

# Vision

South East Technological University  
School of Art and Design, Wexford

BA Hons Art Degree Show  
15 May – 4 June 2025

# Vision

South East Technological University  
School of Art and Design, Wexford

BA Hons Art Degree Show  
15 May – 4 June 2025

## 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 will act as a meaningful legacy of the work. 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. It 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 their professional support is a terrific added dimension to the degree show experience.

Brian Garvey  
Course Director

Anna Bekmansurova

Susan Birney-Gossage

Trish Cavanagh

Joe Doyle

Alicia Fortune

Sadhbh McCarthy McCool

Cody McEvoy

Iris Segaline

Jp Sexton

Anna **Bekmansurova**

*The weight of memory, 2025*



Anna Bekmansurova is a painter and multidisciplinary artist originally from Russia and currently based in Ireland. She works with oil painting, analogue photography, and monoprint, creating small to medium scale works. Thematically the work is interested in conveying a sense of memory and nostalgia.

The current work explores connections between historic trauma and modern escapism, capturing the way people use imagination or nostalgia to protect themselves from overwhelming experiences and how beauty can coexist with loss and silence sometimes saying more than words.

Her process begins with collecting film photographs, screenshots from movies or old archive footage. She is especially interested in analogue picturing and documentation methods because of the time and processes involved in these types of technology. After careful selection she transforms the documented image into painting. Colours, light and atmosphere are very important element in the work. Painting in thin layers and building depth slowly allows certain areas of the image to remain soft and almost transparent. The small scale of the work encourages intimate and close forms of looking and engagement where each painting feels like a fragment of memory or a dream.

Anna Bekmansurova often finds inspiration from contemporary art as well as cinema, photography and Russian classic literature. The works of Tarkovsky and David Lynch, especially their ability to visualize the unexplainable, are influences as are artists like Tacita Dean, Gerhard Richter, and Mamma Anderson with whom she shares an interest in archival imagery. She also finds meaning in abandoned places, and photographs of spaces where time feels frozen. What matters most in her art making is not only what's visible but also the feeling and emotions expressed in the visual. Anna Bekmansurova's work captures the fragile connections between the illusions we create and the stark chaos of the modern world.

Susan Birney-Gossage

*Bathroom Conversations, 2025*



Susan Birney-Gossage is an Irish artist who is interested in exploring the landscape of her generation through a concentration on shared social interactions. She examines those social moments often overlooked which are integral to building relationships. Using 'fly on the wall' and 'staged 'photography' the work captures the contrasting nature of public vs private behaviour and the intimate and informal body languages found in relaxation and in comfort. She translates these photographs primarily through the processes of painting.

Engaging with both candid and staged photography, Susan Birney-Gossage develops her paintings through a process of collage being careful to incorporate the natural way those around her engage socially, drawing energy from looking at relationships with ourselves and others. Considering composition as though she were a director: cutting, moving and crafting a composition to fully bring out those subtle connections, movements and body languages that the mundane collective world is replete with.

Within these paintings we find the non-sensationalised modern Irish experiences of LGBTQ + working class individuals that comments on greater international affairs around the world. The work presents both distanced and intimate perspectives: intimate in the way one feels they are part of a moment and distanced in the use of negative space allowing the viewer to physically engage with the paintings as if meeting the figures in real life.

Birney-Gossage employs a physicality in the making process itself. These paintings are full of loose and layered brush strokes, unconcerned with photorealism and more interested in the method of following a painting's construction through mark making. She is influenced by artists such as Belfast photographer Hannah Starkey who uses actors to construct everyday scenes around the life of women. She also credits British artist Lynette Yiadom-Boakye influence on her loose painting style and interest in using the space of composition to engage the participant or spectators' act of looking.



Trish Cavanagh

*Redemption, 2025*



Trish Cavanagh explores the grieving and redemptive process following a mastectomy. Her work tackles assumptions and social habits connected to standards of feminine beauty. Her art subverts beauty myths that damage women's self-esteem by using humour and materiality to generate acceptance of imperfection, highlighting the ludicrousness of the societal pressures placed on women.

Cavanagh is influenced by feminist artists including mixed media artist Louise Bourgeois, performance artist Melati Suryodarmo and materialist artist Karen Black. Each in their own way employed the body as a means of undermining established norms of beauty and creativity. Louise Bourgeois created costumes with forms resembling sexual organs to examine psychological processes. Her latex costume *Avenza* (1968–1969), features multiple abstracted breast forms inspires Cavanagh to create her own sculptural costumes with dome forms. Melati Suryodarmo first performed *Butter Dance* in 2000. During this performance she wore a tight body clinging dress and danced on numerous blocks of butter, falling multiple times. Reading Suryodarmo's performance as a comment on the impossibility of measuring up to feminine roles and standards of beauty, Cavanagh responds by allowing the struggle of getting in and out of her costume to be part of her performance. Materialist artist, Karla Black has created installations using ready to hand materials such as paper, cellophane, ribbons, bath bombs, plaster and cosmetics where she works spontaneously, responding to her materials like an abstract expressionist painter. Likewise, Cavanagh brings a painter's sensibility to the construction and arrangement of textures, colours, and forms in her sculptures and costumes.

For Cavanagh creativity begins with the experience of beach combing, collecting seaweed and flotsam and jetsam, contemplating all the time on what arises emotionally from this activity. She is inspired by the seaweed's bulbous forms which resemble breasts. As a result, Cavanagh considers her post-mastectomy journey and explores issues surrounding societal pressures to conform to a certain ideal of beauty. Emboldened by feminist artists before her, Cavanagh uses ready to hand materials associated with women's crafts. In addition, she uses found objects— both natural and man-made in her work. Her art spans sculpture, assemblage, painting, digital photography and performance. Re-purposing found objects that have been previously cast aside, acts as a metaphor for finding purpose as an older woman in a society that at times can be ageist. Working with these objects also fosters the notion of inclusion for all.

Joe Doyle

*The Humbling River, 2025*



Joe Doyle is a visual artist based in Kilkenny, Ireland. His interests range through disciplines such as woodcarving, pyrography and marquetry with a special interest in and commitment to painting which has become the central focus of his practice.

Initially working on canvas, Doyle has recently embraced primed paper as his primary surface, finding that it offers a greater sense of freedom and encourages a more expressive approach to his work.

His paintings are an exploration of light, colour and atmosphere, often drawn from landscapes and scenes of everyday life. Using a wide range of source material—including real-life observations, personal photographs, memories, and imagery from film and television—Doyle constructs imagined landscapes that are not direct representations of specific places but rather composites that blend the real and the invented. These hybrid spaces feel familiar yet remain open to interpretation, existing somewhere between observation and imagination. Notably absent from his compositions are human figures, a deliberate choice that invites the viewer to inhabit the scene themselves. In doing so, he aims to evoke moments of memory, joy, and nostalgia — encouraging a quiet, contemplative interaction between the viewer and the work. His practice also incorporates mixed media techniques, with materials such as gesso used to build texture and disrupt the flatness of the painted surface, enhancing the sensory and emotional resonance of each piece. Guided more by mood and colour harmony than strict realism, his work captures the elusive feeling of places remembered, imagined, or dreamed.

Doyle's practice is influenced by artists such as Ciara Roche, Mairead O'hEocha, Edward Hopper, and Edgar Payne, whose works similarly explore mood, place, and the quiet tension within ordinary scenes. Anchored in the spirit of continual growth, Doyle aligns with Michelangelo's famous reflection — "Ancora imparo" ("I am still learning") — embracing painting as an evolving journey of exploration, observation, and expression.

Alicia Fortune

*Orchestrated Chaos, 2025*





Orchestrated Chaos is an immersive experience that the artist Alicia Fortune has developed over the past year. As a work it blurs the lines between public and private experience. It proposes to engage the viewer in a dynamic visual relationship, the work being open to alteration and change by the public. Thematically the installation centres around the perception and experience of the pandemic as understood from a teenager's perspective. Coupled with this the work also communicates the chaotic artistic process in re-engaging with this real but now historic moment.

The animated film Merrow accompanying Orchestrated Chaos more directly addresses autistic experience focusing on the changing perception of neurodiversity and how diverse Ireland has become in the past quarter century. Each frame has been animated and compiled in post-production over the span of 7 months by the artist.

The artistic process experiments with a multitude of media, and each element, whether in Merrow, or Orchestrated Chaos has specific meaning and enhances the work as a whole, whether it's animating emotion through gestures, or expression of the thought process through installation work.

Alicia Fortune is a Wexford based Irish artist who focuses her work on the perceptions of the individual through mixed media. Her artistic process involves working with mixed medias, such as painting, paint markers, Indian ink and utilising cinematography, photography, and 2D Animation.

Her work is inspired by artists such as Tracey Emin, Wolfgang Beltracchi, Glen Keane and Zoe Thorogood. From these she takes a confessional approach adding to it comical and animated elements. The installation works further cultivates the concept of identity and memory and how they manifest visually, from the big picture to the minuscule details.

Sadhbh McCarthy McCool

*These are my teeth, 2025*



Sadhbh McCarthy McCool is a conceptual artist whose practice utilises many different materials and forms. Her current body of work, *Are you going to finish what I started?* (2025) encompasses a variety of mediums such as found objects, construction material, performance and printmaking to explore the impact of socioeconomic developments on the body.

Influenced by the writings of James Connolly, Marina Abramović, and the lived experience of growing up in Ireland, McCarthy McCool's work raises questions about the political direction of Ireland, its international standing as a nation, and the ways in which neo-colonialism continues to ripple throughout society.

McCarthy McCool subscribes to a deconstructionist philosophy, which gives artworks space to have many different and often conflicting meanings as opposed to one single intrinsic interpretation. The work as a whole investigates the intersection of politics, geography, mythology, and the body. Humour is a vital element and is mainly expressed through the use of appropriation, co-opting pre-existing objects, which raises questions of absurdity and ownership. *Dance Hall*, (2025) contains a responsive sound piece, which plays when a body is detected. It allows the viewer to be observed by the work as the work is observed by the viewer. A crucial aspect of *Are you going to finish what I started?* (2025) is revealed through the influence on the body. Either by overpowering in an obscure landscape or drawing in to a more intimate posture, the performance of the viewer plays with the boundaries between art and audience.



Cody McEvoy

*Helm, 2025*



Cody McEvoy's work combine theories of how gender manifests within society with her own lived experience as a transgender woman. Her paintings embody the essence of transitioning, from perseverance to exhaustion. Working from first hand photography, McEvoy places herself on the canvas in a series of self-portraits. Extracting from her background as a biker she challenges the viewers' perception of gender by applying the masculine presumption commonly associated with motorcycle gear to herself as the subject of the work. Simultaneously she frees the paintings from the confines of a frame, stretching canvas directly to the studio walls – allowing it to exist as its materialist self.

Thematically inspired by Doireann O'Malley's Prototype series (2017) – which explored the manifestation of gender dysphoria and the othering of trans bodies – McEvoy's paintings invite the viewer to question their understanding of said bodies. Her work is physically influenced by that of Daniel Pitín, specifically his figurative pieces such as *Melanie Birds* (2019), featuring a busy canvas with an almost intangible, somewhat chaotic figure. This work in particular helped inform the materialisation of McEvoy's paintings, with Pitín's ambiguous subject matter and strong compositions impelling her works. Similarly, she is conceptually influenced by the studies of Judith Butler, such as their *Theory of Performativity*, and McEvoy's paintings visualise how gender presentation is perceived.

McEvoy works with a variety of tools and methods: mixing energetic and explosive applications of paint with calm and discrete brushstrokes. Her self-portraits display imposing figures, making use of foreshortening perspectives to pull the viewer into the piece. She creates this imposing experience not just through the use of perspective and angles, but also using strong, complimentary backgrounds, leaving the figure as the sole subject of the painting. The more recent work has left the traditional wooden stretcher common to painting, opting for the canvas to be stretched straight to the studio wall during its creation and subsequently upfronting the physical and material body of the work.

Iris Segaline

*Nuanced, 2025*





Iris Segaline is a Wexford-based textile artist and sculptor. Her Bolivian roots influenced her selection of warm colours and rich textures in this installation. She explores the intricate processes of identity transformation and diasporic experience and is interested in navigating the intersections of living within different cultures and the challenge of understanding the psychological impact of acculturation and a sense of belonging, reflecting on hybrid identities that challenge traditional notions of purity and authenticity. Focusing on finding similarities rather than differences, in her installation, Iris looks to emulate the shared organic aspect of the individual, creating a space where spectators can recognise this mutual aspect in themselves regardless of their ethnic background.

Using non-conventional materials such as polyester, voile fabric and threads, she creates organic-like forms and shapes that resemble internal and external body parts and other living beings. Through a meditative experience the materials are transformed by applying techniques that push their boundaries and their resistances, such as heat, tension, and adding third elements like fabric stiffener, PVA glue and others. Using also a sewing machine in a fun and playful way to create stitched lines and shapes rich in texture and depth. Iris also sources conventional techniques such as hand sewing, embroidery, and knitting, prompting recognition of these valuable artisan skills inherited from three generations of women in her family.

The methodic and detailed work of Japanese artist Ruth Asawa is an important influence with its focus on the meditative mind while transforming materials, interacting with them in a very intimate and sensual manner. Following the close interaction with materials Iris Segaline translates this process into an understanding of people shaping their identities within mixed cultures. The artist Chiharu Shiota also informs the work here in terms of its immersive experience, allowing the viewer to interact with the installation in a tactile way, having to negotiate with the space and observing it from different perspectives and positions.

*Isle for the dead (Bocklin homage), 2025*

**Jp Sexton**



As a painter JP Sexton primarily creates artwork from imagination, often embracing the element of chance to dictate the final destination the work will occupy. His background is in traditional drawing, animation, & mural design which allows him to seamlessly blend draughtsmanship to scale if required.

Influenced by a variety of sources ranging from Romanticism, Symbolism & Surrealism, to the limitless world of the graphic novel, and even 'metal art', his work is likewise inspired by more obscure realms, demonstrated by a regular melding of psychology, biota, & unconscious elements, not to mention the shadowy spectre of biomechanics always lurking, ready for a cameo.

Regularly interchanging between oil, acrylic, or charcoal, his process involves taking calculated risks, exploring what the medium can do, and then defining or retracting from results, based around findings. He further explains "A lot of prior movement ultimately brings up a lot of possibilities. Ideation is malleable until the end, but the ultimate aim is for originality, nestled within basic aesthetic value".

## 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 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.

## Staff

Orla Barry  
Owen Brady  
Oliver Comerford  
Els Dietvorst  
Fergus Doyle  
Brendan Earley  
Remco de Fouw  
Brian Garvey  
Anthony Lyttle  
Thomas McDonald  
Patrick Morgan  
Blaithín Ní Chathain  
David O'Callaghan  
Alanna O'Kelly  
Adam Stead

## SETU Wexford Campus Staff

Karen Hennessy  
Head of Campus  
Janette Davies  
Deputy Head Wexford Campus  
(Programmes)  
Angela Rossiter  
Campus Administrator  
Rebecca O'Brien  
Campus Administrator  
Anne Tracey  
Campus Secretary  
Deirdre Frankis  
Student Services  
Janet Lambert  
Student Services  
Kim Harte  
Campus Librarian

## External Examiners

Dr Francis Halsall  
Michael Minnis

## Contact

Brian Garvey  
Course Director  
053 9185834  
Brian.Garvey@setu.ie

SETU, Wexford  
053 915800

[www.setu.ie](http://www.setu.ie)  
[www.wexfordartscentre.ie](http://www.wexfordartscentre.ie)







