

IT Carlow Wexford Campus School of
Art and Design

the Show

BA Hons Art Degree Show
May 17 - June 9 2018
Wexford Arts Centre

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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



Jaqueline White

Jimmy Leonard

Deirdre Travers

Sheena Furlong

Luke Monaghan

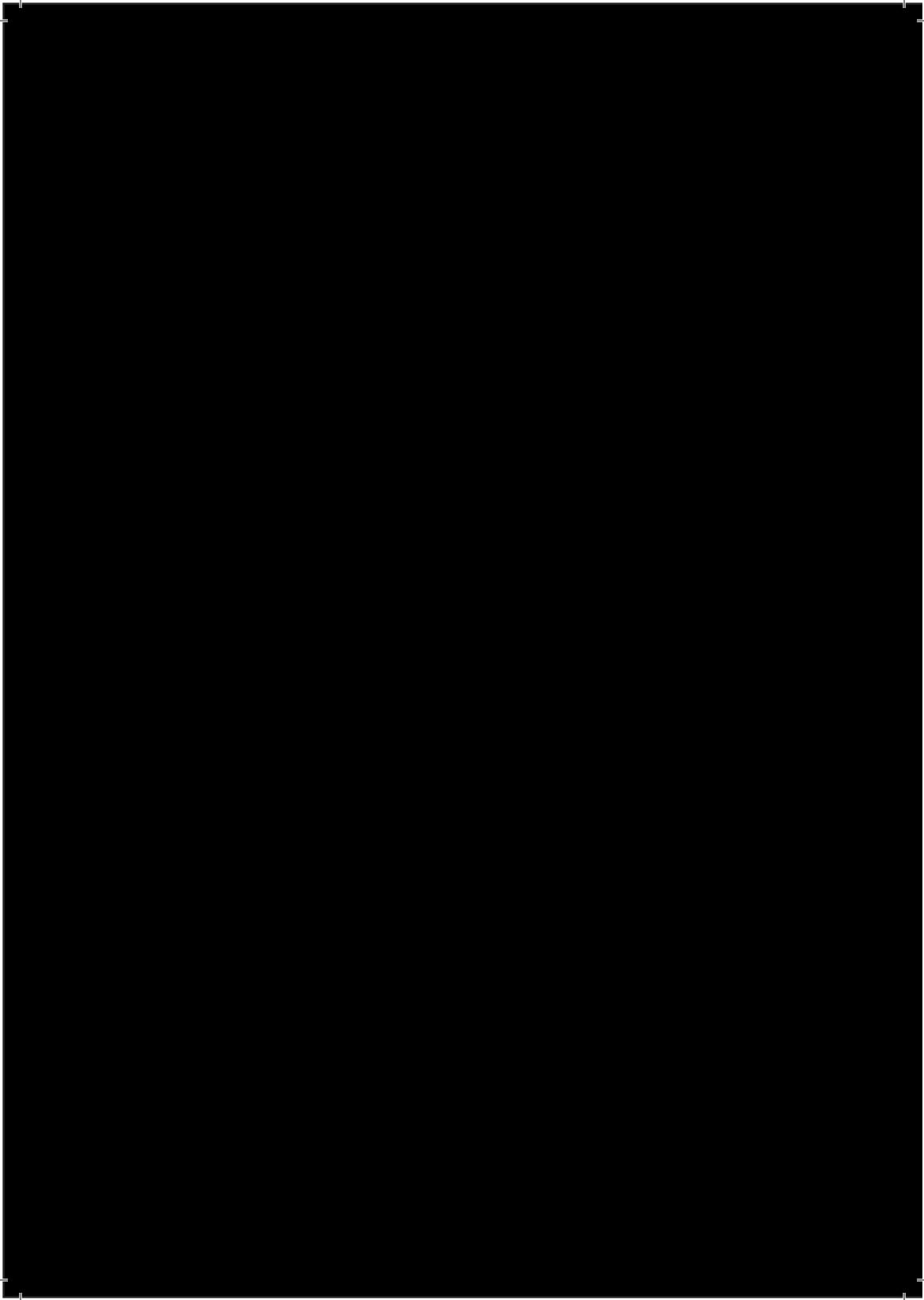
Mirona Mara

Hanna-Mari Bates

Anne Doherty

Kevin Martin

Andrew Kingshott



Jaqueline White

Jay's grave, 2018



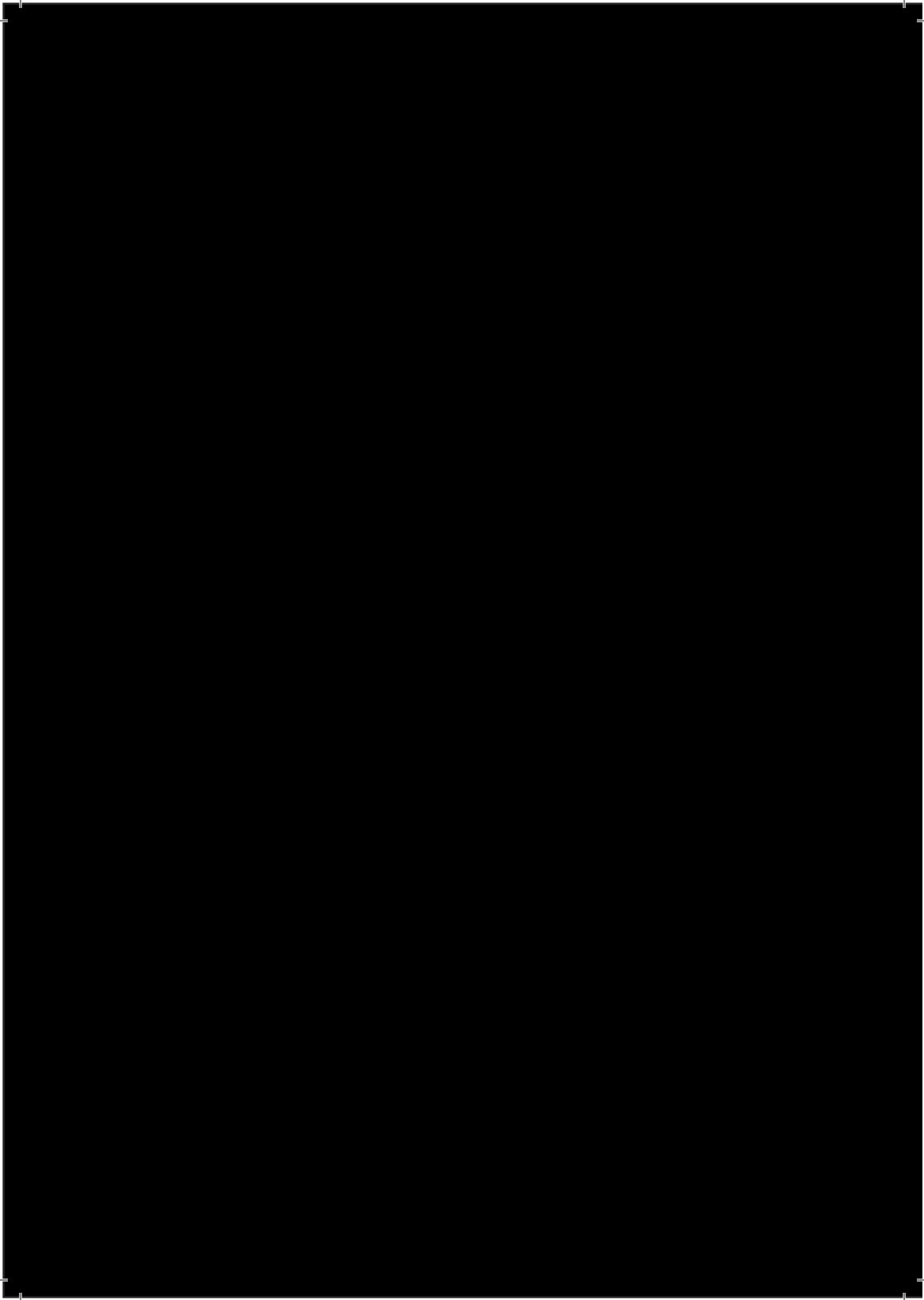
After bringing up my four children, I decided to dedicate my time to studying art. Coming from Devon in England, and moving to county Wexford over twenty years ago, I am heavily influenced by the Devonshire countryside.

My work is about the well-known Dartmoor story of Jay's Grave. In brief, legend has it that in the late 18th century, an unmarried farm girl called Jay became pregnant. With her reputation in tatters and no home to go to, she committed suicide. In that era, suicide victims were buried at crossroads. However to this day fresh flowers are placed on the grave and no one knows who leaves them there. Some believe it is the work of the Devonshire pixies.

The artist's that have influenced and inspired me are diverse and numerous, from the contemporary scene, for example, Genevieve Figgis and Brian Maguire, to avant-garde movements including, Abstract Expressionism and Surrealism.

My preferred medium is oil paint and I am getting increasingly more interested in the texture of the paint that I use. I have noticed different relationships with shapes and forms and the function of different paint layering techniques. Having looked into Francis Bacon's work, learning about his technique through writing my thesis on him, I am enjoying the experience of letting go of many fixed ideas I had of what I thought great art is and instead go with the energy of my work.

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Jimmy Leonard

A study of Joe, 2018

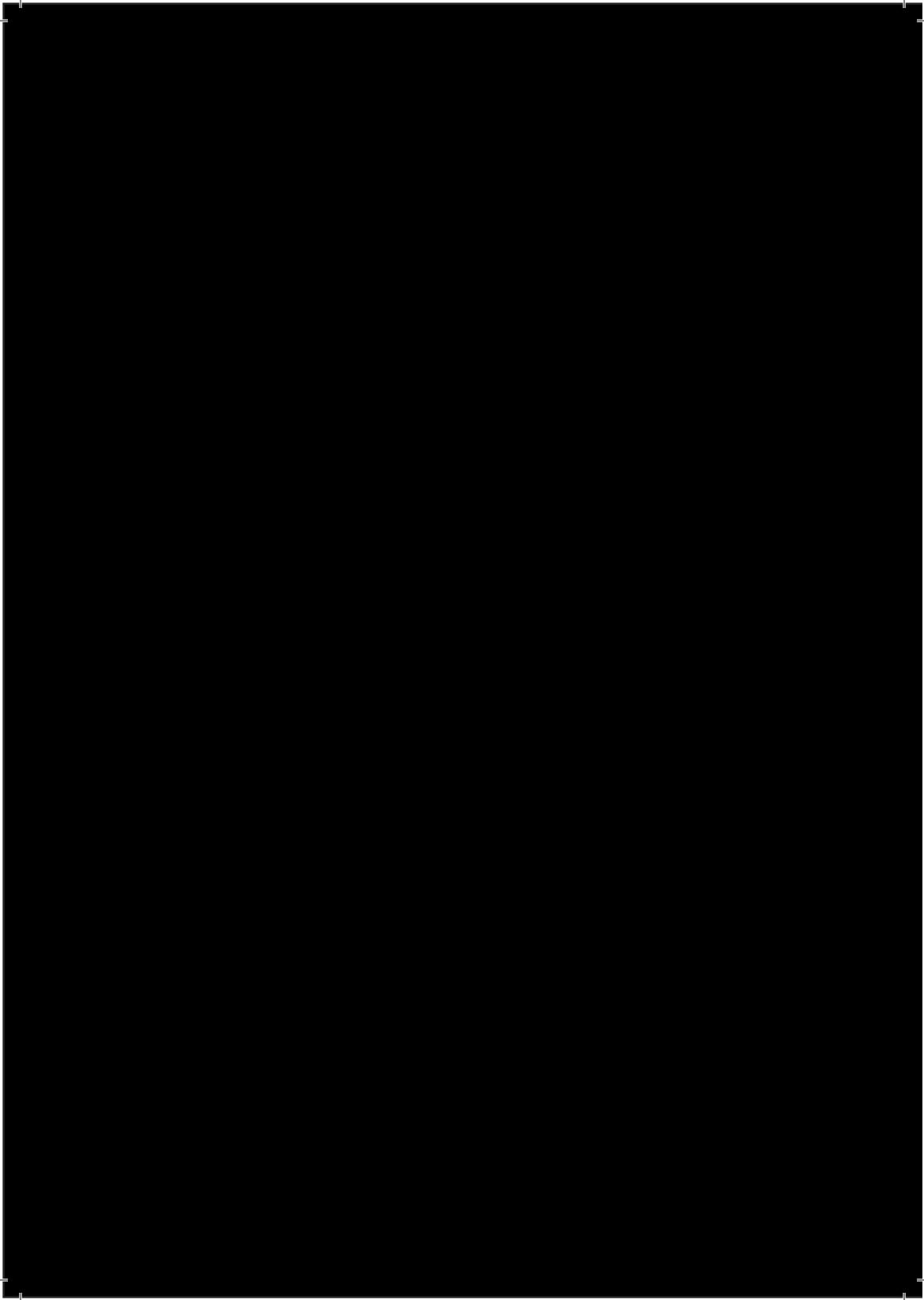


The paintings which I have created reflect events and journeys from my past experiences. They also reflect the landscape in which I travelled. Also included are some portraits of people I met on my journey who encouraged me to find a new and more productive landscape.

Brian Maguire, whom I studied under in another landscape, was very involved in supporting me to pursue the arts.

The works mainly consist of acrylics on canvas and paper. On regular visits to various galleries, I have come to appreciate oil paintings and the rich vibrancy they emit. I was given a challenge by one of my lecturers to try oil painting which I resisted for a long period of time. However upon reflection, I took up the challenge and I can see how the mark making and colour of the oils create a vibrancy which is exciting and has opened up another world of painting for me.

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Deirdre Travers

Storm in a teacup, 2018



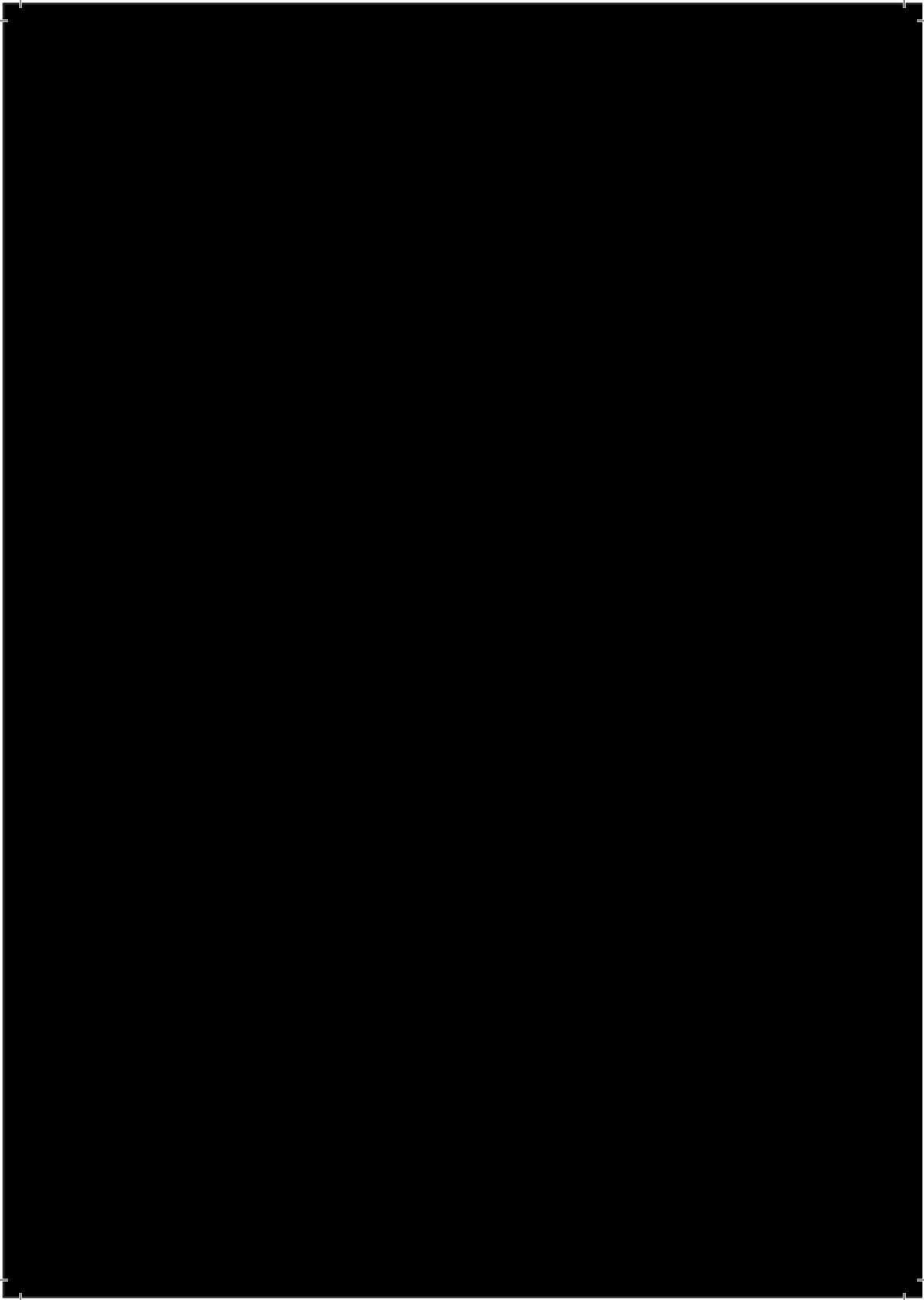
**silence
makes us
wonderful
& vulnerable**

My work explores identity, form and experience. I use film, sculpture and performance to critique societal pressures which exist in our modern culture. I explore the multi-layered aspects of maintaining balance in an increasingly hectic and demanding society through physical representation. The pressure to conform to accepted norms, the ongoing struggle against misogyny and patriarchal societal constructs for women, cultural obsession with physical beauty and material goods, and the demands we place upon ourselves personally are all expressed. My sculptural forms can be seen as metaphor, being remnant and ghostly while the performances lead more directly to feeling and experience.

I explore the female form through stripped and reconstructed materials, as well as thoughts and actions. In this exhibition, a short film creates an emotional state of mind, while forms construct an interplay between the feminine struggle, constraints, choice and my personal growth as an artist.

My artistic practice embraces sculpture and film, with often invisible threads connecting the process and materials. The acts of repetition and deconstruction create a balanced enveloping creative bubble from which the physical work emerges. Silence and rage are placed in full view, with the suggested connections left to tantalise. This cathartic process is one into which I invite the audience as participant and voyeur alike.

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Sheena Furlong

Remnants of memories, 2018



I was brought up in the mountains of South Wales and then moved to live on the south east coast of Ireland beside the sea. Coming from a rural background I have a fascination for colours and textures in nature which I try to connect with, in my work.

I am interested in texture and perspective in painting, using mainly oil paints, combined with pencil drawing and ink to create an atmosphere, constantly experimenting using different mediums. I work on large stretched canvases and board, which I try to make myself, to me this adds to the aesthetic development and context of the paintings.

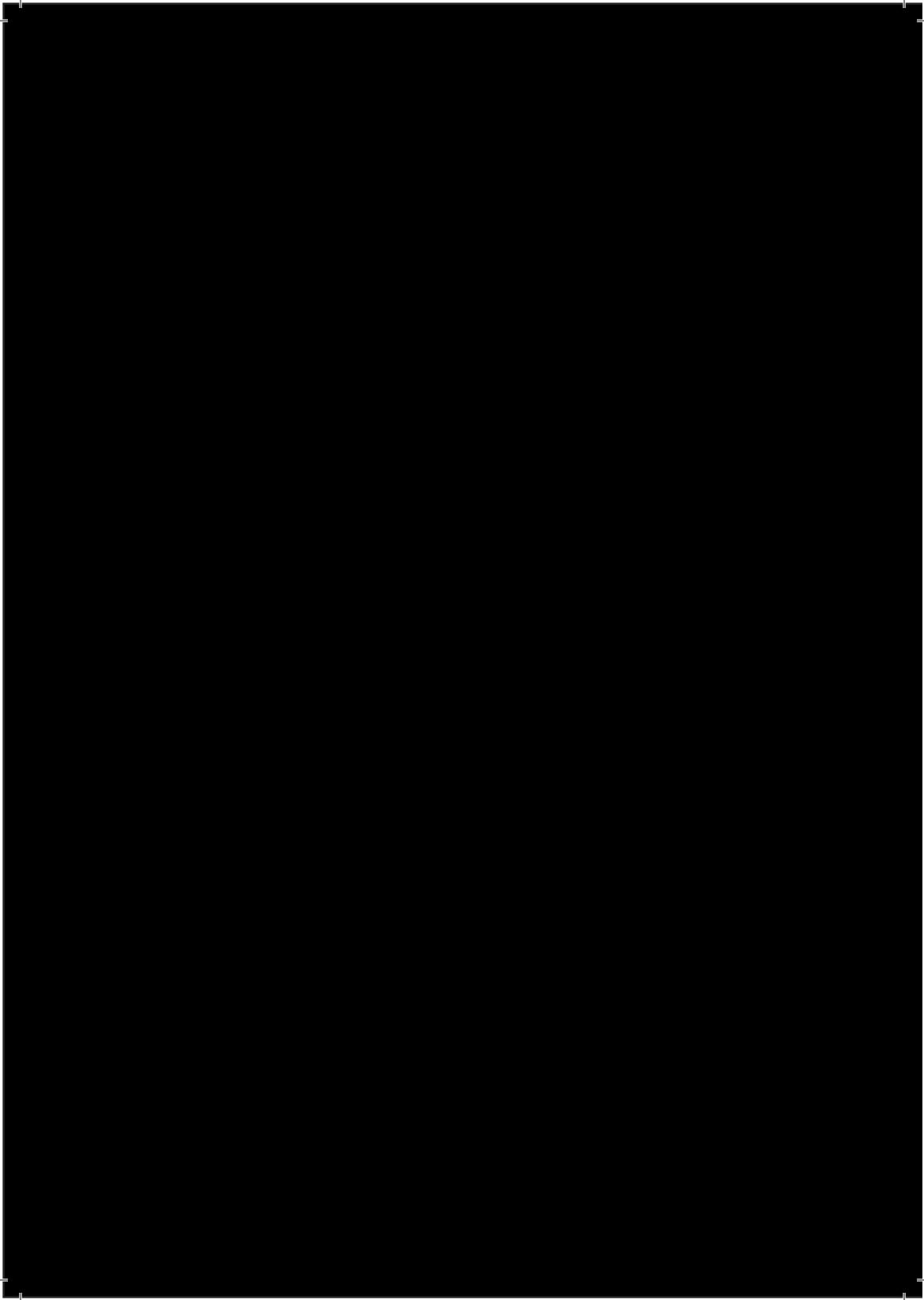
The development of all my paintings come from research, an initial idea built up through photo, media images, and text, an observation of textures and colour, in the stone, wood or material, this is then translated into drawings and eventually a painting will develop.

I am influenced by many artists, but am constantly reading and researching. Those that stand out are William Kentridge, Andrew Wyeth and Leonora Carrington among others, as well as Irish artist Jim Fitzpatrick, the works of monks, who illustrated the Book of Kells. Also, illustrated manuscripts such as the Lindisfarne Gospels and many other Celtic stories illustrated in the medieval age.

I have shown my paintings in many exhibitions including recently the exhibition "Studio 15" in Drinagh Wexford. I have been commissioned for private works and have done murals in community spaces, for local areas. I paint towards a general audience and for my own enjoyment, constantly changing ideas and techniques.

Every day is a new discovery.

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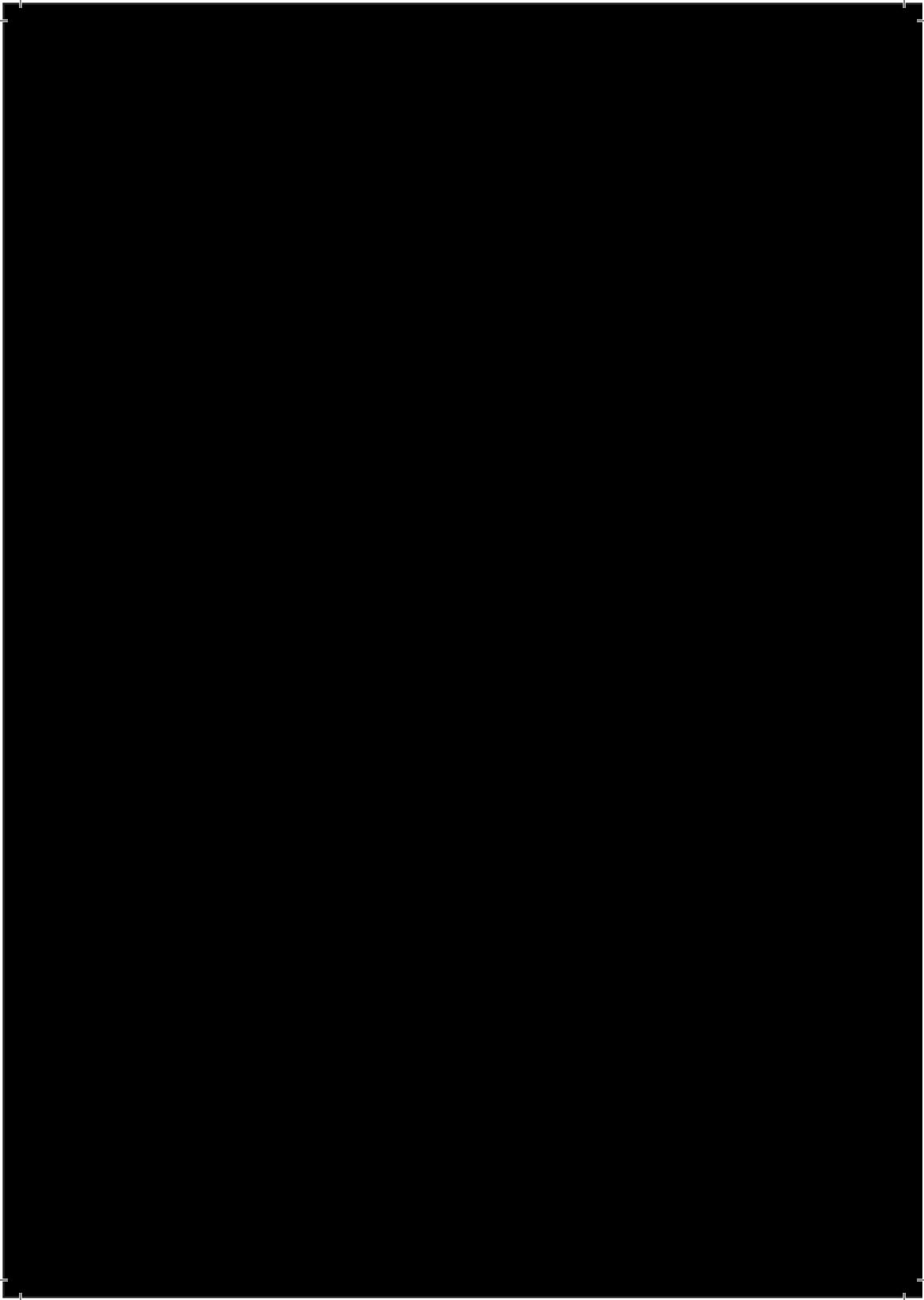
L u k e Monaghan

Work and time changes lines



Becoming

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Mirona Mara

Outfitter, 2018



I am a visual storyteller and I've been drawing all my life. Over the years I used different mediums to explore, then reveal, give shape and contours to both reality and my imagination. For this body of work I chose charcoal and stop motion animation.

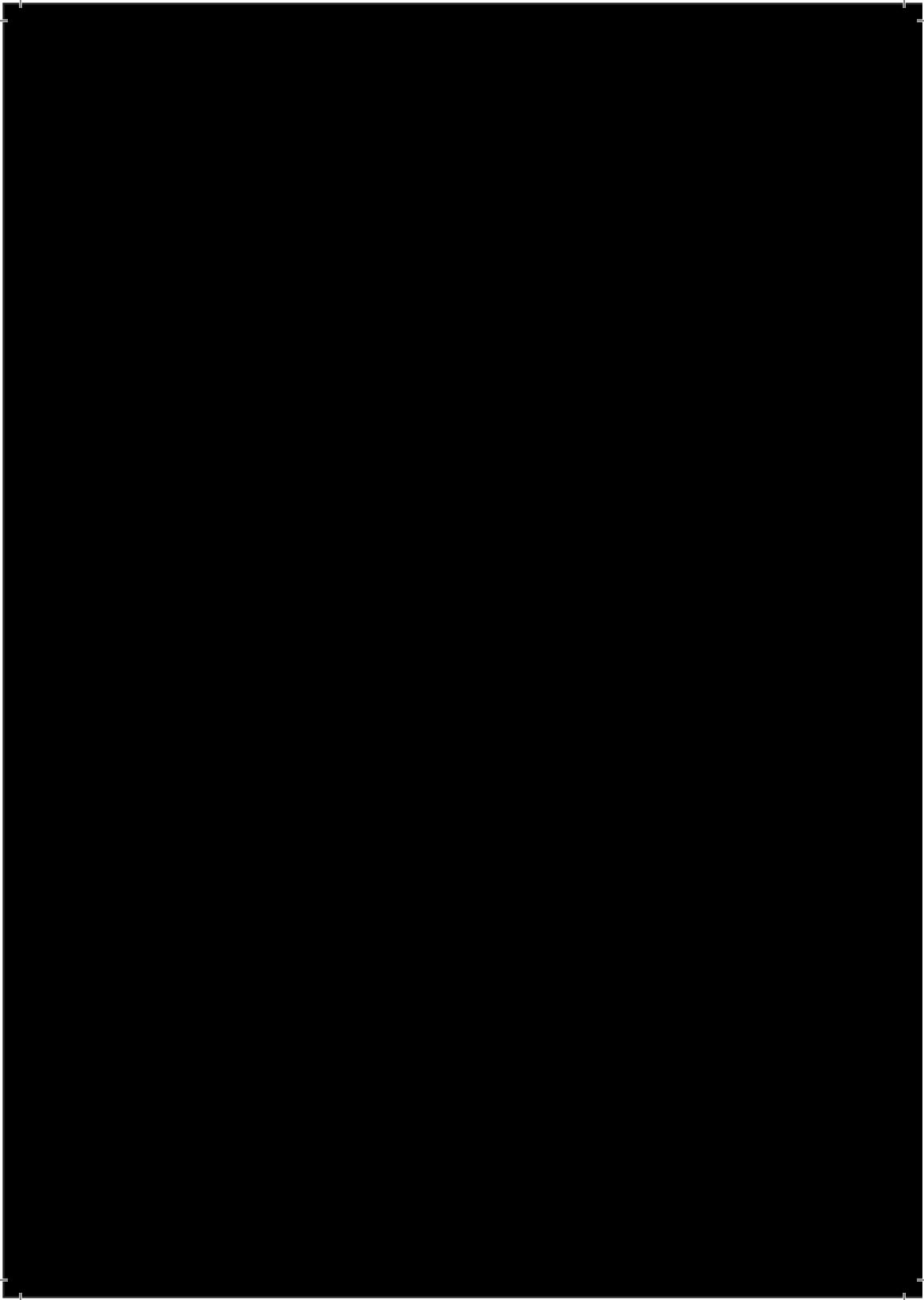
The shapes of a memory is a true tale about being measured and being "modelled" with the use of patterns and numbers.

As a child I spent my summer and winter holidays watching my grandmother making beautiful clothes for rich women. I was looking at them in the mirror, looking at themselves. They were interested in how their body looked like in the new dress. The client, often half naked, was being measured time and time again until the final pattern was made. To them it was always about their body. What fascinated me throughout the making of the dress was the process, the gestural complexity of the drawing, the precision of the cut and the fitting of the body. Almost like a play. A play about the female body, the craft of dress making, shaping one's image according to one's vanity and self-content; being measured and "fitted" using patterns and measurements. A bespoke creation of a bodily image as opposed to today's world of readymade things.

As the body turns around to be measured, its shape and volumes change. It is being scrutinized and evaluated. I'm in the blind spot, seeing and observing this process.

This project roots itself in my early childhood. A chapter that had a strong impact in my life and development as a future artist.

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Hanna - Mari Bates

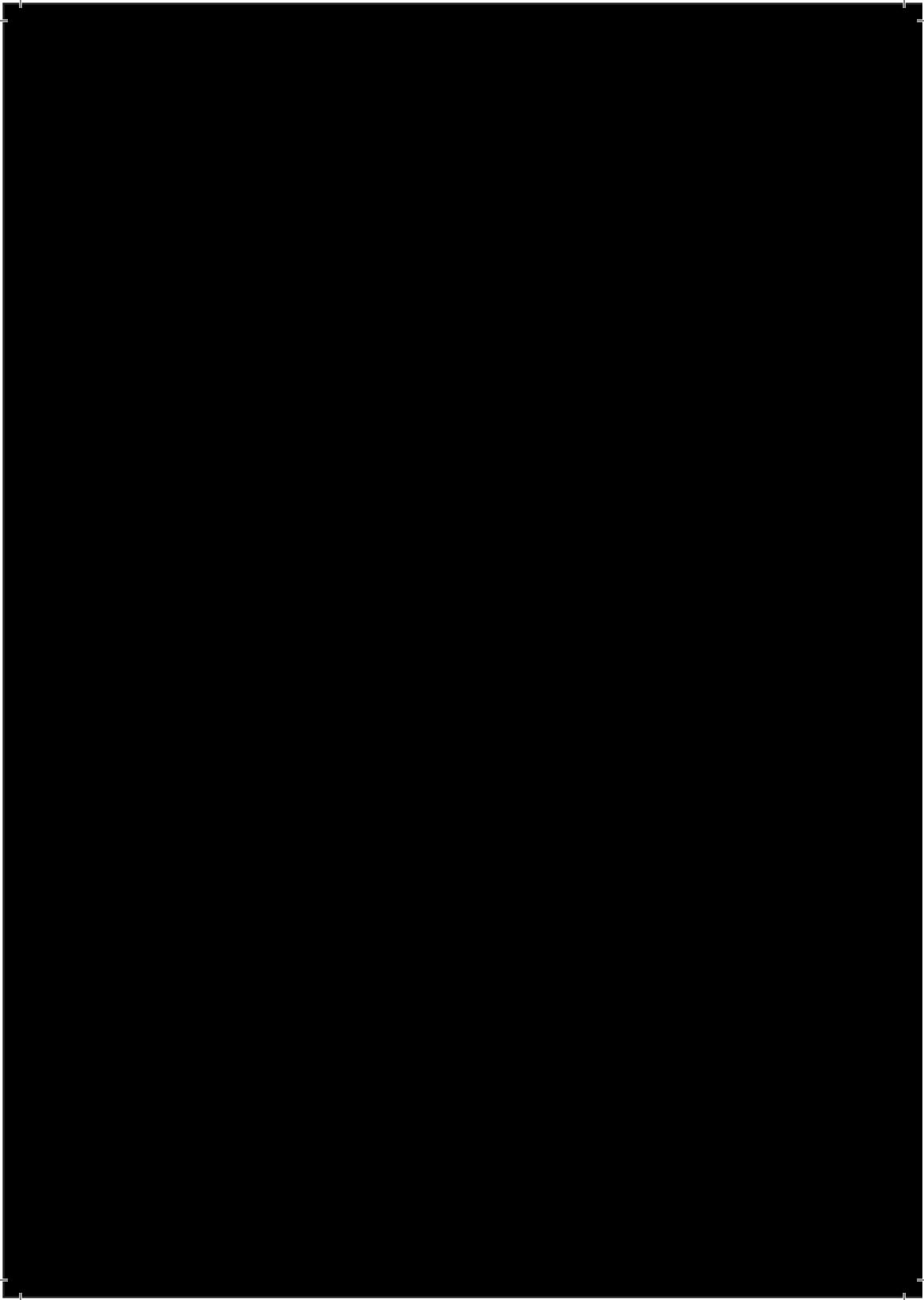
She realised, 2018



She realised is a short film about breaking away from conformed domestic, social, and gender roles - especially that of a woman. Also, it is a reflection on growing up; The sometimes painful, other times joyful, journey of self-discovery, and the need to be true to oneself without living life through others.

Furthermore, it is a formal study of different ways of editing a film, video montage and concept of the essay film. Its inspiration arises from works, such as Susan MacWilliam's *Kathleen*, Chris Marker's *Sans Soleil* and Terence Davies's *Of Time and The City*, as well as being influenced by older black and white films, such as Sergei Eisenstein's video montages.

Essay film invites the viewer "*into the role of a full-fledged participant in the construction of meaning . . . with metaphors of relationality and participation in a medium that in its mass manifestations has been traditionally associated with passivity.*" Alter, N.



A n n e **Doherty**

The boots to die for, 2018



I am a “mature” Dubliner living in the sunny southeast since 2006. For as long as I can remember I have had an interest in “art” and it was always my ambition to study it. Forty years on, I have just completed the fourth and final year on the BA Hons degree programme. Living proof that it is “never too late to learn”!

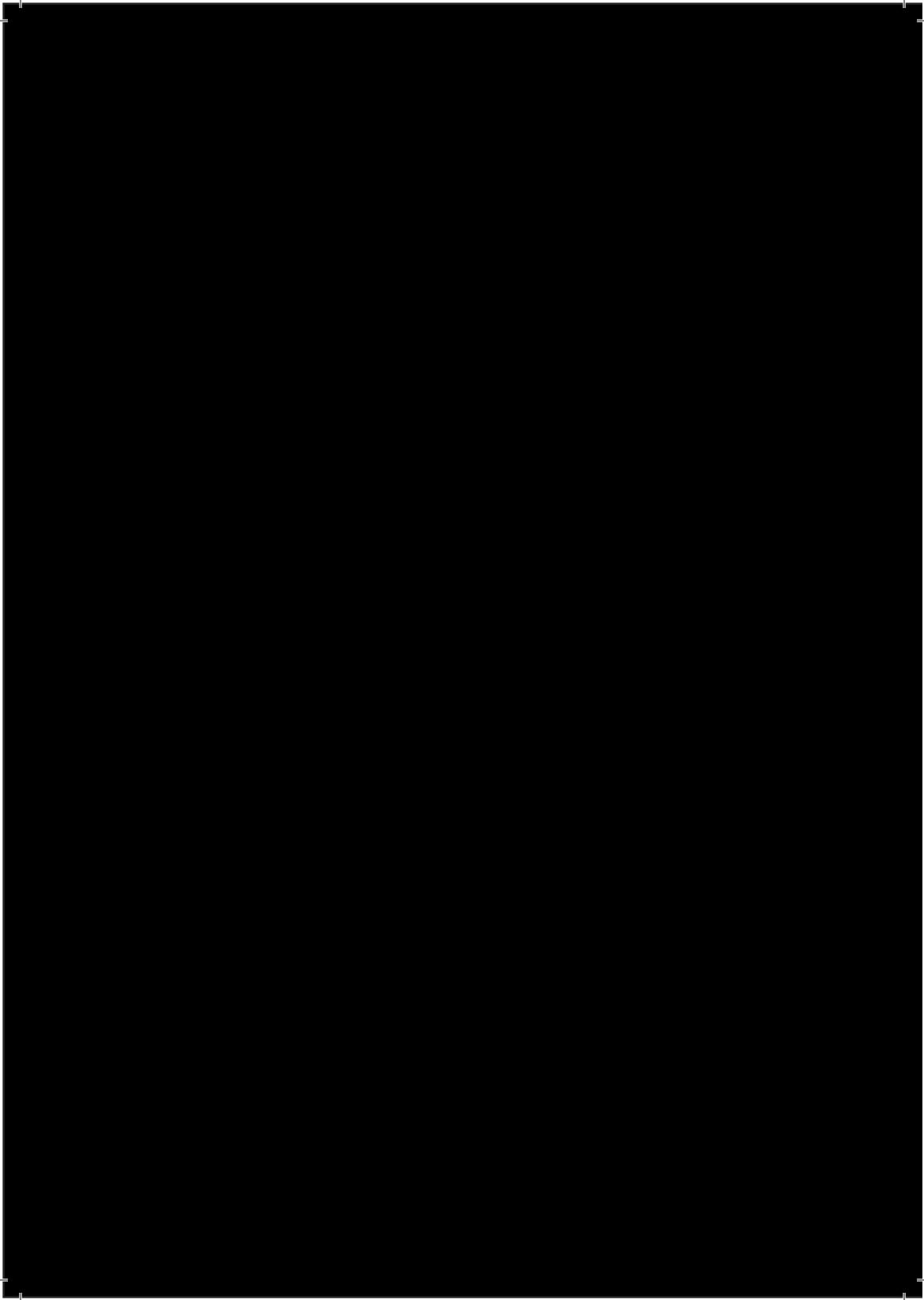
As a painter my work is, for the most part, experimental. I am particularly interested in “Liminality” in art. The word comes from the Latin “limen” meaning “threshold”: an in-between state. Perhaps a better explanation would be hovering “between and betwixt” two (or more) different planes or spaces. Liminality is characterised by ambiguity, openness, and indeterminacy; a period of transition, during which the normal limits to thought, self-understanding, and behaviour are relaxed, opening the way to something new. I am drawn to the idea of my paintings being on “the brink” of “before” and “after” and “the now”. To break it down further one could include a “moment in time”.

I use mixed media, in fact, anything I can make a mark with; oil, acrylic, gouache, tempera, watercolour, charcoal, pencil, pen and ink, pastels, tea-bags/coffee, sand, sawdust etc. I usually work on canvas or board, but my preferred surface would be that of the gesso panel. The fact that I live in a rural setting, enables me to take inspiration from the countryside. I use photographs, newspaper cuttings and magazines and always have a camera at the ready! A vivid imagination also helps!

Numerous artists of different genres inspire me. The “Old Masters” are awe-inspiring. The Polish artist Wilhelm Sasnal creates wonderful art; I find his subjects simple and uncomplicated, and that, for me, is where the beauty lies. Pablo Picasso, Henri Matisse, Wassily Kandinsky, will, forever be among my favourites - their legacy to art will remain with us forever. I lived for a few years in Canada and found that the patterns and symbols employed by Native Canadian Indians has also had a huge impact on my artwork.

My paintings are a form of self-expression, with the element of beguiling ambiguity forever present. Because my artwork is brightly coloured, the paintings should be aesthetically pleasing to young and old and those in-between.

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Kevin Martin

Other worlds, 2018

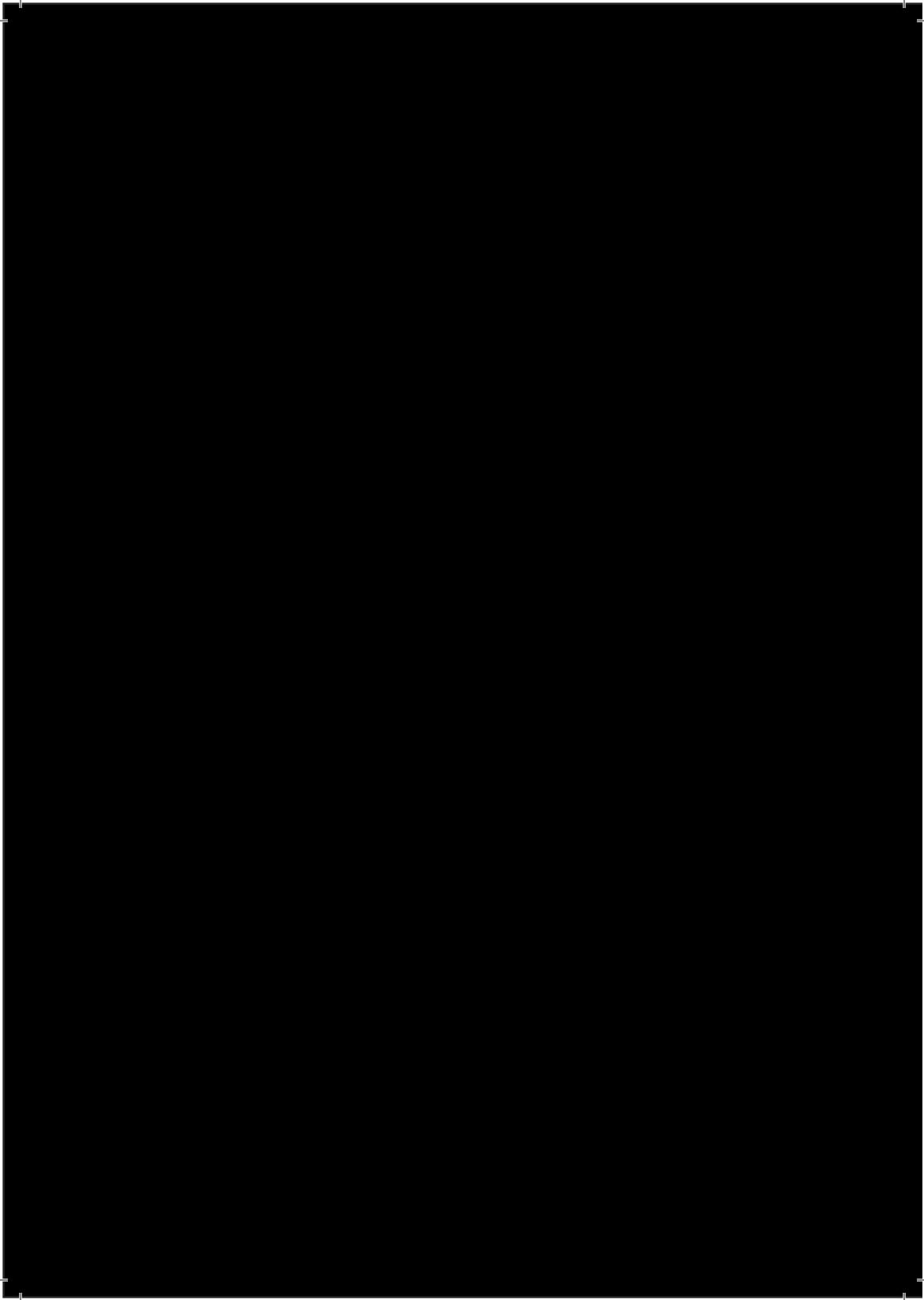


I am an artist currently working from and living in Wexford, Ireland, influenced in my art practice by Dada from the early 20th century, assemblage and combine art from the mid 20th century and several of my contemporaries. Having studied in Wexford school of art and design I.T. Carlow, I have developed skills as an artist in photography, film and art object making using a wide variety of materials and processes.

My practice is a multi-disciplinary one. In the past four years, I have produced a run of mixed material works with cardboard, wood, metal and other found materials using skills from the painting world and sculptural world to create my aesthetic and tactile experience. Several years as a fitter in the print trade has helped my process technically in planning and problem solving. My work shows both an intricate side and a loose abstract side that are juxtaposed together on or in in each piece of work.

I believe making mistakes and not being afraid to fail when making work helps with the learning process.

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A n d r e w **Kingshott**

What do you want from me, 2018



I am originally from the south east of England. I have been living in Wexford for eleven years. After years of working in catering I decided to study art. My artwork is influenced by the urban environment, how spaces are used and how they affect human emotions, and changing discourses. My work takes a critical view of political, cultural and social issues, but also connects to pure human emotions.

In my artwork I look at the environment and social issues and show the subjects from my point of view. My work has a gritty atmosphere. I am fascinated by urban decay and abandonment and the way nature reclaims what we abandon.

Artists that had a big influence on my work are Tracey Emin, Mark Bradford, Jean-Michel Basquiat, Thomas Hirschhorn and Susan Philipsz, just to name a few. I have also been influenced by graffiti and street art.

I use a variety of different materials in my work and different processes. I use found objects and materials such as cardboard. My work ranges from performance, sculpture, installation, photography, film, painting and sound. I experiment with sound, how it can change the atmosphere of an image or space.

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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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