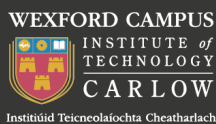


# The caged bird sings...

**Wexford Campus School of Art & Design  
(IT Carlow)**

*B.A. (Hons) in Art  
Degree Show 2016*



**... of unknown things**

**Wexford Campus School of Art and Design  
IT Carlow**

***B.A. (Hons) in Art  
Degree Show 2016***

May 19th - June 16th 2016  
Wexford Arts Centre

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**Ann Breen**

**Deirdre Buttimer**

**Lisa Dunne**

**Fran Greene**

**Gina Murphy**

**Danny O'Brien**

**Martin Henry Reading**

**Sandra Ryan**

**Breda Stacey**

**Zane Sutra**

**Introduction**

As Lecturing Staff we would like to congratulate this year's students and wish them every success on their journey to becoming artists. This degree exhibition marks the impressive culmination of four years of hard work and commitment. The students have demonstrated a sustained engagement with the language of art and their own personal research themes over the past year. We are confident that many more exhibitions will lie in store for this year's graduates.

This catalogue contains illustrations of their work with some notes and guides; we hope it is a useful guide for the exhibition visitor. The work on show is both an exhibition and examination process, so you the visitor have a unique insight into the students' creative skill, learning and critical reflection.

The degree show exhibition is a space for the students to test their ideas and creative skills with you the public audience. The degree show is now an established event in the cultural calendar of Wexford. We would like to thank the director of the Wexford Arts Centre and all the staff at the centre for their support and encouragement of our students. Providing the students with a professional exhibition venue is a terrific added dimension to the degree show experience.

Oliver Comerford BA., MA.  
*Course Director*



# Ann Breen

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I was born in Wexford and showed an interest in art from a very young age. As a mature student I'm currently in my fourth and final year in art and design at it Carlow Wexford. In my most recent work where I took some photos of my journey from the studio to my home place, and then painted with oil on gesso panels, which took a bit of getting use to as I always used canvas before. I'm influenced by a wide range of artists and my favourites change from day to day from Old Masters to my contemporaries. I go through phases sometimes painting landscapes, figurative, or abstract. I also like making sculpture using wire or any other suitable materials that I can find, I make mostly abstract pieces. I look forward to continuing as an Artist, so far I've always been inspired to create new pieces, and trust this will continue for many years to come.



## My Studio

2016  
Oil on gesso panel  
20 x 25





# Deirdre Buttimer

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Sarah Thornton's *33 Artists in 3 Acts* determines contemporary artists' key criteria as politics, kinship and craft, "...caring about your influence on the world, connecting meaningfully..., working hard to create something worthwhile." My series, *temporary gatherings of strangers*, explores transient human contact in a potentially isolationist world.

Henry Glassie includes everyday objects in humanist studies, as the majority of humankind leave our marks there. I gather materials, at source where possible; photographs, drawings, rubbings, anecdotes, local texts and images. These become source material for abstracted work: sculptural painting, photography and text. I use found materials as 'mark making' (language) tools e.g. tiles and paper for printing on disposable tablecloths.

'Chance', such as using 'every 10th' word, image or object, limits subjective control. Audience participation and individual interpretation is important to me. My practice contributes to contemporary art discourse around societal issues and human interaction, particularly in urban environments.



**temporary gatherings of strangers: XXI**

2016  
Digital Print from installation publication  
25.78 x 33.98 cm





# Lisa Dunne

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*0851857750*

My practice focuses around the human figure, specifically portraiture. Working from photographs I create photo-realistic drawings and paintings, that demonstrate my interest in body language and how varying facial expressions can express different emotional states. My interest in storytelling leads me to my current project where I met an inspirational group of women who had many fascinating stories. Aiming to raise awareness of the underrepresented elderly community, I've made a series of portraits of a group of women from my local community, who each volunteered to make and donate knitted baby cardigans, hats and blankets to major maternity hospitals across Ireland for premature and stillborn babies. Exhibiting the series of portraits in a grid format, using a variety of different materials, I attempt to bring the figures to life.



## **Faces remember days of youth**

2016

Pencil on paper.

21.1 x 14.9cm







# Fran Greene

*phantomgreene@gmail.com*

My work has changed more noticeably over the last 2 years. I originally liked a lot of detail in my work, which gave an illustrative look but more recently I have been getting used to the materiality of oils and their mediums. I am experimenting to see how far I can visually push each medium. I am also very interested in negative imagery using camera effects to show negatives of pictures taken, then focusing on colour combinations to experiment with foreground and background juxtapose. More recently my work has taken the direction of mixing white spirits with oil paint in different colour combinations and thicknesses, pouring them onto paper and manipulating forms from the chance encounters. Through this process I have found a way to create aesthetic imagery and by making the choice to stop a work at a certain point I leave an image that has personal connections but also leaves the viewers imagination to dictate what they see themselves.



## **Dawn of the Celestine Cusps**

2016

Mixed Media.

266 x 196.5cms







# Gina Murphy

*ginamurph93@gmail.com*

I am a Wexford based artist. I mainly use oil paints and prefer to paint on MDF board. The human body fascinates me and I use old magazines and family photographs for ideas and compositions. The old photos and posters fascinate me as there are so different to each other, the magazine posters are so photo shopped the person has nearly become unrecognizable yet so recognizable at the same time and photographs have captured those small moments that later are so dear to use, but wouldn't realize that at the time.

My current works revolve around the idea of the "selfie" and Snapchat. These selfies are taken in abundance on Snapchat, yet only last 10 seconds. I want to capture those small moments and immortalize them as paintings rather than ephemeral images on a phone app.

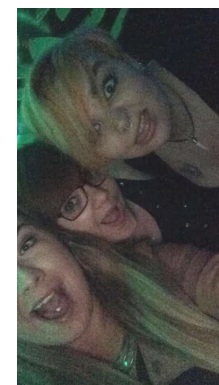


**Don't you look into my eyes...**

2016

Oil on panel

45.7 x 35.5 cm







# Danny O'Brien

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*"Pleasure to me is wonder—the unexplored, the unexpected, the thing that is hidden and the changeless thing that lurks behind superficial mutability."*  
- H.P. Lovecraft

In 1978, Science historian James Burke made a series of documentaries called Connections, which proposed that all of our technological advancement can be traced back to only seven discoveries. The idea of something vast being connected when brought to their basic materials is where my current line of work began.

While trying to develop this idea of similarity through examination, I began to focus on abstraction in reality. Originally I looked at encryption and corruption within technology and tried to incorporate the visual nature of these in my painting, and then I moved on to the microscopic. The most recent areas I've looked into are space, nature and biology, and how we as people perceive them.



## Teuthologist

2016

Acrylic and Oil on Gesso panel.

28.2 x 21. 2 cm







# Martin Henry Reading

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My practice has always developed from connections that I have made and seen; How I respond to the natural and the artificial environments and how I can make visual sense of what is behind the superficial.

For the series of works for this exhibition I have been looking further - at the divisions in our global society, the increasing distances that are being opened between the few and the many, and where we might see ourselves in that landscape. On one side there is the careless exploitation of resources and the cynical manipulation of vulnerable people and on the other the endless care and attention that stems from human goodwill and generosity. We see the contradictions and the transient imagery and can lose sight of the hope, beauty and good intentions. But beyond that we can imagine a future of shared regard.

Drawing is my preferred medium and is the basic language of all visual art, but also photographic recording and the manipulation of digital imagery are really expansive fields of possibility. This challenges our understanding of the veracity of the visual experience, both in transmitted, displayed media and of our own perception. Can we trust what we think we see, at any level; or does this merely reinforce our personal, imagined reality.

My influences this year have included Theaster Gates, Paolo Veronese, John William Waterhouse, Tracy Emin, and Yinka Shonibare.

## **Roman Standard: when doves fly**

2016

Charcoals and pastels on Fabriano paper on board  
109 x 70 cm

Paolo Veronese 1528 - 1588

### **The Family of Darius before Alexander**

1565-7

Oil on canvas  
236.2 x 474.9 cm

*Reproduced under licence from  
the National Gallery, London*



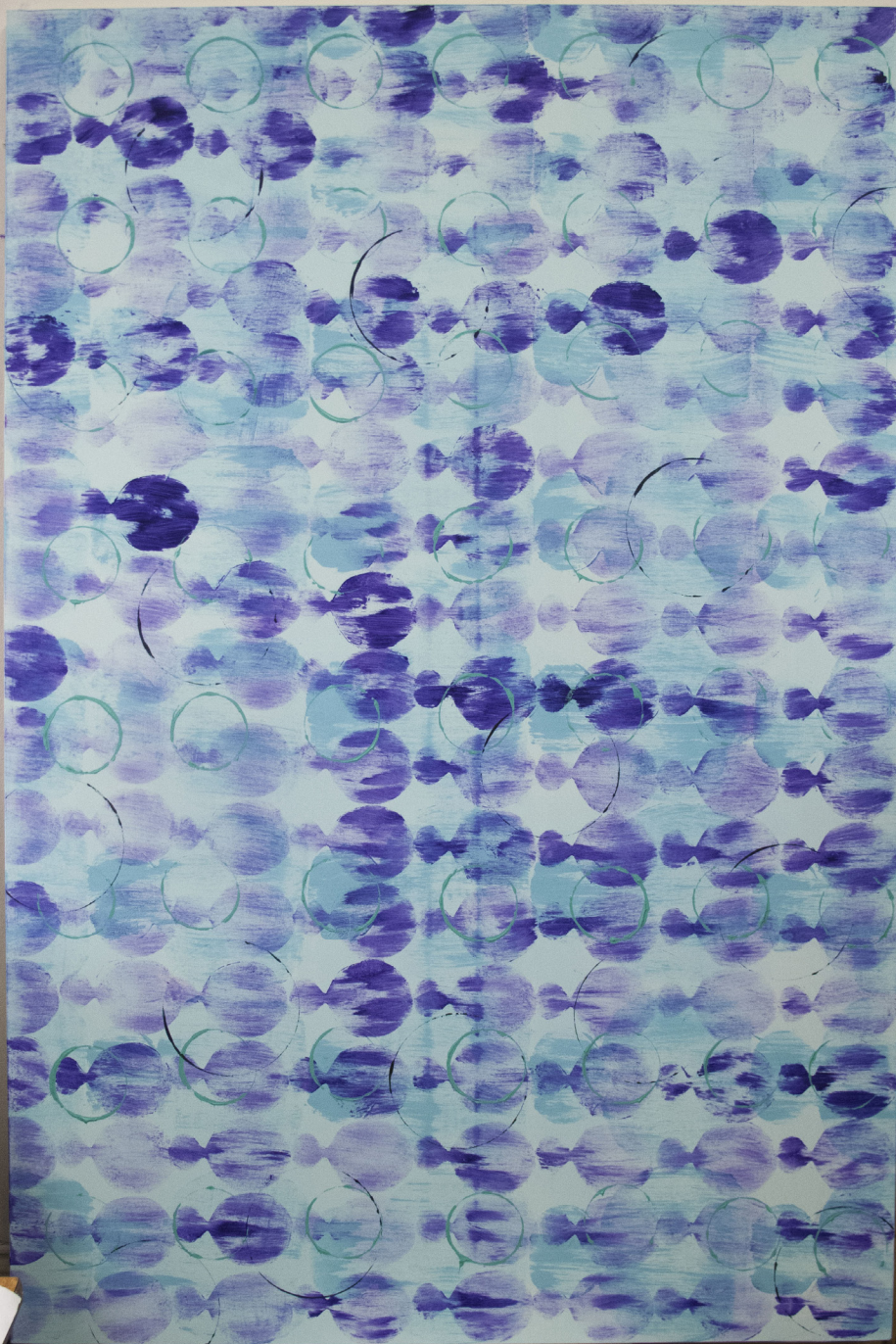


# Sandra Ryan

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*087 2050214*

I have always been interested in colour, form and pattern, mainly in abstract presentations. My main pursuit this year, has been to introduce the shapes and colours that surround me in my everyday life, into my work. How I make my work, has to do with how I instinctively respond to my chosen collection of materials. I am generally weighing and making many decisions in my mind before I ever start to paint. Through abstraction and layering I modify my materials and present them in a different context. At some point in the process my paintings become about balancing colour within the forms that they occupy.

My work this year has primarily been in painting, collage, stenciling and printing. I use oil, enamel and acrylic paint. I also like to work with soft pastels and coloured pencils from time to time. I hope to continue and expand my investigation within the coming years.



**Purple and Blue**

2016  
Acrylic on canvas  
150 x 100 cm







# Breda Stacey

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086 8090760

*'There are no forms in nature, in the wild state, as it is our gaze that creates these, by cutting them out in the depth of the visible'*

*(Bourriaud)*

My work is concerned with perceptions of gender and identity. Is gender innate or is it socially constructed? Do we actually have choices about how we behave, live our lives, and recognise each other as individuals? My work invites a dialogue on these issues and proposes encounters and conversations based on form.

I like to think of my paintings as human landscapes which reference the theories of gender as performative. Familiar forms may be recognised in my paintings but they often become obscured or crowded out by thick, abstract, splashes of colour. I mix powder pigments with oils and layers of paint are built up and manipulated as new mysterious forms unravel. Making room for the curious, the other, is what I search for within my practice.



## **Water under bridges already burned**

2016

Oil on Board

40 x 30 cm





# Zane Sutra

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*When time is reduced to linear progress, it is emptied of presence.  
(John O'Donohue)*

The centre of my painting is to make ones inner territory visible. Which means to turn oneself inside out. This is where my image elements (dome ceilings, water, smoke, war planes) come from. These essential symbols belong to my personal history and have turned into autonomous story lines, becoming factually absurd fragmented memories.

My work is painted from old images of provocative French Postcards. It is about women, death, religion and sex. Those women were real but remained anonymous. They are symbols stereotyping otherness and confronting femininity and horror.

Painted characters are pointing to the misleading illusory imaginations that control our obsessions and phobias through the historical disasters. I enjoy the play around an abstract intellectual line between the photographed and the painted image - between the truth and the fiction. It's good to ignore the gravity of  $9.8 \text{ m/s}^2$  and take off.

◀  
**Teach us to number our  
days that we may gain a  
heart of wisdom  
(Psalm 90:12)**

2016  
oil on canvas  
140 x 108cm



# Course Notes

The BA Honours Degree in Art was established in 2007 and this is the tenth Degree Show. The course provides specialist training for a career as an artist to professional standard. The course is structured with an interdisciplinary first year with electives of painting or sculpture for years two, three and four. Art History, cultural studies and professional practice studies are also part of the course and function to complement the studio programme.

The aim of the course is to provide a learning environment for the development of independent creative individuals with the ability to sustain a unique art practice and world view.

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