



22/02/24—24/02/24

In the making 2: Navel

Megan Bass, Alexander Cokyna, Teodora Cursaru-Pirvu, Ryan Egan,
Caoimhe Farrell, Zara Hering, Carol Jordan, Aveen McKernan, Camille Peat,
Jane Prendergast, Richard Stone

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

Navel focuses on the human entity observed from multiple vantage points. The human figures as an anatomical structure, a physical form that is subject to internal and external forces, and a consciousness continually shaped by memories, fantasies and dreams, which might be technologically mediated. Working with performance, video, painting, drawing, installation, sculpture, sound, text, and found objects, the artists in ***Navel*** investigate how bodies are contained and constricted, but also dissolved and transformed in the realm of the virtual.

Carol Jordan's performance piece *Abused, in word and deed – herstory*, juxtaposes the abuse stories of contemporary women with that of the mythic Deirdre, emphasizing the power dynamics of disparate narratives of violence. Essentially a spoken word piece with significant gestures, this work seeks to give voice to a disempowering experience. **Alexander Cokyna's** recent work focuses on sleep, particularly representations of Hypnos the sleep deity drawn both from Greek mythology and from popular culture. In *Sleep Paralysis*, the god is depicted as a powerful force capable of freezing bodily motion. *REM* depicts the moment of transition when dreams occur, while *Hive Mind* imagines a conversation between humans and the god of sleep, incorporating quotations from the progressive metal band Sleep Token. **Caoimhe Farrell's** work centres on exploration of the subconscious, memories, and dreams. Her work is abstracted from personal experiences with vivid dreams as a form of PTSD. The repeated visual motif in her paintings refers to optical sensations often experienced at the moment of slipping into sleep. When the viewer puts on the 3D glasses to look at the paintings they are invited into a dream. When they look again, after removing the glasses, they are looking at a memory of the dream. **Zara Hering** explores two different forms of tension in her work. She uses tensile fabrication, a process that involves the stretching of material to give it structural integrity. But her work is

also focused on psychological forms of tension, generated by the push and pull affect of materials and forms. Her sculpture incorporates forms that are abrasive and harsh but also compelling, provoking curiosity and inviting touch. She wants her work to create a sense of longing, an uncanny experience of wanting to touch something that is clearly dangerous.

Aveen McKernan's installation *Echoes* incorporates audio recordings of her grandmother recalling the bygone lifestyle of turf-gathering, and field recordings of frogs and other creatures living in the bogland. The stacked turf is sourced from a family plot, held for six generations in Co. Clare, where the artist's granny once worked. Other materials in this work include ash gathered from a turf fire, gesturing towards a new relationship between humans and the bogland, exploring the tension between the pull of nostalgia and the need for change. **Jane Prendergast's** work manifests everyday moments shared between people. Positioning the viewer across the table from the subject, therefore involving them in the scene, creates a sense of shared time. This allows the viewer to examine, embody or escape the moment. *Across from You* experiments with colour, form and hints of abstraction, whereas *Across from You Too* focuses on use of line and tone.

Megan Bass makes drawings that focus on details of the human body, specifically its skeletal form, and aspects of its muscular and nervous systems. Her work is informed by medical art and attentive to the beauty that can be found in decay and death. She observes that death takes many different forms in art, with the human body being its own depiction of life and death. **Ryan Egan's** work explores the entanglements of the self with digital technology as a means to reflect on the implications of mediated experience. Often drawn to the ways that bodies are extended through technology, his work tends to focus on the authority of our extensions, rather than their message. Ryan investigates his concerns through intersecting virtual and physical spaces, examining media architecture and finding connections between these aspects.



Teodora Cursaru-Pirvu's video *Introspection* explores what it means to face one's own physical existence. It emphasises the clash between the uplifting and ethereal feeling of finding yourself and the sensation of slipping into a crisis when your existence feels too much to contemplate. In a world where we are faced with the rise of oversaturated aesthetics and a push for hyper-individualism, the scrutiny of strangers online turns into a ruthless scrutiny of ourselves. **Camille Peat's** work focuses on the prosthetic imagination; the interrelation of prosthetics and aesthetics. She is interested in the philosophical entanglements of the body and its possibilities, extensions and additions. Her work investigates how autonomy over human anatomy helps us to expand, redefine or re-imagine our bodies in new forms and ways, both mental and physical, as it has, is and always will be a metamorphosing state of being and mimeses. **Richard Stone** is currently working with materials that are immediately available in his local environment. He is interested in natural forms and found objects, drawing from everyday life to create works that query the experience of being and meaning-making. He aims to create a multisensory interaction that facilitates a deeper experience for the audience through embodied sensory engagement, including smell, sound and sight.

List of works

Anti-clockwise from door

Main Gallery:

Carol Jordan

Abused, in word and deed – herstory, 2024

Video projection (4 seconds looped)

Performance in the courtyard at 7.30pm on the opening night (duration 20 minutes)

Caoimhe Farrell

Lucid, 2024

Acrylic paint on canvas, 3D glasses

100 x 100 cm

Caoimhe Farrell

Phosphenes, 2024

Acrylic paint on canvas, 3D glasses

40 x 40 cm

Alexander Cokyna

Sleep Paralysis, 2024

Charcoal and graphite on paper

84 x 59 cm

Alexander Cokyna

REM, 2024

Charcoal and graphite on paper

92 x 70 cm

Alexander Cokyna

Hive Mind, 2024

Collage

84 x 59 cm

Zara Hering

Tension, 2024

Steel and Lycra

84 x 85.5 x 82 cm

Aveen McKernan

Echoes, 2024

Turf from Co. Clare, plaster, ash, wicker basket, audio
1 minute, looped

Dimensions variable

Jane Prendergast

Across from You Too, 2024

Acrylic and coloured pencil on wood.

50.6 x 40.8 cm

Jane Prendergast

Across from You, 2024

Acrylic and coloured pencil on wood.

50.6 x 40.8 cm

Megan Bass

Finality, 2024

Graphite on paper

75 x 50 cm

Megan Bass

Detachment, 2024

Charcoal on paper

75 x 50 cm



Gallery 2:

Ryan Egan

Unstable Paradigm, 2024

Video on monitor

3 minutes, 15 seconds

Teodora Cursaru-Pirvu

Introspection, 2024

Video on monitor

1 minute, 28 seconds, looped

Camille Peat

Jellyfish Fuschia, 2024

Cement, dry foam, plastic, alginate, gelatine, alcohol-based ink

Dimensions variable

Richard Stone

Untitled 1, 2024

Seaweed, MDF, nails, wire, glue.

80 x 60 x 10 cm.

Richard Stone

Untitled 2, 2024

Seaweed, MDF, nails, wire, glue.

90 x 70 x 20 cm.

Richard Stone

Process, 2024

Fish box, video projection with audio.

1 minute, 44 seconds, looped

Dimension 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 23 February 2024 at 2.30pm, recent IADT Art graduates Áine Osborne and Vanessa Zelek will respond to the exhibition in conversation with IADT students. This informal event is open to the public. 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