

Ecology of the City – Belfast

Artist Biographies

Cian Donnelly

Date of birth: 1974

Email: ciantdonnelly@hotmail.com

Gallery: The Third Space, Belfast

While rooted in painting Donnelly's recent work has broadened to include song, performance and storytelling, his extensive drawing and notebook writings form the basis of an ongoing narrative, developing fictional characters with a distinctive mythology and hierarchies. Donnelly says of his songs, they are "a way of giving life to other voices and characters, but also suggest a context and tone for the work, like a children's psychedelic musical."

Cian Donnelly graduated with an MA in European Fine Art from Winchester School of Art (Barcelona) in 2001. Recent shows include *New Art from Northern Ireland*, Katzen Arts Centre, Washington D.C.; *Do you want to be a Blood Wizard*, Old Museum Arts Centre, Belfast, Northern Ireland; *A Long Time Ago*, Draiocht, Dublin, Ireland, and *Planet Dacre Episode 1*, Resonance FM, London; *Party at the American Academy*, The British School at Rome; *20Eventi, Arte Contemporanea in Sabina*, Bocchignano; *Bologna Grand Tour*, Emilia Hotel Spazio Cultura, Bologna. His work is part of several collections, including that of The National University of Ireland and The Arts Council of Northern Ireland.



Cian Donnelly *The Light in a Raindrop Wizard*, acrylic and medium

"Is it possible, if you remember someone for long enough, and with all you heart, you could bring them back to life? After I lost my wife, a world opened up inside me. I heard voices, called Blood Wizards. Now I make things that are memories of themselves, like I

am a memory of myself. When someone you love dies, call on The Blood Wizards."
-Daniel Cullen

Vampire on his hands and knees is a performance work where Donnelly inhabits the character of Daniel Cullen, a man who following the death of his wife and child has retreated to this room and made pieces in remembrance of the family he has lost. The performance concludes with songs from The Order of the Golden Ghost, a choir of artists and musicians.



Cian Donnelly *Vampire on his hands and knees*, 2008

John Duncan

John Duncan (b1968) lives and works in Belfast he studied Documentary Photography at Newport and Fine Art Photography at Glasgow School Art. Solo exhibitions include Be Prepared Stills Gallery Edinburgh, Boom Town Gallery of Photography Dublin and Bonfires at Belfast Exposed. Group exhibitions include The Lie of the Land, Gallery Photography Dublin, Curator Ute Eskildsen Folkwang Museum, On the Bright Side of Life, Contemporary British Photography, Neue Gesellschaft fur bildende Kunst Berlin curator David Chandler, East 2006 Norwich Gallery, selected by Jeremy Deller and Dirk Snauwaert. Loaded Landscapes Museum of contemporary Photography Chicago. Publications include 'Be Prepared' Stills Gallery, 'Trees from Germany' Belfast Exposed and 'Bonfires' Steidl.



Mary McIntyre

Email: marymcintyre1@gmail.com

Website: <http://marymcintyre.org/>

Gallery: Third Space Gallery, Belfast / Arti-Ricambi, Verona

Mary McIntyre was born in 1966 in Coleraine, Northern Ireland. She lives and works in Belfast. She graduated Master of Fine Art at the University of Ulster in 1990, where she is now a Reader in Fine Art. She has exhibited extensively both nationally and internationally. The subject of landscape and our relationship with nature is a core element of Mary McIntyre's recent photographic work. McIntyre's practice is concerned with what is hidden or absent from view and adopts key motifs from within historical painting and the sublime.

Her work acknowledges that our ways of 'seeing' the landscapes are conditioned through our knowledge of its historical depictions in painting and that both painting and photography not only portray but also construct 'the landscape'. These landscape images do not seek to represent traditional rural idylls, instead they depict vistas that are in themselves constructed and man-made so that each scene is interrupted with evidence of urban activity. Recent series of works have been produced by photographing in mist and fog, so that the landscape subject becomes obscured, or even invisible. These works fix the most ephemeral conditions of the landscape, the 'elements' themselves, in representation. By photographing in specific weathers, McIntyre produces documents of that which is intangible; in these images, each location, the supposed 'site' of the work, is rendered unknowable and leads to an unsettling erasure of the subject.

Other series of works depict urban locations at night. These mundane and often run down places are transformed when photographed at night. The subjects are dramatised and the atmosphere heightened, emphasising the photograph's relationship with a cinematic aesthetic. This work plays upon the relationship between the practice of the cinematic 'still' and narrative, to create the potential for a single image to propose a wealth of narrative possibilities that could exist beyond the image itself in the viewer's perception. These depictions of urban space focus on depictions of a psychological space, rather than merely documenting the physical elements of these environments. McIntyre's work also explores the use of the figure, a recurrent motif in landscape painting. The figure has an active role in the contemporary landscapes she photographs; urbanisation and industrialisation of the rural are apparent, and sentimental approaches are avoided.

Selected solo exhibitions include: Mary McIntyre, The Third Space, Belfast, 2009; Space of Doubt, Goethe Institut, Dublin, 2006; Esterno Notte, Arti Ricambi Gallery, Verona, 2005; Nocturnal, Kevin Kavanagh Gallery, Dublin, 2004; The Long View, Golden Thread Gallery, Belfast, 2003; Survey, Gallery of Photography, Dublin, 2000. Selected Group Exhibitions include: Archiving Place & Time, Holden Gallery, Manchester Metropolitan University, touring to Wolverhampton Art Gallery, 2009/2010; Different Dimension, Novosibirsk International Festival of Contemporary Photography, Novosibirsk State Art Museum, Novosibirsk, Russia, touring to Metenkov Photographic Museum, Ekaterinburg, 2008; Tides, Regina Gouger Miller Gallery, Carnegie Mellon University, Purnell Center of the Arts, Pittsburgh, 2006; Dogs Have no Religion, Museum of Contemporary Arts, Prague, 2006; The Nature of Things: Artists from Northern Ireland, Northern Ireland's first presentation at the Venice Biennale, 2005; The Belfast Way, Herzliya Museum, Tel Aviv, 2005; Something Else: Contemporary Art from Ireland, Turku Art Museum, Finland, Amos Art Museum Helsinki, Oulu City Art Museum & Joensuu Art Museum, Finland, 2003/2002; Stepping Back, Moving Forward, Pittsburgh Centre for the Arts, Pittsburgh, USA, 2002; At a Remove, Woodstock Gallery of Photography, New York, 2000; Small Steps,

Ellipse Gallery, Washington USA, 2000; Some Place Else, Het Consortium Gallery, Amsterdam, 2000.

Her work is included in a number of collections including, the Arts Council of England and Arts Council of Northern Ireland Art Collections, BT Millennium Collection, The Verdutte Institute, Amsterdam and private and corporate collections.



Dougal McKenzie
Date of birth: 13th June 1968
Email: dbmckenzie@tiscali.co.uk
Phone: 00 44 (0)78 43 674861
Artist website: www.thethirdspacegallery.com

Dougal McKenzie was born in Edinburgh, Scotland, in 1968. His undergraduate study was in Painting and Drawing at Gray's School of Art in Aberdeen, Scotland (1986-90) followed by postgraduate study on the M.A. Fine Art course at the University of Ulster at Belfast in Northern Ireland (1990-91).

He served as one of the first co-directors of the artist-run organisation Catalyst Arts in Belfast (1994-96). He was lecturer in Fine Art (Painting) at Limerick School of Art and Design, Ireland, from 1996-2004, and is currently Course Leader in Foundation Studies Art and Design at Southern Regional College, Newry, Northern Ireland.

His solo painting exhibitions include the Compass Gallery in Glasgow (1991), the Hunt Museum in Limerick (2001), Context Galleries in Derry (2005) and The Third Space Gallery in Belfast (2009). He was a prizewinner at the John Moores 23 Exhibition of Contemporary Painting at The Walker Gallery in Liverpool in 2004, and in the same year participated in Perspective 2004 at the Ormeau Baths Gallery in Belfast. In 2007 he organised the exhibition The Double Image at the Golden Thread Gallery in Belfast, examining perceptions of History and Narrative in contemporary Northern Irish painting and photography. He has been included in group shows in Birmingham/ Alabama, Iceland, Slovenia, and Poland. In August 2010 his work will be exhibited in the major John Moores Survey Exhibition in Seongnam, South Korea, with artists including Howard Hodgkin, Richard Hamilton, Bridget Riley and David Hockney.

McKenzie works from Queen Street Studios in Belfast and is represented by The Third Space Gallery.

**Artist's statement from the exhibition 'Dunkelbunt',
The Third Space Gallery, February 2009:**

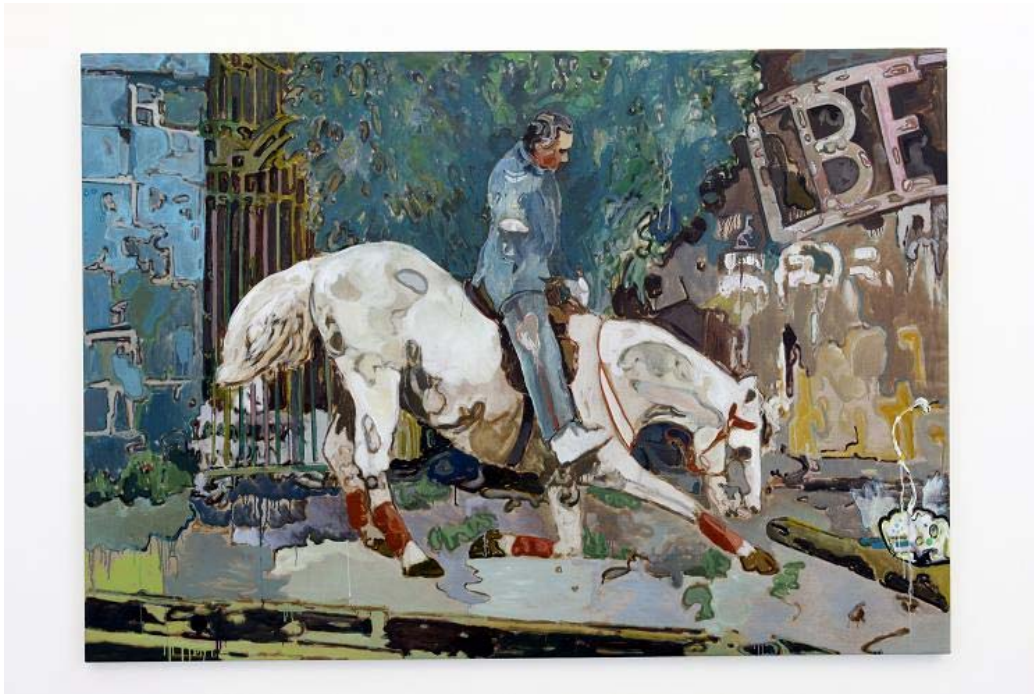
"Most painters are probably struck by the fact that within a world of proliferating imagery, painting has to stand in a pretty long queue behind other forms of image production, before it reaches any audience. This is a good position to be in for image-based painters who wish to engage with painting's relationship to photography, as I do. Living in a hugely image-saturated society brings new challenges for painters now. The fact that most of this comes to us through the screen, be it via YouTube, Google Image or Facebook, is of great interest to me as a painter. I cannot conceive of making paintings that do not in some way connect to new media. Nearly all of my recent work derives from some level of Googling and Photoshopping, tied-in with historical moments that I do some reading around. I have recently been reading about the Franco-Prussian War of 1870, but my process extends out to any other reference that may provide me with the right sort of image. It can be quite an indiscriminate process, and it's fine I think to have some joggers from the Boston Marathon in 1986 running past the old 'Bellevue' entrance to Belfast Zoo, or some characters from a Woody Allen film turning up at Edouard Manet's apartment. This layering of different images and histories brings complexity to the process of viewing and interpreting a picture. For me, making and looking at paintings can still raise questions about how the complexity of History is related and narrated."



Dougal McKenzie 'The Refuseniks' / oil on linen / 24" x 18" / 2008



Installation view from 'Dunkelbunt' at The Third Space Gallery, Belfast, Feb. 2009
Left: 'Sid's Ahead (the past historical)'/ oil on linen/ 72" x 60"/ 2008
Right: 'The Return of the Native (a source of light)'/ oil on linen/ 72" x 84"/ 2009



Dougal McKenzie 'The Return of the Native (a source of light)'/ oil on linen/ 72" x 84"/ 2009

Peter Richards

Peter Richards is an artist and curator, born Cardiff in 1970, based in Belfast since 1994. He spent two years between 1996-1998, as a director of artist-run Catalyst Arts working alongside the likes of Phil Collins, Mark Orange, Niamh O'Malley, Susan Phillipsz, and Dan Shippides. Whilst at Catalyst Arts he began to share time between his studio practice, and creating contexts and opportunities to explore the works of others, a way of working that he continues to this day. He became Gallery Director at the Golden Thread Gallery, Belfast, in 2001, and has devised its artistic program since, realising solo and group exhibitions in the gallery and at venues across China, USA and Europe.

Richards studio practice is primarily concerned with the processes of constructing representations of existing representations, usually working with combinations of photography, video and performance. He has developed bodies of work relating to, acts of repetition, the reinterpretation and the recycling of a diverse range of pre-existing source material, such as; memorials in Northern Ireland, family albums, council meetings, published documentation from the histories of performance art, paintings – historical depictions of Venice and a wide variety of cartoons. Regularly working with antiquated technologies, such as the Camera Obscura or Pinhole Camera Richards has explored durational aspects of the early photographic techniques, creating works with exposure times of several minutes or even hours, rather than fractions of a second. Throughout his practice Richards has engaged with creating collaborative actions and processes that themselves create visual records of the duration of the collaborative activities.

Since his first solo exhibition *Corrective Perspective*, Context Gallery, Derry 1996, Richards has had numerous solo exhibitions including: *Cornerhouse*, Manchester; *Studio Lipoli & Lopez*, Rome; *Ormeau Baths Gallery*, Belfast; *Model Arts and Niland Gallery*, Sligo; *ZDSLU Gallery*, Ljubljana; *Belfast Exposed*, Belfast . Richards has participated in many group exhibitions, including: Northern Ireland's inaugural exhibition at the Venice Biennale in 2005 - *The Nature of Things*, Artists from Northern Ireland, la Biennale di Venezia 51; *elective perspective*, Galeria Arsenal, Poland; *Dogs Have No Religion*, Czech Museum of Fine Art, Prague; *Intersections*, Youkobo Gallery, Tokyo; *Through our Eyes*, the Painting Center, New York; *The Belfast Way*, Herzelyia Museum, Tel Aviv; *Artistas Visuales de Belfast*, La Sala Naranja, Valencia; *a view from ...*, Kao Yuan Arts Centre, Taiwan; *L'Art dans le monde 2000*, Musée d'Art Moderne de la Ville de Paris - MAM/ARC, Paris; *Through A Glass Darkly*, Het Consortium, Amsterdam; *2e Rencontre International d'art Performance*, Quebec; *New Contemporaries 99*, South London Gallery & Liverpool Biennial; *NI gulp*, Plug In – ICA Gallery, Winnipeg; *Photo 98*, Hull Time Based Arts & Ferrens Gallery, Hull; *L'Evenement Oblique*, Tangente, Montreal; *The National Review of Live Art*, The Arches, Glasgow.



