



Beyond

these walls

Beyond These Walls

IT Carlow Wexford Campus
School of Art and Design

BA Hons Art
Degree Show 2017
Wexford Art Centre

Introduction

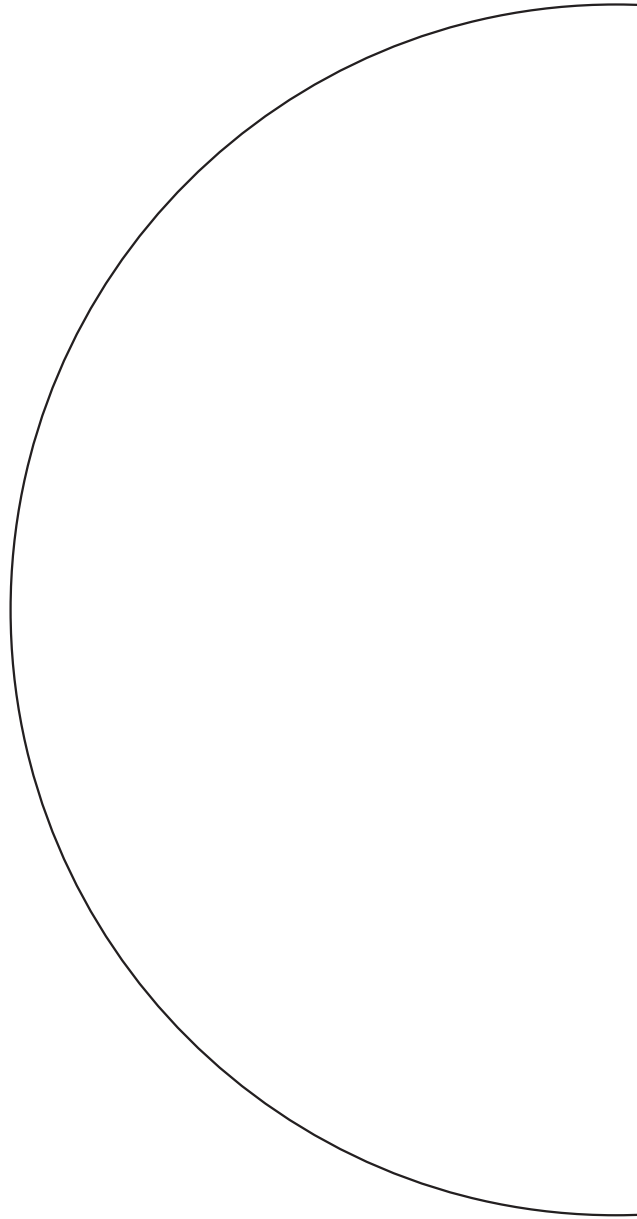
As Lecturing Staff we would like to congratulate this year's students and wish them every success on their journey to becoming artists. This degree exhibition marks the impressive culmination of four years of hard work and commitment. The students have demonstrated a sustained engagement with the language 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

Meghan McLachlan
Shannon Keegan
Michelle Colfer
Emma Hearne
Fiona Martin
Kate Murphy
Patsy Kent
Elis K
Ian Doyle
Aoife Glynn
Helen Cleary
Philip Bodger
Alyce Geraghty
Andrew Wickham
Anne Martin Walsh



It was a foggy night in Edinburgh many moons ago, I was following in my grandad's footsteps, using his old leather bellowed camera to make some pictures. Out of the misty night a curious man approached me...he happened to be the musician Tom Waits! He leaned with his elbow against the old stone walls and posed for me to make his picture. Those magical elements of chance and surprise are two of my favourite things. It's a big reason why I love working with old photographic methods, such as blueprints. Am using this old method invented in 1840 and combining it with digital methods in order to make sculpture, wall and domestic carrier bag pieces. Two of my influences this year has been the poem Comrades by Eva Gore-Booth and a passage from her sister's notebook, which said in Irish "There is no Strength without Unity" Markievicz. I have 'blueprinted' passages with images of Irish Suffragettes alongside images of my own ordinary but exceptional women of my family.



Meghan McLachlan

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I am interested in temporary communities which have emerged across the globe as a form of positive social change. Recently I have concentrated on women in groups, particularly in India, attempting to create a sense of solidarity and strength through the medium of paint. Found imagery is the basis for my source material, and the narrative attached to it is very important to me.



Shannon Keegan

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'Self-awareness': the conscious knowledge of one's own character and feelings.

Drawing on my own experiences as well as identifying with the personal journeys and transformations of Jane Austen's leading ladies, I have gained an interest in exploring what self-awareness can represent and what can represent self-awareness. The magpie for example, is the only non-mammal creature who can recognise it's own reflection in a mirror and is thus considered as being self-aware.

Working with a broad range of media including lino block printing, photography and drawing I use techniques such as repetition, origami and collage to create large scale installations which have an aesthetic reminiscent of domestic decor from Jane Austen's era.



Michelle Colfer

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For my final year exhibition I started to look at gender. I wanted to understand what challenges and fears my own gender faced in today's society. I have always used my own photography as inspiration in my paintings. For this project I started by taking photographs of myself in a red light. I often work with nature as a subject and so I went for a walk in a forest to take photographs. I never truly felt safe on my own in the forest. This fear of walking alone is ever present among women. This fear is what I want my images to convey. In overlapping the two sets of photographs they developed a film still quality. In these images I am showing my own fears and insecurities but also the fears of many women who do not feel safe walking on their own.



Emma Hearne

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I am interested in abstract drawings, I use the same materials in my animations. They consist mainly of mark makings and charcoal rubbings through different textures. The reason why I work in monochrome is because I visualise in my mind most of the time through black and white. My theme for my art works is an exploration of the self-thought through the abstract form. I am interested in exploring my conscious/subconscious mind as it helps me to understand what is going on inside my head. Chance also plays a big role in my work. It is about discovery, a free flowing automatic response to my thought process when creating an art piece. I let my drawings flow freely, with the images I see in my mind and what I think it looks like in visual form.



Fiona Martin

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My work derives from the mundane aspect of everyday life, where my main focus is on the repetition that daily life brings.

My practice is influenced by the social aspect of life, as well as the individuality that people themselves portray through their speech and actions. I try to capture the essence of the person through their body language and their speech.

As part of my process I take the sound or video piece that I have recorded and in the studio I listen and look at the piece prior to making any final adjustments, Subsequently after viewing the work repeatedly until I am satisfied with the results, I then merge the elements together and complete the process

The contemporary artists that inspire me at the moment include Michael Fortune and Susan Philipsz.



Kate Murphy

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When I started doing this course my main interests were Photography and Painting, but now the possibilities for my art practice are endless and I feel that I have complete freedom to express my creativity. I decided to study Art because I wanted to turn a hobby or a self-therapeutic practice into a profession, share ideas with like-minded people and be more involved in the art community. Through art I have become more visually aware of my surroundings. For this exhibition I am working with flowers and ice. My aim was to capture the shapes, lines, shadows and texture of the flowers. The ice reflects the light and the air trapped in the ice forms lines of light. My images give a sense of nature frozen in time. Some of the artists that have inspired me with their ability to capture images with such clarity and beauty are Ansel Adams, Imogen Cunningham, Wolfgang Tillmans, Carol Sharp and Marc Quinn.



Patsy Kent

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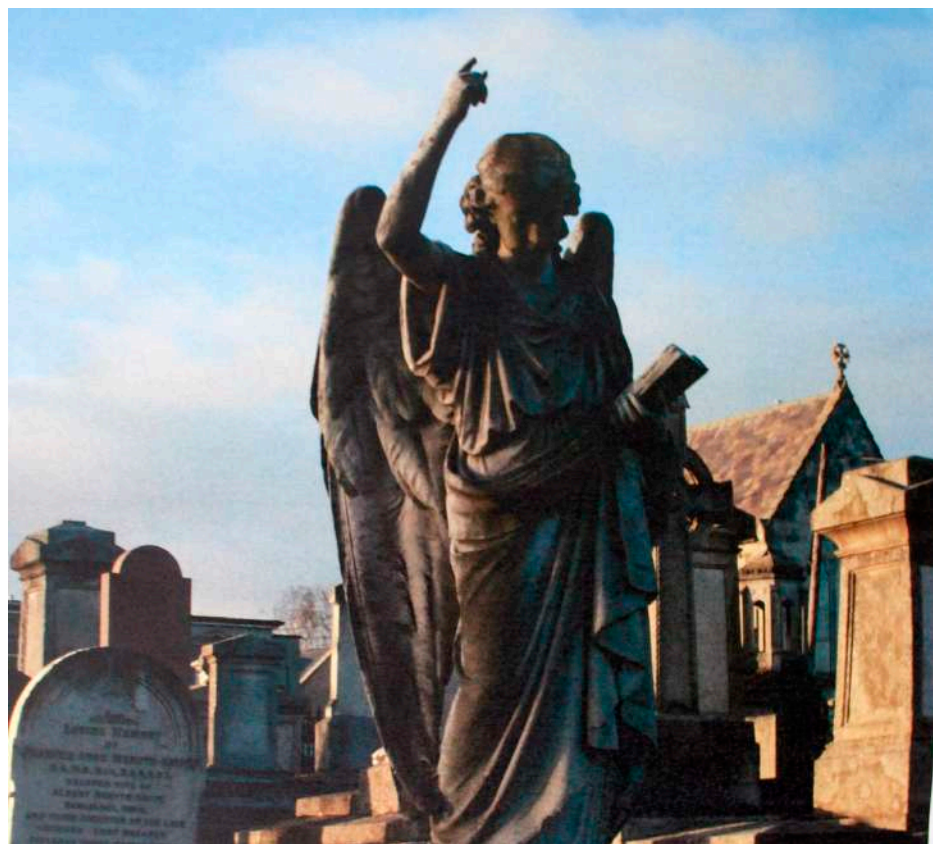
In the final exhibition Elis K. works presented in a video and 3D paintings format. Initially the project was mused upon the reflections on the theme of the embodied angels by the book of Doreen Veptue. In the process of work the theme was transformed into reflections about the invariable experience of women of different ages.

Elis K. invited some women to share their feeling in silence on camera. Then the main work began: she had to “read” every woman individually. These experimental videos were created with the help of the artist’s personal skills and skills obtained in the process of studying in the college. Videos opens before us a deep inner world, the desire to convey to the viewer the depth of emotions of a woman hidden deeply in her soul. To achieve an excellent result, consultants were involved in technical and literary aspects of communication and psychology.



Elis K.

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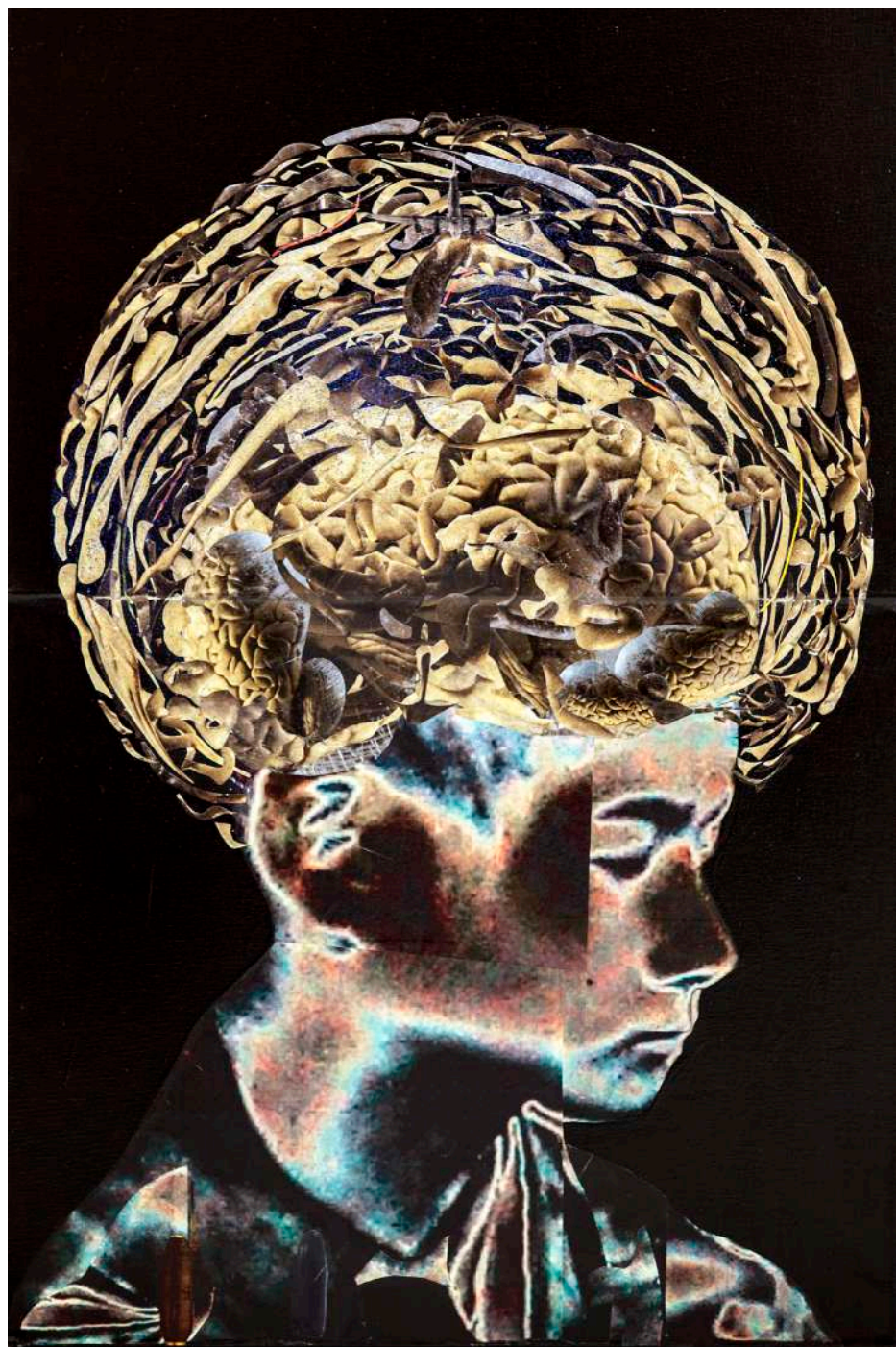


Recently I have been working more actively with collage using fragments of images that have a connection with war, gender, media and the brain. I am intrigued with the manipulation of elements within these images and re-purposed interpretations. These art works combine different images of war in various ways within the juxtapositions of incompatible imagery. These images have multiple meanings and are open to various interpretations. Each collage begins with a new interpretation and then evolve into a unique composition creating a bizarre reality. The combination of disjointed and different images express new ideas. The finished images may bear a slight resemblance to the original due to the evolution of the art work. I seek not to answer questions of what my images mean but encourage the viewer's curiosity.



Ian Doyle

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My drawings delve into identity and narrative of the body through movement. I am intrigued by marks and characteristics of a person's body which can hold their identity. I have explored this through mark making. My medium of choice is charcoal; it can capture the darkness and the texture of a piece. I was inspired to use charcoal by the Irish artist Alice Maher.

Having engaged with various subjects of identity I settled on hair which adds a personal element to my work with the use of my own hair. My process of work involved me photocopying my hair and twisting the hair and leaving it to chance. I am fascinated by the abstract forms of each hair strand; this can show hair in a different perspective which I have enjoyed making. Recently I began using black fabriano paper, it added a rich quality to my drawings which has brought it to a new level.



Aoife Glynn

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My work at present is figurative and representational. I paint mainly in oils and use my own photographic images as source material for my work.

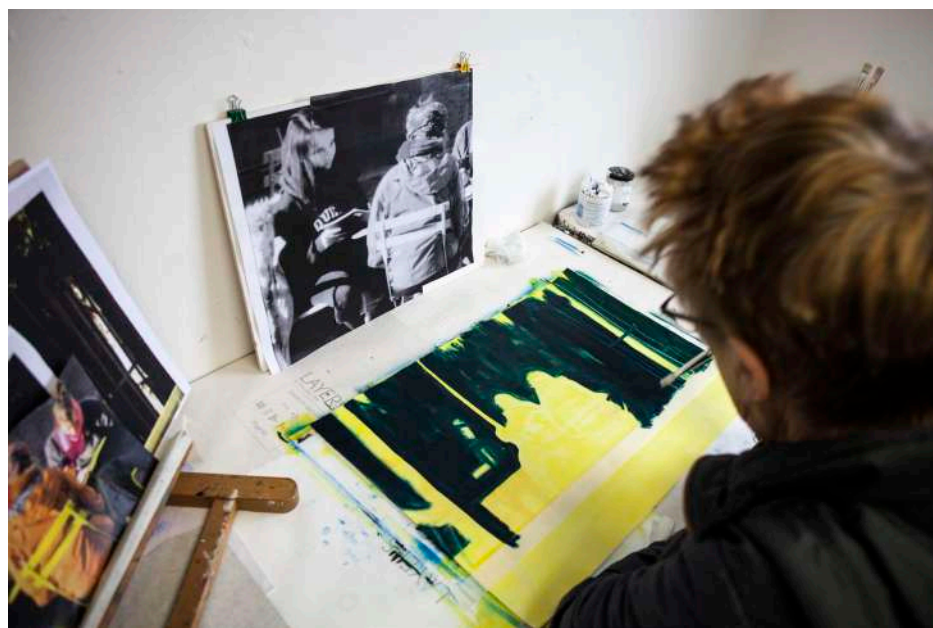
I like the transformation of images from photograph to painting and I find it matters to me to have a genuine feeling for an image. I want the painting to be dreamlike and expressive. Subjects are often people and settings I am not familiar with, but denote a moment in time that I want to represent in an intimate way. I want to find something intangible, a sense of stillness or calm that captures the mundane aspects of contemporary life, a simple domestic scene, unidentifiable people having a conversation, drinking coffee or in transit from one destination to another. Or a composition may simply indicate a sense of narrative. I am also interested in film stills as source material for work.

Contemporary artists who inspire me include, Anna Bjerger, Luc Tuymans, Karin Mamma Andersson and Lars Elling.

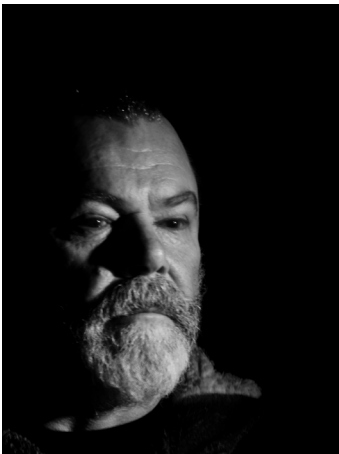


Helen Cleary

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My name is Philip Bodger I am a student at IT Carlow studying an Honours Degree in Art and Design. I find that my interests at the present time are mostly directed towards identity, difference and the diaspora, this discourse is injected into my working methods, which include pouring and dripping paint to create works, which like migration hybridises the paint together in a mixture of different forms and cultures.. Indeed my work examines ideas between abstract and representation based on material and corruption of various organizing principles in time and movement as well as abstraction, although I use a grid, and more recently lines, I have always tried to avoid cold descriptions of painting such as "process-driven abstraction." My work is more about the behaviours of the paint escaping or leaving the canvas and the way the surface of the paint wrinkles and moves, either by gravity or by the moulding and shaping of the paint.



Philip Bodger

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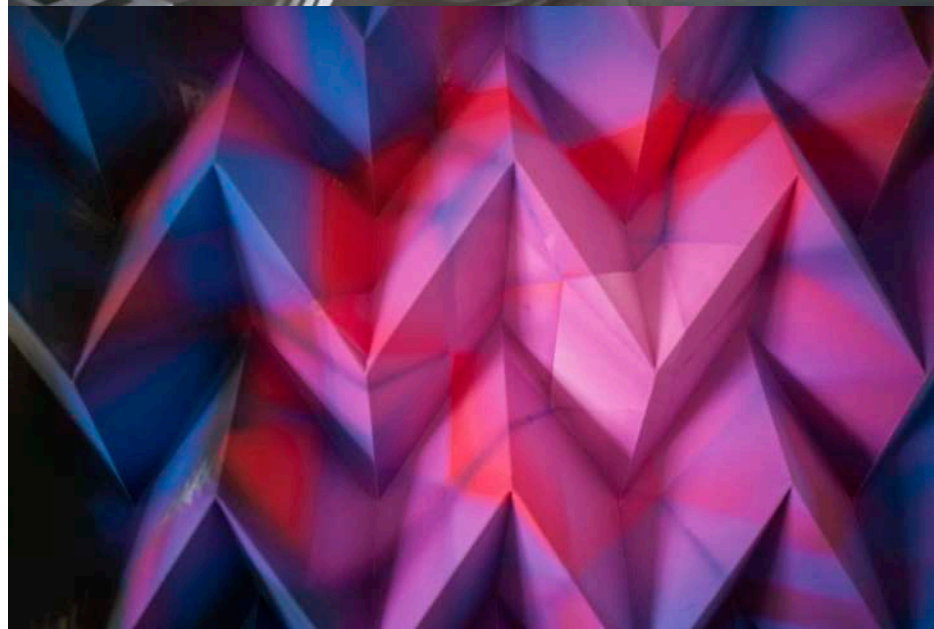


I'm a sculpture and installation artist working primarily with wood and paper but I also use video and photography. My work is driven by the need to use my hands to create an artwork that's inspired by my interests in geometric forms, use of materials, repetition, light and perception. I'm very interested in relationships between light and surface. Working with paper intrigues me due to its diversity. I mould it and shape it by folding, cutting and bending. I chose to make forms of origami with the paper, these geometric forms, lines and angles become a great surface to cast shadows upon. Recently my interests lie in how the works explore the act of perception. Through the manipulation of light, form, colour, line and image I am able to show viewers how perception is based on what we think we should see as to what we actually see.

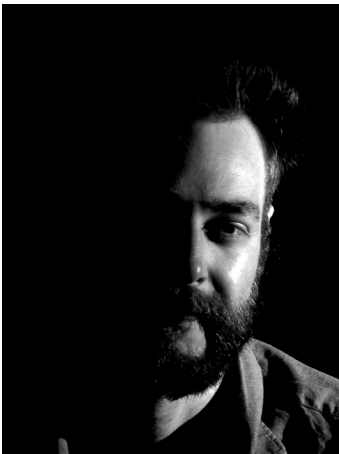


Alyce Geraghty

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My interest lies in abstract. I work with a mixture of colour in my works using different complementary colour's, bleeding them into one another to form a neutrality between the lines of the individual colour. My work question's the divide between man and machine. The way we work, function and live is an endless cycle of repetitive motion, it becomes mechanical. However, what separates us from the machine is the ability of change, whereas machines have a fixed state, we as humans can change what happens. I have done this by showing the change between color and the juxtaposition of shapes in my works. The colour acts as the change, forming different relationships with other colours and showing a neutrality between them, whereas the shapes show the machinal nature of things. What has helped me during my process is the inspiration from artists like of Sean Scully, Howard Hodgkin, Brice Marden, John Hoyland, Joseph Albers and my friends & lectures who have inspired me to do these works.



Andrew Wickham

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My work acknowledges and addresses the question of identity. I sought to embrace my own spirituality, discarding what I considered to be negative influences, re-emerging in a form more true to myself and eventually coming to a place of celebration in my uniqueness.

This work began its journey in performance and the resulting photographic images of these happenings. I took inspiration from artists such as Ana Mendieta, Peter Doig, Hughie O' Donoghue and Barrie Cooke, then continued on to portray some of these experiences on canvas using mixed media. I am interested in layering paint and different mark-making, intrigued by the effects on the process of my work. Becoming about the paint and the painting the work evolves, allowing the natural ebb and flow, encouraging the plasticity of the paint. The inspiration remaining an integral part of the artwork.



Anne Martin Walsh

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Course Notes

The BA Honours Degree in Art was established in 2007. The course provides specialist training for a career as an artist to a 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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