

Betwixt

inching towards Freelands Foundation

1. Crystal Bennes

When Computers Were Women, tapestries, steel frames, framed photographic prints, 2021

When Computers Were Women comprises four tapestries created by translating 2,131 computer punch cards of scientific data from a CERN physics experiment into a set of design instructions for a Jacquard loom. Bennes' tapestries evoke the suppressed history of the 'Scanner Girls', women who worked 'unskilled' jobs performing manual data analysis for particle physics experiments from the 1940s until the 1980s, when electronic detectors and computers replaced the women's roles. Historically, the weaving industry is also linked with women's work, and has over centuries seen transformative shifts including Joseph Marie Jacquard's 1804 loom mechanism and other automating technologies. Today, a computer-controlled loom can create in days what previously took many skilled workers months to achieve. Woven in collaboration with Dash & Miller, an all-women weaving studio.

Thanks to: Andrea Roe; Claire Adam B and Melissa Gaillard, CERN; Henry Cooke; Libby Kates and Dash & Miller; and Konrad at Meow Studios.

2. Rian Treanor

Anomalous Bits from Electronic Music Club Residency, generative sound installation and video documentation, 17 min 30 sec, 2022-24

Extracted from a two-year residency at Site Gallery in Sheffield, these artefacts and documentation elucidate Treanor's use of new technologies and radical sound practices with different communities across the UK. With a focus on accessibility, he playfully connects people using simple devices that anyone can pick up and play, exploring complex systems in a fun and engaging way. Visitors are invited to engage with the artwork through easy-to-use multiplayer music software on iPads to experiment with electronic rhythms and create unconventional digital sounds.

3. Maria de Lima

This Map of Affections, video installation, 30 min 22 sec, 2023

This video installation explores a knowledge exchange on land rights that was held on the Isle of Skye in 2022. The exchange brought together representatives of Indigenous and Traditional People from Pará, north Brazil, alongside community activists and academics in Scotland. With a particular interest in women's voices, de Lima contemplates who can be heard, who listens and how feminist practices within public forums might build solidarity both on a local and global level. The film uses alternative mapping as a visual strategy to plot points of affection between Brazil and Scotland, and to question dominant narratives around land use and ownership. It highlights how communities and their languages relate to and are shaped by the land they inhabit.

4. Christopher Steenson

The long grass, 35mm slide projection and synchronised sound broadcast, 5 min 24 sec, 2022-ongoing

The corncrake is a small bird traditionally symbolic of Irish Independence, now nearing extinction due to mechanised farming. The corncrake's call, once synonymous with the Irish summer, is now rare and echoes only in Ireland's Gaeltacht (Irish speaking) regions. Steenson's research followed conservationists, documenting their efforts to restore habitat and change farming practices. Presented as a 35mm slide projection, **The long grass** integrates text and photos from field research, oral histories of Northern Ireland's Troubles, family interviews and the National Folklore Collection of Ireland. The corncrake's distinctive call sounds outside the gallery in synchronicity with the end of each slide projection cycle. These diverse sources combine to raise questions around nature conservation, contested land use, and (post) colonial identity.

The long grass is the result of a two-year research residency commissioned by Ormston House, Limerick, Ireland, and curated by Caimin Walsh.

Floorplan

1. Crystal Bennes
2. Rian Treanor
3. Maria de Lima
4. Christopher Steenson

