



29/02/24—02/03/24

In the making 3: Aorta

Ross Bradley, Vanda Brown, Laura Clarke, Ellen Clifford, Lorraine Ene, Paola Iacovone, Hannah Jones, Michelle McGeown, Blaithin Ring, Ella Sexton, Moya Woods

***Aorta* brings together the work of degree year students from IADT's BA in Art in the third of three exhibitions at Pallas Projects in February 2024.**

Aorta brings together many different visions of the organic world, ranging from the scientific to the fantastical. Through media that include turf, bones, ceramics, print, photography, painting, video and large-scale sculpture, the artists in *Aorta* articulate a fascination with organic life that is observed directly, imagined or even invented. Their works include joyful floral compositions, images of microscopic creatures, studies of coastal environments and explorations of land use, highlighting the tensions between cultural traditions and the demands of sustainability.

Vanda Brown's work is process-based, gestural and mindful, with her materials sometimes leading the way. She creates sculptural assemblages, drawing upon many lifetimes of experiences, and alluding to the use and organisation of land. Scree incorporates burnt and solid tree stumps, parchment baked in the oven, covered in acrylic that has been etched and scratched, and the broken remnants of a handmade clay form.

Ella Sexton draws inspiration from the fields of microbiology and ecology, focusing on nature's bacteria, fungi, and the cellular networks within. She creates microscopic scenes, growing organic matter in petri dishes and studying these molecular organisms through a microscope lens. By observing these worlds within worlds, she aims to bring attention to things that are not always visible to the human eye, in order to understand the natural world and our place in it.

Michelle McGeown works primarily with animal bones, sourced from various locations including the Saltee Islands. She is interested in the aesthetic qualities and traditional cultural associations of bones as they symbolise the fragility of life, the physical strength of organic matter and the structural beauty of what is left behind. The Ogham markings on the bones in her work Cairde refer to the names of specific cattle.

Moya Woods is interested in the Irish coastline and surrounding environments. Using the sea as a metaphor for life, she questions whether it is better to be rooted to the shore or take a leap into the adventure of the sea. *Edgy* belongs to an ongoing series of paintings in which the colour red is used to signify portals to adventure.

Ellen Clifford's video *Man-Made Leaves* was shot primarily in Wicklow and Monaghan, featuring recurrent image of forest landscapes and waterfalls. It explores the impact of human waste on the natural environment, through scanned and found images of plastic bags printed with friendly messages, superimposed on the natural world.

Lorraine Ene's sculpture is an invitation into a world that is familiar but out of humanity's reach. She generates an artificial fantasy of the natural world, in order to explore the persistent appeal of the divine. A contemporary version of Eden seeps into the gallery, allowing us to contemplate how both we and the garden have changed.

Ross Bradley is interested in storytelling and the creation of narrative through drawing. His works *Don't Focus on Me* and *Distant Memories* are both concerned with a loss of connection, and the idea of separation between a person and their environment.

Paola Iacovone creates floral compositions that are inspired by Magical Realism. Her paintings feature colourful floral bouquets with accompanying creatures, like birds, fish, and small animals, sometimes with hints of ancient ruins in the background. Through her depictions of these fantastical scenes, she invites viewers on a whimsical journey into a world that transcends logic.

Blaithin Ring uses glass casting to create a mask. She is drawn to clown imagery and specifically the paradoxical quality of the 'sad clown', whose inner life is at odd with their jolly exterior. By inviting the viewer to look into the mirror and don the 'mask', the question of the role we ourselves play in society is thrust upon them.



Hannah Jones is drawn to forms that are symbolic of change. In a time when virtual experiences and resources are readily available, the well is used as a representation of shifting needs and advancement. In *Searching for Water*, the well is transformed from a vital water source into a relic of the past, much like churches transitioning from communal hubs to symbols of tradition.

Laura Clarke draws attention to the ongoing housing crisis by highlighting some of the many derelict buildings around Dublin. She is attentive to the aesthetic qualities of boards covering windows, doors falling down, collapsed roofs and decaying shop signs. She is working to find a balance between noticing the inherent beauty in these decaying structures and the need to repair these buildings and make them liveable again.

List of works

Anti-clockwise from door

Vanda Brown

Scree, 2024

Paper, clay, wood, acrylic, twine, mild steel

Dimensions variable

Ella Sexton

Petri Growth, 2024

Acrylic on canvas

100 x 100 cm

Ella Sexton

Spores, 2024

Aquatint; etching

66 x 86 cm

Michelle McGeown

Cairde, 2024

Cattle bones and rock

Dimensions variable

Moya Woods

Edgy, 2024

Oil on canvas

160 x 60 cm

Ellen Clifford

Man-Made Leaves, 2024

Video on monitor, audio on headphones

1 minute, 58 seconds, looped

Michelle McGeown

Inis, 2024

Bones from the Saltee Islands

Dimensions variable

Michelle McGeown

Barróg, 2024

Bones from the Saltee Islands

Dimensions variable

Lorraine Ene

And The Lord God took man and placed him in the paradise of pleasure, 2024

Mixed media

Dimensions variable

Ella Sexton

Fungal Nucleus, 2024

Aquatint; etching

45 x 65 cm

Ross Bradley

Don't Focus on Me, 2024

Graphite on paper

65 x 46 cm

Ross Bradley

Distant Memories, 2024

Graphite on paper

76 x 57 cm



Paola Iacovone
Remember Oblivion, 2024
Oil on canvas
70 x 60 cm

Paola Iacovone
Floral with Sun Conure, 2024
Oil on canvas
70 x 60 cm

Paola Iacovone
Wandering Dimensions, 2024
Oil on canvas
70 x 60 cm

Blaithin Ring
Fragile Face, 2024
Glass, mirror
30 x 30 cm

Hannah Jones
Searching for Water, 2024
Cob, video projection with audio
Dimensions variable

Laura Clarke
Home, 2024
Mixed media
Dimensions variable

In the making presents a taste of the future. For three weeks in February-March 2024, Pallas Projects provides an exciting platform for emerging art practices, hosting three consecutive exhibitions of new work by degree year students from IADT's BA in Art. Conceived as an experiment in learning through exhibition-making, the project has been developed with guidance from PP/S co-curator Gavin Murphy and assistance from post-graduate students on IADT's MA in Art & Research Collaboration (ARC). Each exhibition will provide an early-stage glimpse into the ideas, materials and techniques currently being researched and tested by the BA students and a valuable opportunity for them to extend their practices beyond the IADT studios.

In the making is conceived in three instalments, titled Spleen, Navel and Aorta. A series of invited respondents have been asked to engage with a specific instalment and will be in conversation with IADT students as part of the exhibition's public programme. The three exhibition openings will take place from 6pm to 8pm, on Thursdays 15, 22 and 29 February 2024.

Each exhibition will also be open to the public on Fridays, 12–6pm, and Saturdays, 12–2pm. (Please note the earlier Saturday closing time).

Invited Response: On Friday 1 March 2024 at 2.30pm, Mark O'Gorman (The Complex) will respond to the exhibition in conversation with IADT students. This informal event is open to the public.

In the making is presented by: IADT in partnership with ARC, and Pallas Projects/Studios

Pallas Projects/Studios
115–117 The Coombe, Dublin 8
www.pallasprojects.org | info@pallasprojects.org

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Art, Design +
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