

Adjacency

[the quality or state of being adjacent, or of lying near,
bordering]

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 to examine contested truths in the context of 'adjacency' understood as 'lying near, bordering'. In a series of paintings and mixed media works the exhibition examines the uncertain relation between topography and cartography, between narrative and the event, within contested boundaries destabilised by an uncertain Brexit.

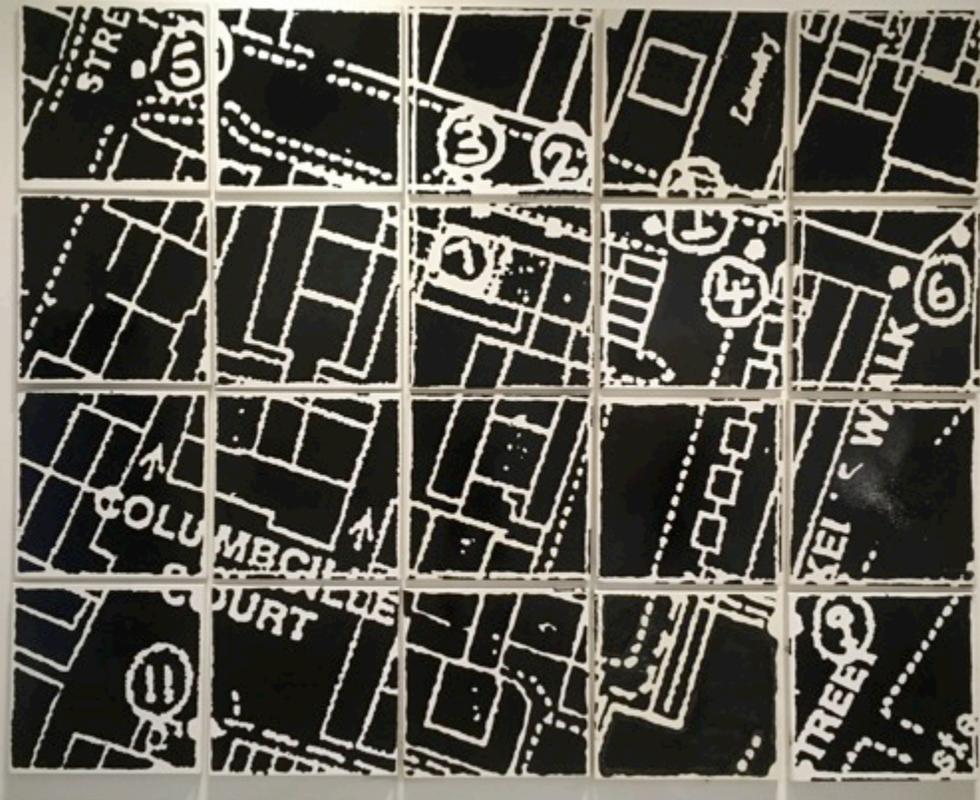
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Adjacency

Resin and alkyd on canvas. 280cm x 340cm.

[This is an on-going work which has the potential to comprise 546 units with a possible dimension of 1768cm x 1428cm].

The large-scale polyptych 'Adjacency' explores the slippage between cartography and topography. It draws on the maps appended to each of the witness statements taken during the two enquiries into the events of 30 January 1972.



(Archive document)



(Archive document)



Adjacency (installation view)



(installation view)



(installation view)



Battalion. Alkyd, resin and mastic on
canvas. 120cm x 150cm.



Battalion (detail)



Rossville. Alkyd, resin and mastic on canvas.
120cm x 150cm



Rossville (detail)



Saracen. Alkyd, resin and mastic on canvas.
120cm x 150cm



Saracen (detail)

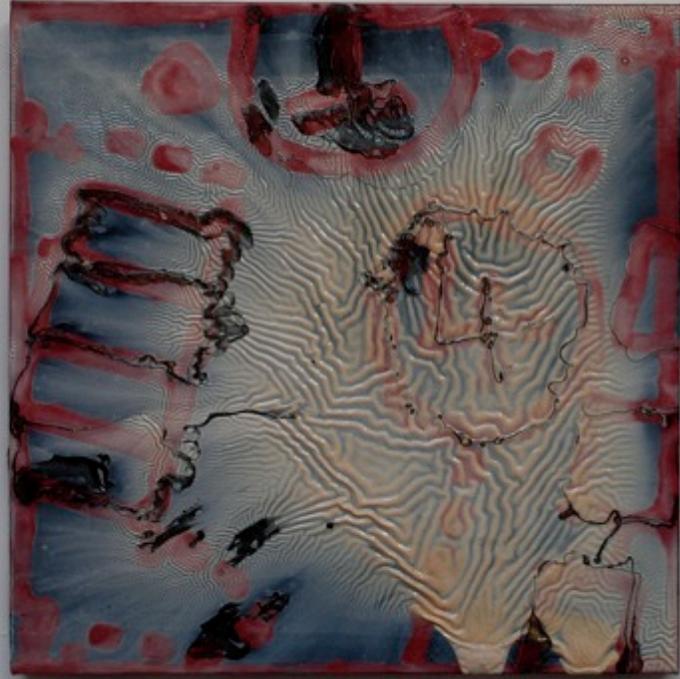


Quadrant I, II, III, IV: Abject Series
Alkyd paint, resin and graphite on canvas.
60cm x 60cm each.

These paintings isolate four separate quadrants of the map of Derry used in the Widgery and Saville enquiries. The markings of the quadrant are obscured by layers of paint that have an abject, visceral, quality.









Hard Border. Alkyd and Resin on Linen.
103cm x 100cm



Hard Border (detail)



Forensic I

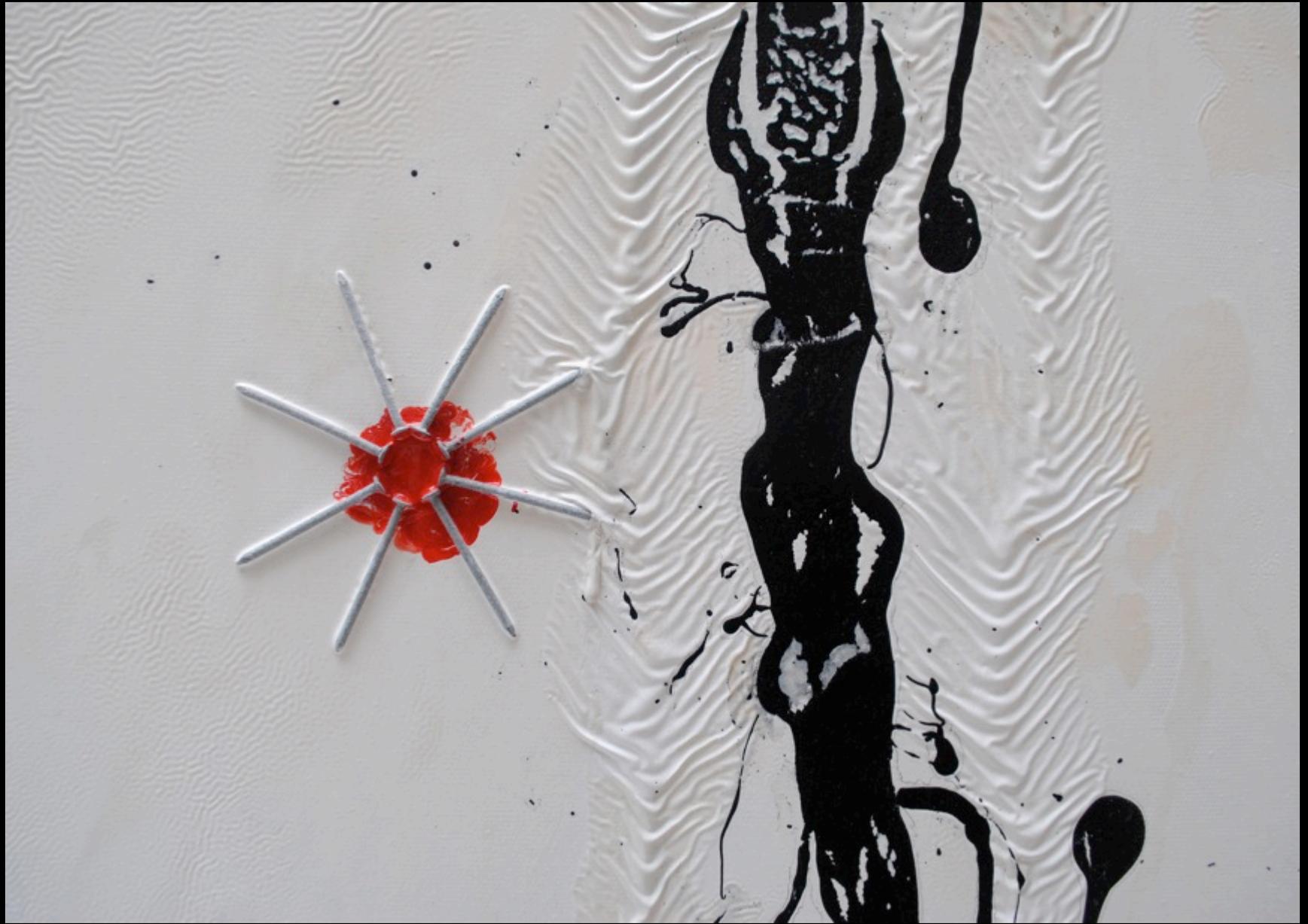
Alkyd paint, aluminium, bronze and nails on canvas.
60cm x 40cm.

This painting is derived from a forensic photograph of the body of one of those shot on 30 January 1972. The pathologist's report describes the event depicted in this painting thus:

'Death was due to a bullet wound of the head. The bullet had entered the left side of the head about three inches behind the left ear and had made its exit through the right orbit having produced extensive fractures of the skull and laceration of the lower part of the brain. Death would have been immediate'.







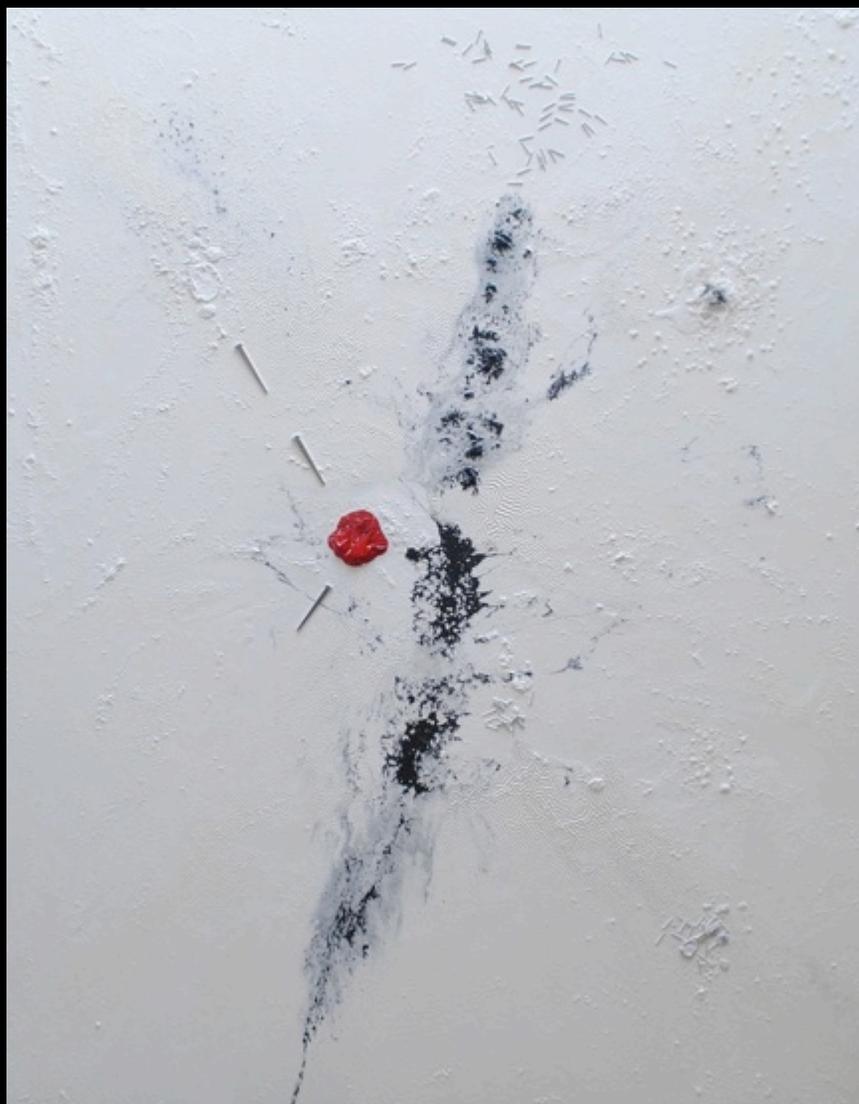
Forensic II

Alkyd paint, aluminium, graphite, nails, beeswax
on canvas.

60cm x 40cm.

This painting is derived from a forensic photograph of the body of one of those shot on 30 January 1972. The Saville Inquiry describes the event depicted in this painting thus:

'We are sure that either Private L or Private M, members of Composite Platoon who had taken up positions at the low walls of the Kells Walk ramp, shot [...] as he was crawling south from the rubble barricade away from the soldiers'.







Para (2011)

Alkyd paint on canvas. 24cm x 60cm.

This work began as an investigation into the repetition of the word-fragment 'para' in the now-discredited forensic reports on the tests that established that the people killed on Bloody Sunday had been in contact with firearms. In this document, which describes how the paraffin test was used to prove that those attending the parade who were shot by the paratroopers were paramilitaries, the repetition of four words: 'paratrooper', 'paramilitary', 'parade; and 'paraffin' is striking. Though each of these words begins with 'para', in two of them the word-fragment 'para' is a preposition that has a series of meanings that are particularly resonant with the concerns of my investigation. The spatial and temporal senses of 'para' as 'by the side of, beside' and 'alongside of, by, past, beyond' are given greater force through an understanding of the cognate adverbial sense of 'para' which defines it as 'to one side, aside, amiss, faulty, irregular, disordered, improper, wrong'. The preposition 'para' also expresses a subsidiary relation linked to the terms 'alteration, perversion and simulation'. Presented here is the Greek term 'para' or *παρά* from which the definitions above originate.

παρά

Peace Line (2011)

mdf board, alkyd paint, lead flashing, nails, graphite, wax.

244cm x 61cm x 63cm.

A peace line is a division or wall erected between two communities to physically divide them, and thereby keep the peace. Yet by this division, the possibility of peace is undermined. The work comprises a black board onto which a strip of lead is fixed with 13 nails, the number of the dead of 30 January 1972. Handwritten in graphite on the right side of the strip are the names of the dead from 1968, the start of the Troubles in Northern Ireland, to 1972, the year when Bloody Sunday happened. The lead strip extends beyond the boundaries of the list of names, traverses the gallery, and enters the space outside. Over the lead, and the names, wax streams down.





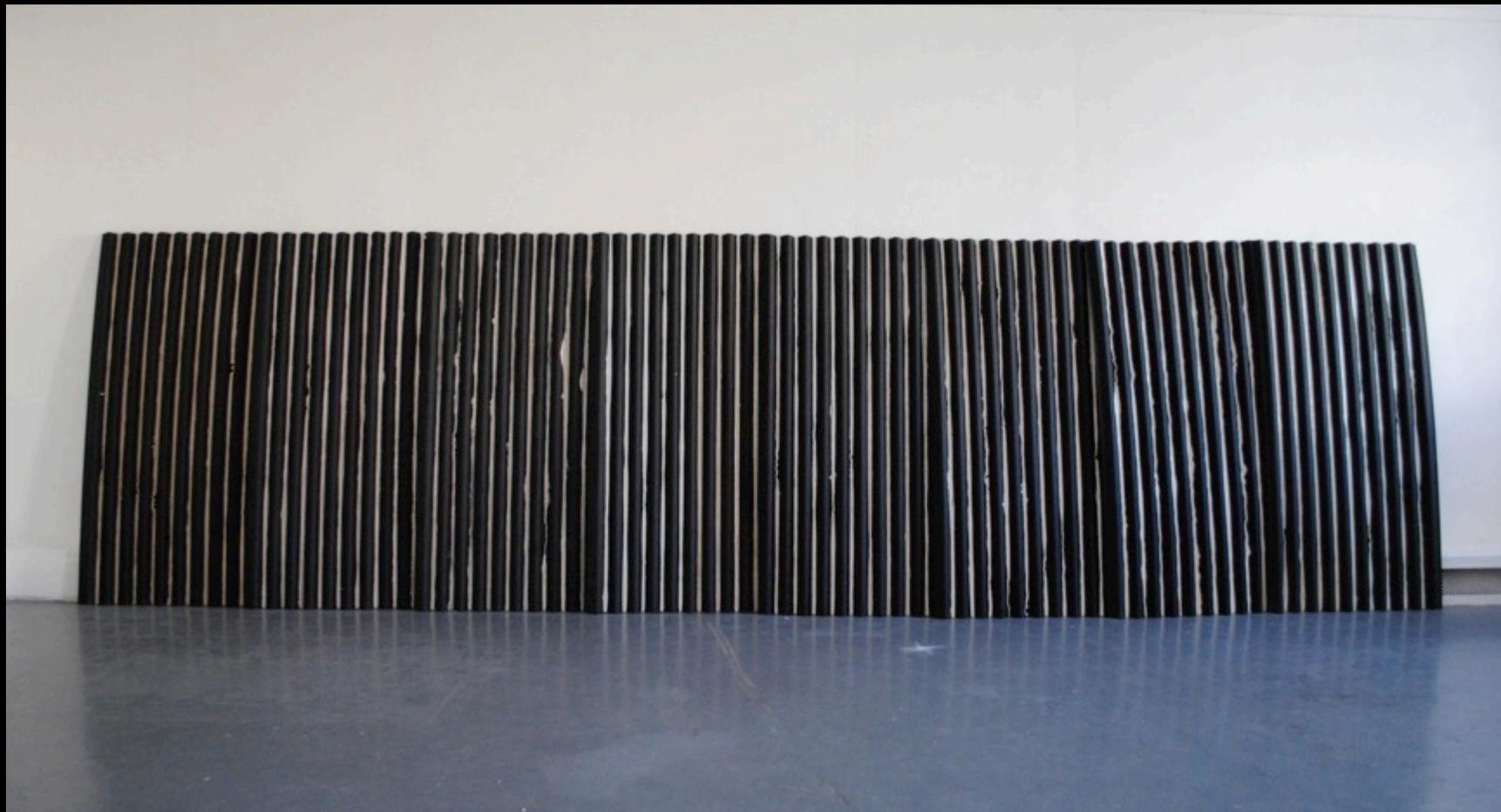
Barricade

200cm x 600cm

Alkyd and resin on bitumen coated roofing.

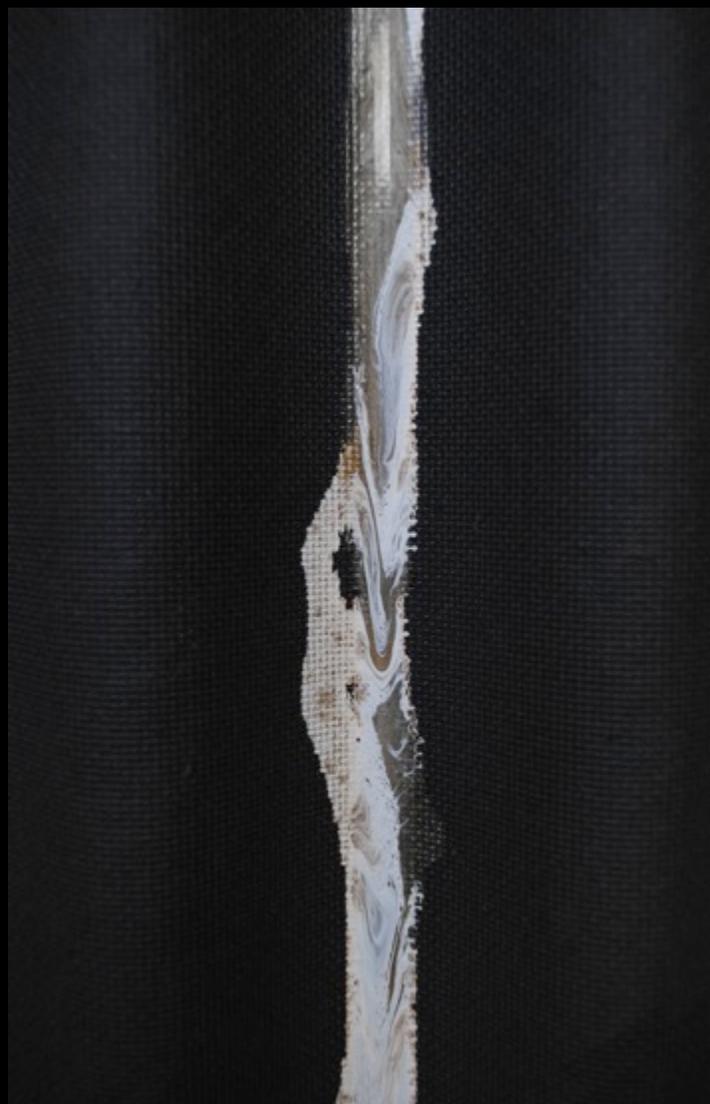
This is an on-going work which has the potential to comprise as many units as are appropriate for the space.











Beat

1:20 minutes

Video of a beating cardiomyocyte cell
layered over archived sounds of the shooting
on Bloody Sunday recorded by William L.
Rukeyser.

