

URGENCIES (2021)

MARTIN BOYLE, BRYONY DUNNE, BRIAN FARRELL,
EDY FUNG, KATHRYN GRAHAM, MICHAEL HANNA,
PATRICK HICKEY, SIOBHÁN KELLY, LUCIE MCLAUGHLIN,
CHRISTOPHER STEENSON, FRANK WASSER

TUESDAY 30 MARCH—SATURDAY 22 MAY 2021



CCA DERRY ~
LONDONDERRY

URGENCIES (2021)

URGENCIES (2021) is the second iteration of CCA Derry~Londonderry's biennial group exhibition. The artwork selected for the exhibition comes from an open call that seeks to take the temperature of what emerging artists working today with a connection to our region consider to be urgent.

Two key themes of identity and environment thread throughout the off-site exhibition as well as many other topics encompassing both deeply personal experiences and global political events. The artists explore questions of care and labour (Siobhán Kelly), mental health (Brian Farrell, Lucie McLaughlin), borders, technology and nature (Bryony Dunne, Christopher Steenson), home and self-expression (Kathryn Graham, Michael Hanna, Patrick Hickey), pollution and the effects of global crises (Martin Boyle, Edy Fung) and the role of the artist and communication (Frank Wasser).

URGENCIES (2021) was selected by artist Locky Morris and CCA Director Catherine Hemelryk and features new and recent work ranging in media from print, film, photography, sound, painting, manifestations online and in daily life.

URGENCIES (2021) would usually be held within CCA's galleries at 10–12 Artillery Street, however due to the ongoing pandemic, the project is taking place offsite and online. Artworks are visible across our city through the windows of landmark buildings, commercial spaces, homes and arts organisations also currently closed to the public. CCA is grateful to all of the hosts, artists and supporters for making *URGENCIES (2021)* possible.

LOCATIONS

Martin Boyle

Back to Normal, 2020

Digital Prints

Location: Verbal Arts Centre, Bishop Street Within, BT48 6PU

Opening hours: Daily during daylight

Bryony Dunne

Mara's Descent, 2019

Video, 4 minutes

Location: Cultúrlann Uí Chanáin, 37 Great James St, BT48 7DF

Opening hours: Monday–Friday, 8am–5pm, excluding holidays

Brian Farrell

The Cry, The Moment, Defiance, Blur, 2019

Acrylic on board

Location: Millennium Forum, Newmarket St, BT48 6EB

Opening hours: Daily during daylight

Edy Fung

Ephemeris, 2019

Live installation with Python Script,

Raspberry Pi

Location: Millennium Forum, Newmarket St, BT48 6EB

Opening hours: Daily

Kathryn Graham

Pink Confetti, 2019

Etching on tashoku long fibre paper

Location: Derry Print Workshop, 5B, 9-11 Pump St, BT48 6JG, enter via gates from Pump St or through Sandwich Company.

Opening hours: Monday–Saturday 8am–5pm, excluding holidays

Michael Hanna

Crossing the Park, 2021–

Mixed media

Location: Online at

cca-derry-londonderry.org/michael-hanna-crossing-the-park

and instagram [@ccadld](https://www.instagram.com/ccadld)

Opening hours: Daily

Patrick Hickey

Untitled (Back Study), 2019–20

Oil on canvas

Location: 2 St Columb's Court, BT48 6PT

Opening hours: Daily during daylight

Siobhán Kelly

muscle memory, 2021

Video, 11 minutes 44 seconds

Location: Checkpoint Charlie, 35 Waterloo St, BT48 6HB

Opening hours: Monday–Saturday 10am–5pm

Note: this artwork will be moving to the Quayside Shopping Centre, check back for updates.

Lucie McLaughlin

Clickety-Clack - Part 1, 2021

Audio, 7 minutes 31 seconds

Clickety-Clack - Part 2, 2021

Audio, 3 minutes 55 seconds

Clickety-Clack - Part 3, 2021

Audio, 9 minutes 12 seconds

Location: Download or stream from iTunes, Spotify or Anchor or from

cca-derry-londonderry.org/lucie-mclaughlin-clickety-clack

Opening hours: Daily

Christopher Steenson
False Detection, 2019–21

Sound artwork

Location: Cathedral School, London
Street, BT48 6RQ

Opening hours: Monday–Saturday
9am–6pm every half hour, excluding
holidays

Christopher Steenson
Electricity (Annascaul), 2019
Clouds (Venice floods), 2019

35mm negative scanned to digital

Location: Cathedral School, London
Street, BT48 6RQ

Opening hours: Daily

Frank Wasser
Lectus (Part 1), 2021

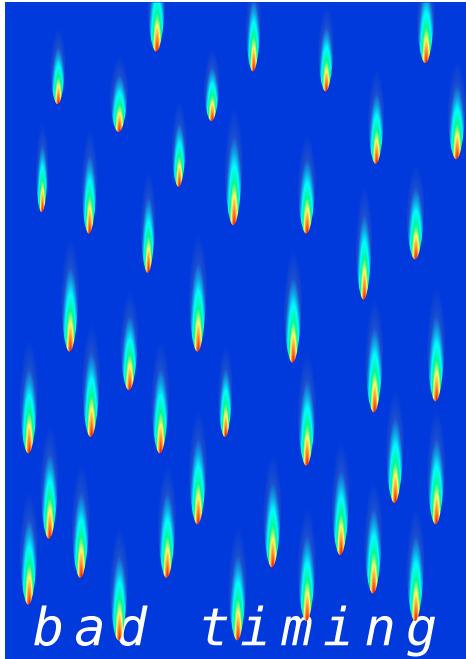
**Medium: Lecture-Performance/moving
image/writing, 14 minutes 16 seconds**

Location: Waterside Theatre,
Glendermott Rd, BT47 6BG

Opening hours: Daily

Visit CCA's website for an interactive map
[cca-derry-londonderry/exhibitions/
urgencies-2021](https://www.cca-derry-londonderry.com/exhibitions/urgencies-2021)

ARTWORKS



Martin Boyle
Back to Normal, 2020
Digital Prints

During our global lockdown satellite images have revealed a dramatic drop in pollution during quarantine. The Himalayas can be seen from parts of India for the first time in 30 years. A preliminary study has found evidence of a link between places with higher levels of air pollution and higher death rates from Covid-19.

Evidence is being temporarily revealed of the direct impact 'us' humans are having on the planet and the consequences this is having back

on us; yet again affirming we have but one deeply interdependent home. Responding to this and the inevitable future struggle between economic vs environmental recovery, Martin has created a series of 11 posters taking content from news articles.

The poster backgrounds are composed of gradient colour bars used in scientific data collected from satellites orbiting Earth. These satellites detect the effects of human activity, where increasing values in light predominantly correspond to activities caused by us.

Martin Boyle works across diverse mediums including installation, sculpture, photography, video, and site-specific pieces. He is influenced by ideas of uncertainty in both euphoric and dark Romanticism, by way of a deeper and otherwise unknowable reality behind what we can perceive.

Martin Boyle is an artist from Donegal based in Belfast. Influenced by ideas of uncertainty expressed in both euphoric and dark Romanticism, Martin's recent work taps into this perspective exploring the gap between knowledge and reality through the limits of human reasoning. He is a graduate of the Belfast School of Art MFA programme. Exhibitions include *NO:TIME*, MCAC (2020) and *Snap!*, Droichead Arts Centre (2016).

martinboyle.net



Bryony Dunne
***Mara's Descent*, 2019**
Video, 4 minutes

Mara, a white-tailed sea eagle, soars near the invisible border in Northern Ireland with a miniature camera on her back. From this vantage point, she becomes an instrument of surveillance, capturing nature, both human and nonhuman. Her ease of travel over historically contested geographies points to the arbitrary and temporary character of man-made borders, as well as to the unnatural hierarchies that citizenship imposes on peoples' movement. Natural law, on the other hand, seems to cut across the dividing lines of states and species. As Mara begins her descent to Grianán of Aileach – the ancient ring fort located five kilometres from the contested border – we are reminded of humanity's age-old tendency to fabricate walls, fences, ditches, and a range of other boundaries and barriers.

Bryony Dunne's art and film practice aims to challenge ingrained anthropocentric and speciesist attitudes by developing imaginative and informative narratives that examine what is problematic in but also

essential to humanity's relationship with the natural world.

Bryony Dunne is an Irish artist based between Wicklow and Athens. In late 2021 she will take up a year residency at the Jan Van Eyck Academie. Notable exhibitions include *My Dear Friends*, DEPO (2019) and *The Truth About Fiction*, Gypsum Gallery (2018).

bryonydunne.com



Brian Farrell
The Cry, The Moment, Defiance, Blur, 2019
Acrylic on board

This series of paintings were made frenetically in order to capture a frantic existence, in an attempt to record the life of someone with mental illness. Brian considers these paintings as a form of reportage, using gestural brushstrokes to record a personal persistent truth across the canvas with determination.

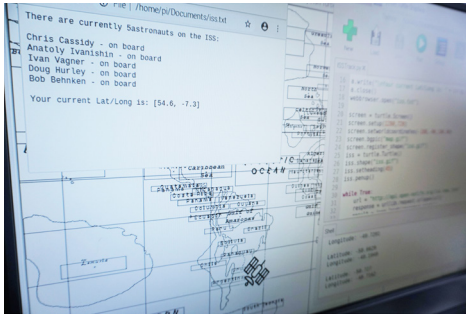
With a nod to art history, Brian uses the motif of the gaping mouth to represent anxiety, anguish and despair. The series are his testament to resilience, the figures with these pieces emerging triumphant with a scream of defiance, battling against the odds and adversity with images that are arguably not out of place in these times of Covid.

Brian Farrell is an artist from and based in Derry. By painting portraiture, Brian seeks to transform experiences of anguish and anxiety into something of substance that can stand alone for appraisal or critique. He paints for catharsis and as a powerful means of self-expression

and aims to reduce the stigma of mental health.

Brian Farrell studied Fine Art at North West Regional College and Creative Arts & Digital Technology at the Nerve Centre. Notable exhibitions include *The Underdogs*, The Gasyard Centre (2018), *Reflection/Resilience*, Warehouse Gallery (2016) and *Lost in Thought, Void* (2014).

piercie.wixsite.com/mysite



Edy Fung
***Ephemeris*, 2019**
Live installation with Python Script,
Raspberry Pi

Ephemeris is a speculative installation that consists of a workstation for tracking the live location of the International Space Station over a fictional map. The map, where discredited existence of continents, 'Lemuria', 'Atlantis' and 'Lumania' appear, is referenced from Gordon-Michael Scallion's vision of the future world. This world is brought to life with the real-time ISS logo moving across, with the coordinates and the present astronauts' names logged on screen.

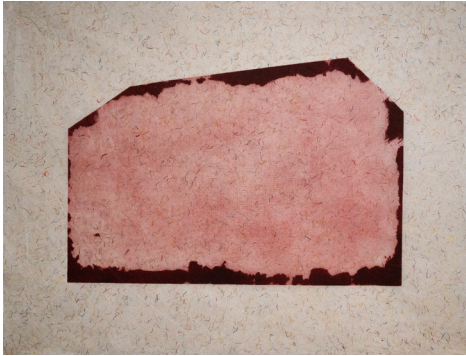
Ephemeris aims to tackle our anxieties concerning climate change and global events. It engages subjects in mythologies, alternative histories and new normal, and raises problems with practices of accelerationism and hyperstition shutting down the future. It is a piece of work created after understanding how fast the world can change in 2020 caused by human's attitude with the environment.

Ephemeris is part of the larger body of work *Observatory of the Futurologist*.

Edy Fung's practice seeks to understand how our material world is conditioned, exploring cybernetics and underlying technological shifts that are dominating our everyday values. She works with image, video, sound, text, installation, and exhibition-making, treating them as ingredients and tools to test her inquiries and speculations about present world phenomena. What is important to Edy is that her art tends to take shape with rigour as well as intuition, with the arisen meaning of the production deserving the material significance. She is also keen on experimenting with complimentary and juxtaposing arrangements of languages and structures in order to imagine new possible compositions and configurations that perhaps cause someone to interpret the world differently.

Edy Fung is an artist born in Los Angeles and raised in Hong Kong, now based between Derry and Stockholm. She graduated from the RCA's MA Architecture with distinction in 2015. Recent exhibitions include her solo presentation at Art Arcadia (2020), group showcase at Amplify-2020 at Somerset House Studios (2020); and she performed her sound art as Quantum Foam at Culturlann Derry (2020) and MUTEK (2021).

edyfung.com



Kathryn Graham
Pink Confetti, 2019
Etching on tashoku long fibre paper

The piece explores the simplicity of shape and symbol to impart metaphor and narrative to delineate personal and private experience of urban spaces through time, juxtaposing the past and present. This can be seen as particularly relevant to current times as we are all spending increased time at our homes, the feeling of entrapment and feeling surrounded. Kathryn is questioning the term 'home' and the lives that go in within, a place to feel safe and comfortable for some, or trapped and isolated for others.

Created on the lightweight, almost transparent tashoku paper, the work floats instead of hangs, moving with any wind and playing on the term of urgency as the presence and weight or weightlessness of passing time. The coloured fibres embedded in the piece aim to draw attention to the fragility but beauty of the paper and image, reflecting on looking in from the outside and the inability to see past the walls.

Kathryn Graham's work is derived through the exploration of space, in discussion of identity, memory, history and placement. She plays with reinterpreting memory, whether it is her own or based on tales and dreams. By way of catharsis, the artist asks herself what is real and what is not while constructing a narrative through mixed media practise, printmaking, sculpture and installation. Surroundings, public and private spaces, form the basis of her investigation, particularly the urban and domestic. Works manifest through an intimate understanding of her upbringing and surroundings, an affinity to childhood memory and post-conflict Northern Irish identity. Emotion around identity, division and displacement, territory, fragility of coexistence of objects and intricate relationships, memory and hope thread through her works.

Kathryn Graham is a London-based artist from Armagh, NI. She graduated with an MA in 2019 from the Royal College of Art, London. Notable exhibitions include *Earth Eaters*, Cole Projects (2020) and *Cream Athens*, (2021).

kathryngraham.org



Michael Hanna
***Crossing the Park*, 2020–21**
Mixed media

URGENCIES 2021 presents Michael Hanna's project *Crossing the Park* as he begins his attempt to stop supporting Everton Football Club and start supporting their local rivals Liverpool.

The project will be documented on CCA's website and Instagram throughout the rest of this season as he carries out a series of steps to achieve his goal.

The title *Crossing the Park*, comes from the pejorative phrase applied to players who have played for both Everton and Liverpool Football Clubs, as their home grounds in Liverpool are separated by Stanley Park.

Historically, Northern Irish football fans, Michael included, choose an English team to support for life when they're young. This is usually based on club success at the time rather than the more normal case of geographic connection.

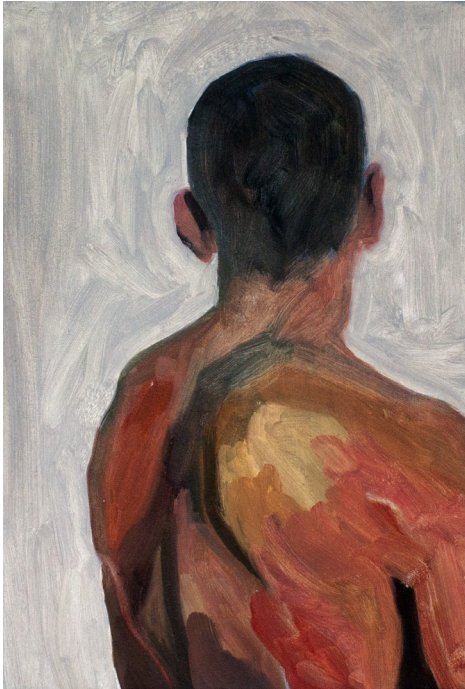
There are strong negative social pressures against such a change of allegiance. Through undertaking and documenting his switch from one team to the other, the artist wants to address important aspects of contemporary life, such as group formation, loyalty, tribalism, solidarity, and the undertaking of actions that invite division and negativity. *Crossing the Park* follows on from the artist's recent research into utopian communities and alternative ways of living.

Michael Hanna completed a BA in Sculpture at Edinburgh College of Art and an MFA at the University of Ulster in 2012. He has exhibited in group exhibitions in the UK and internationally including *Multiplicity at NURTUREart*, New York and *Quicksilver* at Freelands Foundation, London. Recent solo exhibitions include *Short Films about Learning* at Lismore Castle Arts, Waterford, and *Looking Backward* at PS2, Belfast. Michael is a co-founder of AMINI, an artist led initiative for the promotion and critical discussion of artists' moving image in Northern Ireland.

Crossing the Park will be documented online at:
cca-derry-londonderry.org/michael-hanna-crossing-the-park
And on instagram @CCADLD

Crossing the Park is supported by CCA Derry~Londonderry and The Elephant Trust.

michaelhanna.org



Patrick Hickey
***Untitled (Back Study)*, 2019–20**
Oil on canvas

Patrick Hickey's current artistic practice and work involves the male figure or representations of the male figure. Typically, his figures appear face on and nude, however, this painting experiments with a cropped composition and featuring the figure with his back to the viewer. By refusing to look at the viewer, the figure is rejecting their gaze and their judgement. There is also the suggestion that this could also suggest a form of shame which is why the figure refuses to confront the viewer.

Patrick is currently a PhD researcher at Ulster University, Belfast; his research directly informs his artistic practice and vice versa. Themes of masculinity, identity, and sexuality are central to his practice, with the male form featuring heavily within my work. The goal of Patrick's PhD research is to use queer narratives and historical events from Northern Ireland to create a body of work that addresses queer experiences; past, present and future. As a queer painter in Northern Ireland, Patrick feels it is vitally important to make work that addresses these queer issues. Within his paintings, his main objective is to subvert the notion of the sexualised female that is prevalent within art history and visual culture. By featuring heavily the male form in which it is the erotic object of desire, it creates and sustains a queer experience between the viewer and the painting, regardless of the viewers gender or sexuality.

Patrick Hickey is an artist from and based in Belfast. Currently a PhD research at Ulster University, his notable exhibitions include *Art and Proud*, Sea Holly (2019) and *In Orbit*, Catalist Arts (2019).

[instagram.com/patrickhickeyartist](https://www.instagram.com/patrickhickeyartist)



Siobhán Kelly
***muscle memory*, 2021**
Video, 11 minutes 44 seconds

This work examines perceptions of labour, artistry, value and gender through an exploration of the hand as a tool. The narrative is woven together with footage from a nail salon, drawing parallels between material processes and manual skills found in both fine art and beauty industry practices. With emphasis on her own nails, the narrator reflects on formative experiences of self-perception in relation to gender expression, the service industry and fine art education. The structure is influenced by the genre of essay film, the flawed politics of relational aesthetics and online content such as ASMR videos. With thanks to Andressa Cardoso and Emma Brennan.

Siobhán Kelly's artistic practice is grounded in self-reflection, creating narratives from personal experiences of psychotherapy and practices of self-care. Her works find expression as site specific installation, moving image and performance. Her current research is concerned with the conditions influencing Northern Ireland-based

emerging visual artists' professional development.

Siobhán is a visual artist and curator based in Belfast. She graduated from the National College of Art and Design, Dublin with a BA Hons in Fine Art Sculpture and Visual Culture in 2016. During her degree she studied an Erasmus+ Semester at the In Situ 3 Department of The Royal Academy of Fine Arts, Antwerp, Belgium. She completed a Co-Directorship with Catalyst Arts, Belfast in 2019. She is member of Flax Art Studios and recipient of the 2020 SIAP award from the Arts Council of Northern Ireland. Siobhán is currently undertaking a Master's in Arts Management and Cultural Policy at Queen's University, Belfast.

flaxartstudios.org/flax-art-artists/siobhankelly



Lucie McLaughlin
Clickety-Clack - Part 1, 2021
Audio, 7 minutes 31 seconds

Clickety-Clack - Part 2, 2021
Audio, 3 minutes 55 seconds

Clickety-Clack - Part 3, 2021
Audio, 9 minutes 12 seconds

Clickety-Clack by Lucie McLaughlin is a triptych of experimental sound work, a mix of field recording and constructed narrative sequences that include the sounds of a printer dancing, music leaked through walls, the quiet rabble of voices outside a pub and the purr of a washing machine. The artist aims to build connections between the disparate places where words inhabit artwork and art inhabits words. Lucie navigates between moving/still image, performance, writing and sound and uses 'autobiographical' or abstracted anecdotal moments in order to question the essence of performative

text and to write from 'hard places' such as mental ill health.

Lucie McLaughlin is a writer and artist from Belfast, currently based in Glasgow. Her focus on the slippage between art and discipline, poetics and thinking, acts as a place where experimentation reveals connections between the world and words. She is currently studying at Glasgow School of Art on the MLitt Art Writing course. Recent work includes *Thirstiness*, online for SPAM (2021) and *Suppose a Collapse* for JOAN Publishing, forthcoming on 6 May 2021.

luciemclaughlin.com



Christopher Steenson
False Detection, 2019–21
Sound artwork

Christopher Steenson
Electricity (Annascaul), 2019
Clouds (Venice floods), 2019
35mm negative scanned to digital

False Detection (2019–21) is composed of sound recordings from the electromagnetic spectrum. Electromagnetic fields (EMFs) exist beyond the threshold of human perception, yet envelop the environment around us, emanating from electronic devices such as laptops, mobile phones, cellphone towers and WiFi transmitters.

Although the risks of EMFs are largely inconsequential to humans (despite the proliferation of fake news stories that link 5G signals to the spread of Covid-19) they can have detrimental effects on other wildlife. Recent research has found that animals, such as birds, can find it difficult to navigate and find their way around their environments when exposed to EMF signals.

For *False Detection*, the artist collected a series of audio recordings of EMFs and played them to a mobile phone app called BirdNet, which uses a machine learning algorithm to identify bird sounds in the user's surrounding environment. By iteratively manipulating the sound recordings and letting the BirdNet app listen to them, Christopher was able to trick the app into thinking that EMF sounds being played were being made by birds residing in the local area. These sounds – manipulated and in their original forms – comprise the basis of *False Detection*.

Christopher Steenson is a Northern Irish artist based in Kerry. He works with sound, photography & writing. Christopher's practice uses listening as a method of navigating changing elements of our environment and the entangled role of human activity in causing these changes. Notable presentations include his national public sound artwork *On Chorus* (2020), and *The Office for Common Sound* at NCAD Gallery, Dublin (2019).

christophersteenson.com



Frank Wasser

***Lectus (Part 1)*, 2021**

**Lecture-Performance/moving image/
writing, 14 minutes 16 seconds**

Lectus (2021) is a new ongoing moving image work in progress/text/lecture-performance. *Lectus* details the idiosyncratic tendencies of the lecture-performance format and 'artist talks' in recent art histories referencing artworks by Robert Morris, Coco Fusco, Andrea Fraser and many others. The work examines the histories of how artists talk in public and what the determining factors and complications might be in constructing such histories. *Lectus* is configured as an array of references and contexts that currently as a strategy allude to no particular concrete or linear narrative. The viewer is invited to consider ways in which artists convey information using presentational technologies and language through a process of 'figuring out' text and image presented on screen by the artist.

Frank Wasser is an Irish artist born in Dublin, and currently based in London. His work combines performance, writing and object making to examine art histories, visual culture, contemporary storytelling and

language. He is currently researching the proliferation of the 'lecture-performance' form in contemporary and modern art practices as part of a practice based Fine Art DPhil (PhD) at University of Oxford. Notable exhibitions include *IT LIVES* (with Chris Timms and Elaine Reynolds) at Tate (2019) and *Survey* at Baltic (2019).

frankwasser.info

WITH THANKS TO:

Arts Council of Northern Ireland, Derry & Strabane District Council, The Elephant Trust, Cultúrlann Uí Chanáin, Millennium Forum, Verbal Arts Centre, Derry Print Workshop, Quayside Shopping Centre, St Columb's Court, Waterside Theatre, Cathedral School, St Columb's Cathedral, Checkpoint Charlie Derry, Quayside Shopping Centre and to all of the artists and staff at the host venues and CCA team.

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Cover image: Christopher Steenson, *Electricity (Annascaul)*, 2019, 35mm negative scanned to digital

