

Film Programme

Daily screenings from 11.30am - 3.20pm in Gallery 3

Running order

1. Patrick Hough

Whale Fall, 2023

16 minutes 16 seconds

In the middle of an Irish peat bog, the inexplicable remains of a humpback whale are discovered by two rural women. Drawn into the mystery of how and why it has appeared, they soon realise the whale is exerting its own magnetic force; summoning the ghosts of lifeforms and ecosystems obliterated in the name of 'progress'. As the women explore its origins, they confront old divisions and differing views on the worlds gone before, and the worlds yet to come.

2. Grace Weir

In my own time, 2007

21 minutes

In my own time is a film-essay drawing together perceptions of time from different cultural, philosophical and scientific viewpoints. The film explores the connection between the concept of one's self as a being in time and the sense of one's life as a narrative. Episodes revealing how ancient societies regarded time and space in relation to direct experience – encapsulated in the phrase 'as long as it takes to milk a cow' – are shown alongside treatments of Einstein's theories, ideas about civil timekeeping and the possibility of time travel. Influenced by 19th-century scientific demonstrations, the artist explores these ideas through her own actions and activities

3. Willie Doherty

At the End of the Day, 1994

10 minutes

At the End of the Day was shot in September 1994, shortly after the IRA announced an historic ceasefire and days before British Prime Minister John Major announced the reopening of cross-border roads. A video camera is mounted in the interior of a car to provide a static shot through the windscreen. The car travels a short journey along a small border road at dusk. A concrete roadblock comes into view and when the car reaches the obstruction it comes to a halt, illuminating the concrete blocks in the headlights. The tension is broken by a male voice that speaks a short phrase that appears to endorse the idea of looking forward and moving on, only for the image to cut back to the start and repeat the sequence - nothing is over, nothing resolved.

4. Willie Doherty

Ghost Story, 2007

15 minutes

Ghost Story opens with a long Steadicam shot of a disused railway line, a long empty path flanked by woods on either side and a barb-wire fence on the right. The camera moves slowly down the path towards the distant horizon. This extended shot is accompanied by a voiceover, spoken by the actor Stephen Rea, that recounts incidents from his past and memories of traumatic loss. Occasionally, this scene is interrupted as the camera switches to a new location and other facets of the narrative unfold, deepening a sense of loss and foreboding. The camera returns, again and again, to the path, which itself becomes a metaphor for ground marked, steps retraced. The film is quietly insistent on the specifics of the land – its realities, its metaphorical possibilities – on which it is shot, and the resonances that it may have with other lands and other times.

5. Willie Doherty

Buried, 2009

8 minutes

Buried was produced for an exhibition at Fruitmarket Gallery, Edinburgh where it was installed in a space adjacent to *Ghost Story*. Both films share the same location but, unlike *Ghost Story*, *Buried* has no voice-over, its imagery playing over ambient sound, recorded both in the place where the film was shot and in other places and at other times. Like *Ghost Story*, however, it too seems to be about memory, its repression and return. The title marks the film as richly metaphorical, the camera low to the ground, searching for something buried in the inescapably menacing woodland clearing. The things it finds might be innocent – loops of wire, a latex glove, a shotgun cartridge, the remains of a fire – or might not be. When the two films are shown together, as originally intended, the narrative of *Ghost Story* infects *Buried*, the one film's recounted memories and fears seeping into the other

6. Barbara Knežević

Gvozdene Kapije (The Iron Gates), 2025

46 minutes

In Barbara Knežević's *The Iron Gates*, centres on the Gvozdene Kapije region, a deep scenic gorge on the Danube River on the border of Serbia and Romania. The film explores the interconnected histories and materialities related to the development of the Iron Gates dam, built in 1964 as a collaborative initiative between both governments of the former Yugoslavia and Romania. It focuses on the Mesolithic sculptures of Lepenski Vir, regarded as the first European monumental sculptures, revealed during preparatory archaeological excavations for the construction of the dam. The narrative, voiced in the first person, gives expression to nonhuman, material, animal and geological actors of the gorge. Composed of original footage captured in Donji Milanovac, Kladovo and Belgrade, the film's personal testimonies, interviews, staged imaginings, choreographies and archival footage oscillate between fact and speculative fiction, using montage as a device to retrace stories of displacement, migration, the culture of making, sculpture and the natural world on the Danube.

7. Niamh McCann

Hairline Crack – Colin's Journeys, 2026

11 minutes 17 seconds

"Naming is power. Mapping is power. Boundaries are power."

In this new edit, comprising three acts, *Hairline Crack – Colin's Journeys* features Colin, an eyeless dog, in the role of guide as we journey through three distinct landscapes in an odyssey along the border region of Northern Ireland. Like a mythological seer, this eyeless dog perceives and interprets obscure truths, sharing philosophical musings on man's long hubristic dominion over beasts, places, and people. In one such location, Colin wanders the Natural History Museum in Dublin through aisles overseen by petrified posed taxidermy animals and birds in their glass displays. The voice of Colin contemplates humankind's assumed superiority over 'lower' animals and how this superiority plays out on the frontiers of extinction.

8. Patrick Hough

The Two Faces of Tomorrow, 2021

38 minutes 29 seconds

The Two Faces of Tomorrow is an experimental documentary-fiction film about algae; how they have shaped all life on Earth, from the deep past to the near future. The film follows an unseen researcher as they discover ancient Roman baths plagued by toxic blooms; cutting-edge laboratories developing biofuel and food supplements; collections of fossilised seaweeds and hominin skulls; and a Mars rover preparing for its exploration of the red planet. As the researcher learns more about the relationship between Capitalism and algae, algae and the Earth, the Earth and humans, they begin to understand the vast web of violence, extraction and exploitation, across human and non-human lives, that has led to our current moment of climate crisis.

9. Bassam Issa Al-Sabah and Jennifer Mehigan

Uncensored Lilac, 2024

30 minutes

Uncensored Lilac is a film by Bassam Issa Al-Sabah and Jennifer Mehigan that tells a story about revenge and desire. The film follows a group of goddesses and their companions. Their land and ways of communication with each other have been destroyed by climate collapse, and as the temperature rises, strange forms of dissonant and dissident behaviour emerge between them. Set in a dreamlike hallucinatory landscape, the film features a series of monologues given by these mega-femme entities who have everything and nothing to say. In the cultivation of an economy where hotness equals power, this kind of global warming is no surprise – rising tempers and rising temperatures. Increasingly isolated from each other, they hold on tight to their apolitical, apathetic, consumer-driven dreams.

10. Willie Doherty

Sometimes I Imagine It's my Turn, 1998

2minutes 42 seconds

Sometimes I imagine it's my turn begins with the distorted blur of pixellated static on a television screen before cutting to a handheld camera that brings us ever closer to an unidentified body, lying in the undergrowth. The accompanying soundtrack is limited to the noise of birds and a helicopter overhead. The sequence is interrupted intermittently, by inserts of television clips, suggesting actual news coverage. No link between the news reports and the body on the ground is made directly, but the title alludes to how the visualisation of sectarian violence in rolling news coverage and dramatised reconstructions triggers fear and paranoia in an already fearful population.

11. Willie Doherty

Passage, 2006

7minutes 52 seconds

In *Passage*, two young men stride determinedly along a roadside path at night, apparently heading toward each other. The view cuts from one to the other with metronomic regularity, focusing closely on the subjects but sometimes pulling back a short distance to reveal more of their surroundings, a post-industrial wasteland. After some time, the two share the frame for a split second as they pass each other in a narrow motorway underpass, dark and imbued with a sense of unease. Much of the threatened action that gives rise to this unease happens off-screen, or rather it does not happen at all, or at least only in the viewer's imagination. Doherty's work sets a scene, provoking us to bring our own experience, knowledge, politics or even prejudices to bear on what we see.

12. Willie Doherty

The Amnesiac, 2014

9 minutes 50 seconds

The Amnesiac, which extends Doherty's preoccupation with the landscape as a repository of memory and unresolved trauma, begins and ends with a car journey where we see an unnamed man driving through a wooded landscape. What unfolds in between could be viewed as his return to a particular place, somewhere half remembered or half forgotten, or a momentary lapse in concentration from the tedium of driving, a daydream or rupture in the fabric of the everyday. In a context of moral ambiguity, where one is asked to wilfully forget the events of the past in order to construct the future, Doherty's amnesiac exists in the unguarded moments when a casual word or a familiar smell transports one back to the very thing that one can never forget, the image that cannot be erased.

13. Mark Garry

Hands, 2024

7 minutes 38 seconds

A black and white moving image work that explores simple human gesture in a meditation on the human experience. With an original accompanying score by Séan Carpio and lyrics by Mark Garry.