

CCA DERRY~ LONDONDERRY

CCA Derry~Londonderry Round Table podcast #2

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nothing (but windows)

introduced by CCA Director Catherine Hemelryk (**CH**), with artists Janie Doherty (**JD**) and Locky Morris (**LM**) in conversation with art critic and writer Joanne Laws (**JL**)

0:00

CH: Hello and welcome to our second Round Table podcast from the Centre for Contemporary Art Derry~Londonderry. I'm Catherine Hemelryk, CCA's Director, and I'm very pleased to introduce artists Janie Doherty and Locky Morris, and writer, editor and researcher Joanne Laws. *nothing (but windows)* is a new body of work by Janie and Locky commissioned for CCA's Project Space visible from the windows of Artillery Street, as well as a series of short videos appearing on social media. I invited the artists to work with this space after seeing their early collaboration entitled *Bend in the River*. In *nothing (but windows)* Janie's disembodied arm moves across the screen, following the fissures and lines of peeling paint on the Gransha windows, a stone's throw from the Foyle River. Layers of landscape and time flicker in and out of focus in the duration of the piece, compounded by the physical windows of CCA, reflecting the historic City Walls and the changing skies. Janie Doherty is a movement based artist from Derry~Londonderry currently living in Belfast. She studied dance and has worked as a dance facilitator, performer and creator, more recently moving to work in the visual arts. Janie's work focuses on vulnerability as strength, and she experiments with storytelling, film, sound and live performance. She was part of the Freelands Foundation Programme 2018–20, and is currently collaborating on several projects with Oona Doherty, Locky Morris and Alessandra Celesia. Locky Morris was born in Derry~Londonderry, where he continues to live and work as an artist and musician. He has exhibited widely, first coming to international prominence in the 1990s. His immediate environment provides a persistent recurring focus for his practice that takes form in photography, found objects, installation, text, sound and video, and he also posts daily to @especiallyeverything – an Instagram account that has become a form of parallel practice. You can find links in the descriptions to this podcast, and other information about the artists. Our final guest is Joanne Laws based in County Leitrim; a member of the International Association of Art Critics, and a regular contributor to various art publications including Art Monthly, Art Review and Frieze. Joanne is editor of the Visual Artists News Sheet – Ireland's main printed publication for the visual arts – where she commissions new writing for an Irish arts readership. She also manages the Sculptor Society of Ireland's publications archive, which extends back to 1980. Among other professional commitments Joanne currently serves on the Board of Directors of Leitrim Sculpture Centre, and is programme external(?) for the Fine Art Department at Sligo Institute of Technology. Enough from me, welcome everyone. Over to Janie, Locky and Joanne.

3:00

JL: Brilliant, thank you, Catherine for the introduction. And also thank you for inviting me to join Locky and Janie in discussing their exciting new project. I suppose before we enter

into dialogue about the actual work, it might be worth just outlining how the collaboration came about and whether you two have worked together before in any capacity.

3:25

JD: Yes, hello, Joanne. Hello, Locky. The first time me and Locky worked together was last year in the middle of the pandemic. I had been invited to create small new work with Maiden Voyage Dance Company who are based in Belfast, and the artistic director Nicola Curry(?) invited eight dance artists to collaborate with an artist of their choice. And before that, I guess I have just been very aware of Locky's work. I'm impressed by him, and it was a nice coincidence because he started a little dialogue with me about another project I was on with a music video. He messaged me about a dance solo and the colouring in the video and we ended up having a discussion about that and then I said 'well it's a good time, and actually because I've been asked to create a new small work by Maiden Voyage, I'd love to collaborate with you'. And before that, we never really spoken so it was a gamble. In the middle of a pandemic, you know, not knowing each other to try and come together and see what we would create, and it was a very nice surprise getting to know each other and you know the world still felt quite weird at that point and even when we went for a walk, we were very just aware that we haven't socialised with anyone else, or met any new people. So it was it was a really strange one, you know, to meet a new friend in a pandemic and also do some kind of art collaboration, it was under unusual circumstances. Would you agree Locky about that first time?

5:32

LM: Yeah, that sums it up neatly, really good. Yeah.

5:38

JL: So, I suppose, to speak briefly about your individual practices and your working methods – Janie you have described herself as a movement artist with a background in dance. So I was wondering, I suppose, how you're situating yourself within the visual arts, and whether it's important for you to kind of differentiate between disciplines or not? And kind of define a discourse for your practice?

6:08

JD: It's such an interesting question about what discipline I am straddling at the minute, I guess after studying a degree in dance I've always be a real dancer and performer from a young age, very dramatic. And always, I naturally move towards performance. And I think in my kind of 20s I was discovering that improvisation was a big part of my interest and creating spontaneous composition on the spot that was really exciting. I guess part of that is how to surprise myself in movement, and it has developed into feeling like my art practice as an extension of my life. How can I incorporate anything I'm doing as a poetic action or things that might be performative. That might be washing the dishes and filming myself doing that, brushing the backyard, singing a song, writing a poem. I kind of feel like I freed myself from the shackles of it just having to be dance, and got more interested in recording stories of women that worked in the bakery in Derry and delving into working with women, and women as caregivers, and the flesh, and the body, and massage. It's exploded into all sorts of things. So yeah, movement based sort of, snotty, but who knows, I could turn into a sculptor.

8:09

JL: That's excellent. And then so Locky I suppose your long running artistic practices tend to be a lot of creative photography which documents your everyday environments. And I suppose we can discuss the everyday in greater detail of that nature. But I think one

thing that I noticed is that a lot of the time these environments were kind of bereft of figures with human presence, often implied to detritus, or subtle interventions within the landscape. So it strikes me that there's the right amount of tension between your collaboration with Janie, just in terms of how your landscape compositions might accommodate a kind animated human form. Do you have any thoughts on that?

9:02

LM: I think somebody commented to me one time that my output was quite lonely, which is struck me— and I'd never really thought about it like that. But then there are a lot of things going on and you're not completely conscious of it. I suppose I made the decision, some sort of decision to not have any figures in it because it just complicated things in my head really, I think. I would have maybe had my young daughter with me quite a lot and she's kind of a natural improviser and she would have featured in it every now and then sporadically, but then she got a wee bit older then and she wasn't as compliant. But I didn't really give her instructions which is really great – a bit like Janie, I don't have to give any instructions. My daughter would just do stuff. I would maybe frame or just extract a few seconds and it had some strange otherness to it, and it interested me. Janie did a few seconds in a promotion for a Jamie XX single, and it just absolutely blew me away. I just thought, wow, there's something going on here, you know, it was really striking and stripped down in a way and full on. It wasn't something I'd seen from her before but I wasn't familiar with a lot of her work. I'd maybe caught sight of her dancing in the pub about eight years ago at one o'clock in the morning through a drunken haze and seen this woman dance and I thought, wow! That woman has a really fantastic presence about her, so I kind of made a note of it in my mind away back – maybe this person future if there is something that they could be involved in, it was just a flicker back then. The figure thing – I wasn't sure how it would work, and there's always a risk working with someone, it's a bit of a gamble. My Instagram is a bit of a gamble, the things I do every day are a bit of a gamble – you go out, and you don't really know what's going to happen. That's the joy of it. Working with Janie because she's just so— we'd just go out and set up a scene in an environment. Because I do a lot of wandering, as you probably guessed from my Instagram; I know a lot of places that maybe a lot of people don't go to, so we tried some things out and Janie— we went to certain places and she'd just go into it! Which is amazing for me and thinking wow this is just, this is not work!

12:01

JL: So I suppose we could actually start discussing the work that you've actually made together. So you've undertaken a large body of – I suppose – research which includes photographic documentation and short video clips which we can discuss later. But maybe we could start with the work currently occupying the window in the Project Space in CCA. It's a photographic projection called *nothing (but windows)*, and so this moving image work depicts paint flaking off a window which Janie kind of perpetually traces with her hand. Janie, maybe you could tell us something about the original site. Where was the window that you depicted? Does it belong to a derelict building in Derry?

12:49

JD: Yeah, the windows are in Gransha, and they're connected to the old psychiatric hospital. This certain building is unused; I think they built a new section of the building so this particular part has just been kind of left sitting. I guess we really stumbled across it from our wanderings, you know, I really enjoyed – like Locky was saying – he goes out wandering and for me I just felt so fascinated at how many sites that he held with like poetic potential. So that's why speaking from the other side of Locky saying 'Oh it's great I just sprang into action' because he would take me to these sites and there was just so—

they were so rich, and this particular window is just absolutely beautiful that it seems like it's been painted, but then over time the paint has flaked and caused these deep cracks in the paint. So that's what you see in the work we've shared, and the windows. And at Gransha, the hospital is still used, and it's, you know, a fabulous place to support people so we were really just investigating the unused buildings and the bits that were left behind, which have, you know, obviously a lot of narrative and hold a lot of memories. I'm kind of firm believer in the idea the idea that the walls, hold memories or like 'what is place?', how does that have an embodied history or, you know. So the idea of just emotional landscapes escaping into walls and I'm interested in that or the imaginary world of that and how that can evoke a sense of movement and me and my histories and my connection to Derry. Without going in too deep to the mental health epidemic – it has a huge role to play in Derry and given the dense history of Derry so we didn't really go into that side too much. We tend to, we tend to leave, you know that all sits and resides in the work of course you know, but what happens between me and Locky comes through the spontaneous.

15:55

JL: I suppose in responding to the work, naturally we can tend to read the work and the title, *nothing (but windows)* in the context of the ongoing pandemic as well. Both in relation to public spaces and domestic realms which are currently off limits, due to COVID-19 government health restrictions. So there's that dual sense of confinement, I suppose, that people to some extent, are trapped within their homes and visitors can't cross the threshold. We can only be engaged through this kind of glazed veneer. I mean I suppose I'm thinking of the news footage we've all seen of people visiting their elderly relatives and communicating through the window. So there is a sense of isolation, and the idea that the interior realm that's very much off limits. And actually we've no idea what's unfolding behind these walls. So I mean, to my mind, what we're witnessing really is an unprecedented regulation of domestic space to some extent, and that makes me think that beyond these highly regulated chambers, a rogue, more chaotic realm will inevitably seep through I suppose. And likewise the closure of galleries and museums has in some ways brought about a temporary revival of art in the public realm as institutions kind of reconfigure their programmes by making use of outdoor spaces, like windows or billboards or parklands. So I suppose engaging with the space of a window – what you're doing is you're actually activating multiple strands of viewing from the layers of the old paint on the window frame to the moving image projection, and then the reflections produced by the panes of glass. So I was wondering, maybe I could ask you Locky; are you concerned with creating veils between worlds? Is this a kind of reoccurring theme or interest in your work?

18:03

LM: Yeah, it seems to be, but I tend to try not to be too super conscious about it, to be honest you know and when I'm when I'm out there responding to things, because it's when I do become conscious of some of the work on my work in the past, it becomes too conscious, or too 'here's what I'm doing'. You do need some kind of parameters to work with, though. I tend to be really bored to be honest, you know, that's the fundamental thing. Very often when I'm doing the Instagram thing or my daily thing, it happens on the way to somewhere or happens on the way back or you know it doesn't really happen when you've structured the time. I'm just going to go here now and make some art down by the sea. It might happen on the way in the car by chance so it's taken a long time to prepare myself for that sort of situation, or that way of working. I don't consciously think about it too much to be honest, you know – the veil thing but it's there. I have to look at it again more closely. I mean it is akin to painting, like some abstract painting or whatever, doing it

in a three dimensional outside world. I'm not really sure what I'm up to sometimes, and I'm cool with that. I'm cool with that.

19:36

JL: Well, that was another thing I wanted to ask you which kind of relates to the window as a framing device, which obviously heavily relates to photography. So the idea of the window as a kind of viewfinder or a mechanism for framing the photographic composition. I don't know—I mean I'm thinking I guess in terms of I suppose if you think in art historical terms, you can think of the relationship between the viewer and the thing that they're looking at, traditionally known as the gaze. But there's also art historical baggage around the relationship between the viewer and landscape, and that's kind of constantly being redefined since Romanticism. And so this obviously this dynamic of the window also becomes a bit more complex in the digital age because the window is potentially standing in for the screen to the extent that nowadays almost every artwork has to somehow disclose its position in relation to the screen. I suppose I was also thinking of an exhibition of yours, Locky. A few years ago at the Naughton Gallery that was called *Stop Lookin' at Photographs!* and it explored the materiality of photography and the mechanisms of display. Just wondering if any of this resonates; is the window/frame a microcosm, is it a viewing mechanism, is it a framing device?

21:10

LM: For this project, yeah, when we were doing it we knew that we were going to do something in the windows. When Janie started doing these kind of movements I thought wow this is something—there's something here and this could resonate in all kinds of ways with the layers of the windows in the frame. It's all there the frame but I don't really talk about it in my head too much. You know these things are there; the kind of layers and and historical references or art historical references are there. But you hope there's something else.

21:45

JL: I wanted to ask you both about place. So obviously with the work you're presenting in CCA; as you've already mentioned, a lot of the images and film clips were taken in various locations around Derry. And because you're both from Derry originally you obviously know this place intimately, and you know the specifics of its built environment, it's layered histories and so on which you've already mentioned. Again, I'm thinking, I'm reading the work in the contemporary current context. So I'm thinking about travel restrictions in relation to the pandemic, and the idea that our immediate environment has become evermore knowable because of the mundane kind of repetition of our daily routes. So I'm also thinking as well in these current circumstances, I definitely think that because of this that there's a reevaluation of place happening and what it means within the kind of global context. I mean our streets are temporarily empty ghost towns. I mean I was even thinking about the town where I live, which is quite a busy town. I was thinking that it's become like— at one stage it felt a bit like a wasteland or a kind of dystopian or post apocalyptic landscape. And of course the idea of urban wasteland does resonate with like the post industrial landscape, the post conflict landscape. I'm also finding out lately in my dreams that I'm actually walking the streets of places that I know really well, that maybe I miss a lot and that I can't visit. So there's almost this kind of like subconscious, astral projection that's happening where obviously there's undertones of like nostalgia and homesickness as well. So I suppose I'm thinking about these sort of vignettes of moving image, and I'm curious about how you selected the sights. I mean you've already mentioned, Locky, that you do a lot of wandering. So I'm just wondering, do you set out with firm plans for working in a specific location around the city? Or was it more kind of a

process of energetic feedback, where you just wandered until and came across interesting places on the fringes?

24:09

LM: When you're settled, you're going to work with someone that's a bit more mature. We have got to produce something here at some level, so I will have maybe two or three places that I've got in mind for that day depending on how I feel. It really is how I feel physically. It's kind of a strange thing. You have a couple ideas of where to go and then on the way there—I was joking, but not joking—on the way there something happens. There was one day where we were working on that—do you remember Janie on the fence thing and then as we wandered down the road, we were just improvising the whole way along the road. There's people that are standing and watching Janie's so not self-conscious. It's brilliant because I am pretty self-conscious.

25:12

JD: We ended up finding a car door—a red car door that had been ripped off and left to the side and then a rainbow came out into the river behind this car door it was just like, you could not plan it. Yeah, there are more people out walking and I guess wanting to be outside and have a change of scenery. So they were encountering us in places that you might think would be quiet. Derry people are just going for a walk by the river and so there was a lot more people around. I was leaving the sights and the places more up to Locky because I know that's his niche/speciality, and I was kind of being brought along on this journey of discovering these locations. Then I guess for me, I was feeling what it triggered in me, what did I want to do here was it inspiring, how did it make me want to move, did it make me want to drape myself over that car door, or do I want to do a headstand in a forest? So that's where I just can be present and enjoy myself and do the thing that I enjoy doing which is improvising and then that becomes the nuggets of tasty material of what is this, where are we?

26:55

LM: I mean we had, at the start, general discussions about the lockdown and COVID and we talked about ideas and concepts as well it's not like, you know, we already had discussions like that maybe a few months back. It wasn't like we just could just completely improvise. At the back of our minds we had things but they were parked, you know, they were there, we knew they were there but we weren't super conscious of them when you're actually doing the thing.

27:33

JD: They seep in. I think we'd be talking that much Locky, we would just be sitting talk for hours and eating together and drinking tea together and, you know, talking about all the outside influences and things. So then when we go and do it we trust the ideas are there, they're all there seeped in.

27:54

JL: Janie, maybe I could ask you about the role of colour and costume in your work? In terms of the sensory effects on the viewer, there's something quite startling about seeing something suddenly really colourful begin to move within a tonally muted scene. Maybe you could just outline the use of bold colours and whether a kind of storytelling, or narrative impulse actually informs your desire to use a range of costumes and props.

28:26

JD: Yeah, I love that question. That's a great question. I love colour and being playful with costume, and talking about costume as like everyday outfits; I would say what costume do I want to wear today? I don't feel like there's like a loads of trusted evidence and scientific research that colour definitely has an effect on mood and emotion. I've always been drawn to being inventive and playful with colour and what I wear so that naturally seeps into performance and dance, and wanting to feel comfortable when you're moving and wanting to feel like you've got the right thing on your body that's sitting well.

29:34

JL: You spoke about emotional dressing last time, and women and armour.

29:41

JD: Yeah, putting on your armour, and wanting to feel colourful, wanting to feel strong, wanting to feel powerful, and what's the thing that you want to put on your body. Some days you do just want to wear black and you feel nice in black. Some days you want to wear, you know red shoes. So with Locky and with working outside I was just bringing a whole heap of things—I didn't know what—that I wanted to wear and so I wanted to bring loads of options because I want to feel free with having all of everything there. And sometimes it doesn't work; it depends on where you are. I've done a project with Big Telly Theatre Company years ago called that I created called *Urban Body* and I would just go out wearing really colourful things and place myself in the public and see how they reacted. And that always stuck with me because people in the street are like, 'wow, what are you doing?' and you're just wearing yellow trousers and a red top but it lights people's faces up when you see someone in a bright colour. They're just astounded, they're like, 'what are you doing? Are you a clown?' and you're like 'no I'm just wearing my normal clothes', but if you're acting out of the ordinary, if you're in any way poetic and in a place where you're supposed to be acting in a normal way, then that can blow people's minds. So, I'm playing on the verge of like what am I pushing with my colour and what do I feel like. There was a beautiful, German/Swiss woman who he taught me in university, Ursula Laeubli. She set up Echo Echo, and she's passed away now years but she said to me, 'Janie, you just have this way of playing in the line between real life and dance'. And that always stuck with me, and that stuck with the work that I'm doing with Locky. It's like, what's the line of what real life is and what dance. How can you play on this cusp, and that comes under what you're wearing, too. Is it a costume, or is that your wardrobe? What is it? So emotional dressing and clowning comes into play.

32:23

JL: Maybe we can actually chat a bit about the moving image clips that you have. I think one of them features a bus stop, which I guess in itself is a man-made structure associated with transience and suspension, but I mean, it also kind of resonates with the cube and art history. For me anyway, when you think of painting, and the kind of geometric structures that painters like Francis Bacon use to kind of have within his paintings to isolate or entrap his abstract figures, or at least to kind of set them within a designated arena or stage. So I think in one of the video clips, you've got your two hands visible on the top of the partition. Another one, there's a kind of a flailing arm that comes, and it's an animated element that comes down below the partition. And then one of the other films that I saw there's a kind of startling intrusion of an arm that kind of bursts in and out of the shot. So I was wondering if we could chat a bit about the arm and the hand and just this idea of a disembodied arm and that kind of involuntary twitching, maybe as a signifier of life, maybe something coming alive, or maybe the last movement of a dying creature. I actually did some research a few years back about the rituals surrounding the Irish wake, and there were lots of stories about fresh corpses apparently moving or twitching in the

dimly lit arena of the 19th century wake house. So, there's also this kind of autonomous limb, I'm wondering if there's something like supernatural or kind of Gothic happening. The idea of like being possessed by otherworldly forces or seances or witchcraft or voodoo, or other kind of ritualistic practices. Definitely, there's also—I have a video clip in front of me here, and it definitely does make me think of Kristeva and the abject body and just the idea that we're kind of like repressing unspeakable forces that link in our psyche, but there's also the idea of like dismembered arms, and the idea of of horror/science fiction. I mean, you could think of like the scuttling little creature in the Addams Family or you could think of—do you remember the video nasties in the 90s where there might be like, experimental limb transplant that used to transmit the thoughts and characteristics of its previous hosts. So there's like, there's undertones of the ritualistic body the medicalised body, the abject or monstrous body, each with their own kind of boundaries. So I'm wondering if any of this is resonating with you like. I know we spoke about this before, so I wanted to ask you just about the significance of hands and arms for you and maybe there's some symbolism there.

35:27

JD: So when you're dancing and when you're on stage, the audience have get to see your whole body, and there's no hiding. They're going to see all of you in one piece there and then. I guess moving into a more experimental place with my work and working with Locky is the fun thing is with film; you get to chop up the body and sections, you get to telescope—not literally—but you know, you get to telescope in on a focus point, and to me that's like being in a playground because it is a bit more new to have this realm of what do we want our focus to be, on one body part is drawing us to zoom in and see the details of. And so when you're talking about the dismembered arm and those references, I'm thinking about those clips and saying 'God we really have just got an arm and a hand'. I haven't really given that too much thought before but it's fascinating because it's poetic and it's comical. Yeah, I'm so delighted that this brought up all those references in you, that's so fascinating and that's what I can do I guess. For me it's always been a fascination of hands, using your hands like real practical tools. When you're dancing I always teach that you have to have practical hands to get up and going to the floor, you can't help wee soft flailing hands they have to be like your toes, they have to be strong. You've 27 bones in each hand you know, they're very articulate. And what else do they do, you know, being a masseuse and someone who is very hands on, shall we say, hahaha. So I'm wringing out the flesh of others, and I almost feel like I'm squeezing out tension and squeezing out sadness from inside the body, like squeezing the flesh. And then I'm also interested in baking and making bread so I'm wringing bread. And in my dance, I'm always interested in articulating the hands and, yeah, the hands as poetic tools, I guess that's interesting to me. And for Locky, I think maybe picked up on the fact that I am a very expressive—almost like an Italian—with my hands and so that's what I can offer on that. Maybe Locky there's other things to say.

38:37

LM: Say for the hands piece in front of the wire—this kind of wire framework— it took a while to isolate a certain section. I'd be isolating certain sections of film. I kind of look upon them as fragments, and I don't know the fragment is the fixed you know, almost like the painting itself. I remember the time we were in the bus stop in the smoking place thinking these look like Francis Bacon paintings. It wasn't like something we set out to do. It's ordinary in a way but it's not. In Janie's movements, aren't particularly, what you would call, maybe—they are graceful but not in that kind of a ballet type way. I'm never really sure if this is a fragment for a bigger project, or is this doing enough here.

39:38

JL: I mean, for me I'm reading the project and the imagery in the context of the pandemic; it's very hard not to do that and I suppose we're also obsessed with like washing hands and all of that stuff. It's like subconsciously that's definitely in my head, and there's also the idea that it's impossible not to see the roving hands and not think about the communal loss of intimacy and closeness.

40:11

LM: I think I'm responding intuitively to a lot of that stuff in the way it's framed; the think that's really attracting me that seems to be speaking to me or doing something to me. So again, it's not like super freakin conscious, but you're going, 'there's something here that's managing to say something'. I don't know what it is, I can't really pin point it. But it's interesting. And it's reflecting something back about the time or, you know, you sort of know, we're hitting on something here.

40:51

JL: I just wanted to ask—this is a bit of a random one—but I saw some graffiti recently that said, 'after the plague came the Renaissance', so I was wondering if either of you had any thoughts about, I suppose, just the role of art in the collective process of mourning and healing? And maybe, I guess, the role of artists and all of us reevaluating how we inhabit cities and urban space going forward. Does anyone have any thoughts on that?

41:21

JD: Yeah, it's a big one to think about. Art as a cleansing and a statement of the time. The intimacy of the hand; dance and movement and art for me is a catharsis and when I'm doing it, I have less anxiety in general, less fears, because it brings me in to a present moment with movement and improvising. Yeah, there's a catharsis and there's a cleansing, and there's a letting go of all of the shit that you don't need to carry. Because we do carry a lot of shit that we don't need. We use this wee muscle in the top of our head and we can become disembodied in a way from our thinking to our embodied selves. Being in our heads is different. I don't know if I'm even answering your question, but the role—am I answering your question?

42:44

JL: I can't even remember! I think that was a bit of a wild card that question we could probably just skip it. I only have one more question left.

42:53

JD: Do you know what though, I am so interested in this new phase and I think that artists in general are really resilient and adaptable and this whole year has been a year of like, 'what is going on?' and still trying to create art without a studio or collaborative connections. I'm interested to see what will come out of it; what will collapse what will be let go or what will be revealed. I try to stay positive and hopeful about that, you know, even though it's been it's been a year. I watch with anticipation, hope and in my own practice I'm becoming a mother, I am a mother. I'm five and a half months pregnant. How will my practice change, how can I be embodied as a woman/mother/artist/maker/ community facilitator, you know, as women holding space caregiving, doing all of the jobs all of the time. Can me and Locky bring that into our practice? There's a child. So of course I feel hope, I'm pregnant, so that comes with it. So you have to think of your own mortality. I can't die anytime soon, I'm bringing a life in, like a grounding or rooting down thing. So that's a bit off topic but just things that I'm interested in personally and continuing forward in an expansive, open way with it all.

44:35

JL: To the last question that I wanted I asked both of you, and it was it was really just in terms of—there has been some innovation during the pandemic in terms of the presentation of art. But this period has been mostly defined by virtual encounters mediated through online platforms. And I suppose at the start of the pandemic, I was kind of quite opposed to online exhibitions, but I've gradually warmed to the idea to some extent, just because there's been a certain amount of exhibitions that were successfully mediated online. But it strikes me that the most effective artworks for digital viewing are the ones that have been made specifically for that mode of circulation, not the ones that end up there through necessity. Definitely some artworks do fall flat when they're experienced online if they weren't intended for that. And obviously the direct encounter with live performance is not currently possible, so we're engaging ore with documentation .So I was wondering if either of you has any thoughts on the circulation of your current project or even your previous work? Through websites, maybe social media. Locky, you previously mentioned Instagram is an app that you use for your work, how does that function for you generally?

46:01

LM: It's become a thing in the last four or five years, maybe. I kind of approach it to see if I can make it as a work, I guess wasn't really sure at the start if it was going to pan out that way. I'm using it as a kind of daily thing that ties into the way that I work. I can see making more films and photography, probably less in the studio I've probably drifted from the studio. Even before the pandemic I was becoming—I have a great studio but I can't really find that—I associate the studio with torment. I really do and it's really negative thinking on my part. Yeah I associate it with too much of being on my own. So I suppose the online things can connect; you do make connections with people. There's no doubt about it, but you know, sometimes the quality connection is different.

47:19

JL: You use it for connectivity and visibility, and also maybe use your Instagram account as your working archive in some ways.

47:27

LM: Yeah, yeah. It is like a kind of sketchbook, an in the moment sketchbook and you're sharing things. I remember thinking before 'this is a really precious photograph, I can't put this up'. And it's made me rethink all that, that way of thinking. It is an online archive, and in some ways some things I'm really, really proud of and I feel really good about. That's a good thing there. I'm really happy to put that out there. People say 'what sort of work do you do?' I'd have no hesitation going 'have a look at the Instagram' because it's a quicker view into what I might be up to, or my way of thinking. I've no snobbery towards that but I've obviously done gallery exhibitions and public art. The Instagram thing, that project I suppose has been a liberation for me.

48:35

JL: I want to thank you both very much for your time today, and to thank Catherine at CCA for inviting me and having us talk about your new project.

48:46

JD: Yeah, thank you so much. It's been lovely to speak with you and great to delve into what it is we're doing.

48:57

LM: It's been great, thanks very much Joanne, and thank you Catherine.

49:02

CH: Thank you Jane, Locky and Joanne for joining us. *nothing (but windows)* is on view from Artillery Street at CCA until the first of May 2021, with additional footage on Instagram @CCADLD and *especiallyeverything* @lockymorrisartist. This Round Table is made possible thanks to the support of Arts Council of Northern Ireland, Derry City and Strabane District Council, and The Art Fund.