

DOMOBAAL

AILBHE NÍ BHRIAIN

LIST OF WORKS (2004 – 2015)

2015

REPORTS TO AN ACADEMY

FOUR-SCREEN INSTALLATION, VIDEO & CGI COMPOSITE, COLOUR, SOUND, 2015

CAMERAS: FEARGAL WARD

COMPOSITING/SFX: STEPHEN O'CONNELL / LOOKS LOUD

COLOUR GRADE: DONAL O'KANE / SCREEN SCENE

SOUND: PÁDRAIG MURPHY

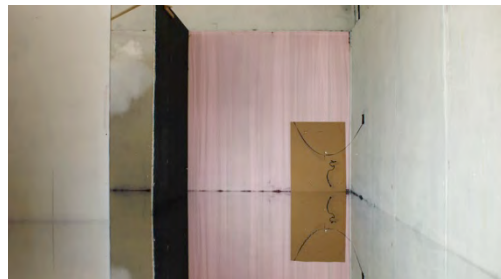
THIS SERIES TAKES ITS TITLE FROM THE FRANZ KAFKA SHORT STORY 'A REPORT TO AN ACADEMY'. IN THE STORY AN APE RECOUNTS HIS DELIBERATE ACQUISITION OF A HUMAN IDENTITY AS A MEANS OF SURVIVAL IN THE AFTERMATH OF CAPTIVITY. THE WORK TAKES THIS IDEA OF IDENTITY AS PERFORMANCE AND EXPLORES IT THROUGH MULTIPLE LOCATIONS: AN ARCHETYPAL WEST OF IRELAND LANDSCAPE, A NATURAL HISTORY MUSEUM, AN ARTIST'S STUDIO AND A LIBRARY. IT QUESTIONS THE ASSUMPTIONS AROUND AUTHENTICITY AND REPRESENTATION SUGGESTED BY THESE LOCATIONS, WITH EACH SETTING ULTIMATELY REVEALED AS BEING EQUALLY MEDIATED. USING FILM AND COMPUTER-GENERATED IMAGERY, LANDSCAPE, MUSEUM, LIBRARY AND STUDIO ARE REIMAGINED AS STAGE SETS IN WHICH IDENTITIES MIGHT BE CONSTRUCTED AND FALSE REALITIES FORGED.

REPORTS TO AN ACADEMY IS STAGED AS A FOUR-SCREEN INSTALLATION. THE FOUR FILMS ARE LOOPED AND OF VARYING LENGTH, CREATING A CHANGING SET OF IMAGE COMBINATIONS. A SINGLE SOUNDTRACK LINKS ALL FOUR SCREENS.



REPORTS TO AN ACADEMY # 1

10:35 MINS



REPORTS TO AN ACADEMY # 2

11:30 MINS



REPORTS TO AN ACADEMY # 3

10:00 MINS



REPORTS TO AN ACADEMY # 4

09:35 MINS

DOMOBAAL

2015

PASSAGES

VISUALS: VIDEO & CGI COMPOSITE, 11:00 MINS COLOUR, LOOPED 2015
MUSIC: 20:00 MIN LOOP, 2015

CAMERAS: FEARGAL WARD
COMPOSITING/SFX: STEPHEN O'CONNELL / LOOKS LOUD
COLOUR GRADE: DONAL O'KANE / SCREEN SCENE
SOUND: LINDA & IRENE BUCKLEY

'PASSAGES' IS A COLLABORATIVE WORK MADE BY AILBHE NÍ BHRIAIN TOGETHER WITH COMPOSERS LINDA & IRENE BUCKLEY, COMMISSIONED BY SOUNDS FROM A SAFE HARBOUR, A FESTIVAL OF ART, MUSIC AND CONVERSATION CURATED BY BRYCE DESSNER IN CORK, AND ORGANSIED BY MARY HICKSON IN 2015.

THE WORK WAS FIRST INSTALLED IN ONE OF CORK'S DISUSED BONDED WAREHOUSES ON CUSTOM HOUSE QUAY, WHICH ONCE SERVED AS A NEXUS FOR GOODS BEING SHIPPED INTO AND OUT OF THE CITY. THE FILM RESPONDS TO THE IDEA OF THIS NOW EMPTY SPACE AS A CONTAINER FOR THESE JOURNEYS; USING FILMED AND COMPUTER GENERATED IMAGERY, IT CREATES A SERIES OF DREAMLIKE PASSAGES – IMAGINARY SPACES IN WHICH INTERNAL AND EXTERNAL ELEMENTS OVERLAP UNEXPECTEDLY TO TAKE US ON OUR OWN INTERIOR JOURNEY. THE MUSIC CREATES AN IMMERSIVE SOUNDSCAPE, COMBINING NATURAL AND INSTRUMENTAL SOUNDS TO EVOKE THE CONSTANT EBB AND FLOW OF THE SEA.

SOUNDSFROMASAFEHARBOUR.COM
LINDABUCKLEY.ORG
IRENEBUCKLEY.COM



DOMOBAAL

2013/4

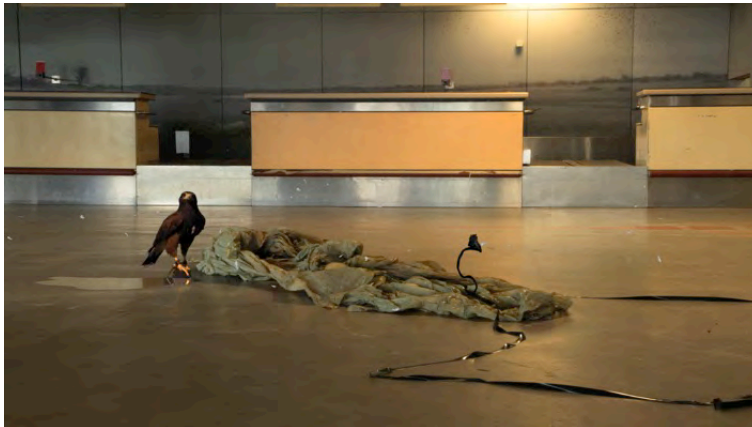
WINDOW & DEPARTURE

EACH: SINGLE-SCREEN INSTALLATION, VIDEO & CGI COMPOSITE, COLOUR, SOUND, 2013/14

COMPOSITING/SFX: STEPHEN O'CONNELL / LOOKS LOUD

SOUND: PÁDRAIG MURPHY

'WINDOW' AND 'DEPARTURE' ARE CHARACTERISED BY A SERIES OF SLOW, CONTINUOUS TRACKING SHOTS THROUGH WHICH PICTORIAL AND GEOGRAPHICAL INSTABILITY GRADUALLY UNFOLD. THE TENSION BETWEEN STILLNESS AND MOVEMENT AND BETWEEN REAL AND CONSTRUCTED SPACE IS KEY TO THESE WORKS. CAMERA MOTION IS ACHIEVED USING STOP MOTION ANIMATION AND VIRTUAL CAMERAS WITHIN RECONSTRUCTED STILL IMAGES, LATER COMBINED WITH CGI, 3D SCANNING AND CHROMAKEYED IMAGERY. 'WINDOW' AND 'DEPARTURE' CONJURE UNCERTAIN PLACES, CAUGHT BETWEEN INTERIOR AND EXTERIOR SETTINGS. SET WITHIN ABANDONED ARCHITECTURAL INTERIORS, AN UNLIKELY 'OTHER' PLACE IS SUGGESTED BY PROJECTIONS, RUDIMENTARY PROPS AND GLIMPSED EXTERIORS. IT IS LEFT UNSTATED WHETHER THESE ELEMENTS ARE IMAGINARY IDEALS IN THE PROCESS OF BEING CONSTRUCTED OR THE REMNANTS OF A PLACE OR VISION COME UNDONE. THE WORK IS LOOSELY BASED, IN TERMS OF ITS THEMATICS AND THE LANDSCAPES REFERENCED, ON THE STORY OF ANTONIN ARTAUD'S ILL-FATED 1937 TRIP TO IRELAND – A JOURNEY THAT BEGAN AS VISIONARY PILGRIMAGE AND RETREAT AND ENDED AS AN EPISODE OF DEGRADATION AND DEPORTATION. OF INTEREST IS THE IDEA OF WHAT REMAINS WHEN THE IDEAL COLLIDES WITH THE REAL IN THIS WAY, AND THE RESONANCE OF THIS TO THE CONTEMPORARY REPRESENTATION OF LANDSCAPE. EACH PIECE HAS AN INDIVIDUAL SOUNDTRACK, INTENDED TO OVER-LAP WITHIN A SINGLE SPACE OR ADJOINING SPACES.



DEPARTURE

11:48 MIN - VIDEO & CGI COMPOSITE/COLOUR/SOUND/LOOPED



WINDOW

08:50 MIN - VIDEO & CGI COMPOSITE/COLOUR/SOUND/LOOPED

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2013



MIRRORS OF EARTH

75:00 MIN, IN 7 PARTS, VIDEO & CGI COMPOSITE, COLOUR, SOUND.
MUSIC BY KAIJA SAARIAHO ('MAA', 1991).

COMMISSIONED BY DUBLIN SOUND LAB. 7 VIDEO WORKS PRODUCED IN RESPONSE TO KAIJA SAARIAHO'S 75 MINUTE COMPOSITION *MAA* (1991). THIS WORK WAS SCREENED ALONGSIDE A SERIES OF LIVE CONCERT PERFORMANCES OF THE MUSIC IN 2013. ADAPTATIONS OF THE WORKS *WINDOW* & *DEPARTURE* ALSO FEATURE IN THIS SERIES, AS MOVEMENTS 2 & 5 OF THE PIECE.

SUPPORTED BY AN ARTS COUNCIL OF IRELAND MUSIC PROJECT AWARD.

JOURNEY	07:33 MINS
GATES	11:03 MINS
...DE LA TERRE	14:11 MINS
FOREST	08:31 MINS
WINDOW	10:03 MINS
FALL	05:27 MINS
PHOENIX	17:07 MINS

IMAGE ABOVE: REHEARSAL SHOT FROM PROJECT ARTS CENTRE, NOVEMBER 2013

CONDUCTOR: DAVID ADAMS
VIOLIN: BOGDAN SOFEI
VIOLA: ANDREEA BANCIU
CELLO: ADRIAN MANTU
FLUTE: JULIE MAISEL
HARP: CLIONA DORIS
HARPSICHORD: MICHAEL QUINN
PERCUSSION: MAEVE O' HARA
COMPUTER: FERGAL DOWLING

DOMOBAAL

2011

GREAT GOOD PLACES

FOUR-SCREEN INSTALLATION VIDEO & CGI COMPOSITE, COLOUR, SOUND, 2011

COMPOSITING/SFX: STEPHEN O'CONNELL / LOOKS LOUD

SOUND: PÁDRAIG MURPHY

THIS SERIES BORROWS ITS TITLE FROM THE HENRY JAMES SHORT STORY 'THE GREAT GOOD PLACE'. IT DRAWS ON THE SLIPPAGE BETWEEN DREAM AND REALITY CAPTURED IN THE STORY AND ITS STRANGE ATMOSPHERE – AT ONCE MUNDANE AND HALLUCINATORY. JAMES'S GREAT GOOD PLACE IS AN IMPOSSIBLE BUT OBSCURELY FAMILIAR REFUGE TO WHICH THE OVERWORKED AND THE OVERWHELMED FIND THEMSELVES MAGICALLY TRANSPORTED. THIS WORK REIMAGINES A SERIES OF GENERIC SETTINGS AS SUCH SITES OF SUSPENSION AND DISPLACEMENT. IT USES SIMPLE COLLAGE DEVICES, ALONGSIDE CGI AND CHROMAKEYED ELEMENTS, TO COMBINE LOCATIONS AND PLAY WITH THE UNCERTAINTY OF IMAGE-SPACE. IN A SENSE IT PROPOSES THE IMAGE ITSELF AS A GREAT GOOD PLACE - A DISPLACED ELSEWHERE AND AN IMAGINATIVE ESCAPE. THE WORK HAS BEEN STAGED IN DIFFERENT CONTEXTS, MOST FREQUENTLY AS A FOUR-SCREEN INSTALLATION. EACH FEATURES ITS OWN SOUNDTRACK, MIXING INSTRUMENTAL AND NATURAL SOUNDS. THE FOUR FILMS ARE EACH OF VARYING LENGTH, CREATING A CHANGING SOUNDSCAPE AND SET OF IMAGE COMBINATIONS.



GREAT GOOD PLACES I

06:54 MIN



GREAT GOOD PLACES III

10:24 MIN



GREAT GOOD PLACES II

07:50 MIN



GREAT GOOD PLACES IV

09:28 MIN

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2010

THE EMIGRANT

VIDEO (SD) & CGI COMPOSITE/LOOPED



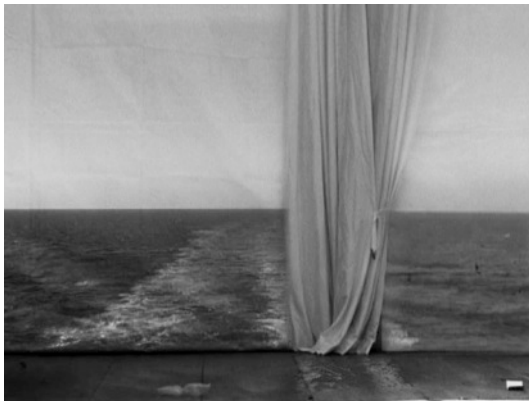
THE EMIGRANT 1

09:35 MIN – COLOUR/SOUND: PÁDRAIG MURPHY



THE EMIGRANT 2

08:30 MIN – COLOUR/SILENT



THE EMIGRANT 3

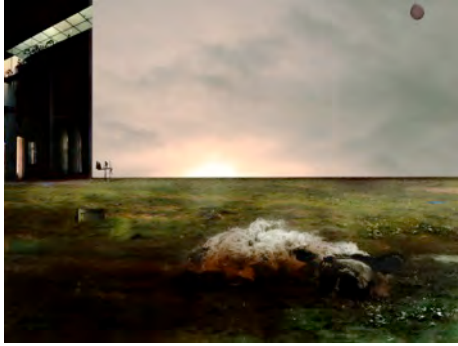
09:25 MIN – BLACK & WHITE/SOUND: PÁDRAIG MURPHY

DOMOBAAL

2010

THE SUSPENSION ROOM

VIDEO (SD) COMPOSITE/COLOUR/LOOPED



THE SUSPENSION ROOM 1
00:30 MIN



THE SUSPENSION ROOM 4
04:37 MIN



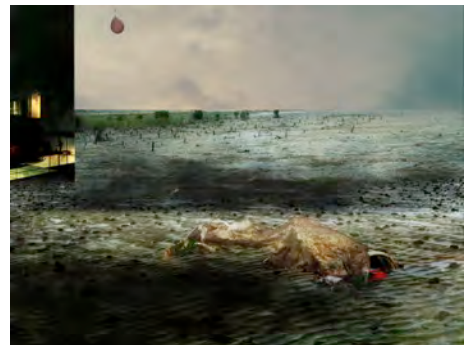
THE SUSPENSION ROOM 2
04:35 MIN



THE SUSPENSION ROOM 5
04:43 MIN



THE SUSPENSION ROOM 3
04:00 MIN



THE SUSPENSION ROOM 6
04:56 MIN

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2007



RESIDUUM

05:01 MIN - SD/COLOUR/SILENT/LOOPED



IN MEMORIAM

08:14 MIN - SD/COLOUR/SILENT/LOOPED
(4:3 BOX MONITOR)

DOMOBAAL

2005



FORMS OF FORGETTING

02:19 MIN - SD/COLOUR/SOUND/LOOPED

DOMOBAAL

2004



VANISHING POINT

06:00 MIN - SD/COLOUR/SILENT/LOOPED



IMMERGENCE

11:49 MIN - SD/COLOUR/SILENT/LOOPED