Jesse Jones

THE TOWER

The
Magdalene
Series

Rua Red

No — 3





The Void

It is often broken things which have the greatest of beauty for they know of love and loss.

Stuck in a limbo these angels dance, numb to the pain of reality.

Grace is gifted to those who have seen the Wanderer of Pain and have shown him peace.

What is love?

Is it intertwined with hate or is it its own form? The space between heaven and hell isn't an image of one or the other but a balance of each.

As I glance to my fellow sisters, I wonder how I fit into their light, though I am the only one who can see it and know its name.

Encapsulated into the world of chaos how delicate the order of it dances in the circle of life.

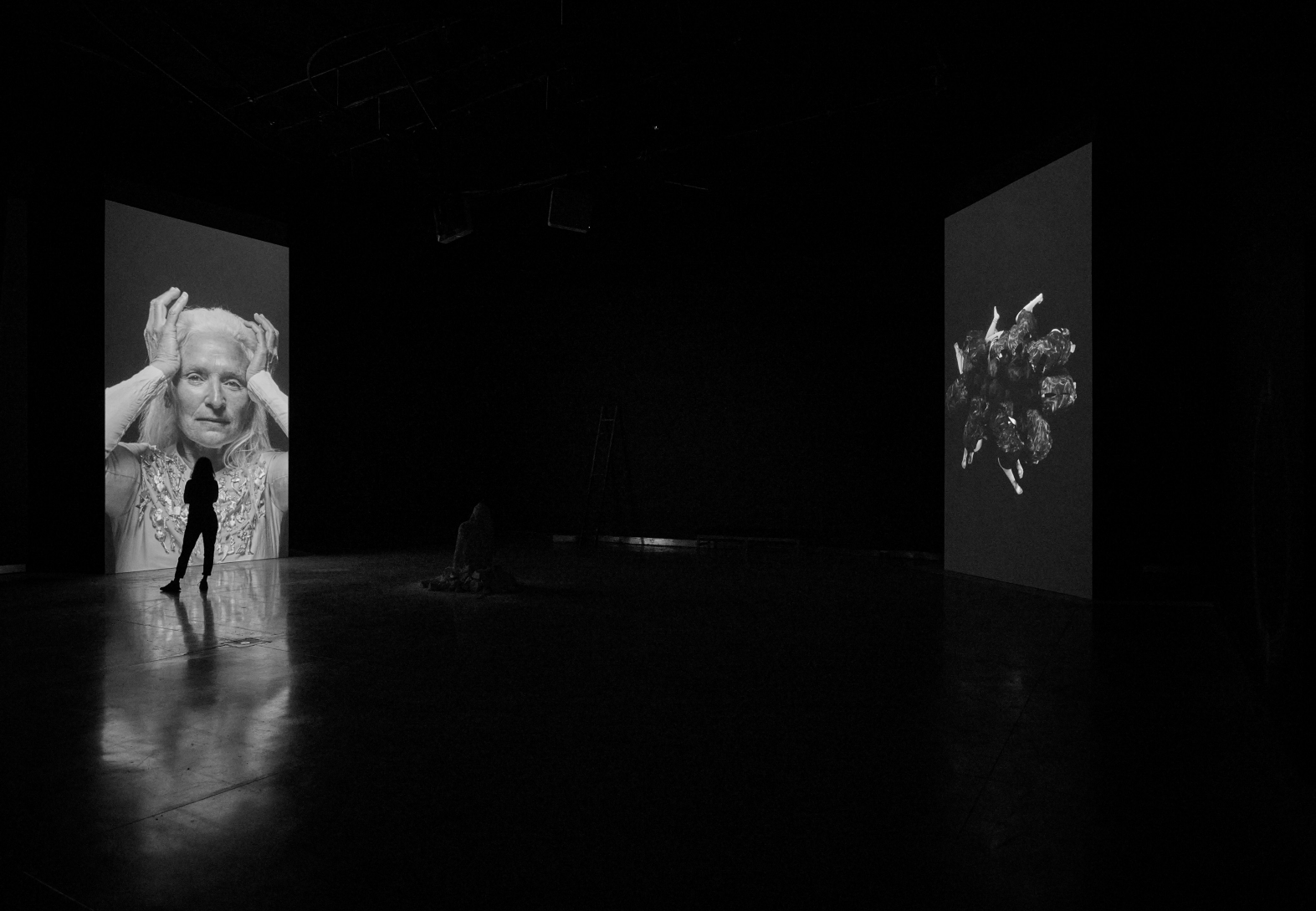
Where do all those lost things, memories and people disappear to?

Perhaps it is in this void, this space of mystery where I wander aimlessly, telling stories of the past, running from the future.

Naomi Moonveld-Nkosi







THE TOWER

Jesse Jones



“Oh daughter run because you were given wings to fly by the powerful giver, who no one is capable of resisiting. and so fly fast beyond all of these adversities”
S. Hildegarde of Bingen

“I in no way fear to gain the height”
Marguerite Porete



Jesse Jones's film installation *The Tower* does not revolve naively around the works of 14th-century mystical women. It orbits around them with such increasing speed that we too are scooped up, elevated into the higher, towering position of larger-than-life performer Olwen Fouéré, the statuesque Mary Magdalene.

Like a mobile vortex of rotating winds, the artist upheaves the long-occulted wisdom of 11th-century German abbess Saint Hildegarde of Bingen and 13th-century French Beguine Marguerite Porete to shed light on the period which anticipates the witches' inquisition of the following centuries.

From the intense mystical sophistication of their writings to the horror of their oppression and, as in the case of Marguerite Porete, public assassination in 1310, Jesse Jones gathers the symptomatic evidence of the frighteningly recent Magdalene laundries–religious institutions which, together with former workhouses, orphanages and industrial schools, formed the basis of the Irish State's treatment of unmarried mothers and their illegitimate "issue" throughout most of the 20th century (1926–1996).[1]

1 Willis Claire, 'Architecture of Confinement', *London Review of Books*, Vol. 43 No. 10 · 20 May 2021.



In *The Tower*, a chorus of ten young women perform S. Hildegarde of Bingen's hymn *O Virtus Sapientiae* but again, as if caught up in the artist's invisible speed, the words twirl around. Their spelling is reversed. Their spell is restored.

Through Jesse Jone's artistic practice, a ritualized creation of magical counter-narratives, itself a counter-utterance, women's wisdom is thus reclaimed by the young women, their bodies re-sacralized, their spiritual life made whole again.

The Tower is a metabolic offspring of the horror, the abysmal depth, amplified, raised again in the acerbic lyricism of young women. Their vibrant density unfolds in the artist's speculative peripheries, shielded away from the 'architecture of confinement' where 57,000 babies came into the world and "some" thousands of young mothers and children died, leaving no trace behind them. In their testimony, the surviving mothers tell of the "unspeakable damage" that has been caused, and the children talk of "lifelong feelings of isolation and abandonment".

In *The Tower*, no detail is left to the dismissive neglect pervading their stories. The snaking hair of the girls' costumes is the exact dressing of Mary Magdalene's colossus figure. The fabric that makes them is infused with spikenard oil, traditionally used to prepare bodies for burial. Mary of Bethany massaged it on Jesus's feet before his crucifixion, intuitively predicting his fate, according to Catholic tradition.







As if spiked with fingers, the girls' hands become a syntax that guards the states of divine consciousness the Church refused them. Their movements map women's physical, mental and spiritual axes beyond the linear progression of religious history.

Their voice echoes deeper still inside the throat of prehistoric times, in the womb of time, and out of time altogether, where mystical experience evades historical narratives and sacredness is conceived as a potential for cosmic renewal. When venturing into spirituality and religion from the shanty-towns of today's superimposed materialism and the ever stupefying, ever numbing digital world having hindered any potential education on the essence and gravity of the sensual or the sacred–one has to take an imaginative leap. The imaginative leap into 14th-century mysticism Jesse Jones brings forth with *The Tower* is a continuation of her research into how the "law transmits memory between generations" and joins a feminist epistemology that guards us against naive accounts of knowledge production and transmission.

If in *Tremble Tremble*[2] Jesse Jones awakened the witches' voices, as an archetype for woman wisdom, their life emblematic of the persecution and historical omission whose legacy is all too pervasive today.

2 *Tremble Tremble*, Jesse Jones, Irish Pavilion, Venice Biennale, 2017.

In *The Tower* Jesse Jones proposes two women, S. Hildegarde of Bingen and Marguerite Porete, who, despite a prolific literary production and in their own words, have warned us against the limitations of language. Their life experience is an archetype for women's collective wisdom, community living, inter-connectedness across species, and the existence of life beyond the visible–a gospel for a feminist epistemology that precedes the plague of Reason of the centuries which followed.

Saint Hildegarde of Bingen was a mystic, abbess, painter, poet, musician and healer, playwright and social critic. The fourth female Doctor of the Church, she composed a trilogy of visionary treatises (*Scivias, Liber Vite Meritorum and Liber Divinorum Operum*). No other medieval woman, and few medieval men, achieved the level of Saint Hildegarde of Bingen's literary and artistic production.[3]

Despite the three books, Saint Hildegarde also translated the mysteries of life which God entrusted her (visions and voices that came to her in broad daylight) through artistic forms: music, visual representations, and even the invention of a still undecipherable and unknown language, Lingua Ignota.

3 Hildegarde's extensive contributions to Christian thought are recognized in her being named as a Doctor of the Church on October, 2012. Prior canonization efforts that began in the 1230s finally achieved their goal when Pope Benedict XVI declared Hildegarde's equivalent canonization on May 10, 2012. From *Hildegarde of Bingen, Book of Divine Works with Letters and Thoughts*, Matthew Fox Inner Traditions; Bear & Company, 2012.



In *De Operatione Dei*, S. Hildegarde brings together the three essential elements of a living cosmology. The first element is science: “all science comes from God” and “the greatest gift God has given us is our intellect”. In her books, Hildegarde explores stones, rocks, trees, plants, birds, fish, animals, stars and winds, often anticipating laws of nature confirmed in the last century.

The second essential element is a healthy mysticism based on justice: “singing justice in the hearts of men”. Justice for S. Hildegarde is the lived balance between man and the Earth. She is both a personal healer (writing about herbs and appropriate remedies for psychic and physical ailments) and a social healer: many of her sermons and letters deal with disease and social injustice issues.

According to S. Hildegarde, the third element of a living cosmology is art.

Hildegarde of Bingen was forty-two when she wrote *The Scivias: Ways Of Knowing*. Jesse Jones is the same age.

A great distance, in both time and geography, separates the German saint and the Irish artist, yet something of our earliest understanding of life colours both their sensibility: “a primordial, a historical cosmic religion that was preserved since prehistory and that



Ireland, being one of those European cultures shielded by the significant historical events, has succeeded in integrating into Christianity".[4] If Jesse Jones' has assimilated the flavours of the Celtic pagan wisdom she inherited by birthright, it is also interesting to note that Hildegarde's life and formation played out in a pre-Christian spiritual site in Germany whose name, Disibodenberg, comes from Saint Disibode, one of the Celtic monks and missionaries from Scotland or Ireland who lived as a hermit on this mountain in the 7th century.

Hildegarde's life (1098–1179), spanning four-fifths of the 12th century, a time of effervescent creative and intellectual dynamism, contributed to the influx of female experience into Western mystical literature.

The spiritual awakening of this period was nevertheless different from others, marked as it was by a movement into the world, not a withdrawal from it. Marguerite Porete's mystical oeuvre, *The Mirror of the Simple Soul* belongs to this tradition. Her vision of the soul in ecstatic union with God is a repetition of the Catholic doctrine of the beatific vision, albeit a beatific vision experienced in this life and not in the next.

4 Eliade Mircea, *Le Sacre et Le Profane*, Folio Essais, Gallimard, 1965.

Within this particular religious awakening, women galvanized themselves and developed forms of community life remarkable enough that one could identify them as a woman's movement.[5] The phenomenon of the Beguines is one of them, widespread all over medieval Europe. With men fighting and dying in the crusades and overflowing ecclesiastic institutions rejecting them, thousands of women joined Beguine institutions attracted by its emphasis on poverty, preaching and imitation of Christ and the flexibility and dynamism the Beguine life encouraged. The beguinages were semi-religious communities, and the Beguines worked, prayed, engaged with theological questions, bought and sold properties, maintained ties with their families and utilized their resources to aid their fellow Beguines and the communities. They could leave their order at any time.

Written sometime during the mid-1290s, Marguerite Porete's *The Mirror of Simple Souls Who Are Annihilated and Remain Only in Will and Desire of Love* is a treatise of some 60,000 words, written in vernacular French, as opposed to the customary Latin. Structured as a courtly dialogue between Love, Reason and the Soul, through a dialectic ballad of eighty-seven chapters, Love attempts to explain to Reason how the Soul can become annihilated in God's Love. Love argues that once full of God's Love and united with God, "The Soul transcends

5 Stabler Tania, *The Beguines of Medieval Paris: Gender, Patronage, and Spiritual Authority*, Miller, The Middle Ages Series, University of Pennsylvania Press, 2014.

the contradictions of this world, but Reason, perplexed, complains that Love's teachings are full of confusing paradoxes..."

The book was written to accompany other would-be "simple" souls through the earliest stages of the spiritual life to its highest experience: the annihilation of the soul, its descent into a state of nothingness, and of union with God without distinction.

It is easy to see how Marguerite Porete's words, especially her belief that the simple soul should seek God only, for "his teaching is not written down either in books or examples or in the teachings of men" attracted the ire of the ecclesiastic institutions. Marguerite goes as far as criticizing the elite, for reason was what ruled "holy Church the lesser", and by living by the counsel of reason, these clerics are "stupid and asinine". Because of their stupidity, she writes, she must "be silent and ... circumspect in [her] words". Marguerite was accused of heresy and was arrested in 1308. Throughout her trial, she refused to decant her views and was burnt at the stake in Place de Grève in Paris two years later on the 1st of June 1310, holding her book with a solemnity that is said to have moved the public to tears. Her treatise would continue to circulate anonymously until it was finally recognised as hers in 1946.







In her book Marguerite Porete adopted the figure of Mary Magdalene to concretize the doctrine of the annihilated soul, writing:

"she possessed so ardently, such work of goodness and she was so possessed by it and so strongly encumbered that the very encumbrance truly unencumbered her from herself".

In *The Tower*, it is Mary Magdalene, her body adorned by Milagros,[6] that adopts Marguerite Porete's words in a game of mirrors, or esprit de corps (as is at times termed "solidarity" in French: souls of bodies) between the two highly misunderstood women:

"Now listen, Reason, says Love, to understand better what you are asking about. A man who is on fire feels no cold, a man who is drowning knows no thirst. Now this Soul, says Love, is so burned in Love's fiery furnace that she has become very fire, so that she feels no fire, for in herself she is fire, through the power of Love which has changed her into the fire of Love."[7]

Marguerite Porete's was not only the murder of one singular woman but the condemnation of woman's

6 Milagros are small metal charms of devotional art. Most are half an inch and are made up of many different objects depicting body parts, farm animals, people and more. Milagros are charms used for requests, for protection and as a source of good luck. The word "milagro" in Spanish means "miracle" or "surprise". They are typically pinned on wooden crosses, statues of saints, the clothing of saints and other sacred objects.

7 *Porete, Marguerite, The Mirror of the Simple Souls Who Are Annihilated and Remain Only in Will and Desire of Love*, translated by Ellen L. Babinsky, Paulist Press, 1993.



mystical exercise. It tore apart the value of women's community and the moral standards that both Hildegarde's abbey and the beguinages afforded and exemplified. It established an increasing depreciation of the Beguine movement and paved the way for the inquisitions.

With the decline of women's freedom of thought and expression, the masculine birth of time of the Renaissance imposed a cult of rationality. A certain and coherent knowledge of the world replaced the disorder of organic life, of nature, once alive and sacred, and gave way to the "stability of mathematical laws and identities".[8] René Descartes's *Discourse On The Method* defined a split between body and soul, and matter and energy, and his disdain for the body "as separated" from the soul ("I am not this assembly of the members which one calls the human body") would provide further repudiation for women. Susan Bordo defines this time as a "drama of parturition", regarding it as a tearing away from the organic and maternal universe of the Middle Ages to project oneself into a new world of "clarity", detachment and objectivity. A "flight away from the feminine, far from the memory of union with the material world and a rejection of all the values associated with it" is replaced by an obsession with distance and demarcation.[9]

8 Merchant, Caroline. *The Death of Nature.* Wildwood House, 1980.

9 Bordo, Susan. *The Flight to Objectivity: Essays on Cartesianism and Culture*. Albany: State Univ. of New York Press, 1987.

At this delicate crossroad, humanity takes its turn, steering towards the era that we have come to know as the Anthropocene, or the Capitalocene. An era where among the many parables of imminent ecological destruction and extinction lies a fundamental paradox: the more human's collective activities impact the environment the less individual man feels connected to it. If human intellect appears to have an unlimited ability to invent and dominate, our bodies and sensations do not adapt as quickly to the pace of technological progress that our minds started. Our loss of contact with nature, our inexperience as part of nature, disinfected by the natural cycles of life, death and rebirth have left a profound trauma on human consciousness. Likewise, traditional liberalism's emphasis on individual freedom and emancipation risks excluding the idea of community from his conception of what is essential for human well-being, thus underestimating that we are what we are due to nature, culture and emotional ties.

Jesse Jones's practice resurrects ancient belief systems that have been bleached out from history and, by adopting collaborative methods and activating speculative worlds, questions existing knowledge systems: biology, ecology, geology and anthropology among others. Moving beyond the supremacy of the visual and the constraints of language, using immersive

installations, Jesse Jones, like Isabelle Stengers,[10] argues for the continuation of the passion for truth, but through sciences that concern themselves less with the "identification of possibilities" and more with what is not known or knowable.

The repercussions of the historical exclusion of women from the field of speech and the persecution faced by those who dared to organize themselves in communities reverberate to this day, but finding no words to articulate itself to reason, it is the howling that's left in Tuam, and it's sobbing that's left in Bessborough, and it's whining, and sobbing and weeping and bawling that we hear over and over from the mothers and babies institutions that will not be put to rest.

With gentle oscillations between mystic thought and the cosmology play of pagan rituals and symbolism, Jesse Jones nurses their stories like a midwife working through modes of vernacular knowledge and chaotic systems of elusiveness that dance chaos into harmony. A score emerges, with messy hair untangled by the hushed voices of the unheard, the disappeared and the forgotten.

Tara Londi

10 Burrows, David and O'Sullivan, Simon, *Fictioning: The Myth-Functions of Contemporary Art and Philosophy*, Blackwells, 2019.







Junk Ensemble

Jessica and
Megan Kennedy



The Tower ***is a reclaiming of womankind through the bright and brave voices and bodies of young girls.***

We came to the work through our dance residency at Rua Red and our previous connection with Jesse Jones through our joint interest in “the witch”. Our entry into the research process for *The Tower* began with creative meetings with Jesse, exploring the concept and intent, texts, images, films and finally the physical language that we would develop with the young female choir and Olwen Fouéré.

What do we want to say through the movement, and how will we understand what their bodies are saying?

We looked at a number of references with Jesse, including imagery and videos from the dance pioneer Mary Wigman, a Glaswegian laundry (Glasgow Magdalene Institution) where twenty-seven of the women broke out and escaped from their incarceration, texts from Hildegarde of Bingen, Marguerite Porete and activist author Silvia Federici, films such as Ken Russell’s *The Devils*, Carl Dreyer’s *Jeanne d’Arc*, Peter Watkins’ *The War Game* and Luis Buñuel's *Simon of the Desert*. Jesse’s primary focus for the work was based on Porete’s belief that there was no such thing as sin, penance was unnecessary and that true spiritual devotion was free

of shame and suffering. Paralleling this is the concept of shame as a “virus” within Ireland, particularly for girls and women in Irish society. The pillar that Olwen Fouéré sits upon as a stylite is not one of penance, it is a tower that proclaims the possibility of a world; it carries the pride and the pain of being a woman, without the weaponization of shame.

Our research process developed into weekly movement sessions with the choir, led by aerobic warm-up routines, group physical contact/trust work and solo and group movement tasks informed by specific text, imagery, montage, emotion and key words. We split the choir into smaller groups and began devising around the themes of joy, shame, ecstasy, death; creating movement tableaus in response to these themes. We also explored bodies lifting, bodies falling, creating circles and moving backwards. This led us to the choreographic sections “the nest” and “the coven”, whereby the choir began by lying on each other, a mound of bodies with their hair intertwined and limbs folded over one another. The women inhale and exhale together, breathing and living in one large nest or organism. This nest gradually rises to create a coven of bodies and a gentle swaying motion begins in the circle. Energy is passed through each of the bodies in a silent agreement, hair and heads touching and brushing off each other. The choreography of “bodies lifting” came from the idea of weightlessness



and the power/control of supporting one another, as the choir fully lifts three bodies into the air. There is a push and pull in the choreography as one body becomes helpless and needs support/lift to a higher state. Many of the choir members were unaccustomed to “dancing”, yet took to it brightly and unabashedly, and particularly shone when asked to create their own movement. Thus, the choir became creative collaborators in the project; their voices spoke and their bodies moved with an agency of their own. After three months of workshops with the choir, we refined the movement scores and expressions into specific sections for the shooting of the film, alongside Jesse. We worked with Olwen on her specific movement vocabulary, co-creating the physical language with Jesse and Olwen. Together we devised imagery that centred around fire, spitting words, communication/transmission, ecstatic movements, and underside/flipping upside down, defying gravity, informed and inspired by a specific Marguerite Porete phrase. We continued to collaborate with Jesse during the film shoot, working on movement changes and additions to the shots. Seeing the finished film and immersive elements of *The Tower* in Rua Red’s gallery was an affecting and powerful experience; the darkness of the space, the teenage girls’ fierce spirit, and Olwen’s aweing presence are evasive and enticing, demanding more than one viewing.

Our next collaboration with Jesse is for our upcoming work “The Witch Project // Powerful Trouble” in 2023. “Powerful Trouble” is an exploration and defence of “the witch”, pointing to the misogyny and cruel history of the witch and reclaiming the word in our society. Collaborating with a team of female Irish artists, we want to give shape, voice and form to “the witch” and provide a unique platform to exchange and reframe these ideas. We feel this work is pertinent to the world we live in now and speaks to important issues such as equality, patriarchy and xenophobia. Our practice in dance-theatre is collaborative and cross-disciplinary; we often work with local communities and groups and visual artists in the creation and performance of our work. We have collaborated with two other artists from The Magdalene Series in our work: visual artist Alice Maher in the co-creation of a solo dance piece, “The Misunderstanding of Myrrha”, a retelling of a Greek myth and performance artist Amanda Coogan in “Dolores”, a reimagining of Nabokov’s novel *Lolita*.

Junk Ensemble was founded by twin sisters Megan and Jessica Kennedy. The company is committed to engaging diverse audiences through the creation and presentation of brave, imaginative and accessible work that sheds light on important human issues relevant to society today. Current Project Arts Centre Associate Artists and Rua Red Dancers-in-Residence



and previous Dance Artists-in-Residence at Firkin Crane and the Tate London, Junk Ensemble is a multi-award winning company that has built a reputation as one of Ireland's leading voices in dance. The company often works directly with communities in the creation and performance of their work and have toured to New York, Europe and throughout the UK and Ireland.

Jessica Kennedy and Megan Kennedy



Magdalene Series

The Magdalene Series is a programme of exhibitions, interventions, performances and events curated by Maolíosa Boyle and features five of Ireland's leading artists: Amanda Coogan, Alice Maher, Rachel Fallon, Jesse Jones and Grace Dyas. Rua Red commissioned the five artists to research and produce new work in response to Mary Magdalene.

The Magdalene Series will explore Mary Magdalene's associations with the incarceration and institutionalisation of women and other themes such as forced labour, morality, shame, reparation and penitence. The series will propose a new world, uncurbed by religious, political or societal doctrine, a world led by the experience of Magdalene and viewed through the lens of contemporary feminism and feminist theology.

Mary Magdalene has been a subject of fascination and curiosity throughout history. She is a binary creation: conflicted and mysterious, noble and humble, strong yet morally weak, beautiful and haggard, passionate yet penitent, erotic and unreserved, reclusive and solitary.

The Magdalene is the earthly, carnal and sensual counterpart to the celestial Virgin. She embodies humanity and humility – she sweats, cries and bleeds.

The Magdalene Series is the culmination of a three-year collaboration between the artists and curator. The process has also included input from leading international theologians, academics and researchers.

Maolíosa Boyle
Curator of The Magdalene Series
Director of Rua Red



The Tower

Rua Red would like to thank the artist Jesse Jones for this incredible response to The Magdalene Series commission. It is truly a powerful piece that resonates so deeply. We would like to thank the many collaborators to this project who have so generously lent their skills, expertise and enthusiasm throughout. Rua Red also thank Rossi McAuley and Distinctive Repetition Studio for the design of this wonderful publication.

Exhibition Acknowledgments

Artist: Jesse Jones
Technical Producer: Michael Stapleton
Essay Text: Tara Londi
Photography: Marion Bergin, Emma Dalesman and Eavan Aiken, Mark Murphy

The Magdalene Series

Curator: Maolíosa Boyle
Production Manager: Joyce Dunne
Senior Technician: Hugh McCarthy
Assistant Technician: Brian Duggan

The Magdalene Series Artists

Amanda Coogan, Alice Maher, Rachel Fallon, Jesse Jones and Grace Dyas

Rua Red Staff

Jordan Williams, Siobhan NicChumhaill, Órla McGovern, Anna Douglas and Ciara Moloney

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The Tower Performers

Olwen Fouéré, Naomi Moonveld-Nkosi, Emily Kilkenny Roddy, Ava Richards, Síofra Kildee-Doolan, Rosie Phipps O'Neill, Amy Sheil, Aedín Ferguson, Saoirse McSharry, Blathnaid Doyle Fox

Choreography

Junk Ensemble: Jessica Kennedy and Megan Kennedy

Live activation

Ciara Hannon, Lauren Kelly, Síofra Kildee, Maelisa Lennon, Niamh McPhillips, Heather Murphy, Siún O'Kane, Rosie O'Neill, Sara O'Rourke

Featuring text adapted from

Hildegarde of Bingen (1098/1179)
Lingua Ignota, Scivias
Marguerite Porete (1250/1310)
The Mirror of Simple Souls
Mechthild of Magdeburg (1282/1294)
The Flowing Light of The Godhead
Texts adapted and selected by Olwen Fouéré,
Jesse Jones and Naomi Moonveld-Nkosi

Music

Composer: Irene Buckley
Sound Design: Mark Murphy
Sound Technician: Ian McNulty
Choir Master: Blanaid Murphy
Choir Manager: Germaine Carlos

"O Virtus Sapientiae" by Hildegarde of Bingen

Costumes

Costume Designer: Roisín Gartland
Wardrobe Department: Alison Conneely, Sara O'Rourke

Film Production Team

Producer: Zlata Filipović
Production Manager: Jo Halpin
1st Assistant Director: Niall Owens
2nd Assistant Director: Bríanna Ní Léanacháin
Runner: Elena Larionova
Technical Consultant: Aaron Kelly

Camera Department

Director of Photography: Emma Dalesman
1st Assistant Camera: Camila Gomes
2nd Assistant Camera: Katelyn Markham O'Halloran
3rd Assistant Camera: Leon McCullough
Gaffer: Noel Greene
Assistant Gaffer: Maiya Rice
Jib Operator/Grip/Movi: Roman Bugovskiy VFX
Supervisor/DIT: Eavan Aiken
Assistant DIT: Hana Mohamed Nasr El Din Sound
Recordist: Trevor Cunningham

Postproduction Team

Editor Eavan Aiken VFX: Enda O'Connor
Hair and Makeup Lead: Natalie Kinsella
Hair and Makeup: Klaudia Rapala
Hair and Makeup: Saoirse Whelan
Hair and Makeup Assistant: Caroline Mackey
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National Film School, IADT

Paul Tynan: Technician Department Film + Media David Cooper, Lecturer, Department Film + Media
Jean Rice, Chair of Film + TV, Department Film + Media
Vanessa Gildea, Head of Department Film + Media
Studio Engineer: Mark Bayley
Stunt safety and rigging team: Giedrius "Gee" Nagys, Brendan Condron and Jokubus "Jack" Nagys

Portland Stone Sculpture

S Mc Connell and Sons (Glynn Lucas, Declan Grant, Colin Lavery, Alan Mc Connell, Ian Nicholson)

Track and Rig

Talbot Rice Gallery (Tessa Giblin,Melissa Mac Roberts, Colm Clarke)

Pillar

3D Printing Ireland Ltd (Keith Davis, Kevin De Burca, Gavin Flanagan and Alan Davis) JSD Engineering: Stephen Davis and John Staunton

Curtain

Showtex with photography by Ros Kavanagh and Marion Bergin

Ladder

Spaceforms Ltd: Sara Murphy

Bowl

Sam Gold

Water Remedy

Designed by Sara O Rourke. Spikenard, Frankincense, well water from Brigid's well, Co. Kildare + Cathair Crobh Dearg well, Co. Kerry

Graphics

The Tower font creative direction Keith Nally, designed by Bobby Tannam

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Clár Éire Ildánach
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