



TÍR SÁILE

SCULPTURE TRAIL

Dedicated to the memory of John Coll
25th December, 1961 to 27th December, 2013

I ndilchuimhne ar John Coll
25 Nollaig 1961 go 27 Nollaig 2013

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Tír Sáile Comhthéacs

Ba í Tír Sáile an tsli ealaíne poiblí is mó in Éirinn nuair a forbraíodh ar dtús í i 1993, le 14 dhealbh saincheaptha do shuíomhanna áirithe suite i dtimpeallachtaí agus tírdhreacha ilchineálacha. De réir a chéile, tháinig sí le bheith i gcroílár na conaire ar a dtugtar Slí Ealaíne Thuaisceart Mhaigh Eo sa lá atá inniu ann. Forbraíodh an tionscadal den chéad uair mar chuid de 'Maigh Eo 5000'. Clár bliana d'imeachtaí agus taispeántáin ba ea seo a rinne ceiliúradh ar chaoga céad bliain d'oidhreacht chultúrtha an cheantair agus a reáchtáladh go gairid i ndiaidh oscailt Achaidh Chéide, ar chósta thuaidh Mhaigh Eo, don phobal. Tháinig sé chun solais gurb é Achaidh Chéide – a tógadh thart ar 3500 BCE – an suíomh neoiliteach is fairsinge, agus an líonra páirceanna is sine, dá bhfuil aimsithe ar domhan. Sheas Tuaisceart Mhaigh Eo amach mar ghort foirfe d'ealaíontóirí; dóibh ar mhian leo obair leis an timpeallacht agus obair leis an bpobal araon.

Bhí sé de rún ag tionscadal Thír Sáile saincheisteanna áirithe a chíoradh, agus ina measc siúd bhí ról na healaíne i gcruthú áite agus i gcruthú pobail.

D'fhoilsigh Dealbhóireacht 5000 foilseachán dar teideal 'Tír Sáile, The North Mayo Sculpture Trail' le Alan Lonergan sa bhliain 2001. Istigh ann, mhínigh Peadar Ó hEidhin (Príomhfhéidhmeannach Chomhairle Contae Mhaigh Eo faoi láthair) gurbh é bunspríoc an tionscadail 'go mbeadh lorg de shaothar [na n-ealaíontóirí] fós le feiceáil i gceann cúig mhíle bliain, tráth a mbeifear ag ceiliúradh 'Maigh Eo 10,000'... agus ba chóir 'go dtabharfaidh sé seo dóthain ama chun a ról agus a dtionchar a mheas.'

Agus beagnach 25 bliain sleamhnaithe tharainn ó súiteáladh an chéad taispeántán, tá an chéad chéim forbartha eile de Thír Sáile ar na bacáin anois in 2017. Trí bhithin clár nua atá forbartha ag Oifig Ealaíon Chomhairle Contae Mhaigh Eo, féachfar leis an meon i leith coimisiúnú, cleachtais ealaíne, agus rannpháirtíocht an phobail a mheas i gcomhthéacs chuspóirí agus thorthaí bunaidh an tionscadail. I measc na ngnéithe éagsúla a bhain leis an gcéim athfhorbartha seo bhí coimisiúnú Chlár Cónaitheachta Thír Sáile (féach Ich 13); athchóiriú ar shaothair reatha Thír Sáile agus comharthaí nua a chur leo; forbairt suíomh idirlín agus tiomsú foilseacháin nua; agus reáchtáil siompóisiam in Áras Inis Gluaise, Béal an Mhuirthead i mí Dheireadh Fómhair 2017, chun deis a thabhairt do dhaoine súil siar a chaitheamh agus machnamh a dhéanamh ar an tionscadal mar a bhí sé san am a chuaigh thart, mar atá sé faoi láthair, agus mar a bheidh sé amach anseo.

Tír Sáile The Context

Tír Sáile, originating in 1993, was the largest public art trail of its time in Ireland. It featured 14 site specific sculptures across a range of rural environments and landscapes. It became the focus of what is now described as the North Mayo Art Trail. The original project was developed as part of 'Mayo 5000'. This was a year-long programme of events and installations, celebrating fifty centuries of cultural heritage of the region and followed the opening to the public of the Céide Fields Centre on the north Mayo coast. The Céide Fields are considered to be the oldest known field systems in the world. It is an extensive Neolithic site dating to approximately 3500 BCE. The landscape of North Mayo became a perfect backdrop for artists to work both within the environment and with the people.

The Tír Sáile project set out to explore a number of topics including the role of art in the making of place and in the making of community.

A publication titled Tír Sáile, The North Mayo Sculpture Trail by Alan Lonergan was published by Dealbhóireacht 5000, 2001, in this publication, Peter Hynes (now Chief Executive of Mayo County Council) set out the original project brief as one in which 'some part of [the artists] work should last through the next five millennia and be recognisable for the 'Mayo 10,000' celebrations' ... which should, '...allow adequate time for assessment of their role and of their impact.'

In the wake of almost 25 years since the first installation, Tír Sáile has entered a new phase of development. In 2017 a new programme, developed by Mayo County Council Arts Office, has meant that the process of thinking around; commissioning, arts practices and community engagement can be assessed against the projects original objectives and outcomes. This re-development phase has comprised the commissioning of the Tír Sáile Residency Programme, the restoration and repair of existing Tír Sáile works including the installation of new signage, and the development of a new website and publication. The Tír Sáile Symposium 2017 has been organized as part of the new programme, providing an opportunity to consider and discuss the projects past, present and future.



Tír Sáile Saothair Ealaíne

Is d'aon ghnó atá tráithe na meithle le brath go láidir i Siompóisiam agus Slí Dhealbhóireachta Thír Sáile, mar b'í an mheitheal an nós traidisiúnta inar tháinig scata daoine le chéile chun obair a chur i gcrích. Tagraíonn chuile ghné d'fhorbairt an tionscadail don phrionsabal seo, ón gcomhoibriú idir ealaíontóirí agus muintir na háite, go rannpháirtíocht an phobail sa tionscadal agus an seilbh a ghlac siad air, rud is léir ó na suíomhanna a deonaíodh le haghaidh píosaí ealaíne agus an fáilte a cuireadh roimh ealaíontóirí. Bhí rannpháirtíocht an phobail agus comhoibriú lárnach do rath an tionscadail sa chaoi is gur aontaigh sé muintir agus áit faoi bhrat a bhféiniúlachta – agus bhain chuile dhuine a bhí páirteach sa tionscadal barr tuisceana ar oidhreacht chultúrtha an cheantair dá bharr.

Bunchloch an choimisiúnaithe ba ea úsáid ábhair agus timpeallachtaí nádúrtha i saothar na n-ealaíontóirí, ag obair as láimh a chéile leis an dúlra mórthimpeall orthu. Bhí sé de chuspóir ag an tionscadal ón gcéad lá riamh go bhfágfadh na saothair rian de shaghas éigin ina ndiaidh a sheasfadh na mblianta, fiú mura mbeadh ann ach a lorg ar an tírdhreach. Ní hábhar iontais é mar sin go bhféadfadh roinnt de na saothair ealaíne lobhadh isteach sa dúlra le himeacht ama, ach go mbeidh fágtha le hoidhreacht acu a gcuid taifead, buanaithe i gcartlann cló, nó ar an idirlíon mar is gnách na laethanta seo.

De bhonn an chaidrimh a cothaíodh idir ealaíontóir agus timpeallacht trí bhíthin na samhlaíochta agus an ghnímh, éiríodh le bunspríoc Thír Sáile a bhaint amach: is é sin an t-am a chuaigh thart a cheiliúradh, sásamh a bhaint as an am i láthair, agus aghaidh a thabhairt go fonnmar ar an am atá le teacht.

Ba é aidhm an tionscadail in 2017 ná athchóiriú a dhéanamh ar na dealbha atá fós mar chuid den tslí. Beartaíodh roinnt de na bunsaothair a chur as feidhm (tá liosta díobh san aguisín agus tá cuntas díobh ar an suíomh idirlín), agus tá oibreacha cothabhála de dhíth ar chuid eile acu. Tá tuilleadh eolais faoin tslí ar fáil ar an suíomh idirlín. www.northmayoarttrail.com

Tír Sáile The Artworks

The ethos behind the Tír Sáile Symposium and Sculpture trail was formulated on the notion of a 'Meitheal', that is a traditional way of working by which groups of people come together to work towards a common goal. This principle informed all aspects of the development of the project, from the collaboration between artists and the local community, to the communities engagement and ownership of the project, reflected in the donation of sites for both the siting of work and hosting of artists. The local community involvement and collaboration was crucial and contributed to the unifying of people and place in an expression of their identity – this was instrumental in promoting a deeper understanding of the cultural heritage for all involved in the project.

Key to the commissioning was the use of natural materials and environments by the artists, working in harmony with their surroundings. An ambition for the project was that the works would be able to endure the test of time, even if this was through traces or marks in the landscape. Of course a natural consequence of this was the possibility that a number of artworks might degrade back into the environment, and their legacy would be the recording of the works through the medium of print and more recently, the internet, as archival records.

The interaction of artist with the natural environment by way of imagination and physical endeavour achieved the primary aim of Tír Sáile which was to celebrate the past, relish the present and embrace the future.

The project for 2017 has been to focus on rejuvenating the sculptures on the trail that are still in commission. A number of the original works have been decommissioned (these are listed on page 22 and have been archived on the website), while others are in need of attention. More information on the trail can be found on the website. www.northmayoarttrail.com

The Intercommunication Park Cuan Chill Ala Mariyo Yagi

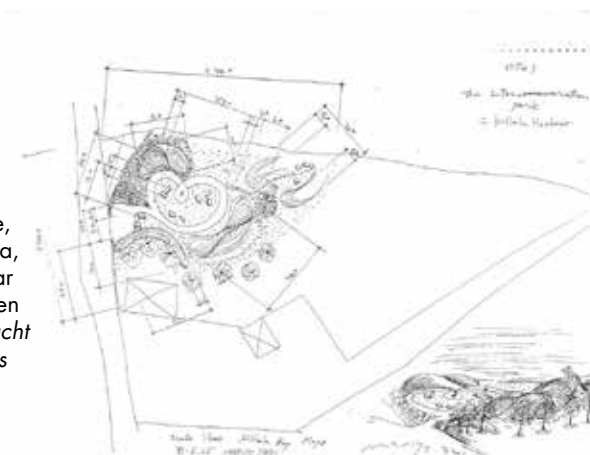
Cruthaíodh an taispeántán seo i bhfoirm páirc ealaíne. Seasann an talamh féin, a gabhadh ar ais ón bhfarraige, don dlúthchaidreamh síochánta idir daoine agus an dúlra, agus a gcleithiúnas ar a chéile. Tarraingíodh na conair ar an talamh mar shnaidhm Cheilteach, mar chomhartha den éigríoch. *Ag siúl i measc na dtulach, nó ag suí ag éisteacht leis an ngaath agus na tonnta... Is ón mbroinn ó dhúchas muid, agus ónar saolaíomar uile.*

The Intercommunication Park Killala Bay Mariyo Yagi

The installation takes the form of an art park. The land, which was reclaimed from the sea, is representative of the harmony between human interaction and co-dependence with the natural landscape. The paths are drawn into the land as a mark of infinity in a Celtic knot. *Walking around the mounds, sitting listening to the wind and the waves... All of us were in the maternal before we came.*

Tonnta na Blianta Piara Chill Chuimín Simon Thomas

Tá Tonnta na Blianta mar chuid de bhalla mór coinneála cois cladaigh ag Piara Chill Chuimín. Bís Fermat is ainm don phátrún ann, phátrún a teilgeadh ar an mballa ag meánoíche ó bharr cuaille 8.5m in airde a cuibhríodh do ghrinneall na farraige ag lag trá. Marcáladh an mhóitíf ar an mballa le cailc, agus rinneadh é a dhruileáil agus na poill a líonadh ón lár amuigh le dalláin d'ábhair éagsúla: naghas Bhéal an Mhuirthead, basalt, umha, iarann agus cruach dhosmálta. D'fhéadfaí breathnú ar an móitíf mar léiriú ar chúrsaí ama, curtha i láthair ag foinse naghas Bhéal an Mhuirthead agus chónagaracht an tsaothair d'Achaidh Chéide.



Tonnta na Blianta Kilcummin Pier Simon Thomas

Tonnta na Blianta was incorporated into a large retaining wall on the seafront at Kilcummin Pier. The pattern is a Fermat spiral, which was projected at midnight from the top of an 8.5 metre pole guyed into the seabed at low water. The motif was chalked onto the wall and later drilled and plugged with in-bands from the centre outwards, using the materials; Belmullet gneiss, basalt, copper, iron and stainless steel. The motif can be seen as a representation of time, influenced by the source of Belmullet gneiss and the work's proximity to the Ceide Fields.



Tearmon na Gaoithe Cill Cuimín Alan Counihan

Tá an dealbh seo, Tearmon na Gaoithe, suite ar cheann tíre a ghobann amach san Atlantach agus neadaithe idir Chuan Chill Ala ar dheis agus Chuan Leacain ar chlé. Seo ceann de na suíomhanna is iontaí ar an tslí. Cillín is ea Tearmon na Gaoithe, déanta de leaca gaineamhchloiche dúchasaí agus tógtha laistigh d'fháinne cloch réidh ar bhruach an Atlantaigh fhiáin. Spreagann sé machnamh agus cothaíonn sé suaimhneas tearmainn, macalla de thraidisiún na mainistreach agus cillíní na ndíthreabhach a fhaightear ar chósta thiar na hÉireann.



Tearmon na Gaoithe Kilcummin Alan Counihan

The sculpture, Tearmon na Gaoithe, is located on a headland which juts out into the Atlantic; to the right is Killala Bay and to the left Lacken Bay. The site is among the most spectacular on the trail. Tearmon na Gaoithe is a cell made up of locally sourced sandstone slabs, inside a ring of flush-laid stones on the edge of the wild Atlantic. The structure evokes meditation and sanctuary, recalling the monastic tradition and eremitical cells of the Western seaboard.

Echo of Nawascape Cuan Leacain Mariyo Yagi

Tá ceann de mhórhéamaí Yagi le brath sa dealbh seo chomh maith, is é sin an 'nawa', nó rópa DNA. Is éard atá in Echo of Nawascape ná grúpa tulach ithreach, leagtha amach amhail rópa tite, agus an spás sa lár pábháilte le gaineamhchloch Leacain. Seasann an téama seo – bunaithe ar héilics DNA – do leanúnachas an tsaoil ar thalamh, ar muir, agus sa spéir. Agus é suite ar an tairseach idir tír agus muir, mealltar an tsúil i dtreo na farraige: foinse na beatha sa chaidreamh casta seo.

Echo of Nawascape Lacken Bay Mariyo Yagi

The sculpture uses a theme common to Yagi's work, that of the 'nawa' or DNA rope. Echo of Nawascape consists of a group of earthwork mounds, appearing like fallen rope, with a central space, paved in Lacken sandstone. The theme, which recalls the DNA helix, represents the continuity of life on earth, sea and sky. The location of the work on the edge of sea and shore draws attention to water, as the origin of life in this complex relationship.



Court Henge Baile an Chaisil Tony Murphy

Tá an dealbh suite ag Teachíní Saoire Bhaile an Chaisil, ar fhaiche a bhfuil tithe mórthimpeall air. Tá sé cóngarach don charn cúirte sa Bhaile Glas. Feidhmíonn an dealbh mar áit chruinnithe. Clós i lár mullóg fhéarmhar atá ann, le dhá chlóis eile níos lú cliathánach leis, agus leaca ceartingearacha gaineamhchloiche Leacain ar an imeall acu uile.



Court Henge Ballycastle Tony Murphy

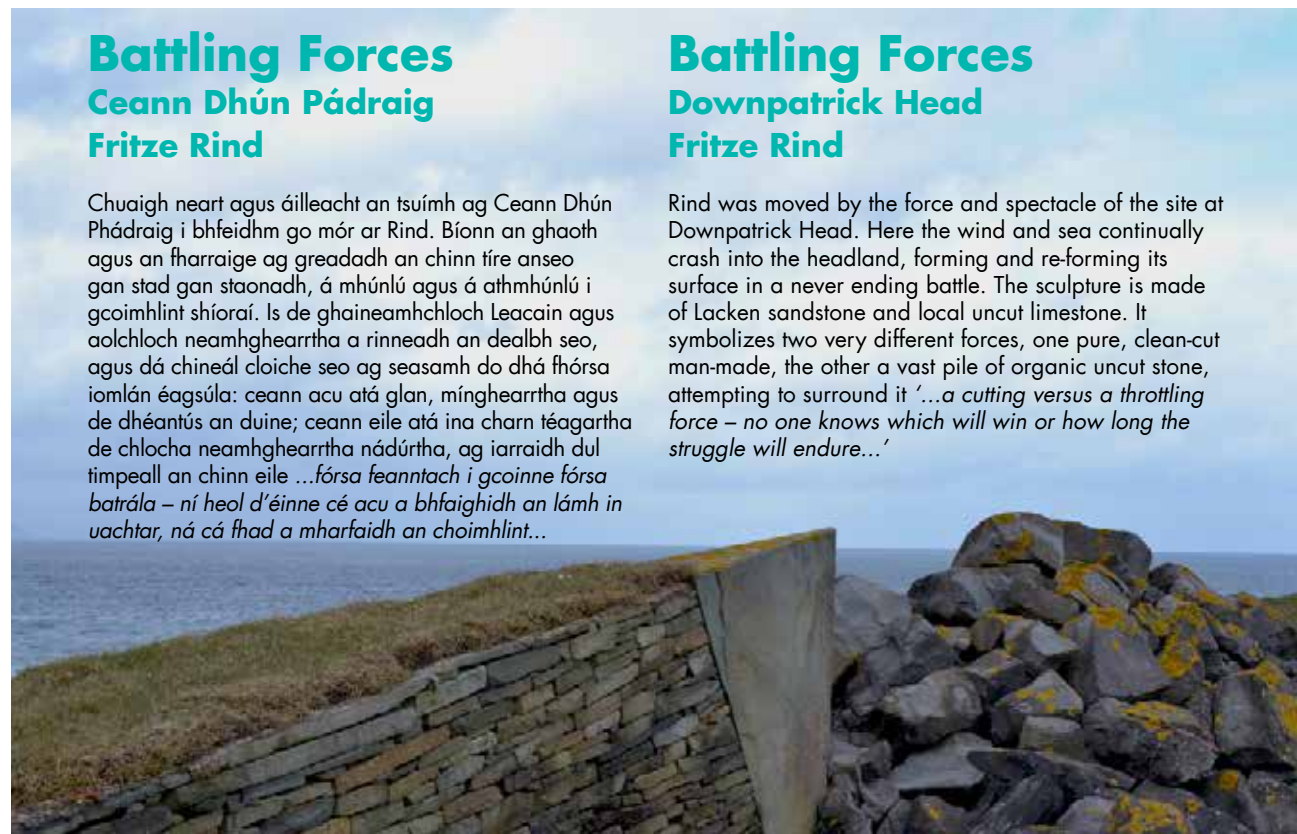
The sculpture is located at Ballycastle Holiday Cottages, in a green area surrounded by houses. It is close to the megalithic court cairn at Ballyglass. The sculpture acts as a meeting place. The grassy mound structure encloses a central courtyard, flanked by two smaller enclosures all lined with vertical Lacken sandstone flags.

Battling Forces Ceann Dhún Pádraig Fritze Rind

Chuaigh neart agus áilleacht an tsuimh ag Ceann Dhún Pádraig i bhfeidhm go mór ar Rind. Bíonn an ghaoth agus an fharraige ag greadadh an chinn tíre anseo gan stad gan staonadh, á mhúnlú agus á athmhúnlú i gcoimhlint shíoraí. Is de ghaineamhchloch Leacain agus aolchloch neamhghearrtha a rinneadh an dealbh seo, agus dá chineál cloiche seo ag seasamh do dhá fhórsa iomlán éagsúla: ceann acu atá glan, mínghearrtha agus de dhéantús an duine; ceann eile atá ina charn téagartha de chlocha neamhghearrtha nádúrtha, ag iarraidh dul timpeall an chinn eile ...fórsa feanntach i gcoinne fórsa batrála – ní heol d'éinne cé acu a bhfaighidh an lámh in uachtar, ná cá fhad a mharfaidh an choimhlint...

Battling Forces Downpatrick Head Fritze Rind

Rind was moved by the force and spectacle of the site at Downpatrick Head. Here the wind and sea continually crash into the headland, forming and re-forming its surface in a never ending battle. The sculpture is made of Lacken sandstone and local uncut limestone. It symbolizes two very different forces, one pure, clean-cut man-made, the other a vast pile of organic uncut stone, attempting to surround it '...a cutting versus a throttling force – no one knows which will win or how long the struggle will endure...'



Wind Trees

Moing Oilí
Eilis O’Baail

Tá an dealbh seo suite ar Chnoc Mhoing Oilí, amhail lorg mór láimhe ar mhála an chnoic. Meascán de chrainn bheo agus gaineamhchloch Leacain é seo a chuireann stair an tsaothraithe i Maigh Eo, a théann siar cúig mhíle bliain, in iúl. Tógadh cúig bhalla leathchiorclacha taobh thiar den chúig chrann óg dhúchasacha, crainn a d’fhásadh in am is i dtráth os cionn fhoscadh na mballaí le bheith múnlaith ag an ngaoth shíoraí a shéideann ar an gcósta álainn seo, agus a sheasfadh na mblianta. Feistíodh painphíoba sna ballaí a ghlacfadh le fuaim na gaoithe chun fonn brónach buan a chasadh.

Wind Trees

Muingelly
Eilis O’Baail

The sculpture is located on Muingelly Hill, forming a giant handprint set into the hillside. Living trees were combined with Lacken sandstone to reflect Mayo’s five thousand year history of cultivation. Five semicircular walls formed the backdrop to the planting of five indigenous trees which would grow above the shelter of the walls and be shaped by the ever present wind on this spectacular coastline, lasting the test of time. The pan pipes set into the walls take up the sound of the wind and produce a mournful, enduring melody.

Caochain

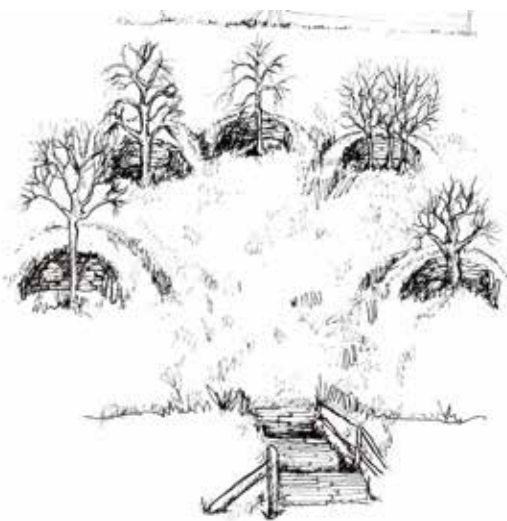
Ceathrú Thaidhg
Walter Michael

Tá an dealbh seo, atá céad méadar ar fad, déanta de chréafóg agus clocha áitiúla. Is ó Dhún Chaocháin in aice láimhe a thóg sé a ainm, agus an dún sin ainmnithe ó Chaochán, fathach leathshúileach a luaitear go minic i mbéaloideas an cheantair. Tá an saothar féin suite i gCeathrú Thaidhg, ceantar iargúlta ar chósta thuaidh Mhaigh Eo a bhfuil cáil air as áilleacht an tírdhreacha ann agus as a bheith mar chuid de Ghaeltacht Mhaigh Eo, ceantar a bhfuil an Ghaeilge mar theanga phobail ann.

Caochain

Carrow Teigue
Walter Michael

This one hundred metre long sculpture uses earth and local stone in its construction. The sculpture takes its name from the nearby townland of Dun Caochain Head, named for the one eyed giant Caochán, a figure referred to in numerous stories of the seanchaithe, or storytellers of the area. The work is located in a remote area of the North Mayo coast called Carrow Teigue (Cathru Thaidhg). It is noted for its spectacular scenery, and as being part of the north Mayo Gaeltacht, where the Irish language is in daily use.



Stratified Sheep

Béal an Átha Buí
Niall O’Neill

Tá an dealbh le feiceáil ag feirm oscailte Bhéal an Átha Bhuí agus déanann sé ceiliúradh ar thraidisiún seanbhunaithe tógála caorach sa cheantar, a cothaítear ar thalamh sheascannach na dúiche. B’as gaineamhchloch Leacain agus eibhear ón gceantar féin a tógadh an saothar. Tá gach caora déanta de shraitheanna éagsúla cloiche, macalla de na sraitheanna nádúrtha is bonn leis an tírdhreach máguaird.

Stratified Sheep

Ballinaboy
Niall O’Neill

The sculpture is located at Ballinaboy visitors’ farm and celebrates the long tradition of local sheep farming, sustained on the marshy terrain of the region. The work was constructed from Lacken sandstone, together with local granite. Each form is made up of a number of stone layers, which reflect the natural stratification of the land.

Acknowledgement

Oileán Chloigeann
Marian O’Donnell

Liotúirge don chuimhne pobail is ea Acknowledgement; leacht créafóige do na sluaite gan ainm atá imithe ar shlí na fírinne, daoine nach eol dúinn a n-ainmneacha ach a seasann leaca loma traidisiúnta i gcuimhne orthu i gcónaí. Déanta de chréafóg agus naghas, tá an dealbh roinnte ina dhá leath ag pasáiste cúng cuartha a mheallann an cuairteoir tríd an dealbh, agus isteach sa talamh, roimh radharc fairsing den tírdhreach máguaird a thabhairt dóibh ar theacht amach ar an taobh thall de.

Acknowledgement

Claggan Island
Marian O’Donnell

Acknowledgement is a liturgy to communal memory, an earthwork monument to all the anonymous dead, whose memories have been lost and are only remembered through the tradition of the placing of unmarked stones. The sculpture of earth and gneiss stone is bisected by a narrow curved passageway, which draws the visitor through the sculpture, into the earth, to emerge and greet the vastness of the surrounding sea.



Deirbhle's Twist

An Fód Dubh

Micheal Bulfin

Tá Deirbhle's Twist suite os cionn Phiara an Fhóid Duibh, agus déanta de na bolláin eibhir a bhí suite ar an láithreán féin, ach iad ardaithe agus socraithe i mbís ardaitheach. Fuair Bulfin a chuid ionspioráide ó scéal Naomh Deirbhle. Macalla de na suíomhanna meigiliteacha is ea an bhís, ach tagraíonn sí don fhisic adamhach chomh maith. Scríobh Bulfin an méid a leanas faoi:

Is í an chloch an tírdhreach. Bhí sé anseo i gcónaí. Ar bhealach, ní dhearna mise ach atheagar a chur air.

Deirbhle's Twist

Blacksod

Micheal Bulfin

The sculpture, Deirbhle's Twist, overlooks Blacksod Pier and was made by raising the existing granite boulders on site, and placing them in an ascending spiral. Bulfin took the theme from the story of Saint Deirbhle. The spiral while a reflection of the work of megalithic sites is also a reference to atomic physics. Bulfin wrote; *The Stone is the landscape. It was always here. I have just, in a sense, rearranged it.*

Tír Sáile

Cónaitheacht

2017

I mí Feabhra 2017 ghlaigh Oifig Ealaíon Chomhairle Contae Mhaigh Eo ar ealaíontóirí cur isteach ar shraith cónaitheachtaí i dTuaisceart Mhaigh Eo. Tugadh le fios sna treoracha gur deis a bhí ann athchuart a thabhairt ar chuid de bhunsuíomhanna Thír Sáile le léargas úr ealaíne agus cur chuige nua-aimseartha i dtaobh na healaíne poiblí. Bhí an tslí bhunaidh, a forbraíodh beagnach 25 bliain ó shin, ina phríomhthéama do shiompóisiam dealbhóireachta a réachtáladh thar trí seachtaine i mí an Mheithimh 1993, agus is amhlaidh an scéal in 2017 agus na coimisiúin á gcruthú le linn cónaitheachta a mhairfidh mí.

Is iad Joanna Hopkins, Gareth Kennedy, Noah Rose agus Selma Makela na healaíontóirí a roghnaíodh i gcomhair chónaitheacht Thír Sáile. Ina theannta sin, thug Dorothy Cross faoi thogra taighde in Inis Gluaire.

Tír Sáile

Residency

2017

In Feb 2017, Mayo County Council Arts Office put out a call to artists to apply for a series of residencies in North Mayo. The brief outlined that this was an opportunity to revisit some of the original Tír Sáile sites with new artistic approaches to contemporary public art practice. The original trail, developed nearly 25 years ago was the focus of a three week long sculptural symposium in June 1993, and the commissions in 2017 would also take place over a month long residency period.

The artists selected for the Tír Sáile residency were; Joanna Hopkins, Gareth Kennedy, Noah Rose and Selma Makela. Dorothy Cross also began working on a research project on the island of Inis Gluaire.



Siorathrú

Nuair a tionscnaíodh Slí Dhealbhóireachta Thír Sáile 25 bliain ó shin, ba bheag trácht a chloisfí ar athrú aeráide agus domhandú. Ach d'ainneoin sin, chruthaigh ealaíontóirí ó chuide chearn den domhan – roghnaithe chun páirt a ghlacadh i meitheal ealaíne i gcomhpháirt le pobail ar fud Thuaisceart Mhaigh Eo – 14 thionscadal a léirigh dlúthcheangal agus tuiscint ar na cumhachtaí a mhúnaigh an tírdhreach seo anallód, ar an tiontú ó leac oighir go talamh slán ag deireadh na hoighearaoise seo caite, agus go háirithe ar thionchar na ndaoine a chuir fúthu sa cheantar seo le 5000 bliain anuas. Níorbh fhada go raibh siorathrú eile, cumhachtaí na linne seo, ag dul i bhfeidhm ar an gceantar; an tionscnamh ola agus gáis agus an digitíú ag fágáil a lorg ar an bpobal agus an timpeallacht araon. Iarradh ar na healaíontóirí an tráth sin a léamh féin a thabhairt ar an 5000 bliain a chuaigh roimhe, agus ar na forbairtí geolaíoch, éiceolaíoch agus daonna a tharla sa tréimhse sin. Bhí an mheitheal mar chroílár na treorach sin mar gheall ar a fhréamhaithe is atá sí i gcultúr dúchasach Thuaisceart Mhaigh Eo agus a éifeachtaí is atá sí chun rannpháirtíocht an phobail a spreagadh.

Ba éachtach an toradh a bhí air, le saothair scaipthe feadh an chósta ó Bhaile an Chaisil go dtí an Fód Dubh, ag cur iallach ar a lucht spéise – idir rannpháirtithe agus lucht féachana – machnamh a dhéanamh ar an áit féin, ar an aimsir, agus ar a muintir thar thréimhse ama chun ciall agus tuiscint iomlán a fháil ar an saothar. Ní dheachaigh tionscnamh Thír Sáile ar chúl scéithe lena chuir siad rompu. Níor fhéach siad le leachtanna a chur ar fhaichí láir bhaile, ná leaca a chur ar fhoirgnimh fheiceálacha; bhí roinnt de na saothair chomh fineálta sin gur dhoiligh iad a aithint mar ealaín, bhí roinnt eile in-bhithmhillte agus ag creimeadh mar is dual d'ábhar den chineál sin, brostaithe ag an aimsir fhiáin is gnách sna bólaí seo.

Roghnaíodh buíon úr ealaíontóirí in 2017 – Gareth Kennedy, Joanna Hopkins agus Noah Rose agus Selma Makela – chun cónaitheachtaí a chur chun cinn ina gcruthófar saothair úra ealaíne a fhreagraíonn do na seansaothair, agus treo na healaíne poiblí le 25 bliain anuas a chíoradh ag an am céanna. Shocraigh Gareth Kennedy, a bhí ag obair ina aonar, agus Noah Rose agus Selma Makela, a d'oibrigh i gcomhpháirt lena chéile, dul i mbun oibre le hiarsmaí áitiúla, le cultúr ábhartha atá ar fáil sa cheantar féin agus in iarsmalanna araon. Dá thoradh seo, bheartaigh siad beirt taisceadáin todhcháí a chruthú; ceann Kennedy le cur sa talamh ionas go n-aimseofaí amach anseo mar chuid de thochailt seandálaíochta é, cur chuige a luíonn le próisis staire an cheantair; ceann Rose agus Makela le taibhléiriú agus le forbairt sa lá atá inniu ann sa chaoi is go n-aistreofaí isteach sa todhcháí é mar láithreach dholáimhsithe, macalla de na blúiríní mealltacha de chultúr a tharraingíonn isteach i gcumarsáid muid leis

A State of Flux

Twenty five years ago, when the Tir Saile Sculpture Trail was initiated few people had begun to take climate change and globalisation seriously. Yet the 14 projects, by artists from all over the world, selected for an art 'meitheal' in conjunction with communities around North Mayo were deeply connected to and informed by the historical flux of melting ice and land formation that happened at the end of the last ice age, and in particular the legacy of 5000 years of human activity in the area. The area was soon to be confronted with some of the modern equivalents of that flux as the oil and gas industry and digitisation impacted on the community and their environment. The artists then were asked to respond to that older 5000 year period in relation to geological, ecological and human developments. The idea of a meitheal, was central to the brief, because of its place in the indigenous culture of North Mayo and as a vehicle for social engagement.

The artists responded magnificently, with works scattered along the coastal area from Ballycastle to Blacksod, ensuring that their audience, whether they had been involved as co-workers or as viewers, had to actively engage, over time, with the place, its weathers and its people in order to fully experience the work. The Tir Sáile projects pulled no punches. This was not about monuments on the village square or plaques on prominent buildings; some were so subtle that sometimes it was difficult to recognise them as art, some being bio-degradable have suffered the fate of such work, accelerated by the fierceness of local weather events.

In 2017 a new group of artists, Gareth Kennedy, Joanna Hopkins and Noah Rose and Selma Makela were selected to propose residencies that would look at creating new works, in response to the earlier projects, in the process interrogating where public art has gone in the 25 years in between. In choosing to engage with archival remains from the area, in the form of material culture held both locally and in museums, Gareth Kennedy, acting alone, and Noah Rose and Selma Makela working in partnership have opted to create 'time capsules', Kennedy's to be buried for now so that it will in time be the subject of future archaeological investigation, paralleling local historical processes; Rose and Makela's to be performed and developed from now into the future as an intangible presence, echoing the tantalising fragments of culture that bring us into active communication with the past. Joanna Hopkin's

an am a chuaigh thart. Baineann tionscadal Joanna Hopkins go díreach leis an timpeallacht fhisiciúil, agus go háirithe le creimeadh cósta agus cóngas. Tá sí ag obair le meitheal áitiúla chun páipéar a dhéanamh ar a seolfar teachtaireachtaí, agus an páipéar sin á dhéanamh as muirneach ó Oileán Chloigeann, a bhíonn ag siorathrú faoi thionchar na haimsire agus na haeráide.

Cuirfidh a gcuid taighde – go háirithe nuair a bhreathnaítear air i gcomhthéacs na dtionscadal bunaidh – go mór le cultúr amhairc agus creatlach stairiúil Thuaisceart Mhaigh Eo, agus beidh an togra atá idir lámha ag Dorothy Cross ina sméar mhullaigh ar an tionscadal. Croí na ceiste anois is ea an chaoi a bhfuil coincheap na dealbhóireachta poiblí athraithe, agus forbartha, tá súil againn, sna 25 bliain a chuaigh idir an dá linn, agus is sa réimse seo atá Tuaisceart Mhaigh Eo ar thús cadhnaíochta. Ag féachaint orthu mar aon aonad amháin, bhí na 14 thionscadal sin ina eiseamlár den chleachtas ab fhearr agus ba shóisialta, mar aon le bheith ar an tionscadal ealaíne poiblí ba mhó in Éirinn i 1993. D'éascair siad as tionscnamh áitiúla, gach saothar ealaíne bunaithe ar eolas a cruinníodh agus a thug muintir na háite speisialta uathúla seo uathu. Tugadh cead a gcinn do na healaíontóirí; níor cuireadh aon cheangal orthu go gcaithfeadh na saothair a bheith buan ná feistiithe, go gcaithfeadh siad aird a tharraingt orthu féin ná seasamh d'aon rud seachas an áit i féin, go gcaithfeadh siad cloí le traidisiún aitheanta dealbhóireachta poiblí ar bith, ná go gcaithfidh siad daoine a shásamh ar an gcéad amharc. In áit dealbha a thógáil ar thimpealláin, chruthaigh ealaíontóirí agus pobail slí dhealbhóireachta poiblí i dTuaisceart Mhaigh Eo atá fréamhaithe agus a fhreagraíonn dá gceantar féin agus do na scéalta fisiciúla agus daonna a bhaineann leis. Leis sin, chruthaigh siad múnla úr don ealaín poiblí in Éirinn a scaipeadh i gcéin is gcóngar sula i bhfad. Toisc go raibh an tionscadal seo i bhfad chun cinn ar chleachtais na linne sin, is deacair a shamhlú go mbeidh an chéim seo de Thír Sáile chomh éachtach céanna ó thaobh fhorbairt an tseánra de. Ní hamháin gur iarradh ar an triúr a bhí ag dul i mbun cónaitheachta saothar nua a chruthú, iarradh orthu freagra a thabhairt ar na seansaothair chomh maith. Ar an gcaoi sin, bheadh an saothar úr mar chrann taca agus mar léirmheas araon ar bhunphrionsabail cheannródacha an tionscadail. Is coincheap réabhlóideach é sin féin. Agus sin an chúis go raibh Joanna Hopkins, Noah Rose agus Selma Makela agus Gareth Kennedy in iomaíocht ghéar chun na cónaitheachtaí seo a bhaint. Teastaíonn ó ealaíontóirí móra obair le muintir agus le tírdhreach Thuaisceart Mhaigh Eo. Cuideoidh an dlúthchaidreamh idir ealaíontóirí agus pobail linn ár bhfód féin a sheasamh i saol atá ag siorathrú.

**Catherine Marshall
Lúnasa 2017**

project directly engages with the physical environment, in particular with issues of coastal erosion and connectedness. She and meitheals of local people are making paper to send messages, from Marram grass grown on Claggan Island, the status of which is itself, constantly changing as a result of climatic activity.

The value of their research, especially when seen in the context of the earlier projects will mark another great contribution to the visual culture and historic fabric of North Mayo, which will be further enriched by work that Dorothy Cross is currently engaged upon. An important underlying question now is how has the concept of public sculpture changed and hopefully developed in the intervening 25 years, and here is where North Mayo really breaks ground. The 14 projects, taken collectively, represented the best of cutting edge, socially engaged practice and the biggest public art project in Ireland in 1993. It resulted from local initiatives, and each individual artwork, drew on information gathered and shared by the people of this special and unique place. They did not require of the artists that the projects be permanent or fixed, that they attract attention as significant markers of anything other than the place itself, that they should fit into any recognisable tradition of public sculpture or give instant satisfaction. Instead of roundabout monuments, artists and communities produced a public art trail in North Mayo that is of and for their place, its physical and human stories. In doing that, they created a blueprint for public art in Ireland that was speedily taken up by other places, locally and nationally. Because this project was significantly ahead of its time then, it is challenging to expect that this new phase of the Tir Sáile work will match the previous one in terms of new developments in the genre. The three residency occupants were invited not just to make new work but to respond to the original projects, the new work offers a re-enforcement and critique of the radical founding principles. That is itself revolutionary. That explains why Joanna Hopkins, Noah Rose and Selma Makela and Gareth Kennedy had to contend with such strong rivals for these residencies. Serious artists want to work with the people and landscape of North Mayo. That rapport between artists and communities will help us all to keep our place in a changing world.

**Catherine Marshall
August 2017**

Coimisiúin na Cónaitheachta

Ag tús na bliana 2017, choimisiúnaigh Comhairle Contae Mhaigh Eo agus Áras Inis Gluaire trí thionscadal cónaitheachta san ealaín phoiblí in Iorras, Contae Mhaigh Eo. Súil siar agus ceiliúradh ar Thír Sáile – Slí Dhealbhóireachta Thuaisceart Mhaigh Eo – ba ea na coimisiúin seo, ag tabhairt deis iontach d’ealaíontóirí dul i mbun oibre le pobail nua agus aithchuir a thabhairt ar rionnt de na dealbha ar Thír Sáile le cur chuige úr i dtaobh an chleachtais ealaíne de.

Ba iad na healaíontóirí a roghnaíodh do chónaitheacht Thír Sáile ná Joanna Hopkins, a bhí lonnaithe in Oileán Chloigeann, Gareth Kennedy a thug faoin obair i gCeathrú Thaidhg, agus Noah Rose agus Selma Makela a d’oibrigh le chéile i mBéal an Mhuirthead. Ina theannta sin, thug Dorothy Cross faoi thogra taighde in Inis Gluaire.

Cuireann **Joanna Hopkins** roimpi tionscadal rannpháirteach a chruthú ag baint leasa as muiríneach mar ábhar cainte, cumarsáide agus cíortha le muintir Oileán Chloigeann. Aithníodh Oileán Chloigeann mar oileán den chéad uair sa bhliain 1991. Cuireadh muiríneach feadh chósta Oileán Chloigeann chun creimeadh na ndumhcha a mhaolú agus an bealach isteach ar an oileán a chaomhnú agus a threisiú.

Rinneadh páipéar de lámh den mhuiríneach áitiúil le cúnaimh ón bpobal agus daoine de bhunadh an cheantair. Eagraíodh imeachtaí poiblí chun muiríneach a chur, mar chúiteamh ar an muiríneach a baineadh chun an páipéar a dhéanamh agus chun na dumhcha a threisiú. Snaidhmeadh an páipéar láimhe isteach i bhfál gainimh a tógadh ar na dumhcha ar an mbealach isteach ar Oileán Chloigeann, rud a léiríonn ar mhionscála na hiarrachtaí atá á ndéanamh chun creimeadh na ndumhcha ar an bpríomhbhealach isteach ar an oileán a mhaolú, agus a tharraingíonn aird ar na fadhbanna leanúnacha rochtana atá ina gcrá croí ag an deichniúr atá ag cur fúthu ar an oileán faoi láthair. Tá fiseán ag gabháil leis an tionscadal freisin a leanann ón tús é agus ina gcloistear tráchttaireacht ó dhaoine áitiúla ag plé shaol an oileáin agus na fadhbanna taistil a bhíonn acu isteach agus amach ón oileán.

The Residency Commissions

In early 2017, Mayo County Council and Áras Inis Gluaire/Erris Arts Centre commissioned three public art residency projects in Erris, County Mayo. These commissions were a reflection and celebration of Tír Sáile, the North Mayo Sculpture Trail, providing an exciting opportunity for the artists to work with new communities revisiting some of the Tír Sáile sculptures with new approaches to contemporary arts practice.

The artists selected for the Tír Sáile residency were; Joanna Hopkins, based at Claggan Island, Gareth Kennedy, working in Carrow Teigue and Noah Rose and Selma Makela working together in Belmullet.

Joanna Hopkins sets out to create a socially engaged project using Marram grass as a focus for discussion, interaction and exploration with the local people of Claggan. In 1991 Claggan Island, Oileann Chloigeann was awarded Island status. Marram grass –also known as Bent grass - was planted along the Claggan coast to help slow dune erosion and re-enforce the island’s access route.

A handmade paper was created, using the local Marram Grass, with members of the public and local people. Public Marram grass planting events were organized, to help replenish the Marram grass cut for the paper making, and to re-enforce sand dunes. The handmade paper was incorporated into a sculptural sand fence installation on the dunes leading to Claggan, which acts as a small scale demonstration of slowing dune erosion on the Islands main access route. This highlights how limited access is an ongoing problem for each of the ten people currently living on the island. A video documenting the process of the project, with narration by the local people discussing daily life and their restricted access into and out of the island, accompanies the project.



Buíochas, Joanna Hopkins

Is Limistéar faoi Chaomhnú Speisialta é Thrá Sraigh, atá faoi chúram an tSeirbhís Páirceanna Náisiúnta agus Fiadhúlra. Bhí toiliú speisialta tugtha ag an Mhaoirseoir Fiadhúlra Beal an Mhuirthead, Irene O’Brien, do ghach aon gné den togra seo.

Buíochas ó chroí do mhuintir Oileán Chloigeann as an chinealtas, cúnaimh agus cairdeas le linn an togra: : Sarah Ginley, Laurence Howard Snr, Patricia Ginley, Laurence Howard Jnr, Maura Howard, Cian, Oran and Dara Howard, John Ginley, Mary Lavelle and Dom Dalton. Míle buíochas le John, Eve agus Kevin ó Baile Slachtmhar Bhéal an Mhuirthead agus le Olivia Jones, An Taisce, agus leis an tsúinéir Brendan Henry.



Acknowledgments, Joanna Hopkins

Note: The area leading onto Claggan Island, Shragh Beach, is an SAC - Special Area of Conservation, and comes under the protection of the National Parks and Wildlife Service. Special consent was sought and granted by the Park Ranger for Belmullet, Irene O’Brien, for each aspect of this project.

With sincere thanks to the inhabitants of Claggan Island for their kindness, assistance and generosity throughout this residency: Sarah Ginley, Laurence Howard Snr, Patricia Ginley, Laurence Howard Jnr, Maura Howard, Cian, Oran and Dara Howard, John Ginley, Mary Lavelle and Dom Dalton. Special thanks to John, Eva and Kevin from Belmullet Tidy Towns, and Olivia Jones from Clean Coasts Ireland with their assistance in the Marram grass planting, and local carpenter Brendan Henry for his generous assistance.

Cíorann **Gareth Kennedy** an t-idirghníomhú rithábhachtach idir ábhar nithiúil, áit, iarsmaí agus oidhreacht i gCeathrú Thaidhg agus an ceantar mórthimpeall air. I dteannta leis na cuairteanna a thug sé ar mhúsaeim agus cartlanna náisiúnta le taighde a dhéanamh ar ábhar seandálaíochta agus béaloídis a bhain le hIorras, d'éagraigh sé cruinnithe chun labhairt le muintir na háite féin. Ba mhór an cuidiú a fuair sé ó sheandálaithe, béaloideasóirí, deindreacroineolaithe, foireann Bhord na Móna agus anailísithe pailine; gach aon dearcadh acu ina bhealach éagsúil le dul i ngleic le agus le tuiscint a fháil ar rian na gcianta ar Cheathrú Thaidhg sa lá atá inniu ann.

Is ábhar spéise do Kennedy na bealaí ar féidir na bailiúcháin iarsmalainne agus an tsaineolas a ghabhann leo a chuimsiú le saibhreas an bhéaloidis agus an taithí saoil a mhaireann sa phobal féin agus i ngach aon duine dá mhuintir. I ndiaidh dó cultúr ábhartha trialach a chruthú bunaithe ar ábhar ón iarsmalann, ón mbailiúchán, ón gcartlann agus ó scileanna agus ábhar as Ceathrú Thaidhg féin, tá sé de rún aige an t-ábhar seo a chur sa talamh mar chuid de shearmanas, ag baint leasa as ceimicí an phortaigh a bhfuil sé de chumas iontach acu earraí a choimeád slán ó thionchar an ama.

Tochailt thrialach seandálaíochta, á dhéanamh droim ar ais agus os comhair an phobail, a bheidh i gceist leis an 'deasghnáth ama' seo. Beidh sé ag tarraingt as dhá thobar eolais ar leith i bpróiseas a gcruthaithe: saineolas na saineolaithe agus oidhreacht bheo an cheantair.

Ag brath ar céard é an bealach is fearr le 'am a thomhais', tá sé de rún aige an cultúr ábhartha a nochtheadh agus a athshlánú tráth is ceart, tráth aontaithe ag gach duine. Ach céard is tráth ceart? Agus cén chaoi ar féidir teacht ar aon intinn faoi?

Gareth Kennedy explores a critical play with material, place, trace and legacy in Carrow Teigue and surrounds. Research visits to national museums and archives holding archaeological and folkloric material relating to Erris have been supplemented with on-the-ground meetings with inhabitants. Additional meetings with archaeologists, folklorists, dendrochronologists, *Bord Na Móna* personnel and pollen analysts have lent diverse perspectives on how to decode and understand an expanded sense of time in relation to contemporary Carrow Teigue.

Kennedy is interested in how to interface this museological and specialist knowledge with the rich knowledge and lived experience today's inhabitants hold embodied within themselves. Interfacing material from the museum, the collection and the archive with skill sets and material from Carrow Teigue to develop an experimental material culture, the intent is to then ceremonially bury material outcomes, thus engaging the bog's chemistry and its uncanny ability to hold things in stasis in time.

This 'time rite' will be a publicly staged and 'reverse engineered' experimental archaeological dig. It will be dually informed by specialist knowledge married to the genus loci of Erris. Depending on how best to 'measure time', the vision is to unbury and recover the material culture from the bog at a time collectively agreed upon as prescient. How can we define and agree upon such prescient moments?

Buíochas, Gareth Kennedy

Míle chéad buíochas le mhuintir Ceathrú Thaidhg agus Chill Gallagáin as an t-áocht, chinealtas agus léargas le linn an togra. Míle buíochas comh maith leis an fhoireann san Scoil Seandálaíochta agus an Cnuasach Bhéaloidis Éireann UCD, Ard-Mhúseum na hÉireann, agus Bord na Móna.

Acknowledgments, Gareth Kennedy

With sincere thanks to the inhabitants of Carrow Teigue and Kilgalligan for their hospitality, generosity and insight throughout this residency. Also with thanks to staff (past and present) of UCD Archaeology and Folklore departments, the National Museum of Ireland, and Bord na Móna.



Cóitheach - séideán gaoithe a thagann aniar aduaidh ort, go háirithe in aice le haillte.

Breathnaíonn tionscadal **Selma Makela** agus **Noah Rose** ar sheanchas na mara agus na haimsire i dtuaisceart Iorrais, ag díriú go háirithe ar shaibhreas Ghaeilge Iorrais i ndáil le cúrsaí farraige agus aimsire. D'oibrigh na healaíontóirí le fuaim go príomha, agus chuaigh i mbun taighde le lucht léinn na Gaeilge, iascairí, staraithe agus meitéareolaíthe. Cuireadh an taighde seo san áireamh le taifeadaí a rinne siad féin fud fad an Mhuirthead, ar oileáin amuigh ón gcósta agus faoi thoinn, chun taispeántáin shealadacha fuaim a chruthú le focail Ghaeilge Iorrais a léiriú taobh lena n-aistriúcháin Bhéarla agus iad a mheascadh le fuaimanna ón dúlra. Feistíodh na taispeántáin seo in áiteanna éagsúla thart ar Bhéal an Mhuirthead.

Dá mhéid is a bhraithimid ar theicneolaíocht i gcúrsaí loingseoireachta, iascaireachta agus meitéareolaíochta, is tanaí ár gceangal leis an timpeallacht nádúrtha, agus sin atá faoi chaibidil ag na healaíontóirí anseo. Tionchar eile na n-athruithe seo ná meath an stóir fhocail a dhéanann cur síos ar an gcaidreamh idir daoine agus an timpeallacht, agus go leor focal á ligean i ndearmad. Chuaigh na healaíontóirí i gcomhar le Scoil Náisiúnta Bhéal an Mhuirthead chun searmanas beag a eagrú ar Phiara Bhéal an Mhuirthead inar ainmníodh na páistí ina 'gCaomhnóirí na bhFocal Aimsire', agus é curtha de chúram orthu na focail sin a chaomhnú agus a thabhairt slán don chéad ghlúin eile. Sa lá atá inniu ann agus claoclú mór aimsire agus comshaoil faoi lán seoil, fiosraíonn na healaíontóirí céard atá á fhágáil le hoidhreacht againn do na glúnta ag teacht inár ndiaidh.

Tá eolas níos cuimsithí ar na tionscadail, agus ar an gcaoi ar forbraíodh iad, ar fáil ar shuíomh idirlín Tír Sáile www.northmayoarttrail.com

Cóitheach - a sudden gust of wind, which comes out of nowhere, particularly noted along the cliffs.

Noah Rose and **Selma Makela's** project looks at maritime and meteorological knowledge local to the area of North Erris, focusing on the particularly descriptive detail that exists in words in the Erris-Irish dialect relating to the sea and weather. The artists have worked primarily with sound, researching with Irish-language scholars, fishermen, historians and meteorologists. They have combined these with their own field recordings from across the Mullet peninsula, offshore islands and under the sea, and created temporary sculptural sound-installations layering Erris-Irish words with English translations, mixed with sounds of the natural environment. These have been installed at various locations in and around Belmullet.

In an era of increasing dependence on new technologies in navigation, fishing and meteorology, the artists consider our increasing detachment from the natural environment. With these changes the vocabularies expressing a human connection with the natural environment are also changing, with words falling into disuse. The artists also worked with children from Belmullet National School, with a small ceremony at Belmullet Pier in which they become 'Keepers of the Weather-Words' - to look after and pass them on to the next generation. In an era of rapid climate and environmental change, the artists question what we are leaving behind for the next and future generations.

The Tír Sáile website www.northmayoarttrail.com gives a more detailed account of the projects and how they have developed.

Buíochas, Noah Rose agus Selma Makela

Ba mhaith le Selma agus Noah a mbuíochas a ghabháil le chuile dhuine i mBéal an Mhuirthead agus Iorras Thuaidh as an chinealtas agus iad ag plé leo: Treasa Ní Ghearraigh, Uinsíonn Mac Graith, Pádraic S. Ó Murchú, Kathryn Murphy, Micheál Ó Seighin, Caitlín Ó Seighin, JT Gaughan, John Hanley, Kevin Donnelly, Fergus Sweeney, Gerry Sweeney, Vincent Sweeney, Sean Harrington, Red Connolly. Na ghasúir, na tuistí agus na múinteoirí san Scoil Náisiúnta, Beal an Mhuirthead. Brendan Murray, Ian McAndrew, Tony Conway agus an fhoireann ar fad san Áras Inis Gluaire.

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Acknowledgments, Noah Rose and Selma Makela

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Beathaisnéisí na nEalaíontóirí

Joanna Hopkins: Is amharcealaíontóir í Joanna a chruthaíonn fiseanna, ealaín idirghníomhach, taispeántaí agus líníochtaí. Tá raidhse cónaitheachta curtha i gcrích aici in Éirinn, sa Ríocht Aontaithe, sa Fhrainc agus san Ostair, agus bhí taispeántais dá cuid le feiceáil in Éirinn, sa Ríocht Aontaithe, sna Stáit Aontaithe agus san Áise. I measc na ngradam atá gnóthaithe aici tá an Arts Council of Ireland Visual Artist Bursary Award (2016), Burren College of Art Emerging Irish Artists Award (2015) agus Visual Artists of Ireland DAS Residency Award (2013). Tá ailt scríofa aici do Visual Artist Ireland Newsheet agus fuair sí maoiniú ó Údarás Craolacháin na hÉireann chun clár faisnéise don raidió, "Public Art for the People", a scríobh agus a léiriú. Is í Cónaitheacht Thír Sáile, 2017, an dara Coimisiún Ealaíne Poiblí atá faighte ag Joanna ó Chomhairle Contae Mhaigh Eo. Tá MA Céadonóracha aici i gCleachtas Sóisialta agus an Timpeallacht Chruthaitheach, mar aon le BA sa Mhínealaín ó Scoil Ealaíne agus Deartha Luimnigh. www.joannahopkins.com

Gareth Kennedy: Cíorann saothar Gareth Kennedy tionchar an ábhair lámhdhéanta ar an tsochaí sa 21ú haois, agus tugann sé daoine le chéile ar speis leo cultúir ábhartha thrialacha a chruthú agus léiriú. Agus é ag dul i muinín na hantraípeolaíochta, bíonn a shaothair fréamhaithe i scéalta sóisialta, cultúrtha agus eanamáíochta an cheantair. Gnáth-thorthaí a chuid saothair is ea struchtúir ailtireachta nó deartha, scannáin, nithe lámhdhéanta agus ábhar príontáilte, chomh maith le taibhléiríthe beo a thugann brí agus anam do na hábhair nithiúla seo i gcomhthéacsanna sonracha poiblí.

Tá saothar de chuid Kennedy léirithe agus taispeánta in Éirinn agus thar lear araon. Cuimsíonn an réimse oibre atá curtha i gcrích aige go dtí seo ealaín phoiblí, foilseacháin, tionscadail oideachasúla, cónaitheachtaí agus comhair. www.gkennedy.info

Noah Rose: Cuimsíonn saothar Noah Rose disciplíní éagsúla ar nós dealbhóireachta, dearadh agus ceirdeanna, á gcur i láthair i spásanna poiblí go minic, agus fiosraíonn siad a thábhachtaí is atá áit do chuimhne agus tuiscint ar fhéiniúlacht, agus a bhunúsai is atá sí do chomhthéacs cultúrtha.

I measc na mórchoimisiúin ealaíne poiblí luaithe lena ainm tá: 'Third Bridge' Doire (2005), 'Observatory' Burnley (2010), agus 'The Museum of Interconnected Events' a bhí mar chuid de chlár ealaíne poiblí 'Changing Tracks' a reáchtáladh i gContae Mhaigh Eo, an Chatalóin agus Northamptonshire in 2014. Áirítear ar na taispeántais aonair dá chuid: Leitrim Sculpture Centre (2016) agus Áras Inis Gluaire, Béal an Mhuirthead (2017). Cuid de na taispeántais a bhí aige le déanaí is ea: 'Taispeántas Oscailte Chlár Chlainne Mhuiris' 2017, 'Contrafogos' a

Artist Biographies

Joanna Hopkins is a visual artist working in video, interactive art, installation and drawing. She has completed multiple residencies in Ireland, UK, France and Austria, and has exhibited widely across Ireland, UK, USA & Asia. Awards include the Arts Council of Ireland Visual Artist Bursary Award (2016), Burren College of Art Emerging Irish Artists Award (2015) and Visual Artists of Ireland DAS Residency Award (2013). She has written for the Visual Artist Ireland Newsheet and was funded by the Broadcasting Authority of Ireland to write and produce the radio documentary "Public Art for the People" (2016). The Tír Sáile Residency 2017 is her second Public Art Commission by Mayo County Council. Hopkins holds a First Class Honours MA in Social Practice and the Creative Environment and a BA in Fine Art from Limerick School of Art and Design. www.joannahopkins.com

Gareth Kennedy's work explores the social agency of the handcrafted in the 21st century and generates 'communities of interest' around the production and performance of experimental material cultures. Deploying an anthropological approach these works draw on the particular social, cultural and economic histories of location. Outcomes typically include architectural or designed structures, films, hand crafted objects, printed material, as well as live performative events which bring these physical entities to life within specific public contexts.

Kennedy has produced and shown work both nationally and internationally. His practice to date includes public art work, publications, educational projects, exhibitions, residencies and collaborations. www.gkennedy.info

Noah Rose works across disciplines, including sculpture, design and craft, often in public space, to explore the ways that memory and sense of identity locate to place and define cultural context. Major public art commissions include: 'Third Bridge' Derry (2005), 'Observatory' Burnley (2010), and 'The Museum of Interconnected Events' as part of 2014's 'Changing Tracks' public art programme in County Mayo, Catalunya and Northamptonshire.

Solo exhibitions include: Leitrim Sculpture Centre (2016) and Áras Inis Gluaire- Erris Arts Centre, Belmullet (2017). Recent selected exhibitions include: 'Claremorris Open' 2017, 'Contrafogos' touring Brasil, Uruguay and Argentina (2017), 'Strict' Girona (2015). Site-specific collaborative work in Denmark for the Opening Ceremony of Aarhus 2017 European Capital of Culture. www.noahrose.net

rinne camhuairt ar an mBraisíl, Uragua agus an Airgintín (2017), agus 'Strict' Girona (2015). Ina theannta sin, ghlac sé páirt i gcomhthionscadal shuíomhoiriúnaithe sa Danmhairg le haghaidh sermanas seolta Aarhus mar Phríomhchathair Chultúir na hEorpa, 2017. www.noahrose.net

Selma Makela: Déanann Selma Makela tagairtí don mheitéareolaíocht agus geolaíocht ina cuid saothair, á n-úsaid chun castacht an chuimhne, na himirce agus an dlíáithrithe a fhiosrú.

Tá dámhachtainí bronnta uirthi ó The Model, Sligeach (2017), Leitrim Sculpture Centre (2017), An Chomhairle Ealaíon (2012), Comhairle Contae na Gaillimhe (2017), Fogo Island Arts, Talamh an Éisc (2011), agus an Fleck Fellowship ó Ionad Banff, Ceanada (2010). Áirítear ar na taispeántais aonair a rinne sí le déanaí: The Focus Room ag The Model, Sligeach (2017), Galway Arts Centre (2014), dánlann PEER, Londain (2008 & 2012). I measc na gcoimisiúin poiblí atá curtha i gcrích aici tá 'Blown In', in Áth Cinn, tionscadal píolóiteach le haghaidh Gaillimh2020 (2016). Cuid de na grúphtaispeántais a ghlac sí páirt ann is ea: A.P.T. Londain (2017), Barbican, Londain (2016), RWA, Bristó (2016), Taispeántas Oscailte Chlár Chlainne Mhuiris (2007-13, 2016), Centre Culturel Irlandais, Páras (2015), Void, Doire (2015), RUA, Béal Feirste (2013). www.selmamakela.com

Dorothy Cross: Rugadh Dorothy Cross i gCorcaigh, Éire, i 1956. Bronnadh BA uirthi ó Leicester Polytechnic, Sasana i 1979 agus MFA ó San Francisco Art Institute, California i 1982. Is iad dealbhóireacht fise agus grianghrafadóireacht na príomh-mheáin a bhíonn sí ag plé leis. Is iad an tsraith 'Udder' 1992-1994 agus 'Ghostship' – long sholais fosfaraigh a feistíodh i gCuan Bhaile Átha Cliath i 1999 – na saothair is iomráití aici. Tá saothar eile dá cuid, 'Virgin Shroud', i mbailiúchán sa Tate Modern i Londain.

Ghlac sí páirt sa Venice Biennale (1992) agus san Istanbul Biennale (1997) ar son na hÉireann. Sa bhliain 2002 d'oibrigh sí i gcomhpháirt lena deartháir, an tOllamh Zó-eolaíochta Tom Cross, ar thionscadal Sciart ina ndearna siad scannán faoi na smugairlí róin Medusae. In 2004 léirigh sí saothar Pergolesi Stabat Mater i gcairéal scláta i nDairbhre, Co. Chiarraí. D'éagraigh Áras Nua-Ealaíne na hÉireann taispeántas iardhearcach ar a cuid saothair i samhradh na bliana 2005. D'oibrigh sí i gcomhar le Fiona Shaw ar léiriú ENO de 'Riders to the Sea' le Vaughan Williams in 2008. Gluaiseann saothar Dorothy Cross ó cheoldrámaíocht go nithe fisiciúla, ag cuimsiú na samhlaíochta agus an dúlra agus gach a luíonn eatarthu. Díoltar a cuid saothar sa Kerlin Gallery i mBaile Átha Cliath agus sa Frith Street Gallery i Londain.

Selma Makela's practice references meteorological and geological phenomena as a means to explore the complexity of memory, migration and displacement.

She has been the recipient of awards from The Model, Sligo (2017), Leitrim Sculpture Centre (2017), The Arts Council (2012), Galway County Council (2017), Fogo Island Arts, Newfoundland (2011), Fleck Fellowship from Banff Centre, Canada (2010). Recent solo exhibitions include: The Focus Room at the Model, Sligo (2017), Galway Arts Centre (2014), Oonagh Young gallery, Dublin (2010), PEER gallery London (2008 & 2012). Public art commissions include 'Blown In' Headford, Pilot Project for Galway2020 (2016). Selected group exhibitions include: A.P.T. London (2017), Barbican, London (2016), RWA, Bristol (2016), Claremorris Open (2007-13, 2016), Centre Culturel Irlandais, Paris (2015), Void, Derry (2015), RUA, Belfast (2013). www.selmamakela.com

Dorothy Cross was born in Cork, Ireland, in 1956, Dorothy Cross received a BA from Leicester Polytechnic, England in 1979 and an MFA from the San Francisco Art Institute, California in 1982. She works with sculpture video and photography. Her best known works include the 'Udder' series 1992 – 1994 and 'Ghostship' a phosphorescent lightship that was moored in Dublin Bay in 1999. Her work 'Virgin Shroud' is in the collection of Tate Modern in London.

She has represented Ireland at the Venice Biennale (1992) and the Istanbul Biennale (1997). In 2002 Dorothy Cross worked with her brother, Professor of Zoology Tom Cross, on a Sciart project on a film about jellyfish called Medusae. In 2004 she produced the Pergolesi Stabat Mater in a slate quarry on Valentia Island county Kerry. In the summer of 2005 the Irish Museum of Modern Art held a retrospective of her work. In 2008 she worked with Fiona Shaw on the ENO production of Riders to the Sea by Vaughan Williams. Dorothy Cross' work moves from opera to object in a territory between idea and nature. She is represented by the Kerlin Gallery in Dublin and Frith Street Gallery in London.



Archived Works of Tír Sáile

Chuimsigh an tsli bhunaidh 14 dhealbh shuíomhoiriúnaithe a feistíodh feadh chósta thuaidh Mhaigh Eo, maille le hionad taispeántais inar taispeánadh saothar na n-ealaíontóirí nó taispeántais shealadacha. Bhí na Coillíní suite 3km ó thuaidh ó Bhéal an Átha ar an mbóthar go Cill Ala. Baineadh leas as an tSeanscoil Náisiúnta ann mar spás le haghaidh taispeántais shealadacha. Saothar dár teideal *Hominis Machina* le Rory Breslin a bhí le feiceáil sa spás sin i dtosach. I measc na suíomhanna eile a cuireadh as feidhm tá:

Slí na nOg

Mic léinn ó Choláiste Ealaíne agus Deartha Dhún Laoghaire agus Coláiste Phádraig, faoi stiúir Niall O'Neill, a chruthaigh an dealbh seo atá suite i gColáiste Phádraig, Crois Leacain. Ba iad na mic léinn as Dún Laoghaire a bhí páirteach ann ná: Martha Quinn, Deirdre Hayden, James Moore, Jeremy Summors, Gillian Phipps agus Audrey O'Donnell. Michelle Loughney agus Eimer Golder na scoláirí as Crois Leacain a ghlac páirt ann. Dearadh Slí na nOg mar áit chruinnithe, agus seasann sé don dlúthchaidreamh idir daoine agus an timpeallacht. Cruth ciorclach atá ar an áit chruinnithe, consanta ag galláin bhunúsacha a sheasann don tsíoraíocht.



Slí na nOg

A sculpture located at Saint Patrick's College, Lacken Cross was the creation of students of Dun Laoghaire College of Art and Design and Saint Patrick's College, under the mentorship of Niall O'Neill. The students from Dun Laoghaire were: Martha Quinn, Deirdre Hayden, James Moore, Jeremy Summors, Gillian Phipps and Audrey O'Donnell. From Lacken Cross the students were Michelle Loughney and Eimer Golden. Slí na nOg was designed as a meeting place, and means the way of the young, and the harmony of person and environment. The meeting place, guarded by elemental standing stones, was circular, suggesting eternity.

Reconnection George Trakas

Tógadh an saothar seo – droichead coisithe – le cur in áit an tseandroichid bhóthair a chuaigh thar chanáil Bhéal an Mhuirthead. Tugann sé ar ais don bhaile mór na seanslíte siúil a bhí ann fadó, chomh maith le saothar a chruthú a bheadh ina phointe aitheanta ar bhruacha na canála..



Reconnection George Trakas

This sculpture replaced the old road bridge by a pedestrian footbridge across the Belmullet canal. Re-establishing the patterns of movement, which originally existed in the town, while creating a focal point along the canal banks..

Idir dha Sháile Katherine West

Léiriú siombalach ar shaolré an mhíl mhóir; meiteamorfóis ó uisce, go cré, go huaigh; curtha in iúl le 11 ghearradh sa talamh a fágadh folamh nó a líonadh le cloch nó uisce.



Idir dha Sháile Katherine West

A symbolic representation of the life cycle of the whale, metamorphosis from water, to earth, to grave, consisting of eleven incisions in the earth left empty, or filled with stone or water.

For more information see www.northmayoarttrail.com

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Marian O'Donnell

Údarás Na Gaeltachta

Donal Mc Giollabhride
Sean O'Coisdealbha

Ealaíontóirí Bunaidh Thír Sáile Original Tír Sáile Artists

Mariyo Yagi
Simon Thomas
Alan Counihan
Tony Murphy
Fritze Rind
Eilish O'Baoil
Walter Michael
Niall O'Neill
Marian O'Donnell
George Trakas
Katherine West
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Brendan Murray
Ian Mc Andrew

Údarás Na Gaeltachta

Sean O'Coisdealbha

Ealaíontóirí Thír Sáile, 2017 Tír Sáile Artists, 2017

Joanna Hopkins
Selma Makela
Noah Rose
Gareth Kennedy

Dorothy Cross

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