Filmbase

Basement:

**Glen Neath’s** “The Body considering its pains”

The audience enters a darkened room wherein they find a large wooden ‘body’; they are invited to put their head in a hole in the box in order to hear the recorded text. The recorded text is a neurotic, internal monologue, without pause, that looks to understand the mind and body's pains and then perhaps overcome them. It is the product of panic attacks, where the mind cannot be stilled.

Ground Floor:

**Lee Barry’s** “The Old Dancing was lovely”

Lee presents a series of ten photographs which give us a glimpse into his grandmother’s world. A deeply personal piece which documents his grandmother’s grief and isolation since the loss of her husband.

**Melissa Lavender** “Vanishing Point (2012)”

(waiting for high res. image)

**Vanishing Point'** (2012) is a reworking of an early photograph of Melissa’s great-grandmother. In the 1930‘s she was taken to an asylum, suffering from post-natal depression. It was thought that she died there, but 60 years later, it was discovered she was alive, recovered, and still living at the asylum. There are no photographs of her during those lost years.   
Viewed close up, the large image is an unreadable pattern of marks. As you move away from the work, the marks change into a recognisable person. The shelves hold family photographs that have been dusted with fingerprint powder, alongside photo etchings and monoprints where the information has been interrupted or removed.  
This work questions the value we place on photographs and the feelings of reassurance, intimacy and comfort we hope for when we use them as tokens of remembrance.

**Sarah Flynn** “Spinnet” from “Elements of Blank”

Sarah Flynn is a visual artist based in Co. Wexford, Ireland. Her practice addresses social and public relations based on her everyday observations and experiences.  
  
Her concise and contained minimal installations are aimed at engaging the viewer in sometimes conflicting emotions of our preconceived ideas as to what we consider the norm, - drawing attention to social and institutional relations. In her works, she transforms familiar everyday objects and materials to disrupt the idea of their representation, resulting, sometimes as a sort of threat as opposed to comfort, or as a sort of humour as opposed to critique, exposing contradictions experienced in everyday situations, some reverberating many conations. The physical and psychological elements of her pieces are enticing the viewer to question their own environment, to walk away with more questions than answers, challenging their own assumptions about our social and institutional relations. Her other projects are investigations into social structures involving the participation of a specific community.  
  
In 'Elements of Blank,' an assemblage of furniture was stripped-down, subtly adjusted and transformed. The lengthly process of sanding the furniture to the point of obsession almost, opened up a mental space in which to de-familiarise the familiar, and gradually disintegrated the fixation of their traditional function and form. Through the experimentation and altering process, each piece managed a peculiar sense of familiarity and estrangement, questioning our presumptions that things are, as they appear to be. A dark playfulness exudes from each; this is distinct and unsettling; an un-nerving effect, intended to delve into the shadowy realms of our subconscious.  
This piece is the result of an exploration of Empathy/Apathy as a narrative. Research highlighted a number of issues and topics such as accountability in our institutional systems; emotional intelligence and the apparent deficit of same, with my focus directly linked to mental health both on a personal and societal level.