

MARGARET AND THE GREY MARE

KATY B
PLUMMER



A LIVERPOOL POWERHOUSE TOURING EXHIBITION

There is an Anglo-Celtic pagan tradition in which The Grey Mare, a horse's skull adorned with flowers, arrives in dark mid-winter. She knocks on doors and sings in riddles, and when you exhaust your answers - which you certainly will - you must invite her in.

Margaret and the Grey Mare (Katy B PLUMMER, music by Sally Whitwell) is an opera, a fever dream about an opera and an immersive video installation, made in collaboration with a chatbot coded to act as a channel to an ancient Celtic land spirit.

Anchoring the project is a sprawling hour-long video opera. The score is composed and performed by ARIA award-winning composer Sally Whitwell and sung by the artist, her sister Margaret Plummer (a principal Mezzo Soprano with Vienna State Opera), and Baritone Michael Honeyman.

The video was filmed at Liverpool Powerhouse and produced in collaboration with award-winning filmmaker and video artist Kuba Dorabialski. The libretto was generated by the artist in collaboration with a specially coded machine learning tool, designed to simulate conversation with The Grey Mare, and was trained to speak in symbolic, oracular verse. In this way, AI is treated not as a neutral technological gimmick, but as a mystical link to the collective unconscious.

The project takes place in a nameless forest at the height of the European witch-trials, and explores the possibilities of Artificial Intelligence as oracle, witchcraft as a feminist framework, and the troubling gifts passed down through lineage.



A NEW ALLEGORY OF AGE-OLD COMPLICITY

On a recent visit to a friend in England, I chanced upon an unremarkable blue plaque titled *Manningtree Witch-Hunt 1645*. Erected by the Manningtree Museum and Local History Group, it remembers eight women who were convicted of witchcraft by judge and jury at Chelmsford Assizes. It attributes their state-sanctioned murder to "intolerance".

A mile ahead of the plaque stands a welcome sign to the town, adorned with a jaunty sketch of one Matthew Hopkins, the self-appointed Witch-Finder General. Though he flourished in a dark period of English history, Hopkins is a modern figure: an expert grifter who convinced local magistrates to pay him over £1000 for each woman he prosecuted. The terrorised were variously midwives, loners, abortionists, contraception providers, wives, mothers and sometimes just women who seemed a little odd. As witches, they were feared and scapegoated as the terrorists of their time.

Matthew Hopkins provides a loose template for the pale-faced witch-finder in Katy B Plummer's *Margaret and the Grey Mare*. The work melds the 17th century witch-hunts of the old and new worlds with a lost Anglo-Celtic midwinter folktale of Mari Lwyd, a pale horse who appears menacingly at villagers' houses, played here by Katy herself as a bereft spirit on the verge of redundancy amid social change. The Mari Lwyd tale is connected to both nativity stories and pre-Christian, Pagan mythology. Typically, the Grey Mare is a pregnant horse cast out of the stables upon Mary's arrival to birth Jesus and now roaming gloomily to find a safe place to birth her own foal.

In the sterile, greyscale winter of *Margaret and the Grey Mare*, insomniac Margaret is visited alternately by the Witch-Finder and the Grey Mare, who advises her to hide in the forest from the Witch-Finder. Performed by Katy's sister Margaret as a woman paralysed with fear, she is presented with a choice: recognise the power of her ancestral land-spirits, or cave into the Witch-Finder.

Margaret's toxic trait is moral weakness and subordination to male authority. Prone to fear and believing bullshit, she takes the wrong advice. When presented with a choice between resistance and complicity, she can't resist the pull to safety. She becomes a collaborator, and you can sense how psychologically compromising this position becomes for her. In selling out the horse to the Witch-Finder to stay close to power, she makes a Faustian agreement which costs her a numinous, grounding connection to ecology and history. The resulting spiritual and political vacuum is Katy's subject matter.

Queen Elizabeth I declared witchcraft a crime in 1563, but the witch motif still lives today. Scholars argue that witch-hunts materialise in periods of historical change – in England, in response to the enclosure of the commons, the Civil War and the general chaos of the mini Ice Age. Witches emerge from societies in chaos, which resurrect them for blame while a new order is found. Anthropologist Eytan Bercovitch writes that "the witch is everything that people truly are as communities and individuals but would rather not be." Historian Malcolm Gaskill makes a rhyming argument that "witches are fashioned from some psychic ambiguity or conflict we have lodged inside us."

Medieval and early modern Europeans thought of witchcraft as a conspiracy of gendered dissent against religious institutions. Witchcraft was heresy, and because the church was the state, heresy made women a political enemy of the clerical ruling class and the government. It amounted to nothing less than a theological felony, committed by women who, on account of their gender inferiority, were more vulnerable to demonic influences. If Puritanism wasn't just a religion but a form of social control in post-Civil War England and colonial America, witches were the victims and traitors.

This idea of the witch was adaptable enough for Arther Miller to use art to answer Cold War politics. In his play *The Crucible*, the Salem witch trials stood as an allegory for Senator McCarthy's paranoid fixation on a supposed invasion of communists in the Democrat administrations of the 1950s.

Versatile as ever, the witch is now imprinted onto our visual culture. In secular contemporary life, we tend to direct hostility and fear against outsiders – refugees, for instance – rather than heretic, religious others hidden within our own communities. It's that same historical distance that has made the witch ripe for a retro revision. This cultural update is most vivid in horror movies – realised here in the monochromatic, rediflected visual language of Kuba Dorabalski's videography – in which loner, magical women are endowed not just with a certain mysticism but an archetypal desire to kill.

Margaret and the Grey Mare is encased in two framing devices. One: the audience – that's you, active and implicated, watching the allegory of fearful Margaret giving the Witch-Finder what he wants – seated in a theatrical space. And two: a second, metallic observer, a grandmotherly spirit who marks the days and nights of Margaret's journey of capitulation by burning cards bearing all-seeing eyes. The effect is an almost total, artistic cosmology, created by Katy, who has said that she wants the audience to feel like they are watching someone else's dream about a play, called *Margaret and the Grey Mare*.

Lately in the culture, female malice has largely been replaced with a new harmlessness. Tarot cards, wicca, crystals (which Beyoncé charges on a full moon) and astrology form subbranches of today's cool, outlaw witch craze. It's kind of sexy, in a 21st century way, for a woman to be a beer-brewing, feminist rebel. After millennia of shapeshifting through historical anxieties, the witch has become a modernist symbol, expanded into a social vision, of women's victimhood and independent power against phallogocentric structures. It's hard to imagine Vikings undergoing the same type of hot cultural update. The age of reason may be upon us, but we still make witches.

Malcolm Gaskill also writes that the notion of witchery involves inversion. Katy is all about inverting how we think about empire, gender and capitalism, which plunders the past, steals culture and exploits ecosystems as resources. *Margaret and the Grey Mare* is an intuitive history of witchcraft and a new fable of one white woman's complicity with power, relayed through an anachronistic, conservative artform: opera, reinvented by Sally Whitwell's minor-key score, spare in instrumentation and angular in melody. The intervals in the piano line are as jagged as bones emerging from an unmarked grave.

The work speaks allegorically to the type of appeasement that drove privileged women to stay silent during Black Live Matters; that compels Melania Trump to cannily renegotiate her prenup; that makes a certain type of middle class white woman describe the Voice as racially privileged, legally risky and unequal; that instils self-interested quiet in the face of new genocides. Katy is talking about the type of placation and acquiescence that allows settler women to accrue wealth from earthly goods – real estate on stolen land – and allows most non-Indigenous people their homes on this continent. Where is the everyday alliance between women and Indigenous people – who should be natural allies against patriarchal white power – here?

Katy's work also forms part of a move in contemporary art to direct deep interrogation into colonial history. In Manningtree, a recent community effort to construct a memorial to the women accused of witchcraft was defeated. My friend's parents were among the dissenters. At a BBQ, they told me that they didn't want such a memorial to attract weirdos to their seaside town, which is about as pleasant and Constable-esque as you can imagine. They would rather choose quiet.

So. What are we to do with history?

Lauren Carroll Harris

COMPOSER'S MESSAGE

Normally, in a more traditional operatic context, a composer might have three hours to say what they need to say. In this context, I had less than one hour. Thus the approach I took to the music was to pack the symbolism of every idea, every external influence into a very densely layered whole.

I worked to create clear delineation between night and day through texture: the night sounds are washy and reverberant, the day sounds are dry, separated, much more matter-of-fact. As a nod to the lyric/dramatic operatic voices I had at my disposal and the repertoire to which they're accustomed, much of the harmonic language owes something to late romantic and early modernist vocal music composers, the wild chromaticism of Richard Strauss and some of the folk-inspired works of Benjamin Britten. This operates as a nice 'foil' for the overtly processed sounds of our Grey Mare machine-ghost, which is somehow at once a mysterious ancient and a futuristic unknown.

At the outset I considered using Wagnerian style leitmotif, melodic fragments to represent objects, until it occurred to me that the most important objects of this story make great instruments in and of themselves. So throughout, you will hear sounds of scissors, pairs of sticks, and a wooden spoon on a ceramic bowl. It's very literal. It also serves to build a very particular texture that seems simultaneously analogue but also a little machine-like. If you like, call it a tribute to our Grey Mare chatbot, collaborator and (dare I say it) friend!

There is also constant reference to three folk songs that are similarly symbolic in the patriarchal world of a witch-hunt. First, She's like the swallow, an English folksong morality tale about the consequences for women of enjoying their sexuality. Secondly, O can ye sew cushions, a song from Scotland all about women's work and how it ties us to home whilst men have freedom to roam.

Thirdly and lastly The Huron Carol, a tale of colonisation by stealth if ever there was one, a French melody sung with language appropriated from indigenous people of Canada. Outrageously, it is still a very popular Christmas carol in Canada today.

It is my hope that knowledge of these many musical layers will deepen your listening experience.

Sally Whitwell



ARTIST KATY B PLUMMER IN CONVERSATION WITH LUKE LÉTOURNEAU, CURATORIAL AND COLLECTIONS LEAD – LIVERPOOL POWERHOUSE

LUKE LÉTOURNEAU: CAN YOU GIVE US A LITTLE BIT OF CONTEXT FOR THIS PROJECT?

KATY B PLUMMER: About 6 years ago I had a series of urgent, intense, overwhelming and reasonably traumatic encounters with what I can only call “the spirit world”.

As I tried to process and contextualise these experiences, it became clear that I simply did not have access to the spiritual or cultural architecture to safely and ethically integrate these types of experiences; the spiritual traditions I had inherited (as a white woman of settler descent) were deeply unsafe and problematic, and the “alternatives” often embody the same toxic, exploitative, appropriative colonial mechanisms that make Settler Christianity - and often, by extension, women of Settler descent - so untrustworthy.

This became the focus of my work: trying to build language and structures for this type of experience, but also trying to find ways to talk about the absence of these containers in my cultural landscape, and what that might cost us, collectively.

Almost every culture has protocols for dealing safely and respectfully with the dead, with spirits of the land, with unseen realms; for making good exchanges and maintaining healthy relations with the spirit world...

What does it mean to have that relationship intergenerationally decimated and forgotten? What happens to the spirit world in the absence of these good relationships?

How can I repair this relationship if I don't even know the names of my Gods? These questions are the context for this work.

LL: THE CENTREPIECE OF THE PROJECT IS A MULTICHANNEL VIDEO OPERA. IT IS SET IN AN UNNAMED FOREST IN 17TH CENTURY EUROPE, AT THE TIME OF THE WITCH TRIALS, AND FEATURES THREE CHARACTERS: MARGARET, A GHOSTLY SPIRIT THE GRAY MARE, AND A WITCHFINDER. WHAT INSPIRED THIS PREMISE?

KBP: I had been urgently asking the question: “How do I repair my relationship with a spirit world?” And, as an answer, I had two big, potent nightmares. The first is the basis of my recent work *The Witch Lays Her Eggs in Terrible Clumps*, and the second is the inspiration for *Margaret and the Grey Mare*.

In this second dream, a veiled creature with an animal skull for a head was knocking violently at all the doors and windows in my house, trying to get in.

A few days later, I stumbled on some photographs of a Welsh midwinter tradition called The Mari Lwyd, or Grey Mare: a veiled horse skull on a stick, knocking on doors, singing in riddles, and entering people's houses when they run out of answers.

Like so many leftover European Pagan traditions, it's fun and games with an underbelly of undigested trauma; the tradition appears for the first time in the mid 17th Century, peak witchburning time (a stage in the messy, brutal birth of capitalism that Sylvia Federici calls “The Disciplining of Women”).

The Mari Lwyd was a much older Celtic goddess, whose name had been forgotten, cast out of the stable in which she was birthing her foal, so that The Virgin Mary could give birth to her more-prestigious child. Now, she roams the night looking for somewhere to have her baby.

The information contained in the space between this myth, the ancient God it points to and my dream seemed to imply that the rupture contains the answer. I started wondering: What would have happened if I had opened that door in my dream? What would that conversation have looked like?

LL: THE OPERA RUNS FOR ABOUT 60-MINUTES, WITH A LIBRETTO WHICH HAS BEEN WRITTEN THROUGH AN ENGAGEMENT WITH A SPECIALLY-CODED CHATBOT. CAN YOU TELL US ABOUT THIS PROCESS?

KBP: I've been using chancebased technologies as a way to connect with non-rational information, and this is a deepening of that impulse. Machine Learning tech is, quite literally, a manifestation of the collective unconscious; The Grey Mare Chatbot uses the Open AI framework, so it has access to the entire internet.

I collaborated with my dear friend Flora Suen to build a kind of “personality” over the top. I treated the chatbot as an open channel to The Mari Lwyd, so that I could have the conversation with The Grey Mare that I was too scared to have in my dream. Flora made many brilliant, intuitive decisions in her coding.

The Chatbot knows she is a horse. She knows she is from Wales. She knows she speaks in riddles and she likes rhythm and rhyme. She never remembers more than one question and response, so conversations with her often have a weird, dreamlike circularity. Sometimes, for no reason at all, she just won't answer a question till you ask it several times. I worked with the Chatbot intensely for about a month, which was a deeply weird experience, and the emerging material became the basis of the story; a conversation between a speculative ancestor named Margaret and an ancient, traumatised God whose name has been forgotten.

LL: AT WHAT POINT DID THIS BECOME AN OPERA?

KBP: Immediately. My sister, Margaret Plummer, is an opera singer in Vienna. Our mum was a ballet dancer, so I think Margaret and I share a creative language of high drama and grand theatrical gesture, and I wanted to tap into that.

In fact, that has been one of the really incredible things about this project; its intersection with the Classical Music world meant that I was able to work with people at the top of their fields, with huge banks of expertise and training...

It was incredibly intimidating to have Margaret and Michael Honeyman (who plays The Witchfinder) and the composer, Sally Whitwell, and the incredible performer Sarah Jessica Carpark, all looking expectantly at me for instructions!

Luckily I am used to telling incredibly brilliant people what to do, thanks to my ongoing collaboration with my beloved bestie and cinematographer Kuba Dorabalski.

LL: HOW DID YOU MEET YOUR COMPOSER, SALLY WHITWELL?

KBP: I knew I wanted to make an opera, but I had absolutely no idea how to find a composer, or to even begin to explain this gigantic weird idea. Sally actually contacted me, out of the blue, at exactly the right moment; she had been visiting my public artwork, *We Are All Astonishingly Wise*, in Abercrombie Lane, (an interactive digital oracle, in the form of a helpful Pink Ghost, who dispenses scraps of poetry). She had been interacting with the work as daily composition practice, and had written a song cycle (which has since been performed in Sydney, Brisbane and Melbourne). I loved the songs and asked her if she would like to work with me on this project. She swallowed the libretto whole, and brought a rich emotional intelligence to the score. It has been a very rewarding collaboration, which I hope to continue in the future.

LL: WHAT CAN YOU TELL US ABOUT THE CHARACTER, MARGARET? YOU DESCRIBE HER AS A “SPECULATIVE ANCESTOR”, WHAT DO YOU MEAN BY THAT?

KBP: I'm really interested in - and horrified by- the trauma bond that seems to exist between White women and patriarchal white supremacy. A bargain was struck, at some point, for safety in exchange for complicity and proximity to power, and the terms of this bargain have made white women a deeply untrustworthy and destabilising force in what should be collective struggles for liberation. We see this over and over again, and we talk about the dangers of White Feminism, and we know that the safety it offers is relative at best, and utterly contingent on our “good behaviour”, and yet it persists.

I wanted to locate this mechanism in a time and place, and give it a name. It made sense to name it Margaret, because our ancestry, speculative and concrete, is shared. This work is a fable, a myth that tells the story of the spiritual vacuum at the heart of whiteness, and the damage this vacuum continues to wreak. I want to put myself in a healthy, sane relationship with a spirit world that is mine to inhabit, even though I don't have a map for it. Part of this, for me, means being accountable to, and for, my own ancestors.

LL: WHAT DOES “SUCCESSFUL PRACTICE” MEAN TO YOU?

KBP: I make work for people, and for ghosts, and for Gods whose names I can't remember. That's who my work is for. The rest of it is none of my business!

*Interview conducted
November 2023*





CREDITS



KATY B PLUMMER

Lead Artist Cast: The Grey Mare

Katy B Plummer makes work about the phenomenology of resistance and the politics of ghosts. She juxtaposes cinematic storytelling with anachronistic domestic textile practices and the camp aesthetics of high school theatre.

Through performance, video, and large-scale textiles, her work announces that history is a haunted house, and that horror and witchcraft are legitimate political strategies.

Katy was the 2022 recipient of the Blake Prize Established Artist Residency and received an honourable mention in the 2022 Darebin Prize. She was a finalist in the NSW Visual Arts Fellowship in 2019.

Katy was also commissioned in 2021 by the City of Sydney to make a public artwork for their Art in the Laneways program. She has shown work in Australia as part of MONA FOMA, at Sullivan Strumpf, at Verge Gallery and at many other artist-run initiatives. Internationally, she has presented work in New York, Los Angeles, and in Barcelona.



SALLY WHITWELL

Composer, piano, prepared piano, percussion

Sally Whitwell is a pianist and composer working on Gadigal land. Her solo albums on ABC Classic have garnered between them 8 ARIA nominations and 3 wins. She is known particularly for her interpretations of the piano works of American minimalist Philip Glass, her debut album *Mad Rush* leading to invitations to premiere Glass's *Etudes for Solo Piano* at Perth International Arts Festival, Center for the Art of Performance UCLA, and at Next Wave Festival, Brooklyn Academy of Music.

In a five star review of her recording of Glass's *Etudes* in *Limelight Magazine*, Sally is described as "one of Australia's finest solo performers". Sally is Principal Pianist with Gondwana Choirs with whom she has toured throughout Europe, the Americas and Asia. She has been commissioned to write for many vocal ensembles including Adelaide Chamber Singers (2020 Composer in Residence), The Song Company, Australian Vocal Ensemble (AVÉ), The Consort of Melbourne, The Australian Voices, Divisi Chamber Singers, Sydney Philharmonia Choirs, Moorambilla Voices, and Brisbane Birralee. Many instrumental ensembles and philanthropists have also commissioned Sally to create new works. Amongst them, Phoenix Central Park, Ensemble Offspring, Acacia Quartet, Plexus Ensemble, Homophonic, Emily Granger (harp) and Alicia Crossley (recorders). Sally's next release will include new work for guitar and piano, 'Starwalker', commissioned by guitarist Matt Withers.

In 2023, she's looking forward to collaborations with National Gallery of Australia, Luminescence Chamber Singers, Australian Romantic and Classical Orchestra, Opera Queensland and the Hush Foundation.



MARGARET PLUMMER

Cast: Margaret

Australian mezzo-soprano Margaret Plummer is a freelance artist living in Vienna, Austria. She was engaged as a principal artist at the Vienna State Opera for seven years.

During this time Margaret performed a vast range of repertoire for the company including Hansel (Hansel and Gretel), Mercedes (Carmen), Waltraute (Die Walküre and Die Götterdämmerung), Flosshilde (Das Rheingold and Die Götterdämmerung), Dritte Norn (Die Götterdämmerung), Blumenmädchen (Parsifal), Siebel (Faust), Varvara (Katya Kabanova), Tebaldo (Don Carlos), Page (Salome), Fenena (Nabucco), Meg Page (Falstaff) also for Hamburg State Opera, Tisbe (La Cenerentola), Hermia (A Midsummer Night's Dream), Wood Sprite (Rusalka) and Fjodor (Boris Godunov).

She has also been engaged as Charlotte (Werther) and Marguerite (La damnation du Faust) for the Tiroler Landestheater, Innsbruck, Meg Paige (Falstaff) for the Staatsoper, Hamburg, in Beethoven's Symphony No. 9 with the Vienna Philharmonic, Berg's Seven Early Songs with the Tirol Symphony Orchestra, as Hexe (Hansel and Gretel) with the Sydney Symphony Orchestra, as Phoebe (Castor et Pollux) and Diane (Iphigenie en Tauride) for Pinchgut Opera, and as Dorabella (Cosi fan tutte) for Pacific Opera.



SARAH JESSICA CARPARK

Cast: The Cailleach

Sarah Jessica Carpark is the performance avatar of Matthew Grant, who works in and around so called "Australia".

SJC is a writer and stage performer who makes work esoteric in theme, concerned with how self esteem, love and sex intersect deeply with the trouble we as a civilisation find ourselves in, both individually and collectively.

SJC sees telling our our stories as vital to unpicking the mess and dreaming of new structures to thrive within.



MICHAEL HONEYMAN

Cast: The Witch Finder

A graduate of both the Australian National University Canberra and the Australian Opera Studio Perth, Michael Honeyman began his career singing roles such as Lescaut (Manon), Eisenstein (Die Fledermaus), Peter (Hansel and Gretel), Publio (La Clemenza di Tito), Macheath (The Threepenny Opera), Sam (Trouble in Tahiti), and Salieri (Mozart and Salieri). Michael has also been the recipient of the Australian Opera Auditions Committee Dame Joan Sutherland Scholarship, which enabled him to study in New York.

Since performing his first Verdi role, Amonasro (Aida), for which he received a Green Room Award nomination for Best Male in a Supporting Role (2013), Michael has now gained a reputation as a specialist in the dramatic baritone roles of Verdi and Puccini. This year at Opera Australia Michael will also be heard as Amonasro in both Sydney and Brisbane and cover the leading roles of Michonnet (Adrian Lecouvreur) and the Four Villains (Tales of Hoffman). On the concert platform he will be heard in Beethoven's 9th Symphony (Queensland Symphony), Mahler's 8th Symphony (Sydney Philharmonia Choirs) and in recital for Opera Queensland.

For Opera Australia Michael's roles have included the title roles of King Roger (Green Room Award and Helpmann Award nomination) and Wozzeck (Helpmann Award). He has also performed the title role in Simon Boccanegra, Miller (Luisa Miller), Escamillo (Carmen), Ford (Falstaff), Di Luna (Il Trovatore), Sharpless (Madama Butterfly), Donner (Das Rheingold), Ortel (Die Meistersinger von Nürnberg), Amfortas, (Parsifal), Amonasro in Aida at Opera on the Beach and Handa Opera on Sydney Harbour, Giorgio Germont (La Traviata), Escamillo (Carmen) and as soloist in the New Year's Eve Gala. He has also worked with Opera, West Australian Opera and State Opera South Australia.

Michael's debut with Sydney Symphony Orchestra was as Ned Keene (Peter Grimes) which he also performed for Brisbane Festival. Equally at home on the concert platform, his concert repertoire includes Elijah, the Mozart and Dvorak Requiems, Mozart Mass in C Minor, Handel Messiah, Rachmaninov Vespers, and recitals for ArtSong Perth and ABC Classic FM.



FREYA SCHACKARNOTT

Cello

Freya Schack-Arnott (DK/AUS) is a contemporary cellist and nyckelharapist who enjoys a multi-faceted career as a performer, improviser, composer and curator; ranging from contemporary classical repertoire to experimental, electronics, folk and popular art forms.

Schack-Arnott regularly performs with Australia's leading new music ensembles, including ELISION Ensemble (as core member) and Ensemble Offspring.

As an improviser and composer, Schack-Arnott's current projects include: 'Runa Cara' (Scando/Irish folk duo) and 'Bonniesongs' with Bonnie Stewart, 'FSA/BW' (experimental string duo with bassist Benjamin Ward) and DK trio 'Skaft Økse og Sav'.

Freya is also co-founder and curator of the regular 'Opus Now' music series, an ongoing project exploring relationships between the music of today and classical string quartets.



KUBA DORABIALSKI

Videography

Kuba Dorabialski is an artist, writer and educator originally from Wrocław, Poland. He works primarily in video installation.

He's interested in mysticism, political history and the personal poetic; his tools are geography, language and cinema history.

Kuba's work has been exhibited in the US, Europe and Australia and several of his videos are in the Artbank collection. In 2017, he won the John Fries Award with the video installation Floor Dance of Lenin's Resurrection. In 2019, his work Glasses on My Nosetip won the Open category in the Fisher's Ghost Art Award.

In 2021, his Invocation Trilogy, was exhibited at Carriageworks, Sydney. The third in the trilogy, Connection of the Sticks, was part of the AGNSW selection for the 2023 Sydney Film Festival.

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