

**Arts & Disability
Ireland**

Promoting Cultural Equality

A DIFFERENT REPUBLIC

LAB GALLERY, DUBLIN

1 FEBRUARY 2017



Text streamed live to the web on www.seewritenow.ie



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1 A Different Republic seminar:

2
3 MS NANIGAN: Is there sound back there? Good afternoon everyone, I'm actually the
4 commercial segment of the afternoon!

5
6 I'm not even supposed to be here, my name's Teresa Nanigan, I'm delighted the Arts and
7 Disability folks have allowed me to barge in for 30 seconds and ask you for some input.

8
9 I'm an artist and I'm going to be having a show here in the LAB in April, that's part of a touring
10 and dissemination series of shows.

11
12 One of the pieces that will be involved in the work is responses to a very simple but somewhat
13 profound actually based on the responses I've been getting to the survey.

14
15 I was told that I could, if you wouldn't mind if I could pass them out to you and ask that you fill
16 them out through the course of the afternoon, if you like. It's completely voluntary and will be
17 anonymous, so I don't know if you filled them out or not, don't put your name on the form.

18
19 If you could pass them back to Ramona -- can you just give a wave, she's in the back of the
20 room.

21
22 By the end of the day she will put them in an envelope and hand them to Sheena.

23
24 Just by way of background, what it is, is a two page, two and a half page survey, where I'm
25 asking you to fill out 20 lines, they are all the same, they all begin with two words "I am" and
26 I've done this with about 300 or 400 people so far. What I've found is that when I ask groups
27 that are made up of individuals interested in the arts, in various shapes and sizes, I tend to get
28 very honest, truthful and interesting responses. So that's why, when I heard about you this
29 afternoon, I asked if I could give a little plug for my work.

30
31 So I'd really appreciate if you could fill it out, like I say it's completely anonymous, hand it to
32 Ramona and thanks in advance. I'll go up and down the rows, I have pens, so just give me a
33 wave if you don't have a pen and I'll hand those to you as well. Thank you.

1
2 MS GUY: So welcome everyone to the LAB, run by Dublin City Council Arts Office. My
3 name is Jennie Guy and I'm project curator with Fire Station Artists' Studios, I'll be delighted to
4 be on the team responsible for A Different Republic.

5
6 Before I hand you over to our capable chairperson for today, Vincent Woods, who is going to
7 introduce you to our first speakers, Helen Carey from Fire Station Artist Studios Padraig
8 Naughton and Sheena Barrett from the LAB. I need to flag a few things with the audience and
9 participants.

10
11 In the unlikely event of a fire, there are exits at both ends of the building, anyone needing
12 assistance please make yourself known.

13
14 And our stewards will assist you to the congregation point of Liberty Park. Please also note that
15 this event is being photographed, it's also being audio and video recorded, so if for any reason,
16 anyone is uncomfortable with that please make yourself known.

17
18 There is going to be tea at, a tea break at about 3.30, but if for any reason you need to leave the
19 room, please feel free to do so.

20
21 So to your right we have speech to text and to your left we have Irish Sign Language interpreters
22 and there is also an induction loop set up in the room.

23
24 So after the day finishes about half past five please join us for a glass of wine and reception
25 downstairs in the main galleries thank you. Over to Vincent.

26 MR WOODS: You are all very welcome to this afternoon's seminar and discussion, which is
27 firmly rooted in and out of the artwork around us here in the LAB.

28
29 The challenging, engaging and thought provoking work of artists Aideen Barry, Amanda
30 Coogan, Corbin Walker and Suzanne Walsh. I'm sure all or most of you have had a chance to
31 experience and absorb the individual and very different artistic responses of these four artists to
32 themes of inclusion and exclusion in a time of largely political commemoration.

33
34 There's a lot to consider and discuss today and I look forward to hearing your responses to the art

1 and the talk. As you know, the exhibition A Different Republic is curated by Arts and Disability
2 Ireland and Fire Station Artist Studio in partnership with the LAB gallery. And I'm pleased to
3 introduce three people who represent the three pillars of input and enlightened outlook from
4 those three institutions. Helen Carey curator and director of Fire Station Artists' Studio, Padraig
5 Naughton director of Arts and Disability Ireland and Sheena Barrett of the LAB gallery.

6
7 Each of you is going to give us a brief outline of the origin of this exhibition and the context in
8 which it was put together. Starting please Helen, with yourself.

9 MS CAREY: Thank you Vincent and it's a pleasure to be here and it's kind of sad because it's
10 clearly at the end of the run of an exhibition that has drawn together so many really important
11 strands for Arts and Disability Ireland and Fire Station Artists' Studios, which has taken place
12 over many years and is something of a culmination in this, with a great deal of learning within,
13 and this opportunity at this point gives us a chance to add to that learning, which I think will be
14 really important for our next steps.

15
16 Padraig will give you a sense of context that led up to the exhibition and I'm diving straight in at
17 the exhibition at this stage. Because one of the things that this is about, because as Vincent said,
18 it's very politically charged times we live in and there are a lot of implications coming about our
19 reflections on the idea of our 100 years as a Republic.

20
21 But one of the things that it really is about is art. And it's important to keep sight of that. And
22 the ideas around the visibility of art in our Republic, the idea of what role art can play, as a kind
23 of conduit for discussion, but also self empowerment and the ideas of what we expect from art.

24
25 And crucially, is exhibition as we think of it, conventionally, the best way to see how art, visual
26 art is shown or experienced by our population and our public?

27
28 Fire Station Artists' Studios, as you probably all know, not everyone is -- we're engaged in studio
29 provision. It provides space and a place to live for artists who have committed themselves over,
30 they're very -- they're artists at a certain point in their career, in order to keep practising as artists,
31 we also have sculpture facilities and digital media facilities.

32
33 But another strand of the programme is to develop socially engaged artwork and Fire Station has
34 a long history in that respect. We have publications, we've had campaigns, we've had quite a lot

1 of process driven discussions, and I suppose this particular strand working with ADI, we haven't
2 actually ever done an exhibition of this kind before with a partner, such as ADI. That's a really
3 important step for us as an organisation, making the work that we do, which is as a resource for
4 visual artists, visible to the public. And able to be interrogated really, about the kind of supports
5 and resources that taxpayers and the general public actually contribute to.

6
7 So socially engaged art, we see it as knowledge produced in the field, so we all know about the
8 academic and the rather structured approach to generating art knowledge in colleges, and in
9 further education and in general education, but what we actually feel very strongly about is the
10 production of knowledge in the field that is often neglected, but certainly needs a certain
11 formalisation or access, and access is a theme Padraig will return to.

12
13 But the generation of norms, conventions, ways of seeing the understandings that we have, all
14 the time we are working with people in their ordinary lives, in the field, and the knowledge that's
15 within that is enormous and we see exhibition, but we're also provoking the idea that perhaps
16 there is another way as well. To make that knowledge both formal but also understood and
17 known.

18
19 I suppose one of the things that we feel important to add to the idea of exhibition is that there's
20 considerable learning attached.

21
22 One of the things I think the team in Fire Station and ADI have been delighted about was having
23 Nathan O'Donnell write an essay for this exhibition, because again it's the idea of the tracings
24 and the mapping. It's a marvellous piece of work, but it also examines, even in its production,
25 certain norms of writing that are challenging.

26
27 And even in the chronology or how he presents the paragraphs there's a very real conscious
28 decision-making and I suppose we see it as important that in the exhibition downstairs, but also
29 in this discussion, that we recognise what visual, the challenges within, the challenges taken up
30 by visual artists.

31
32 So the brief when we started, after this I will handover to Padraig, when Sheena gave us the
33 opportunity to develop the exhibition for downstairs, the brief that we approached our four
34 marvellous artists Suzanne Walsh, Amanda Coogan, Corbin Walker and Aideen Barry, was

1 commemorating the Republic and the idea of A Different Republic.

2
3 With the need for equality to be examined in high relief as well. And from that point the artists
4 had freedom to take in whatever direction they wanted, that particular brief, and we would offer
5 support, and the idea of helping develop the interface with the gallery.

6
7 But I like to think that it was important to start at a point, but a little bit like let our artists lead us
8 where it would go.

9
10 That idea of the commissioning brief, again we were very interested in that, but it worked really,
11 really well and I feel that the exhibition has, and again I think Sheena will take it up, marks a bit
12 of a line in the sand, after a year of introspection perhaps it's throwing down a gauntlet that asks
13 us to look outwards, to the future, at the very end of it.

14
15 But I think at that point I'll handover to Pdraig, who will tell you more about some of the other
16 aspects of the process that brings us to here to now, today.

17 MR NAUGHTON: Thank you Helen. And good afternoon everyone.

18
19 I suppose A Different Republic is an evolution of a long relationship and partnership with the
20 Fire Station Artists' Studios that started with a very simple question back in 2008 that was posed
21 by Clodagh Kenny the then director, and Liz Burns, the development manager. And it was:
22 How can we get more artists with disabilities to take up and use our accessible studio in the Fire
23 Station Artists' Studios? Because the studio had been there for several years and it was very
24 much -- it was being used, but not being used by artists with disabilities.

25
26 As a result we started by doing an access audit of the building and the facilities and the environs
27 around the Fire Station. That led us to create four residencies from 2008 through to 2012 for
28 visual artists with disabilities.

29
30 And as that, those residencies went on, we also found the need to start a mentoring programme
31 and that led us on to provide arts focused disability equality training for 12 curators, gallery
32 direct directors and studio directors, to mentor or to be available as a panel of mentors to artists
33 with disabilities.

1 Then we had a series of open calls for artists and we've had six mentor/mentee relationships that
2 have resulted out of that process as well. I suppose I say A Different Republic was an evolution
3 and it's where we have arrived to now, in that I suppose we wanted to give -- artists with
4 disabilities who engaged with the Fire Station Artists' Studios, their practice varied hugely, the
5 way they explored disability if they did, varied considerably as well.

6
7 In fact not all the artists who engaged in the past either with the Fire Station or with ADI before
8 or during the residencies or the mentoring were always disabled either, but actually had a very
9 active interest in the issues.

10
11 And as a result we decided to create this platform called A Different Republic, and to
12 commission four artists to explore I suppose human rights in a year of commemorations, using
13 as their starting points the 1916 Proclamation and the 20th anniversary of the commission of the
14 status on people with disabilities.

15
16 And merely as starting points, to actually then go and explore this notion of A Different
17 Republic through new commissions.

18
19 Another aspect of the exhibition and Helen touched on it in talking about Nathan's essay that he
20 wrote for the catalogue, was to actively engage with trying to create materials that were
21 accessible. So we set Nathan the task of trying to work in as far as he could with plain English
22 and to come with us on that journey. But not losing the essence of what he wanted to say, or the
23 creative approach that he had in his writing, all of which was very important.

24
25 You will also, if you see the exhibition know that we've worked to make the exhibition
26 accessible to blind and visually impaired people, using Discovery Pens which are like MP3
27 players that describe the exhibition labels, they also audio describe the actual exhibits. But then
28 there are pieces where the artist actually talks about their work.

29
30 I suppose for us it's a really lovely example of universal design because yes the audio description
31 is useful to blind and visually impaired people, and people like myself. But actually I think
32 everyone wants to put a voice to the artist, and to get inside their heads a little bit as to how and
33 why they've created the work.

1 And so it's a device that can be useful to a lot broader group of people, and I suppose to that end
2 I just want to thank our group of audio describers and Amie Lawless our access and audiences
3 manager, sorry artist and audiences manager, who developed that programme of audio
4 description with the Discovery Pens for the exhibition.

5
6 And then I suppose from ADI's perspective, Helen spoke about from Fire Station's perspective
7 and her own perspective as a curator, using this afternoon in a way and the exhibition to
8 interrogate the relevancy of exhibition.

9
10 And I suppose from ADI's perspective, one of the key things I was interested in, not the only
11 thing, but a key thing was how we can use the visual arts to start alternative conversations, and
12 alternative roads into debate and discussion around issues of human rights, around issues that
13 connect to the Proclamation and to disability and inclusion, and I hope what you gain from this
14 afternoon are a whole range of perspectives that, through the chairing by Vincent, we can then
15 take up in the Q and A and you can yourselves explore with the artists and the other contributors.
16 And with that I'm going to handover to Sheena.

17 MS BARRETT: Thank you. So in terms of our approach here at the LAB for 2016, what we
18 looked at was, we knew that as a Dublin City Council facility that we wanted to look at the
19 commemoration, it was a big issue for the Council, it was a big issue for the elected
20 representatives, and there was also funding coming that had great interest in the idea of
21 commemoration, we are always looking for funding for our artists, so it was certainly something
22 that I was drawn to.

23
24 But it made a lot of sense for us also because we had just gone through a review process of the
25 LAB gallery and it was quite a useful lens to consider, in relation to commemoration, what does
26 it mean to be a gallery that is a Dublin City gallery, but not the Dublin City Gallery, which is the
27 Hugh Lane.

28
29 What does it mean to be in a community which has suffered generations of socio-economic
30 disadvantage, and been marginalised from society. What does it mean to be a space that
31 supports contemporary artists and encourages them to take risks and experiment in their practice,
32 and yet hopes to engage broad audiences through that?

33
34 So in that regard we thought about putting on one exhibition and then felt that actually it was

1 such an interesting topic that to commission artists throughout the course of the year and use a
2 variety of lenses and partners to do that, to support artists in their practice would be the best
3 approach for us.

4
5 So from January our first exhibition was with Bridget O'Gorman, who works closely with the
6 curator at the National Museum Collins Barracks, Brendan Malone, and they looked specifically
7 at the people's collection, that's kind of an interesting -- it was certainly an interesting opener for
8 us, in that the people's collection many of you probably know all about this, but it was news to
9 me I suppose, that objects, every day objects that were not deemed of financial value nor
10 superior craftsmanship had not been collected by the museum prior to the collection that
11 surrounds 1916, and indeed it was quite a hot topic in the museum when Ellie Gifford put
12 together an exhibition in 1932 to mark the 16 year anniversary to coincide with the Eucharistic
13 Congress.

14
15 It was the first exhibition, she pulled together artifacts from family members and things like
16 Thomas Clarke's empty glasses case suddenly became an artifact that had the resonance of a relic
17 as such, because for Thomas Clarke's family that was all they got back after he had been
18 executed, an empty glasses case, not even his glasses because he had been buried with the
19 glasses on.

20
21 So to discover that all of these objects were what was our connection to history, these were the
22 artifacts, because history is all about dates and artifacts and these were such personal relics
23 coming from the family. It was only under extreme pressure from the Government that the
24 director of the National Museum was forced to accept the collection, because he deemed it of no
25 significance, because they were everyday objects and "belonged to poor people".

26
27 So I think that was very significant for us and that learning was very important in terms of being
28 our first exhibition here. And to invite contemporary artists to look at that and consider it
29 through their practice was very exciting for us.

30
31 The stakes are different somewhere that prides itself on supporting experimentation. I have
32 worked in the National Museum and I was very conscious of the expectation of audiences for
33 you to provide a distinct narrative, and even in my early days of being a tour guide there, people
34 would ask me questions on a tour and I knew looking at them that they were asking me because

1 they knew the answer and I didn't. And there is something very distinct about that, in history
2 context, that you don't find here.

3
4 I often find giving a tour here that people are pleading with you for an answer, and find it very
5 hard to accept that their opinion is the answer. And that we try to facilitate that as much as
6 possible.

7
8 So I suppose we were asking this whole range of questions with these partners, and
9 contemporary practice and historic research is quite rarely connected, and it's a small place,
10 Dublin, and our national institutions are based there, so it was a great opportunity for that as
11 well.

12
13 Our second exhibitions were in partnership with the ESB Centre for the Study of Art in the
14 National Gallery of Ireland. We took as a starting point the 1966 exhibitions, which was the
15 Golden jubilee and we were interested in how the 1916 was commemorated at that point and the
16 catalogue was very interesting in that for someone like me who works with artists generally who
17 are alive and making new work, to look at the context of the National Gallery, where at the time
18 they weren't commissioning new work, they were pulling together an exhibition based on what
19 visual material existed.

20
21 So in the main that was portraits of people who became famous later, whether that was because
22 they became the head of a fire brigade or the head of a hospital, or were one of the signatories
23 who had been commemorated posthumously by somebody else.

24
25 But it's a reminder again of how we always need to -- we can only look at history through the
26 lenses that are offered to us. In that case the visual material was suggesting that the only people
27 who would be remembered in 1966 and become part of a legacy that was being looked at in
28 2016, was people who were important at that time.

29
30 So again being cognisant of working in a community that was very heavily involved with people
31 living here were fighting in World War 1 or were part of the rebellion on O'Connell Street or had
32 relatives who were civilians who were shot on O'Connell Street, that there's a very deep rooted
33 connection here. And not all of those stories have been told. That I think is one of the strongest
34 legacies of the commemoration programme, stories that had been forgotten, whether they are

1 stories particularly in relation to women, or the broader picture of the story of 1916 has been
2 eked out.

3
4 Other partnerships included working specifically with the North Inner City Folklore Project and
5 historian Terry Fagan, and also with Dr Lisa Godson at the National College of Art and Design,
6 an expert in material culture with whom we ran a previous seminar on 1916, on foundation
7 myths.

8
9 And so yeah, what I'm hoping from today is that it's a moment to be able to reflect again on the
10 kind of work that artists contributed to broadening out the discussion of what 1916 might mean.
11 It's just one date that had a number of events occurred on Easter week, that became important
12 because of the subsequent events that happened later. And opportunities to re-examine things
13 like the Proclamation and to see that as it was in this exhibition here, viewed alongside another
14 one, we had hoped not purely aspirational call for real human rights, and to have that
15 re-examined by artists here and to provoke real debate and questions.

16
17 I think it's been a very important contribution to make alongside things like reading the
18 Proclamation in every school, raising the flag and having military parades and discussions at
19 community levels.

20
21 So I would just like to thank all of the artists in this exhibition, but also throughout the year for
22 the immense investment of their time and thinking that they brought to our year's programme.

23
24 It's been fascinating to see all of the different responses from all different age groups and
25 international visitors to the exhibitions who have been contributing to the readings of those
26 stories. Thank you.

27 MR WOODS: Terrific. Thanks very much indeed, Sheena, Pdraig and Helen. So that's a little
28 of, if you like the background, the brief, the concept that was given to the four artists, so let's
29 hear now directly from those artists themselves.

30
31 Aideen Barry, Amanda Coogan, Corbin Walker and Suzanne Walsh, all of whom took a unique
32 perspective, made a unique response which became part of a bigger fabric of memory,
33 imagining, re-imagining and challenging how we remember and how we might shape the future.

1 And I'm delighted to introduce first of all Amanda Coogan.

2 MS COOGAN: Hi everybody, all visual artists I know, I actually can't speak until I have visuals
3 to hide behind in some ways so excuse that I'll show you some images of the work, just to guide
4 my exploration I suppose through it here with you today.

5
6 I thought it really important actually to just drawback for a minute from the specific commission
7 and guide you through my practice and therefore where I've come from and to, within this
8 wonderful commission.

9
10 So I suppose it's really important to declare that Irish Sign Language is my first language. And
11 this has really stark parallels with my practice as an embodied or body focused performance
12 artist, body artist, live artist, which ever name you want to put on that is in some ways irrelevant.

13
14 But I suppose as somebody who was brought up within the deaf community, using sign language
15 and the body to communicate from my earliest memories, the parallels in my work aren't just
16 language and -- in language and visual terms, but also cultural and social terms, and this I
17 suppose is where I'm going to turn the conversation to look at how I explored this commission
18 here.

19
20 So for example as a sign language user you have to communicate, certainly when I was growing
21 up until about three or four years ago, the girls will agree with me, you have to communicate in
22 the first person. You have to be able to see the person you're communicating with. You have to
23 be able to read the body to communicate in it.

24
25 So these parallels for somebody whose practice might, unashamedly my practice is performance
26 based and live performance is the core or the key of my embodied practice.

27
28 I think the parallels also then in terms of being brought up and socialised within the community
29 that was oppressed, and was -- in the positive way of that was constantly struggling for
30 recognition, was constantly struggling for access, was constantly and is constantly struggling for
31 basic human rights, has been a powerful influence on my outlook as an artist, as a human being,
32 but certainly in this context as an artist and a maker, and an explorer within the arts, an explorer
33 of the human condition to make a piece of art, and we might get into that discussion later -- is to
34 explore the human condition I would suggest.

1
2 I think that the idea then within my practice overall is this notion of inclusion and exclusion, the
3 minority, the majority and now we're hitting straight into the Proclamation. The Proclamation
4 talks about the majority and talks about the minority. And so what perspective do we have when
5 we're considering who is the majority? When I'm standing in Cabra in the Deaf Village, I am the
6 minority as a hearing person. When I'm standing here in the LAB I'm in the majority as a
7 hearing person, but I'm in the minority as a sign language user.

8
9 So I don't mean to over egg the beautiful post modern perspectives that we can layer things in,
10 but only as I say, to draw through where I was thinking, in the terms of building this new piece
11 of work.

12
13 And I think then also another really important stake I suppose in my development as an artist is
14 the process. So as a body artist, a fundamental of my practice is the body, movement of the
15 body, the presence of the body, but also process. And this I think is key to any kind of
16 exploratory contemporary work, current work, post modern work, whatever labels you want to
17 call on it.

18
19 So I trained very formally as a painter. And while I was still training I became much more
20 interested in how the hand moved to make a brush stroke and this hand movement was much
21 more interesting than the mark that I was making on the canvas. So again reflecting back to my
22 heritage and socialisation as a sign language user.

23
24 But actually even more fundamentally than that, it allowed me to take away the preciousness of
25 an object making, and go straight, much more into the process, the process of making, the
26 process of movement, and the process then of explorations that are unending, they don't stop
27 with the product, that they're constantly exploring the act of making art I suppose, is an act of
28 interrogation and exploration in those kinds of ways of many, many different things.

29
30 I'm just looking at my notes and I haven't turned on -- oh for goodness sake I had lots of key
31 visuals to show you.

32
33 To get into the piece of work, I suppose I would use, as Sheena was talking about everyday
34 objects, I think everyday objects are embedded within my practice and embedded in it. So if we

1 just talk about the emergency blankets that I bought from the pound shop! Very expensive stuff!
2 But let me tell you, when you make 6 metres by 3 metres they do become expensive!

3
4 Plastic bags for rubble, for rubbish, then we have other beautiful, the very beautiful object of the
5 pram. The pram is olive green with white wheels and inside it I have oranges. And actually
6 there's many markers for this little object, this part of the work that I made for downstairs.

7
8 But the oranges actually performed constantly throughout the exhibition. They are alive, a living
9 thing, so they beautifully moulded, went a different colour, they went green, there was bits of
10 white, now some of them are very brown and they made this beautiful smell. So the idea for me
11 -- well in terms of siting it here, it was really, really important to have some kind of connection
12 with street traders, sellers, be they what we always know as being on Moore Street, but actually
13 the matriarchal stand by your pram economy, the economy of keeping your family fed through
14 going on the streets and selling these things was really important.

15
16 Because you know, in another context we take it out and put it on Moore Street it's not an
17 artwork anymore, it's a commercial venture. So that lovely elevation of a piece of work into a
18 gallery setting and that framing that a gallery setting allows, gives us a snapshot of considering
19 something in a different way.

20
21 I think that another, as I often use everyday objects, in a piece that I made here a couple of years
22 ago also used many, many old -- they weren't so old at the time -- coats, bought in Pennys, which
23 we used food dye to paint all over, so the process of that piece of work changed every time that
24 another body got into it and oozed blue dye all over it.

25
26 So in this context the oranges change and manifest themselves over the time. And gloriously
27 pop along with different images, so there's a little eye popping out that Sheena Barrett actually
28 pointed out to me, that was back in November, I think that's since become brown.

29
30 And actually super related to another piece of work I made this year as well, when you're
31 commissioned to look at some tome that is the Proclamation, something that's kind of solidified
32 in our, the great aura of our nation building, of this 26 counties and I will talk about that a little
33 bit later. You have to take it in your mouth and shake it and make it fall apart, otherwise the
34 preciousness is overwhelming.

1
2 So actually for another piece of work, and this really relates to the oranges is what I'm coming
3 back to, I carved the Proclamation out of potatoes and the potatoes over the course of the
4 exhibition sprouted, rotted, I won't say the word rotted, but all the lovely applications to what the
5 Proclamation is changed. It was performed. Which, in a really super simple way we can say the
6 Proclamation or any of these things do that, 100 years later.

7
8 So back to the lovely oranges, but have I told you that this is the Irish flag? That's not a great
9 image it have there, but there she is with the white wheels, I'm really pressing this point aren't I?
10 Green pram and oranges and some glorious ways as an artist I bought this pram just outside
11 Belfast, hilariously told it was a Fenian pram because it was green! And loving all those lovely
12 nodes when you bring it back to the studio.

13
14 Where was I going now? I've told you about that. So I took this Irish flag and I asked a deaf
15 performer, a wonderful collaborator of mine Abbey Jones to walk through -- this is really key for
16 me -- to walk through the threshold of the peace wall in Belfast.

17
18 So walk from, if we can say it in very unpolitical, neutral terms I don't know if there is any
19 neutrality, if I'm reading as going from one community to the other, so we can say from a deaf
20 perspective from hearing community -- so the binary, from the hearing community to the deaf
21 community. From Protestant community to Catholic community. And here's where the
22 minorities and majorities also rolled into my thinking.

23
24 So she's passing through the peace wall. You can just about make out the Mansion in the
25 background with the nose, they call Nelson's nose is it? Is it Nelson or some other? Napoleon --
26 it is Nelson's nose.

27 >> No it's Napoleon. Definitely.

28 MS COOGAN: Okay someone's nose that gave me a template to make the wall that I have
29 downstairs basically. But I'll constantly wring my hand and say I'm not an illustrator.

30
31 So those are nodes of references rather than templates. So you see the wall downstairs, or the
32 mountain breaks off and comes down in steps and that's Cave Hill there behind us.

33
34 So Alvie literally, in the small video I have, behind the mountain, but as you come into the

1 gallery, just walks through the threshold, and the video, there are clearly loops, that's a trope of
2 contemporary art. But really important for me, that she just goes back and does it again, she
3 goes back and does it again, and goes back and does it again.

4
5 So within that idea of repetition, which again for my practice is key, something else will
6 illuminate itself through that.

7
8 But most importantly -- so giving you a wider view of the street where we were, these are gate
9 that is are closed sometimes, hopefully not so much now. We're looking out towards Shankhill.

10
11 It was within the context, I made it within the context of other works I was exploring at the time.
12 Just giving you some nodes of reference here, where we were exploring things through sign
13 language and on the body. I was exploring them on the body with numerous performers, how
14 we would approach an exploration of things.

15
16 Anyway Alvie walks past this particular mural, the murals are on the Falls, on the nationalist
17 side, the murals actually are black rights activists, from -- I'm not going to remember all of them
18 there, but I might have a better slide there, do I? With their quotes -- I think Nelson Mandela
19 was saying you have to go to prison to become the leader of your country, or some fabulousness
20 like that.

21
22 But it was really important for me, almost that these layers are there, enriching the piece, but
23 maybe not totally tangible, but it's almost like when you're making a cake and throwing in good
24 quality ingredients that are all there, you mightn't taste the zest of the orange, but it will make up
25 more parts of the whole.

26
27 And very much walking with an Irish flag, that's disintegrating, decomposing, or changing, or
28 evolving! Across that threshold.

29 MR WOODS: The orange becoming green.

30 MS COOGAN: The orange becoming green, write that down for me somebody!

31
32 And I haven't a clue why I put that up there.

33 MR WOODS: One thing that struck me, in relation to the presence in the murals of people like
34 Martin Luther King and the others, is that it brought international perspective to what might

1 seem like a really, really national rooted idea.

2 MS COOGAN: Absolutely. So the idea of equality, the idea of fighting for your rights is
3 universal I suppose.

4 MR WOODS: Rosa Parks, so it's a really strong stream of black civil rights leader, not just from
5 the States, but Mandela from Africa.

6 MS COOGAN: And certainly from a deaf community perspective, the analogies with black civil
7 rights movement and the movement at the moment, current movement in the deaf community
8 here in Ireland for the legal recognition of our language, I say our language because it's actually
9 my language, even though I can hear, but if we're looking at it from a cultural perspective, this is
10 the really key important moment that it is my language and therefore part of my being
11 recognised, but the parallels with, I think for disability rights with black civil rights can be very
12 beautifully drawn.

13

14 And of course the piece is called "Can you see it, can you feel it, it's all in the air," which is a
15 line from Nina Simone's Mississippi Goddamn. So very obvious relationship with black civil
16 rights there.

17 MR WOODS: I had a lovely moment two weeks ago when I was here looking at the exhibition
18 and standing outside looking in through the wonderful big plate glass window, a woman passed
19 by with a pram, and it was fantastic, because it was like life mirroring art. And it was a great
20 example of how the image becomes, again almost becomes life, it was really strong for me.

21 MS COOGAN: Yeah, I think I really needed to have the video of Alveen pushing the actual
22 pram on the street, so bringing the street in, bringing real life and images of real life in some
23 ways into the gallery.

24

25 But I suppose I wanted to maybe wrap up, I'm sure I'm past my 20 minutes at that stage! But
26 saying that I'm giving you all of these nodes of the build-up of this piece of work, but actually
27 that the meaning making of it is so porous that I'm really, as the artist I'm not the font of
28 knowledge, I'm not the meaning maker of this.

29

30 I think that it's critical for me to invite the audience into the work and that it's a cyclical meaning
31 making in those terms, that the pieces are almost like open works.

32

33 I always make a kind of jazz parallel with this, that I think I drop something out and get this
34 fabulous, these fabulous readings from the audience or people who see it, participants, audience

1 members and that is folded back into the works, as process based works. So it's much richer for
2 those kind of engagements and the engagements are multiple, many fold as we say, a woman
3 walking by with a pram, two children walking through the exhibition and feeling the emergency
4 blankets falling over their shoulders, to Alveen my collaborator's reading of the work, or Paula
5 Clarke my other collaborator who was there on the day reading on the work and how she has
6 brought her body and her language into the work.

7
8 So it is just to say that I have no answer to what this means. But that it is a very porous open
9 work.

10 MR WOODS: I love the idea of behind the glitter of what we see in front, behind the facade
11 there is this other structure and another life happening behind what we see, if we only look once
12 and if we only look at what's in front of us, so for me it's also about looking behind things and
13 interrogating.

14 MS COOGAN: Absolutely, I haven't really talked enough about the commission of people with
15 disabilities, but very much it is a front-end thing, then the structures behind what has evolved or
16 manifested in the 20 years of the great idea of mainstreaming people with disabilities and how
17 that has evolved and affected things.

18
19 And just to say, so as a process based embodied artist, making a sculpture downstairs actual
20 evolved from this very exploration on the streets of Belfast with a performance art group,
21 Improvisation All, Paula Clarke another great collaborator of mine that's here today, and myself,
22 messing around and using these emergency blankets in some ways.

23 MR WOODS: Terrific, Amanda thanks very much indeed.

24
25 [APPLAUSE]

26
27 Corbin Walker whose work again I'm sure many of you will have observed downstairs can't be
28 with us today, but in a sense here because the work is here at the LAB, and reminds us of his
29 unique perspective on art and memory, how we observe and perceive things and from what
30 perspective social, historical narratives are shaped.

31
32 Those sort of slices of time in his work downstairs, those cross-sections of the built environment
33 and of memory remind us of how the personal links become part of the political. Corbin's own
34 family story links to the story and shape of the GPO and territory here around Foley Street.

1
2 We can hear from Corbin, thanks to the work of Amie Lawless as part of what she has done, that
3 innovation in relation to the Discovery Pens, which were an essential part of experiencing the
4 exhibition here, so we'll hear, thanks to Amie, Corbin's voice and I think see some images.

5
6 (Audio played)

7 ">> I'm joined by Corbin Walker to talk about his work, Corbin can you start by telling me a
8 little bit about..."

9 >> Sorry would you mind pausing, I'll try and find it very quickly. Actually would it be
10 possible for Suzanne to -- it's a difference between a 20-minute file or a five-minute file.

11 MR WOODS: Okay, slight change of schedule, delighted to introduce Suzanne Walsh.

12 MS WALSH: With a bang!

13 MR WOODS: To speak about her extraordinary work here. Again what struck me so strongly
14 about the four pieces here is how different they are and the unique window each one gives us
15 into, abstract but sometimes very tangible notions. Suzanne.

16 MS WALSH: So I don't have slides, I started making some notes for this and then being a --
17 next thing you know I have an essay, but I kept it conversational as much as possible, I just
18 really wanted to give some background to how it got to the process.

19
20 I began the work for A Different Republic after reading the brief that was given to us for the
21 show, which was an invitation to think about society in the last year of 2016 commemoration.
22 Can you hear me all right?

23
24 To consider words and phrases like Proclamation, equality, manifesto for the future, which are
25 peppered in our articulation of commemorative activity and also to explore difference of
26 integration in society.

27
28 So also we were given to read a strategy for equality which was a summary of important
29 commission of people with disabilities in 1992 and what stood out for me was the desire for
30 people with disabilities to have equality and full participation as citizens.

31
32 I was also concerned with not being able to be a member of society for many reasons, a lot of
33 them practical, access, transport, etcetera. But also struggling with kind of bureaucracy around
34 the services. So words isolation and marginalisation really stood out for me, the struggle to exist

1 on many levels.

2
3 I was thinking about connection to my usual concerns of my work which are more to do with
4 non-human or human/animal relations, and I've also been using a lot of editorial processes in my
5 work recently. So when I was thinking about -- I was trying to find a strand to connect these two
6 subjects, thinking of animals in relation to formation of the State and extinction, I came across a
7 bird called the bittern, which is extinct in the breeding population in Ireland at this time, it used
8 an evocative sound, that's the sound playing downstairs if you have a chance to hear it.

9
10 And funnily enough, another bird that is also evocative of the Irish countryside in 2016 came to
11 light also becoming extinct the Curlew, which has a task force implemented to try and reverse
12 that, interesting timing.

13
14 But I found this link between the bird bittern and Thomas McDonagh, who I'm sure everyone
15 knows who it is, just to clarify, he was a poet and playwright from Tipperary who was a member
16 of the -- one of the leaders of 1916 Uprising, and was executed in 1916.

17
18 During the cultural revival he became interested in translating a lot of texts from Irish to English
19 and so he did, he translated a poem called Yellow Bittern, an 18th century poem, so that was one
20 link I found to this bird. Then Francis Ledwidge, a poet from Meath and a friend of Thomas
21 McDonagh, he fought for the British Army in World War 1 and killed in 1971, but after Thomas
22 McDonagh's execution he wrote "The Lament for Thomas McDonagh", which begins: "He shall
23 not hear the bittern cry in the wild sky where he is slain nor voices of the sweeter birds above the
24 rain" -- excuse my voice today, I'm just getting over a flu.

25
26 So anyway I thought it was an interesting choice in particular, this bird, because you hear the
27 sound downstairs, it's a really belching strange sound, though he does say swallowed by the
28 voices of sweeter birds. But according to my research the bird would have been already extinct
29 as a breeding population even by the time of writing this poem, so it's kind of interesting, maybe
30 it was a memory from childhood, it was extinct because of the Drainage Act in the 19th century
31 reduced the habitats, it's a water bird.

32
33 So it was of interest to me, not just a physical bird and the disappearance which is important to
34 me, but also the metaphorical level, the disappearance of different voices in society. So the

1 voice downstairs functions as this kind of extra line of poetry that we also do not hear the voice
2 of bittern like McDonagh.

3
4 I also had to look it up on the internet to hear it, which is the other source of...

5 MR WOODS: It's a wonderful sound.

6 MS WALSH: If you look it up on YouTube it uses its body like an instrument, there's a clicking
7 you hear first, it sucks all the air in and then pushes it out, so it's like a bag pipes or something.
8 It's strange.

9 MR WOODS: It's a really big sound and it's a small bird. Fantastic.

10 MS WALSH: It's hard to get a good recording, because it's very shy, I was looking for
11 recordings, often there is a lot of other birds singing in recordings, it's quite elusive. It still exists
12 outside of Ireland, we just don't have a breeding population now.

13
14 So I have been following the Facebook groups which is another source of text downstairs, a lot
15 of Facebookers really interest me, like little comments that go on them.

16
17 So in particular An Taisce, homeless groups and a favourite of mine, insect and invertebrate
18 identification, which I love because it's just such a bizarre thing, I'm collecting some of the
19 material there for future work, but people trying to describe the bodies and lives of others they
20 are not so familiar becomes interesting in the abstract, but some of the descriptions of the
21 insects, people reporting something, become like these epic tales of Irish mythology. Like found
22 a black beetle dead in the walking path on Derrynaflan bog last Thursday, this epic death or
23 something!

24
25 So I liked this, also the politics that are going on in the online groups, bigger groups can get a
26 little bit Troll-y and smaller groups are generous, people offer information and knowledge. So I
27 was thinking of the internet as social media, as this other different space, also envisioned as
28 utopia. Now its more problematic areas includes, there is a positive aspect of sharing knowledge
29 and connecting people, but also it's been accused of being an echo chamber, got these pointless
30 discussions and arguments going on.

31
32 And also mining of data, which I was obviously also doing in the situation. So the insect in
33 particular -- I decided to bring all this material together and just the role of poets, the dreaming
34 of new states, also criticising them afterwards. And also bringing together these different

1 languages like old and romantic, the idea of the Irish landscape, this newer online voice of today,
2 which is very fragmented and throw away, but democratic, and then this connection between
3 them, this political concern, and I didn't realise what a difficult task I set myself, I wouldn't have
4 done it if I'd known, so many documents, the challenge of trying to make text out of other
5 people's words and try to make it say something is really difficult, it was one of the most
6 challenging things, I became obsessive, documents and documents, it was just sane.

7 MR WOODS: Was it ever random, did you go I'm just going to try this?

8 MS WALSH: Sometimes maybe, but I didn't use it as a process, I just kept editing and editing,
9 then go back and mine loads more stuff. I don't know, I was just going out of my mind with it.

10 MR WOODS: Had you decided to take key texts by McDonagh?

11 MS WALSH: Yeah I'm getting to that, I ended up being drawn to earlier McDonagh from his
12 collection Golden Joy, which is 1905, he had this mystical feel, the idea of nature, and with
13 Ledwidge it ended up being -- in later poems, is more political.

14
15 At one point I had to separate myself from their poems, as what their meaning was, and just
16 think of it as language, that's the only way I could deal with it, just to become a source material
17 on an abstract level, so I had to let the language dictate where it wanted to go.

18
19 So in terms of the subject of the poems, I was thinking a lot around normality and
20 marginalisation and I can probably talk about it a bit more around the level of mental health
21 myself, I have schizo-effective disorder, I think in spirit of the times we are in, it's good to be
22 more honest about these things.

23
24 I was thinking about what RD Lange calls "present pervasive", that we call normality, we
25 shouldn't view what is typical to what is desirable.

26
27 I recently came across a scientist, Ron Amunson, who talks about the idea of normal function
28 having no place in biological fact, no nature based justification for making advantage on
29 normality, there is a lot of internalisation that happens when people fall outside the norm and
30 people across the board, in particular I think when we think about housing, and the
31 precariousness of rent and what is a desirable tenant and the processes people have to go through
32 to try and simply live.

33
34 The pressure to be a certain kind of person before you are seen to deserve certain things.

1 Practical things also, worth and respect. So yeah, it was a sense of isolation and marginalisation.

2
3 And I was also thinking about theories of Mark Fisher, who has written a lot about depression
4 and mental health in relation to capitalism and the State and unfortunately took his life two
5 weeks ago, so it's really depressing. He said, "I want to argue that it isn't necessary to reframe
6 the growing problem of stress and distress in capitalist society, instead of treating it as
7 incumbent on individuals to resolve their own psychological distress, instead that is of accepting
8 the privatisation of stress that has taken place over the past 30 years, we need to ask how has it
9 become acceptable that so many people, especially young people are ill?" And he talks a lot
10 about Oliver James, refers to Oliver James and talks about "selfish capitalist toxins most
11 poisonous to well-being and systematic encouragement of ideas that material after influence is
12 the key to fulfilment and only affluent are winners and access to the top is open to anyone
13 willing to work hard enough regardless of familial, ethnic or social background, if you do not
14 succeed there is only one person to blame."

15
16 So I think taking individualist approach to recovery and making it that we're all uniquely
17 responsible for our own misery are things that we have to be challenged. He also referred to the
18 work of David Smale, a radical psychologist who believes we are all social animals that happen
19 to feel as individuals, which is interesting if you think about it.

20
21 Individualism or capitalism erode collective and commonality. And Mark Fisher criticises
22 cognitive behavioural therapy and mindfulness, that it's like -- which is something I've used
23 myself, but using language to re-programme yourself into a productive member of society, it's
24 been recently used in the UK for the unemployed as a way to turn them back into production
25 made capitalists, which has a dangerous element to it.

26
27 So I think I'm coming to the end, I was just going to read you one of the poems, a quote by
28 Charles Olson, he says a poem is a transfer of energy between the poet and the reader, the poem
29 itself must at all times be high energy construct and energy discharge.

30
31 I guess I just believe in text to have this potentiality, perhaps text in particular is a space for
32 interpretation also for the reader.

33
34 I am just going to read one of the poems which struck me as I was looking back at it again, with

1 the current world events.

2

3 "The wind is playing havoc, your plight and others like it could be under constant scrutiny, under
4 the leaves plants sap and the liquids which they suck, have forgotten what they're called, are only
5 recorded sporadically behind closed doors, perfect and frail, where ample space is uttered a mass
6 invasion so all the powers that be sign and share, make tremble the animal forest, which toil by
7 day, where we go into a bind, where they won't know, won't have them asking and won't be
8 around to see the effects."

9 MR WOODS: Terrific, again Suzanne the thing that struck me, amongst others, in relation to
10 your work is that here there are two pieces. There is the wonderful strip of text in the window,
11 which again when you look in you see it and somehow it almost enters into the world of
12 Amanda's piece too which is lovely. It's side by side and separate.

13 MS WALSH: We had a nice collaboration in the gallery week, it was cool.

14 MR WOODS: I was interested in that notion, how you spoke to each other.

15 MS COOGAN: We were live at the gallery weekend at the end of November, it was really nice
16 intersection.

17 MS WALSH: Yeah it was very important in making the work to have them on the window,
18 because people sleep outside the gallery at night there, and just to be a presence of poetry, which
19 can maybe unfairly have this idea of being precious sometimes, I love poetry and I don't think it
20 has to become this super accessible thing on one level, but I like the idea that one would be there
21 on the street, someone to go what's that all about?

22 MR WOODS: Absolutely.

23 MS WALSH: It's a list, it looks prescriptive, but it's anti-prescriptive, but talking about
24 democracy at the same time.

25 MR WOODS: The blighted dreams of our unknown land. Lovely language, but again seems to
26 link to the title of your other piece. Land where nothing is. And it's a terrific concept.

27 MS WALSH: Yeah, like they took on a life of their own in a way, especially when you take the
28 language from some of the comments. They're quite humorous sometimes, this casual language
29 like the one that says I see them all the time, but with like a full stop in between each word. It's
30 like somebody having an argument discussing some creature they seen, somebody said they
31 couldn't but and it was like, but I see them all the time, I love this passive aggressive thing. I
32 love these little things to get, lovely weird grammar things.

33 MR WOODS: The power of the full stop, used in such a very odd way. I was delighted as well,
34 that you used those two particular quotes, looked to them, drew on their work, and reminded us

1 of the power of their work. I love both and it happens that in the last two years a move to live
2 beside a wonderful old woman, Vera Ledwidge, who is a cousin of Francis Ledwidge, she's 92,
3 she holds this old Republican spirit.

4
5 The Christmas Eve before last she was in with us for a cup of tea, out of the blue she said to me,
6 Vincent weren't the British very mean to take Fermanagh from us? And I said Vera you know
7 what, they were, and Tyrone and Armagh and we won't go further.

8
9 But it was a great reminder of how this spirit lives, and another day she said to me whatever
10 possessed Francis Ledwidge to put on that uniform, of the British Army?

11 MS WALSH: I think he was troubled himself by the end.

12 MR WOODS: And that's still troubling her. And she loves his poetry and she goes back and
13 reads it. But she still is turning a lot of this in her mind. So it was a really strong reminder, as
14 all the work here is. Of how close a century ago is. It's just here. We can almost touch it. And
15 social media and you will the things that have changed our world, sometimes it was insights and
16 sometimes get in the way, but I love what you are doing in terms of making these two meet each
17 other.

18 MS WALSH: Yeah it's a funny experiment, I always find that, it exceeds your understanding,
19 sometimes I feel -- I think they turned out to be quite cryptic in their own way and they suggest
20 things and ask questions, I didn't want them to be illustrative either, I wanted them to be -- their
21 own world.

22 MR WOODS: I love the description of the poem as a transfer of energy, I suppose as well for
23 me the art here is also represents a transfer of energy.

24 MS COOGAN: That openness of meaning making then is inviting that transfer of energy from
25 the audience to come in, explore it in that way. It's not this closed romantic idea of the hero
26 artist that has the statement to make about these great things, that this place, as Sheena described
27 it, it's a place of experimentation where we can literally explore, take it out of the hat and go
28 what's that?

29 MR WOODS: Here's a question. Amie, are we ready with Corbin's piece?

30 >> Yes finally.

31 MR WOODS: Terrific. That was wonderful Suzanne.

32
33 [APPLAUSE]

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(Audio recording)

Okay this is a floor plan -- what it consists of are six photographs printed on vinyl and they are installed against windows and on a wall and one is installed on the floor of the space in the gallery.

I suppose I can talk to you about the actual work in the site and what I've done is installed them at a particular height, which is the way I install a wall drawing or wall relief, there's a measurement that is aligned to what my visual height is comfortable looking at. So that I'm not stretching my neck up or down.

Now there's a slight contradiction to that because I installed one piece on the floor so everyone's going to be looking down. This is, the kind of starting point of the work that I wanted to look at the ground and what is close to the ground, and that for me is basically more or less everything in my visual field on many levels. It's my proximity to the ground and what I'm looking at, which is normally within four feet from the ground.

So the photographs are mostly taken of surfaces, there are a few taken of the floor and of the walls inside the GPO that I shot with an iPhone and I was particularly interested in the way that each surface met with the next surface in terms of the corner of some architectural features and inside the lobby door of the GPO, the way that the floor has been reset since the Rising, the design in that floor and what that means, how much attention that gets in a very busy post office, where people are sending messages from one place to another.

So there was that, and then I wanted to use the floor of the actual exhibition space, the last time I was here I was looking at that space and there was a very nice wall drawing made in the space, but I wanted to see what I could use from the actual building that wasn't part of somebody else's installation or work.

And I was kind of, my attention was drawn to the corner of the room where there had been several different installations of different work and several different layers of paint thrown into the corner and on adjacent walls, and the result was an image that I have installed on the glass, which is of that corner and of several different works made by other people.

1 The other photographs are, that I have installed against a black wall are of the house that my
2 mother was born in, on Mountjoy Square, and has since become the Dublin Adult Learning
3 Centre. I wanted to use that house for a few reasons. One, because of the history of her own
4 personal history, her father's history, my grandfather's history in that he was a member of Sinn
5 Féin and that he was using the house as a safe house for people on the run, and had secret
6 meetings for the first Sinn Féin party in and around the time of the Rising.

7
8 But also it was, I was trying to connect the house as a living space and also now as a learning
9 space, and how that connects with the show itself, in that it is a triangle between an exhibition
10 space, a very stark building in the GPO, which is, which was used then and now, as a place for
11 sending messages. And this family connection which is now used as a place for learning, and it's
12 interesting that with a multicultural country that is now Ireland, much more so than it was when I
13 was growing up, to have a literacy centre in the middle of the north inner city, for every adult,
14 regardless of where their origin is from, to be able to learn and communicate ties in very nicely
15 with all that, the other two locations and their history.

16
17 And I suppose ultimately what I'm trying to do is to look at all the three aspects of the
18 installation and use it as a means to excavate our understanding of ourselves and very carefully
19 and with some trepidation, but also with an idea to how we discover new things about ourselves,
20 but also how we can navigate through an unknown future.

21
22 And how those relationships work with each other in the three spaces, and in this location in the
23 LAB.

24 (Recording concludes)

25 MR WOODS: Right, navigate through an unknown future, very pertinent to the times we're in.

26
27 We're going to have a very slight change of schedule, our fourth artist, Aideen Barry is on her
28 way, she's delayed slightly. So we'll come back with Aideen after we take a break for a cup of
29 tea and coffee and a chat here at the back, and we'll continue then with Aideen and then go into
30 our panel discussion.

31
32 I've learned so much so far, I really look forward to continuing our conversation, so we'll take a
33 break for about 15 minutes, tea, coffee, a chat and back again. Thanks.

1 [APPLAUSE]

2
3 Short break

4
5 MR WOODS: Welcome back. Before we set into a little bit of discussion based around the
6 artwork and the themes that emerged from the art, I want to introduce Aideen Barry, our fourth
7 artist who has travelled today to be with us, and I'm sure again, I wasn't aware of that short story
8 and that amazing image of the yellow wallpaper, the bit like that great story Gas Light, and how
9 women are trapped within a supposed given sanity, to become something else. Amazing piece.
10 So great to have you here.

11 MS BARRY: Thank you Vincent, first of all my sincere apologies to you and my fellow
12 presenters for missing your fabulous presentations earlier, as I've said many times before I wish
13 they'd hurry up with the cloning thing so I can be in two places at one time!

14
15 I was going to start today with thinking about the work that I presented in A Different Republic
16 and then my observations about the idea of Centenary, the importance of a show like this and
17 how it sits in the contemporary visual culture and in our own culture, so it's called Rest Cure,
18 and it's called Rest Cure for a reason.

19
20 So the work that is downstairs smouldering flock is part of A Different Republic, I was inspired
21 by the idea of something on paper, printed, the initial Proclamation. And then how on paper our
22 roles, our gender, our rights are enshrined and then how that affects us, or others us.

23
24 And I read this idea around the idea of the show along with this short novella that was written in
25 1892 by this really interesting feminist called Charlotte Perkins Stetson.

26
27 It's the first feminist novella, the first feminist loaded Gothic horror novella, Charlotte Perkins
28 writes in the first person of this woman suffering postnatal depression and she is described this,
29 her husband is a physician, and prescribes her a rest cure, which means to be locked away in a
30 room, desensitised, have no stimulus, and basically a waiting game until the illness, the hysteria,
31 has passed.

32
33 So she's locked away in this room, it has all of this, the only stimulus in the room is this yellow
34 flock wallpaper, quite like the way she describes it is like a cover of a book. And as she goes,

1 when you're reading the book you read the story and she starts off talking about the yellow
2 wallpaper, about missing her child that she has no contact with, about her husband and how
3 John, she wants John to let her out. And then slowly she starts talking about the creature behind
4 the wallpaper, who is going to help her escape.

5
6 You read the story, and you ask questions about your reality, is she actually witnessing
7 something behind the wallpaper, or is she slowly going mad or are you the reader slowly going
8 mad reading this text embedded in paper, or this idea of something embedded in paper.

9
10 The rest cure was devised by a man called Dr Silas Weir Mitchell and he really believed in the
11 idea that to get over upset in women, that they should be prescribed thyme and reduced stimulus,
12 he created this "Cure" in the 1870s.

13
14 What you see downstairs is I've made a series of drawings and in those drawings they are little
15 vignettes of contemporary and historical wrongs done to women over the course of the past 100
16 years.

17
18 They are punctuated then with little animations, some of them humorous and some quite dark.
19 They are presented in two different vitrines that are eye level for somebody in a wheelchair, also
20 the same eye level for a child between the age of 7 and 9 and that's what you see downstairs.

21
22 And the animations are projected into these, semi-autobiographical at times, drawings.

23
24 While this was going on, while I made this work this was going on at the same time, this is
25 Justice Mary Laffoy introducing -- this happened on the 26th of November, to early November,
26 at the same time the Citizen's Assembly started, though I admire greatly people like Mary Laffoy
27 and the work of fellow citizens, I'm kind of appalled that in 2016, 2017 that we women are still
28 prescribed rest cures. This is our rest cure.

29
30 This is stop getting edgy about the fact that you do not have full body autonomy, your full rights
31 as citizens, that you are going against the UN Convention of Human Rights, that we are entitled
32 to abortion. This really pisses me off!

33
34 This is our rest cure.

1
2 At the same time symphysiotomy records are scheduled to be destroyed. And these are the
3 women that gave their lives, gave their pensions, were shot in 1916 like Margaret Skinnider who
4 dressed like a man and led a battalion of snipers, various women who contributed, mostly to our,
5 the development of our country, and even over the course of the 100 years, we have been
6 prescribed various rest cures, not entitled to their full rights, like us all here in the audience.

7
8 And at the same time you will be very familiar with this image, which is the women's march that
9 happened last week in, or the week before last, in the States. So this all gives it a context, for
10 how I see A Different Republic being presented and how the work I think hums with what's
11 going on internationally, what's happening right now.

12
13 And also I just want to show this image, this is actually the women's march to Versailles during
14 the French Revolution.

15
16 I don't know if I went off topic there, but there you go.

17 MR WOODS: I was fascinated by that, the notion of that story, the yellow wallpaper, this
18 novella, I had not read it, I want to read it. And it seems to hold a truth that is timeless, despite
19 being real, specific. What do we know about Charlotte Perkins Gilman the author?

20 MS BARRY: She was a very interesting woman and an economist as well. She was particularly
21 active in the early suffragette movement as well, campaigning for women's emancipation and
22 equality.

23
24 And I think it's kind of interesting that she used the feminism -- the fictional text as a way of
25 talking about something, almost breaking down a taboo by using a fiction to talk about
26 something, that was a very relevant issue at the time.

27 MR WOODS: What kind of response did she get to the book when it came out?

28 MS BARRY: I think it received a lot of acclaim, but whether she was supported with her work
29 to the same sort of, as her contemporaries, that is quite clear that she wasn't, to the same extent.
30 I have used a lot of writers in the past, literally their publications have gone out of print and it's
31 taken other people to champion these publications to come back into print or else they just fall
32 out of knowledge.

33 MR WOODS: It struck me looking at your piece and thinking about it, that in a way it raises
34 questions about who owns and then tells history? And that of course speaks to the women of the

1 1916 revolution, and how they were written out of history for so long.

2
3 I presume that was a key element of your response to the yellow wallpaper and to making this?
4 MS BARRY: It was, but also I think I had this really lovely moment that Sheena and I can talk
5 about later maybe, that there was a group from the visual thinking strategies, Sheena am I giving
6 it the right title? That came into the gallery space during, I happened to be there, I can't
7 remember why I was there that morning, and I walked in and there was a group of 23, 7 and 8
8 year olds, is that correct? All girls from a local primary school. I just stood in the background in
9 the shadows and they talked about the work and what they came up with was just amazing. It
10 was amazing, like young feminist minds.

11
12 In the end I did talk to them, and one girl said why is there an animation of little skeleton babies
13 in a septic tank? And I said well because this is happened and they were horrified. Because
14 these are things that become taboos.

15
16 Part of why I laid the work out this way was to capture non-art audiences like children, to ask
17 questions, in that original document it talked of the Proclamation, it talked about cherish the
18 children. We have to answer to all the children, we have to answer to them why these things are
19 still the way they are now, to our own children, and it was amazing to be there and to answer to
20 those girls.

21
22 It is unfair that even now we are othered in our constitution and we shouldn't be othered in our
23 constitution and don't let anybody tell you that you can't do what you want to do just because
24 you were born without a penis.

25 MR WOODS: The other thing I was taken by was the delicacy of the work, of the made work,
26 in a sense almost in contrast to the story it was telling, I love that juxtaposition as well that there
27 is this extraordinary flow and elegance of line in what you do, and these sometimes really quite
28 beautiful images and then you look more closely and you're horrified, you recoil, there's a great
29 shock value in that too isn't there?

30 MS BARRY: I have talked about this before in other interviews, where I said I try and use the
31 trick that Freud did of cognitive dissonance, where you're attracted into something, you're
32 seduced, but equally repelled at the same time by what is presented.

33
34 But in reality, how that work is made, I'm a working woman with three children, two under the

1 age of four, the notebook happened as I was in between my domestic chores or the mania that it
2 is to be a modern woman, that you do your drawings this way and then you turn the page and
3 you do it -- you build it up and up and up, and then in the end it's extended outlining a
4 concertina, that's how my world operates!

5 MR WOODS: I also selfishly want a little book! I want the flock as a book. That's terrific
6 Aideen, thank you so much again as our fourth artist today.

7
8 [APPLAUSE]

9
10 So with our four artists Aideen Barry, Amanda Coogan, -- I'll do a little double-take now we're --
11 Amanda, Aideen, Suzanne, we're joined by Nathan O'Donnell who's responsible for the text you
12 may have seen, I'm sure you read it in this, A Different Republic. And I was delighted to find
13 the clarity in that text, that one sometimes misses, a lack of jargon.

14
15 So in talking about Corbin's work, Suzanne's and Aideen's here it is put into clear, simple,
16 concise words. And with Nathan also, visual artist Michelle Browne and writer, journalist and
17 disability activist Louise Bruton.

18
19 So many themes that we could touch on, out of the work around us, and out of this broad theme
20 of human rights and the international, as well as the national, at a time of commemoration.

21
22 And at a time I suppose when a nation gathers in, a lot of the time, to say aren't we wonderful?
23 Haven't we a lot to celebrate? Haven't we achieved a huge amount in a century? And maybe
24 sometimes it's the role of the artist to stop us and question some of that certainty. And I suppose
25 that's in part what we're talking about here today.

26
27 How at a time of official commemoration artists raise important questions around access,
28 disability, different abilities, power and the lack of it.

29
30 And since we've heard from our four artists I'd love to ask the four observers as it was, though all
31 involved too, Michelle an artist, Nathan a writer, the two of you as writers, how you respond to
32 the work you've seen here and how you feel it speaks to this notion of how you look at official
33 celebration, commemoration and look to, for instance, A Different Republic. Michelle how did
34 you come at this?

1 MS BROWNE: You know it's funny, because I have done a couple of projects this year around
2 the Centenary and have been to lots of the events that were funded and I really, I have to say I
3 was getting to saturation point, probably around September, so it was very nice to come and see
4 this show and be like oh there's more, there's more that we can talk about within this. So it was
5 really nice thing to see, because I think -- I don't know, anybody I talked to about it was also
6 experiencing a bit of fatigue.

7
8 I think visual art has been very strong in bringing up those questions and I think this show is just,
9 was a nice little breath of fresh air at the end of a long year of work.

10
11 I was thinking about your oranges and I was thinking about how, just how you created that flag
12 and I was thinking about the pram, it's like a Windsor pram, isn't that what it was called? Those
13 prams were first developed, I think it was for the Queen or something, it was through the royalty
14 that those prams were developed and they were based on the carriage and so there was a sense of
15 privilege about owning testimony at the beginning, I think that history of the pram itself, then the
16 oranges and the oranges are definitely not from here, they have been imported from very far
17 away. So for me looking at that, it added extra layers of the privilege inherent in certain
18 positions, and these other strange things that get brought into our world, that become part of our
19 everyday existence, because we feel like we couldn't live without oranges now.

20
21 And I think that that's really important, part of that work as well, I really enjoyed that when I got
22 to see it.

23 MS COOGAN: I love people interpreting my work.

24 MS BROWNE: I know it's lovely. Tell me what I did, I don't have a clue! So just little things
25 like that.

26
27 It was also really nice to see Aideen's work having seen your show in the RHA and to see the
28 development on and how you kind of pushed the kind of work that you were making, that felt
29 very personal and made it very public and for me that was really important, and I think with this
30 show, there's something about seeing yourself in a show that's really important, and I think you
31 don't always get to see yourself, or get to relate or find a place within it, and I came in and went I
32 can see myself somewhere in this. There was something of the every day, there's something of
33 my life as a woman and a mother, and just all of those little things, they were really important.
34 And I think that that's why this show is kind of important. It talks about our experience of living

1 in a society where we might necessarily not totally feel like we're accommodated I think maybe
2 is the word.

3 MR WOODS: Louise what was your response to the show when you saw it?

4 MS BRUTON: It was great to feel some sort of representation in the 1916 celebrations, because
5 I know for a very long year 2016 of looking back at 1916 there was no place I could put myself
6 into, because if I was alive in 1916 it's not pleasant to think what sort of institution I would have
7 been sent to as a person born with a disability.

8
9 Then there was two elements that I think really spoke out very strongly, that I connected to in the
10 exhibition, that was with Amanda's piece which what I took of it was being on the outside
11 looking in, and that is what having a disability actually means, and finding a way to bring the
12 outside in.

13
14 And then as you mentioned with the Rest Cure, I think I spent a lot of my childhood in and out
15 of hospital where you spend a lot of time staring at walls, that is also what on the outside looking
16 in is, you're on the sidelines staring at the wall, counting down the time till you're finished so you
17 can get out and not feel marginalised in that way.

18
19 They are the two things, it was the only emotional reaction that I had to the 1916 celebrations.

20 MR WOODS: That's pretty good. Nathan, you had the task of putting words around some of
21 these concepts, around describing some of the art and again many of you will have noticed this,
22 within the programme, the brochure, the booklet, this fragmenting of our expectations in that
23 things are not ordered 1, 2, 3, 4, they vary, you get 1, 7, 3, 5, so it teed us off a bit and no harm.
24 Tell us why you did that?

25 MR O'DONNELL: Well I guess getting to know the work in the show and having conversations
26 with the artists ahead of time, I was prompted to think about, I suppose one of the ways in for me
27 was the question of access, which obviously has come up a lot. A few people commented on the
28 clarity of the text that I produced.

29
30 Clarity, that clarity was quite hard won actually, because at the outset I suppose my initial
31 feeling was that I want to write something that might convey a sense of exclusion, I felt that the
32 notion that the text should be accessible -- okay, that was in the commission when I had the, I
33 initially was approached and I spoke to Jennie Guy about the text, and I met with them in ADI,
34 they explained the brief about, they were looking for a text in plain English. Which doesn't

1 sound problematic, for me I felt that I write clearly, I think it's something that I can do.

2
3 And I went and I met with the artists and produced a first draft, which I sent in to Amie. And
4 Amie came back to me, having run the text -- I hope it's okay me telling the story -- having run
5 the text through what's called a Flesch filter, this is basically a device for analysing the clarity of
6 a text, it looks at line length and passive constructions and things. It gives you a grade and your
7 grade is either easy to read, very easy, easy, standard and so on.

8
9 The text that I submitted was graded difficult! So that was really a shock. And when I got the
10 e-mail, I was reading it on my way, to make matters worse, I was on my way to teach a class in
11 NCAD, an MA session on clarity! I'm not joking, that's genuinely how I got the e-mail passing
12 Christchurch, so I had 15 minutes in which I just panicked, I had a crisis of conscience about
13 what I was going in to talk about!

14
15 But what that did, what really happened and what the conversation with the group in NCAD
16 brought out for me was a question of what, made me question what clarity is I guess. The
17 session that I was teaching was a kind of broader module on style and art writing.

18
19 We were approaching concepts like clarity and description and personality and analysing them
20 and interrogating them. And this was all happening at the same time as I'm working on this text,
21 which has to be, the demand, the brief is that it be in plain English.

22
23 Yes, so for me it really, it was a really fruitful thing to have to do. And a really surprising thing
24 and challenged my own assumptions about what clarity is. We talked in the class about
25 Hemingway and the kind of -- Hemingway being the most famous exponent of hard boiled, clear
26 writing.

27
28 But what came out of the conversation that we had, that I had with the MA group was that there's
29 a sort of, a gender discourse that's happening with a writer like Hemingway. He advocates for
30 clarity, but also talking about bull fighting and hard drinking and womanising.

31
32 And the conversation we had around that really pointed to a sort of alternative view on what
33 clarity is and what, I suppose who is being given access in a piece of clear writing. What are the
34 assumptions that underlie it?

1
2 This is a theme that's talked about a lot by feminist writers and been looked at Virginia Wolfe,
3 we looked at Chris Krauss, we talked about how I guess what we conceive of as clear writing
4 can be exclusive, in that it assumes a shared knowledge and a kind of set of agreed values and
5 agreed idea of what the world is that we're referring to.

6
7 So I went away, having had this conversation with the MA group and I really sweated about how
8 I was going to clarify the text without, while at the same time reflecting upon what exclusion
9 means, so how do you reflect upon exclusion, how do you reflect upon that subtle way in which
10 we can be excluded by language, while at the same time meeting the brief and doing so clearly
11 and in what I guess we call -- I'm babbling now actually! Hopefully being clear!

12
13 So yes, I guess ultimately the numbering device was my response to that question. I wanted to
14 draw the reader in on the one hand, but to generate some sense of being lost, or some sense of
15 not -- of a knowledge that you're not part of.

16
17 So those alternative numbers, they don't suggest an alternative system, but they do, I hope,
18 disorient the reader.

19 MR WOODS: Yeah they disorientated me slightly, in a good way, it was 2, 3, 6, 1. You said I
20 have chosen to present these fragments out of queue, the numbers are off, the reader is out of
21 place. That was -- and again it was a really clear articulation of where we were. And an
22 interesting challenge to us to find our way through and in.

23
24 But Louise I'm thinking as well that notion of being out of place, if you said that this exhibition
25 was the first time you felt you met something in 2016 that really spoke to you, I presume that
26 you felt a sense of being out of place within the greater commemoration of 1916?

27 MS BRUTON: Yeah, well being out of place is probably something I understand, when you do
28 have a disability, the world around you has not been designed for you. So there's this constant
29 fight to try and be part of things, whether that's physically putting your body through a lot, or
30 actually having a polite debate with someone to try and let you up to a different floor or
31 something like that.

32
33 So it is really important to - now in Ireland we are really only beginning to properly
34 acknowledge people who have been mistreated for so long. As women, disabled people, LGBT

1 people, we are really -- there's a lot of apologies to be made and a lot of forgiveness that has to
2 be done as well.

3
4 Look back to the olden days, even I can mark my years of being in school, so I'll be 30 this year,
5 my primary school was run by nuns, we had a new nun principal at some stage and she asked my
6 mother to take me out of the school, she didn't want a disabled child in the school, that was
7 maybe in 1995. So that's not something I understood at the time, but I felt it as a child, that I
8 wasn't wanted.

9
10 And now I look back I'm obviously furious. I'm furious that someone said it to my mother, a
11 young mother of a disabled child. So that's only recently, and there's so many stories coming up,
12 that people who have been put in this place, which is actually out of place. We really need to
13 draw up and get our voices together. So that's me.

14 MR WOODS: Would you in general, go to many galleries, many exhibitions, go to places like
15 IMMA, sometimes face those challenges, thinking of IMMA and how you get there on public
16 transport and then up the hill and in and around the galleries, and that, but even around town, the
17 private galleries, would you go and look at things and see what's about?

18 MS BRUTON: Yeah your city is something that you have to learn in a very different way to
19 someone who doesn't have a disability. Because the pavements that are suitable for you are not
20 suitable for me. So I imagine there's an invisible line that I have to find which takes a lot more
21 effort. And that does restrict the things that you do, you see and you experience, because there's
22 an anxiety before you even do the thing.

23
24 So it's really, not to use the phrase one foot in front of the other is pointless with me! But you
25 really have to take the step a little further, because you don't want to get into the situation where
26 you heard about an amazing exhibition and you find it's in a protected Georgian building, three
27 floors up and there's nothing that can be done. So it's that re-thinking, re-negotiating how much
28 you want to put up your independence and work on the line to do the same as everybody else.

29 MR WOODS: Almost like requiring a different map of the same city?

30 MS BRUTON: Yeah I say people with disabilities live in a smaller city than everybody else, I
31 imagine it as a grid that shrinks down to all the places that we can actually go into, not
32 necessarily go into, want to go into, can get into and be comfortable in.

33
34 It's not necessarily getting in that's the achievement, do we want to get in? An accessible

1 McDonald's isn't exactly an achievement.

2 MR WOODS: Then do you want to stay! That's just the city, never mind the country, the
3 broader country.

4

5 Can I ask then our three artists who were here from the LAB exhibition, how you feel your own
6 work and the exhibition in general, has allowed other perspectives, other voices into this national
7 debate around what's remembered, what's commemorating, the importance that's given to things.
8 And I suppose again important to remember that we were last year, in 2016, marking the 20th
9 anniversary of the report, a Strategy for Equality, from the Commission on the Status of People
10 with Disabilities. So it wasn't just 1916 that was being marked here.

11

12 But Amanda can you?

13 MS COOGAN: Can I straight away just jump in here, because I feel when I was giving the little
14 presentation I didn't speak enough about what...

15 >> Sorry can I interrupt, is your mic on?

16 MS COOGAN: It looks like it is on. Oh it is on mute! Who has a hearing aid on? Hello
17 darling!

18

19 So where was I? I felt I didn't speak enough about the Commission on People with Disabilities
20 report, which I know from my work as a sign language interpreter, so I have reared myself as an
21 artist by earning money to live as a sign language interpreter, and so from the very start I toured
22 the country as an interpreter in this amazing gathering of voices of people all over the country.

23

24 I went into institutions, I interpreted for women who had been institutionalised for years, I went
25 to community centres, went to deaf people's houses, we went all over the country, it was a really
26 emancipatory idea.

27

28 And I was like, I was going to say 20, I was early 20s, so I was really excited by this gathering of
29 voices. But in the end -- and I don't know how your reflection on the Commission of People
30 with Disabilities is, but from a deaf perspective it's horrific.

31

32 There's no one fits all. I think the idea of this document, this gathering of ideas and then this
33 meeting, the colloquial meeting of people who were living with disabilities, who were activists
34 for people with disabilities, who were policymakers, social policymakers, met in colloquium

1 sessions for about a year or something like that, which I also interpreted.

2
3 And it felt like a new dawn. It was very exciting. Except -- we in the deaf community kept
4 going, but that's not good for us. Mainstreaming deaf children is not good. Mainstreaming deaf
5 children in any context, putting a deaf child who cannot speak English, who has no access to
6 English, the fundamentals of the difference and the different bodies, that's social isolation,
7 mental health issues, so they might get a better education, but where is that going to go if they've
8 no friends? So looking at it. Now we talk about a holistic child.

9
10 But I won't go down that line. And 20 years on, we see that the numbers in the deaf schools,
11 which were the institutions and how very excitingly now there's academic research actually on
12 institutionalisation of people with disabilities actually says, but within the deaf communities all
13 over the world, America, England, France, Ireland, it was a good thing. Because it developed a
14 community. If we're talking about community, culture comes from language.

15
16 So the deaf body, whether -- my parents wouldn't call themselves disabled, we can call them
17 disabled it doesn't matter, my parents call themselves deaf. I can only call myself culturally deaf
18 because it's a culture that I am bringing to the table, a cultural perspective. So if culture is made
19 through language, actually the institutionalisation of deaf children together was hugely
20 important.

21
22 And it has massive shadows I think you will agree girls, massive shadows, massive issues, but a
23 language, a culture, a community, a peer support group was what has been damaged hugely by
24 the Commission of People with Disabilities. That very document.

25 MR WOODS: Well worth noting, again this is the complexity of anything we tackle. But
26 coming back Amanda to the art here and this experience of making art around this exhibition. I
27 wonder did you feel -- as today, I feel I have learned a lot and am learning, did you feel -- apart
28 from the engagement with your own work, did you feel that you learned something unexpected,
29 new, different? That there was a new perspective opened for you through the work of the others
30 here as well, and through the whole experience?

31 MS COOGAN: Certainly with Suzanne's work, really illuminated much more roots and depths
32 of choices that you can make certainly was very beautiful, very rich for me. I know Aideen's
33 work, we exhibit together fabulously quite well, so I know Aideen's current evolution, so it was
34 gorgeous to see those things, and of course Corbin's very physical perspective shuts you straight

1 into that world.

2
3 I think maybe the exhibition, maybe it's my personal interest, but I think the exhibition really,
4 one could read that it spoke to embodiment, and this idea that our body sees in 360 degrees and
5 that we live in a world through our bodies. It was very clear with ideas of the disabled body, but
6 actually speaking as a sign language interpreter and speaker, that is an othered body. We can
7 speak to that in terms of having female body or whatever, or being tall, being short, all the
8 manifestations of our physicality, so much affect how we see the world, from Corbin's forcing us
9 to look down, look up, look around, to I think Aideen's perspectival look at things from the
10 perspective of four and a half foot? Children's...

11 MS BARRY: I can't think, 270 millimetres, you can work that out.

12 MR WOODS: Another way of looking.

13 MS COOGAN: Yes exactly, another way of considering.

14 MR WOODS: And being reminded there are other ways.

15 MS COOGAN: Yeah, in my work, sometimes I find it very difficult to read a work of mine
16 when I have been sniffing in the trough of making it, if you know what I mean, that
17 instinctiveness, I'm talking about smell! So I really wanted to sense coming into, and the rotting
18 oranges, that fabulous smell of rotting oranges.

19 MR WOODS: Suzanne, did you feel that something new opened out for you through making,
20 both making your own work for this particular exhibition, but also through the process of
21 thinking it around the broader issues and then engaging with the work of the other artists?

22 MS WALSH: Yeah sure one thing that was really interesting to me when I got the brief, was
23 this, I'm really interested in this text thing. Because that's the reason I chose to read my poem
24 earlier rather than have a slide because I wanted it to come out here. I thought it was another
25 place to pop out.

26
27 But because of my own work I usually work with audio or, and or text, so for me it was very
28 interesting this translating one to the other, it's something I'd like to think about in the future, I'm
29 very interested in how you describe a sound, things like that.

30
31 So, for example, the Discovery Pen downstairs, I've also recorded me speaking poems I thought
32 that would be better for me to do it, rather than have someone else do it, so it gives an extra
33 layer. I guess I was interested in that play between seeing text, hearing text.

1 And also I kind of then pushed it a little bit further when we did a gallery weekend with
2 Amanda, I took the bittern sound in the gallery and played with it and pitched it down and I
3 stretched it and turned it into this big, big sound, it sounds like a plane landing and put it on big
4 speakers, I was really curious if anyone that was there that was deaf would at least feel the
5 vibration that caused the walls to shake and I was reading the poems against this sound that was
6 interrupting.

7 MS COOGAN: They did, they were saying the floor was vibrating.

8 MR WALSH: I wish I'd thought of it earlier, I liked the idea of creating the sound, of the other
9 fact that could go further for other people.

10
11 And again the text on the windows, so it caused me to sort of push out a little bit in a way I
12 wouldn't.

13 MR WOODS: The vibration, back to the idea of the transfer of energy again.

14 MS WALSH: And the interruption as well, in the performance it had a cycle and I was reading
15 and sometimes against it, it was taking over, as this other entity or something.

16 MR WOODS: Aideen again for you, was there something new to learn in the process of making
17 the new piece for this, and also the engagement with the idea around it?

18 MS BARRY: I think this piece emerged from a trinity of a number of different pieces over the
19 years, one that manifested in 2015, but got a lot of national attention, which was Silent Moves,
20 which was the collaboration of artists with intellectual disabilities to make a slapstick
21 performance film with a travelling orchestra, I was very interested in how my role as an artist
22 plays with these social engaged values, and discourse that's happening and the wider visual art
23 world.

24
25 And also another project that both Amanda and I were involved in called "Museum of August
26 Destiny", which had a very similar premise of A Different Republic, for me that was the catalyst,
27 or it was the starting block for what emerged downstairs, that piece evolved out of that. And it
28 did make me completely think about eye levels, who the work is for, how the work is read by
29 different audiences.

30
31 I really like what Suzanne and both Amanda talked about, this embodiment in the work, but it's
32 who's embodied? Or the embodiment of otherness. I think that's a really lovely way of speaking
33 about it. That is something that definitely permeated the creation and manifestation of the work
34 downstairs, but it was built upon a series of projects that have informed that over the year, and

1 about what art is for. And who it's for. And what is its role, what can it say? That's gone very
2 big!

3 MR WOODS: There's another question at the centre of this too, in relation to exhibitions and
4 whether, how many people an exhibition reaches. How many see a particular exhibition. And
5 so there can be a huge amount of work made, done for a relatively brief moment of engagement
6 or visibility, and I wonder again if you, as artists, and Michelle yourself, are conscious of
7 reaching beyond that moment of exhibition and showing, to try to reach people and spark
8 debate?

9 MS BROWNE: Well I suppose that's something I have been thinking about for a long time, both
10 in projects that I have curated and the works that I have made. A lot of the work that I've made
11 over the years is, tends to be live, but also is very participatory and often made for public spaces
12 or thinking about situations where you go and you find a place where people are and then try and
13 bring the art out, so I suppose an example would be like a show that I curated in Dublin Castle
14 that was bringing performances to this very particular arena, because it is a kind of spectacle in
15 itself.

16
17 But it's a very different audience and it's a very different audience for visual art actually and
18 particularly performance, which has its own little niche often. I guess I'm very interested in
19 thinking about how do you stretch that out.

20
21 I think that the education programme that they and the outreach programme that they've run in
22 the LAB and lots of other galleries and IMMA, they are really strong parts of how you bring --
23 because in a way it's almost like inviting someone to a party they don't realise that they can come
24 to, that's an open thing. And often it can be a very, it's the same faces that come to your shows
25 and the same people that see your work. I love those people, they are my colleagues and often
26 my friends. But at the same time you want a wider discussion about what the work does and
27 how it touches people.

28
29 So yeah, am I answering your question, who knows? I think there is places for it, but there's so
30 much work that has to happen around an exhibition that is actually nearly as important as the
31 work itself, because then it's about how do you get people to come and engage with it? I think.

32 MS BARRY: That's a very important part about the role of the curatorial panel with this project
33 and also what Sheena and her team here do and the LAB, in that we were given free reign to do
34 whatever we wanted, to say whatever we want, in a year where the Project Arts Centre faced

1 censorship, another Dublin City Council funded building for an artwork painted on the outside of
2 the wall. And I can't emphasise enough how important that that is, that we weren't censored in
3 what we want to say and how we wanted to say that, in an age where I think that is going to
4 become more and more problematic for us.

5 MS COOGAN: I think just to add to that, the idea of making something accessible without
6 compromise.

7
8 So the really important, and that, not just making this event or the pieces accessible to people
9 with disabilities and different sensory disabilities, but actually allowing funny, difficult, cranky,
10 angry exploration happen. And actually protecting that and making that accessible. By putting
11 it in this space. Curating it in this together. And hands off any kind of censorship or -- you
12 know that idea that sometimes we also censor ourselves, oh I couldn't do that, that might offend
13 X, Y and Z. So that really wasn't the case here. Says Ms Cranky here! That would almost make
14 me go the other way.

15 MR WOODS: They'll never let me put a tricolour pram in the window.

16 MS BROWNE: That's also important for your task Nathan. It's not about dumbing down the
17 ideas behind the show, it's about making it clear the complexity of the ideas that are there, it's
18 often a difficult task.

19 MS COOGAN: Absolutely and just letting them be there and letting them be difficult, and
20 letting us propose something that doesn't have answers actually, and be and letting us speak to an
21 audience to say, what is this? No I'm not the hero artist, the romantic hero who is going to
22 propose something from the top of the plinth. No I'm asking questions of you as you're looking
23 at this, this is not, I think contemporary practice does, this isn't spoon feeding.

24 MR WOODS: In a way it's putting out all sorts of questions, isn't it, posing questions, we have
25 to search for the answers, some of them may seem to be inherent in the art, but it's also down to
26 our own response and then to engagement like this and discussion. Anyway I'm thinking about
27 how, and obviously this is really central to the notion of A Different Republic and how we move
28 from here. We're looking to the future, we're in the last week of the exhibition.

29
30 We'll remember it. We carry things away from it, but it won't exist as a physical tangible thing
31 any more. So what do we carry away? But also then thinking about the future, the next
32 whatever, five years, six years, to 1922 and these commemorations.

33
34 And this new initiative era, Creative Ireland. I was reading about, reading the website this

1 morning and looking at it all, on paper or on screen the aspirations are fantastic. The pledge is
2 enabling great potential of every child, enabling creativity in every community, investing in our
3 creative and cultural infrastructure, and it is very interesting, it links well-being to culture and
4 creativity, and a key pledge is the right of everyone to participate in the cultural life of the
5 nation.

6
7 So it looks great, there are five key planks and I was looking at them thinking if you get a
8 fraction of this through in the next five or six years it will be amazing. But I wondered, did
9 anyone, for instance Louise, come to you to say we're building this new model, we want to make
10 art, culture accessible to everyone, can we have some input from you? Did anyone come to
11 consult you for instance? From Creative Ireland do you think, the shaping of this idea?

12 MS BRUTON: No, that's all I can say.

13 MR WOODS: I suppose that's not trying to trap anyone from either side, but it's raising the
14 question and I put it more generally to all of you on the panel, were any of you consulted in
15 relation to this new move into the future?

16 MS BROWNE: I think there were probably some consultation panels that were open to artists
17 that people were invited to, I didn't make them, they were on completely the wrong time of the
18 day for me to go to, but I think there were, might be an interesting question to ask Padraig as
19 well I'm sure, if they, as an organisation, were included in that discussion. There were
20 opportunities, but it depends.

21 MR WOODS: It seem to come quite quickly, it's a big, brave, ambitious idea, but it seemed to
22 move into place very quickly, out of 2016 and I'm intrigued by it, but I'm also intrigued by how
23 all of you as artists, as writers and people engaged about this whole area, see the future we can
24 make and a sort of different Republic we can shape out of, again that Creative Ireland website
25 talks about so much that came out of 2016 and the commemoration.

26
27 Do you feel optimistic about what we shape in the next five years?

28 MS BROWNE: You know what I'm optimistic about? People's general engagement civically. I
29 think that the huge rise in protest, in activism across the board, whether that's from the water
30 protests, to around repealing the 8th, to even people getting out and the women's march two
31 weekends ago.

32
33 I think that in itself is a really important part and for us it's a challenge then in the arts to think
34 about how you harness some of that people's need or want or desire to be part of shaping the

1 country, shaping the culture, and the question then is up to us then to figure out how do we
2 harness some of that energy, because it's there, I think people are really tired of feel like they
3 don't have a voice and they don't have agency. And I think art has a really strong role to play in
4 that, because it offers opportunities for voices to be heard, for positions to be presented and for
5 questions to be asked and I think that that's actually the interesting place for us now.

6 MR WOODS: Nathan how do you feel, again as somebody who tries to put words on things, I
7 was saying to you have a look at the Creative Ireland website and their texts, which are
8 intriguing on many different levels and the aspirations again are really interesting and
9 challenging, but do you feel optimistic about what has come out of 2016 and this exhibition
10 being a key part of that, as we go into the next five years and these commemorations, but
11 hopefully the building of something solid and real out of all of it?

12 MR O'DONNELL: I'd say it's hard to talk about being optimistic given the climate at the
13 moment, it's difficult to escape from a sense of, it feels like overwhelming global pessimism
14 really.

15
16 That said, I think that what came out of 2016 has been really invigorating. I think the
17 programme that Sheena put together here at the LAB and the LAB team put together has been
18 probably one of the most successful, in my view, one of the most successful programmes, visual
19 art programming for 2016. There's been a whole range of really engaged and critical work that's
20 been facilitated and participated in, which I think there has to be some seed of optimism there.

21
22 Beyond that, what the shape of the five-year programme is going to be, I'd be terrified to say.

23 MR WOODS: Amanda I'm thinking as well about how your piece brought the reality of the six
24 counties of Northern Ireland back into our perspective and how A Different Republic in a sense
25 looking at it and discussing it must include that disputed territory, in whatever sense, whether it
26 be imaginatively, politically, socially, aspirationally, many different ways. But what -- and
27 again it's a strange time as we know, Brexit, all the changes, the uncertainty, political
28 uncertainty, the election coming up, all of it.

29
30 But was there in last year, in that 2016 Centenary year, much debate in general, I know, in
31 Belfast in particular, and as you observed it in Northern Ireland around the aspiration of a united
32 Ireland, around the bigger Republic or notions indeed or ideas of Republicanism in a broader
33 sense?

34 MS COOGAN: I think it was interesting, I'm a newbie up to Belfast, I have just been there two

1 years, of course I cross the border every week if not a couple of times a week. But I think last
2 year was extraordinarily interesting, because of course we had the Somme and we had what we
3 call 1916, we southerners call 1916, meaning the Easter rising. So you had both communities
4 having super important celebrations.

5
6 But what I found around the tradition let's say that I would have come from, Catholic,
7 Nationalist, southern tradition, is that little spark of yes but you left us, that abandonment, the
8 idea of abandonment.

9
10 So actually you're celebrating the Easter Rising where you abandoned us. So the majority in
11 Ireland, and the Proclamation talks about majority and minority in the context of the minority, in
12 Proclamation terms was meant to be Protestant elite in the island of Ireland, controlling the
13 majority, Catholic, poor, Nationalist. But what we did was, we took the 26 counties and we said
14 asta la vista, this is the perspective from West Belfast, which I was super shocked at.

15
16 I went -- because I think there's such a dislocation in terms of how we, our history is told here
17 and how history is told there. I have a ten year old in fourth class up there, and he is being
18 taught a different history. Absolutely different history. Which is also really interesting.

19 >> Can I ask Amanda is that alternative facts now?

20 MS COOGAN: Definitely alternative perspectives, yeah. I won't anecdote you any more than
21 my son coming home to tell me that we won the war mammy. I said sorry, we were neutral.
22 Which we are we talking about? We were neutral in the war.

23 MR WOODS: Which war?

24 MS COOGAN: Yes exactly. It gets terribly complicated. So I actually think 1916 is not the
25 Centenary that's the important one. I think '22 is the one. And actually I think because it's so
26 divisive, difficult, interesting, and I don't know if you can hide anywhere.

27
28 I think with this commission I think there was no hiding either. Let's talk about equality in this
29 commission. As in my commission to make a can you see it, can you feel it, it's all in the air. A
30 Different Republic. There's no hiding.

31
32 But I think actually, I don't know where something as nice and bourgeois as Creative Ireland can
33 help, but who knows, I'm slightly dislocated from it.

34 MR WOODS: Well reading, again reading those five planks those aspirations, and the policy

1 and statements online today, one of the commitments is that every child in Ireland, I presume
2 that means in the Republic, as it now exists, will have access to music, education, art education,
3 to -- there was another curious one, more media and technology.

4
5 But the notion of every child having access to art and music is in itself I think a very noble
6 aspiration, and to a certain extent would tally with the Proclamation and the hopes of the
7 Proclamation.

8
9 But I wonder, nobody did come to you Louise in relation to this, but if they had come to you to
10 say we're putting this big policy together to look at how we can make, arts and culture in
11 particular, better for everyone. More accessible and get more and more people involved. What
12 advice would you have given or would you give to the policymakers?

13 MS BRUTON: I think one of the best things that you can ever do with the situation that's
14 complicated is to ask a classroom full of children, just like what Aideen said, this can be any age
15 group up to the teens.

16
17 I was doing a TY discussion in Rehab in Dun Laoghaire before, the work experience kids were
18 in, we were just discussing say if a friend of theirs, transition years, so 16 year olds -- if a friend
19 of theirs was in an accident one day and suddenly went from being non-disabled to disabled
20 overnight how, as a friend, can you help? That was the discussion we were leading. When it
21 turned to the questions from the floor, there was a bit of silence for a while, you can always pick
22 out the cool guy in the class, the cool guy put up his hand and he went if you could have been --
23 if you had the choice to be born disabled or non-disabled, what way would you go?

24
25 That's something that probably everyone who doesn't have a disability has thought at one stage,
26 no I wouldn't. I wouldn't want to have a disabled life. But my answer to him was, yes, I would
27 absolutely choose to be disabled if I was given that choice now. Because it allows you to have a
28 different perspective to everybody else. Again I mentioned it before, but it gives you an extra
29 fight.

30
31 I knew the teacher in the classroom was disgraced by the fact that he asked this question, but it
32 was an honest question and it was a brave question. And we have a problem in this country with
33 people making decisions for other people across the board.

1 So if you go to a classroom full of children who have no idea of how to censor their questions,
2 no idea how to be polite in these situations and how to dance around them. If you ask them how
3 can they make arts and culture more accessible to them, you will be surprised at the simple ideas
4 they might come out, that you have put in the back of your mind as being too simple or might
5 offend someone.

6
7 Because sometimes we, if you are involved in arts and culture it's easy to forget, maybe not
8 everybody is into arts and culture either, there is that competition between the mind and the
9 body. Some people will prefer to be out playing football rather than taking arts and crafts on a
10 Friday, so you can divide the country into those teams of people. What do you want to do?
11 Outside!

12
13 So to get out of the meeting rooms or get out of I don't know, just go and ask kids. Because they
14 can be rude in a way that you need them to be rude.

15 MR WOODS: I remember was it in 2009 Michelle, you curated Vital Signs, an exhibition
16 around the idea of arts and the health, I chaired a fascinating day of discussion, and essential
17 around all that.

18
19 I just wondered in those years since, it's a good while, eight years now, have there been many
20 positive changes that you have observed? Can you, if you were asked to come back now to
21 address the people who were there that day, what ...

22 MS BROWNE: Changes in what?

23 MR WOODS: Vital Signs, positive developments in relation to access, to engagement and to
24 maybe a broader understanding within society to where the arts and health meet. It's a big one, I
25 know it's a big one.

26 MS BROWNE: Oh help! What do I think about that? In one way yes, I think there are more
27 projects happening in those contexts, there are more slightly out of the box initiatives that are
28 kind of more stable in one sense in terms of funding and allowing those things to happen, I do
29 think that certain areas have been cut and like it's often -- thinking just about galleries for
30 example, if the funding is cut you have to keep the door open, you don't necessarily have to keep
31 the outreach programme, you have to keep the lights on or whatever.

32
33 So I think those things have really hampered some of the development. I also think in terms of
34 public art programmes we really saw conservatism creep in also during the recession, which

1 just really stopped projects that do engage people as opposed to making a thing that they'll look
2 at, that's on a motorway. There's a place for that, it's on the motorway! But you know what I
3 mean? Because of the particular time that we've just gone through.

4
5 Because when we were doing that show, it was really at the tail-end, that was really the tail-end
6 of a certain amount of funding as well, we were just, that had already been earmarked so it was
7 grand. I do think that that has hampered some of the development.

8
9 Socially engaged collaborative, participative practices, particularly really took a leap in the
10 period up to that and they still continued, but I think because of certain decisions it hasn't been
11 possible to keep the energy or the level up. I think some of the work you have done, Aideen, has
12 been really important and particularly the projects you did in Mayo and that was really
13 enlightened curation and commissioning.

14 MS BARRY: It was a wonderful, the Ignite award was fantastic. But I always understood the
15 Ignite award was something that would continue on year on year. It was such a shame that it
16 was only over one year.

17 MR WOODS: Tell us what it was the Ignite awards?

18 MS BARRY: Three projects where ADI and Arts Council of Ireland commissioned three local
19 authorities in collaboration with organisations, so it was Simon McKeown the artist in Cork,
20 with Cork City Council and National Sculpture Factory. In Mayo that's Life Collective and
21 Monica, what was the name of the artist? And in Mayo there was myself and Scannan
22 Technologies and Ridgepool, each of us was to work with these arts groups. I had collaborated
23 in the past, so I had a relationship with them, but it was to develop a body of work.

24
25 The artists, they generated the raw material and then I helped facilitate and realise, as the special
26 movie image work that I discussed earlier on. The project was a silent movie, it used the body to
27 talk about, to embody -- embodied other, to talk about issues around mobility and issues around
28 the fact that the UN Human Rights on Disability has not been ratified by our own current
29 government and how that impacts on those with intellectual disabilities and their rights to live
30 full and meaningful lives, with autonomy in their own words. So it was a really lovely project
31 and it was voted by you, the public, to become, to become part of modern Ireland artwork.

32
33 So as I said earlier on it was a trinity to the work downstairs, but I always felt that the Ignite
34 awards could transform the practice, could transform the visibility and the voice of artists who

1 live with disability. I think it did for that time, I hope Creative Ireland are listening to what I'm
2 saying now and that it should happen again, because I think what ADI did and those other
3 organisations like Mayo County Council, Cork County Council and the various partners, was
4 astounding.

5
6 And though they seemed like they were large budgets, people gave enormously to make that
7 happen and that generosity, it kind of overwhelmed communities and it got people who again as
8 I say wouldn't ordinarily engage visual art -- Louise brought this up before, it got them very
9 excited about what is possible with moving image or what is possible with the body and how
10 people can break all of the preconceived stereotypes of gender and disability in one swift move
11 or one slapstick punch.

12 MS COOGAN: I hope you don't mind me stepping in here. I think there's something about this
13 idea of accessibility without compromise, I think it's something Sheena does well here in the
14 gallery, I hope you don't mind me doing a pounce here, but actually if we as artists put our work
15 out there, just make the work that needs to be made for whatever it is, and sometimes it's simply
16 people engaging with it, simply getting them through the door or looking in the window, or
17 having a moment of a ballet class going on and the children having to walk through it, or the
18 mummies and daddies have to walk through it. Or actually taking the primary school tour
19 through the work, that those amazing engagements happen, and the conceptual fright or barrier, I
20 don't do contemporary art -- is totally not there. It's simply not there once you get a person's
21 body into the space with the artwork. People don't like it or they'll react in different ways, but
22 they won't -- I think I'm constantly surprised at the positive reaction. Sheena you have a lot of
23 engagement in the gallery, tell us, would you mind. Sorry I'm being so rude Vincent.

24 MS BARRETT: Just I'm getting a lot of name checking here, but actually my colleague Liz
25 Coleman is behind most of what happens, so if I could just share a couple of magical moments
26 that happened that I witnessed with groups and then I think just fresh from your experience
27 yesterday, are you shaking your head, could you say a little bit?

28
29 But we do particularly, thanks to Liz, have a lot of programmes here. We have one particular
30 project, project 2020 which is a visual literacy project rooted in the area and the group that
31 Aideen met, that was actually one of their, not their first but their early entrance into that, they
32 hadn't been many times but think looked at Aideen's work, just one of the cases where
33 45-minutes of full robust discussion, but there was that magic moment when Aideen spoke to
34 them and said, and having talked about it themselves for 45-minutes they look at her to say what

1 is it about? And Aideen says "it's about you, as young women, believes that nobody can ever tell
2 you that because you're a woman you can't do something and that as an artist I have been able to
3 achieve these amazing things that I never thought possible. I'm now living in IMMA and I have
4 my whole family there."
5

6 That was just such a magical moment for all of us to witness. So that's just one. Sholene
7 O'Sullivan, an artist we work with, facilitated a Montessori group to the exhibition the other day,
8 lead them crawling through Aideen's work, they spun around the gallery and responded to it.
9

10 After a looking session, this VTS session with Liz where they really engaged with it and
11 imagined that the TV itself, in Amanda's piece looped while they were looking at it, so it went
12 dark just for a second one of the three-year olds said there's a lighthouse in there! There's a
13 lighthouse in that TV. And the light is moving around and that's showing -- you know, just these
14 are the kind of things.
15

16 But on top of all these things, gallery weekend, two 12 year old girls in Snapchatting Amanda's
17 performance and Suzanne's performance.

18 MS WALSH: I got them to come in, you were like you shouldn't have done that.

19 MS BARRETT: They did come in, they Snapchatted the entire experience and at one stage one
20 of them turned to me and said what's it about? I said we're having a conversation, what do you
21 think it's about? And they were looking at the pram and we had a conversation about how in this
22 area, it's largely women run this area and keep it going.
23

24 And they just were blown away by it, they sat on the floor in the gallery for two hours because
25 they wanted to get their photo with the artists when the performance was over. They just weren't
26 leaving. And they got their photos, thank you very much.

27 MS WALSH: They certainly did, absolutely! There's just so many.

28 MS COLEMAN: I think there's one -- something we're grappling with, increasing numbers of
29 children are wanting to come into the gallery space and look at the work on their own, and
30 sometimes with their parents, but we have to negotiate that really clearly with them, because we
31 do need an adult to be with children when they are coming in, but we were told recently by
32 Olivia and Cameron that they are always trying different tricks to break into the gallery.
33

34 One time they actually put on an adult sized coat and stood on each other's shoulders to try and

1 get in. So we don't know what's happening in project 2020, but it's really interesting and we've
2 certainly got great anecdotal feedback and strong relationships building. So watch this space.

3
4 I have to say just in terms of the point about Sheena, she's an incredible curator to work with, but
5 also the non-instrumentalising of the work, it's really important because when you do stand back
6 as a facilitator and allow the work and audience to collaborate and that discussion to happen, it's
7 so magical, it's a really fun thing to be part of.

8
9 So I suppose that's been useful for us, we've had a method that helped us to do that, but I've
10 learned so much about your work and so much about how it's made by looking at it, with groups.
11 So I want to thank you for that. Because it's a real privilege to work with your work. So
12 anyway, that's that.

13 MR WOODS: I'm going to open this up in a moment to you all, if you have anything you want
14 to ask or anything you want to say. But before I do, I just want to remind us all that whatever we
15 shape, A Different Republic, all of this, whatever emerges in the next few years, Creative Ireland
16 and all of it, has to emerge in an international context. We're living in very uncertain times,
17 there's extraordinary change happening in the US, in the world order, in the EU, never mind here
18 potentially on the island of Ireland.

19
20 So I suspect we will be challenged and we don't know. When we were talking earlier about
21 funding and how a great deal changed...

22 MS BROWNE: Sorry to bring that up.

23 MR WOODS: Absolutely. It changed after the crash and the impact that can have, again we
24 have to bear all that in mind as we look to the future. But maybe, and I wonder what any of you
25 think about this briefly, the notion of the international and the individual or local or particular,
26 almost looking beyond the national, do we continue to make the work as an imperative in and for
27 itself, always? Is that the thing that will carry us forward, beyond those changes, beyond those
28 ruptures that may come? Silence! I presume you are all determined to go on making art
29 anyway?

30 MS COOGAN: In these divisive, difficult, dark, strange times it's a very exciting context to
31 make work, to do this exploration. So yeah.

32 MS BROWNE: I think what Liz was talking about and what you mentioned, just the
33 non-instrumentalisation, that's the key to it, to be able to make the work. Work for itself, the
34 work for the space between the work and the person who is looking at it, or the people who are

1 part of making it. That it doesn't become propaganda in some way, that there's a space -- that it
2 is a space that -- like that's the beauty of it in a way, that's the beauty of being able to make art
3 and being an artist that it's this kind of bubble in the nicest sense of the word, that it's this space
4 that does allow for slightly crazy, slightly off the wall, I don't know what it is, different questions
5 to be thrown out there, if we lose that space where you have to answer a specific question or you
6 have to relate to a particular person or you have to say a particular thing through it, then that
7 bubble gets destroyed and it's the space of creating new knowledge and new ways of seeing the
8 world and ways of how we can start to critically understand all the other stuff that's going on
9 around us, and I think that's really where visual art has a huge role to play. Is to also help people
10 to go beyond looking at the artwork in a critical way, but looking at the world in a critical way.
11 Go what is that about, what's that image that they've made, because we're constantly being
12 bombarded with images and constantly trying to figure that out and if I can play a role in that,
13 that's really important.

14 MS BRUTON: I think now is a really important time for protest. And we're going to make the
15 things that we need to make out of necessity rather than a lifestyle, or an income. Even though
16 those two things are very important. But it's also the strengthening of your own identity is very
17 important, but also the respect of other identities and to harmonise with them, so I've only started
18 to -- I have a pin I wear on my jacket which has the word disabled in it, in those sailor tattoos
19 with the heart, so I'm now owning that word, a word that people think is a bad thing. That's my
20 word, isn't there a choice within the deaf community, to have capital or lower case D. So which
21 D you choose to use.

22 MS COOGAN: It's a massive cultural thing. I'm afraid I was very cranky with Nathan about
23 that. I do apologise. But that owning it, respect the difference, it's such a cliché, but actually
24 owning it as well. I know myself that people who don't know the deaf community get a little
25 frightened, is it hearing impaired ... so that name, we are deaf, we are proud, we own it, is really
26 important.

27 MS BRUTON: Exactly, as these movements keep happening and so many different ways you
28 look at black lives matter, repeal the 8th, art, music, are uniting people in different ways, but
29 universally -- black lives matter is incredible, because how the hell would someone in Ireland
30 know that this was going on in the world if it wasn't for the internet. And we're all becoming a
31 little more considerate, but also we have to become a little bit stronger in that way as well.
32 Because there's a feeling of doom at the moment and I think the point is just not to stop doing
33 what it is that you think is important, because if we get quiet then that's when the doom reaches
34 everyone.

1 MR WOODS: It was good to see somebody like Meryl Streep take the stance that she did as
2 Oscars and say what she did. In a way it might seem like a small moment in a big night, but it
3 became a big moment as well and spoke to a great deal I think.

4 >> I am really interested in this idea that artists should live in a bubble, or create in a bubble,
5 because I think that this is one of the questions about is exhibition or the stakes that dedicated to
6 showing of art, the engagement, where audience come to. That's been a really rich place for a
7 very long time.

8
9 But the stakes have changed and also is that the only place that artists should appear? And when
10 you talk about the likes of Meryl Streep that's a very political statement. That's something that
11 she has decided is an important thing to say, could have ramifications for her career, it could
12 mean that she doesn't -- we're talking about Meryl Streep, so it won't stay there that long, I think
13 Meryl will be okay! But when you're talking about -- take Fire Station, socially engaged practice
14 is important for us.

15
16 And when society is endangered and our understanding of values in informed society is
17 endangered is there a necessity for artists to be liberty leading the people, be on that life raft
18 saying the stakes are high, but I'm able to help articulate, and take that risk? And is that an
19 instrumentalisation of things? Or are we sort of saying that the gallery is the place where we do
20 our expression? Do we go into -- go into the streets -- I'm interested in Creative Ireland's notion
21 about the spectacle in the public place which has to be an exclamation of joy, that's the problem.

22
23 If the artist, if we all colluded and agreed and then turned up wearing sack cloth and ashes and
24 communed ...

25 MS COOGAN: I'm on it!

26 >> You're there! But I suppose what I'm interested in is the form that the exhibition takes in the
27 gallery and the very contained form that that is, versus possibly other ways of saying what we
28 need to say and feel we need to say it, in a place where in fact there may be very real
29 consequences, very really impacts.

30
31 If you're living in Iran and you make the wrong artwork you're in jail now, what does that imply
32 for how we are here where we have a great degree of expressive creative freedom, but actually is
33 anybody from the government sitting here, listening to Louise's points? And going to take it?
34 Do we all have to be happy all the time?

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And while I think the Arts Council commissioned some very interesting works for the 1916 commemoration, where does Creative Ireland build on those themes rather than the great big celebration on Easter Monday that Ireland would have a big group hug around, which would be lovely, but it's a difficult, it's messy and nasty and it's difficult to solve those problems.

But I suppose just, I'm interested in the responsibility or the kind of should we even use that word responsibility for artists to engage in something that is directed and desired to make a point and take the risk for that, in a changed world?

MR WOODS: Does an artist have any responsibility to do that at all?

MS BROWNE: I heard loads of things there, but the word bubble is wrong there, I suppose when I'm saying the best possible meaning of that word, I mean the fact that it is this particular space, and that doesn't necessarily have to be in the gallery, I mean a metaphorical space for questions and for experiments to happen. You know yourself the kind of stuff I do, the kind of work I make often has a very particular, often social or political point to make and it doesn't always happen in galleries and that it's really, it does confront a public space and a public.

But what I really enjoy about the fact that I work in visual art is the fact that it is a space where I can ask that question and it embraces all of that stuff, it embraces something that needs a house, like a gallery, or I can go out there, I can -- you know, throw a little pebble out and see what happens, see what that ripple effect is, that's what I mean by the bubble, which is the wrong word.

But I totally agree with you. I was at, last summer I was in MIMA, Middlesbrough Institute of Modern Art, something like that, but particularly thinking about the Art 18 archive, and Art 18 House as a concept that Tanya reclaimed to think about youthful art and art that has a youth value and art that's a tool for change.

So we were talking about that and there was a lot of antithesis where art should be. And Charles Esher who had been very much instrumental in fostering that work and that gathering of that particular kind of practice talked about, like maybe it is just at this particular moment that we're in, that this is what's required, and that in 20 years down the road it might not need to be in that space. And that it's the morphing and beautiful way that it can be lost.

MS COOGAN: Can I say, through the chair, Paula Clarke wants to make a comment. But

1 before she does, I do want to talk about the liminal space, I think we are edging around it. Let's
2 talk about liminality.

3
4 I think the frame of the gallery space and publicly funded gallery space is so super important to
5 the invitation or actually usually much more the clawing at the door by artists, can I have, I need
6 to put a piece of work in there -- is really important. And the openness for that is really
7 important, and particularly where we moan and groan about funding and all the rest of that, I
8 have a part-time job, sign language interpreter, because I can't live as an artist.

9
10 But as we moan and groan about that, actually the beautiful infrastructure of the visual arts in
11 Ireland is in my experience much cleaner place to go to, so I'm not for example told that I can't
12 use the colour green because of political issues, or that I should really make something red
13 because that's our corporate colour, you know, that there's these lovely suggestions into your
14 work, that I've never got that from a space in Ireland, that I remember. Or that -- you know, so
15 it's really important and I would say that art can, art is not political. Can't not be political.
16 Particularly the body, putting the body in public is political, let alone a female body or a disabled
17 body or -- it's highly political, even just evidencing it, witnessing, standing to be looked at, is
18 hugely political, that's just me.

19 >> Today has been fantastic from the Art Council, the beautiful access we have been given to
20 everything and as well, the deaf and it's a visual language I use to see the accessibility is
21 fantastic.

22
23 So as a deaf person we have a lot of similarities in our background, so like Amanda looked at her
24 parents who were deaf as a child and grew up with that, in the artistic field I think that that is
25 very, very important. Irish people are much more open minded, when you have a gallery like
26 this, that is accessible, that you can come in to be involved in, sign in, very much participate.

27
28 Because I think people with disabilities often hide themselves away, but if I can talk to the
29 context of Northern Ireland, I'm living in Belfast myself and I feel that deaf people are more
30 involved in the disability community, but it is dislocated from the art community.

31
32 So I am a board member of what we call De-sign Arts, which is a deaf theatre and art group.
33 We've got a small bit of funding for us, but I feel that it is piecemeal. Piecemeal and very
34 underfunded, and then we had to go to Disability Arts in Northern Ireland.

1
2 We're being sent around the houses to try and get some kind of support, and it becomes very -- it
3 feels like we're trying to get, climb up the pole, climb up to reach the glass ceiling, we don't feel
4 like anyone is trying to help us up, give us a hand up, give us the rope up in Northern Ireland. I
5 think it's really, really important to -- that organisations can be in some ways mainstreamed or
6 helping or supporting each other, so it isn't that disability groups aren't just based on sensory
7 disability, physical disability, etcetera, that we are all on one level and that we work together and
8 in support of each other, just like here, it really is a beautiful thing to see ADI here.

9
10 I have felt so included in today, and like for example a hearing person would see Amanda's work
11 and they will access it in one way, but a deaf person will access it in a different way, because
12 Amanda's work is visual, for example most recently I worked with Amanda on a production
13 called "Run to the Rock." What we're doing is we're working in a bodied way with sign
14 language, with the physicality of the performers, so the evidence of the work how we worked
15 together -- Paula talks so fast, excuse me so I was way back there -- talking about run to the rock.

16
17 So hearing people experienced it in a totally different way to deaf people experiencing it, but it
18 was both equal but different and I think that is a really interesting methodology for universal
19 access, to make political points about whatever kind of disability mental health, physical
20 disability or whatever, but that people can have access in different ways to things. And I think
21 the project -- I think this project, a project like this ADI is so important to keep going and that
22 we all work together and that we are all climbing that tree together, giving each other a hand up
23 together. Thanks a million.

24 MR WOODS: We're almost out of time, if there's one very quick comment or question.

25 >> I would just like to say one of the things I observed today is the context of the culture of
26 disability within identity and artistic practice and as part of the cultural life of Ireland and
27 certainly as part of, and should be considered as part of the Creative Ireland and policy
28 development as it continues.

29
30 But bringing it back to I suppose the universal, the international and the national and this
31 exhibition. I wondered, I have a very quick question really about the potential for it to tour.

32
33 We have a huge Irish diaspora, and we have a number of different Republics around the world
34 that might find some stimulus and inspiration and guidance and experience from the exhibition

1 itself, from the materials and supports and feedback of the programmes that have exhibited and
2 experienced around the exhibition through the LAB, the seminar today, all of the explanations,
3 the work, the essays, the writings, the analysis.

4
5 That material, that documents the work and the people that have contributed to that is something
6 that I think could be shared universally and I wondered if there might be a potential for that?

7 MR WOODS: It would be great if there is.

8 MS COOGAN: My work is available to tour.

9 MR WOODS: I'm sure all our artists would be happy. Is there anyone else who wants to say
10 something?

11 >> I just wanted, I made a few notes while listening to everyone here, it's extremely interesting,
12 but as you know -- I can't see what I'm writing myself, I've written something here, one word is
13 the place is Arts and Disability Ireland which is perfect. Then I have written the word disability
14 and art with question marks after each. I've also written the two words protest and provoking
15 with question marks after each word. Choice and facts question mark, question mark. And
16 responsibility and duty for artists, both with question marks.

17
18 You were just talking about opportunities, all of you are artists, there's the disability called deaf,
19 there's mental illness, I don't know what your disability is, (inaudible) I'm also a writer of truth
20 or is it facts, I'm just thinking who is disabled here and who is the artist? Who is -- how do we
21 define these things?

22
23 Would it not be -- you said that all those people talking about disability and you talk about arts,
24 but at the same time you put it out so it becomes an individual thing, but is it not the same? Is it
25 not something we can put together in an artist way? Deafness is one thing, but it's only one
26 thing, but is the problems a deaf person has the same problems or similar problems to someone
27 with mental illness or whatever?

28 MS COOGAN: That is really...

29 MR WOODS: We might keep this brief because I'm really conscious of time.

30 MS COOGAN: I think that's a key question and actually as Louise was saying it's -- one answer
31 doesn't fit all, at all, at all. But it's about this, I think Louise did you describe it as a deep respect
32 for difference? And I think if anything is going to come out of this doom time, it's that if we can
33 as artists, corral ourselves to implore the respect for difference that's the only thing that we can
34 do.

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And everyone's experience as Paula Clarke described everyone's experience is different, not better not worse, not less, not more. Just simply different and if we can embrace that in this crazy world of overtly othering people from different religions or that we all know this, actually that is where something good comes out.

MR WOODS: Absolutely.

>> Excuse me for not knowing all your names, but I just wanted to say this was a very topical conversation and I thought you ran it very well, sorry I can't remember your name. I thought you ran it very well. I just wanted one question to put to maybe the whole panel. Do you think disabled people should get involved in politics or do you think disabled artists should get involved in politics?

MS BROWNE: Yeah!

MR WOODS: I'd say there's probably a resounding yes.

MS BROWNE: I think everybody should be involved. I think it shouldn't be politics with, whatever, a capital P, I think it should be, we're all part of the -- we are the people, sorry with loads of clichés, but you know what I mean. I think we should all be involved in shaping.

>> But the lady over here was talking about the French artists or the revolutions and how that came about through shows on the street from artists, it came from artists to the general public and then you came into the marching and what have you, and revolutions. I think in Ireland over the last couple of years, especially in recent times anything that needed to be done, seemed to be done through going out on marching and stuff like that.

MS WALSH: I was going to just say something, I remember being brought up to be taught that in the 1930s we did an honourable thing as a country by remaining neutral. That's what the pup we've always been sold, this was an honourable badge to wear that we remained neutral. As far as I'm concerned and I'm sure everybody else is agreed about this, three weeks ago we woke up in 1933 again and we can see the evidence of that now.

Do we really want to wear that badge of neutrality going forward? Do we really want that? And how do we not be neutral about anything, in all aspects of our lives.

MR WOODS: Which is probably a slight tangent to the question whether or not we should all get involved in politics or not, but I think the answer from all of us is yes, and if we are all involved in some way or other then we can't stand back and say it happened and it happened without us or in spite of us.

1 So we're going to leave it there. Thank you all so much, to our panelists the artists at the LAB,
2 Aideen Barry, Amanda Coogan, Corbin Walker and Suzanne Walsh. So Louise Bruton, Nathan
3 O'Donnell and Michelle Browne here and Helen Carey, Pdraig Naughton and Sheena Barrett, to
4 the LAB, Fire Station and ADI, Jennie Guy and to Amie Lawless for her terrific work and a
5 special thanks, I was so delighted today to have these two extra streams of communication going
6 on.

7
8 Beside us and around us. And it was wonderful. So thanks so much to Ciara Grant and Michael
9 Feeney from Irish Sign Language and here to Michelle and Shane Finnerty who have done
10 speech to text, I am amazed by it, by both of it.

11
12 It's been a fascinating afternoon, too short but terrific and thank you very much to you, our
13 audience.

14
15 [APPLAUSE]

16
17 MS BARRETT: Can I just also thank Vincent Woods who I would like to make chair in
18 residence, because look at the length of that panel! I don't think we've ever had as big a panel
19 and to feel like everybody had an opportunity to speak and that we heard so many insightful
20 remarks this afternoon is a huge tribute to you I have to say. Thank you very much.

21
22 So thanks so much for being a great audience and coming here today. For those of you who
23 have time we'd like to invite to you a reception downstairs, just so I know there wasn't a huge
24 amount of time for questions and comments from the floor, so it would be nice to keep the
25 conversation going for anyone who has time to do so, and maybe to revisit the work downstairs,
26 now that you've heard all these other perspectives on it. So thank you.

27
28 [APPLAUSE]

29
30 Event concluded

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