

1. Kirsty Russell

Runners and Vents, velvet, satin thread, bronze, tear away stabiliser, remnants of investment mold, 2023

This time-worn velvet hanging is fashioned from the curtains that once adorned the artist's grandparents' home – evoking familial love and intergenerational time. Plasticine fittings shaped during conversations with relatives employed in the care industry are cast in bronze via the lost wax technique, bearing imprints of their fingerprints. These supports underpin the installation, serving as holding points for wall hooks and weights for velvet hems. For Russell, textiles symbolise acts of carrying, covering and holding. **Runners and Vents** similarly highlights the tacit support structures in the intricate metal casting process, drawing connections between art-making and various forms of labour and handwork in the domestic sphere.

2. Theresa Bruno

Benefitted, pencil drawings, 2023

Carrara Marble Greggs Vegan Sausage Roll, Carrara marble, 2022

Benefitted meticulously recreates the nine pages of the HMRC Child Benefit form using children's colouring pencils. The drawings recall Bruno's memories as a child, newly immigrated from Poland but fluent in English, filling out the forms on behalf of her mother. The work highlights a sense of dignified pride in Britain's welfare state, standing in defiance of governmental and media demonisation of the poor.

Carrara Marble Greggs Vegan Sausage Roll explores concepts of taste, ethics and class. In 2019, Greggs pioneered 'veganuary', a significant moment for high-street fast-food. Bruno, a practicing Buddhist and recent vegetarian, aligns her personal journey with this cultural shift: a pivotal moment in both market trends and the artist's life. Her use of prestigious Carrara marble monumentalises an iconic working-class object, inviting contemplation on the intersections of culinary choices, ethical considerations and societal class dynamics.

3. Gail Howard

could this be the ugliest dog in the world?, wool, felt, wood, watercolour on paper, 2024

A saccharine interior includes soft, woolly forms and animal-themed wallpaper. On closer inspection, the drawings reveal ostensibly unlovable 'deformed' beings like a two-headed duckling and a nursery rhyme piglet with three ears. Howard returns in her work to these unconventional animals, alongside depictions of daytime TV and the mental health 'experts' who populate it. Critically examining the

'wellbeing' agenda and corporatisation of flawed care systems, she navigates spaces like waiting rooms and online support groups. Her practice captures a perpetual struggle to assimilate, dismantle, and reconstruct.

4. Tara McGinn

She was in my Dream (and then she left again), polymer clay, acrylic paint, yellow beeswax, yacht varnish, PVA glue, 2023, on A Resting Place – a coffee table to be exact, plywood, timber, a jesmonite cast of a fake table leg, plaster bandage, mahogany wood stain, caramel wood stain, polyurethane clear resin, 2023

Soft Laundry (for a performance), pinewood rod, mahogany wood stain, cast latex, brass hooks, 2023

Untitled, because I saw a lot of things on tv when I was a kid that I probably shouldn't have, polymer clay, acrylic paint, yacht varnish, edging medium, latex, polyester stuffing, 2023

This combined work comprises of two pieces from separate projects that epitomise McGinn's ongoing exploration of personal tensions within the concept of home. The ceramic element blends casts of her grandmother's glass trifle dish with moulds of disposable plastic food packaging collected while caring for her mother in 2020. Termed 'feminine grotesque' by the artist, this hybrid heirloom embodies the maintenance and deterioration of her matriarchal lineage while evoking a political history of invisible and gendered domestic labour.

Soft Laundry consists of handmade latex casts of sash windows in the artist's rented Belfast house. Initially intended for an evolving performance that remains to yet occur, these textured peels reproduce the surface patterns of common domestic frosting film, emphasising a culture of discretion typical in Ireland.

Untitled resembles a cushion of sorts - a soft form in a casing, bound with a solid clay braid made from casts of a curtain tieback from the artist's childhood home. McGinn remembers exactly where this hung, around the gaudy blue-and-yellow acrylic curtains. Reminders of the past recur in the artist's work, which explores trauma, memory and comfort.

5. Alaya Ang

Unravelling Gathering, rope, ceramic, wax and wood, 2024

Along a line of rope, ceramic bangles carry motifs of roof tiles and relief-images of different zodiac signs related to the artist's family. These bangles evoke nautical lead lines: weighted ropes with ribbon or knots spaced to measure the depth of the sea. Sharply angled wax feet suspended along the rope

reference the strain of the bare feet of Samsui women, who migrated to Singapore and Malaysia from China between the 1920s-40s to work as low-wage labourers in the construction industries. The casts also symbolise the artist's tailor ancestors whose arched feet worked sewing machine treadles. On the floor, a series of carved wooden crescents represent the 'moon blocks' used as divination tools in Chinese traditional religion, including by Ang's grandmother. These assembled objects embody enduring spiritual and familial ties, symbolising intergenerational conversations.

6. Jacqueline Holt
She Follows from The Front, cotton damask, calico, silk and wood, 2024

'She follows from the front' is an observation that Holt made whilst walking her dog, Porsche, amongst the hills, glens and loughshore around Belfast; walking together but separately, the artist lost in thought and her dog ahead of her following her own canine interests. As they make their way, Porsche is sensitive to any hint of change in Holt's direction, running ahead before Holt's new course is completely set and taking the lead. Holt sees this interplay between taking the lead and stepping back, paralleling the tension and shifting dynamic of intergenerational relationships. The artist attributes

this work to her journey through life walking with both her mother and her dog.

7. Phoebe Davies
A Duet, Lying on Behalf of All Women, single channel video, stereo sound, 11 min 30 sec, 2024

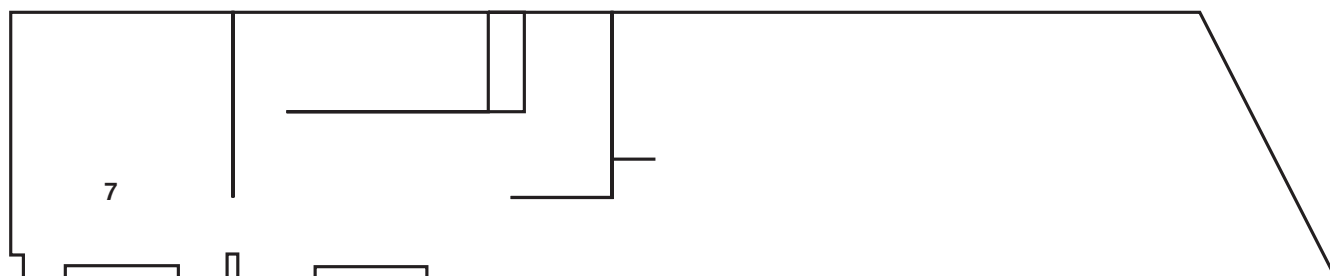
Hoax, Lying on Behalf of All Women, digital print on paper, 148mm x 420mm, 2022, printed 2024

As part of her ongoing series **Lying on Behalf of All Women**, Davies present two works. In **A Duet**, Davies turns the lens on herself, using her own body and voice to interrogate the perils of pregnancy, bodily trauma, lived experience and mythologies. The viewer is invited to spend time with an intimate performance-to-camera, as a heavily pregnant woman struggles to navigate herself into a bathtub, grappling physically and emotionally with her foreign body.

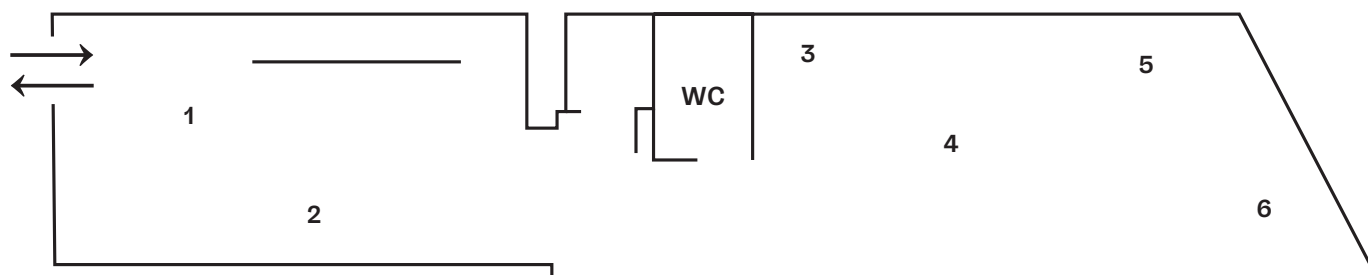
Accompanying **A Duet** is the text work **Hoax**, part of an evolving collection of the artist's writing and in this instance presented as a take-away print within the exhibition.

Content Warning: This work contains nudity and references pregnancy, labour, birth, bodily trauma and PTSD. Some viewers may find this work emotionally challenging or distressing.

Floorplan



First Floor



Ground Floor

- 1. Kirsty Russell
- 2. Theresa Bruno
- 3. Gail Howard
- 4. Tara McGinn
- 5. Alaya Ang
- 6. Jacqueline Holt
- 7. Phoebe Davies