

# LONGEST WAY ROUND SHORTEST WAY HOME

6 JULY – 27 OCTOBER 2024

## Temple Bar Gallery + Studios at Dublin Port

Temple Bar Gallery + Studios is partnering with Dublin Port Company on two solo exhibitions by **Yuri Pattison** and **Liliane Puthod** at The Pumphouse, surrounded by the active logistical operations of a thriving city port.

Yuri Pattison's site-specific installation, *dream sequence*, is located in the disused 1950s Pump House No. 2, made accessible to the public for the first time. The former graving docks, where ships were repaired and maintained, is the site of Liliane Puthod's *Beep Beep* artwork.

The exhibition's title, *Longest Way Round, Shortest Way Home*, is drawn from James Joyce's ubiquitous *Ulysses*. Characteristically elusive in his meaning, Joyce's use of this popular idiom hints at a circuitous route back to one's origins. The phrase itself is often used to describe the relationship between time and labour and, in the case of this exhibition, there are further associations with journeys, departures, homecomings, and new beginnings. These scenarios all resonate with the functions of Dublin Port, as well as Joyce's own embedded experience of the city, the river and Dublin Bay.

TBG+S is taking this opportunity to celebrate connectivity between the cityscape and the Port, imagining a journey along the River Liffey from the gallery and artists' studios in the touristic heart of Temple Bar, along the quays through historical, financial and cultural areas to the industrial heritage zone of Dublin Port.

*Longest Way Round, Shortest Way Home* is reflective of artistic processes in studio practice and exhibition-making, the testing of ideas and processes to materialise a vision. Two distinct exhibitions use forms of artistic storytelling to offer points of connection between geographic, economic and technical networks. They use the symbolism of rivers and seas, and the infrastructure that utilises and defines their movement, as places of impermanence that describe transitory relationships through, and outside of the flow of time.

The exhibitions are mediated with an in-depth public engagement programme including artist's talks, higher-level education tours, commissioned artistic responses at Dublin Port, and online programmes. Learn and explore through Summer School with artists Vanessa Daws, Samir Mahmood, Christopher McMullan, and Joanne Reid taking place 25–28 July; weekly Saturday events; The Artist Way; and events to coincide with Culture Night, Open House and Heritage Week. Visit our website to find out what's on.

[www.templebargallery.com](http://www.templebargallery.com)

PUMP HOUSE NO. 2

## Yuri Pattison *dream sequence*

In Yuri Pattison's *dream sequence* installation, water assumes a central role in its metaphorical dimension, but also as a carrier of measurable data. Sited in the mid-century era Pump House No. 2, Pattison has integrated complex digital and online networks among the now obsolete mechanical systems that once controlled the flow of water in and out of the graving docks.

The central component of the exhibition is a generative video on a monumental-scale LED wall mounted within the architecture of hoists, gears, pipes and pumps. The video takes a narrative cinematic journey that follows the course of an imagined river from its source as a forest stream, along natural tributaries, through an industrial plant, a derelict post-industrial landscape, and a harbour metropolis at the ocean's edge, before concluding with a view of a sunset over an endless horizon. It is rendered within a game engine amalgamation of several global rivers including the Liffey, Thames, Pearl River Delta, Jordan, and Ruhr (where a previous iteration of the work was exhibited in 2023), amongst others. Specific landmarks of Dublin's industrial environment, such as the distinctive Poolbeg Stacks, are reinterpreted and warped as part of the game engine sequence.

Significant aesthetic, auditory and structural elements of the installation are directly influenced by changes in localised live external data from the 'real world' (atmospheric conditions, air and water quality). Data is drawn from monitors in Pump House No. 2 and elsewhere in Dublin Port, and transmitted via a processing system to deliver context-specific image/data variations. The result is a mutable and continuously fluctuating sequence of imagery, sound and movement throughout the exhibition. The utilisation of live data directly and continually ties the work to the current moment. Conditions such as drought, flooding, global heating, and pollution affect and are reflected in the work in real-time.

*dream sequence* utilises the enduring symbolism of rivers to describe the passage of time across societies, throughout history. Visually the video explores the aesthetic mechanisms of the dream sequence trope



Yuri Pattison, *dream sequence*, still from generative video, 2023-2024. Courtesy the artist and mother's tankstation, Dublin | London.

in popular culture, as it seamlessly loops in a form of cyclical storytelling, with heightened atmospheric, colour and lighting effects. In its implementation of external live data processing, the work also simulates the subconscious somatic, and psychological dreamstate, as well as how environmental shifts can influence the perception of reality. When considered outside of bodily experience, *dream sequence* is an analogy of virtual metaverses and a transgressive escape from a hostile world.

The video's score is 'played live' by a Disklavier (MIDI-controlled player piano). The instrumental soundscape conjures further associations with alternative realities and cinema, and through its self-playing mechanism, echoes the haunting quality of the disused machinery in Pump House No. 2. Through a detailed adaptive composition system, the score is unique each time it is experienced as notes are added and removed dependent on local environmental data monitoring.

A physical scale model of a landscape also draws live data to raise and lower the water level in a floodplain, periodically submerging a group of miniature ruined buildings. This analogy of global warming demonstrates the immediate effects of the otherwise abstract implications of the climate crisis. Concealed within the model's buildings are mudlarking finds, collected by the artist along the River Thames during the initial months of the Covid-19 lockdowns in London. This mode of everyday archaeology compresses time between the past and present, during a period of timelessness, when the effects of climate change were slowed by the stalling of global production infrastructure and consumer air travel.

*clock speed (the no more)* is installed near the entrance of the Pump House No. 2, as a proxy factory clock, an omnipresent signal of the authority of time in the workplace. Using a now obsolete artificial intelligence image generation tool, BigGAN, this video displays a sequence of clock faces slowly morphing into other images generated from pre-defined image categories. These categories were compiled by researchers at DeepMind (Alphabet/Google) as

a representation of the wider world. The artist found they contained a large number of military references amongst those of oil extraction, shipping, etc. The work can be seen in parallel to violent accelerated progress, where automated systems replace human labour and through this usurp human-centric concepts of time.

In July and August, another new work transmits a live stream from the upper storeys of the former Odlums grain silos adjacent to the Pumphouse site back to the gallery window in Temple Bar. The gallery screen displays a low-res, abstracted view of the Dublin Bay horizon, providing a counterpoint to the rendered game engine video in Pump House No. 2. The visuals are overlaid with a time-accurate digital clock interface displaying Dublin Mean Time, the official time in Ireland between 1880 and 1916. When Ireland began to observe Greenwich Mean Time, it effectively lost 25 minutes 21 seconds from its future history.

Horizons and sunsets have become a consistent motif throughout Pattison's practice, signifying a recurring metaphorical end to the unfolding of time. Throughout *dream sequence*, the seascape also determines the resolution of a river's journey, and the point where this particular network joins a larger, more complex system of connection on a global scale.

Yuri Pattison's recent solo exhibitions include: mother's tankstation Dublin and London (2022, 2019, 2017, 2016); The Douglas Hyde Gallery, Dublin (2020); Kunsthalle Sankt Gallen (2017); Chisenhale Gallery, London (2016). Pattison's work has been shown at Irish Museum of Modern Art, Dublin; Tate Britain, London; Tate Liverpool; Louisiana Museum of Modern Art, Humelbæk; MUDAM, Luxembourg; MUSEION, Bolzano; Seoul Mediacity Biennale; Tai Kwun Contemporary, Hong Kong; ICA, Miami. *dream sequence* is commissioned by Urbane Künste Ruhr (UKR), in collaboration with TBG+S. It was first exhibited as part of the UKR exhibition *Ruhr Ding: Schlaf* in 2023, and supported by an Arts Council Project Award.

## Liliane Puthod *Beep Beep*



Liliane Puthod, *Beep Beep*, research image from artist's father's shed, 2024.

Liliane Puthod's *Beep Beep* is a large-scale immersive artwork consolidating her research on handmade and mechanised production, commodity fetishism, and the archaeology of consumerism.

Two embellished shipping containers hold precious cargo: a 1962 Renault 4 (R4) car reanimated by the artist from her late father's dusty shed in her hometown in the Rhône-Alpes region of France. For many years, the car sat idle among a jumbled assortment of other objects that were initially discarded: bikes, lamps, ashtrays, tools, machine parts, camera equipment, piles of scrap metal, ladders, and countless other everyday artefacts amassed by Puthod's father with the optimism that they may have a second chance at a life of use.

The R4 (or as it is affectionately known throughout France, "La Quatrelle") has been a popular economy car with families, farmers and city dwellers in France, and globally, for over 60 years. The introduction of its charming functional design coincided with a strengthening French economy and the growth of national 'autoroutes', interconnecting parts of the country as well as with Europe.

Puthod's *Beep Beep* excavates personal family narratives relating to the iconic R4 and its connection to social history in both French and Irish rural and industrial landscapes. Punitive import taxation rules impacted how cars were shipped to Ireland for sale. To circumvent this, some manufacturers, including Renault, flat-packed their cars in kit form with hundreds of parts, which were then reconstructed by skilled workers across the country. The R4 was initially assembled in Naas before a larger production facility opened in Wexford in 1962. Its utilitarian design and robust mechanics meant that it was adopted as the vehicle of preference for Telecom Éireann, An Post and other national services. Today, there is no car manufacturing in Ireland and all vehicles are imported. Several days a week, car carrier ships unload brand-new vehicles into the Port immediately behind the former graving docks site ready for sale and distribution around Ireland.

The graving docks were used to repair and dismantle boats that were no longer in use. Over the past year, Puthod has restored the R4 with specialist mechanics in France to get it back on the road. This project of discovery and dedication continued in June with a cross-country, Michelin Guide-style tour through France, and by ferry to Ireland. Puthod's co-passenger, writer/musician Ingrid Lyons, is composing a radio show for the car in collaboration with sound artist Jennifer Moore/Dreamcycles. Storytelling, readings, traditional Irish and French music, and experimental electronic music and tape loops will form part of Puthod's expanded work. The seven-day, 900km journey was live-streamed online, including an empty fuel tank in Gasville, rush hour in Paris, and a dramatic breakdown only 500m from the ferry in Cherbourg. This homecoming saga mirrors archetypal growth and transformation narratives in Irish storytelling.

The journey continues in Dublin Port through a sequence of chambers built within the shipping containers. These rooms are constructed with a hybrid of handmade and machine-made 'grave goods' inspired by the artist's studio, her father's shed, the mechanic's garage, and the factory plant. Akin to a chariot excavated in an ancient tomb, the R4 temporarily occupies the innermost vault, with foam-lined walls that cushion and protect this treasured hoard. Rather than being surrounded by canopic jars, stone tablets and untold riches, Puthod's R4 is complemented with coolant cylinders, repair instruction manuals and scratchcards. As well as being adorned with custom-fabricated parts and decals, discreet mementos from its epic journey across France are stashed in the glove box and dangle from the windshield.

The line between archaeology and industrial repair is expanded as the R4 becomes a 'time machine' of sorts, making mobile a perfectly restored artefact and returning it into the movement of daily life 60 years after it was fabricated. In a world of expendable materiality and experience, Puthod's journey through gears, engines, roadways, and sailing routes brings forth the ever-present, but sometimes forgotten, importance of physical proximity to our personal relationships and memories.

Liliane Puthod's recent exhibitions, projects and commissions include: Hugh Lane Gallery, Dublin (2023); Solstice Arts Centre, Navan (2023); Skerries Art Trail, Fingal (2023); IMMA, Dublin (2022); VISUAL, Carlow (2021); Golden Thread Gallery, Belfast (2020); Pallas Projects Studios, Dublin (2019). *Beep Beep* is supported by an Arts Council Project Award.

# LONGEST WAY ROUND SHORTEST WAY HOME

**Yuri Pattison**  
*dream sequence*

LIST OF WORKS

*dream sequence (working title for a work in progress)*  
2023–ongoing

Generative and mutable game engine motion picture/play and score affected by local atmospheric conditions. Duration variable, dimensions variable, looping.

LED display, Dell Poweredge R720 with GeForce RTX 4070 Ti running Unreal game engine, YAMAHA Disklavier MX100, uRADMonitor Model A3, Yieryi Water Quality Monitor, atmospheric data, custom software, aluminium profile, cables.

*dream sequence (zero conditional)*  
2023–2024

Floodplain model with water level dictated by local atmospheric conditions incorporating a miniature advertising style LED billboard displaying a generative film influenced by local atmospheric conditions.

Custom floodplain model, aluminium profile, LED display, single board computer and microcontroller, Z CAM E2C, software, pump and variable valves, atmospheric data, water, mudlarking finds (Thames 2021).

*clock speed (the no more)*  
2022–2024

1:1 ratio monitor, single board computer, images generated using BigGAN.

All works courtesy the artist and mother's tankstation, Dublin | London.

ACKNOWLEDGMENTS

Game designer:  
Clifford Sage <http://www.cliffordsage.com/>  
Additional 3D design and fabrication:  
Alex Carmichael <https://aerth.uk/>  
Music composition and design:  
Anthony Sahyoun [www.anthonysahyoun.com](http://www.anthonysahyoun.com)  
Floodplain model: Modellbahndesign-Zurawski <https://www.modellbahndesign-zurawski.de/>  
Digital fabrication and design:  
10pm.studio London <https://10pm.studio/>  
Production assistant:  
Charlotte Seux <https://charlotteseux.com/>

**Liliane Puthod**  
*Beep Beep*

LIST OF WORKS

*Beep Beep*  
2024

1962 Renault R4, two 40ft welded shipping containers, insulation foam, plasterboard, PVC curtains, lightbox, car parts, neon, rubber matting, magazines, car accessories, wax, cast aluminium, chains, cassette tapes, drawings, maps, air freshener, key ring, cherry seeds, scratchcards, exhaust pipe, fuel tank, battery charger, plastic wrapping, bed sheet, blanket, boxes, oil drum, hi-fi stereo, coffee cup, orange juice, car wing, bonnets, car wrap, tinted window foil, wheat, oil-based floor paint, and more.

Courtesy of the artist.

ACKNOWLEDGMENTS

R4 mechanics France:  
Alain Moenne, Christophe Mercier, David Sonnerat, Franck Boileau  
R4 mechanics Ireland:  
Big Mick Henessy, Michael Rice, Pat Moroney  
R4 car parts Suppliers:  
Annecy Radiateurs Hupond, Arnaud Ventoux Pièces, Cipere, Bernard Goubet, Melun Retro Passion, Véhicules Anciens  
Shipping containers:  
ContainExperts, Gary Keville Transport, Apex Spray Foam Insulation

Without the following, this project would not have been possible: Geneviève, Aurélie, Xavier, Nélio, Géraldine, Stéphane, Virginie, Hook, Ingrid Lyons, Tanad Aaton, Andreas Kandler von Knobloch, Shota Kotake, Niall Conroy, Aikaterina Karapiperi, Stéphane Béna Hanly, Maria McKinney, Aisling Prior, Claudie Birraud, Edmond at AS Autosecurité, Easy Carte Grise, Renault The Originals Documents, Me Praz-Rochette, Aicha, Victoria, Paul and Aggie, Jim and special mention to Richard Watchorn, Jacob and Vincent Modica.

Commissioned writers and musicians:  
Ingrid Lyons, Jennifer Moore and Barry Kehoe.

Temple Bar Gallery + Studios would like to extend a special thank you to the exhibiting artists Yuri Pattison and Liliane Puthod; Dublin Port Company, Lar Joye (Port Heritage Director), Marta Lopez, James Kelleher, Tom McNiff, Declan Sullivan, John Dungan, Keith Nolan, Marcella Collins, Edel Currie, Claire Percy and Barry O'Connell (CEO); The Arts Council, Maureen Kennelly and Claire Power; Alex Syngé; Gibney Communications, Frankie Lally, Cian Geoghegan and Tom Finnegan; Exhibition technicians Stéphane Béna Hanly, Maria McKinney, John Byrne, Claran Reynolds, and Carl Mullen; Digital Screen Displays, Conor Moran; ContainExperts; Gary Keville Transport; Exhibition mediators Aibhlin Clabby, Matthew Coll, Mary Kervick, Maelisa Lennon, Joanne Reid, Anna Stuart, and Falon Weaver; Una Carmody; TBG+S Friends, Donors and Patrons, with special recognition to Deborah Crowley, Richard Lyons and Miriam Reilly; and TBG+S Board members Richard Lyons (Chair), Bassam Issa Al-Sabah, Michelle Darmody, Joe Hanly, Anne Mathews, Paul McAree, Peter McGovern, Isabel Nolan, Lye Ogunsanya, Mairead O'hEocha, Joe Prendergast, Laura Redmond, Elaine Russell, and Geraldine Shanley.