



MART Gallery presents... Future/Forward: an exhibition of new and collaborative work by artists from QSS, Belfast - 13 August – 2 September 2022

Artist pairs/groups (alphabetical by first name):

Alacoque Davey and Sharon McKeown; Amy Higgins and Michelle McKeown; Amanda Coogan and Sharon Kelly; Andrew Haire, Catherine Davison, and Rachael Colhoun; Angela Hackett and Anushiya Sundaralingam; Anushiya Sundaralingam and Mary Cosgrove; Ashley B Holmes and Naomi Litvak; Charlie Scott, Craig Donald, and David Haughey; Clare French and Grace McMurray; Frédéric Huska, Joy Gerrard and Vasiliki Stasinaki; Gail Ritchie and Meadhbh McIlgorm; Gerard Carson and Gerry Devlin; Jennifer Trouton and Rachel Lawell; Kwok Tsui and Pauline Clancy; Majella Clancy, Niamh Clarke, and Sinead McKeever; Mark McGreevy and Susan Connolly.

Curator's introduction:

Future/Forward is a long-term programme and series of exhibitions initiated by QSS Studios & Gallery, Belfast.

This presentation contributes to a broader exhibition strand by MART, which invites artist-run organisations, studio groups and independent curators from across the island of Ireland to share their work with new audiences and to develop networks with peers throughout the country. This exhibition is the third consecutive configuration of Future/Forward, and the first to feature all 35 participating artists in the same space. Parts 1 and 2 took place between 2 - 23 June and 30 June - 28 July 2022 at QSS in Belfast.

These collaborative groups and pairings were brought together over the course of over 80 studio visits conducted with QSS artists – initially with individuals, and subsequently with pairs/groups – between July 2021 and April 2022. Future/Forward was originally conceived in-house at board level, as a way for QSS members to proceed 'bravely and gravely' following the inaccessibility of infrastructure, materials, and resources during what Kuba Szreder describes as the 'forced suspension' caused by Covid-19.

This period has not been without struggles for artists globally, and those based in QSS are no exception: artists who are unable to be in their studio regularly, who had to sub-let their spaces due to the lost income or opportunities, and those who were simply apprehensive about sharing their ideas, practices, and vulnerabilities with other artists at a time when everything outside the studio was already so unsettling. Future/Forward has aimed to galvanise and re-form the QSS studio community, enabling the generation of new, experimental work, enhancing supportive peer relationships, and offering an opportunity to focus on process and exchange as essential and beneficial elements in the development of an artist's career and practice.

From a curatorial perspective, my involvement is an extension of my work across network and production contexts, and through creating formal and informal developmental platforms for practitioners. Future/Forward also complements my PhD research, which focuses on the precarity of artists' studios in Belfast. The arguments made throughout are for increased recognition and value for artists' work and workspaces, and their unique offer within the infrastructure, as well as enhanced support and funding resources, and modes of practice – including collaboration - that offer artists collective forms of resistance and repair.

My departure points for each pair or group were a series of key words - extracted from notes that I'd taken during the individual studio visit process - and a rationale for the collaboration, which aimed to generate discussions between the artists. Whilst QSS artists are working at different career stages, with varying levels of experience, and working in different disciplines, I emphasised the necessity for equal and reciprocal contributions. The process was designed to be supportive and explorative; envisaged as an opportunity to experiment with ideas or approaches that sat outside their standard modes of practice. Right now, we have an opportunity to do things differently.

The focus for this series of exhibitions is on work in progress – not in the sense that the work is unfinished; it isn't. But rather that the ideas, the approaches, the relationships, and the momentum developed throughout this period can and hopefully will endure. I encouraged the participating artists to focus on the process of coming together in their collaborative pairs and groups, finding value and significance in ephemeral things: their texts to one another, fragments of their exchanged materials, documentation of their work in progress, or snaps of things posted under closed studio doors. These things are the fabric of a collaborative activity, speaking much more to the integrity of artists' working methods than any white cube. The work produced has naturally coalesced around some universal artistic concerns: materials, language, ritual/discipline, and exchange. But what is most interesting is where this work, these artists, and their ideas will go from here.

Jane Morrow, August 2022

Works**L-R, Clockwise from front left of gallery****All 2022****Gail Ritchie and Meadhbh Mcllorm: *What Accumulates? What Responds?***

The process of materialising objects as artworks is often a solitary endeavour guided by personal aesthetic decisions. Those artworks, once materialised, are usually only shown at the endpoint of their design or fabrication. In this collaboration, **Gail Ritchie and Meadhbh Mcllorm paused** the process of making and any preconceived linear direction of production, paying attention instead to the materiality of objects not as artworks but as tools, artefacts and collected ephemera. Each is imbued with an aesthetic that derives in part from their function and in the tactility of their form. Rather than forcing these diverse objects together to create a singular form (based on their shared appreciation of materials), the artists have curated a collection of things which visually converse.

During studio visits, our conversations meandered through lists of the things that we each carried with us over decades, and the collections of 'stuff' that we keep, knowing its potential but not yet knowing how that potential will manifest. Whilst the work's display feels taxonomical and final, preserved within a glass case, these objects' significance is not just in their history, but also their future. The accompanying text pieces give the work its title, ***What Accumulates? What Responds?***, prompts us to think about our role in activating or reactivating these objects through touch and time and intention.

Kwok Tsui: *Untitled* and Pauline Clancy: *Common Ground*

The **Common Ground** referenced by the title of Pauline Clancy's screenprints is a search for a unifying language. This key concern manifests through these artists' approach to their disciplines – painting and printing respectively – which are heavily influenced by typography, language, characters, and design. A series of exchanges between **Pauline Clancy and Kwok Tsui** centred on one gestural mark and a series of shapes.

Common ground also indicates a space of belonging. The mark, introduced by Kwok, appears character-like, but in fact does not indicate anything specific, seeking to blend in, be indistinguishable and therefore not susceptible to being misunderstood ('**Untitled**'). The square, circle and line, introduced by Pauline, have become formal painterly elements on both wall and canvas.

The four pieces are installed to bisect a large matt-black circle, somewhat poetically indicating these artists' self-identified liminal positions on the peripheries of different cultures and forms of communications.

Mark McGreevy and Susan Connolly: *Untitled*

This is the first time that **Mark McGreevy** and **Susan Connolly** have had the opportunity to collaborate with one another, having been coupled 'in real life' for 20 years. The work produced cannot fail to have echoes of the domestic, from the tablecloth in their kitchen that inspired a recurring pattern, to depictions of the plants on their windowsills edging into the periphery of these pieces. Aside from their individual studios here at QSS, their home sounds like a treasure trove of ephemeral, collected material that they keep in the knowledge that they will one day integrate some of it into their work.

These collages are materially led, through cutting and weaving together drawings, acetate and card. The artists have an anchor point for their collaboration that none of the others in this programme do; depending on the day, they either describe their process professionally as a 'negotiation', or, more playfully, as 'retaliation'. Unsure of how the collaboration may play out, and mindful of more than just a professional impact if it wasn't to work, they have been surprised by the effectiveness of the process, trusting themselves and one another that they would be able to work with - or negotiate around - whatever intervention the other had made.

Frédéric Huska, Joy Gerrard and Vasiliki Stasinaki:
Justice; Piercing, Planning, Sewing

Ideas of active citizenship, cultural identity, heritage, site, and bastions of public trust make for an urgent and compelling collaborative drawing installation by **Joy Gerrard, Vasiliki Stasinaki and Frédéric Huska. *Justice; Piercing, Planning, Sewing*** comprises pencil, ink, paper, printing, pins, fabric, tape, thread, sewn silk and carbon transfer drawings.

Recurring motifs include a French courthouse which is facing demolition, Belfast's decaying Crumlin Road courthouse, Themis (the Greek goddess of justice), and symbols such as a cross and a gavel. The buildings are examined from numerous aspects, drawing on architectural elevations, aerial imagery, and municipal planting to represent a sense of hegemony and exteriority. Images of Themis, in sculptural form, repeat both in full and in fragments, whilst the phrase 'the vision is getting lost' is translated across the drawings in French and Greek, echoing both the themes of the work and the tentative process of responding alongside and over other artists' work.

Each artist began by drawing, before incorporating other elements and approaches. The individual works are titled with first letter of each artist's name and their place in the sequence, for example, J1V2F3 (no. 1), with no. 1 indicating the first set of drawings of a total 12. So rich and extensive were the artists' discussions, that it became necessary to make a plan involving practical and material responses to one another's work. Joy outlines their process:

'We each start with 2 blank pieces of paper. On this we begin an image; and then pass one to each of the other two artists. In this way, each artist would have a beginning, middle and end of the drawing to do. To begin - it feels important not to be too dominant, and not to be too precious. It was exciting receiving the pieces- and letting a response come. Sometimes it took time and sometimes it was intuitive and quick. I found it fascinating to try and find a balanced response; something that respected the marks the other's had made; but also, to try and find a satisfactory conclusion, if I was the last person.'

Rachel Lawell and Jennifer Trouton: *Object*

Jennifer Touton and Rachel Lawell were brought together initially through their interests in gender and domesticity, their use of attractive surfaces and pretty palettes, which draw the viewer into much more nuanced and subversive territory around the repression and suppression of women. Primarily both painters, this pairing also offered possible deviations from their usual media, perhaps to include drawing, installation, or embroidery. Rachel had expressed an early interest in moving away from figuration towards subject matter that is more indicative, whereas Jennifer's use of metaphorical objects (fabrics and herbs, for example) to denotes Irish womanhood at specific places and times.

Equally, Jennifer has recently produced a substantial touring exhibition, towards which she had been working for a number of years. This collaboration offered the potential to work on something that sits outside her usual approach and that which has been so occupying her in recent years. She says that 'the most interesting thing was working with another figurative artist who has a completely different approach towards figuration, bringing our two styles together whilst retaining our individualism'.

The pair began by exchanging source material – fragments of Jennifer's wallpapers and Rachel's media cuttings – often representing different perspectives on womanhood: idealised, sanitised, media versions of female beauty alongside images of saints and the virgin Mary; woman as saviour, a provider, a survivor. Rachel responded to Jennifer's 'process-led' approach, 'whereas I'm more spur-of-the-moment.'

The outcome, a small assemblage of works that merge these polarised concepts of womanhood, is entitled ***Object***: a simple yet charged word which - as a noun - speaks to the male gaze and objectification of the female form, whilst as a verb, it acts as a dismissal of, or objection to, the polarised notion of sexuality as either virtuous or promiscuous. The arch within which the work is presented acts as a unifying frame the work, echoing both an ecclesiastical motif and a mirror; its tone echoing that of flesh. The small landscape that sits beyond the arch grounds the series in the Irish landscape and experience.

Michelle McKeown: *Tailte*, and Amy Higgins: *Tailte* and *A Vicious Cycle* and *Underneath us, All the time*

This collection of wall and floor-based works was playfully brought together, so much so that it's been really, really, REALLY hard not to incant Macbeth's 'double, double toil and trouble' out loud whilst the artists were installing.

The tone alternates between theatrical, alchemical and almost cartoonishly visceral, whilst at the same time sonorous with loss. Maybe these are not oppositional. As Michelle says, 'nothing reminds you so much of the materiality of the bodily self as death. The spirit or immaterial self or essence - call it what you will - has gone. Death brings us closer to materiality'. Features of both artists' work – folding and mirroring – create otherworldly echoes.

Amy's wall- and floor-based works – pink-lit flayed and folded flesh – are influenced by 19th century depictions of meat carcasses as well as shrouds, and institutional, clinical violence. The Rorschach-esque glimpses within both artists' works makes the whole installation feel less like a game, and more like a test.

Gerard Carson and Gerry Devlin: *Corral*

The visual simplicity of this monochromatic video and animation by **Gerard Carson** and **Gerry Devlin** belies the horror and cruelty at the core of its subject, which is inspired by the Holocaust. The liberation of concentration camps revealed piles of glasses, alongside hair, shoes, gold teeth fillings and other personal affects which were removed from inmates when they arrived – one in a series of dehumanising acts perpetrated upon them. The innocuousness of these objects, collected from opticians by one of the artists and filmed by the other – both of whom are interested in different types of lenses - sensitively alludes to the humanity of the murdered individuals.

The animation follows a pattern: mayhem and chaos, followed by absolute order - referencing the procedural way in which the inmates were 'processed' through bureaucracy, queues, and regimentation – before spiralling once again out of control. The pattern repeats; the pile of glasses dwindling each time.

Both artists' practices involve a form of archaeology, elevating meaning for tools and mundane everyday objects. Surfaces are appended or scraped away, as much about absences as presences. Neither artists' work is static in time. This work is current to the point of urgency: history repeats itself, and we must recognise the creep of fascism when we see it.

Majella Clancy, Niamh Clarke and Sinead McKeever: *Echo*

The starting point for this grouping was a letter, authored by painter Amy Silman, to the artist Maria Lassnig, who had died three years earlier. The letter is warm, funny and hugely regretful, noting the missed opportunities that the two artists might have had to meet if only they had known they lived in the same New York neighbourhood. With the neighbourhood as a metaphor for the studio, Majella, Niamh and Sinead set about getting to know more about one another's work.

They too wrote letters to one another, picking up on the nuances of the others' palettes, materials and approaches and responding generously. In conversation, and again through incorporating the written word, they developed a lexicon of terms that were important in their thinking and making, enabling an echo of thoughts and ideas within their work and with each other, including gesture, embodiment, trace, gift and layer, amongst others.

There is a robust sensibility in each of these artists' work which belies the delicate aesthetics of the surfaces, irrespective of material or discipline. The wall installation created for this exhibition, ***Echo***, is conversational – gently rhythmic; each work begetting the next.

Amanda Coogan and Sharon Kelly: *Caution to the Wind*

Caution to the Wind is a large-scale installation constructed from waxed paper, masking tape, crayon, thread and jute yarn.

Despite its monumental scale and scope, there is something beautifully provisional about the work. Resolutely not a make-do-and-mend cliché, it draws on a similar visual language: domestic labour, deliberately limited resources, echoes of war. **Amanda Coogan** and **Sharon Kelly** began by identifying the common ground within their practices. This emerged both thematically, in terms of interests in embodiment, strength, repair; control and inheritance, as well as materially, around soft sculpture, pattern, improvisation; the colour yellow, and chalk and butter and soap.

A rich assemblage of historical and anecdotal references is created: Sharon's mother's recollections of yellow parachutes falling in Wiltshire; maps repurposed as clothing; cross-border smuggling; and Amanda's unresolved work about a woman falling to earth whose dress gets caught in a tree, cushioning her fall.

The artists have expressed their intention to work together again, scaling up this process - in Amanda's words: 'go bigger, go silkier' - making this installation not just provisional in context, but also in intention.

Angela Hackett: *Shedding*, and Anushiya Sundaralingam: *Journey*

Shredding and *Journey* are separate, but thematically and materially linked, responses from two artists who have confounded their own expectations through the processes of making the work. The desaturated, natural palettes are unexpected from artists who both consider themselves colourists. So too are departures from painting into textiles and installation. Whilst not overtly representational, there are certainly bodily echoes of stigmata, of something skeletal, and of decay. Both artists have experience of caring roles, of the fragility of life and the things that we leave behind.

Anushiya's monotypes of discarded medication packaging - emptied of their contents, flattened and no longer necessary - are a ghostly trace of their original purpose. Suspended, the works respond gently to breeze and to breath. The raw fibres and unfurling silk cocoons in **Angela's** work - one of nature's sites of protection and nurturing - are vacated, a poignant evocation of loss and the passage of time.

Ashley Holmes and Naomi Litvack: *A Bat on the Road*

Works by **Ashley Holmes** and **Naomi Litvack** share an atmosphere. Both artists' approaches rely - theoretically or practically - on memory, or the act of memorialising; one exploring the landscape seeking something unknown, the other seeking something very specific. Their joint interests meander between aimlessness and purpose, narrative and exploration, secret things and places and portals where life and death seem to switch places. Already separately inspired by the work of Seamus Heaney, Ashley and Naomi identified one poem in particular, *A Bat on the Road*, which spoke to these collective textures. The poem was published in 1984, as part of a collection entitled *Station Island*, which Heaney described as 'more like an examination of conscience than a confession'. The poem's seventh and eighth stanzas indicate its rhythm and an inherent viscosity:

'...rustles and glimpses, shot silk, the stealth of floods
so close to me I could hear her breathing
and there by the lighted window behind trees
it hangs in creepers matting the brickwork
and now it's a wet leaf blowing in the drive,
now soft-deckled, shadow-convolvulus'

Ashley's inspiration comes from the fleeting elements within the poem: the dusk, a bat, the breeze, and that which it disturbs, and teenaged promises of sexual awakenings. There are transgressions at play - of power and vulnerability, self-preservation and passion, of temptation and judgment, and of surfaces: rich, dark and damp, flesh and humanity. It is unclear what lies beneath, still malleable. Naomi's paintings of the rural Irish barriers depicted in the poem - gates, bridges, and tennis court nets - imply thresholds, lines beyond which lie the next stages of a life.

**Clare French and Grace McMurray: *Wearing My Heart on Your Sleeves*
2022**

Originally, and edited for this presentation, ***Wearing My Heart on Your Sleeves*** was composed of three hand-printed components: a cape, gown and bustle, which visitors to the gallery were invited to wear whilst viewing the exhibition. The bustle features here, with the instruction to 'wear me'.

Working across textiles, drawing, painting, and installation, both artists reflect on gendered labour, acts of service, repetition, and making-as-therapy vs making-as-occupation. Each with an interest in dominant narratives around the domestic, one artist leans into it, the other actively avoids it. Beyond their theoretical concerns, both artists produce work that is participatory, and, in many ways, performative. Clare says: 'it's been fun working with Grace. Obviously, we both take our work seriously, but it's been really nice to have a lightness about it. It's new work for both of us, and we were both interested in participatory things that the audience use in some way'.

As a starting point for these garments, they undertook a durational drawing on canvas – what they refer to as a 'pattern generator' – which was situated on the walls on the thoroughfare between their studios. Acting as a form of call-and-response, they initiated and responded to one another's marks over time, reforming the canvas into this bustle.

These shape-shifting artworks have ambiguous authorship, imagined by the artists but coming to life only when worn by the audience, changing each time they are activated by a new person, a new position, a new pattern of light or movement. Not only are the artists collaborating with one another, they are collaborating with you, too...

Charlie Scott: *Letters to Night*, Craig Donald: *Rhizome*, and David Haughey: *Atoll (I)*

Covid-19 has had profound implications on both physical and psychological space. It has been a digitally mediated pandemic, and this has been a digitally mediated collaboration: **Charlie Scott, Craig Donald and David Haughey** didn't actually meet in person until this work was being installed. Instead, they drew on discussions via texts to one another to inform their three very different responses. Using technology as the medium to reflect on and give context to the conversation between the artists seems appropriate, whilst also gesturing at the related concerns of display, temporariness, materiality, images and their networks.

David Haughey's real-time 3D video projection ***Atoll (I)*** includes snippets of this dialogue. The artists talked about the concert venues that became vaccine centres, and recalled the posters, the signage and the installed pictures by commissioned artists that they saw whilst waiting in queues amongst hundreds of similarly masked people, categorised by age or immunity status. David's work references these spaces directly through a series of stills taken from online PR videos for vaccination centres. The 'framed textures' that he has created on the walls of the corridors are from a group of around fifty images that made during the lockdown. This is not a passive projection: each time the software is initiated, these images will combine in new ways, and the AI camera will select a different path from the previous day. Ominously, the corridors will continue endlessly.

Craig Donald focused on the erosion of objectivity and the consequences of confinement, producing a mixed-media wall installation (oil on canvas, pencil on paper, collage on board, washi tape). Events on global scales have historically called into question the intersections of liberty, dignity and moral panic, and the last couple of years have been no different. The subtle subversion of boundaries reflected in the installation echoes the slight creep of narrative and ideology (the ***Rhizome*** of the works title) that – in the face of conflicting messaging - demands we take a physical and ethical position.

Charlie Scott's work considers how we might record, and subsequently reflect upon, unprecedented events. Drawing on historical display mechanisms usually reserved for specimens, ***Letters to Night*** suggests a future where we look back at this time, posing questions about what we will keep and what we will remember of a time when 'the world fell into looming night. Like ink spilling outward, a part of our timeline darkened'. Will we remember the skills we learned, the bread we baked, the sunflowers we planted and nurtured? This work reimagines our recent experience as fixed in time, reminding us to take care with how we spend it.

Alacoque Davey and Sharon McKeown: *Remnants*

Remnants was initiated whilst not all the artists were yet back in their studios, meaning that the installation's components – paper, card, clay – were initially posted back and forth by **Alacoque Davey and Sharon McKeown**. Brought together as a pair because of the tactility and intimacy of their work, their individual hands in the overall installation are indistinguishable from one another's. (Even, occasionally, to the artists themselves. During a studio visit, I recorded one conversation along the following lines: 'I really like that.' 'That's because you did it.')

For both artists, an emphasis on using the things that they have to hand is not just a practical consideration but at the heart of how they see the world. Both adopt grounding practices: rituals around drawing every day, or reminders to look for beauty and nature amidst images of the many concurrent global crises. By repurposing and turning the thing they made into the next thing and the next, there is a meditative process at work; something improvised and intuitive and unpressured, which in turn offers a salve to us as viewers. Yet in that perceived gentleness (of palette, echoes of domesticity and a lightness of touch), there is also a form of resistance - even defiance – that gives the work and the processes momentum. *Nolite te bastardes carborundorum*.

Mary Cosgrove and Anushiya Sundaralingam: *Script*

Of all the pairings, the collaborative works produced by **Mary Cosgrove and Anushiya Sundaralingam** have travelled the furthest from their existing practices, culminating in a video projection and process of durational, experimental mark-making on waxed paper.

Throughout the process, they have found material and thematic links as well as familial. Much of their discussions focused on women's unacknowledged labour; conditioned to adjust their behaviour, appearance, and speech and to choose others' comfort above their own. The extent of this code-switching, across intersectional gendered, racial, and generational lines, can also be expressed in linguistics: alternating between two or more languages. As far as mother tongues go, there is deep cultural shame in answering one's parents in a different language - simultaneously acknowledging that you understand but are breaking a bond in doing so.

The surface of these works has been built up repeatedly, by both artists over months:

dash, dot
síneadh fada, dot
dash, dot

There is significance in Anushiya's representation of the bindi – a small dot worn on the forehead of women of the Indian subcontinent to indicate their religion or marital status. There is significance in the erasure of Mary's Irishness – less of a concern when she lived in Central Africa as it was necessary when she lived in London in the 1970s.

In creating their own language, they are acknowledging the disappearance of others through time and societal intervention. With each cascade of texture, each projection and each fold of material, the artists are working within a cycle of creation and destruction that echoes our introduction of languages and behaviours each time we need to remake ourselves anew.

Catherine Davison, Rachael Colhoun and Andrew Haire: *Transition (6 parts)*

Transition speaks to reconnecting with nature: light, tone, pattern and changes - both organic and man-made - to our environments. All painters, **Catherine Davison, Rachael Colhoun and Andrew Haire** share interests in the juxtaposition of landscape, nature and architecture, as well as approaches that are intuitive and playful.

Layered in six parts, the canvases were unfixed from their stretchers so that they could be carried and exchanged between the artists, each responding to the previous layer through screen printing, painting and drawing. They recycled materials and templates, introducing experimental shapes and colours as they re-presented the work to one another every couple of weeks, testing the limits of what was within and beyond their control. With each subsequent layer, a new perspective emerged. This has been reflected in the presentation of the works as subtly kinetic, with which the viewer can interact.

ARTIST BIOGRAPHIES {*Alphabetical by first name*}**Alacoque Davey**

Alacoque Davey was born in Newry, studied Fine Art at Liverpool John Moores University (BA Hons 1990-1995) and returned to Ireland to complete her MA in Applied Art at University of Ulster (1998-2000). Since then she has lived and worked in Belfast joining Queen Street Studios in 2003. She has always worked across several disciplines producing both 2D and 3D work. The paintings, works on paper and assemblages often represent 'rooms' or 'homes', which can relate to actual architectural facades, plans and interiors or internal imagined spaces.

Amanda Coogan

Amanda is an internationally recognised and critically acclaimed artist working across the medias of live art, performance, sculpture, and installation. Using gesture and context she makes allegorical and poetic works that are multi-faceted, and challenge expected contexts. The body, as a site of resistance, is the centrality of Coogan's work. Her work encompasses a multitude of media - objects, text, both moving and still image - all circulating around her live performances. Time is a key material in Coogan's practice, building controlled instability into the fabric of her work. The durational aspect of her live presentations invites elements of chaos, with the unknown and unpredicted erupting dynamically through her live artworks.

Amy Higgins

Amy Higgins has a BA Hons and Masters of Fine Art awarded by Ulster University. Higgins received a distinction for her Masters degree wherein she developed ideas around Barbara Creed's Monstrous Feminine and Hannah Arendt's notions around the Human Condition. Her work has made a recent shift into the idea of a metaphysical place and the awareness of position in viewing the artwork. As a painter, dark palettes continue to be used but with a new interest into how colours can be employed.

Andrew Haire

Andrew Haire is an artist who currently lives and works in Belfast. His work explores the traditional subject matter of landscape painting viewed within the context of our modern and ever increasingly digital society. He completed a BA Honours in Fine Art gaining a first-class degree from the University of Ulster in 2013. In the same year he was awarded the Royal Ulster Academy Outstanding Student Award and a year as artist in residence at the University of Ulster. Haire has appeared twice on BBC NI's The Art Show and recently was a finalist in Northern Ireland's Young Artist of the Year. Since graduating he has exhibited regularly including group shows at The Engine Room Gallery, Queen Street Studios, PS2 Gallery and The Waterfront Hall. He has had solo Exhibitions at Ards Arts Centre, Newtownards. He was recently awarded an Arts Council of Northern Ireland SIAP award and is developing a new body of work.

Angela Hackett

Angela completed a BA Hons in Fine Art from the National College of Art & Design in Dublin in 1994 and an MA in Contemporary Visual Art at University College Falmouth in 2005. She is an associate member of the Royal Ulster Academy. Angela has received numerous awards and bursaries from the Arts Council of Northern Ireland, Arts Council of Ireland and Culture Ireland. She has twice been a prize winner at the Royal Ulster Academy Annual Exhibition; winning the 2019 Perpetual Gold Medal and the Ulster Arts Club Prize 2004. Angela was shortlisted for the Jerwood Drawing Prize in 2005 and was an invited artist at the annual Royal Hibernian Academy exhibition in 2002. She has been exhibiting her work in group shows nationally and internationally for many years. Her work is held in public collections such as the Arts Council of Northern Ireland, Department of Finance, Northern Ireland, the Office of Public Works Irish Government Collection, as well as private collections in Ireland and abroad.

Anushiya Sundaralingham

Originally from Sri Lanka, Anushiya has lived and worked in Belfast for twenty-seven years. Since graduating from University of Ulster in 1998 with a BA Hons in Fine and Applied Arts, Anushiya has been a full-time artist, working with a range of media including print, textiles, papercuts, painting and installation. Her work is influenced by the challenges of identity and the nature of belonging. Previously, this has taken form through a range of subject matter, themes and media to convey the complexities of people, place and conflict. Anushiya also practices as an arts facilitator for various public, private, and health organisations. She has received numerous awards from Arts Council of Northern Ireland, and her work is represented in numerous private and public collections. Anushiya is a member of the Angelica network.

Ashley Holmes

Ashley Holmes lives and works in Belfast. She studied Fine Art in the USA and obtained a BFA in Painting from the Massachusetts College of Art and Design in Boston, and an MFA in Painting from the University of Colorado in Boulder. She also holds a Master of Arts from Chelsea College of Art and Design in London. She has exhibited widely in Northern Ireland and abroad. Past exhibitions include *EV+A*, "*A Sense of Place*" curated by Klaus Ottmann 2007, and 134 & 135 Royal Ulster Academy Annual Exhibitions in 2015 & 2016, "*The Danforth Museum Art Annual*," Massachusetts, USA. "*Birth of a Nation*," Ning Space, Beijing, China and "*Identity*," Emerging Arts Research Centre Beijing, China 2016. Her most recent solo show in 2018, "*Shadowpattern*," curated by Francesca Biondi was shown in The Island Arts Centre Lisburn, Northern Ireland. Her works is held in both private and public collections including The Bank of Ireland and The Royal Victoria Hospital.

Catherine Davison

Born in Castlereagh, Catherine Davison received her BA honours in Fine Art from the University of Ulster in 2001 and completed a postgraduate course at Leith School of Art, Edinburgh 2005. Since graduating Davison has been a member of Queen Street Studios in Belfast and has received a number of awards from the N.I. Arts Council through the individual artist award programme. Over the years Davison has taken part in a variety of group shows from Cork to New York and with each solo exhibition her practice has grown. In 2015, Davison received support from the British Council through their International Residency Program Award to be an artist in residence at Largo das Artes for one month in Rio de Janeiro. This experience has influenced and formed the basis of her current work.

Charlie Scott

Charlie graduated from the Belfast School of Art with First Class Honours in 2017. His work has recently been purchased for the Arts Council of Northern Ireland permanent collection and the Northern Ireland Civil Service Collection. Recent exhibitions include What Fell From The Mountain, Ards Arts Centre Newtownards (Solo), QSS Gallery, and the Royal Ulster Academy. In 2017, following Scott's degree show, he was awarded the Royal Ulster Academy Award for Outstanding Students, the Art at The Clayton Award and QSS Gallery Award. He was also appointed Artist In Residence for Fine Art at the Belfast School of Art (2017/18). Scott's paintings are rooted in time and nature, often gravitating towards spiritual or metaphysical responses to landscape. Growing up surrounded by the silent bogs, lakes, and halted railway lines below Mount Errigal in Co. Donegal; he combines fragments of memory, natural elements and human impulse as a means to reconstruct time. Scott values the tactile nature of oil paint as one that parallels the experience of nature, utilising painting as an excavation process to uproot and uncover imagery.

Clare French

Clare's practice considers the (impossible) human desire for meaning. Her works operate as poetic objects that elicit a slow, engaged looking and affective response in the viewer. The insistence on minimal, repetitive systems expand and intensify audience attention, raising questions about making and meaning and communicating the impossibility of the finite or the absolute. Her treatment of surfaces index Clare's decisions and actions, reference art historical conceptions of making and expose broader hierarchies of labour, making and materials. Clare's work develops according to semiotic systems, which are then disrupted through employing materials in repetitive, labour-intensive and time consuming ways; generating the unexpected and facilitating crucial 'happy accidents'. Clare works episodically and in series to further democratise and multiply meaning.

Craig Donald

Donald's work deals with our understanding and interpretation of the past. History and memory are dismantled and recombined to form layers of meaning, opening a forum to examine the systems and boundaries of visual communication. This is investigated with particular reference to the means of collection, interpretation and dissemination of information; with an emphasis on human attempts at control and the areas where these can fail. He works with painting, drawing, collage, found objects and installation - each medium bringing its own historical and material connotations. Current areas of focus include tensions between contemporary and historical methods of information storage, retrieval and presentation. Also, a blending of the political and the personal, with more familiar or popular images from history decontextualised and reimagined. The relative democratisation and accessibility of information exchange through the increasing expanse of the internet, combined with its incorporeality, leads to a situation where we must piece together our own story of the world using the best qualitative judgement we can muster.

David Haughey

David Haughey is an artist living and working in Belfast. David successfully defended his PhD thesis in April 2021, where his research explored time and the image in the context of expanded fine art practices, with a particular focus on video and the exhibition. His research and practice has defined a space between the conventions of painting, photography, cinema, installation and digital media. As a teacher, lecturer and tutor with more than 15 years' experience, David has worked with students of all ages, teachers, and technical staff and is an Associate Fellow of the Higher Education Academy. He has shown work in Venice, at La Casa Di Corto Maltese (2011), as well as the Royal Ulster Academy Annual exhibition (2014), and at Void Gallery, Derry, in an exhibition curated by Turner Prize winner Mark Wallinger (2015). David presented a solo exhibition of painting titled "According To Our Historians A Meteorite Fell Hissing" at The Ulster University Art Gallery during January and February 2017.

Frédéric Huska

Originally from France, Frédéric studied at the Royal College of Art, before completing a PhD with Practice at Ulster University in 2015. He is currently a lecturer on the BA (Hons) Photography with Video, and MA Photography. His current artwork explores the multi-layered connections between the self, history and the architecture of the city, with photography, writing and film. It aims to re-map urban spaces intuitively and libidinally, hence mediating notions of time and duration within the construction and spectatorship of photographic representations. Issues that are related to historiography, such as the process of abstraction and exteriority, are addressed and challenged through a longing – and ultimately failure – to reach out to unfathomable histories. In its conception, his work mirrors the paradoxical nature of melancholia in which the object-loss is primordial and yet unknown, and it dwells on the contradictory movements emerging through the inner violence embedded in the architectural fabric of the city.

Gail Ritchie

Gail joined QSS in 2003. She is currently undertaking a PhD with practice at Queen's University, Belfast and she continues to explore themes of memory and memorial in relation to conflict. A solo exhibition of Gail's practice-led Doctoral research will take place at The Naughton Gallery, Belfast, in June 2022. She has recently presented her research at conferences in Newcastle, London and Edinburgh. Gail has exhibited extensively throughout Ireland, the UK and internationally, including Katzen Center for Arts (Washington DC), APT Gallery (London), WhiteBox Gallery (New York), InterArt Gallery (Beijing) and Hangzhou Public Library (China). She has undertaken residencies at the British Institute of Archaeology (Ankara, 2019), Ulster Museum (Belfast, 2013), Rooftop Studios, Prinzlauerberg (2010) and Centre Culturel Irlandais (Paris, 2009). Alongside her artistic practice, Gail also practices as a curator, working on exhibitions of Northern Irish art in Mexico (2004), Valencia (2005) New York (2006) and Tokyo (2007). In 2016, she co-curated Irish Wave projects in Beijing and Shanghai, followed by curated a group exhibition on the theme of conflict (Platform Arts, 2017) and took part in the B#War Festival in Treviso, Italy in March 2019. She has received awards from Arts Council Ireland, Arts Council Northern Ireland, Cultural Relations Committee and the British Council.

Gerard Carson

Gerard Carson's practice is concerned with the contingency of matter in the context of accelerated modes of technological production, ecological breakdown, and the indeterminate vectors of their effects/affects. By working via a speculative methodology, Carson's works take the form of precarious assemblages comprised of bio-plastics and concrete, where computer modelling and 3D printers act as techno-symbiotic agents in the assemblage's manifestation. He has exhibited throughout Ireland, UK, and China. He has also been a recipient of the Frank Bowling Scholarship Award, which supported his MA Fine Art studies at the Chelsea College of Art. Carson is also a graduate of the Ulster University School of Art & Design. He has acted as a mentor to recent graduates from the Chelsea College of Art and has curated a number of exhibitions at ACAVA Maxilla Studios & Space. Carson is a former co-director with Platform Arts Gallery & Studios.

Gerry Devlin

Gerry Devlin's work operates in a space between formal abstract investigation and a psychologically charged visual enquiry. Essentially self referential, the paintings nonetheless incorporate both a contemplative and oblique visual narrative in deploying images of fragments, objects and motifs from the commonplace, to the personal, to the museum artefact. The paintings explore and reflect notions of individual and collective memories and histories without recourse to anatomical confines, infusing inanimate forms with a sense of human loss, fragility, and resilience. He has exhibited his work nationally and internationally and his work is held in the collections of Arts Council of Northern Ireland; Queens University Belfast; Office of Public Works, Dublin; Munsen-Williams-Proctor Museum of Contemporary Art, Utica New York; Monaghan County Museum, Ireland; Craigavon Area Hospital, N Ireland; St Louise's Comprehensive College, Belfast; and in private collections in Ireland and the USA.

Grace McMurray

Grace McMurray reconstitutes ideas of drawing and traditional craft methods through the relationship between the digital and the handmade. Employing geometric patterns and symmetry to construct a soothing familiarity, the ostentation of the work strives for visibility. The objects exude order and purpose but it's a performative wellness to distract from the illusion of control. Through this deeply personal work, reflexive upon the spaces they occupy and exist in, McMurray finds beauty in the underside, the exposed edges and the overlooked. As such, creating textile installations symbolising the private sphere of the domestic. Such labour-intensive work unravels notions of social conditioning, gendered labour, and its value. Grace is a member of Array Collective, winners of the 2021 Turner Prize.

Jennifer Trouton

Jennifer deliberately uses the tools and materials of the past, such as figurative painting and still life, to subtly express ideas around gender, class, and identity within Irish history. Her work combines an interest in the mythological and historical with the personal stories and meta-narratives of women. Trouton's most recent body of work, *One of Many*, considers the women affected by societal and religious attempts to suppress reproductive rights in Ireland. Throughout her career Trouton's work has garnered numerous awards, including the Golden Fleece award, the Clare Morris Open Exhibition, the RHA Keating/McLaughlin award and the RUA Watercolour Prize. She has been awarded residencies in New York, Los Angeles, China, Canada and Ireland, and her work is held in numerous private and public collections.

Joy Gerrard

Joy Gerrard lives and works in Belfast. She graduated with a BA from NCAD, Dublin and an MA and MPhil from the Royal College of Art, London. Gerrard is known for work that investigates different systems of relations between crowds, architecture, and the built environment. Using Japanese ink on paper and canvas Gerrard makes detailed ink works which re-create recent political protests from around the world. Recent solo exhibitions include 'Precarious Freedom' at Highlanes Gallery (2021/22) and touring, 'Put it to the People' at the Golden Thread Gallery (2020), Belfast, 'supermarket' in Stockholm with Ormston House (2019), 'shot crowd' at the Royal Hibernian Academy, Dublin (2017) and Protest Crowd, Peer UK, London (2015). Gerrard completed an artist residency at the Centre Culturel Irlandais in Paris in 2020.

Kwok Tsui

Kwok's paintings incorporate graphic and abstract elements which explore the spaces between analogue and digital, surface and content, recognition and abstraction. His work is informed by ambiguous identities, including his own, and the ambiguities of space, form, memory, and interpretation. He works at scale, setting limitations for each work or series such as a limited colour palette, or the specific direction of brush strokes. Kwok graduated from Ulster University with first class honours in June 2020, upon which he received a 12-month graduate studio bursary from QSS. Since graduating, he has participated in 'Emergence IV' (QSS, June 2021), 'BA/MFA Fine Art Graduate Show' (The MAC, September 2020) and 'The Portrait of Northern Ireland' (Golden Thread Gallery, October 2021). He has received funding from University of Atypical, and in 2020 was awarded a residency with PS². Kwok is currently Exhibitions Coordinator at Cultúrlann McAdam Ó Fiaich.

Majella Clancy

Born in Co. Leitrim, Majella Clancy completed an MFA at Ulster University (2006) and later completed a practice-led PhD (2012) that examined gendered space through paint and print practice. Recent exhibitions include How the Image Echoes, PSSquared, Belfast (2019), Impact 10 International Printmaking Conference, Santander, Spain (2019). Forthcoming group exhibitions include Munsterland Print Festival, Kloster Bentlage, Rheine, Germany (2019), Artmill Gallery, Plymouth (2019). Recent publications include Clancy, M. Felmingham, S. 'Meshwork, Correspondence and The Middle Voice', in Impact 10 Print Publication, Centre for Fine Print Research (UWE), Bristol (2019).

Mary Cosgrove

Mary Cosgrove was born in Belfast and was first trained in painting and drawing by T.P. Flanagan RHA, RUA. She taught in government schools in Zimbabwe (then Rhodesia) and Zambia for seven years, illustrating school material and government history courses while continuing to paint. Mary completed her doctorate at the University of Ulster specialising in 20th century Irish art. She has contributed to academic journals and catalogues in Ireland and USA. She taught Art History at Queen's University and life drawing at The Crescent Arts Centre for many years, organising the annual students' exhibition and curating major loan exhibitions at Cultúrlann MacAdam Ó Fiaich. Her work is held in private collections in Africa, England and Ireland.

Mark McGreevy

Mark McGreevy is a graduate of Ulster University, Belfast. He has had exhibitions at The MAC, Belfast; VISUAL, Carlow; The Kevin Kavanagh Gallery, Dublin; The F.E. McWilliam Gallery, Banbridge; The Golden Thread Gallery, Belfast; RHA, Dublin; Fendersky Gallery, Belfast; The Lab Gallery, Dublin; The Third Space Gallery, Belfast; The Crawford Gallery, Cork; Katzen Art Centre, Washington, DC; Draiocht, Dublin; Ormeau Baths Gallery, Belfast; The Glucksman, Cork, among others. McGreevy is the recipient of many awards including the Suki Tea Prize, a number of Arts Council of Ireland Bursary Awards, and Arts Council NI SIAP award. He has been shortlisted for prestigious art prizes such as The AIB Award and BOC Emerging Artist Award and has participated on artist residency programmes at Centre Culturel Irlandais, Paris; the Irish Museum of Modern Art, Dublin; The Ballinglen Arts Foundation, Mayo and previously held a membership studio at Temple Bar Gallery and Studios, Dublin. His work is held in both public and private collections.

Meadhbh McIlgorm

Meadhbh McIlgorm is an artist with a material practice, working across mixed-media. Originally from Dublin, Meadhbh has been living and working in Belfast since 2015. She studied Craft Design and History of Art at the National College of Art & Design in Dublin, specialising in glass. Her work is influenced by phenomena that move beyond the tangible – in particular, the ephemeral nature of light, shadow, and reflection. The unique qualities of glass, including its fragility, lend themselves to creating a narrative around these phenomena through sculptural objects, installation and photography. She received DCCoI Future Makers Student Award (2013) and has shown work in several national group exhibitions including the RDS Craft Awards, Sculpture in Context (2014), 'Solus' (Dublin, Cork, Limerick and Waterford, 2015/16) and The Ireland Glass Biennale (2019-20). Meadhbh also has a curatorial practice, most recently focusing on a series of Belfast-wide intervention projects (2020 – 2022) under the titles Liminal Spaces and Limin-Alley. She also served as a Co-Director of Platform Arts.

Michelle McKeown

Michelle McKeown is currently undertaking doctoral research in painting and feminist theory at Ulster University. Her recent practice operates at the intersection of painting and digital printing technologies. Born in Northern Ireland, McKeown studied at the National College of Art and Design, Dublin (1998 – 2001) and the Royal College of Art, London, (2005 -2007). Awards include the Basil H Alkazzi Scholarship 2005-2007 and Artist-in-Residence Award from 2007-2008 at Loughborough University School of Art & Design. Solo Exhibitions include The Seeress, Marian Cramer Projects, Amsterdam, 2013, The Realm of the Mothers Marian Cramer Projects, Amsterdam, 2011, Michelle McKeown @ Storage, The Agency Gallery, London, 2009, and Strange Attractor, Loughborough University Gallery, 2008. Selected group exhibitions include Progressions, Ulster University Gallery, Belfast, 2019; Femocracy, Marian Cramer Projects, 2016, 2Q13 Lloyds Club, London, 2013; Journey, Millennium Court Arts Centre, 2013; Waar ken ik u van? Leiden University, The Netherlands 2013.

Naomi Litvack

Naomi Litvack's artistic practice is concerned primarily with landscape; exploring layers of history, the concept of the monumental and human mark making through time. The primary sources of research material and imagery in Naomi's work are personal experiences of landscapes visited and explored. Themes of isolation, stillness and modern society's tenuous connection to nature pervade her painting. Ideas of memory, passing by, flashes of encounter, light, time and weather are all present. Naomi aims through her practice to present landscape as something timeless and ethereal, yet also tangible. She completed a BA in Painting at Manchester School of Art in 2014 and an MFA in Fine Art at Belfast School of Art in 2018. She was 2018-19 Artist in Residence at St Mary's School, Calne, and curator of the Flax Gallery at Mossley Mill in 2019-20. Naomi has exhibited widely both nationally and internationally, and has been the recipient of prizes and accolades including the University of Ulster Broadening Horizons Travel Grant and the Leonard James Little Award for Painting at Manchester School of Art. She has been shortlisted for Bloomberg New Contemporaries and Saatchi New Sensations. Her work is held in various private collections.

Niamh Clarke

Niamh's practice centres around drawing, but also includes written prose, watercolours, and super-8 video, which she would describe as expanded forms of drawing. Her practice reflects an interest in memory and temporality. Exploring the relationship between photography and drawing, a focus is placed on the embodied presence of gesture and materialisation through re-description of found and personal photographs. Niamh uses images intuitively to create an implied narrative, in an attempt to materialise thought, bodily references or emotion. Influenced by Virginia Woolf's phenomenological and embodied prose and conflation of nature and the human condition, landscape and natural form is dominant. Niamh is a recent graduate of Fine Art from Ulster University. She is a co-founder and member of the collaborative drawing group The Drawing Journal.

Pauline Clancy

Pauline Clancy was born in Co. Leitrim and studied BDes (Hons) Visual Communication at the National College of Art and Design (NCAD), Dublin, 2006, before completing her MFA in Multidisciplinary Design (Graphic Design) at Ulster University, Belfast in 2013. She is currently a PhD researcher at Ulster University. Her work explores the materiality of language through typographic form and is primarily realised through the medium of screenprinting. Process and materiality play an important role in her approach to making, while finished artefacts are important, the experimental and making process is of equal importance, where the process can also become an outcome. Current typographic research involves working with several processes and materials including interactive approaches to screenprinting. She has exhibited her work nationally and internationally.

Rachael Colhoun

Born in Northern Ireland, Rachael Colhoun graduated from Ulster University Belfast in 2018, with a degree in Fine Art Painting. Her work explores the merging together of juxtaposing landscapes, touching on personal childhood memories of frequent relocation between Northern Ireland and New Zealand. Travel has heavily influenced Rachael's visual language, helping to explore the ideas surrounding alien landscapes, fragmented spaces and displacement. Rachael's approach is abstract and non-representational, instead focussing on the emotional feeling created by place. The aim is to challenge how visual imagery is perceived, encourage audiences to ask "How does the image make me feel?" rather than simply "what is it meant to be?". Her Degree show work has been exhibited in several galleries including the Engine Room Gallery, The Gallery at Whitehead and Queen Street Studios. Additionally, her work was longlisted for the 2018 RDS exhibition in Ireland, as well as one of her paintings being selected for the annual RUA exhibition in the Ulster Museum Belfast. Rachael is currently being represented by Canvas Galleries in Stranmillis Belfast.

Rachel Lawell

Rachel graduated from Belfast School of Art with a BA Honours Degree in 2016 and went on to study a Master's degree at Queens University Belfast in Film and Visual Studies (2017) where she graduated with Commendation. Since graduating, she has consistently exhibited throughout the UK and Ireland. Her work is highly influenced by film and the portrayal of the female form in cinema, especially from the old Hollywood era. Her work is motivated by nature and spontaneous vivid colour use. Her work is held in several private collections in the UK and Ireland.

Sharon Kelly

Kelly's practice has taken the intersections between art, life, health and sport, exploring ideas of bodily interiority, emotional states, and the mind/body synergy utilising various media and surface. Her work has included large scale drawing installations, stop motion animation and video. Kelly's current work deals with the potentially unsettling confrontation of the fragmented, broken body; issues of healing, perseverance and notions of liminality, time and transformation. She has undertaken numerous collaborations with poets, writers, dancers, and choreographers. In 2017 she was co-initiator and developer of a multimedia dance production, with Maiden Voyage Dance Company, creating the visuals for Landscapes of Loss, exploring the territory of grief over time. Sharing creative practice is a significant element of her work and she has been involved in numerous exploratory projects in the field of education across Ireland with children and teachers. In 2020, she was awarded the Arts Council of Northern Ireland Fellowship at The British School at Rome.

Sharon McKeown

Born in 1994 in Co. Antrim, Northern Ireland. Sharon McKeown graduated from Ulster University, Belfast (2018) with a BA Hons Fine Art in Painting where she was presented with the Cool Banana Award 2018 by Streetmonkey Belfast. In addition to her degree, she studied at Saimaa University of Applied Sciences, Finland (2017) receiving a Diploma in International Academic Studies. It was here that she had her first solo show 'Unknown Ventures' exhibiting at the Linnala Campus, Imatra. Since graduating she has become a Co-Director at Platform Arts Belfast and exhibited at Woolwich Contemporary Print Fair, London (2018), QSS Gallery, Belfast (2018), and the RUA Annual Exhibition, Belfast (2018-19).

Sinead McKeever

Sinead McKeever is based in Belfast. In 2008, she received a distinction in MA Fine Art from Ulster University in 2008. Sinead's installations address hybridity, as pigment, both paint spatial occupation and application. Her developing practice engages with different modes of perception, the questioning of hierarchical systems of measuring, knowledge and history are interpreted through drawing, painting and sculpture in the expanded field.

Susan Connolly

Susan Connolly is an artist based in Belfast. She makes paintings and large-scale installations which explore the notion of uncertainty in painting and its ability to remain relevant in our digital age. The work references the history of abstract art and reflects on and challenges the medium itself. She holds a practice based PhD (2018) and an MFA (2002) from Belfast School of Art and a first class honours Masters from NCAD (2013). Connolly has exhibited extensively on the island of Ireland with recent commissioned work exhibited at the FE McWilliam Gallery (2020), the Golden Thread Gallery (2018), CCA (2018) and the MAC, Belfast (2014). Her work is held in many private and public collections, with the Arts Council of Ireland recently acquiring a major large-scale work. Other noteworthy career achievements include receiving funding from the Arts Council of Ireland (2021), Culture Ireland funding to exhibit at Kunsthaus Dalhem, Berlin (2020), and her selection to participate in the Golden Foundations artist residency programme, New York (2017).

Vasiliki Stasinaki

Vasiliki is a Belfast-based artist, activist and dance-performer interested in social and political issues, within the context of history, national identity, and immigration. Through her work, she attempts to question and explore her place in the world from a social and political point of view by creating performative interventions that take place in a defined space. Vasiliki works in sculpture, textile and print to create installations and site-specific pieces that centre the audience. She recently performed 'ΣΥΝΗΘΩΣ ΔΕΝ ΣΚΕΦΤΟΜΑΙ ΤΟ ΜΕΡΟΣ ΑΠ'ΟΠΟΥ ΚΑΤΑΓΟΜΑΙ (*Most of the Time I Don't Think About Where I Come From*)' as part of *The Druithaib's Ball*, Array Collective's 2021 Turner Prize winning performance-video-installation. Her work has also been exhibited at Draiocht Gallery (Dublin), CCA (Glasgow), and The MAC, Catalyst Arts, PS² and Platform Arts (Belfast).
