

DOMOBAAL

Ailbhe Ní Bhriain

Inscriptions IV

Ailbhe Ní Bhriain's fourth solo exhibition at domobaal took place in Spring 2020 and included photographic, tapestry and sculptural works. During the course of the exhibition, on Thursday 5 March, the Whitechapel Gallery hosted a screening of Ní Bhriain's 'Inscriptions of an Immense Theatre' (2018) alongside a selection of her other films. After the screening Dr. Sarah Hayden (Department of English, University of Southampton) was in conversation with the artist. This event was curated and introduced by Gareth Evans.

Key to Ní Bhriain's work is its ability to draw disparate elements into unexpected dialogue. This is most often encountered through immersive film installations, in which she combines imagery from multiple locations to conjure worlds of dreamlike hybridity. In 'Inscriptions IV' we encounter motifs from these films as they evolve into a series of new material and pictorial relationships.

Central to this exhibition is a large-scale Jacquard tapestry, pairing early colonial portrait photography with imagery of excavated quarry walls. In this striking work, Ní Bhriain appropriates a familiar form of representation and reconfigures it, alluding to an encoded cultural loss. Nearby, a large mask-like image confronts us from a dark background. Created through the layering of multiple AI generated portraits, this spectral presence echoes the process of machine-learning to form a distillation of AI's unsettling strangeness. Elsewhere, a small collage includes a detail from Gian Lorenzo Bernini's sculpture 'The Rape of Proserpina' (1621/22), depicting the abduction of Proserpina by Pluto to the Underworld. This reference resonates with surrounding works, in pointing to the dark fantasy shaping our construction of the ideal – be those constructs and ideals imperial or digital in origin. Throughout the exhibition Ní Bhriain borrows and connects in this way, combining aspects of Orientalist photography, Irish landscape, Assyrian artefacts, Victorian specimen collections, early computing technology and AI generated imagery, to form an evocative narrative of associations.

The exhibition's title derives from the earliest known museological writing in the western world – Samuel Quiccheberg's 'Inscriptions or Titles of the Immense Theatre' (1565), which details the practice of museums and the organisation of the world's objects into classes and subclasses. This was essentially an instruction manual for the creation of private collections, with an explicit Western imperialist agenda. Ní Bhriain's work since 2017 has made reference to this text, as she constructs an enigmatic visual vocabulary to explore the relationship between systems of representation and cultural control.

Ní Bhriain's work has been acquired by the collections of the Arts Council of Ireland, Trinity College Dublin and the Office of Public Works Ireland. Ailbhe Ní Bhriain and Domo Baal would like to thank the Arts Council of Ireland/An Chomhairle Ealaíon, Culture Ireland/Cultúr Éireann, Cork City Council Arts Office/Comhairle Cathrach Chorcaí and Enter Yes for their generous support of this exhibition.

ALL INSTALLATION PHOTOGRAPHS BY ANDY KEATE

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INSCRIPTIONS (#2)

PIGMENT BARYTA PRINT, 91 X 100 CM - 2017

FRAME: RAW AMERICAN BLACK WALNUT BOX FRAME, CLARITY GLASS 93 X 102 CM, EDITION 10

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UNTITLED (REPORT 2)
PIGMENT PRINT ON BAMBOO PAPER
PRESENTED IN AN ARCHIVAL DISPLAY CASE, 38 X 29 X 6 CM - 2020
UNIQUE

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INSCRIPTIONS (#12)
(DETAIL) CLAY, PAINT, CORAL (INSTALLED THROUGHOUT THE EXHIBITION)
DIMENSIONS VARIABLE - 2017/2020

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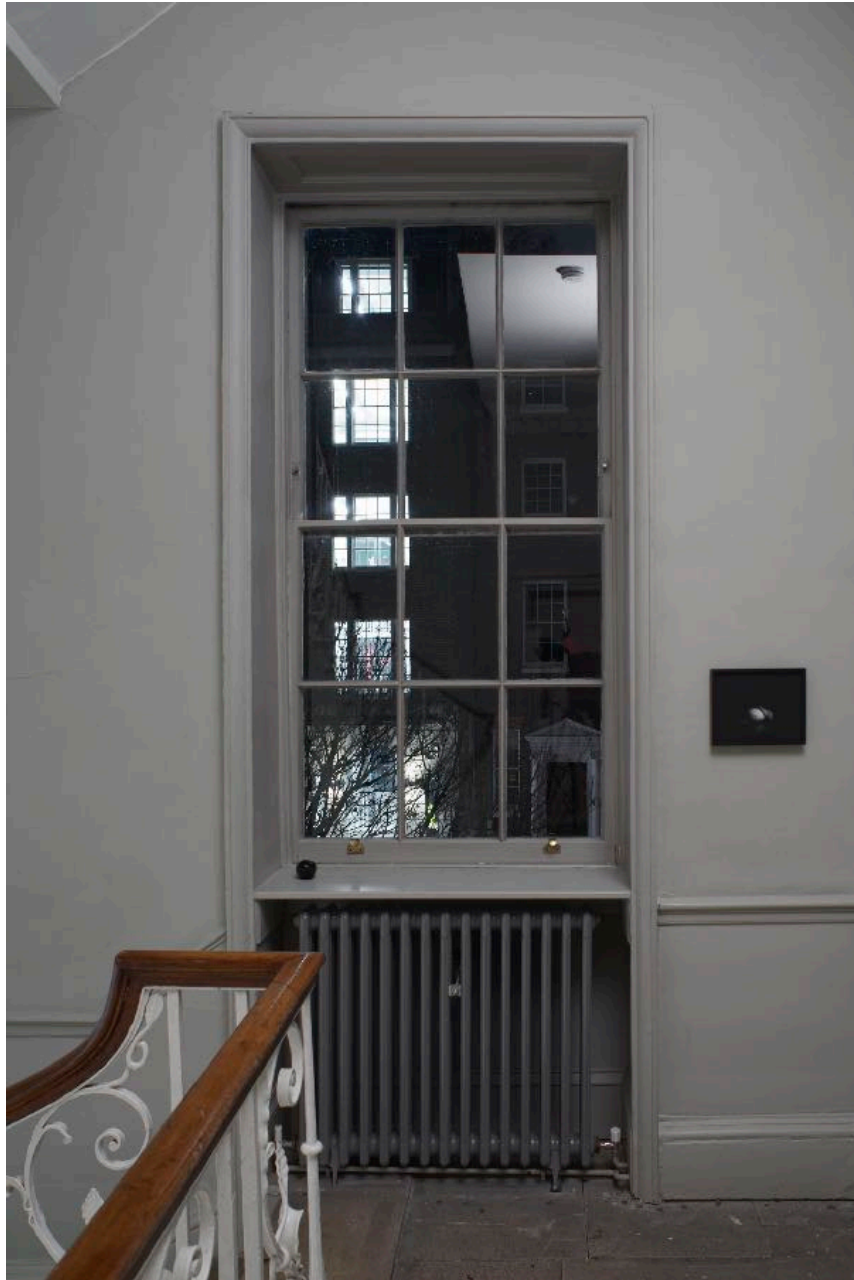
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THE MUSES III
PIGMENT PRINT ON BAMBOO PAPER, 27.3 X 34 CM - 2018, FRAME: STAINED WALNUT, CLARITY GLASS,
63 X 56.5 CM, EDITION 30

(ON RIGHT ON PRECEDING PAGE)

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UNTITLED (STILL LIFE)

PIGMENT PRINT ON JAPANESE PAPER, 20 X 25 CM - 2020

FRAME: STAINED WALNUT, CLARITY GLASS, 21 X 26 CM

EDITION 10

DOMOBAAL



UNTITLED (STILL LIFE)

PIGMENT PRINT ON JAPANESE PAPER, 20 X 25 CM - 2020

FRAME: STAINED WALNUT, CLARITY GLASS, 21 X 26 CM

EDITION 10

DOMOBAAL



THE MUSES III

PIGMENT PRINT ON BAMBOO PAPER, 27.3 X 34 CM - 2018, FRAME: STAINED WALNUT, CLARITY GLASS, 63 X 56.5 CM, EDITION 30 (LEFT)

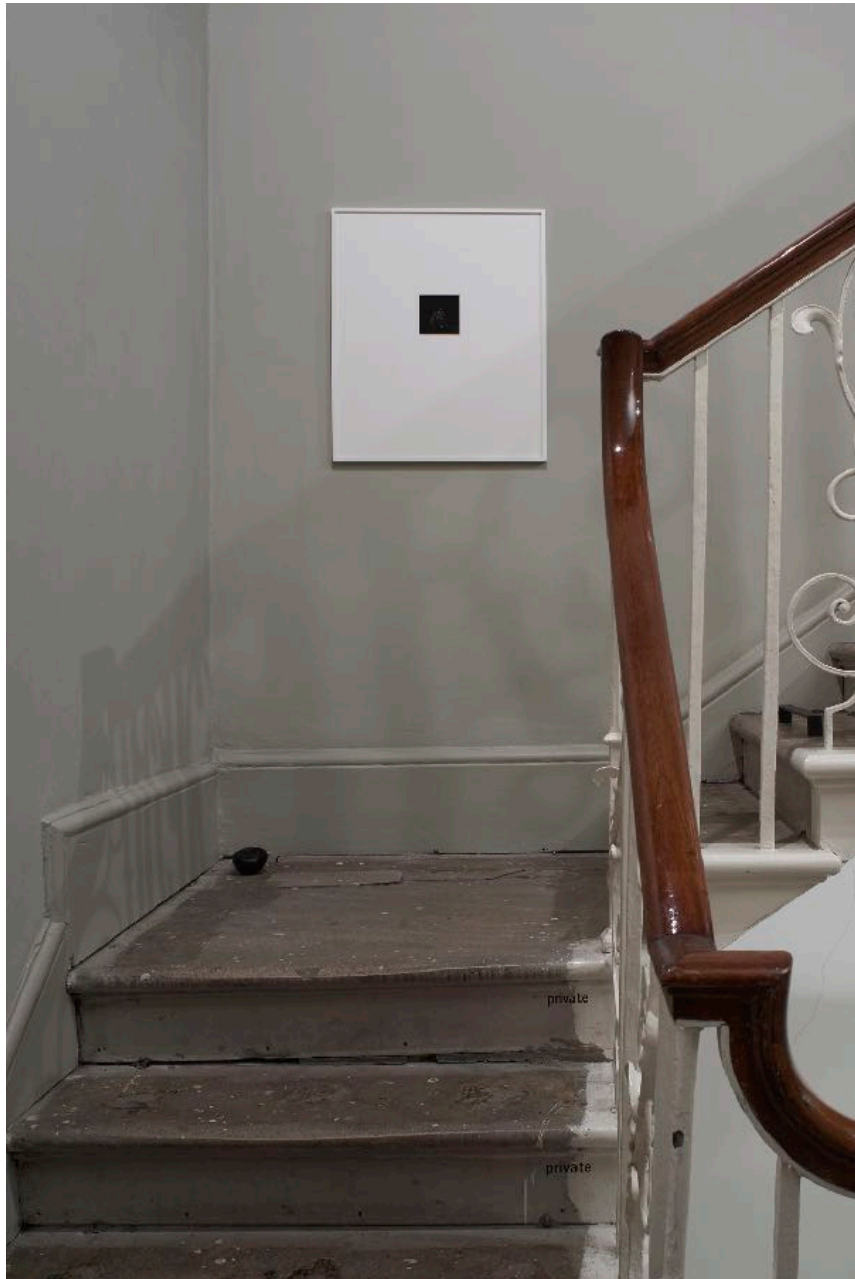
UNTITLED (STILL LIFE)

PIGMENT PRINT ON JAPANESE PAPER, 20 X 25 CM - 2020
FRAME: STAINED WALNUT, CLARITY GLASS, 21 X 26 CM
EDITION 10 (RIGHT)

DOMOBAAL



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UNTITLED (STAGE)

PIGMENT BARYTA PRINT, 10 X 10 CM - 2018

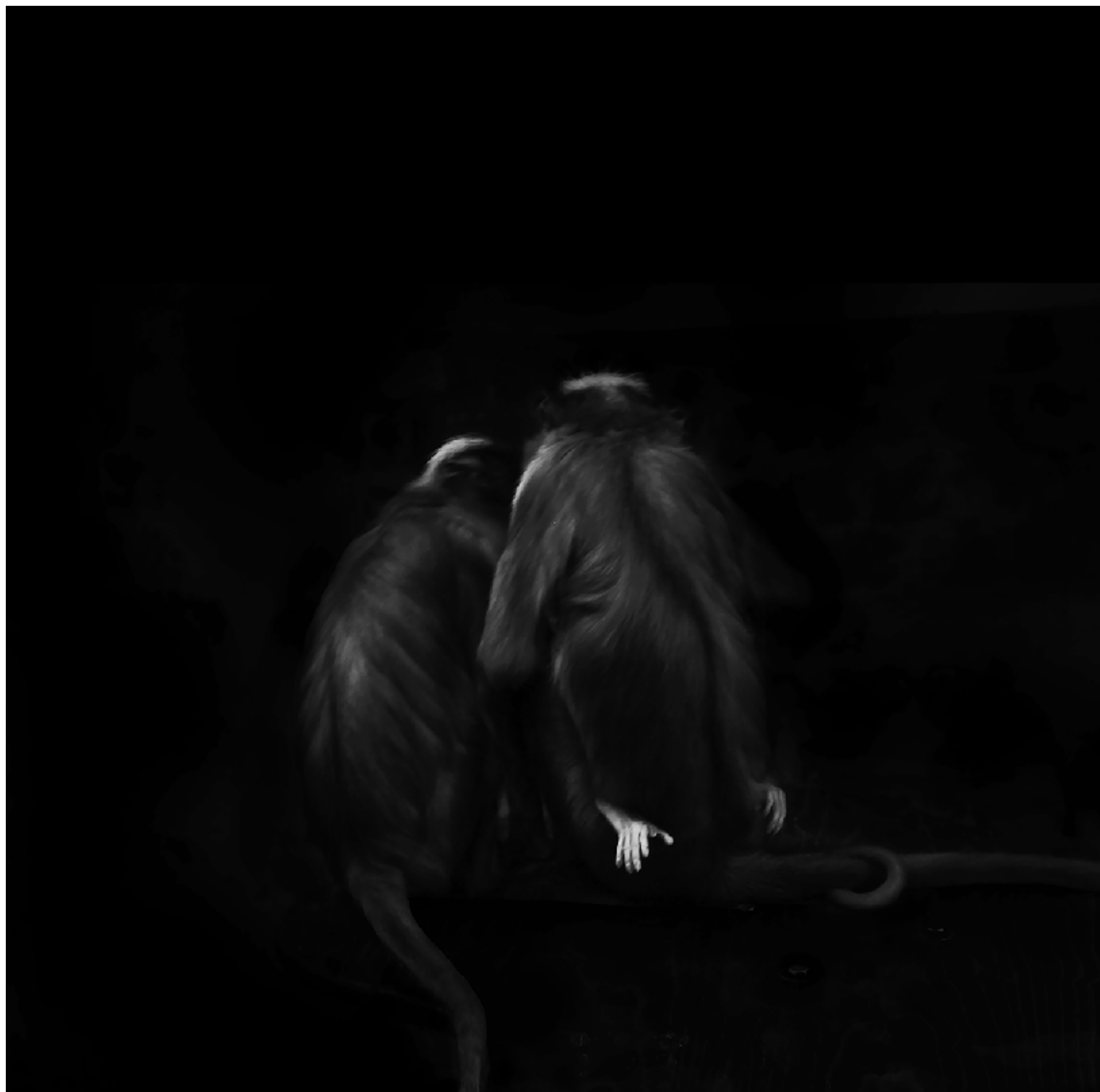
FRAME: WHITE SPRAYED, CLARITY GLASS, 62 X 52.3 CM, EDITION 10

INSCRIPTIONS (#12)

(DETAIL) CLAY, PAINT, CORAL (INSTALLED THROUGHOUT THE EXHIBITION)

DIMENSIONS VARIABLE - 2017/2020

DOMOBAAL



UNTITLED (STAGE)

PIGMENT BARYTA PRINT, 10 X 10 CM - 2018

FRAME: WHITE SPRAYED, CLARITY GLASS, 62 X 52.3 CM, EDITION 10

(ALSO ON PRECEDING PAGE)

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UNTITLED (REPORT 1)

PIGMENT PRINT ON BAMBOO PAPER IN TWO PARTS, PRESENTED IN AN ARCHIVAL DISPLAY CASE, 38 X 29 X 6CM - 2018, UNIQUE (WALL)

INSCRIPTIONS (#14)

WOOD, BOARD, WOOL, METAL, CLAY, PAINT, FUSES, HORN, THREAD, BUCKWHEAT
OVERALL DIMENSIONS: 23 (H) X 97 X 82 CM - 2020 (FLOOR)

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UNTITLED (REPORT 1)

PIGMENT PRINT ON BAMBOO PAPER IN TWO PARTS, PRESENTED IN AN ARCHIVAL
DISPLAY CASE, 38 X 29 X 6CM - 2018, UNIQUE
(ON LEFT ON PRECEDING PAGE)

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THE MUSES I
JACQUARD TAPESTRY, WOOL, COTTON, 212 X 165 CM - 2018
EDITION 5

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UNTITLED (THE SUBLIME AND THE GOOD)

PIGMENT PRINT ON HAND-COATED COTTON, 39 X 59 CM - 2020, FRAME: STAINED WALNUT, CLARITY GLASS, 40 X 60 CM, EDITION 10

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INSCRIPTIONS (#13)

WOOD, BOARD, WOOL, CLAY, PAINT, THREAD, WAX, BUCKWHEAT, OVERALL DIMENSIONS: 42 (H) X 144 X 135 CM - 2020 (TOP)

INSCRIPTIONS (#14)

WOOD, BOARD, WOOL, METAL, CLAY, PAINT, FUSES, HORN, THREAD, BUCKWHEAT, OVERALL DIMENSIONS: 23 (H) X 97 X 82 CM - 2020 (BELOW LEFT)

INSCRIPTIONS (#15)

WOOD, BOARD, WOOL, CORAL, WAX, METAL, BUCKWHEAT, OVERALL DIMENSIONS: 22 (H) X 82 X 47 CM - 2020 (BELOW RIGHT)



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UNTITLED (ADVERSARY)
PIGMENT BARYTA PRINT, 120 X 120 CM - 2020, FRAME: STAINED WALNUT,
122 X 122 CM, TRU VUE 92% UV GLASS, EDITION 10

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UNTITLED (ENIGMA)

PIGMENT PRINT ON HAND-COATED ALUMINIUM, 54 X 39.4 CM - 2020, FRAME:
STAINED WALNUT, CLARITY GLASS, 55 X 40 CM, EDITION 10

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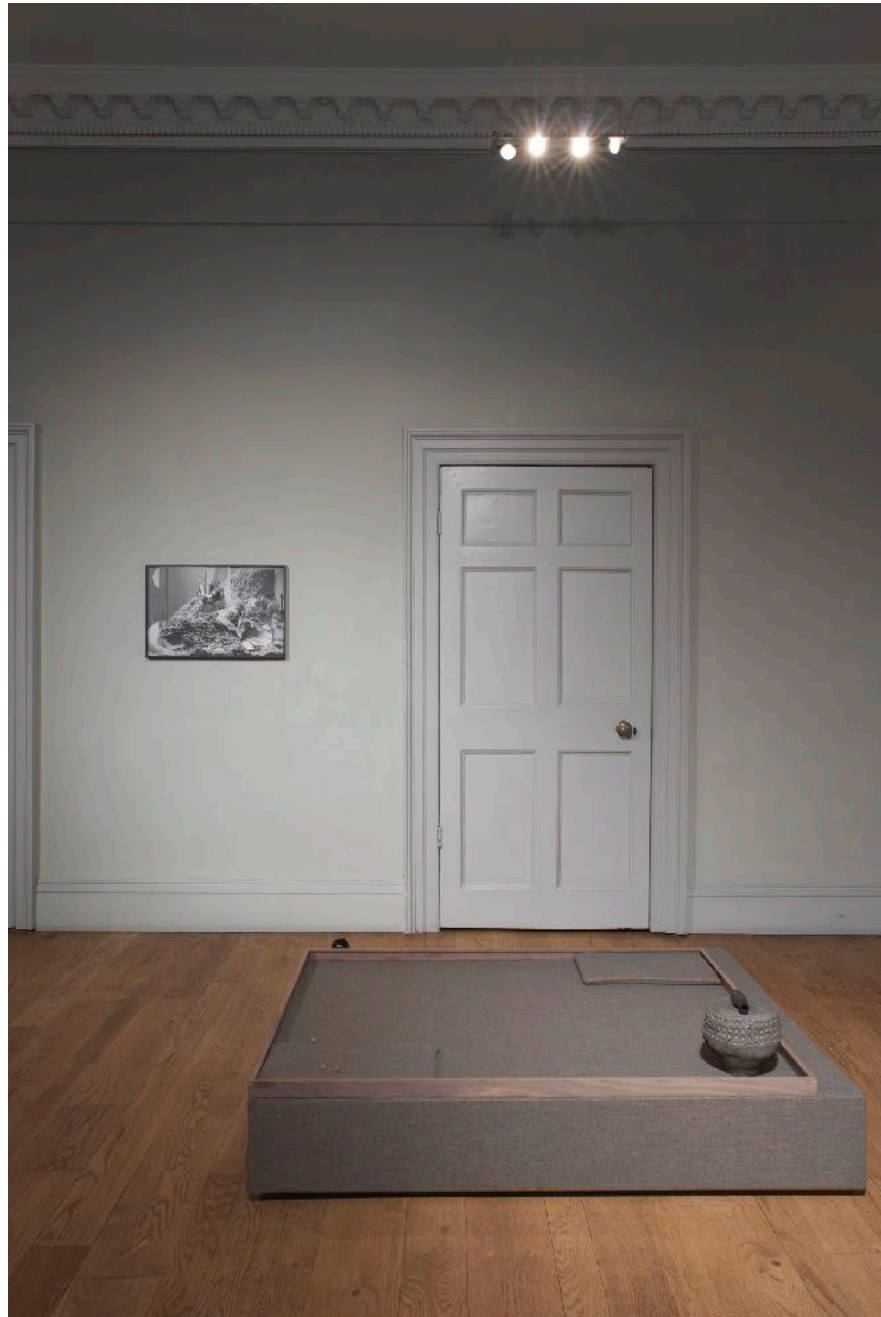


UNTITLED (REPORT 3)
PIGMENT PRINT ON BAMBOO PAPER, PRESENTED IN AN ARCHIVAL DISPLAY CASE,
38 X 29 X 6CM - 2020, UNIQUE

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INSCRIPTIONS (#15)

WOOD, BOARD, WOOL, CORAL, WAX, METAL, BUCKWHEAT, OVERALL
DIMENSIONS: 22 (H) X 82 X 47 CM - 2020 (RIGHT, ON FLOOR)

UNTITLED (THE SUBLIME AND THE GOOD)

PIGMENT PRINT ON HAND-COATED COTTON, 39 X 59 CM - 2020, FRAME:
STAINED WALNUT, CLARITY GLASS, 40 X 60 CM, EDITION 10 (LEFT, ON WALL)

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AILBHE NÍ BHRIAIN INSCRIPTIONS IV

RESOURCES/ LINKS:

> INTERVIEW WITH AILBHE NÍ BHRIAIN BY CAOIMHÍN MAC GIOLLA LÉITH, TO BE PUBLISHED IN ÉTUDES IRLANDAISES, NO. 45-1, 2020, P. 15-24 (PDF)

> INSCRIPTIONS IV, PHOTOMONITOR MAGAZINE REVIEW BY JON STAPLEY PUBLISHED ON 17.03.20 (PDF)

> INTERVIEW: AILBHE NÍ BHRIAIN, MINE KAPLANGI INTERVIEW FOR ARTFRIDGE.DE, PUBLISHED ON 14.04.20 (PDF)

> AILBHE NÍ BHRIAIN ARTIST PAGES ON DOMOBAAL.COM

> INSCRIPTIONS OF AN IMMENSE THEATRE, 2018, AT THE WHITECHAPEL GALLERY ON THURSDAY 5 MARCH

> INSCRIPTIONS (ONE HERE NOW) 2018, ON THE WHITECHAPEL GALLERY YOUTUBE CHANNEL

> INSCRIPTIONS (ONE HERE NOW) 2018, IN EXHIBITION AS PART OF ARTISTS' FILM INTERNATIONAL AT THE WHITECHAPEL GALLERY 24.03.20 – 26.05.20

> AILBHENIBHRIAIN.COM

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