

STUDIOS + GALLERY



## ***Emergence VII***

**An exhibition of selected artists from Belfast School of Art Degree Show 2023**

### **Gallery 1**

**Opening: Thursday 8<sup>th</sup> February 2024, 6pm – 8:30pm**

**Exhibition Dates: 8<sup>th</sup> – 29<sup>th</sup> February 2024**

**General opening times: Monday - Thursday, 10am – 5pm**

### ***Emergence VII***

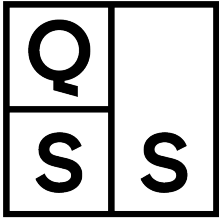
QSS is delighted to be welcoming a selection of 2023 graduates from Belfast School of Art to exhibit in our gallery as part of *Emergence VII*. Now in its seventh year our annual '*Emergence*' exhibition provides a valuable and professional platform for recent graduates at a transitional stage in their career.

The work was selected from the Belfast School of Art Degree Show, June 2023 and we are thrilled to welcome the selected graduates into the gallery.

A panel of four QSS studio holders (Alacoque Davey, Clare French, Gerry Devlin and Karl Hagan) and an independent curator (Francesca Biondi – Gallery 545) selected the participating artists.

This year they are: Anya Nicholl, Aubrey McCrystal, Ciara Caldwell, Ciaran Dallat, Connor Scullion, Eimhear Atkinson, Eiméar Harkin, Kevin McCourt, Lydia Bell, Margaret Kelly, Michael Doherty, Mollie Browne, Moya Clements, Patricia Finlay and Sally McGaughey.

Collectively the selected works demonstrate the diverse range of media explored at the Belfast School of Art.



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## **Artist Bios:**

### Anya Nicholl

Anya Nicholl has been investigating into the multitude of layers and complexities that natural form is created from, especially containment. This is communicated by how the plant/form uses its body to trap or surround an object either for survival or aesthetic purposes. She places a focus on key words weaved into her work, such as 'Contain, Contained and Containment', viewing this containment as a safe non threatening, almost protective form. As her practice and research progressed she started to understand how many of these 'human like' actions were seen as a form of survival and viewed as entrapment, but from what view point? The plant or the bug? Creating, moulding and forming in her work is to be visualised as being just as important as the final product. As many of the processes and actions to create her 'seed pods' involved these exact key words.

Insta: @anya.art0

### Aubrey McCrystal

McCrystal's series of works are symbolist in nature as he believes that allegory can play a significant role in how a person interprets reality. When contemplating submergence between the dream and the physical world, one can garner a greater perspective in how imagination and reality don't so much differ, as they are one in the same.

McCrystal tends to explore this notion in surrealist imagery and dreamscapes, in thinking of art as a form of simulacra that can open a gateway to new realities. In exploring the nature of illusion and how art can portray forms in a non-physical sense, he practices art as an exercise and expression in how consciousness can transcend its perceived limitations in space and time.

Insta: @goldleafnouveau

### Ciara Caldwell

Captivated by the symbiotic relationships formed within our ecosystem on a microscopic level, mycelium became the focus of Caldwell's artwork and research. Through her work she wants to showcase how fungi and Algae can be used to aid in the fight against climate change, and benefit not only our environment but also ourselves.

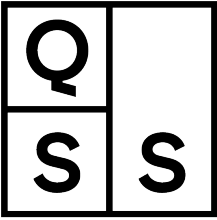
Insta: @ciaracaldwellart

### Ciaran Dallat

Ciaran Dallat would describe his work, much like himself, larger than life. Dallat tries to create work that inspires and drives him to continue to develop, that challenges him to explore and propels him to new levels of creativity. He creates artworks in both 2D and 3D and works in range of media including plaster, wood, metal and recyclable materials, to name but a few.

He tries to create 2D drawings which underpin the large 3D sculptures.

Sketching and drawing in both 2D and 3D, helps him to get a deeper understanding of the subject he is focusing on. Dallat says, "From the initial



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sketches I can imagine what features I need to include for my sculpture. Drawing helps me to imagine, develop and bring the sculptures to life.”  
Insta: @ciaran\_dallat\_art

#### Connor Scullion

Connor Scullion embraces the rawness of painting, going beyond a polished finish to embrace the imperfections that add an extra dimension and visceral impact to his pieces. The bumps and lumps in his artwork not only reveal a history of mark-making but also entice viewers to delve deeper into the work. While his art is not explicitly political, it inevitably reflects the prevailing societal currents that are difficult to escape in today's world.

As an abstract painter, Scullion embraces an ever-evolving process of overpainting and reworking. The initial starting point undergoes multiple transformations, resulting in a final piece that diverges from its origins. His preferred medium, oil paint, offers malleability and dynamic expression that perfectly align with his ever-changing vision. Drawing inspiration primarily from the present rather than history, he also acknowledges the lasting influence of the old masters.

Ultimately, it is through this process of dismantling and rebuilding that Scullion finds a deeper meaning in his practice.

#### Eimhear Atkinson

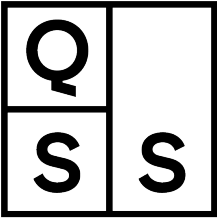
Eimhear Atkinson (b. 2001 N. Ireland) currently based in Belfast as an artist in residence at Ulster University Belfast School of Art, having previously studied a foundation degree in Belfast School of Art (2019) Atkinson has recently completed their BA Fine Art at Ulster University (2023). Her artwork of which explores the lack of representation of female artists alongside the subjectification of women throughout art history. Aiming to re-depict historical male artists' work through the eyes of a female artist, creating a dissolution between these traditional pieces of art and the artist, with particular focus on artworks in which women fell subject to the male gaze. With recent focus Atkinson features as a part of the Arts Council of Northern Ireland collection, alongside recently being awarded the ArtisAnn Gallery award and the Royal Ulster Academy show of 2023/24

Insta: @eimhear\_atkinsonn

#### Eiméar Harkin

Harkin's working method is heavily process-driven and centred on paint and the materiality of painting. Her paintings possess a formal quality. Colours and architectural details found in abandoned buildings play an essential part in her creative process.

Harkin finds their histories and personalities fascinating, as well as the texture and substance of their surfaces. Her work has been inspired by the worn-out paint that seeps through the paint cracks above and the texture it creates. In her current body of work, she explores the relationship between different colours and how old a building is. Removing paint layer by layer to produce a rough texture that contrasts with a smooth surface. There is a tug-of-war



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between potential and anticipation. Together, these elements invite the viewer to become immersed within the colours.

Insta: @eimearharkin23

#### Kevin McCourt

McCourts practice explores work that exists at the intersection of painted abstraction, collage and assemblage. Pieces are born out of a chaotic and expansive process which develops an 'archive' of materials that he uses to seek resolutions with. These constructions have a painterly vocabulary during their inception and once they come to a precipice a requirement for ordered and compositional language becomes activated.

His pieces relate to the language of painting, making, constructing, and assembly, utilising stitched canvas as a means of resolution. While his work aims to establish a connection to the art historical canon, it deliberately resists orthodoxy and challenges traditional notions of painting. McCourt is exploring the realm of failed aesthetic and refinement, challenging traditional ideas of beauty and perfection.

Insta: @kevinmcm

#### Lydia Bell

Bells practice involves navigating a language of the working landscape that surrounds her. She draws from the ever-shifting environment of her home farm, exploring a personal relationship with the natural land. Using her own experience as a way to question our connection with the landscape through printmaking and sculpture. Informed by the mythology of space and sound intersected with human and animal coexistence Bell explores the impact of agriculture on the land.

She uses the land as a drawing tool, from livestock to river. Her work is a response to the encompassing land and sounds, using a bodily experience to reflect and create.

Insta: @lydiabellartist

#### Margaret Kelly

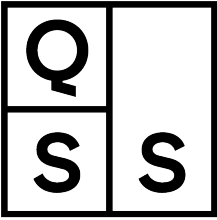
In her art Kelly is interested in space, place and memory, notably forgotten spaces. Reflecting on personal and private space, the works manifest as prints, inspired by family history and the home. The images created hold meaning through symbolism and narrative. Kelly aims to reveal one big picture of the place, made up of many small images and subtle nuances in form, texture and colour. The images on display here are part of a collection based on Rarity Cottage and Farm where Kelly grew up.

Insta: @margaretkelly0708

#### Michael Doherty

Michael Doherty is an artist and architect based in Belfast.

Narratives around cultural diversity, society, and the environment, are dominant in his work. Having just completed a degree in fine art painting, his focus has evolved to an abstract expressionist aesthetic that simultaneously



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integrates narratives promoting society. This as a statement that individual expression and a commitment to the collective are not exclusive. In the promotion of the visual arts, and the craft of drawing in particular, he has led workshops for many organisations and exhibits regularly. His work has featured in television and radio broadcasts and was included in a series of exhibitions, film and books on architects sketchbooks. He has attended 'The Inishlacken Project' weeklong artist residency off the coast of Connemara for the past 10 years. While not making art he improves his Irish speaking, plays the concertina and maintains his 1963 Honda 50 motorcycle.  
Website: <https://www.michaeldohertyart.com/>

#### Mollie Browne

Mollie Browne, an Irish fine artist from Cookstown now living in Belfast, completed a First Class BA Hons Degree in Fine Art at Ulster University (2023).

Awards include, ACNI SIAP General Art Award, RUA Award, QSS Graduate Bursary Award, Engine Room Gallery Graduate Award, PS<sup>2</sup> Graduate Award and The Thomas Devlin Fund, The Community Foundation for NI. ACNI's Artist of the Month (December 2023). Shortlisted finalist for the Ingram Prize and the Global Design Graduate Show in collaboration with Gucci.

'I'm Scared' and 'Enclosing and Engulfing' are a part of the Arts Council of Northern Ireland's Contemporary Art Collection. Originally from a wider series of work entitled 'Land of Lonely, where the artist tries to understand what it means to be lonely.

The main technique created by Browne, Acetone Manipulation on photographic images, explores her state of mind, feelings of disconnect and anxiety. Her identity can be seen to dissolve, capturing a sense of existential crisis.

Insta: @mollie.browne

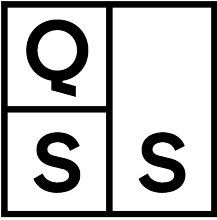
#### Moya Clements

Moya Clements is an abstract artist and student teacher from the Antrim Coast. Inspiration for their work is derived from the 1920 German Expressionist film *The Cabinet of Dr Caligari* by Robert Wiene, a film which reflects on the fragmentation of Germany after the first World War. The *Somnambulist Series I-IV* explores the subconscious mind, combining and reimagining the surreal landscapes and figures shown throughout the film, creating a quadriptych that captures the psychological horror of Wiene's work and post war Germany.

Insta: @moyalouiseart

#### Patricia Finlay

The theme running through my work is that of our vulnerability to manipulation by questionable imagery that misleads or overpromises. My paintings explore the problem of how we navigate a world so heavily mediated by problematic images. In the specific work in this exhibition, an overtly



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representational approach is used against the grain to foreground the artifice behind the painting - to insist that, for all its naturalism and narrative promise, what the viewer is looking at is a highly manipulated coloured rectangle on a wall rather than a neutral window on the world. Here, traditional forms are stress tested by a narrative that goes nowhere and by dissonant abstract notes that break the spell of naturalism.

The viewer is thus subtly directed back to the painting as manufactured object. All told, it is a cri de coeur for an informed scepticism towards all the other images that bombard us daily.

Insta: @finlay718

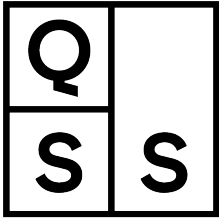
### Sally McGaughey

Sally McGaughey is a multidisciplinary artist that specialises in painting and ideas of expanded painting. Her current body of work is inspired by a recent move back to a place she lived as a child. She found a new appreciation for the landscape around her, dwelling on the memories it harbours.

The 3-dimensional forms initially started as a pile of collage material found on her studio floor, which grew into the pieces exhibited here.

Some areas were painted and some left untouched, letting the raw material breathe. Experimentation, trial and error, play a key role in how the work unfolds. McGaughey tries new ways to create and expand her visual language using the materials around her. The process of thinking through making, reflecting and responding has led her practice to exciting and rich places where shape, colour and form are the forefront and are explored for their modernist material qualities.

@sally\_mcgaughey



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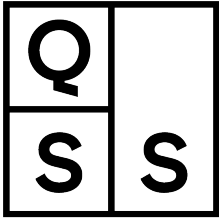


## List Of Works:

### Gallery (anti – clockwise)

1. **Michael Doherty**, *Gifted*, 2023, oil on canvas, 183 x 113 x 3cm, £1800
2. **Eiméar Harkin**, *Details of Change*, 2023, oil on canvas/board, 13 x 18cm, £120 each
3. **Mollie Browne**, *Enclosing and Engulfing*, 2023, acetone manipulation, giclée print, 77 x 110cm, (Limited Edition of 3), £350
4. **Mollie Browne**, *Empty*, 2023, acetone manipulation, giclée print, 77 x 110cm, (Limited Edition of 3), £350
5. **Mollie Browne**, *I'm Scared*, 2023, acetone manipulation, giclée print, 77 x 110cm, (Limited Edition of 3), £350
6. **Michael Doherty**, *Climbing Mountains*, 2023, oil on canvas, 183 x 113 x 3cm, £1800
7. **Eimhear Atkinson**, *The Fall of Man, the Rise of Women*, 2023, oil on canvas, 312 x 190cm, £1,850
8. **Margaret Kelly**, *Reading*, 2023, etching with aquatint, 25 x 22cm, £40
9. **Margaret Kelly**, *Dragonfly*, 2023, etching with aquatint, 25 x 22cm, £40
10. **Margaret Kelly**, *Washing*, 2023, etching with aquatint, 25 x 22cm, £40
11. **Margaret Kelly**, *Gates I*, 2023, chine colle with screenprint, 21 x 26cm, NFS
12. **Margaret Kelly**, *Walls*, 2023, chine colle with screenprint, 21 x 26cm, NFS
13. **Margaret Kelly**, *Gates II*, 2023, chine colle with screenprint, 21 x 26cm, NFS



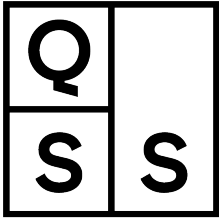


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- 14. Ciara Caldwell**, *Bioremediation II* 1/1 edition, 2023, intaglio on heritage paper, 91 x 65cm, £300
  
- 15. Lydia Bell**, *Water through the landscape*, 2023, etching, 110.5 x 76cm, £180
  
- 16. Lydia Bell**, *The way of Sheep*, 2023, etching and monotype, 76 x 110.5cm, £230
  
- 17. Aubrey McCrystal**, *Three threads*, 2023, embroidery/thread painting, 13 x 13cm, £250
  
- 18. Aubrey McCrystal**, *Distressed Blossom*, 2023, embroidery/thread painting, 13 x 13cm, £250
  
- 19. Aubrey McCrystal**, *Make Believe*, 2023, embroidery/thread painting, 15 x 15cm, £250
  
- 20. Aubrey McCrystal**, *Revenge Of The Red Squirrel*, 2023, embroidery/thread painting, 13 x 13cm, £250
  
- 21. Aubrey McCrystal**, *Shrooms*, 2023, embroidery/thread painting, 12 x 15cm, £250
  
- 22. Aubrey McCrystal**, *Crash Landing*, 2023, embroidery/thread painting, 15 x 11cm, £250
  
- 23. Aubrey McCrystal**, *Contemplating*, 2023, embroidery/thread painting, 20 x 20cm, £250
  
- 24. Aubrey McCrystal**, *When Two Become One*, 2023, embroidery/thread painting, 15 x 15cm, £250
  
- 25. Aubrey McCrystal**, *Stigmata*, 2023, embroidery/thread painting, 9 x 9cm, £150
  
- 26. Aubrey McCrystal**, *Muse*, 2023, embroidery/thread painting, 11 x 15cm, £250
  
- 27. Aubrey McCrystal**, *Strange Fellow*, 2023, embroidery/thread painting, 12 x 15cm, £250





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**28. Aubrey McCrystal**, *Prudence*, 2023, embroidery/thread painting, 21 x 21cm, £250

**29. Kevin McCourt**, *AnteMortem*, 2023, oil paint, oil bar, pigment in RSG on stitched canvas, 130 x 130cm, £1000

**30. Moya Clements**, *The Somnambulist Series (I-IV)*, 2023, collage on canvas, 18 x 22cm, £70

**31. Moya Clements**, *The Somnambulist Series (I-IV)*, 2023, collage on canvas, 18 x 22cm, £70

**32. Moya Clements**, *The Somnambulist Series (I-IV)*, 2023, collage on canvas, 18 x 22cm, £70

**33. Moya Clements**, *The Somnambulist Series (I-IV)*, 2023, collage on canvas, 18 x 22cm, £70

**34. Eiméar Harkin**, *Details of Change*, 2023, oil on canvas/board, 13 x 18cm, £120 each

**35. Michael Doherty**, *The Path Gets Broader*, 2023, oil on canvas, 150 x 113 x 3cm, £1800

### **Central Pillar & Floor**

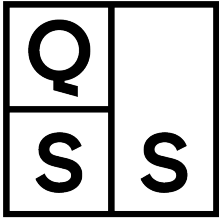
**36. Anya Nicholl**, *Entrapped or Contained?*, 2023, mixed media, wood, plaster casts, mix of fruit/plants, 140 x 100cm, £7 each

**37. Patricia Finlay**, *Nothing Much to See Here*, 2023, oil on canvas, 150 x 120cm, £850

**38. Sally McGaughey**, *Forest of Shapes*, 2023, mixed media, 270 x 225cm, £185 each or £800 for all work

**39. Connor Scullion**, *The Cost of a Holocaust*, 2023, oil on plywood, 84 x 203cm, NFS

**40. Ciaran Dallat**, *Look down*, 2023, ceramic, brick, wood, work bench, plastic crates, rats 10cm each, £80 (plaster), £100 (white clay), £140 (clay with patterns)



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**41. Lydia Bell, *A walk through the Farm*, 2023, etching onto aluminum can, 33 x 70cm, £880**

**42. Ciaran Dallat, *Look down*, 2023, ceramic, brick, wood, rats 10cm each, £80 (plaster), £100 (white clay), £140 (clay with patterns)**

