

# CULT OF ENGAGEMENT CLODAGH EMOE

PROJECT ARTS CENTRE  
39 EAST ESSEX STREET,  
TEMPLE BAR, DUBLIN 2, IRELAND

GALLERY OPENING HOURS  
MONDAY – SATURDAY, 11AM – 8PM  
GALLERY@PROJECTARTSCENTRE.IE  
+353 1 881 9613  
WWW.PROJECTARTSCENTRE.IE

CHRISTMAS OPENING HOURS  
MON 21 AND TUES 22 DEC:  
OPEN 11AM – 6PM  
CLOSED 23 DEC – 1 JAN  
SAT 2 JAN: OPEN 11AM – 6PM  
MON 4 JAN: NORMAL OPENING  
HOURS RESUME



AZIMUTH

CULT OF ENGAGEMENT CLODAGH EMOE  
18 DECEMBER 2009 – 30 JANUARY 2010  
PROJECT ARTS CENTRE

YOU ARE WELCOME TO JOIN US FOR THE OPENING  
ON THURSDAY 17 DECEMBER, 6-8PM

If there was to be one overseeing eye which has been watching the chorus, stage and audience of Clodagh Emoe's **CULT OF ENGAGEMENT**, it would be the spirit of the cross-roads, Papa Legba.

The gathered elements within the exhibition - **THE APPROACH**, **AZIMUTH** and **PARADOS** - may appear to take historically recognisable roles; a stage resembling travelling adaptations of Greek Theatre during the twilight of its form, or the Chorus, looming out of the semi-darkness, echoing an ancient role of revelation and discourse. Papa Legba, who was called upon to open communications between the deities and the people, was able to speak all known languages and controlled the doorway of communication at the spiritual crossroads. Some of this attitude has found its place in Emoe's atmospheric installation, which at once reveals a route of procession and at the same time removes any presence of performance. If one were to enter through **THE APPROACH** - a large, perforated curtain - and call to Papa Legba for advice, the silence of his reply

would only heighten the unnerving sense of expectation in the room, an expectation underlined by a low, reverberating, sound.

This sound which fills the room is part of the event approach to exhibition making that Emoe has followed in the months leading towards her newly commissioned solo exhibition at Project Arts Centre, attempting to create a space where something is bound to take place. The artist has been informed by a history of ritualistic induction and theatrical devices as channels that can herald a community as something other than a limited audience. **AZIMUTH**, a round, wooden stage with carved and stained markings are flanked by a series of flags – petrified as monuments of *kairos*, a concept used by the ancient Greeks to describe time that is neither chronological nor representable, but that spans an event or action. The markings on this stage remind us of the messages and meaning that are meant to be delivered to a spectator, beyond the capabilities of human perception. Through aerial archaeology we can listen to the thoughts of the past, with marks made on the land still speaking in supplication to the unknown greatness of whatever was thought to be watching. This is the context into which an unannounced chorus emerges slowly out of the twilight of the *magic hour*, becoming present in the space where we least expect them.

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ARTS MAILING LIST AT  
[WWW.PROJECTARTSCENTRE.IE](http://WWW.PROJECTARTSCENTRE.IE)  
TO RECEIVE INFORMATION ABOUT  
CULT OF ENGAGEMENT TALKS AND  
LECTURES IN JANUARY 2010

In the early days of Greek tragedy the Chorus would enter the space of theatre through the *parados*, stage-flanking processional routes. They had evolved from the Dithyrambic chorus, who were a band of transformed people, for whom social histories and civic positions were consciously and entirely forgotten in the worship of Dionysus. As Greek tragedy developed, the role of the chorus moved to the periphery of the activity, although their position became more influential. They were a united body, able to reveal elements of truth, unknown as yet by the actors themselves. Thus the chorus were the eyes and the mirror of the audience, able to see in, around, and through the action taking place on the stage. **PARADOS**, the chorus of **CULT OF ENGAGEMENT**, has a more ambiguous character – it is united in silence and like an unreadable congregation, indecipherable in its purpose – neither revealing, nor concealing.

CLODAGH EMOE IS A DUBLIN-BASED ARTIST AND RESEARCH SCHOLAR AT  
THE GRADUATE SCHOOL OF CREATIVE ARTS AND MEDIA.

CURATED BY TESSA GIBLIN

#### CREDITS

Construction:  
Liam Sharkey  
Photography:  
studioseventyseven  
Cinematographer:  
Kate McCullough  
Grip:  
Ian McGurrell  
Sound:  
Karl Burke  
Editor: John Travers  
& Clodagh Emoe  
Production co-ordinator:  
Mary Cremin

#### CHORUS PARTICIPANTS

Antoinette Emoe  
Steve Kemp  
Joe Stanley  
Rob Dunne  
Borja Neumann  
Edia Connole  
Phil Kelly  
Richard Hansard  
Simon Keating  
Pat Murphy  
Colin Carters  
Christopher Mahon  
Shane McCarthy

#### PRODUCTION SUPPORT

Mags Fitzgibbon  
Nadine Kersten  
Ciara McKeon  
Robert Murphy  
Kevin Breen  
Matthew Slack

Lisa Reburn  
Ailbhe O'Connor  
Niamh McCooey  
Niamh Clarke  
Sinead Corcoran  
Dan Wolfe  
Hazel Dixon  
Claire Bonnie  
Robert Murphy

With further thanks to  
Georgina Jackson  
Rana Ozturk  
Thomas McGraw Lewis  
John Kaye  
John Sherwin  
Justine Emoe  
Mark Steadman  
Graham Cahill  
Olga Tiernan  
Aine Killeen  
Ciara Ward

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Travers. The artist also  
wishes to give special thanks  
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Monaghan, Sean Breithaupt  
and Cormac Browne.

OVERLEAF  
THE APPROACH, 2009



