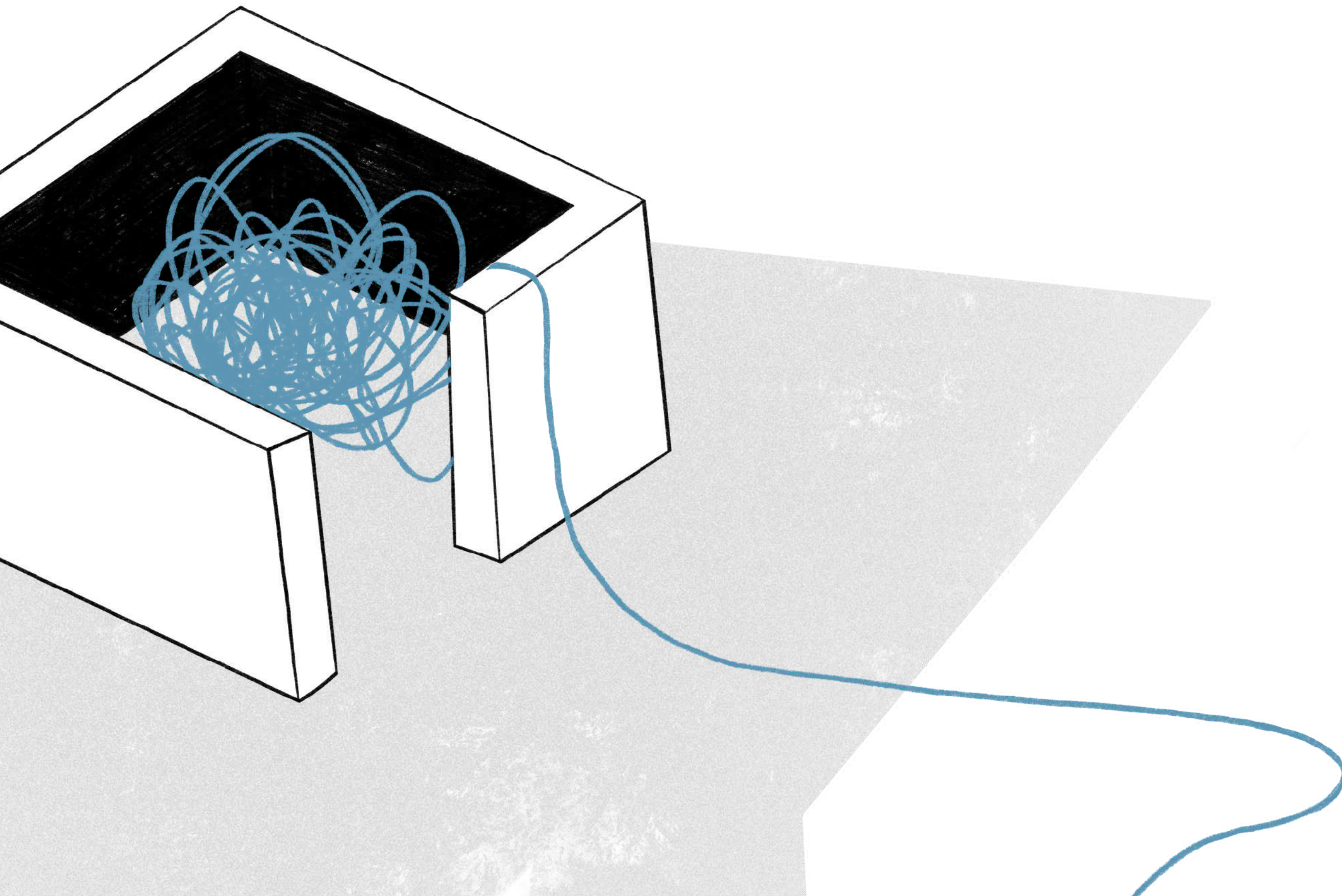


WEDNESDAY 23 MARCH, 2022

QUADRANGLE, IADT

12 - 6PM

PROPOSITIONS

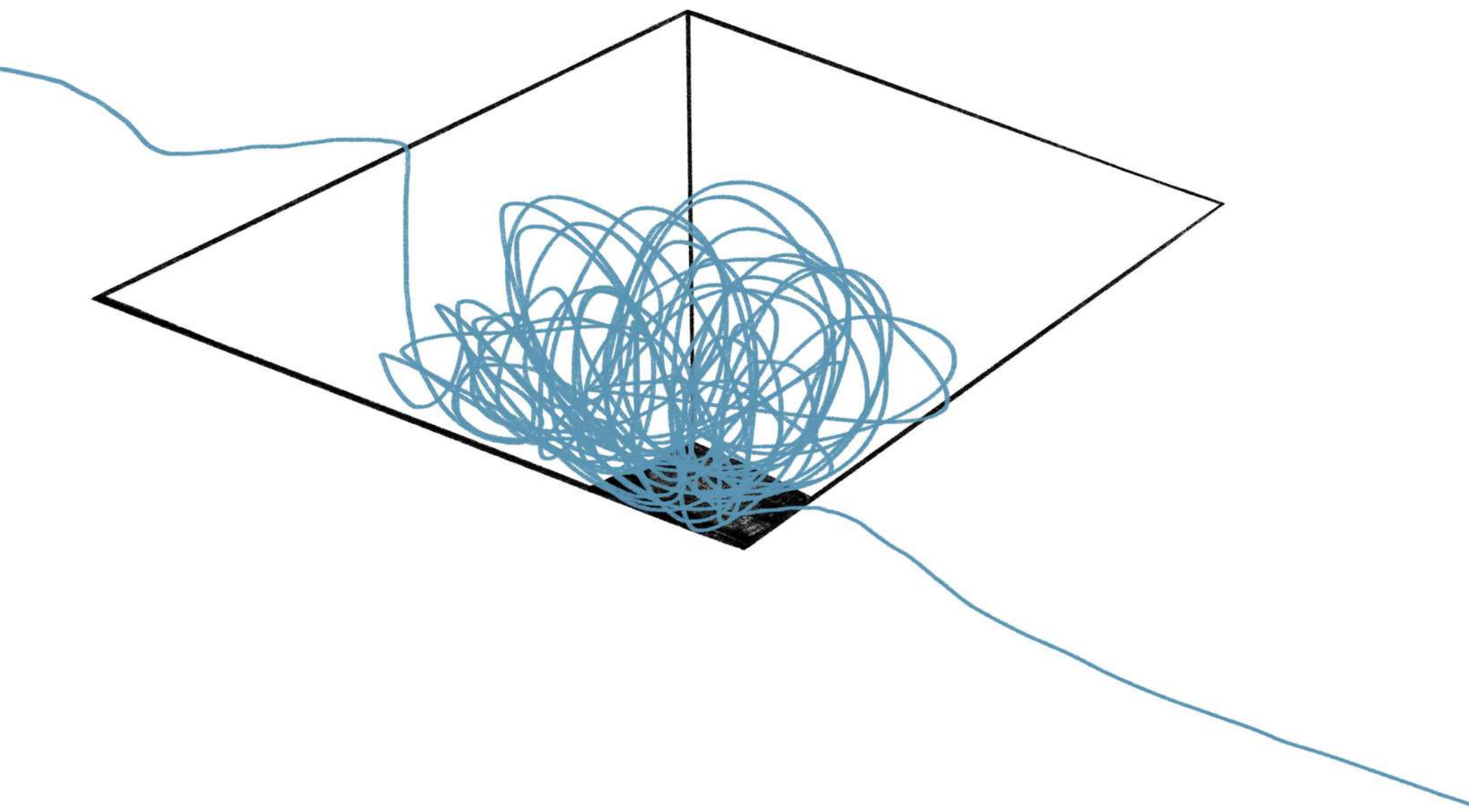


**Institute of
Art, Design +
Technology
Dún Laoghaire**

arc
art & research collaboration

PROPOSITIONS

Propositions provides a glimpse into the work in progress of final year BA art students at IADT in advance of their 2022 graduate exhibition.

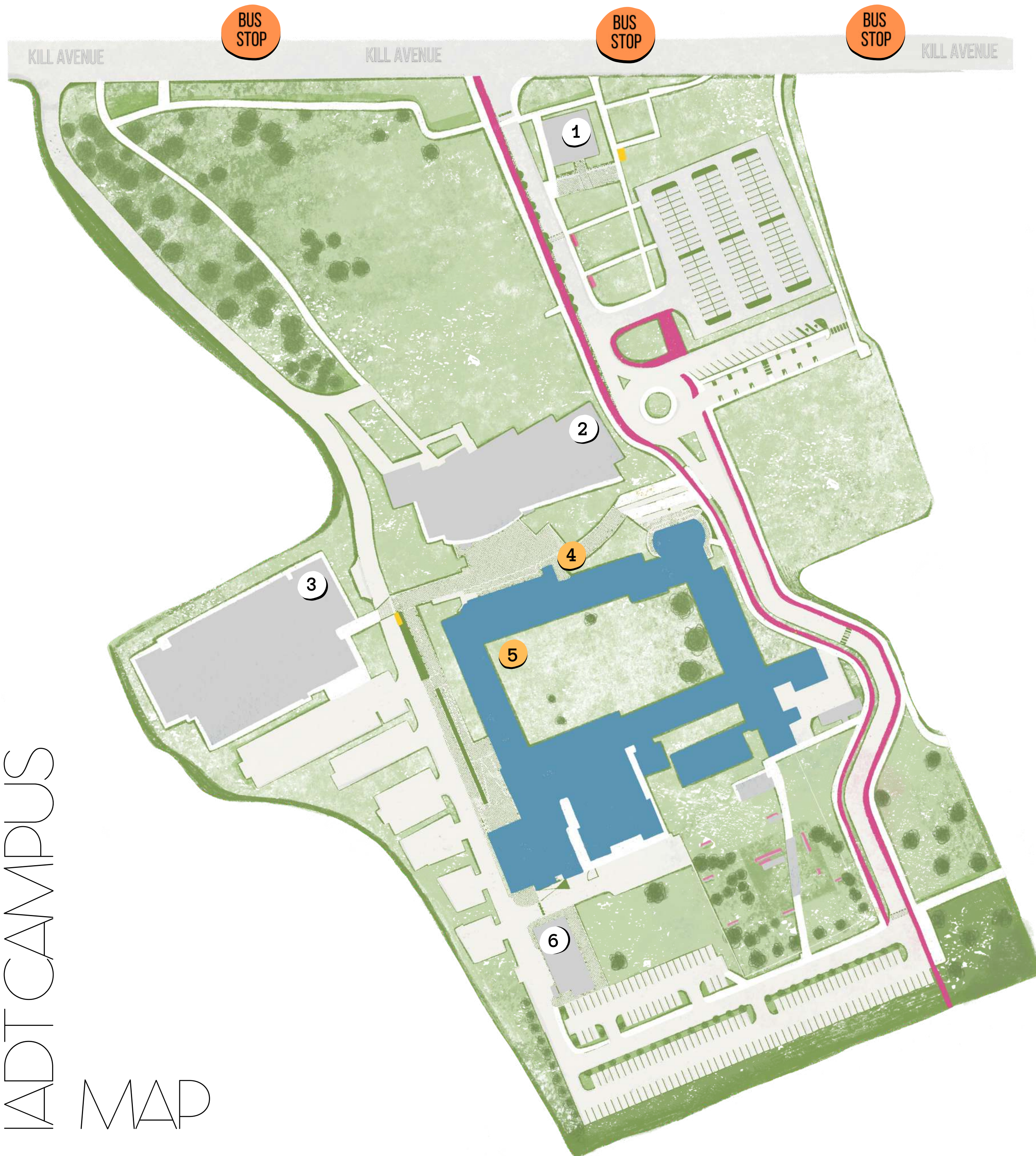


WORKS BY

Millie Baker
Kate Barry
Ellen Burke
Cian Butler
Jackson Byrne
Bruno Cassandro
Jordan Cassidy
Sarah Jane Colleran
Gene Connolly
Kevin Donnelly
Roger James Doyle
Colin Dunne
Jessica Dunne
Micaela Dunne
Leanne Finnegan
Mark Fitzgerald
Conor Fitzsimons
Ava Foster
Alanta Grigaliunaite
Dearbhla Hanney
Ellen Harrold
Ruth Harte

Hanna Isseyegh
Li Cowbee Kalksztejn
Thomas Keegan
Chloe Kennedy
Lauren Kierans
Anna Larsson
Caoimhe Lavery
Ciara Lawless
Niamh Leadbetter
Emma Moore Heslin
Finn Moreau
Liam Murray
Denise O'Connell
Jordan O'Connor
Tara Power
Bronwyn Smith
Emma Smith
Gráinne Smith
Anna Stuart
Van Tran
Dean Walsh
Aoife Wims

IADT CAMPUS MAP



- 1 MEDIA CUBE
- 2 ATRIUM BUILDING
- 3 CARRIGLEA
- 4 QUADRANGLE
- 5 COURTYARD
- 6 BACKLOT

PROPOSITIONS

PROPOSITIONS

- ROADWAY
- PEDESTRIAN WALK
- CYCLETRACK

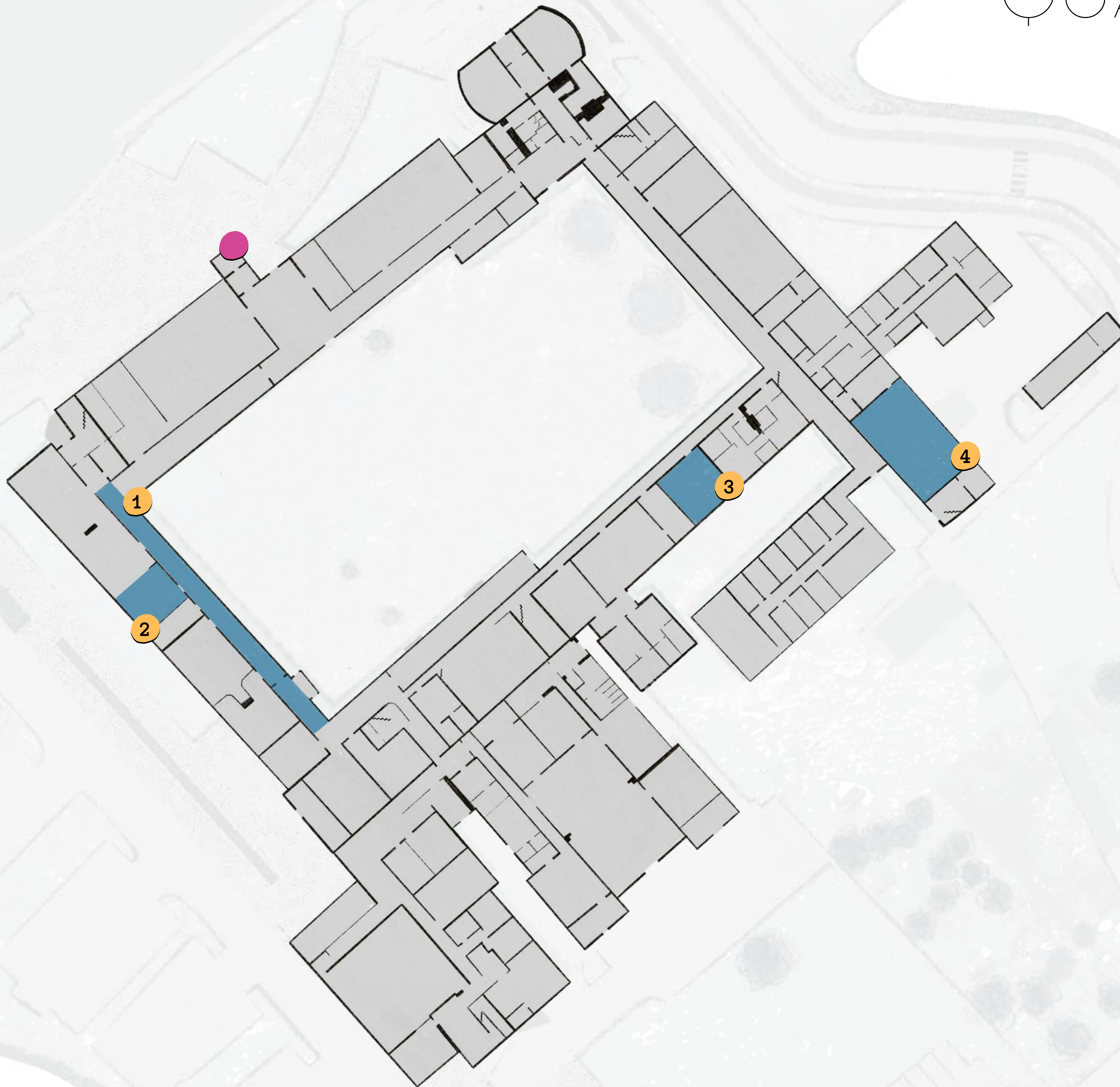
BUS STOP Kill Avenue, Stop 4565

BUS STOP IADT Dun Laoghaire, Stop 4569

BUS STOP IADT Dun Laoghaire, Stop 4566

QUADRANGLE

GND FLOOR



- ENTRANCE
- 1 WEST WING CORRIDOR
- 2 BASE 1 QW008
- 3 ROSTRUM ROOM QS004
- 4 ART FILM BASE QE036

PROPOSITIONS

WEST CORRIDOR

Denise O'Connell, *Diversity*, 2022, mahogany and gravel, 52 x 52 x 52cm.

Diversity is a maquette for a site specific sculpture, designed for the entrance roundabout on IADT Campus. The open circle of five forms, drawn from ancient Celtic and tribal sources, represents values, ethnicity, genders, language and equality, welcoming the human need to belong and be accepted by peers and society.

Li Cowbee Kalkszejn, *Where is Willy?*, 2022, dimensions variable.

This work is about hiding in plain sight. I wanted to take an object and place it in scenery where it doesn't belong. What I appreciate most about making this type of work is the reactions of the viewers, and these images create a space for conversation.

Millie Baker, *Stone Division*, 2022, lino print on Fabriano paper using black ink, 8 cut stones, dimensions variable.

Stone Division is an installation made up of a lino print and 8 stones which have been cut into, along their circumference. The stones represent the erosion of the Irish landscape over time while the print conveys the connection people have made with the landscape where they have lived.

Anna Larsson, *Letter to The Moon*, 2022, ink on paper, dimensions variable.

Letter to the Moon is a thank you note to the moon for being a constant companion throughout time. The letter is displayed in a west-facing window, to be viewed from the outside, so that both visitors and the moon can take in its' message.

Ruth Harte, *Looking through the glass*, 2022, monoprints in an accordion book, viewfinders, dimensions variable.

My work is the exploration of the relationship between viewfinders and locations. Most humans observe views around us while travelling, moving to and from places or simply looking out the window. Each viewfinder represents individual spaces within a space of the location.

Cian Butler, *Sun-Wukong, The Monkey King Born From a Stone Egg*, 2022, and *The Chinese Phoenix*, 2022, both acrylic on canvas with gold leaf, both 61 x 85 cm.

My work focuses on elements such as fire and water, and features characters that are drawn from traditional Chinese fables such as Journey To The West.

Emma Moore Heslin, *Casual Intimacies*, 2022, mixed media, dimensions variable.

Casual Intimacies focuses on portraying ordinary people engaged in everyday activities. Through a series of expressionist, figurative paintings, this work focuses on capturing instances of casual intimacy, in which the subjects are relaxed and unaware of the viewer's gaze.

Liam Murray, *Untitled*, 2022, mixed media on canvas, 155cm x 95cm.

This work, *Untitled*, is an attempt at getting as close as possible to a completely subconscious image, in order to find a personal meaning based loosely on Carl Jung's idea of Archetypes. The subject matter was created within a meditative state, during which I allowed the image to form without conscious decision.

Emma Smith, *The Visitor*, 2021, oil on canvas, 50 x 60 cm.

The Visitor explores the relationship between human and animal. The neighbour's cat confidently makes itself at home, lured by the promise of irresistible treats. The colour purple, associated with royalty, represents the cat as a higher being. The cactus is an ever-present reminder of the danger of being a cat.

Jordan Cassidy, *Bitten*, 2022, oil on Canvas, 80x100cm.

This diptych deals with themes of temptation and sin, under the guise of religious imagery and symbolism. After biting the apple Adam and Eve's eyes were opened and their innocence lost. In this piece we see this scene of temptation play out in the artist's own visual world of sin.

Gene Connolly, *Painting Series*, 2022, various media and dimensions.

As an artist brought up in an Irish Dancing Family, my paintings show the togetherness and community that comes along with this great tradition, providing an anecdotal history of this culture.

Niamh Leadbetter, *An Angry Woman's Journal*, 2022, acrylic, oil-pastel and marker on canvas, 120cm x 150cm.

An Angry Woman's Journal is the first in a storytelling series of paintings, highlighting the emotional realities of abusive and addictive relationships. The painting combines various styles to connect viewers with the rage and powerlessness of being in a toxic relationship, with the intention to start a conversation.

Lauren Kierans, *Greyhounds*, 2022, ink and chalk on paper, dimensions variable.

Greyhounds is a series of portrait drawings on Fabriano Paper, studying the animal, and how their body moves when relaxed and in motion, when competing. The drawings are loose and expressionistic, employing drip technique and vivid colour. The drawings focus on greyhounds of all ages and types.

Conor Fitzsimons, *Locked Out*, 2022, acrylic on oil, 110 x 75 cm.

The aim of this work is to highlight the issue of homelessness and how the problem was exacerbated as an unintended consequence of the COVID lockdown.

Van Tran, *A glimpse into the artists' mind*, 2022, Oil on Paper, dimensions variable.

A glimpse into the artists' mind is a series of paintings influenced by the experience of Covid-19 lockdown. These works evoke a sense of seclusion and disconnection, offering an intimate portrayal of familiar objects and absent loved ones.

PROPOSITIONS

BASE 1 QW008

Kate Barry, *Life expression*, 2022, Charcoal and ink on Saunders Waterford paper, black mountboard and 8 projecting lights. Dimensions variable.

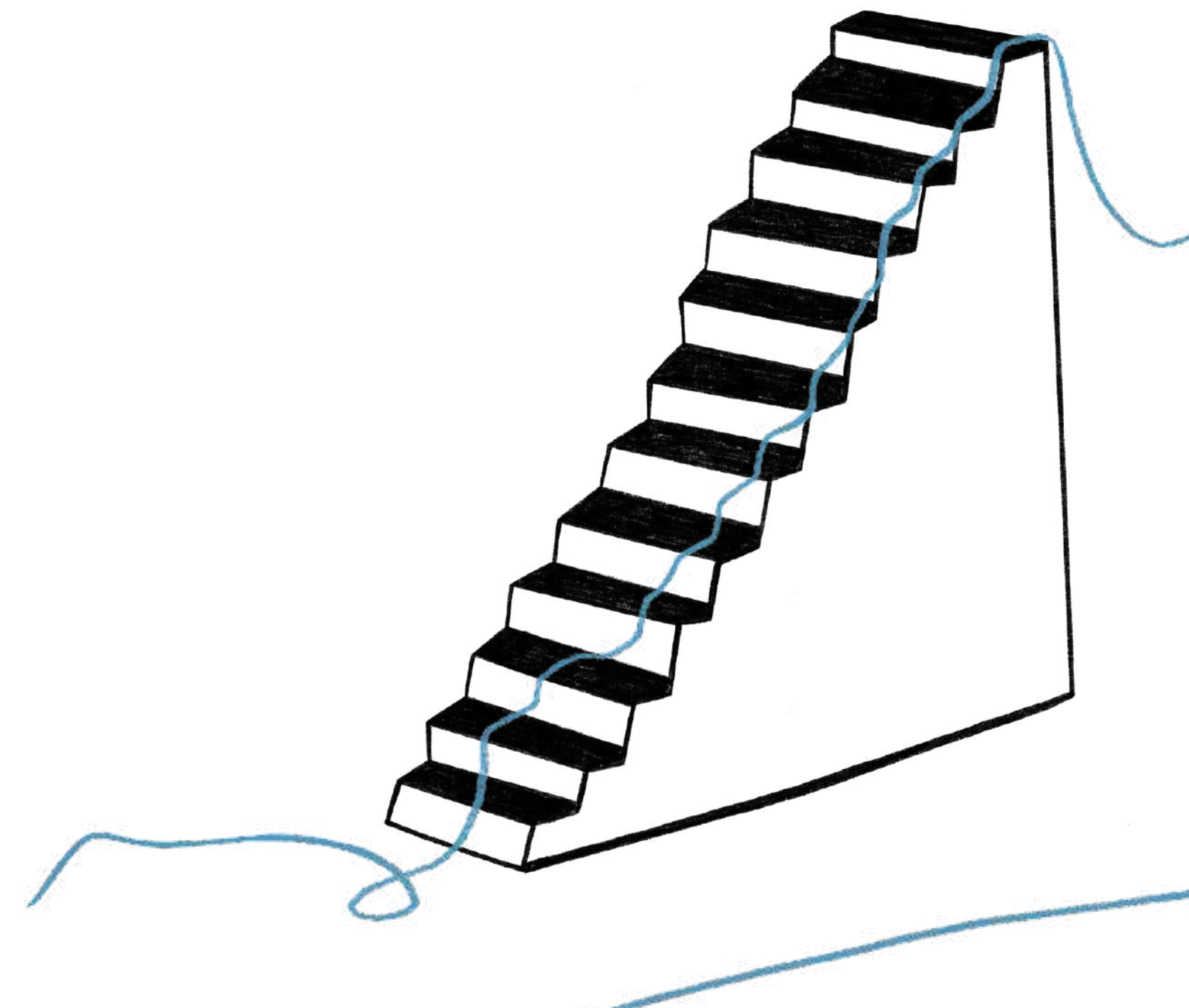
My work displays a physical animation based on Sir William Blake's 18th century poem 'The Chimney Sweep', which deals with the issue of child labour. In my installation, I imagine how the throwing of a chimney sweep brush might form part of a game.

Ellen Burke, *Portrait of a Woman*, 2022, interactive video installation with audio, paintbrushes, water, paint, printouts.

In this piece I am showing my version of a portrait. I have put together a collection of interviews with Niamh, a final year art student, along with a representation of her working space in college and at home. This piece is part of an ongoing work which looks at creative women who have remade themselves in the transition from childhood to adulthood. Interaction is encouraged.

Roger James Doyle, *Sink*, 2022, Mirror on plywood, dimensions variable.

This piece is an examination of self, a reflection of the world we're living in. The piece comprises of several interconnected boxes, coated in a film of mirror, reflecting their forms onto one another. Light and reality sink in, but remain stuck inside.



PROPOSITIONS

ROSTRUM ROOM QS004

Micaela Dunne, *Song of the human's cry*, 2022, Performance, duration approx. 10 minutes.

Song of the human's cry is a spoken word performance piece that focuses on love, human connection, and the loss of self. A poetic exploration of intimacy, vulnerability, and emotional availability in a disconnected age. It draws on the tradition of Faith Wilding's *Waiting* and opens up existential questioning and emotional dialogues with the audience.

Jessica Dunne, *Solas/Solace*, 2022, Mylar, steel, plaster, mirror, oscillating fan, LED light, ambient sound accessible via QR code, dimensions variable.

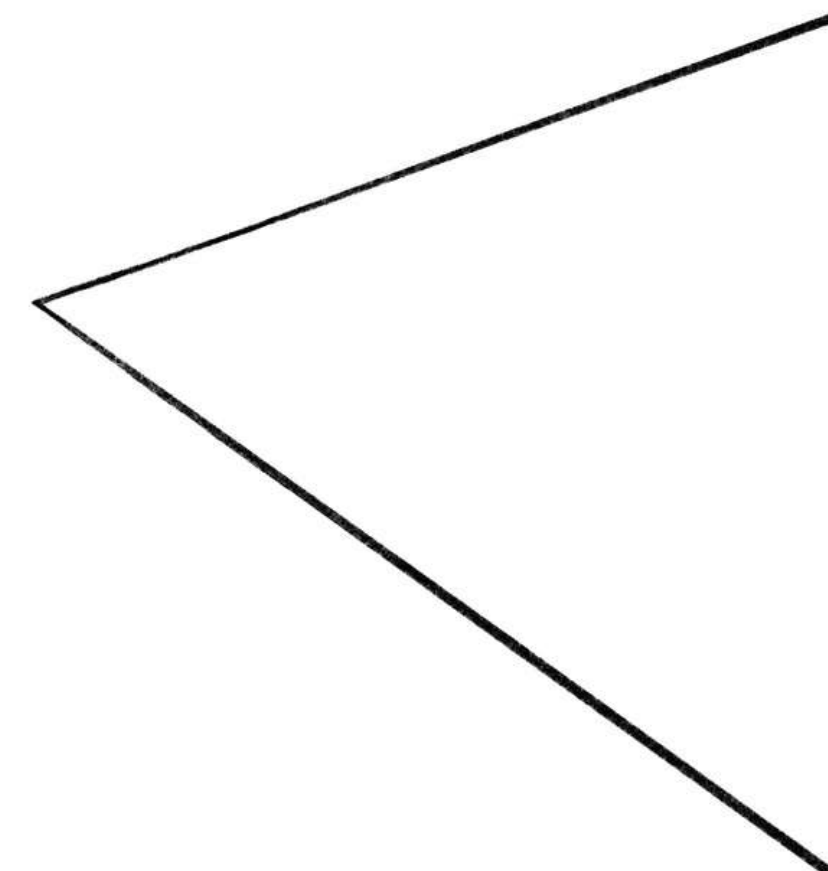
Inspired by everyday light effects such as light filtering through leaves, and glistening light on the water, *Solas/Solace* creates a sensory space in which the viewer can have a moment away from the everyday world of constant streams of information. [location to be confirmed]

Mark Fitzgerald, *A Gradual Scar*, 2022, projected video.

This animated piece showcases how a young person's mental health is amplified as a result of the pandemic. It also shows how over time this uncontrollable outside force scars a person mentally, even as things start to slowly get back to normal.

Dean Walsh, *Dithyramb*, 2022, projected video, 5 minutes.

Similar, to the ancient performances which give their name to the title, this experimental video piece explores man's relationship with nature through a purely metaphorical narrative. Created with a combination visuals and audio, the piece is compiled in a sequential montage designed to evoke the spirit of Dionysus.



PROPOSITIONS

ART FILM BASE QE036

Jackson Byrne, *Has Anyone Seen Terry?* 2022, digital video with audio, game controller, wood, cloth, string, acrylic paint, rug. Dimensions variable.

Has Anyone Seen Terry? is an interactive experience featuring a digital video game that viewers can choose to engage with by using the game controller and audio headset. This piece uses sculpture alongside digital environments to explore the collision between reality and simulated life.

Kevin Donnelly, *Raw Input*, 2022, video piece on monitor, 1 minute. My work explores differences between the tangible human experience of creating art and the machine learning processes associated with Artificial Intelligence. In *Raw Input*, I treat an AI programme as a creative collaborator by using it to process AI generated images.

Leanne Finnegan, *Flood*, 2022, Video on monitor, 1 minute. The work deals with the concept of a flood and the cyclical process of deconstruction and regeneration. Using audiovisual media, a spatial experience is created which explores these themes through sensory experiences.

Chloe Kennedy, *Spiral*, 2022, video, looped.

I have been experimenting with how we can control our own versions of reality with our heads. This video attempts to show the constant flow of thought, repeating over and over. I am interested in figuring out how to slow the mind and feel at peace with reality, whatever that may be to each individual.

Caoimhe Lavery, *Not Fully Present*, 2022, photographs and video, dimensions variable.

For this exhibition, I have created video work and a series of photographs that visually portray the concept of Overthinking. The video work is about self-reflection. The photographs are a triptych titled "Not Fully Present" as when one is overthinking, their mind is elsewhere but they may be physically present.

Finn Moreau, *Lather, Rinse, Repeat*, 2022, Video, 2 minutes 30 seconds.

Lather, Rinse, Repeat engages the viewer with the lived experience of ADHD. Society lacks a nuanced understanding of what living with ADHD actually entails, what its effects are on a person's life: it is an intangible force, it prevents full participation in everyday life, it's a treadmill that never stops.

Bronwyn Smith, *wet gravity*, 2022, video, 1 minute 30 seconds.

wet gravity is a non-linear video work, mimicking the distorted dreamscape of a brain chemically altered by anti-depressant medications. Such medications cause involuntary drowsiness, deep sleep, and vivid dreams. This looping, immersive piece highlights the disorientation and vulnerability of depressive conditions.

Gráinne Smith, *My Area*, 2022, video, 2 minutes 46 seconds

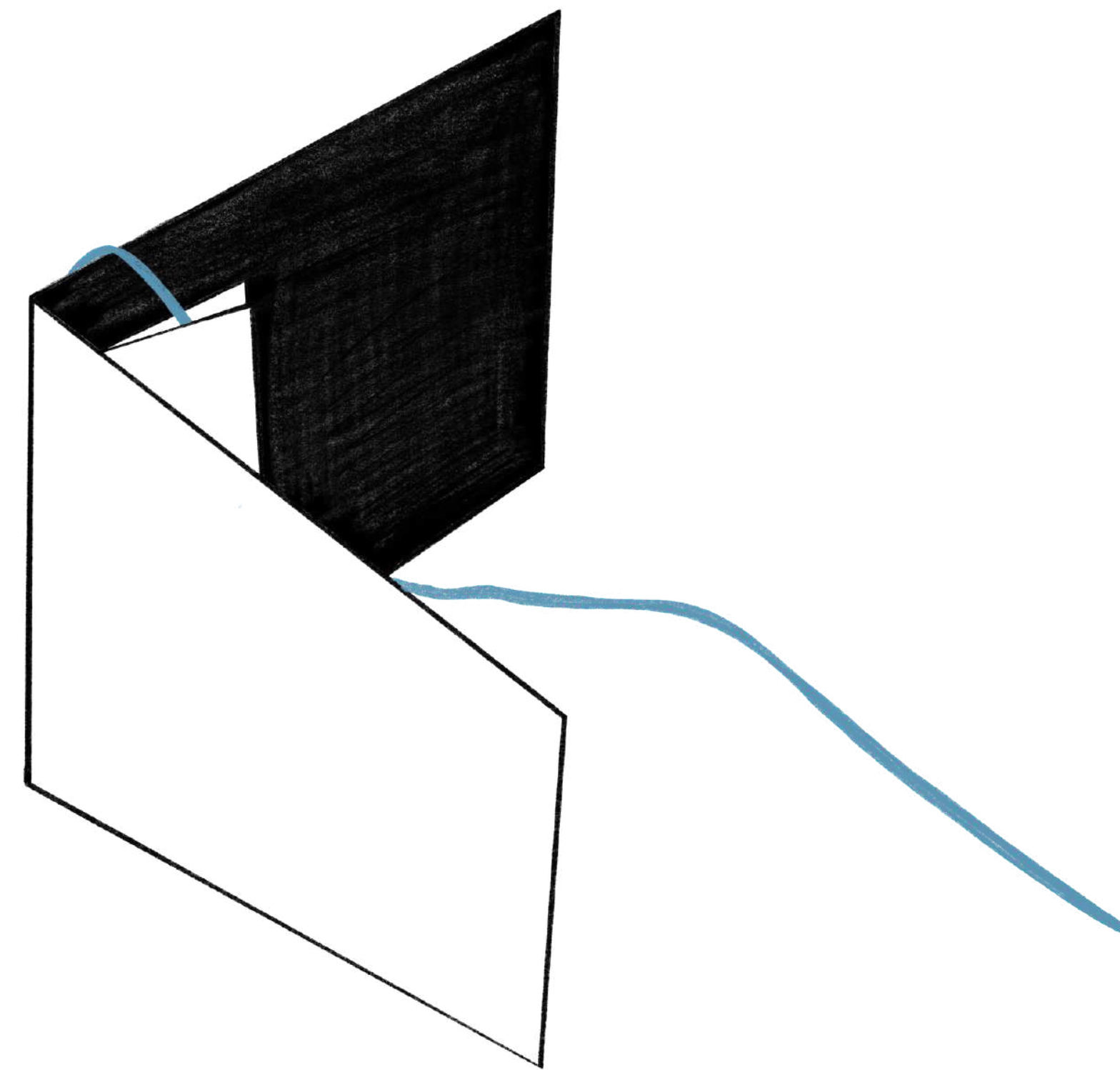
My Area explores the experience of a subject living simultaneously online and in the physical 'real' world. The video examines tensions between the private self and the curated, 'external' self; a self shaped by social-media use data, algorithms, and the paradox of living virtually in a physical world.

Tara Power, *mo cailín beag*, 2021, video, 8 minutes 21 seconds.

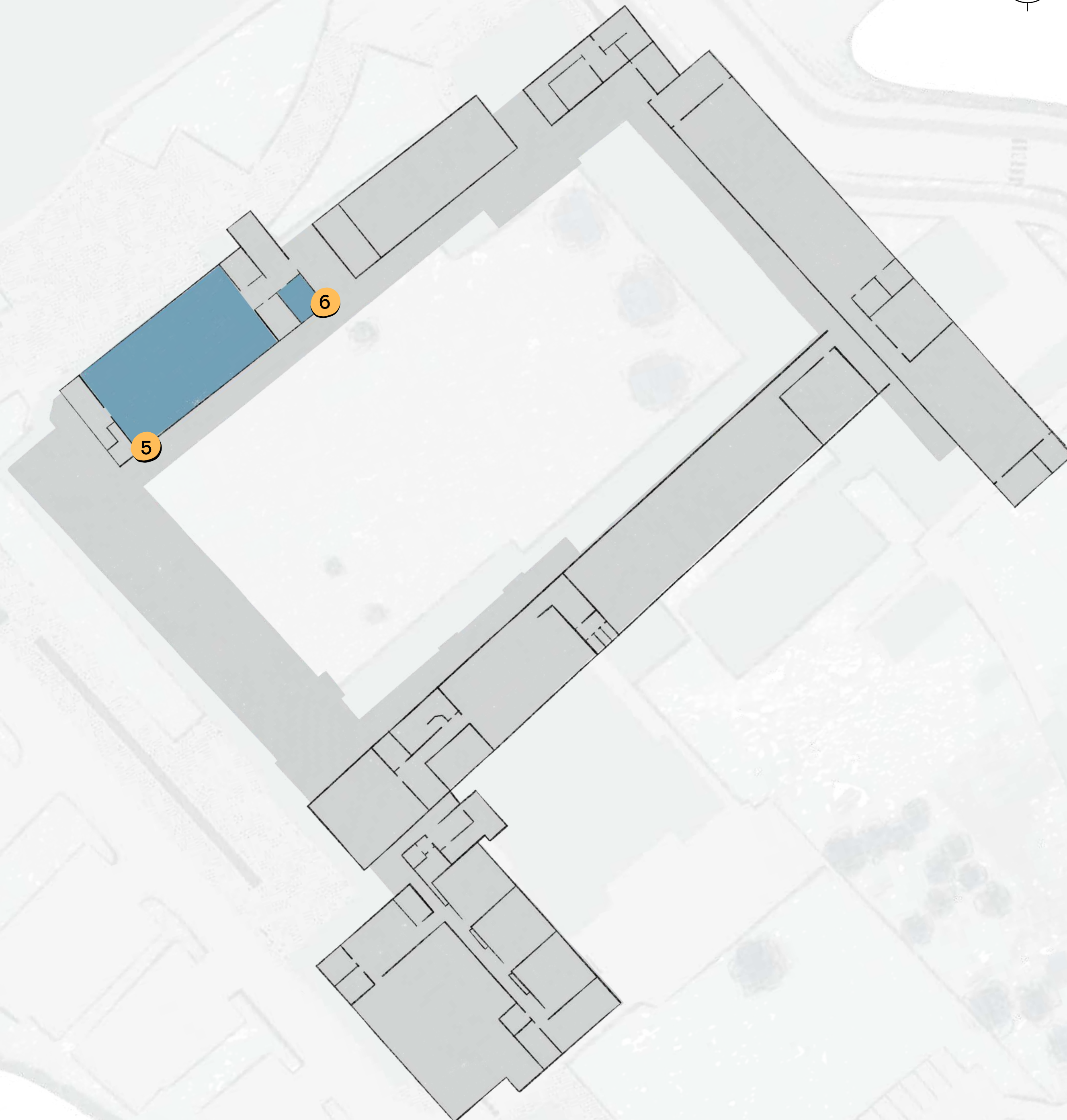
mo cailín beag (gaeilge: my little girl) demonstrates both the psychic and physical impact of queer exhaustion. In a durational performance to camera with an industrial wooden pallet, the artist uses manual labour to push the limitations of their body, in defiance of the patronising culture of their childhood.

Ava Foster, *Intrusion in The Everyday*, video accessible via QR Code, 1 minute 34 seconds.

A common aspect of being neurodivergent is experiencing intrusive thoughts. I think of these intrusive thoughts as a 'devil on my shoulder', similar to The Imp of the Perverse described by Edgar Allan Poe. These thoughts create a need to do the exact opposite of what is 'correct'.



QUADRANGLE 1ST FLOOR



- 5 PAINT STUDIO QN103
- 6 INCLUSIVE BATHROOM

PROPOSITIONS

PAINT STUDIO QN103

Dearbhla Hanney, *MNÁ*, 2022, three sculptures with audio accessible via QR code, plaster bandage, dimensions variable.

My work is centred around women in Ireland. I am examining how society and education shape how women see themselves. My work explores gender-based discrimination and also gender-based violence, in light of recent tragedies. It is inspired by the vulnerability every woman feels at some point.

Alanta Grigaliunaite, *Frequency*, 2022, wooden turntable, motor, plastic balls, 35.5 x 32 cm.

Our brains interpret two tones as a single beat. The two tones synchronize with human brain waves to create a beat with a distinct frequency and this is called a binaural beat. Binaural beats are said to reduce anxiety and stress. *Frequency* is my version of a binaural beat.

Ellen Harrold, *Aggravated Dissonance*, 2022, mixed media on canvas, 200 x 400 cm.

Curiosity is the driving force of discovery and the means by which we make our way towards understanding.

Bruno Cassandro, *Ascent*, 2022, Foam, steel, wood. 30 x 30 x 280 cm

My sculptures are surreal drawings in three dimensions. I value working with my hands, I must feel the material. The Rise is made by carving 50 blocks of foam with an internal support of steel, on a metal and wood base. Each block can turn on itself and the shape can be changed.

Jordan O'Connor, *Spiralling Down*, 2022, Beermats, dimensions variable.

Spiraling Down draws inspiration from traditional Irish pub culture. In recent years many of these iconic venues have been sold off, inevitably becoming gentrified and a part of a 'trendy' franchise. This sculpture is composed almost entirely of recovered beermats from Irish pubs, joined together to create large, patterned forms.

Thomas Keegan, *Duplicitous Desire*, 2022, mixed media on canvas.

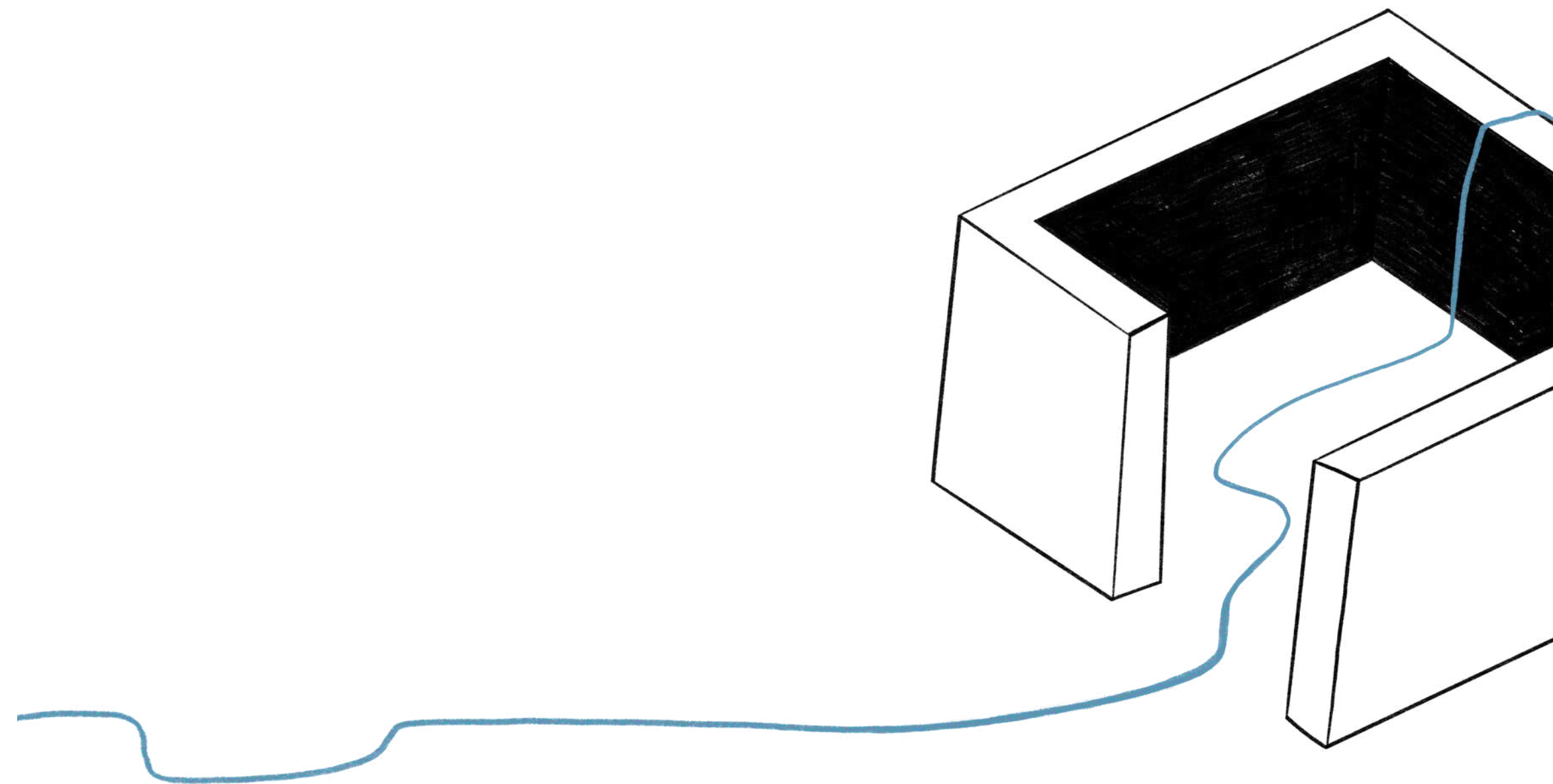
An exploration into the duality of character in reference to sex and who we are behind closed doors. A Remembering from a collection of encounters, looking back as if viewing from an alternate perspective.

PROPOSITIONS

INCLUSIVE BATHROOM

Aoife Wims, *Seen Unseen, Known Unknown*, 2022, Iridescent Plastic Film, dimensions variable.

In the inclusive bathroom near the paint studio, iridescent film covers the windows, allowing the unknown to shine through. In this mundane space, a channel opens onto the transcendent, an invitation to the divine, a sense of awe begins



QUADRANGLE COURTYARD



-  ENTRANCE
-  ART WORK

PROPOSITIONS

COURTYARD

1 Sarah Jane Colleran, *In The Garden*, 2022, clay, dimensions variable.

My work explores the theme of woman and nature within the context of the environmental crisis; the 'sacred feminine' seen through the Anthropocene. Unfired clay figures are left to interact with the environment around them. The clay is formed from the earth, and returns to it.

2 Ciara Lawless, *Images of Another*, 2022, digital print, dimensions variable.

Images of Another describes an exploration of Dissociative Identity Disorder, a disorder that manifests as multiple personalities within a single person. Through the use of photography, mirrors and emotion, this work attempts to come to terms with the disorder through observation, empathy and art.

3 Colin Dunne, *Re United*, 2022, Shuttering ply, acrylic render and metal, dimensions variable

Remember yourself as a five-year-old child. Remember the spontaneity and feeling of living in the moment. To live in the moment is a challenge and something we need to achieve peace. The future doesn't exist. Everyone was once five years old.

4 Hanna Isseyegh, *Airing Dirty Laundry*, 2022, Mixed media, hand printed and drawn, with embroidery, dimensions variable.

My work explores and challenges social ideals of being a mother. I am making the personal public and using my own experience as a way to directly communicate the mixed messages received and conflicting emotions felt.

Anna Stuart, *A Second Seeing*, 2022, mixed-media, dimensions variable, duration variable.

A Second Seeing is a portable, experiential helmet that provides the participant with an alternative experience of time. This living work evolves with its changing environment, requiring a participant to inhabit it and activate the potential of an 'open present', where new, 're-narrated' environments are allowed to develop.

Note: This work will be presented at various locations in the courtyard.