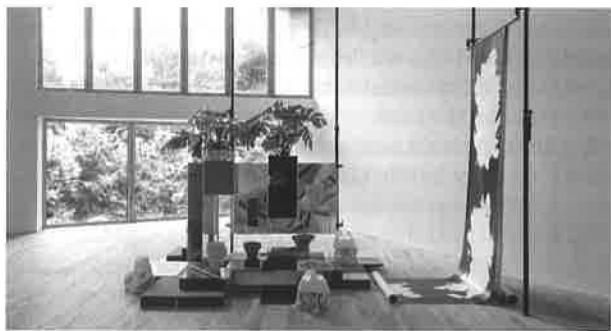


The poem continues: 'Together. Apart. Together.' With renewed sensitivity to history and a radically expanded community of the world without borders comes the likelihood of justice and reparation, as well as sweat, pain and, yes, even sweet exhaustion.

between a whisper and a cry is on show at Lux, London, 6 November to 14 December.

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Barbara Knezevic, *Exquisite tempo sector*, 2016, installation view

Sligo, Cork and Leitrim Round-up

The Model, The Glucksman, The Dock

Immersive audio-visual environments are central to Torsten Lauschmann's exquisite solo exhibition at The Model, his first in Ireland. The exhibition title, '13 September 1752', references a shift from the Julian to Gregorian Calendar that year, whereupon 11 days were omitted from the month of September. This 'date that never existed' suitably embodies the artist's compulsion to identify porous or incomplete systems of knowledge. In his installation *War of the Corners*, 2018, a dimly lit space is wrapped with faux-brick vinyl. 'Pixelated' holes in the brickwork become dual receptacles for film projections, establishing a set of recurring binary relations between analogue and digital, spirituality and posthumanism, order and chaos. Several sculptural assemblages are periodically animated on low plinths. Against the synthetic hum of white noise, these automated instruments create a strangely tribalistic soundscape. A suspended walking stick knocks against a Tibetan singing bowl, generating irregular metallic chimes that syncopate with the membranophonic thuds of a swinging pellet drum. A concurrent light show activates square panels below, at one stage synchronising with disembodied handclapping appearing on screen. In the film, digital figures are depicted hurtling painlessly from tall buildings, plummeting through internal mechanisms or repeatedly falling down steps, mimicking a video-game loop in which progression to the next level cannot be achieved. Inevitably, they embrace failure and surrender to flux. In another scene, candles flicker assuredly below heavenly constellations. *At the Centre of Everything a Row of Holes*, 2011, probes the historical trajectory of automation, playfully highlighting both its utility and seductiveness. Roving light projections traverse the walls, while a carnivalesque soundscape fills the space. Automated elements are systematically activated: a player piano delivers pre-programmed music; a cymbal-banging

toy monkey screeches and bares its teeth. Meanwhile, a cinematic montage features weaving loom punch-cards, scrolling computer code and a flying carpet, which flaps lightly before unravelling into composite lines. *All Seats Were Occupied*, 2019, recreates the transient and speculative space of a ferry journey, complete with simulated seascape and soothing music. Inflatable pool accessories masquerade as ring buoys and fire extinguishers, underscoring their inadequacy as lifesaving devices. One thinks of the multitude in flux across the Mediterranean Sea – a conflicted territory, governed by asymmetrical power structures. Frozen by glitches, a glistening foil descends on the turbulent waves, rendering them as luminescent as stardust. Recurring across the exhibition are real-time digital clocks (perpetually drawing our attention to the present moment), ring-binders (suggesting ordered systems of knowledge) and walking aids – symbolic of the failing, augmented or absent body. Also inferred are the psychological (and technological) crutches we all use to distract ourselves from existential anxieties. It feels as though Lauschmann's magical kinetic interiors are encouraging us to embrace complexity and uncertainty, while retaining a childlike wonderment about the world.

Uniquely positioned within the University College Cork campus, The Glucksman's exhibition programme nurtures connections between scholarly disciplines. Currently showing is 'Circadian Rhythms', developed in partnership with APC Microbiome Ireland, which is currently researching links between gut microbes and metabolic diseases. Focusing on human nocturnal patterns, the exhibition is comparatively modest, with several monochromatic and tonally subdued works displaying similar levels of restraint. The achromatic sparseness found within Michael Landy's delicate botanical etchings and David Beattie's twinkling polyurethane panels is contrasted against the inky blackness of photographs by Caoimhe Kilfeather and Michael John Whelan documenting suburban twilight and remote night skies respectively. Kilfeather's inclusion of a chunk of polished coal further anchors her observations within geo-temporal landscapes. Offering counterpoints to these quieter moments are robust cinematic and sculptural interjections, such as Suki Chan's two-channel video *Sleep Walk, Sleep Talk*, 2009, which tracks London's nocturnal environments, endlessly gravitating towards the light. Time-lapse footage depicts trains snaking through subterranean tunnels, punctuated by streaking headlamps and dayglo signals; panning shots convey the night-time allure of glass-fronted retail spaces, illuminated from within; fatigued shift workers reflect on the freedoms permitted by city life. Recurring horizontal stripes (reminiscent of views through venetian blinds) allow us to conceive the city as increasingly abstract, while relentless nocturnal activity reflects the exponential accumulation of time and money – factors that ultimately govern the evolution of metropolitan space. Another highlight is Barbara Knezevic's multimedia installation *Exquisite tempo sector*, 2016, in which contrasting elements are loosely bound by a framing device, making visible 'staging' mechanisms and inherent modes of seeing. The hypermodern, mercurial veneer of a horizontal monitor – periodically activated as both light-emitter and image-maker, displaying magnified, almost molecular textures – contrasts with the botanical sprawl of houseplants and the handcrafted surfaces of rudimentary, earthenware pots. A stray curl of clay memorialises the maker's imprint,