What are the implications of a Hard Border for Northern Ireland? How will increased border controls affect the peace process? *Adjacency* takes materials from the Saville Inquiry into the events of Bloody Sunday 1972 to examine contested spaces in the context of ‘adjacency’ understood as ‘lying near, bordering’.

In a series of paintings and mixed media works *Adjacency* examines the uncertain relation between topography and cartography, between narrative and the event, within contested boundaries and identities destabilised by an uncertain Brexit.

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Adjacency  No Format Gallery, Deptford, London  23 March – 1 April 2017
Rossville  120cm x 150cm alkyd, resin, mastic on canvas (detail)
Barricade  200cm x 600cm alkyd and resin on bitumen roofing (installation view)
Battalion  120cm x 150cm alkyd, resin, mastic on canvas (detail)
Peace Line [detail]  244cm x 61cm x 63cm alkyd, lead, graphite, wax on mdf (detail)
Adjacency  280cm x 340cm alkyd, resin on canvas (installation view)
Hard Border  100cm x 100cm alkyd, resin, mastic on linen (installation view)
Battalion  120cm x 150cm alkyd, resin, mastic on canvas (installation view)
Rossville  120cm x 150cm alkyd, resin, mastic on canvas (installation view)
Saracen  120cm x 150cm alkyd, resin, mastic on canvas (installation view)
Quadrant I  60cm x 60cm alkyd, resin, graphite on canvas (installation view)
Quadrant IV  60cm x 60cm alkyd, resin, graphite on canvas (installation view)