

OLLABORATION WITH DECLAN COLQUITE, HE NEWBRIDGE PROJECT, GATESHEAD 2018 URATED BY BLOC PROJECTS & CAUSTIC COASTAL

Declan Colquitt Michaela Cullen The Newbridge Project, Gateshead

For a new collaborative work, artists Michaela Cullen and Declan Colquitt explore ideas of recollection and the slippage of time through themes of Irish pilgrimage and Northern dance music. The artists will create a new installation ranging across different media including sculpture, sound and film.

In an attempt to define place and identity, both artists have moved backwards in time, locking into the inert temporalities of childhood, the suspended time of mythology and the acceleration of the recent past. These movements encompass remarks on delirium, displacement and lost futures.

A new film work is presented by Michaela Cullen. Described by the artist as 'sardonic sitcom pilgrimage' this disorientating psychotropic story tries to understand friendship, upbringing and geographical landing. The three entities of the 'Morrígna', Badb, Macha and Nemain go on a detrimental journey of self-actualisation by way of self-accusation. The characters argue and meander in handmade costumes and are distinguished by their distorted cartoonish faces. The film is set in Hy-Brasil, a phantom island said to lie in the Atlantic Ocean west of Ireland. Irish myths described it as cloaked in mist except for one day every seven years, when it became visible but still could not be reached.

Built on site, purpose-built bleachers loom and sulk in the space. Catholicism and organised religion are an ever present line of research in Michaela Cullen's work, and seating is considered further in this new work. In spaces where we are manipulated to be seated, seating is created.

Working closely with Cullen, Declan Colquitt's soundtrack is a visceral navigation of 00's Northern dance culture. Through the use of early camera phones that were popular at the time, and were also instrumental in the dissemination of the music via infrared and bluetooth technologies, the artist creates a lo-fi digital soundscape which pulls in and out of Cullen's narrative.

These camera phones also remain the predominant visual tool throughout the rest of Colquitt's work, realised in unconventionally printed photographs, collages and film stills that exploit the limitations of the medium, and magnify the ambiguity or camoflauge of pixelation. These works will address the dark-vitality, nihilism and social atomisation Colquitt see's as inextricably wrapped up in the dance music of the time.

As part of the exhibition, the artists have released a two part publication which will be available in the gallery and Newbridge Books following the exhibition. Although created separately, they will attempt to theoretically bridge gaps between works in the show through research, archiving and documentation.

This project was curated by Bloc Projects, Sheffield and Caustic Coastal, Manchester.

This project formed part of The Great Exhibition of the North, 2018.







An-some ways my life is a

like when you go to a party

and you drink too puch

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ISLAND



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Ambiguous and inconsistent, running away from everything and nothing at the same time. A force of nature, backwards in thought but forwards in heart. Rolling and shifting ahead. Huffing and puffing, looking at the mobile phone we share, the last three kids stand there at the school gates.

I wondered about the money from the collection basket that got passed around every Sunday. I had an idea that they had tracking numbers on the envelopes. If you gave a little amount they would remember that about you and send you to hell. Being told to sit down, stand up, kneel. I love going through the motions, but I love going through these motions because each and every motion, no matter how small or slight, is deeply infused with meaning. In a mood, you bend your knees, ascending then descending -- your hands constantly clambering over the grooves in the wood.

The ubiquitous yellow smiley had gotten old and sad. It subsequently hung itself, which was some feat considering it had no neck.

Niche, Bassline, Speed Garage, Warbler – it was always dead, it was completely bereft of feeling. This sense of the still-born was a perverse result of the music being so saturated with emotive implorations, always conveyed with an overbearing saccharine intensity. The helium lamentations, platitudes and bromides speak little of an understandable emotive longing, but more of a device being operated by an underlying condition – a condition which is becoming increasingly detached from reality.

The sounds linked in infrared transferals from These saccharine intensities were a burning heat, they represented an exit, but one that would result in incineration.

The Icarus Complex was a diagnostic term developed by various psychoanalysts, most [if not all] of whom are now dead. Scattered across the years 1955-1978, what little records of it exist are hard to access, owing to the hypothesis garnering little validity or credibility.

Due to its short life span, its premature crystallization, the symptoms outlined in The Icarus Complex exist as an eerie constellation – sparse psychological nodes of energy, dots that were never quite joined. It is not a stable or interrelated checklist, rather a décollage of partial maps.

the first

Suigh síos. Seasamh. Bhí sé ar a ըիկúine ag a cosa.



In some ways my life is a bit like when you go to a party and you drink too much and you wake up and the next day and you just want to go home, I feel like that quite a lot actually but I don't really have anywhere to go, isn't that sad?



Chuaigh sí ar a glúine chun a cuid paidreacha a rá.



mmortality is a furious desire to ransgress the corporeal, to transgress the corporation transgress any assigned designations, any perceived neutrality that takes root in naturalism. As such, it is a grasp for boundless liberation, with no

goals or limitations.

However, immortal designs are but a secondary symptom; it is a productive scorn, it is a fundamental rejection of the limitations of existence and its paradigms, which systematically includes mortality and the corporeal – their bould aries, temporalities and indexicalities, atically none of which were agreed to.

> The Icarian is fluent, but in not i any particular language – this is

aks out of neutralities, ncturing entrances for the e b p

The Icarian is a multiple, dispersed, diffuse and Th inconsistent subject, a derang amalgamation. This renders a instability, it also renders camoufla

The Icarian is ascensionist. censionist and reascensionist



Ritheann an chiontacht go domhaill



