

DOMOBAAL

AILBHE NÍ BHRIAIN

LIST OF FILM AND VIDEO WORKS (2004 – 2022)

2022



AN EXPERIMENT WITH TIME

THREE CHANNEL FILM INSTALLATION
COLOUR, SOUND, 19:14 MIN, 2022

CREDITS:

VFX / 3D MODELLING: ENTER YES

CAMERAS: FEARGAL WARD

ADDITIONAL COMPOSITING: STEPHEN O'CONNELL

COLOUR GRADE: DONAL O'KANE / SCREEN SCENE

SOUND: FRANCESCO FABRIS (INCLUDING 'THREE VOICES' (EXTRACTS) BY MORTON FELDMAN BY PERMISSION OF UNIVERSAL EDITION (LONDON) LTD; FROM THE RECORDING BY JULIET FRASER RELEASED BY HAT HUT, 2017, DISTRIBUTED BY OUTHERE MUSIC)

VOICE OVER: MIKEL MURFI

WITH THANKS TO KRIS KELLY, VICKI ROCK, MARY HICKSON, PÁDRAIG MURPHY, JULIET FRASER & SARAH HAYDEN

DOMOBAAL

AN EXPERIMENT WITH TIME DERIVES ITS TITLE FROM A TEXT BY THE POPULAR SCIENTIST J.W. DUNNE, PUBLISHED IN 1927. THIS BOOK PROPOSED A BELIEF SYSTEM BASED ON PRECOGNITIVE DREAMS – A THEORY OF PARALLEL TIMELINES WHEREBY DREAM NARRATIVES PREDICT FUTURE EVENTS. THE FILM ECHOES THIS QUALITY OF DREAMLIKE THEATRICALITY, AND USES CGI TO TRANSFORM SITES OF TECHNOLOGICAL, MEDICAL AND RELIGIOUS SIGNIFICANCE INTO AN APOCALYPTIC STRANGENESS. A HISTORIC MEDICAL SITE IS PORTRAYED SUBMERGED IN WATER; A CHAMELEON IS THE SOLE INHABITANT OF A SITE OF COMPUTING HISTORY; A BRAIN CORAL FORMS THE CENTREPIECE OF AN ICONIC CATHEDRAL. DIVERSE HISTORIES AND SYSTEMS OF BELIEF ARE DEPICTED IN A SHARED STATE OF ENVIRONMENTAL AFTERMATH AS THE FILM WEAVES A DREAMLIKE NARRATIVE AROUND THE CONSTRUCTS THROUGH WHICH WE HAVE SOUGHT TO UNDERSTAND AND CONTROL OUR WORLD. INTERSPERSED WITH THESE UNPEOPLED SCENES ARE SPECTRAL IMAGES RELATING TO EARLY NATURAL SPECIMEN COLLECTIONS AND AI GENERATED PORTRAITURE; HERE THE PRESERVED LIFE FORMS OF THE PAST BECOME APPARITION FOR THE DISEMBODIED PRESENCES OF THE FUTURE.

2018



INSCRIPTIONS OF AN IMMENSE THEATRE

SINGLE CHANNEL FILM
COLOUR, SOUND, 33:09 MIN, 2018

CREDITS:

SOUND: SUSAN STENGER
VOICEOVER: EILEEN WALSH
CAMERAS: FEARGAL WARD
ASSISTANT CAMERAS: JONATHAN SAMMON, BARRY WARD
3D MODELLING: ENTER YES
VFX: ENTER YES / LOOKS LOUD
COLOUR GRADE: DONAL O' KANE / SCREEN SCENE
VOICE RECORDING: BOB JACKSON
VOICE EDIT: PÁDRAIG MURPHY / GARRY O' BRIAIN
SOUND MIX: KEN GALVIN / SCREEN SCENE

INSCRIPTIONS OF AN IMMENSE THEATRE IS SET IN THREE DISTINCT LOCATIONS, EACH OF WHICH HAS BEEN TRANSFORMED INTO A SITE OF DREAMLIKE STRANGENESS. THE FILM BEGINS FROM WITHIN THE INTERIOR OF BRITISH MUSEUM, SLOWLY REVEALING THE MUSEUM'S EARLIEST COLLECTION; IT MOVES NEXT TO THE SITE OF A TEMPORARY ACCOMMODATION CENTRE REMINISCENT OF THOSE USED TO HOUSE ASYLUM SEEKERS IN IRELAND, THE CAMERA GLIDING PAST EXTERIOR VIEWS OF ITS ANONYMOUS UNITS; IT ENDS WITHIN AN EMPTY LIMESTONE QUARRY, TRACKING THE QUARRY'S ROCK SURFACES AND FACTORY INTERIORS. LINKING THE THREE SEEMINGLY UNLIKELY SITES IS AN EXPLORATION OF INSCRIPTION, LOSS AND IMPERIAL LEGACY.

DOMOBAAL

THE TITLE OF THE WORK 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.

THE MUSEUM, HERE, IS SCRUTINISED AS A CAPSULE OF THIS EARLY COLONIAL THINKING, WHICH DISRUPTED THE CONTINUITY OF THE CULTURES IT CLAIMS TO PRESERVE. ACTING AS A METAPHOR FOR THIS TROUBLED NARRATIVE ARE THE ROCK SURFACES OF THE LIMESTONE QUARRY, WHICH REVEAL THE DEEP TIME OF GEOLOGICAL HISTORY BUT, AGAIN, THROUGH THE VERY DESTRUCTION OF THAT HISTORY; THE SPRAYED INDUSTRY CODES AND GOUGES LEFT BY MACHINERY SPEAK OF THE VIOLENT EXTRACTION BEHIND THIS GEOLOGICAL REVELATION. FINALLY, THE ACCOMMODATION CENTRE SPEAKS TO A MUNDANE AND VIVID REALITY OF DISPLACEMENT – A SCENARIO OF HUMAN DISLOCATION THAT IN THE CONTEMPORARY MOMENT SYMBOLISES THE ONGOING DARK AFTERMATH OF QUICCHEBERG'S IMPERIAL THEATRE.

THE WORK IS BUILT AROUND LONG TRACKING SHOTS, FILMED ON DRONE AND MOVI DEVICES AND COMBINED WITH EXTENSIVE CGI. THIS COMBINATION OF REAL AND CONSTRUCTED IMAGERY AIMS TO DRAW THE VIEWER INTO A DISORIENTATING SPACE, DRAWING ATTENTION TO THE DISPLACEMENT INHERENT TO REPRESENTATION ITSELF – THE SLIPPAGE BETWEEN REAL AND ILLUSORY, PRESENCE AND ABSENCE. THIS IS DONE AS A MEANS OF QUESTIONING THE CONSTRUCTS AND ABSENCES THAT HISTORICALLY UNDERPIN CULTURAL REPRESENTATION. A VOICEOVER, PERFORMED BY EILEEN WALSH, REFERENCES QUICCHEBERG'S ORIGINAL MUSEOLOGICAL TEXT THROUGH COLLAGED FRAGMENTS; WITH THE CONTEXT AND ULTIMATE APPLICATION OF THE TEXT RENDERED UNCERTAIN, WIDER IMPLICATIONS OF CULTURAL CONTROL AND IMPERIAL ASPIRATION ARE SUGGESTED.

INSCRIPTIONS OF AN IMMENSE THEATRE

AWARDS & SPECIAL MENTIONS:

WINNER, GLOBAL SHORTS 2019 FILM COMPETITION, LA, SPECIAL MENTION CATEGORY
WINNER, FLORENCE FILM AWARDS 2019, BEST EXPERIMENTAL FILM
WINNER, TOP SHORTS FILM FESTIVAL 2019, EXPERIMENTAL FILM CATEGORY, HONOURABLE MENTION
WINNER, L'AGE D'OR INTERNATIONAL ARTHOUSE FILM FESTIVAL, BEST EXPERIMENTAL FILM.
FINALIST, NEW YORK CINEMATOGRAPHY AWARDS 2019, EXPERIMENTAL FILM CATEGORY
AWARD OF EXCELLENCE: EXPERIMENTAL CATEGORY, THE BEST SHORTS COMPETITION.

2018



INSCRIPTIONS (ONE HERE NOW)

SINGLE CHANNEL FILM

14:54 MIN, COLOUR, SOUND, 2018

CREDITS:

SOUND: SUSAN STENGER

CAMERAS: FEARGAL WARD

ASSISTANT CAMERA: JONATHAN SAMMON

VFX: LOOKS LOUD / ENTER YES

COLOUR GRADE: DONAL O' KANE / SCREEN SCENE

SOUND MIX: KEN GALVIN / SCREEN SCENE

A FILM INSTALLATION BY AILBHE NÍ BHRIAIN, WITH SOUND BY SUSAN STENGER, COMMISSIONED BY MIRANDA DRISCOLL, DIRECTOR OF SIRIUS ARTS CENTRE FOR ONE HERE NOW, THE BRIAN O'DOHERTY / PATRICK IRELAND PROJECT. SUPPORTED BY THE ARTS COUNCIL OPEN CALL AWARD 2018.

THIS FILM TRANSFORMS THE LOCATION OF A WORKING LIMESTONE QUARRY INTO A MEDITATIVE RESPONSE TO BRIAN O'DOHERTY'S WALL PAINTING ONE HERE NOW, CREATED FOR SIRIUS ARTS CENTRE IN 1996 AND RESTORED IN 2018. COMBINING SLOW MOTION DRONE FOOTAGE WITH EXTENSIVE COMPUTER GENERATED IMAGERY, AILBHE NI BHRIAIN'S WORK OBLIQUELY REFERENCES O'DOHERTY'S COMPOSITIONAL ELEMENTS AND DRAWS ON THE MULTILAYERED CONTEMPLATION OF PLACE, TIME AND INSCRIPTION OF ONE HERE NOW. THE FILM IS BUILT AROUND A SERIES OF EXTENDED SHOTS, TRACKING THE WALLS OF EXPOSED ROCK WITHIN THE QUARRY INTERIOR. DELIBERATELY FRAMED TO DISORIENTATE, THESE SHOTS TRACE THE DEEP-TIME OF GEOLOGICAL SEQUENCES AS THEY OVERLAP WITH SPRAYED INDUSTRIAL CODES AND THE SCARS LEFT BY MACHINERY ON THE ROCK SURFACES.

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THESE ARE PUNCTUATED BY INTERIOR SCENES, FILMED WITHIN THE QUARRY'S ABANDONED FACTORY AND TRANSFORMED INTO A DREAMLIKE THEATRICALITY. INTEGRAL TO THE WORK IS SUSAN STENGER'S LAYERED SOUNDTRACK, WHICH WAS DEVELOPED FROM A STUDY OF THE PATTERNS OF MORSE CODE AND THE TRADITIONAL TUNES AND PHRASES OF IRISH KEENING. THE RESULTING MELODIC LAMENTS ARE IMMERSSED IN A GROUNDING OF DEEP DRONES AND ATMOSPHERES TO CREATE WHAT SHE DESCRIBES AS A FORM OF 'SONIC GEOLOGY'. INSTALLED WITHIN THE DARKENED GALLERY SPACE, THE FILM AIMS TO DRAW THE VIEWER INTO AN EXPERIENCE OF DISPLACEMENT AND A SENSE OF PLACE ENCODED BY LOSS.

SUSAN STENGER IS A US-BORN, NOW LONDON AND WEST CORK-BASED, MUSICIAN AND COMPOSER WHOSE PRACTICE TRANSCENDS BOUNDARIES. AFTER CLASSICAL FLUTE TRAINING IN PRAGUE, SHE SPECIALISED IN PERFORMING THE MUSIC OF JOHN CAGE AND WAS A FOUNDING MEMBER OF WALL-OF-GUITARS GROUP BAND OF SUSANS AND ALL-BASS ART BAND BIG BOTTOM. HER INSTALLATION SOUND STRATA OF COASTAL NORTHUMBERLAND PREMIERED AT NEWCASTLE'S LAING ART GALLERY IN 2014, TOURED THE NORTHUMBERLAND COAST IN 2015 AND WAS DOCUMENTED IN A 96-PAGE PUBLICATION WITH CD. SHE COMPOSED THE SOUNDTRACK FOR PAT COLLINS' 2011 FILM TIM ROBINSON: CONNEMARA AND HAS EXHIBITED AT MAC LYON (MUSÉE D'ART CONTEMPORAIN DE LYON) SKETCH GALLERY, AV FESTIVAL, TORONTO NUIT BLANCHE, STOCKHOLM MUSIC AND ART AND (AS PART OF ARTIST JESSE JONES' TREMBLE TREMBLE) THE IRISH PAVILION OF THE 2017 VENICE BIENNALE, PROJECT ARTS CENTRE DUBLIN AND TALBOT RICE GALLERY EDINBURGH.

(IMAGE: SIRIUS ARTS CENTRE, COBH, CO. CORK, IRELAND, 2018/19, PHOTOGRAPHY BY JED NIEZGODA)

DOMOBAAL

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 MIN



REPORTS TO AN ACADEMY 2

11:30 MIN



REPORTS TO AN ACADEMY 3

10:00 MIN



REPORTS TO AN ACADEMY 4

09:35 MIN

DOMOBAAL

2015

PASSAGES

VISUALS: VIDEO & CGI COMPOSITE, 11:00 MIN 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

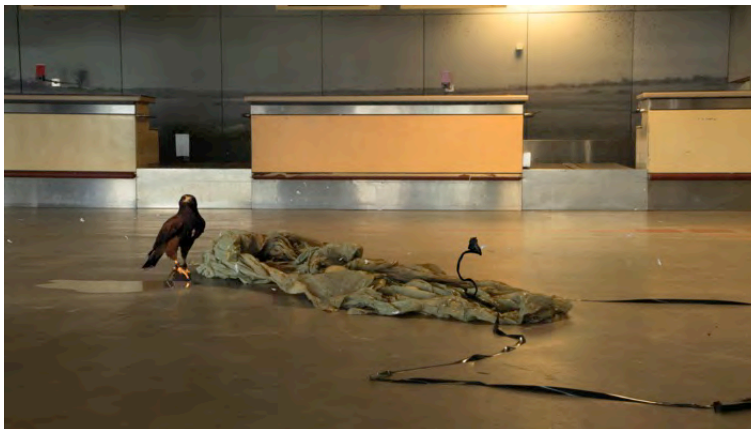
WINDOW & DEPARTURE

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

DOMOBAAL

2013



MIRRORS OF EARTH

75:00 MIN, IN SEVEN 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 VIEW, PROJECT ARTS CENTRE, DUBLIN, 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

DOMOBAAL

2010

THE EMIGRANT

VIDEO (SD) & CGI COMPOSITE/LOOPED



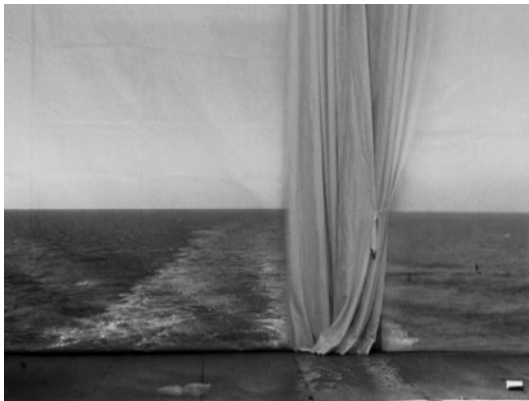
THE EMIGRANT 1

09:35 MIN – COLOUR/SOUND: PÁDRAIG MURPHY



THE EMIGRANT 2

08:30 MIN – COLOUR/SILENT



THE EMIGRANT 3

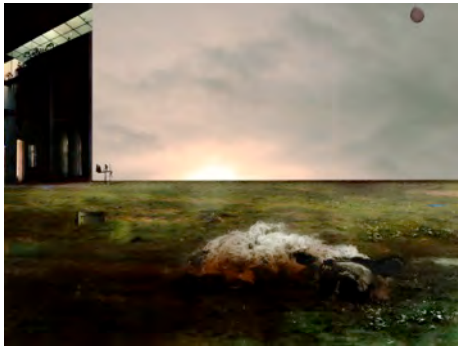
09:25 MIN – BLACK & WHITE/SOUND: PÁDRAIG MURPHY

DOMOBAAL

2010

THE SUSPENSION ROOM

VIDEO (SD) COMPOSITE/COLOUR/LOOPED



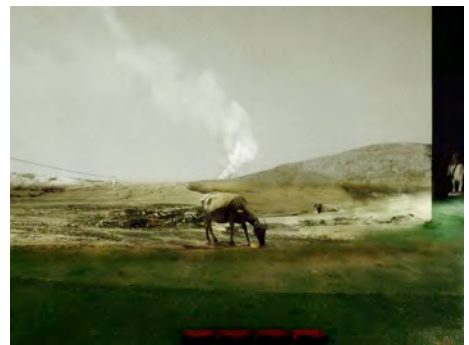
THE SUSPENSION ROOM 1
00:30 MIN



THE SUSPENSION ROOM 4
04:37 MIN



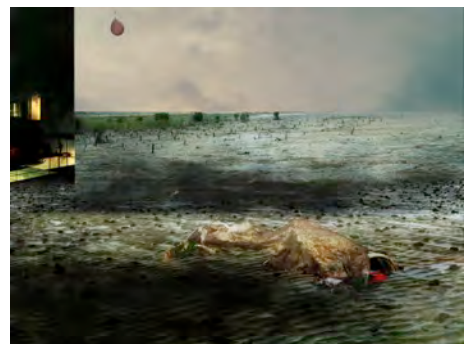
THE SUSPENSION ROOM 2
04:35 MIN



THE SUSPENSION ROOM 5
04:43 MIN



THE SUSPENSION ROOM 3
04:00 MIN



THE SUSPENSION ROOM 6
04:56 MIN

DOMOBAAL

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