there are objections to each of the other twenty-five or more proposed definitions of 'species' that can be found in the literature on the Species Problem.

It may be that the best response to the Species Problem is Species Pluralism, which denies that there is one correct definition of 'species'. Does this denial entail that the identification and classification of species is arbitrary or purely pragmatic? No; biological classifications are neither of these things so long as they are determined by the real properties, relationships and processes that, it can be maintained, are the subject matter of biology. Species Pluralism permits the view that there are many overlapping and criss-crossing joints along which nature can be carved into kinds. •

The Interpretive Project

Rhona Byrne, Vaari Claffey, Ciara Moore

Day One, Bull Island. 15th July 2013

On our first visit to The Interpretative Centre, Pat Corrigan and Brian McMahon gave a brief history of Bull Island and its formation as a wildlife heritage site. We learned that the island developed over the last two hundred years through shifting sandbars and changing siltation, and that it's held together by marram grass. As we documented the centre's exhibits we discovered that some anomalous objects—a bullroarer for example—seemed to sit somewhat outside the context of The Interpretive Centre's function as a small museum on a wildlife heritage site.

Many of the more incongruous objects had an odd familiarity to them and when pieced together, seemed to form the trace of another type of history... one that was more recognisable to us as art practitioners. We were unsure at first whether our reading of this place as one where many key moments in art history were reflected was simply the result of our failure to read it for its own value. It was unclear why such a history would need to be hidden. Perhaps it was hidden in plain sight; discreetly enough that what is practiced there would go undisturbed.

We decided to refocus on what the Island and the Interpretive Centre were *designed* to do.





Day Two, Bull Island. 16th July 2013

Returning to the stuffed birds and small animals, we learnt of the Bull Island House Mouse. Bernd Beige writes:

While Darwin wrote his Origin of Species, the Bull Island Mouse was discovered and became chief witness to Darwin's theories—it evolved from the field and house mice of the vicinity, adapting to island life by changing its coat to a sandy color.

http://goireland.about.com/od/parksandgardens/ qt/bull_island.htm accessed 6.11.13

This sounded extraordinary. Who is Bernd Beige? The name is suspiciously appropriate for a researcher of things with a *sandy colour*. Is his testimony reliable?

Day Three, Bull Island. 17th July 2013

We walked the island trying to clear our minds of everyday preoccupations and map the terrain according to the formation (or design) of the sand patterns.

We kept catching seemingly familiar features. During low tide, a formation rose out of the water that could hardly have come from natural tidal action; a kind of spiral that resembled one we recognised from photographs. This was smaller though, and in poor repair. Could Robert Smithson have used the island's shifting sands to make a proto-Spiral Jetty? We put it out of our minds. Later, sitting on a sand dune eating our sandwiches we met a handsome French surfer. He said that this part of the island was popular with Belgians, and remembered a time when a tall Belgian arrived with a small entourage. They carried shovels

and seemed to be looking for something. The place wasn't the same after they left. Our Frenchman was convinced that one of the largest sand dunes had shifted, if only by a couple of inches. Was it possible that Francis Alÿs performed a dry run for *Faith Can Move Mountains* before filming in Mexico?

Day Four, Bull Island. 18th July 2013

When we went back to interview the stuffed birds at the Centre, we tentatively mentioned that many sites on the island bore uncanny resemblances to sites familiar to us from 'poor images' of artworks. Knowing that these animals—who were taxidermically preserved as examples of their species—would think we were being myopic and narrow-minded, we parked the conversation. But another thought crept up. The animals seemed familiar in the same way as the physical features of the island had; from artworks, or rather from the documentation of artworks, from the photocopies and downloads that littered our desks and desktops. It was late evening when we settled down to wine and noodles, and realised we had each abandoned researching marram grass in favour of looking at the history of museums and centres of interpretation. We were drawn to the history of Marcel Broodthaers' faux museum, The Department of Eagles. Why eagles? What particular gravitas was afforded these birds?

We watched the YouTube footage of *La Pluie* (*Projet pour un texte*). Broodthaers' estate closely guards his oeuvre, so we had to squint at faint replicas and illicitly procured documentation. Painted on the wall behind Broodthaers are the words "Département des Aigles", *The Department of Eagles*. The weeds growing up the







wall were uncannily familiar, and did not look like Belgian weeds. But then, the Bull Island Interpretive Centre wasn't built until 1986, and its surface is very different from the painted brick behind Broodthaers. What were we seeing... what was the old trickster up to? The 'person' to talk to was the cat that Broodthaers had interviewed in 1970.

MB: In that case, close the Museums!

Cat: MIAUW!

Day Five, Bull Island. 19th July 2013

The next morning we walked a new area of the island. The sky was a strong blue, and interrupted by only a few puffy clouds. But with Broodthaers playing on our minds, the cloud and seascape recalled those from A Voyage on the North Sea. We settled down to eat a lunch bought from the Red Stables market, and when leaving, we nearly tripped over the remains of what looked like a solo tea party held under a wooden box. The box and its contents resembled those from an image of the Dutch artist Bas Jan Ader and our thoughts fell to his final work, In Search of the Miraculous. This involved a solo trip in a small boat from Cape Cod to Falmouth in 1975. Radio contact ceased after three weeks and the artist was never seen again. Was there a chance that he had settled on Bull Island, building himself a makeshift hermitage and living with his thoughts, perhaps planning to reveal a major new work towards the end of his life?

Behind us, we saw one of the island's wandering dogs hungrily sniffing at the scraps of our little feast. This poor devil must have stepped in some pink paint

on her travels; she was a skinny beast with a haunted, strikingly familiar look. Could this be the bitch from Pierre Huyghe's installation *Untilled* at Documenta the previous summer? Certainly the pink leg was unusual, but we were far away and the sun was in our eyes.

That evening, The Interpretive Centre's residents presented an open-air performance of Beckett's *Happy* Days. Pippistrail's 'Winnie' was extraordinary. The performers later reminisced about Joseph Beuys, who came to the island to collect honey and seek instructions left for him by James Joyce concerning the extension of *Ulysses*. Beuys was impressed by the qualities of the island's hares, in particular their ability to play dead for hours on end. After casting How to Explain Paintings to a Dead Hare, he set about establishing a 'Free University' that would train other animals who sought roles in performance artworks. The training was both precise and gruelling. Students got a strong grounding in performance and filmmaking in contemporary visual arts. In 1972 Louise Lawler grew horrified at the sense of entitlement held by some of the male artists, and called them out one by one, mimicking the voices of local birds. "Art Art Artschwager" she shrieked in the deeply mocking tone of a gull, and "Beuys Beuys" in the style of a despairing goose.

The list of graduates was astonishing. It is hard to find an artwork involving performing animals that didn't link back to the school. According to The Interpretive Centre's Pat Corrigan, the school has offered newly specialised training in recent years, primarily for bees, crabs and fish. This training brought controversy: the public found it hard to accept acting crabs or bees being directed by anyone other than a queen. Many

That evening an open air performance of Becketts Happy Days was presented by the birds from **The Interpretive Centre**. Winnie was extraordinary.







The demand for specialised training of bees, crabs and fish has increased in recent years according to **The Interpretive Centre's** Pat Corrigan.











animals felt pressured into conforming to impossible body types. The school got embroiled in doping investigations and the size zero debate raged.

Day Six, Bull Island. 20th July 2013

Suddenly what we had seen on the island seemed to make a very different kind of sense. But we never spoke with the Interpretive Centre animals about the dancer-birds who flocked on the beach, despite the fact that they flocked in the brightest hours and under their very beaks. It was whispered that the choreographer Merce Cunningham often met with James Joyce on the island to discuss collaborative works. Cunningham devised Beach Birds after these conversations. The creatures we saw bore only slight similarities to the dancers in Cunningham's work. They more closely resembled Brent Geese: natives of Bull Island who migrate to Canada. It is said that Darwin himself examined these creatures and established a clear DNA link between them, the original performers in Cunningham's Beach Birds for Camera, and the geese that populate Bull Island in the summer months. •



Out of the Sea

Seán O Sullivan and Denise Reddy

This year, the Red Stables Summer School shifted its focus from St. Anne's Park to North Bull Island. The island is a special kind of place. It is so young in its geographical lifespan that ecologists possess a nearly full taxonomy of the species that have made their home on it. Its alder marshes are a refuge for migratory birds that travel from distant parts of Iceland, Canada and Africa, and in Dublin's folklore, the island holds the strange distinction of having been created by mistake. It rose up out of the sea because of the gathering silt that flowed from Dublin Port's self-dredging canal: silt that is still causing the island to grow seaward.

The Summer School was a period of intense interdisciplinary learning between experts in geography and ecology, a group of artists, and the local public. So, the artworks documented in this book are not only the product of months spent working on site, but also of substantial exchanges with Pat Corrigan, Mick Harford, Niall Connolly, Tamara Hochstrasser and Brendan Sayers: each having their own particular expertise in Bull Island's ecology.

Jenny Brady's film *Carve Up* shows the island's orchids in the kind of delicate, microscopic detail that only a camera can provide. Their petals' natural textures are translated into flashes of intense, almost-

psychedelic colour. *Carve Up* was complemented by a six-channel soundtrack that used Foley techniques to describe the kinds of rumbling, atomised noises that are native to the island, but only barely rise to meet our human hearing.

Rhona Byrne, Vaari Claffey and Ciara Moore approached the Bull Island Interpretive Centre as a place that solidified the island's history and stories into public knowledge. *The Interpretive Project* combined portions of film and images to transpose artworks such as Robert Smithson's *Spiral Jetty* and Francis Alÿs' *Faith Can Move Mountains* into the island's distinguished past. These misinterpretations and half-truths were juxtaposed against a serene filmed sequence of costumed dancing on the beach that mimicked the flocking and migratory patterns of the island's birds.

The month of the Summer School pivoted around a series of talks and walks that dealt with the geographical condition and context of the island: the contributors to this book introduced complex concepts like ecosystem services and the philosophy of speciation. With the weather being unseasonably warm—even for a summer school—we were taken on an orchid hunt, and on a walking tour that showed how the island came to exist. We heard about the workings of global migratory patterns, the moths and mosses that live nowhere else, and the evolution of the island itself. In the coming century Bull Island is destined to grow into a hardwood forest that will thrive for a time before naturally burning, returning its ash to the sea, and beginning the land's lifecycle again. •

Jenny Brady was born in Dublin and received a BA in Fine Art from NCAD, Dublin in 2005 and an MA in Visual Arts Practices from IADT, Dún Laoghaire in 2010. She recently undertook a public art commission for Mayo County Council for their public art programme, Landmark, which launched in Spring 2012.

Rhona Byrne makes sculptural objects and spatial environments that often are host to events and social interaction combining sculpture, performance and processes of participation that explore a negotiation of object, place and experience.

She graduated from NCAD Sculpture in 1994

<u>Vaari Claffey</u> is an independent curator based in Dublin. She is founder/director of Gracelands, a visual art event that looks at the festival as a format for exhibition making. Forthcoming projects include exhibitions at Irish Museum of Modern Art, Dublin and Salzberger Kunstverein. She teaches at IADT Dun Laoghaire and NCAD Dublin.

<u>Dr. Niall Connolly</u> is a member of the teaching staff of Trinity College Dublin's Department of Philosophy, and also lectures at University College Dublin. His research is mainly in the fields of the Philosophy of Science, Metaphysics and the Philosophy of Language.

<u>Dr. Tamara Hochstrasser</u> is a plant ecologist at UCD. Before coming to Ireland in 2003, she completed a PhD and Postdoc studying vegetation dynamics in desert grasslands in New Mexico. She grew up in Bern, Switzerland. Her current research interests are land use modelling and decision support for biodiversity management.

Fergus Kelly is a sound artist from Dublin working with field recording, soundscape composition, invented instruments and improvisation. In 2005, he established a CDR label, Room Temperature (roomtemperature.org), which has produced nine CDs to date. A Congregation Of Vapours was released by Farpoint Recordings in May 2012.

Fiona McDonald situates her practice at the interface between art and architecture.

Making site-specific architectural interventions, functional objects, works on paper and films, McDonald attempts to expand our awareness of socioeconomic development associated with place, and explores the potential inherent in alternative considerations of space, materials and economic exchange.

Ciara Moore is an Irish artist based in Glasgow. In 2000 she graduated with a BA in painting from NCAD, Dublin, and received her MA Art in the Contemporary World at NCAD in 2007. She has exhibited nationally and internationally and has received a number of awards. She was Glasgow Arts South East Artist in Residence 2013.

Méadhbh O'Connor is an installation artist who works at the conjunction of art and science. Her work draws attention to our place in a wider natural system that is both powerful and fragile. In 2012, she was awarded one of four yearlong artists' residencies in the UCD College of Science.

<u>Seán O Sullivan</u> is a writer and curator whose work focuses on the politics and preservation of localities. Edited projects include a book on The Red Stables Summer School 2012, and a short book entitled The Wheel. He is a member and director of the Black Church Print Studio, Dublin.

<u>Denise Reddy</u> coordinates art programmes at the Red Stables. She was involved in the initiation of the Red Stables art and ecology summer school in 2012. She worked as an assistant art project manager for Breaking Ground, the Ballymun Regeneration Limited percent for art programme from 2003–2010.

Brendan Sayers has spent most of his career at the National Botanic Gardens, where he oversees the Glasshouse collections and specialises in orchids. In 2011 he received the H.H. Bloomer Medal from the Linnean Society of London for raising the profile of Irish orchids.