TRINITY COLLEGE DUBLIN MPHIL DIGITAL
ARTS & INTERMEDIA PRACTICES PRESENT:

(AGAINST) TRANSIENCE

08/05/25-11/05/25

ATRL THEATRE, 99-107 PEARSE STREET, DUBLIN 2

FEATURING: QIN CAI, RAJASEE DATTA, HE DU, SARAH EDWARDS, KEV FREENEY, ENZE JIANG, SNEHA JOSHI, KEITH LINDSAY, JOAN MILBURN, EMMA MURPHY, CÍAN Ó DONNCHADHA, WENHAO SHEN, SHIWEI TANG, DENNIS UKANDU, CLARE WANG, AND XIAO ZHOU

(AGAINST) TRANSIENCE
A MANIFESTO

WRITTEN BY CÍAN Ó DONNCHADHA
EDITED BY JOAN MILBURN, SARAH EDWARDS

I.I

NOT ALL RUINS ARE ANCIENT. SOME ARE FOUND IN BROWSER TABS AND MEMORY CACHES.

I.II

HISTORY IS NOT CARVED BUT WHISPERED THROUGH STONE. IT DOES NOT ANNOUNCE ITSELF BUT IS DECLARED BY THE ARCHIVIST. THE PAST IS REVEALED NOT JUST BY MONUMENTALITY BUT IN FRAGMENTS.

I.III

THE HISTORIAN'S TASK IS NOT TO GRASP IT WHOLE, BUT TO PRESS AN EAR TO ITS SILENCE.

II.I

TRANSIENCE TURNS EVERYTHING TO AIR. BUT AIR IS NOT WEIGHTLESS.

II.II

THE DIGITAL IMAGE IS NOT WEIGHTLESS. EVERY IMAGE IS AN INDEX, NOT JUST OF ITS SUBJECT, BUT OF ITS CIRCULATION. IT DOES NOT MERELY APPEAR—IT ACCUMULATES, DETERIORATES AND BREAKS. ITS FRAGILITY IS NOT THE SAME AS ITS INSIGNIFICANCE: EPHEMERALITY IS A CONDITION OF PRESSURE, NOT PASSIVITY.

II.III

THE DIGITAL IMAGE IS NOT A MIRROR, BUT A VESSEL. IT IS NOT A REFLECTION OF A WORLD, BUT A CARRIER OF TIME.

II.IV

DELETION LEAVES A TRACE. IT IS NOT FINAL BUT RECURSIVE, A GESTURE MORE THAN AN ENACTMENT.

III.I

THE CLOUD IS NOT AN AFTERLIFE. IT FORGETS BY DESIGN. THERE IS NO ETERNITY HERE, ONLY RENTED TIME.

III.II

WHAT IS STORED IS NOT REMEMBERED, ONLY MADE AVAILABLE. AVAILABILITY IS NOT A SUBSTITUTE FOR WITNESS.

III.III

MEMORY PRECEDES UNDERSTANDING. WHAT IS STORED IS NOT REMEMBERED; IT IS WHAT IS LOST THAT RETURNS.

IV.I

TRANSMISSION, NOT STASIS, IS OUR ETHIC. WE DO NOT FIX THE PAST IN PLACE; WE ALLOW IT TO MOVE WITH US.

IV.II

WE DO NOT CLAIM TO PRESERVE AS THE MUSEUM DOES, BUT TO CARRY—LIKE WATER CARRIES SALT.

V

EVERYTHING WILL WITHER AND DECAY. BUT DECAY IS NOT A DEATH, IT IS A MODE OF APPEARANCE: TO DECAY IS TO ENTER RELATION.

VI.I

TO WORK *AGAINST TRANSCIENCE* IS NOT TO DENY ENDINGS BUT TO REHEARSE A DIFFERENT KIND OF TIME. IT IS A LITURGICAL TIME: NOT LINEAR BUT RECURSIVE.

VI.II

ETERNAL RECURRENCES: IT IS NOT TO SAY THAT TIME REPEATS, BUT THAT IT REAPPEARS.

VI.III

PRESENCE IS NOT THE NEGLIGENCE OF WHAT CAME BEFORE.

VI.IV

TO STAND *AGAINST TRANSIENCE* IS TO WRITE IN THE PRESENT AS THOUGH KNOWING THE TEXT WILL BE SCATTERED, KNOWING IT WILL NEED TO BE FOUND.

VII

WE DO NOT PRESERVE TIME—WE CONSTELLATE IT. OUR WORK IS ARCHAEOLOGICAL AND ANTICIPATORY. WE LISTEN FOR THE PAST IN STATIC. WE ARRANGE FRAGMENTS INTO RELATIONS THAT DO NOT BELONG TO CHRONOLOGY BUT TO RESONANCE.

VIII.I

RESONANCE IS NOT REPETITION. IT IS A RETURN CONDITIONED BY WHAT SURVIVES TRANSLATION.

VIII.II

TO CONSTELLATE IS TO GIVE FORM TO WHAT CANNOT BE SEQUENCED. IT IS TO DRAW MEANING ACROSS DISTANCE.

VIII.III

EVERY FRAGMENT IS A SITE OF ENCOUNTER. A FRAGMENT IS NOT THE FAILURE OF THE WHOLE, BUT THE CONDITION OF ITS TRANSMISSION.

IX.I

IS THERE A PLACE WHERE THE PAST CAN GATHER? WE BELIEVE THERE IS. THAT PLACE IS MEMORY. THAT WHICH HOLDS OUT *AGAINST TRANSIENCE* IS CALLED *MEMORIA*.

IX.II

MEMORIA IS NOT NOSTALGIA. IT DOES NOT LONG FOR THE PAST BUT RECOGNISES ITS CLAIM UPON THE PRESENT.

IX.III

MEMORY IS TO RETURN, AGAIN AND AGAIN, TO WHAT EXCEEDS US. IT IS FIDELITY WITHOUT FIXITY.

X.I

THIS IS NOT A MANIFESTO FOR PERMANENCE. IT IS A REFUSAL TO MAKE OF IMPERMANENCE AS LOSS. LOSS IS NOT THE ONLY FRAME FOR *TRANSCIENCE.*

X.II

IT IS NOT ENOUGH TO PRESERVE, BUT TO ANSWER TO A CALL TO WITNESS.

XI.I

WE ARE NOT BUILDING MONUMENTS, BUT LISTENING FOR THEM.

XI.II

MEANING ENDURES ONLY WHERE IT IS DECLARED—AND RECEIVED.

(AGAINST) TRANSIENCE

EXHIBITION PROGRAM

ABOUT THE ARTISTS:

QIN CAI

Qin Cai is a cross-media artist and design researcher whose work explores emotional connection and memory between digital media and space. Her practice integrates interactive participation with user experience and art design to engage with culture, technology, and social environments. Spanning video, AI image generation, and spatial installations, her projects emphasize immersion and perceptual engagement, weaving personal experience with collective context through a contemporary visual language.

RAJASEE DATTA

Rajasee Datta is an intermedia artist, architect and researcher from Calcutta, India whose process is non-linear and multi-pronged, and whose practice moves fluidly between spatial design, digital storytelling, and written narrative. Their interest in psychology informs both the crafting and critical examination of human narratives in their explorations how digital culture shapes collective consciousness and personal identity.

HE DU

He Du is a digital artist and media researcher from Inner Mongolia whose work explores the quiet tension between technology and emotion. Blending interactive systems with abstract expression, his practice is shaped by an attentiveness to clarity, reflection, and meaningful connection.

SARAH EDWARDS

Sarah Edwards is a Dublin-based creative technologist exploring how digital tools can transform public spaces and cultural institutions. They use new media to craft playful, immersive experiences that deepen our sense of agency and connection to art, culture, and the world around us. With a background in media theory, programming, and game design, Edwards reimagines how we engage with the spaces of tomorrow by expanding our understanding of technology today.

KEV FREENEY

Kev Freeney is a multidisciplinary artist based in Dublin, Ireland. Over the past few years he has freelanced as a scenographer and live experience designer, shaping immersive environments that foreground co-creation and audience engagement. In 2015, he co-founded Algorithm Productions, where he served as Creative Director for seven years, leading large-scale multimedia projects. Kev's practice advocates for deceleration in the face of rapid digital production, asking how emerging tools can be reoriented toward collective, reflective and ecologically sensitive practices. He is particularly invested in how digital art might recalibrate its role within institutional and corporate infrastructures, bridging creative and consumer-driven approaches through adversarial design and participatory forms.

ENZE JIANG

Enze Jiang is a curator and media artist from China whose work explores the intersection of religion and digital aesthetics. A practicing Buddhist, his digital artworks often adopt the aesthetics of religion to explore contemporary social issues, well-being, and consciousness. Alongside his artistic practice, he has worked extensively with top fashion and beauty brands and collaborated with avant-garde Chinese jewellery designers which informs his visual language. For him, religion serves as a vessel for artistic expression—an ancient form reframed through digital media to illuminate modern and future concerns.

SNEHA JOSHI

Sneha Joshi is a multidisciplinary artist working across photography, film, illustration, animation, and mixed media. Her practice centers on memory, nostalgia, and the relationships between people and place. Informed by her heritage, Sneha's work often consists of Nepalese motifs and aesthetics with an exploration of identity and the human condition. Her images often lean into a sense of intimacy and femininity, creating visual narratives that're emotionally resonant and environment-driven.

Website: *@josho.art* on Instagram.

KEITH LINDSAY

Keith Lindsay is an interdisciplinary artist based in Ireland, whose work explores the intersections of sound, visual art, and technology. His practice blends immersive performances, installations, custom software, electronic music, and field recordings to create layered audiovisual experiences. With over fifteen years of experience, Lindsay has exhibited and performed in a number of galleries, festivals, and public spaces. His work focuses on live improvisation and generative structures, reflecting natural cycles and rhythms, while exploring the interplay between technology, art, and ephemeral behaviors.

JOAN MILBURN

Joan Milburn is a Brooklyn-based artist whose multidisciplinary practice spans theatre, film, visual art, and digital production. Joan's visual art practice integrates both analog and digital media, encompassing abstract painting, upcycled sculpture, self-portraiture, and short and long form video content. Through a combination of media, Joan aims to create work that explores liminality, grief, nostalgia, mental health, and presence against the ever-evolving landscape of digital culture. Her work as an actor and writer has been seen worldwide, from New York City to the Edinburgh. Most recently, she has both written and starred in the upcoming feature film, *Marwood Murder House.*

Website: *@joan.milbs* on Instagram and TikTok.

EMMA MURPHY

Emma Murphy is a Dublin-based artist and musician whose interdisciplinary practice explores club culture, community spaces, and digital world-building. Working across 2D/3D animation, illustration, photography, and live-action video, their narrative-driven work engages emerging digital technologies. A graduate of IADT's National Film School and current M.Phil candidate, they are also co-founder of HONEYPOT—a club night and community for queer women that platforms female, trans, and non-binary artists through events, screenings, and workshops.

Website: *@emmamuro_* on Instagram.

CÍAN Ó DONNCHADHA

Cían Ó Donnchadha is a video artist whose work explores the materiality of moving image, engaging with analogue and digital formats to examine how time, memory and history are mediated by film. Working with 8mm video manipulation and digital video synthesis, he is interested in the limits of representation, the afterlife of images, and ways in which obsolete formats render the present as something strangely distant.

Website: *@broighterhoard* on Instagram.

WENHAO SHEN

With a background in journalism, video production, and media theory, Wenhao Shen's work explores the emotional and social dimensions of technology. His interdisciplinary projects often focus on marginalised communities—particularly the elderly, migrants, and LGBTQ+ people. Since moving to Ireland, he has also been active in performance, contributing to theatre and musical productions with DU Players and Trinity Musical Theatre, including *Wilderness is a Joke.* His practice centres on using digital tools to explore visibility, empowerment, and affect.

DENNIS UKANDU

Dennis Ukandu is a multidisciplinary digital artist whose work explores the fractured terrains of posthuman identities, gamified self-surveillance, and virtual selfhood. Blending conceptual portraiture with decaying digital aesthetics, his practice examines how the self is constructed, ritualised, and dissolved within systems of both algorithmic control and state coercion. Ukandu is particularly interested in the performance of identity as both interface and escape; how we simulate stability in a virtual unreality bound to erode it.

SHIWEI TANG

Shiwei Tang is a Dublin-based filmmaker and video artist from Chengdu, China. Her work delves into themes of feminism, intimacy, personal memory, nostalgia, and the intricate relationships between individuals, society, and space. She is currently exploring expanded forms of moving image, working across dual-channel installations, experimental formats, and hybrid structures that blur reality and fiction. Against the backdrop of rapid digital transformation, her art continues to ask: what remains—and what is quietly vanishing?

XIAO ZHOU

Xiao Zhou is an exhibition designer and digital artist with a multidisciplinary background spanning exhibition design, interior design, architecture, communication studies, and digital arts. His work is deeply rooted in a fascination with cultural narratives, historical contexts, cinematic storytelling, and interactive gaming, which he integrates into explorations of space, technology, and immersive experience. Through experimental exhibitions, speculative game environments, and multimedia installations, he seeks to challenge conventional perceptions of spatial design while fostering dialogue about identity, memory, and humanity's evolving connection to both natural and artificial worlds.

CLARE WANG

Clare Wang is a Chinese artist and designer whose interdisciplinary practice bridges digital art, product design, and social innovation. With a background in product design and current postgraduate studies in digital and interactive arts, she explores how technology and narrative can foster empathy and support underrepresented communities. Her recent work focuses on themes such as caregiving, rural childhood, and identity, often taking the form of interactive platforms, speculative tools, and immersive storytelling.

Website: *https://aijia.show*

PROJECTS:

A MANIFESTO (AGAINST) TRANSCIENCE

Written work. Written by Cían Ó Donnchada, edited by Joan Milburn and Sarah Edwards.

A reflection outlining the exhibition's conceptual framework. Structured as a series of propositions, it explores themes of memory, transience, and archival practice. The text proposes constellative and recursive models of time and preservation, positioning memory as an active, relational process rather than a static record.

ROCK MUSIC

Multimedia installation. Created by Sylvie Tang, Wenhao Shen, Sneha Joshi, Sarah Edwards, and Kev Freeney. Featuring Joan Milburn.

Rock Music is an interactive installation exploring themes of transience, memory, and decay. At its core is a collection of rubble from sites around the building, a space facing its own impending demolition. When the rubble is moved, it triggers an audiovisual response from the work transforming the rocks from relics of the past into agents of the present. Stacked CRT screens offer insight into what it means to engage with the piece, and impressions left by the rocks on acrylic sheets create a lasting material memory of the artwork.

foreverfuck?

Video installation. Created by Dennis Ukandu with He Du, Enze Jiang.

foreverfuck? wonders what remains when machines inherit our closeness, when desire is no longer felt, but stored, replayed, looped, and"immortalised." It traces the strange persistence of intimacy in digital form, where the fleeting is captured and converted into code. What begins as preservation inevitably slips into distortion. The installation projects this decaying archive of touch onto soft sheets, inviting viewers into a space where emotion unravels.

CTRL+SAVE
VR installation. Created by Keith Lindsay, Joan Milburn, Xiao Shou, Emma Murphy, Rajasee Datta, Qin Cai, and Clare Wang.

CTRL+SAVE is a both a VR installation and time capsule for the class of '25. The project explores the tension between embodied experience and digital memory, questioning how virtual systems shape what is preserved or erased. By combining VR with physical elements, it captures the collective moment of the class, preserving their interactions with emerging technologies and reflecting on the future of memory and art.