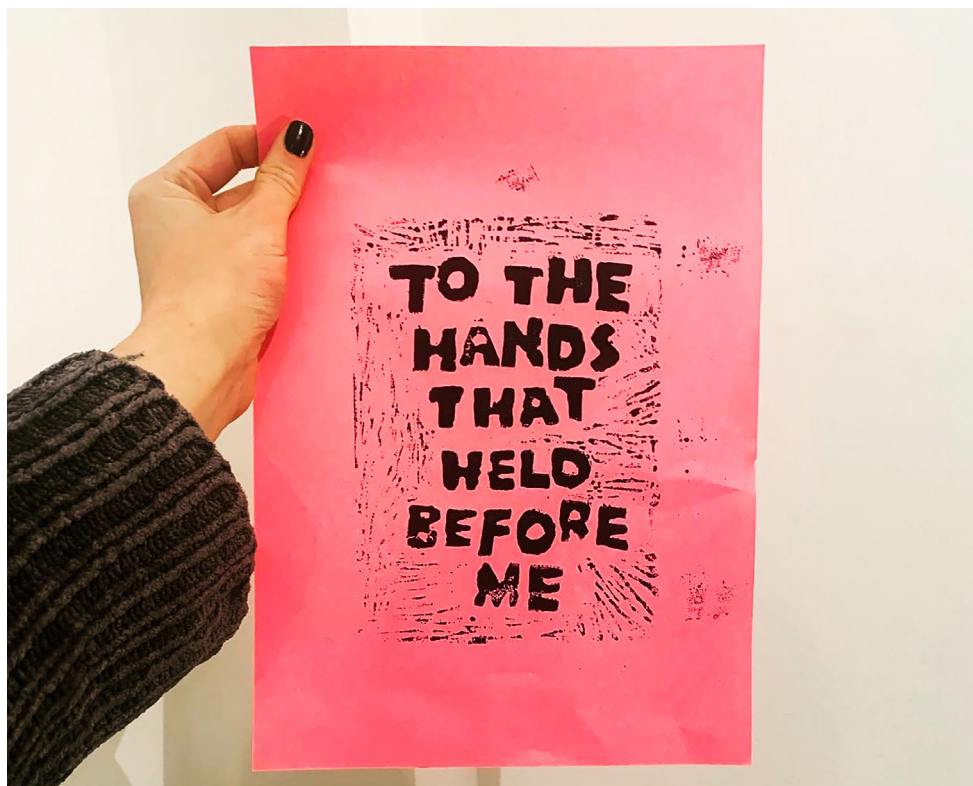


# URGENCIES (2023)

CHLOE AUSTIN, HUSK BENNETT, DANIEL COLEMAN, SARAH  
DIVER LANG, DREAMBEAN, MIACH MALACHY, JULIE LOVETT,  
RICHARD MAGEE, SILVIA MANDIC, YASMINE ROBINSON

SATURDAY 21 JANUARY—SATURDAY 18 MARCH 2023



CCA DERRY~  
LONDONDERRY

# URGENCIES (2023)

*URGENCIES (2023)* is the third outing of CCA Derry~Londonderry's biennial exhibition selected from an open call. The exhibition seeks to present a snapshot of just some of the many preoccupations of early-career artists working today with a connection to our region.

The work in *URGENCIES (2023)* range in media from painting to textile, print, mixed media, film, text and site-specific drawing and installation. The artists respond to the world in which we find ourselves with heartfelt and sometimes wry work considering the energy and climate crises (Yasmine Robinson, Sarah Diver Lang), reflections on the peace process (Richard Magee), gentrification (Silvia Mandic), identity and language (Miach Malachy, Chloe Austin), mental health (DreamBean), loss, isolation and survival as an artist (Daniel Coleman, Julie Lovett).

The artists were selected by Artist Joy Gerrard and CCA Director Catherine Hemelryk and the project is presented both in CCA and offsite. CCA is grateful to all of the hosts, artists and supporters for making *URGENCIES (2023)* possible.

# LOCATIONS

## CCA Derry~Londonderry

Opening hours: Tuesday–Saturday,  
noon–6pm, excluding 11 February 2023

### Gallery 1 (clockwise)

#### Daniel Coleman

*Washing Line*, 2023

Oil, plywood & tape on linen

*Ready For The Road?*, 2022

Oil on linen

*Away In The Head*, 2022

Oil on linen

*Remnants of Last Night's Fire*, 2023

Grate, ash and palm. Site-specific  
installation

#### Richard Magee

*Ghost in the Machine says some thing's  
in the way (after Willie Doherty)*, 2022

Acrylic and oil paint, plaster, inserted  
handkerchief and ink on canvas

### Gallery 2 (clockwise)

#### Yasmine Robinson

*The Pits*, 2022

Oil and soft pastel on calico, crochet wool  
artists frame

*Green-Cheeked Parakeet*, 2022

Oil, gouache, pigment, soft pastel on  
calico and wool crochet artists frame

*Love Bugs*, 2022

Oil, gouache, soft pastel on calico with  
crochet wool artists frame

*Sunset Lover*, 2022

Oil, spray paint, soft pastel, pigment,  
glitter and collage on calico stuffed with  
paint rags with Murano glass

#### Sarah Diver Lang

*Energy Quilt*, 2022–23

Textile

#### Silvia Mandic

*Making a Way (Old Movie House)*, 2022

Video / moving image

#### Husk Bennett

*Untitled (Intervention-Performance)*,  
2023

Durational drawing

### Gallery 3 (clockwise)

#### Chloe Austin

*To the hands that held before me*, 2023

Video, lino prints

#### DreamBean

*A Snail's Manifesto*, 2023

Mixed media - poster, sculpture and  
badses

#### Julie Lovett

*Success Strategy*. 2022–23

Digital video, 11min 56 sec

#### Miach Malachy

*an radharc ón fhuinneog chúil. the view  
from the backseat*, 2023

Video | Físeán

**Offsite: Derry Central Library**

35 Foyle Street, BT48 6AL

Opening hours: Monday 9am–8pm,  
Tuesday–Wednesday 9am–5.30pm,  
Thursday 9am–8pm, Friday–Saturday  
9am–5.30pm, Sunday closed.

**Chloe Austin**

*To the hands that held before me*, 2023  
Lino prints & books selected by Derry  
Central Library staff

**Offsite: Cultúrlann Uí Chanáin**

37 Great James St, BT48 7DF

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

**Chloe Austin**

*To the hands that held before me*, 2023  
Lino prints

**Miach Malachy**

*an radharc ón fhuinneog chúil. the view  
from the backseat*, 2023  
Video | Físeán

**Offsite: The Rainbow Project**

20 Strand Road, BT48 7AB

Opening hours: Daily during daylight  
hours

**Chloe Austin**

*To the hands that held before me*, 2023  
Lino prints

**Offsite: Art Arcadia Cottage**

Palace St, BT48 6PS

Opening hours: Daily during daylight  
hours

**Daniel Coleman**

*Secret Sanctuary / Tearmann Rúnda*,  
2022

Oil, plywood & pebble on linen

Visit CCA's website for an interactive  
map and a sensory map of the exhibition  
[CCADLD/exhibitions/urgencies-2023](https://www.ccaireland.com/CCADLD/exhibitions/urgencies-2023)

# ARTWORKS



**Chloe Austin**

*To the hands that held before me, 2023*

**Video, lino prints**

*To the hands that held before me* takes the form of an installation that explores past, current, and future forms of queer acts of resistance expressed through typographic design. The work attempts to stage an intervention that capitalises on the disruptive force of queer negativity by embracing marginality and otherness as a position from which to create. In celebrating the poetics of queer failure, it investigates the affective power found in historical documents and printed ephemera in UK-Irish contexts.

When trying to articulate her desire to touch queer history and be present

with the physical archive, she wrote that she wished to “form a bond, to think of all the other hands that held it, created it, thought and screamed it... To the hands that held before me.” While searching in libraries for partial fragments of queer history and literary heritage, the video work follows a personal journey of investigation that often highlights the bleaker side of queer history that bears witness to the magnitude of queer loss, social inquiry, and exclusion.

Chloe Austin is a visual artist, working with video, photography and text within her current practice. She is currently a PhD Researcher at Belfast School of Art, Ulster University. Chloe completed her MFA at BSOA in 2020, after receiving her BA in Fine Art and Design at Crawford College in Cork in 2017. She is a studio member of Flax Arts Studios within their Emerging Artists' Space.

*To the hands that held before me* is on display at CCA and offsite locations across the city: The Rainbow Project, Cultúrlann Uí Chanáin and Derry Central Library. A number of books relating to queer history and stories have been selected by Library staff to accompany the display.

[chloeaustinart.com](http://chloeaustinart.com)



**Husk Bennett**  
***Untitled (Intervention-Performance), 2023***  
**Durational drawing**

Husk Bennett has created a new, site-specific work responding to the news headlines on 'Blue Monday', known as the 'most depressing day of the year'. On Monday 16 January 2023, Husk spent 5 hours in CCA creating 40 new drawings inspired by the articles, headlines and advertisements from the day's newspapers. Blue Monday itself was invented by a travel company. The work looks at the trivialisation of societal issues by the media and capitalism, as well as investigating artists' labour and time. The work will remain on display throughout the exhibition with individual drawings falling under the broad categories of headlines, labour, clickbait, media, consumption, production, publicity.

Husk is preoccupied with his own visceral present, the role of an artist and the turbulent histories of queerness. He questions the inescapable absurdity of identity, the performativity of existence and explores how he can examine these ideas within his own outputs and experiences. Husk's practice is an amalgamation of the accidental and the distinct opposite of the accidental.

Husk Bennett is an artist currently living and working in Belfast. Co-Director of Catalyst Arts, studio holder with Flax Arts within their Emerging Artists' Space. Husk graduated with a first class BA (hons) Fine Art and Art History from Manchester Metropolitan University in 2020.

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



**Daniel Coleman**

***Washing Line, 2023***

**Oil, plywood & tape on linen**

***Ready For The Road?, 2022***

**Oil on linen**

***Away In The Head, 2022***

**Oil on linen**

***Remnants of Last Night's Fire, 2023***

**Grate, ash and palm. Site-specific installation**

***Secret Sanctuary / Tearmann Rúnda, 2022***

**Oil, plywood & pebble on linen**

Daniel Coleman explores the impermanence of life and the significance of the everyday. His work is steeped in symbolism and meaning, in relation to his rural Irish upbringing. Through the ritual of making, Daniel aims to link the themes of self, family, place, loss, faith, time and memory. The works of Irish writers, poets and playwrights navigate a lot of the themes within his work. The figure,

objects and the family home are at the forefront of his practice.

The ancestral home is central to his research. Daniel investigates the relationship one has with the interior and the exterior landscape, with a particular interest in addressing solitude. Relying on memory, he then seeks to deconstruct these spaces and rebuild them through the medium of paint, creating new places entirely - places that feel familiar yet unfamiliar. Objects and their contexts inform Daniel's art. An inanimate object can contain emotional memory and act as a vehicle to other times and places. Therefore he selects key objects to act as a catalyst for memories. In painting them he hopes to create another catalytic object - a means of exploring transience and history. In Daniel's treatment of the figure he applies the same process of 'objectification'. The process of wiping the identities of his subjects and suffocating them through the medium ultimately celebrates the physical properties of the paint itself. Daniel's paintings are by no means certain of themselves, much like the artist, they are quiet but constantly overthinking.

Daniel Coleman is a visual artist specialising in painting based in Armagh and a current studio holder of Platform Arts, Belfast. He has exhibited extensively throughout Ireland since graduating with First Class Honours in Fine Art (Painting) from the Belfast School of Art, 2016.

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



**Sarah Diver Lang**  
***Energy Quilt, 2022–23***  
**Textile**

The *Energy Quilt* is a communally made quilt in response to the urgent energy crisis. The quilt is made from sustainable methods, using natural textiles, natural dyes, block printing and handstitched. Sarah creates functional textile pieces as a way to communicate sustainable practice and the social role of craft.

The energy crisis we face is complex with both long term and urgent issues to solve. It is not only about the extremely unaffordable energy prices which will force many into heat poverty, but our unsustainable use of fossil fuels.

On Saturday 28 January 2023, Sarah invites you to add your own hand-stitching to the *Energy Quilt*. This act of communal stitching aims to create a space to discuss this urgent crisis, asking questions such as how energy will be used in the future and what warmth means to us.

The pause of Stormont has, for Sarah, exacerbated the problem and leaves

the people of Northern Ireland with little voice to express our views during a difficult time. The quilt uses craft skills, which physically protects us from the cold but more importantly represents a social action bringing us together to support one another and express ourselves.

Sarah Diver Lang is a designer / maker from Co. Derry currently living and working in Scotland. She aims to make work which is a reflection of our heritage and design past using both traditional and digital techniques. Her practice aims to make work and projects which are joyful and celebrate our lives; working with others to create positive solutions and interventions within our communities. Sarah makes work which showcases craft's ability to care for our environment, inspire and instil pride as well as encourage our sense of place and wellbeing.

Sarah studied HND Visual Communication at Edinburgh College and BA Hons Fine Art (Printmaking) at Gray's School of Art, Aberdeen. She has been Artist in Residence at Horatio's Garden, Glasgow, Artlink Central and exhibited across Scotland.

[sarahdiverlang.com](http://sarahdiverlang.com)

**Event:**

Stitch the Energy Quilt  
with Sarah Diver Lang  
Saturday 28 January 2023, 1–3pm  
CCA Derry~Londonderry  
Book a free place at  
[CCADLD.org/shop](http://CCADLD.org/shop)





**DreamBean**

***A Snail's Manifesto, 2023***

**Mixed media - poster, sculpture, badges**

*A Snail's Manifesto* is DreamBean's queer coded way to discuss mental illness, equality and accessibility. In the manifesto DreamBean takes on the voice of a snail and discusses snails' issues, resolutions / declarations / intentions and the importance of snails in our society.

The sculpture of the snail acts as an icon and symbol for the snail manifesto. DreamBean believes that people need to slow down to the speed of a snail, that capitalism has everyone living in a future mindset; snails are anti-capitalist. They believe that self care doesn't make you lazy but is essential; snails are just like humans, and neither are machines.

Button badges are available for the audience to take with them (while stocks last). The badge depicts the snail with the slogan "Please be kind", allowing the audience to bring the snail manifesto out of the gallery setting and into their daily life, perhaps sparking

discussion when questioned "what's that snail badge about?"

Accompanying the installation is a QR code that when scanned opens a form asking "What does accessibility look like to you?" and "What does self care look like to you?" This feedback will provide DreamBean insight into other people's needs, allowing them to reimagine ways they can make their art more accessible according to the needs and issues affecting people's everyday life.

DreamBean's art explores the connection of the internal and external landscape through a queer gaze, questioning, 'what does it mean to be a creative adult?'. Making art that is anti-realism, pseudo-naive, they aim to create art that is ironically confessional around topics that they 'weren't allowed to talk about' growing up in rural catholic Ireland. They approach art perceiving it as both spiritual and therapeutic, allowing the viewer to enter into an ethereal world that explores childhood memories, trauma, nostalgia and identity. They enjoy playing with camp bright colours, political satire and punchy word play, to create a facade for darker themes to be explored. They identify with maximalism, DIY and all things queer.

DreamBean lives in Belcoo and holds a BA honours Fine Art from Belfast School of Art (2021) and won Graduate Awards from Catalyst Arts, CCA Derry-Londonderry and PS2.

[dreambeanfineart.com](http://dreambeanfineart.com)



**Miach Malachy**  
*an radharc ón fhuinneog chúil. the view from the backseat. 2023*  
Video | Físeán

‘Níor bhac mé le breithlaethanta ar dtús, nó aon chuid den tomhas seo, an comhaireamh. Bhíodh na hoícheanta an-chosúil leis na laethanta ar dtús, sin mar a bhíonn nuair nach mbíonn codladh agat.’

‘Birthdays isn’t something I bothered with at first, or any of this measuring, counting. The days were much like the nights at first, it is that way when you do not sleep.’

Moving between two languages, *an radharc ón fhuinneog chúil. the view from the backseat*, is narrated by a watcher, a parasitic double, who waits in the shadows. This work began as a ‘conversation’ with an image, that of the back of a car, from which the scáth na scáthanna revealed itself.

Is físeán le guthú é an saothar seo, an radharc ón fhuinneog chúil. the view from the backseat, ag bogadh idir dhá theanga. Is breathnóir agus cineál

leathcheann seadánach é an scéalaí a fhanann sna scáthanna. Thosaigh an saothar seo mar ‘chomhrá’ le híomhá ó chúil an ghluaisteáin, óna dtáinig a shadow of shadows.

Go raibh maith agat (with thanks to for their help): le Liam Ó Brádaigh as a chuidiú, agus Courtney Braniff, Niall Ó Siadhail agus Aoife Nig Loingsigh as a gcuidiú fosta.

Miach’s practice consists of writing and visual art, which is realised in a mix of sculptural, installation, video, audio and published presentations. Generally, these works are formally concerned with text and image relationships. This is the fit, ambivalence and material resistance that emerges within artworks facing such an interruption or intrusion of language. Miach’s works have been generally strongly informed by, but not limited to, the Northern Irish context, and in particular testimony and idiosyncratic or local uses of language. Miach’s developing concern is how art might offer a peculiar and precarious space for thought, and how this interacts with demands for function, response and ‘accounting for’.

Miach Malachy graduated with MFA from the Ruskin School of Fine Art, University of Oxford and participated in the Syllabus programme (with Wysing Arts Centre, Eastside Projects, New Contemporaries, S1 Artspace, Spike Island and Studio Voltaire), and has participated in Residencies at Outpost, Norwich and DAS Belfast.

[miachmalachy.com](http://miachmalachy.com)



## **Julie Lovett**

***Success Strategy. 2022–23***

**Digital video, 11min 56 sec**

In 2020, Julie Lovett relocated from Belfast to her home village Castlemaine, Co. Kerry. Since returning, she is in the secure position to embrace the full use of her own studio space in her back garden. With this opportunity also comes challenges. The remoteness of such a rural space has been mentally frustrating. Julie uses video and painting to express the uncomfortable feelings and fears she found herself in.

*Success Strategy.* is a series of short video performances that she produced in the past two years as a response to the directional shift her practice has taken. The videos are filmed in an episodic manner and deal with her heightened sense of desperation and frustration as a practising artist trying to understand and survive a professional art career in Co. Kerry. Through video, she presents self-referential and semi-fictional narratives that are a response to the environment she now inhabits. The precarious and changeable position

of the studio space is a prominent concern in how Julie approaches her work, something she feels is relatable to all artists in different locations. These video works were filmed in different locations within her village.

Julie Lovett graduated from The Limerick School of Art and Design in 2007 with BA (hons) Painting and MFA from Belfast School of Art in 2011. She has been Artist in Residence at Triangle Astèrides, Marseille, France 2021 and was selected for the first Freelands Artist Programme cohort with PS2.

[www.julie-lovett.com](http://www.julie-lovett.com)



**Richard Magee**

***Ghost in the Machine says some thing's in the way (after Willie Doherty), 2022***  
**Acrylic and oil paint, plaster, inserted handkerchief and ink on canvas**

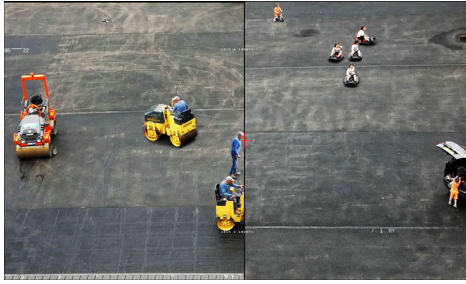
This painting is from an ongoing series sourcing material solely from the year Richard Magee was born, 1994. This painting began with the appropriation of a search engine screengrab of a photo displayed by Willie Doherty in his 1994 Turner Prize Nomination as a departure point. Painted atop a raised and unconventional surface, an attached stained handkerchief floats in the composition like an online popup. Made to hang low, the viewer is witnessing the scene. The raised surface is in part highlighted, faded or damaged and composed of images and text, mimicking how the body bleeds. The handkerchief is stained with a drawing using an ink that will fade over time to reveal an image of a skeleton. Richard considers the painting as an abjectly charged surrogate, paralleling how thoughts change over time as an actualisation of our mind's eye.

The original photograph by Willie Doherty served as a first-hand testimony of the violence at the time; repurposed by Richard, he intends it to become a portentous re-warning from the past at a time when escalating brinkmanship threatens to unravel the peace process. Describing Willie Doherty's work at the time as "especially pertinent now", a New York Times article from 1994 continues, "as political peace for Northern Ireland may be at hand", Richard feels it is again urgent to re-engage that time.

Richard Magee is an artist and researcher. His work concurrently draws influences from the canon of painting or conceptual art and other outsider, literary and artistic influences. He nurtures both sides of this symbiotic attitude to inform and critique the other. He sees the artist's role as a discipline, a complex, enigmatic tool for witnessing the world.

Richard Magee, born in 1994 in Derry, lives and works in Hamburg, Germany. He trained at the Slade School, London, 2013-17, after being introduced to art practice by Void Art School in Derry. Currently, Richard is a member of the class of Jutta Koether in Hamburg and a previous holder of an achievement grant from the Hamburger Behörde für Wissenschaft, Forschung, Gleichstellung und Bezirke.

[www.richardmagee.org](http://www.richardmagee.org)



**Silvia Mandic**

***Making a Way (Old Movie House), 2022***

**Video / moving image**

Deconstructing the logic of gentrification is an urgent topic for artist Silvia Mandic, locally or internationally. In the *Making a Way (Old Movie House)* singlechannel video piece, Silvia uses the raw footage taken in June '22 from her studio apartment that overlooks the construction site of the new headquarters of IT firm, Kainos, and Queen's University student accommodation on the site of demolished Movie House - one of the last remaining cinemas in Belfast city centre. In its quiet way the video expresses a satiric attitude towards the act of urban (re)development and gentrification, through subtle slapstick, or deadpan comedy. It carries an underlying note of subliminal absurdism.

The video piece shows the construction site in the process of tarmac flattening, or 'making a way' by multiple near miss collisions of steamrollers. This spatial dance is further complicated by the split-screen visual device and speaks of 'choreography of gentrification' brought to a comedic

effect. In the video, the working man (Video 1) and a child (Video 2) celebrate the human character forever resistant to the ruling higher structures.

Redevelopment and gentrification have been a source of controversy in Northern Ireland for a number of years. In this specific but not unique case of the old Movie House, the Kainos firm is another office block built in spite of the fact that multiple office spaces lie empty across Belfast. This corporate profile will go against the distinct historical character of the Dublin Road area and will further increase class divide in the city by prioritising new office spaces over much needed social housing.

Silvia Mandic frequently uses dynamic split screens as a visual device to structurally dissect her subjects to arrive at a fragmentary image of multiple timeframes in a single viewpoint. She uses formalist principles of synthetic Cubism and cinematic tropes such as Kitchen Sink or suburban science fiction in her video work and intends to evoke senses of unease and momentary disorientation. Silvia holds BFA/MFA from the Faculty of Fine Arts, Painting Department, Belgrade, 2011, and MDES (hons) Belfast School of Art in 2019.

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



**Yasmine Robinson**

***The Pits, 2022***

**Oil and soft pastel on calico, crochet wool artists frame**

***Green-Cheeked Parakeet, 2022***

**Oil, gouache, pigment, soft pastel on calico and wool crochet artists frame**

***Love Bugs, 2022***

**Oil, gouache, soft pastel on calico with crochet wool artists frame**

***Sunset Lover, 2022***

**Oil, spray paint, soft pastel, pigment, glitter and collage on calico stuffed with paint rags with Murano glass**

Fecund, driven by process and compulsion, Yasmine Robinson's paintings are kinetic, haptic, visual episodes where she negotiates, collages and stitches together personal discursive experiences into the language of abstraction. Yasmine experiments with materials and surfaces, wrapping the physicality of the materiality around the canvas frame to push the boundaries and borders of painting.

Yasmine has a predilection for found materials, collecting, reworking, and

reusing. With a growing concern for sustainability in her practice, Yasmine considers her work's production and the life cycle of the work. She uses reclaimed calico that has been scavenged or deconstructed from previous work, which sometimes dictates the direction of the piece and gives each painting a unique personality and plurality of expression.

The small scale, intimate works presented in *URGENCIES (2023)* have been framed, using stuffed with offcuts from remanets and 'bi-products' of their productions, others, through remembered associations using knitted wool which she relates to her late grandmother who worked at the shirt factory 'Tillie and Henderson' set on the banks of the river Foyle. Yasmine is interested in the process of labour and the patriarchal stereotype of the materials she uses falling into predominantly 'feminine' craft, challenging interpretation of the work being treated decoratively or ornamentally all the while exploring connections to lived experience. She searches for a gesture through different materials and mediums that tropes a visceral experience, to feel with your eyes.

Yasmine Robinson was born in Derry and Lectures in Fine Art Foundation Studies at Belfast School of Art. She was awarded Distinction in her MFA, Chelsea College of Art, London, 2018, having previously studied BA Fine Art at Belfast School of Art. She has exhibited in the UK, Ireland and Japan.

[www.yasminerobinsonart.com](http://www.yasminerobinsonart.com)

# WITH THANKS TO:

Arts Council of Northern Ireland, Derry & Strabane District Council, Art Fund, Jerwood Arts, Cultúrlann Uí Chanáin, Derry Central Library, Rainbow Project, Art Arcadia and all of the artists and staff at the host venues and CCA team and board.

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Cover image: Chloe Austin, *To the hands that held before me*, 2023.

