

# An Uaimh Bhinn

## Lugh O'Neill & Temporary Pleasure

In *An Uaimh Bhinn*, Scots Gaelic for *The Sweet Sounding Cave* artist and spatial sound composer Lugh O'Neill and experimental design and performance practice Temporary Pleasure create an ephemeral space for versatile forms of music composition, expression and experience.

As a composer and spatial sound designer, Lugh O'Neill has focused on emphasising the potential of spatialisation in sound and music composition – while composition is traditionally conceived over the spectra of frequency and time, Lugh's work utilises space as another dimension in which sound and music composition is written.

With a focus on spatial, ambisonic formats for music composition and sound design, and a persistent crossover with installation arts, Lugh's work and practice have always dealt with sound as a means of navigation of spaces and interaction with architecture.

Temporary Pleasure creates spaces with no fixed location or time, existing only in a certain place at a certain moment – for a few weeks or just a night, before changing shape and location again. Their nomadic architectural installations and workshops transform non-traditional spaces into ephemeral, site-specific (music) venues.

Their approach deconstructs and distills the experience of a space to its core elements, interpreting and activating Brutus' Cathedral with minimal infrastructure. These structures, with their variable formats and functions, acts as both a standalone installation and a venue-within-a-venue capable of hosting events, shifting and blurring the lines between sculpture, stage, and spatial sound installation. At times it is open as an exhibition. At other times, the installation transforms into a venue hosting a series of events and performances.

Central in *An Uaimh Bhinn* is *Giants* by Lugh O'Neill, a spatial sound composition and three channel video installation of the performance of the composition within the basalt columns of Fingal's Cave, a cave on the island of Staffa off the coast of Scotland known for its cathedral like acoustics and cultural presence, from mythology as one end of an ancient bridge by Giants, to Mendelssohn's *The Hebrides*, said to be inspired by the echoes of the waves crashing in the back of the long cave, and its appearance in Matthew Barney's *Cremaster 3*.

*Giants* explores the role of acoustic space and its cultural interpretations, considering the role natural structures historically have had in the shaping of rituals and as spaces of worship. How do these acoustic landscapes fit into our sense of self and identity and can a re-sensitisation to sonic surroundings help us to navigate our urban, natural and cultural environments?

Musical studio techniques like reverberation and delay are common practice for near a century and simple techniques invoking artificial movement in time and space, but in approaching recording and composition as a spatial practice and taking into consideration sound, spoken or musical, as a means to inhabit and contextualise environments, one can view these sonic dimensions as a pathway of past experience.

In *An Uaimh Bhinn*, Lugh O'Neill and Temporary Pleasure will create an acoustic and spatial environment that can seamlessly transform between multiple functions, from exhibition space to installation and stage, inviting musicians, performers and public for a series of collective events of contemplative, cathartic and ecstatic experiences of music.

Orpheu de Jong

**Lugh O'Neill** has performed in concert settings and produced audio-visual and installation work for contexts such as the KW Institute for Contemporary Art Berlin, MAXXI Rome, Sonar Barcelona, CCCB Barcelona, ZKM Karlsruhe, Design Miami/Basel, Cafe OTO London, and has regularly collaborated on projects with artists and performers such as Jakob Kudsk Steensen, Tomas Saraceno, Doireann O'Malley, Ian Cheng, Petrit Halilaj and Alvaro Urbano, Zuzana Pabisova, Marie Requa Gailey, Dylan Kerr, Leisha Thomas and Kevin Brennan.

As co-founder of C.A.N.V.A.S. — a record label and events series — alongside Olan Monk, Lugh has released his own works such as the *Re Munus* LP, directed the research based *Cipher* and *Apocope* compilation LPs, and co-produces other works released on the label.

**Temporary Pleasure** is an experimental and interdisciplinary design and performance collective of architects, event producers, and creatives who are generating new ways to rebuild clubs through design labs, workshops, and pop-up spaces. They realised numerous installations, performances and spatial interventions at festivals and clubs across Europe.

In 2023 Temporary Pleasure published *Temporary Pleasure: Nightlife Architecture, Design and Culture from the 1960s to Today*, a book looking at the evolution of nightclubs and club culture across America and Europe since the 1960.

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Colophon:  
An Uaimh Bhinn

Artist: Lugh O'Neill x Temporary Pleasure   Scenography: Temporary Pleasure   Curator: Orpheu de Jong

Temporary Pleasure Team  
Designer/Creative Director: John Leo Gillen   Architect & Build: Stan Vrebos   Producer: Irini Vazanellis

Lighting Design: Henry Evbuos

Giants by Lugh O'Neill  
Featuring vocal and instrumental performance by Dylan Kerr and Marie Requa Gailey   Drums by Michael Speers  
Motorbiker: Kevin Ricq   Instrument maker: Joseph Summers   Director of Photography & Camera: Paul D'Eath   Camera - Marseille: Sekou Abineri  
Production - Marseille: Victor Dermenghem   Costume Stylist: Aoife Adole Akue   Colour Correction: Talin Seigmann

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The project is held in the context of the ReSilence program of S+T+ARTS, EU, responding to the research challenge entitled Musical experience design.



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MATTIJSEN