Transit and Transport   Programme Notes

A screening programme selected by Maeve Connolly
Total Running time: approx 65 mins

Martin Healy, *Last Man,* **2011, HD Video, sound, 8 minutes 23 secs**

A disused airport terminal in Cork, Ireland completed in 1961 provides the backdrop for *Last Man*. The film's protagonist continues the futile task of working within the empty building, the camera lingers on defunct waiting and baggage claim areas, projecting a possible future where airports will become a thing of the past, and leisure travel will no longer be part of the everyday.

Michael Fortune, *Terminal Communication***, 2008, SD Video, sound, 2 mins 53 secs**

Terminal Communication is a fixed-frame work featuring the actions of drivers as they approach a badly signed junction leading into Rosslare Harbour ferry port, in County Wexford. Filmed from a vantage point overlooking the junction, the camera captures incidents which locals claimed were an everyday occurrence. Since the work was made, the temporary blockade has been removed. *Terminal Communication* was produced with the assistance of Mike Kavanagh and commissioned under Wexford County Council's Per Cent for Art Programme in 2007. Music composed by Valerio.

Rhona Byrne, *Learning to Fly over Swansea***, 2006, SD Video, sound, 8 mins 31 secs**

Learning to fly over Swansea was developed in response to time spent in Swansea, Wales. Rhona took a series of flying lessons in a small aircraft, navigating through the airspace over the coastal city. The process of learning how to fly was filmed and presented as a projection inside St. Mary's Church, Swansea's largest and most central church.

Niamh O'Malley, *Bridge***, 2009, HD Video, silent, 7 mins 39 secs**

Bridge was filmed at the Humber Bridge near Hull in northeast England, one of the longest single-span suspension bridges in the world. It presents a weighty and steady structure of steel and concrete which spans and frames both air and water. Each stationary shot is opened, closed and animated through an external structure/filter. The manual shutter action and tentative re-marking of the images belies the apparent passivity and stillness within each frame. A scrolling visual narrative presents unpopulated and silent spaces. The pictorial gaps and absences attempt to kindle a presence, from concrete to water, in a rhythmic lull of image and structure.

Jenny Brady, *As Above, So Below***, 2010, SD Video, sound, 12 mins 19 secs**

As Above, So Below is based on an audio interview with a man who has developed a theory that an occult grid formation exists in Dublin, resulting from the strategic positioning of buildings and monuments in the layout of the city. This theory is attributed to an international masonic conspiracy, the New World Order and to the banking crisis in Ireland. The work presents a documentary journey through the city of Dublin through the framework of this theory. At this current time of great uncertainty, the viewer comes to question the reliability of the narrator.

Michael Fortune, *Foreign Stations***, 2009, SD Video, sound, 2 mins 59 secs**

UHF aerials have long been a feature of rooftops in Rosslare Harbour, Co. Wexford. Like many communities along the south-east coast of Ireland, people from Rosslare Harbour were illegally viewing English and Welsh television stations from the 1950s onwards. A common sight until the advent of digital television, UHF aerials have pointed eastward towards Wales for almost half a century. *Foreign Stations* focuses on the anecdotal stories surrounding these aerials and charts the history of the "foreign stations" in the village. Produced with the assistance of Brian Culleton, Terry Fortune and Mick Clancy, *Foreign Stations* was one of ten works commissioned by Wexford County Council's Per Cent for Art Programme in 2007.

Dennis McNulty, *INTERZONE***, 2012, HD Video, sound, 13 mins**

Tracing a journey through an unspecified landscape, *INTERZONE* deploys many of the cinematic strategies used to delineate a narrative setting – a camera moves through long grass at a low angle while the sunlight turns golden, then floats high above darker fields, coming to rest on distant rows of houses against a cloud-filled horizon. These atmospheric images hint at an impending narrative, but rather than establishing a secure sense of spatial orientation, they unsettle, as this particular landscape cannot be easily categorised according to the cinematic and televisual codes that usually designate suburbs, cities or farmland.

More information

Jenny Brady	http://www.jennifer-brady.com
Rhona Byrne	http://www.rhonabyrne.com/
Maeve Connolly	http://maeveconnolly.net/
Michael Fortune	http://www.michaelfortune.ie
Martin Healy	http://www.martinhealy.net/
Dennis McNulty	http://dennismcnulty.com
Niamh O'Malley	http://www.niamhomalley.com/