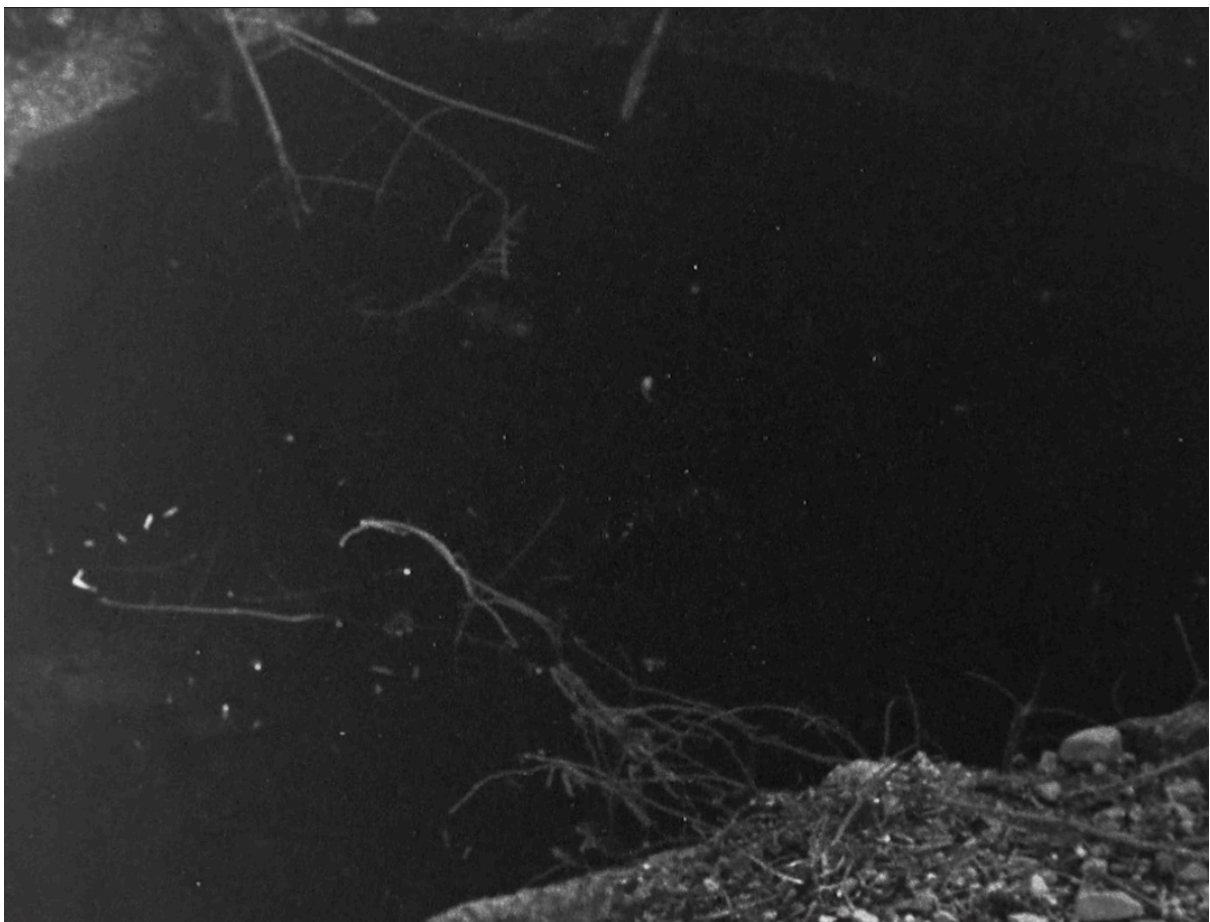


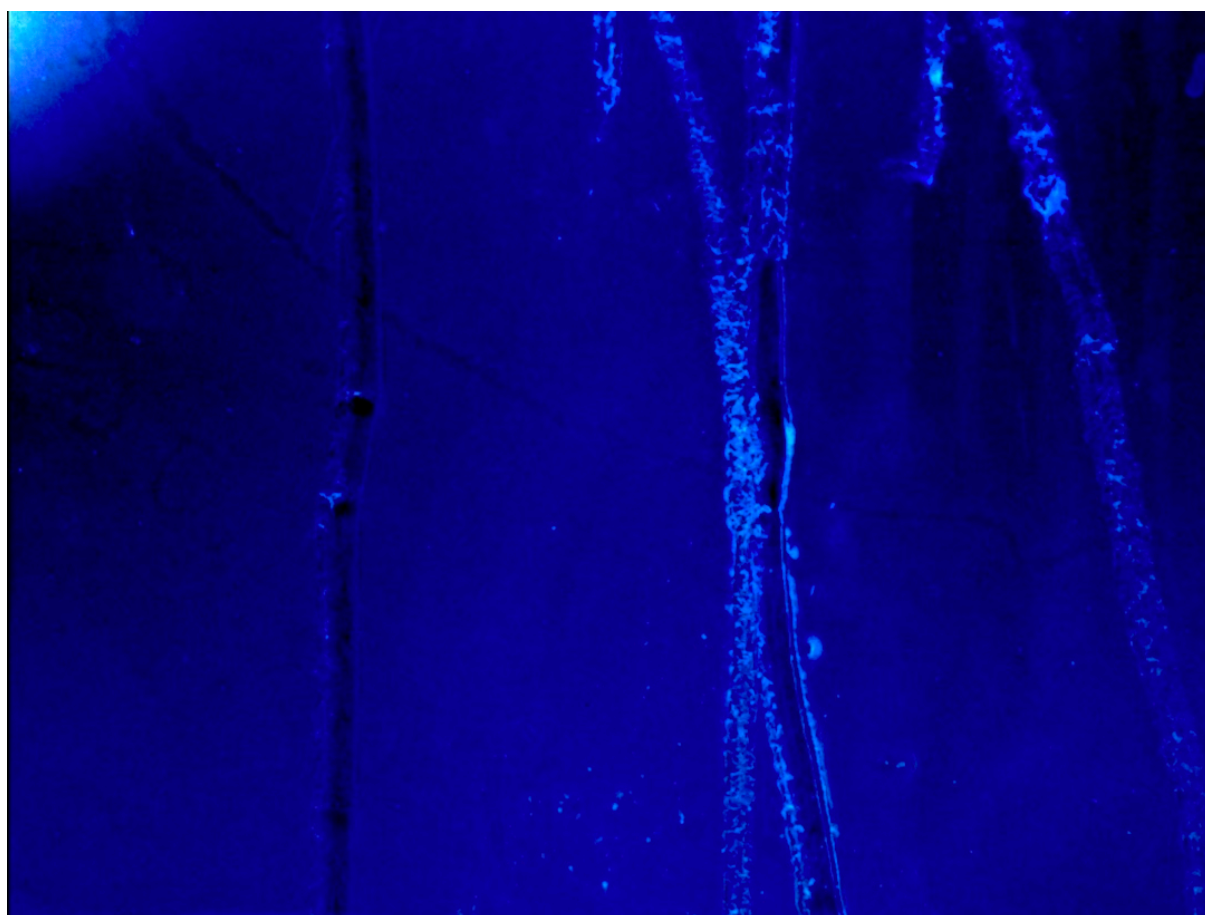
<https://vimeo.com/manage/videos/620079004>

District 7, 2021

16mm

'District 7' refers to one of the mountain groups outlined by Richard Griffith as part of the Bogs Commission report, and creation of the first detailed map of the Dublin mountains in 1812. The district expands from the source of the Dodder river at the highest peak to the city suburbs. The film maps walks along the river source from the city to the highest peak, on which the footage was captured. Filmed in various places in the mountains and along the Dodder, known as the 'flashy river' with its history of flooding, charting various personal movements of the filmmaker. District 7 explores the differing scales of impact that humanity's presence has on the earth in the past, present and into the future. The text created from meditative observations taken while walking, writings, audio recordings, all combined with the observations written by Griffith in his report for the Bogs Commission between 1807-1814.





Abhainn, 2021

Medium format

'Abhainn' the Irish word for river – the source of the Dodder river flowing in the Dublin mountains. A river known as the 'flashy' river from it's history of flooding. This image is one of a body of work mapping the river through walks and river observations that explores the differing scales of impact that humanity's presence has on the earth in the past, present and into the future. Text accompanies the work created from meditative observations taken while walking, writings, audio recordings, all combined with the observations written by Griffith in his report for the Bogs Commission in the Dublin Mountains between 1807-1814.



Redlist No.10, 2021

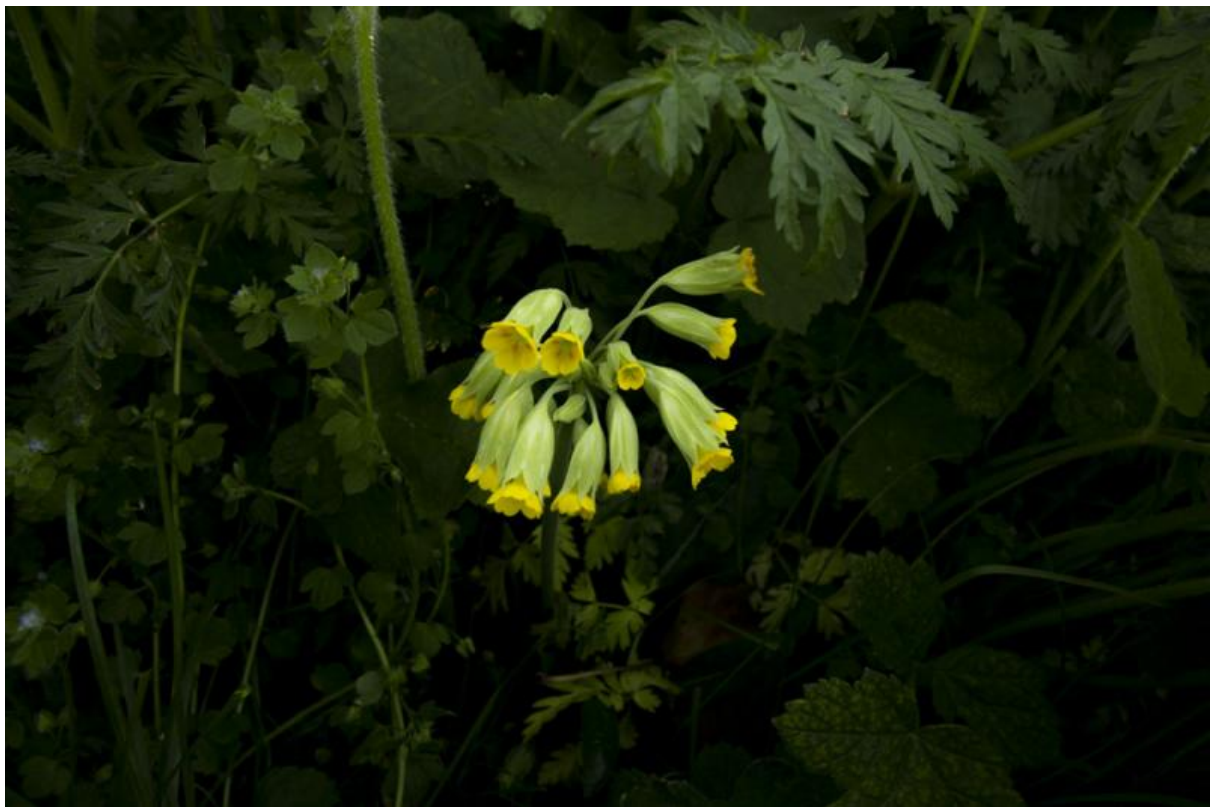
A selection of Images and text can be viewed on the following URL:

<http://sineadcurran.com/redlist-2021-3/>

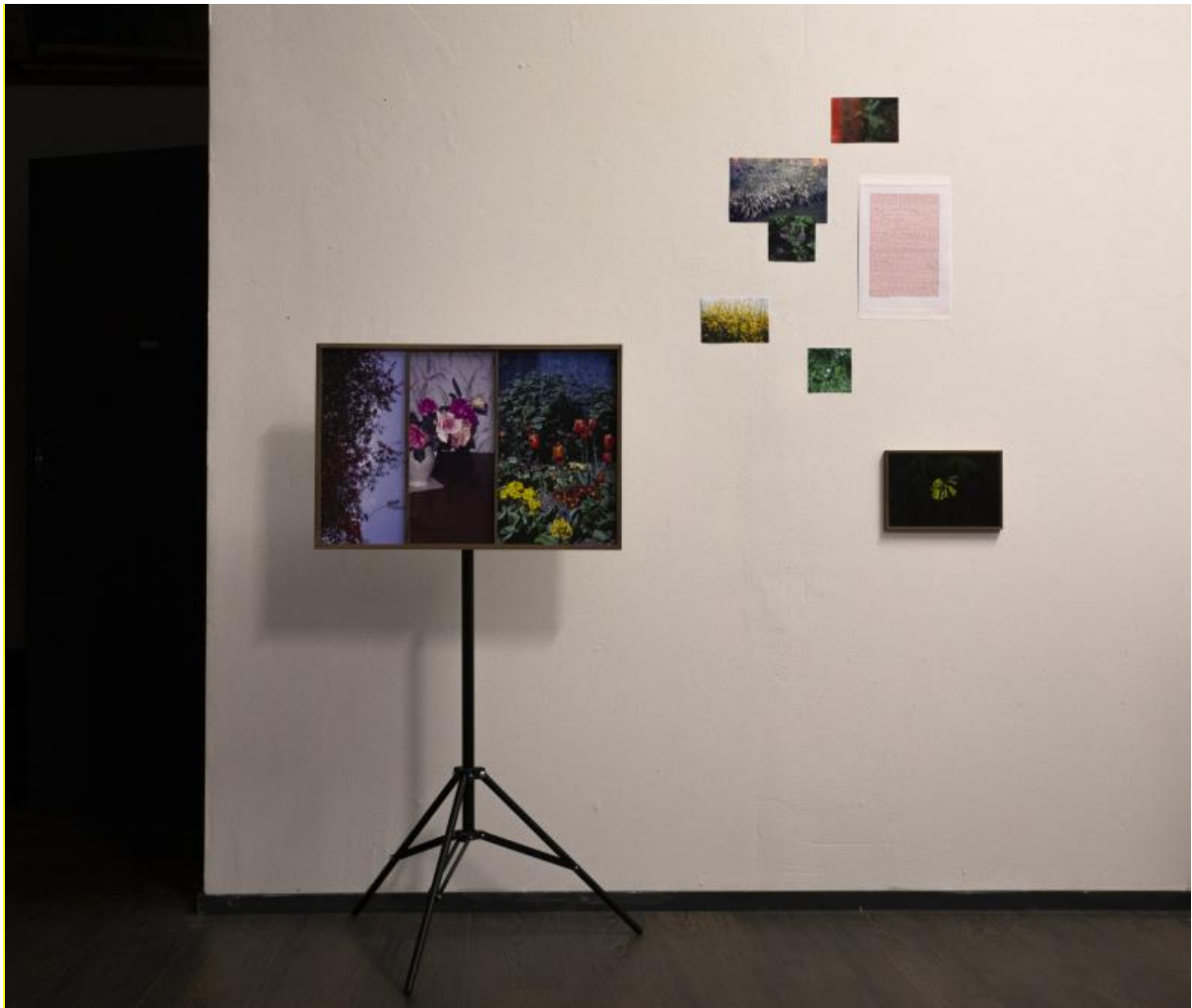
Description.

Redlist, makes reference to the official list of endangered, scarce wildflowers in Ireland – created by the International Union for the Conservation of Nature and Natural Resources (IUCN) developed for dealing with the presentation of information on rare and threatened species. Redlist No.10 refers to the redlist for vascular plants in Ireland.

There are 800 wildflowers – of which I listed and highlighted those that are critically endangered or soon to be extinct due to climate change. The images were all taken outside on walks – nothing removed – each image isolates the flower, project is an ongoing documentation of wildflowers throughout the year - in which I collaborated with the Botanist Society of Britain and Ireland, to document the list – and also became a member of the Dublin Naturalist Field club. The images were compared with slides sourced on Ebay from the late 60s-early 70s of flowers from that time prior to my birth – makes note of the changes that have occurred in a lifetime. Inspired by *Braiding Sweetgrass*, by Robin Wall Kimmerer.



This image is currently on view at RHA Gallery, 2021



Installation of above image with list of 800 wildflowers of Ireland, framed image on stand and images of various size – exhibited the Lost&Found, The Darkroom, 2021.



First Plantation, 2019

Documentation of book can be view on following URL:

<https://youtu.be/KCHLg1dTKz0>

Documentation Images of Exhibition at Linenhall Arts Center, 2019 - can be viewed here:

<http://sineadcurran.com/exhibition-documentation/>

Description.

First Plantation is a body of work comprises of photography, video and installation that examines the lifecycle of a forest plantation to maturation, human relationship to the landscape over time. It brings to light a series of photography taken in the early 1990s by my father, over a number of years. I revisited 35 years later, during tree felling – I had worked hard on the land, as a child, now displaced, with uncertainty and disillusionment of place – inspired by Living Mountain by Nan Sheppard, my family call this place the Mountain.

The *Picea sitchensis* or sitka spruce, a conifer introduced from Canada to Irish forestry in 1907 by Augustine Henry, primarily for its commercial benefit. Henry has been a major contributor to modern Irish forestry. Since the early 1900s, and also since the imagery from this place in 1990s, the rate of climate change has accelerated, the non-native Sitka is controversial, with adverse environmental implications. Find below a selection of images from this series.



Installation Shot, Linenhall Arts Center, 2019

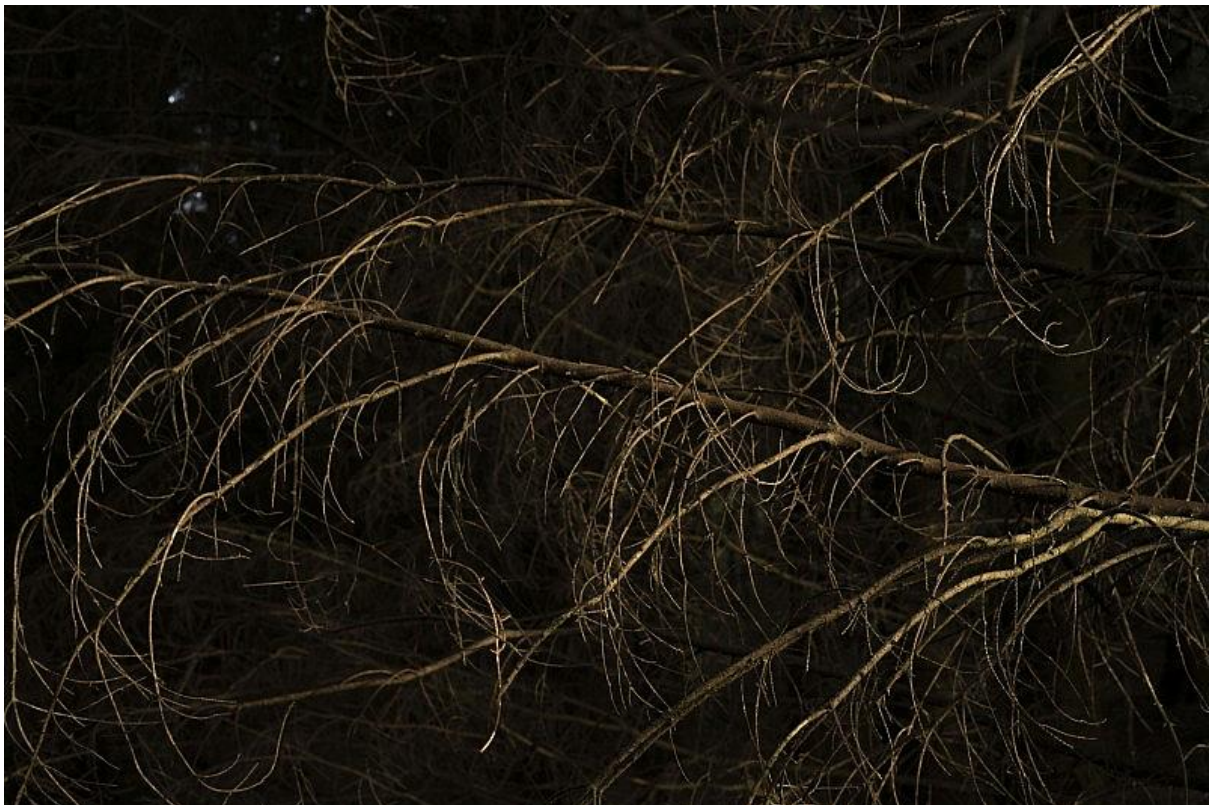


Installation Shot, Linenhall Arts Center, 2019

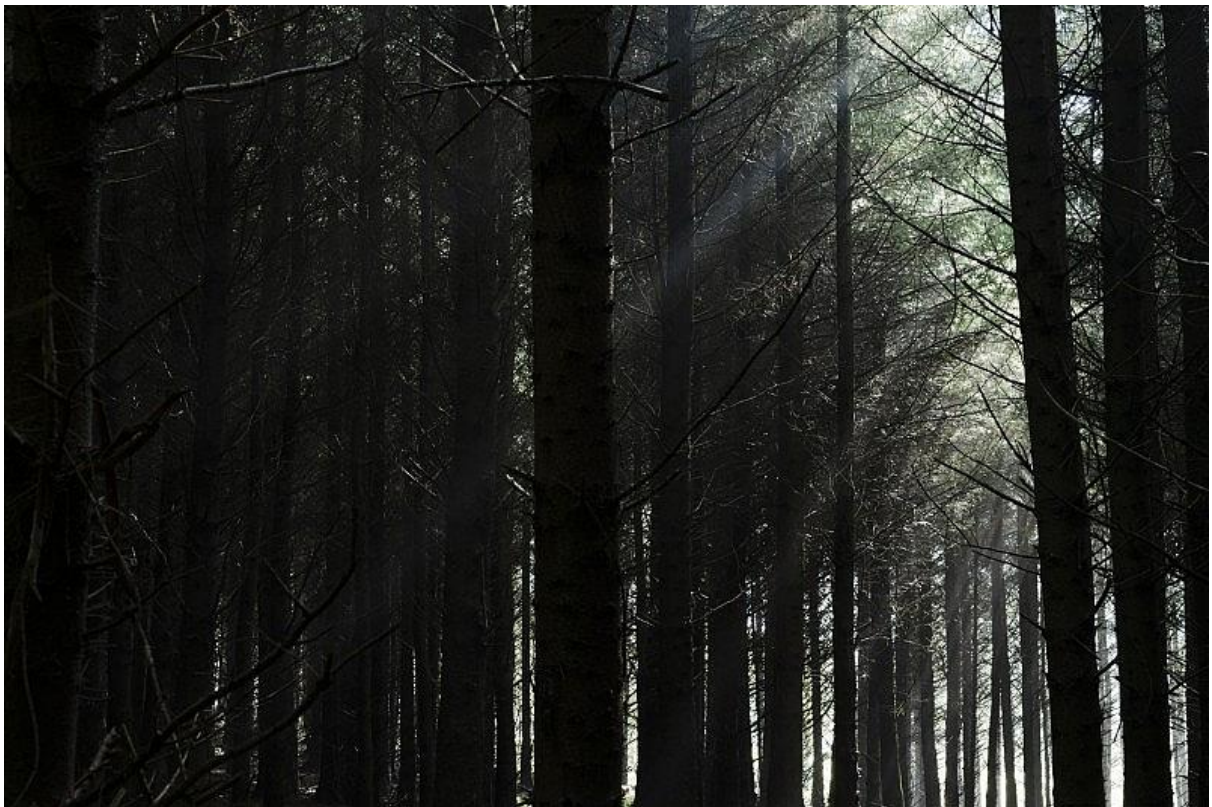


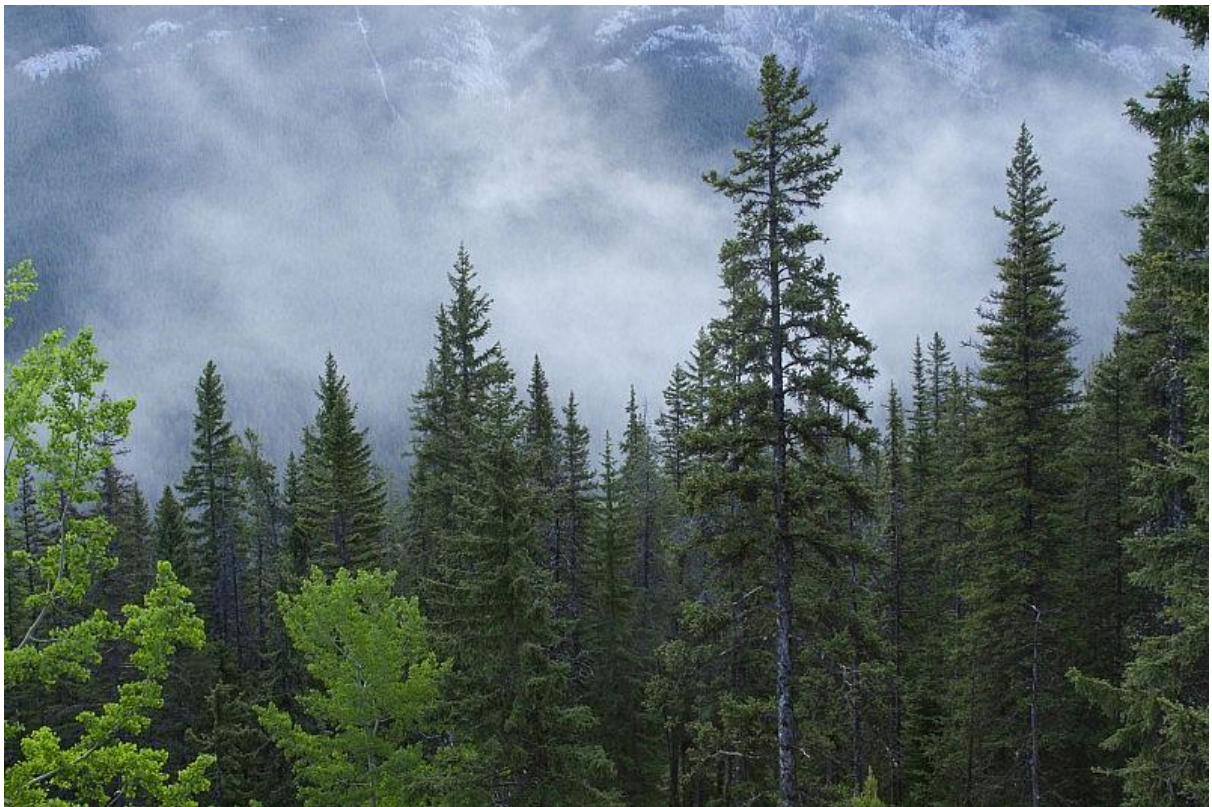
Installation Shot, Linenhall Arts Center, 2019



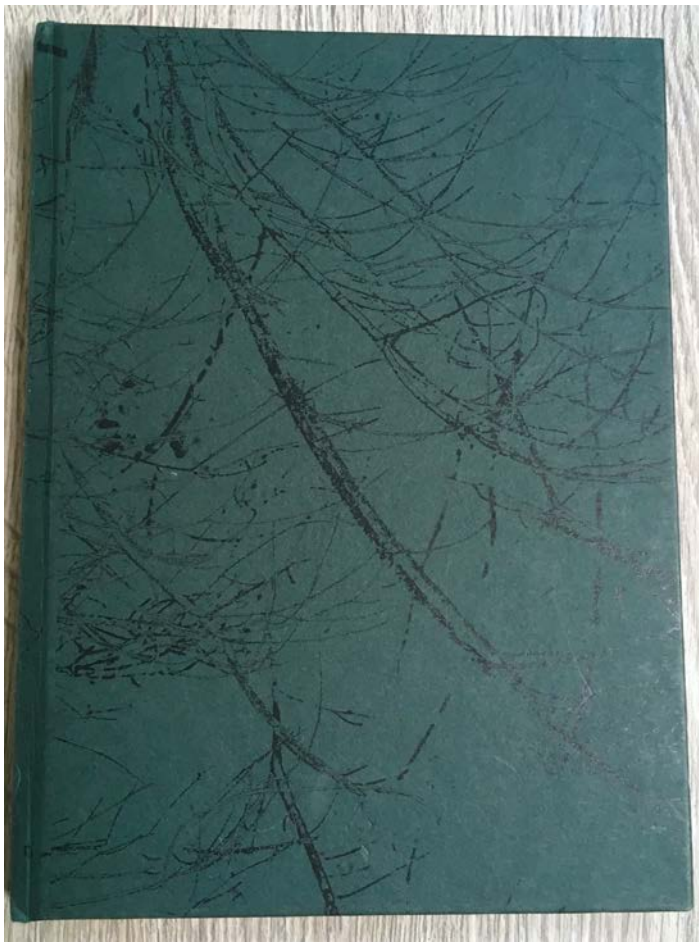














SELECTION OF POEMS

Invalidate

In the quiet morning forest, I walked
Then stood still and listened to the flowing waters
The sounds of my footsteps were subtle
Time passed, no one to be seen
Then I caught a glimpse of something, in the trees beyond
Then I saw him
I walked faster and changed my path
I climbed the rocks increasing pace
My heart beat faster, I climbed
Then stumbled, the rocks fell, the sound travelled
He turned and galloped towards me
I froze with fear, his eyes on me
My pace picked up, but he caught up
Stopping in front of me, he stared, I stared back
He towered over me, at least three times my size
I shouted at him, then took a step backwards
He came forward, I shouted repeatedly "Go Away, Go over there"
No response, I took more steps back as we stared at each other
I turned and ran. He stayed. The forest swallowed him

Stones

The cold wind blew, no roof as we drove
Sitting on the wheel, off to the mountain

A long journey for a child, no time for play
All day we picked stone after stone
The cold wind blew, purple hands
The warmth of the heat distant
The open land, one day empty, next day a forest
The darkness set in, I was not to know

Sue Rainsford | Little Doors

In the early 1980s, drought across Transvaal saw kudu dying of starvation in numbers unprecedented for this typically resistant species. Stranger still, when the recovered bodies were opened it became clear that, although they had indeed died of malnourishment, their bellies and digestive tracts showed ample evidence of food.

Slowly, a causal chain revealed itself.

Prevented from their habitual wandering and grazing by the dry weather, the kudu had been forced to focus on a select gathering of bushveld trees. This vegetation, realising itself at risk of obliteration, found a way to protect itself. Essentially, it began to produce a chemical that was 'effectively "tanning" the kudu's insides, turning off the microbes that encourage normal digestion.'

Despite their previously happy coexistence, once the bushveld trees recognised these herbivores as a threat, they were promptly neutralised.

The wood doesn't care if you live or die.
It is dying all the time. Living.
Unsurprised.

•

The works in Spruce unfold in the moments preceding such perfectly executed repercussions. In this way, though they are often marked by stillness, they are far from inactive. Their tenor is that of a last, latent lull—a prolonged pause inside of which we might involve ourselves differently with our compromised environment, and perhaps change our fate. Within this interlude the exhibition poses, the notion of dwelling as invoked by Heidegger recurs: dwelling is not a sole issue of shelter, but a matter of our very existence on the planet, and the extent to which that presence proves nurturing.

Initially, then, the exhibition seems to ask;

What does it mean to dwell?

Rather than admonish human activity or aggrandize Nature, the works objectively limn the material ways in which the two coincide. In these photographs, where trees turn to felled trunks which then become planks of wood, and the remaining stumps—their lateral growth now halted—read as an amputation, the Sitka spruce hums quietly; a loaded presence. The very fact of its being in Ireland at all speaks to its initial commercial passage from Canada in 1907, and the intangible trail that passage left behind.

Such moments and gestures, as understated as they are charged, speak to the full spectrum of human impact on the natural world;

A bridge calls into existence the banks on either side of a river.
It gathers the earth into a landscape.

And so, the question becomes;

What does it mean to dwell, given the toll our dwelling has already taken?

Spruce suggests a degree of displacement which gradually heightens into disembodiment will be inevitable. Indeed, these works conjures what Daisy Hildyard has termed 'the second body', namely a counterpart to our physical, animal self that we gain by being 'embedded in a worldwide network of ecosystems.' This second body status, 'determined by its consumption and emissions', collapses any 'meaningful difference between your body and a cow or even a car.' In Spruce, what we are presented with feels akin to this collapsing of distinction and the altered embodiment such a shift entails. As such, these images present a space in which our agency has been considerably reduced, and our experience is now confined to the slow burning effects of our species' previous actions.

Where did the bread go?
Or didn't we bring any,
thinking we were too much home
to make a trail?

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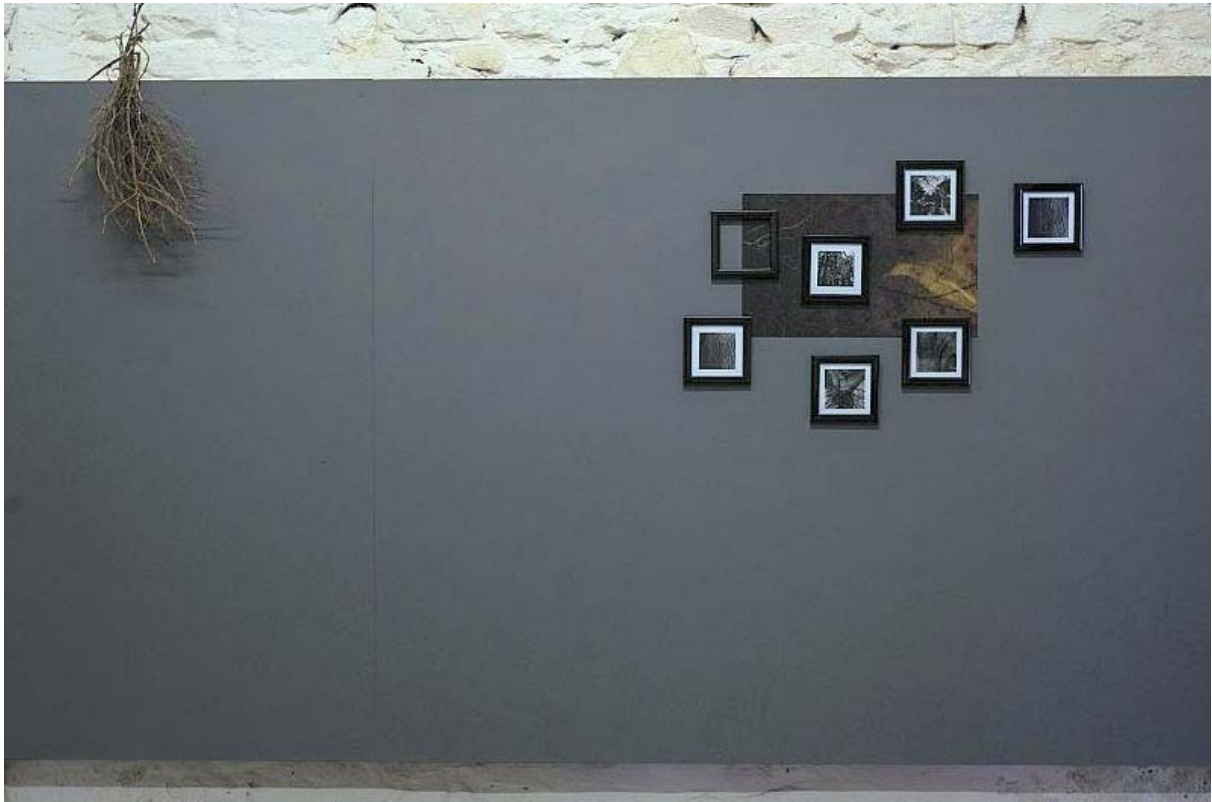
In 1874, the chemical compound DDT was first synthesized, and since then this crystalline substance has enjoyed a volatile history; spread far and wide in treating issues symptomatic of overpopulation, it was later infamously condemned by Rachel Carson in her seminal *Silent Spring*. Carson argued that while this colourless, tasteless and almost odourless chemical was being used to combat malaria and typhus, it was also secreting a very permanent and toxic residue absorbed by mammal and mineral alike. As Gregory Bateson writes in *Steps Toward an Ecology of Mind*, 'we still don't know if the human species will survive the DDT currently in circulation', and it has in fact been uncovered in human bodily tissue these eight decades later, its presence connected to Alzheimer's disease.

How might we interpret such a lingering aftermath, given the fate of Transvaal's hungry, thirsty kudu?
How might we envisage its climax, given that nature's response will bend to match the corruptive imbalance?
The images in this exhibition suggest we are witnessing, at least in part, a world where our decision-making power has been largely revoked. Now, we must consider at protracted length the impact of the agency we were once afforded, and ask

Given the toll our dwelling has taken, how—if at all—do we go on dwelling?

About those things I took:
I won't name them just now...
I'll let you test your pockets on your way home the little
doors
inside you.

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Installation Shot, The Darkroom, 2019

My World, 4K video, 2019

Duration: 5:30 minutes

Please find URL to this video here:

<https://www.youtube.com/watch?v=Nb3BA-oDSCU>

Description.

Without audio this film sound, explores the materiality of the medium, in order to communicate site and human relationships with the landscape, perceived through the editing and colour juxtapositions. The intensified effects relate to a sense of disorientation and change, presented as a moment in deep time and place. There is an attempt to understand ecological consequences of the Anthropocene while a meditation on site, inspired by the writings of Donna Haraway.



Installation Shot of My World at Linenhall Arts Center, 2019

Installation video here, installed at the Linenhall Arts Center, 2019 - displays on 40inch TV monitor

<https://www.youtube.com/watch?v=w6fa1FFuYGU&feature=youtu.be>