



“WELL” by Day Magee

This moving image is constructed using pain-relief technologies. The image and its contained monologue reflects a two-year period in which the artist spent mostly bedridden from the effects of chronic pain.

The lighting is achieved with a heat lamp used otherwise to relieve pain through temperature. The motion of both the tripod and the artist's body are achieved through the pictured TENS device attached to these, which sends electrical currents through the body to soothe localised pain. The image is captured using a phone, which often was the artist's only window into the outside world. The accompanying monologue incorporates the cathartic properties of the written word as a pain-relieving tool.

Centred in the image is a black hole distorting the subject, mirroring the imagery of the monologue, and representing the long-term effects of pain on the soul. The black hole as a scientific phenomenon is understood to absorb everything, even light and time, into an unknown state or location.

THEMES:

- Pain-relief technology as a tool of production.
- The application of technology as an extension of the body.
- Bridging the gap between biology and technology.
- The widening emptiness of that gap into which its surroundings plunge.



“Untitled” by Alannah Bates

This video is a study of human disconnection from nature, and our attempts to cling to it in an increasingly urbanised world.

Humans evolved to live amongst rivers and plants, under vast skies and the cover of trees. We evolved as an integral part of the great plains we once roamed, our bodies and our minds designed as a vital part of a thousand different ecosystems. Industrial revolutions and technological advancements have violated and diminished the natural world, as well as severing our ties to the forces that once nurtured us. In this video, a phantom hand is ever grasping at untouchable flowers, lamenting the growing separation from ourselves, our lives, and our natural home. A vial of algae stirs and blooms, it's toxic contents reminding us that harming the land we live upon harms us ten-fold. An unseen hand waters moss growing on concrete, an example of our futile attempts to rekindle our connection to nature, something that no longer truly exists. This video reminds us that our existence is not separate from nature but dependent upon it, and that now more than ever, we must nurture it as it nurtures us.

Themes: Disconnection, Disconnection to nature, shrinking spaces, displacement, loss.



“3 A.M. GREMLIN” by Adela Passas

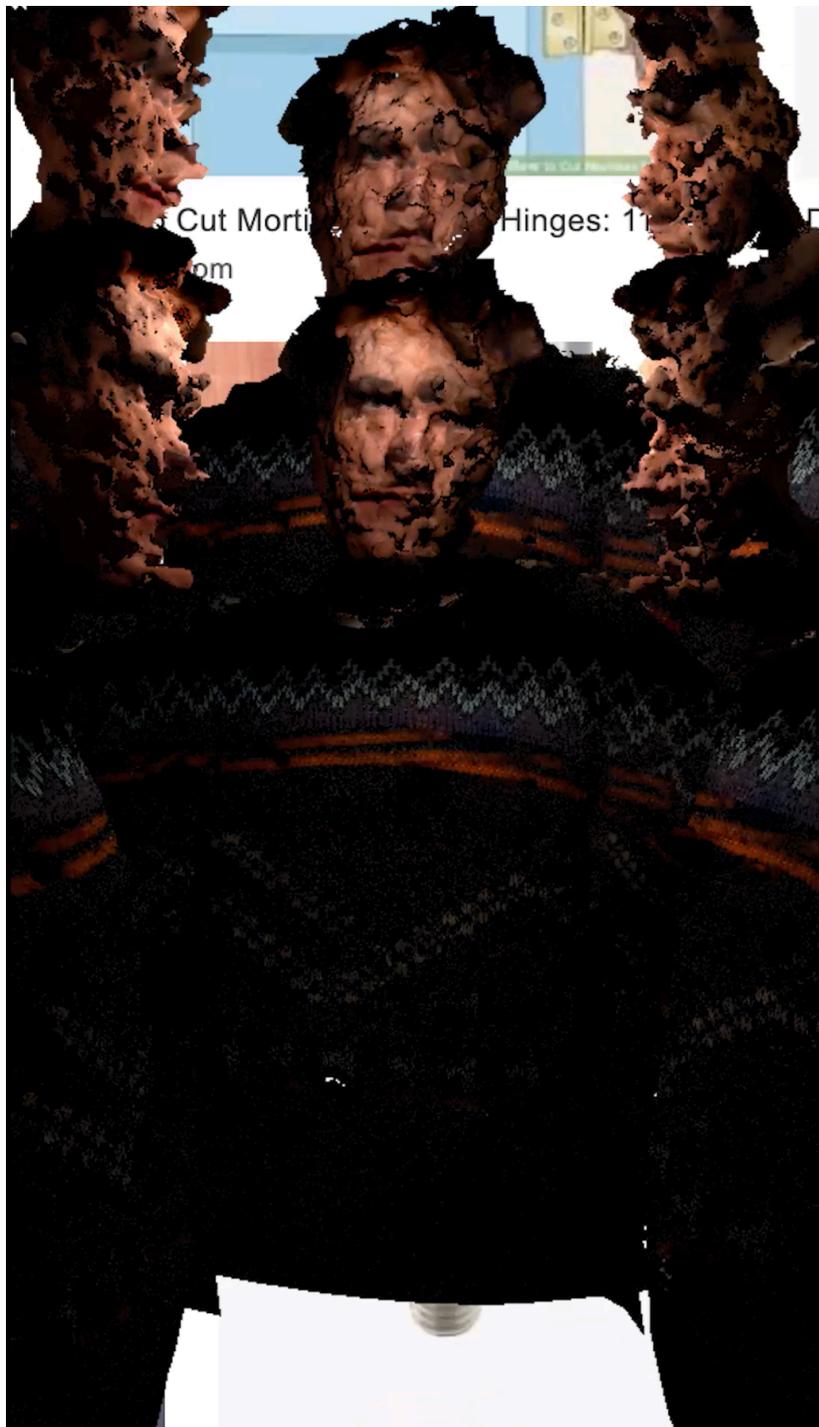
This video questions how we define reality in a world that is made increasingly intangible by technology. Have digital spaces become an extension of our world, or are they an entirely different entity of their own?



“PLUTO” by Finn Nichol

“PLUTO” is a spoken word, operatic video which incorporates handmade props, paintings, animation, language and performance.

This piece deals with death as a paralysing fear which constantly lurks in the back of ones mind. It is depicted as a surveillant force, ever watchful, under the guise of Pluto, the Roman equivalent of Hades, God of the Underworld.



“Post Everything, Post-Everything” by Joseph Walker

The video explores ideas of hyper-connectivity in the digital age. This is accomplished through the use of the avatar, highlighting the disparity between our digital and physical selves. Kinetic and frantic, the work explores the frenetic nature of our online activities and recreates the sensation of “the endless scroll”.

Studio Statement

Adela Passas

Adela's work is heavily process and materials based. She uses traditional methods such as whittling, painting and construction to transform natural materials like tree branches. The work removes naturally occurring structures from their original forms through sensory based factors, such as texture and colour, whilst retaining clues to their origin. The aim of these transformations is to create immersive "sets" that engage the senses in a very physical way. Questions of the factors on which we base our perceptions of "reality" and how we stage and perform in both our physical and digital spaces are of interest to the artist.

Day Magee

Day Magee is a live and visual artist based between Limerick and Dublin. He is currently pursuing a BA in Sculpture at LSAD. Magee's work explores the developmental role of shame-based trauma in the relationships of the queer sick body. Via stylised rituals in the form of performance-centred installations, the artist interacts with totemic media in space in ritualistic format, charged by the witness of the audience.

His work has been exhibited in the Dublin Live Art Festival as part of Livestock (2015/17); One Art Space as part of their OUTLines exhibition in Manhattan (2019); Pallas Projects Studios as part of their Queeratorial exhibition (2019), and the 2019 Tulca Festival in Galway.

Joseph Walker

Joseph Walker's work is concerned with our relationship with the space between our physical and digital lives. This Grey area is a vibrant space to work from, leading the artist to explore ideas around the frantic nature of our online consumption. The work calls into question the larger bodies and infrastructure that police these spaces. Ideas are explored through digital mediums with the intention for the work to be viewed within this context.

Fin Nichol

Finn Nichol is a multimedia artist and student of sculpture and combined media at Limerick school of art and design. His work moves freely between disciplines, spanning sound, writing, sculpture, video and animation.

Informed by a blend of mythology, art-history and pop culture, he crafts characters- hewing outfits from whatever's at hand, and constructs fantastical world for them to inhabit.

He is interested in exploring how different narrative devices and mediums shape our perception of storytelling. Language is material, and manifest itself as poetry, songs and spoken prose as Nichol explores how words behave within different mediums.

Alannah Bates

Within my practice, I have studied and curated living organisms, created living sculptures. I strive to highlight the persistence and strength that fuels all living things, the battles we endure in order to survive in an increasingly hostile world. Combining natural and manmade materials, these sculptures grow, photosynthesise and crumble, exploring the struggle between growth and decay, between technology and nature. Lamenting the disconnection between nature and humanity, my practice is fuelled by an attempt to find consolidation in a world that changes so rapidly, so drastically, that we are severed from our natural home.

“Futile Retreats”

The films gathered reflect upon the interplay between technology, the self, and the larger world.

Technology is the intervention of scientific law to solve problems, from the medical and industrious to the novel and the philosophical.

We increasingly extend ourselves through these means to navigate our experience and construct our identity. Even so, we are still plagued by the ancient fears of sickness, pain and death, and the inevitability of these forces sends us deeper and deeper into the unreal.

Site Proposal:

- we will be placing QR codes around the city in spaces that relate conceptually to each of our videos. These QR codes will link to a page on the S&CM website. This page will contain our video reel along with curatorial and individual statements.
- This process encourages the viewer to move from a physical to digital space to view the work which reiterates the overarching theme of the natural vs digital world as discussed in our curatorial statement.
- The works audience will mainly comprise of students aware of the space to screen project. The QR codes will also be available to the general public who may stumble upon the QR codes. In this case, the videos will function as artistic interventions which may lead the viewer to question their relationship with both physical and digital spaces.

Technical:

- We will be using adhesive vinyl wrap which will be cut to Make the QR which will in turn link to the website. the adhesive on the vinyl wrap is very light for easy removal after the project has finished.

- For the creation of the QR codes we will be using a vinyl cutter to achieve a finished, professional look. This will also ensure that the codes function as intended.
- Viewers will need to have a digital device with a reliable internet connection and the ability scan QR codes. Free QR scanning apps are available for both IOS and Android devices.
- We will have an iPad on site for people who do not have a device available to view the work.
- The web page will be designed by the group through Wix.com and will visually relate to our collective work. By using Google analytics we will be able to quantify the works viewership and reach along with viewer retention.