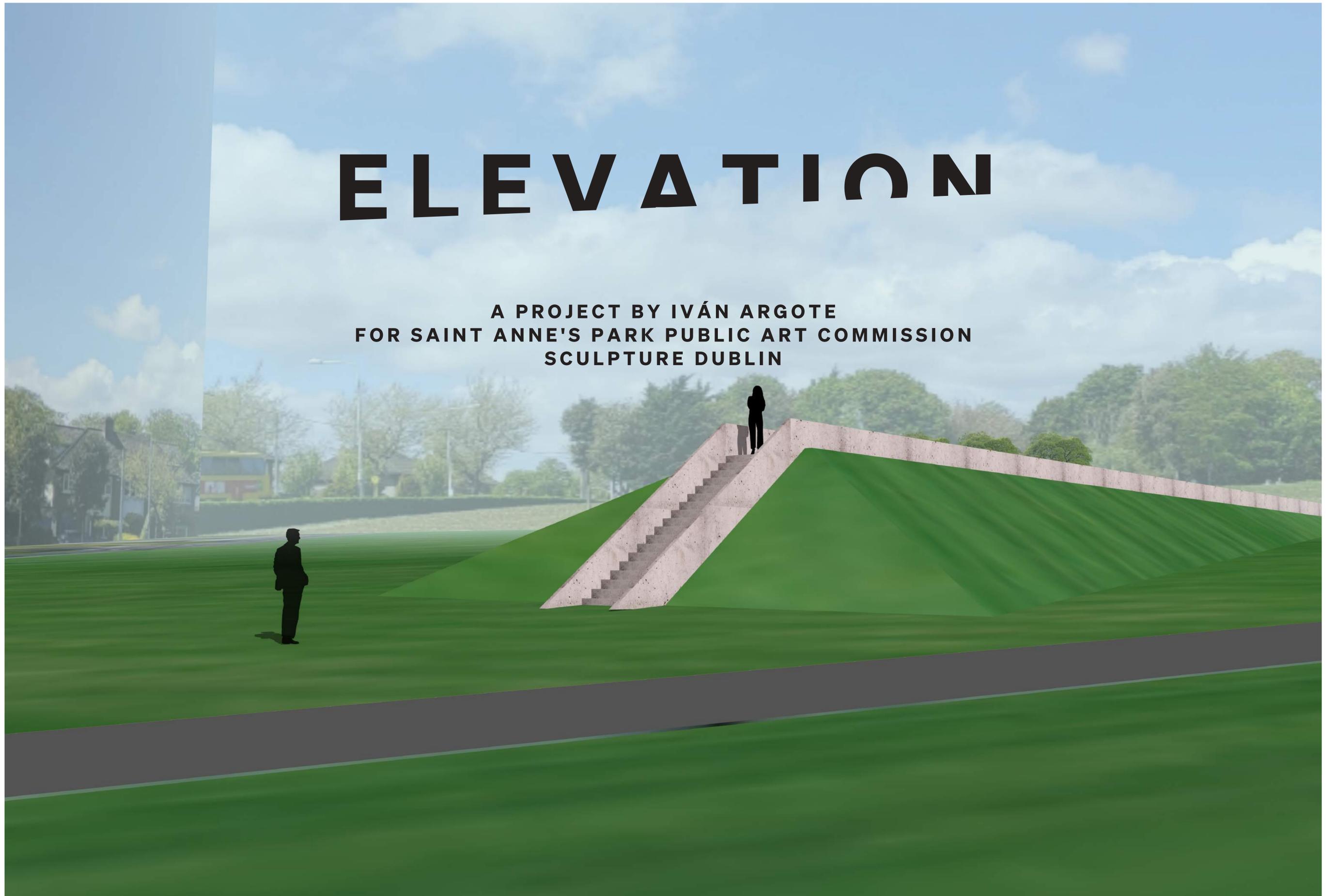


ELEVATION

A PROJECT BY IVÁN ARGOTE
FOR SAINT ANNE'S PARK PUBLIC ART COMMISSION
SCULPTURE DUBLIN



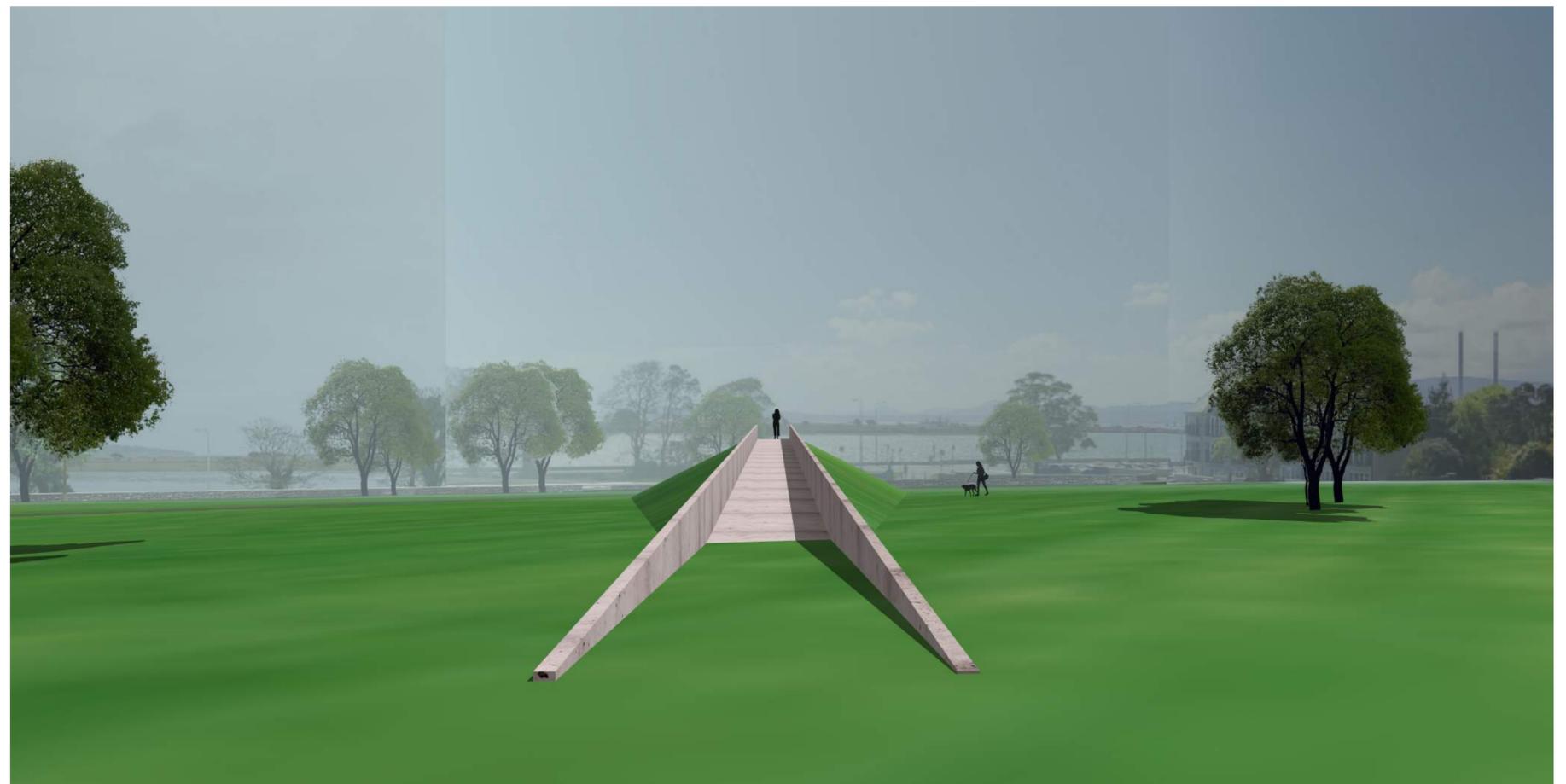
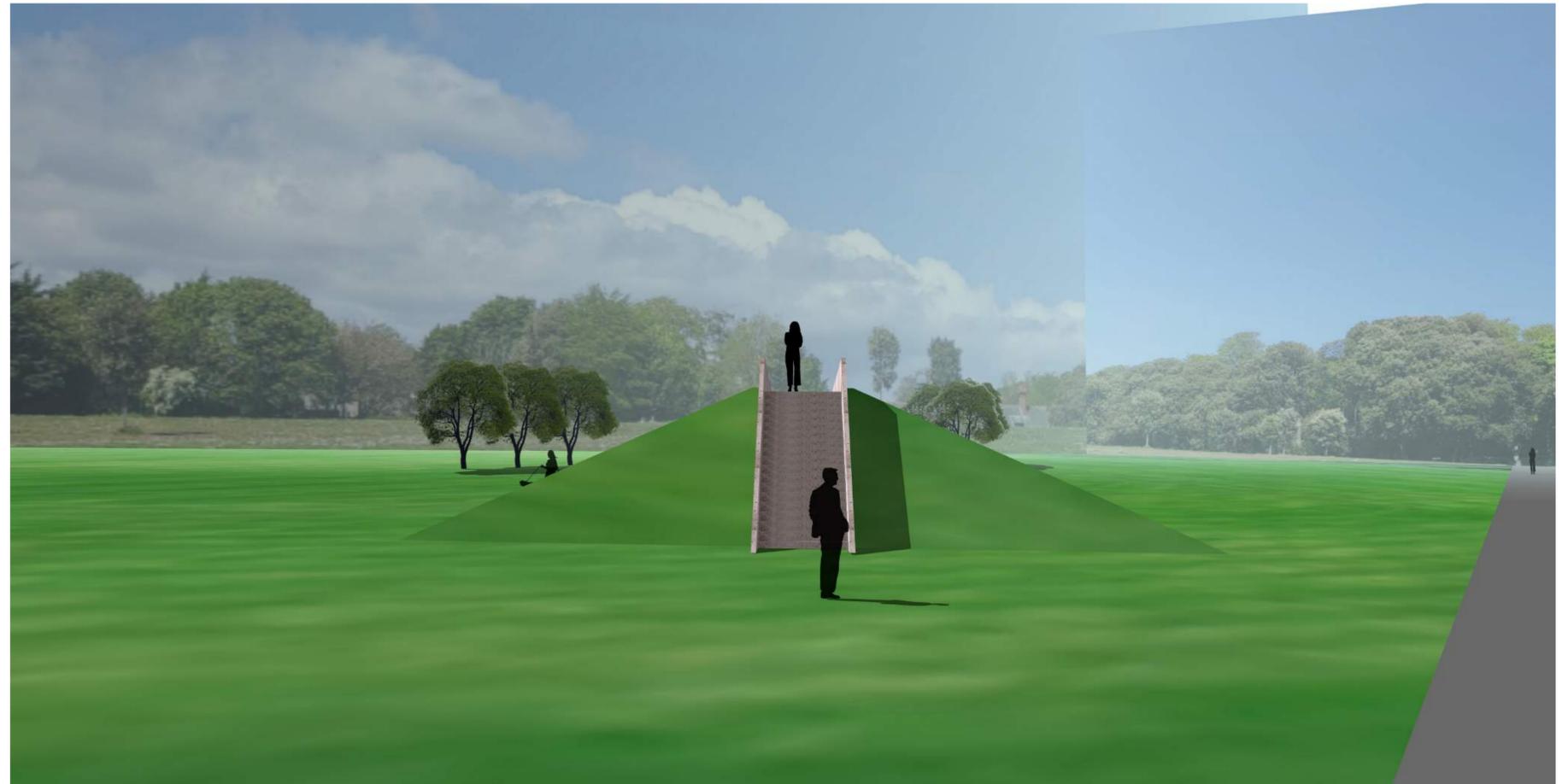
PROJECT DESCRIPTION

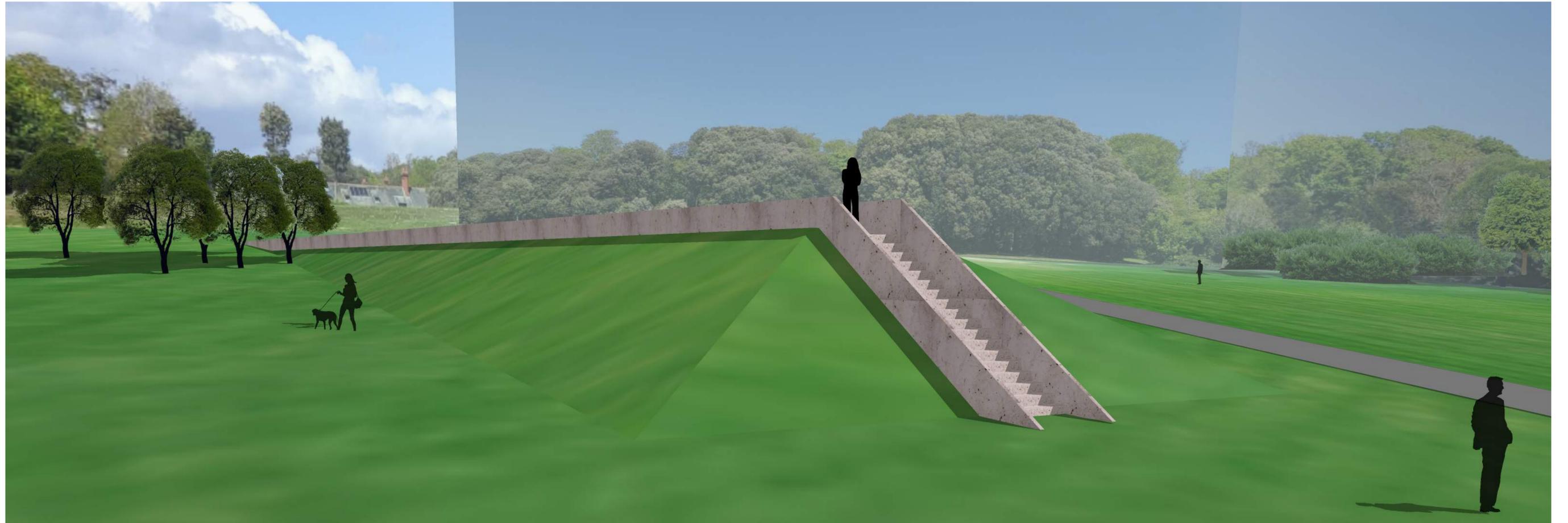
Iván's plan for the commission was informed by the Commission Brief, which asked invited artists to "inspire a new form of public engagement with landscape, and how the site might be reimagined, or presented anew, as an artwork that explores our relationship with time, nature and the earth."

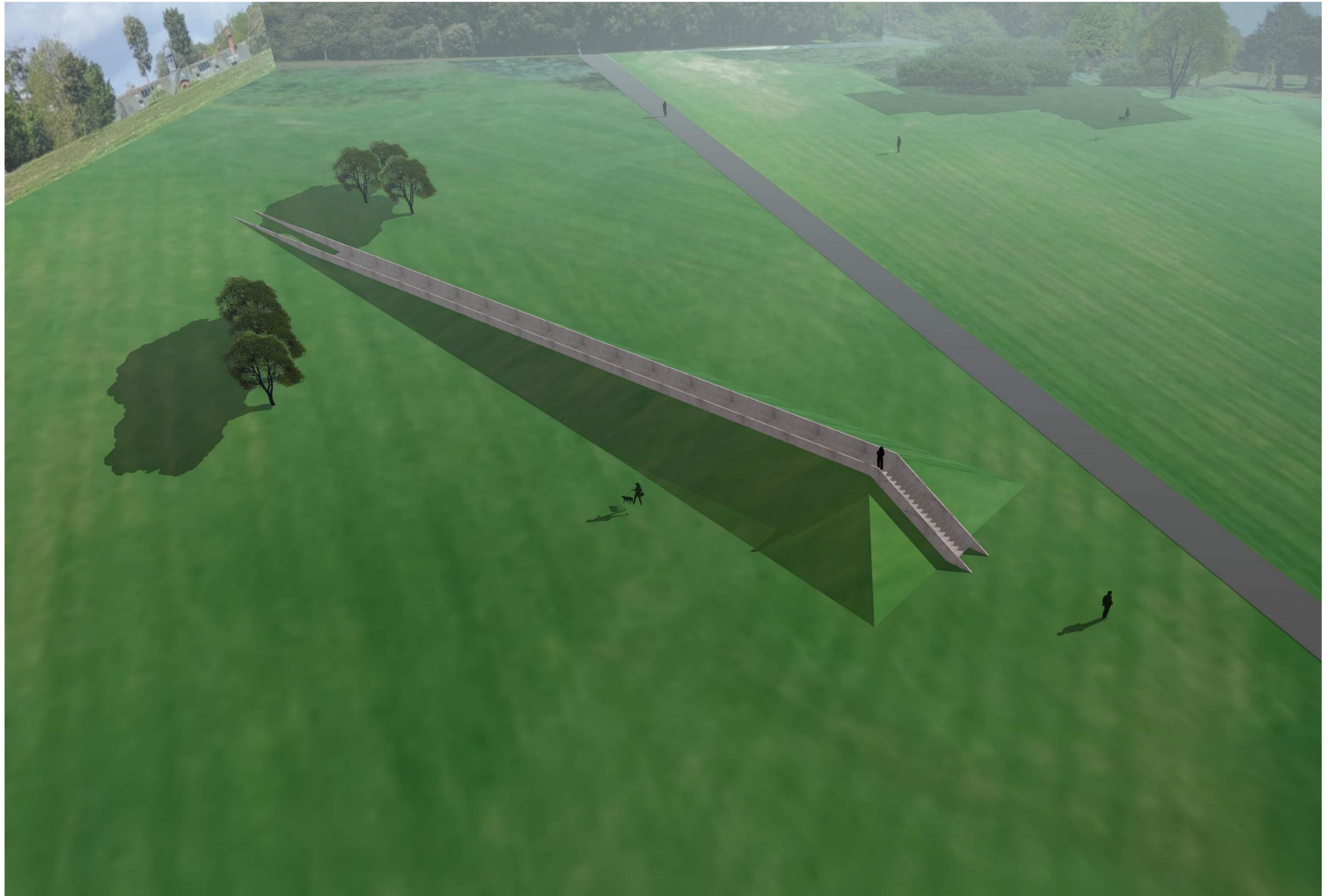
The artwork he proposes is Elevation, a large-scale earthwork taking the form of an elevated pathway looking out over the Dublin Bay Biosphere – an area recognised for its diversity of bird and plant life. The path measures over 50 metres in length and plays with perspective, allowing park visitors to experience this familiar landscape in an entirely new way.

Inspired by ancient monuments, architecture, and St. Anne's historic garden follies, Elevation proposes a simple ritual that can be performed repeatedly, each time creating a fresh encounter with the landscape. The work will create a space for contemplation that connects people with their own bodies, the park, the sky, and the view.

These visualisations give an indication of what the finished artwork will look like. Technical details are included in the accompanying engineer's drawings.







INSPIRATION AND REFERENCES

When he was invited to propose a new public artwork for St. Anne's Park by Sculpture Dublin and Dublin City Council, Iván was provided with maps and photographs of the commission site, which is located between the suburbs of Clontarf and Raheny in the south-east corner of the park, at the junction of Mount Prospect Avenue and James Larkin Road (the coast road).

From these, he began to plan a large earthwork – or land art work – that would create a new experience of this familiar landscape for park visitors by using aspects of the space that were already there: the sloping parkland and the view from the site out over Dublin Bay.

Iván is interested in archaeology and ancient ruins, and spent time researching Ireland's Megalithic monuments (some of which are very similar to sites found in his native South America), as well as the historic follies of St. Anne's Park. These follies are ornamental, built for decoration, but they often take the form of historic architectural structures, resembling old bridges, towers, temples, hermitages and mock ruins.

Both the genuine and more fantastic folly structures exist for hundreds or even thousands of years within the landscapes that they are part of. He liked the simple materials and forms used in the original historic monuments – like Newgrange in Meath and Dún Aengus in the Aran Islands – as well as the follies, and the mysterious sense of timelessness that they share.

From reference images like the ones shown here, his ideas for the new commission in St. Anne's Park – which he has titled Elevation – evolved.

Dun Aengus Hill Fort on the Aran Islands of County Galway - Ireland, 1100 BC - 2nd century BC





St Fionan's Monastery
Skellig Island, Ireland, 6th century



Pyramid in the Neale, County Mayo, Ireland
18th Century, built by John Browne, the first Baron of Kilmaine.



Pyramid of Killiney Hill (FOLLIE)
Dublin Bay, Ireland, 1852



Machu Picchu - PERU
15TH CENTURY

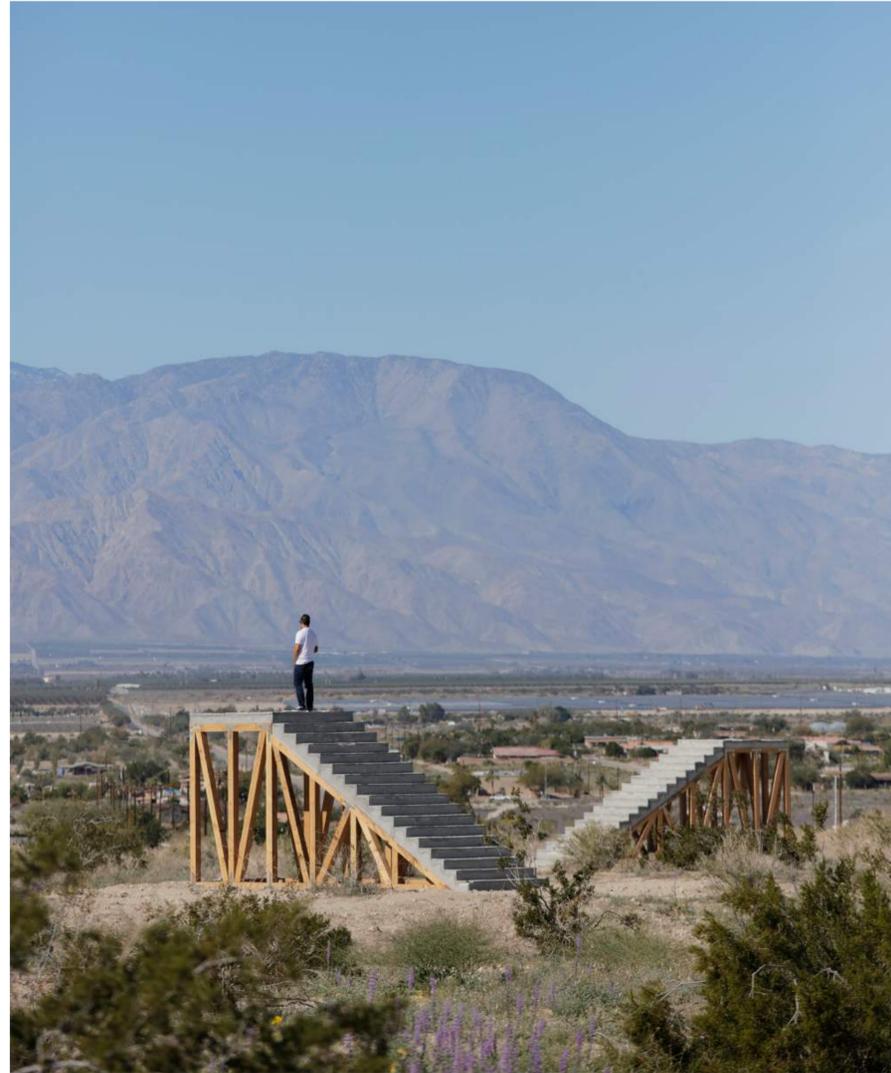
ABOUT THE ARTIST

The artist selected for the St. Anne's Park public art commission is Iván Argote.

Iván is a Colombian-born artist and filmmaker who is currently based between Paris and Rome. He makes sculptures, installations, films, and interventions in the landscape that question our relationships with each other, as well as our power structures and belief systems. His work is often tender and humorous, proposing new ways of using familiar public spaces. He has made several large-scale temporary and permanent public artworks in locations in the USA, Africa and Europe.

You can find out more about Iván and his work on his website: www.ivanargote.com

PREVIOUS WORKS



A POINT OF VIEW

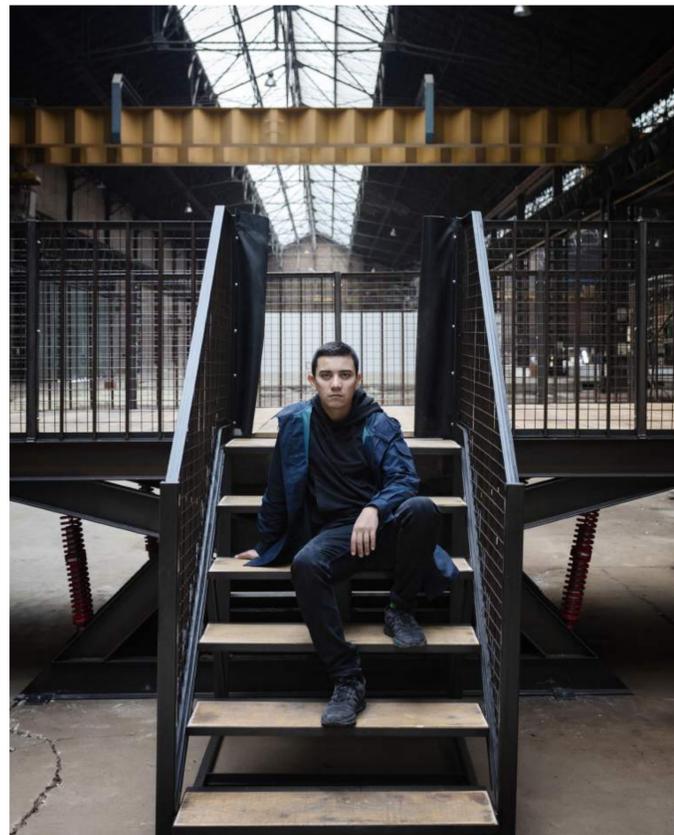
Site specific installation made for Desert X 2019
Salton Sea, Coachella Valley (CA), USA, 2019
With the support of VIA Art Fund & UGG

A Point of View was a temporary interactive sculpture installed at an elevation above the Salton Sea, a manmade body of water that has been California's largest lake for the past century. The concrete step structures sited near the sea's North Shore projected visitors up and into the landscape. Each steps was inscribed with messages written in Spanish and English. People standing on the platforms could call out to speak to each other, or simply enjoy the views.

BRIDGES: WE ARE MELTING

Outdoor Sculpture
Frieze sculpture Park, London, UK, 2019

In this temporary installation in London's Regent's Park, Iván Argote presented three low bridges made of steel and concrete. Short poems engraved in the concrete could be read while people walked over them, allowing them to enjoy a moment of reflection. Bridges can act as metaphors for connection and conciliation between people and places.



THE OTHER, ME & THE OTHERS

Public installation
Centquatre, Paris, 2017

The other, me & the others was a collective see-saw structure that tipped from side to side depending on the position and number of visitors standing on it at any one time. The installation highlighted the relationship between visitors and their bodies, allowing them to become more aware of themselves and other people around them in the space.



STRENGTHLESSNESS

Outdoor Sculpture
Various locations: Mexico, New York, Vienna, Paris,
2014-2020

Strengthlessness is a sculpture that plays with the idea of a traditional obelisk. It is based on the story of the Luxor Obelisks, a pair of Ancient Egyptian obelisks which were made to stand either side of the Luxor Temple in Egypt. In the 1830s, one of them was offered to France as a token of friendship by the Viceroy of Egypt, and shipped to the Place de la Concorde, where it still stands. France gave Egypt a large copper clock (which has never worked) in return. Strengthlessness takes the form of an obelisk and collapses it, making a comment on the absurdity of many of our symbols of power and identity.

