



15/02/24—17/02/24

## ***In the making 1: Spleen***

Nikkita Cowman, Molly Doyle, Sean Farrell, Jamie Howard, Haide Itua,  
Joanna Kiszka, Eugene McAteer, Eilis McLoughlin, Ava O'Donohoe,  
Emily Ryan

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

Spleen explores disparate phenomena of social connection and disconnection, highlighting both conflict and belonging. Through media that include video, photography, textiles, painting and sculpture, many of the works in Spleen grapple with difficult issues that include toxic relationships, suppressed sexualities, pressures to mask, and situations of ongoing political conflict. Yet these artists also embrace art's potential to articulate such experiences, and make a vital connection between the realms of the individual and the collective.

**Jamie Howard's** Cultural Equilibrium offers an introspective exploration of the Israel-Palestine conflict, presenting a visual metaphor of balance and shared existence, attempting to contribute to the discourse surrounding the conflict. His work *Skipping Through Conflict* is based on the cyclical nature of life observed in conflict zones, particularly the West Bank and Gaza. Inspired by the persistent cycle of resistance, the installation depicts this struggle through the symbolic act of stone throwing. **Eilis McLoughlin's** work explores paint as a medium for reflecting on human emotion, combining gestural movement with text. She often uses a window cleaning squeegee rather than a brush in the application of paint, and her process involves incorporating textual elements developed through her practice of journaling. **Joanna Kiszka's** *F\*\*k Off* explores the interconnectedness of defence mechanisms in nature and human responses to danger. Constructed from insulation foam in a dynamic curve ascending to a sharp point, it symbolizes the multifaceted nature of defence, from camouflage to aggression. This sculpture invites viewers to reflect on the primal instincts driving both animals and humans to protect themselves in the face of threats.

**Ava O'Donohoe's** video *But I Love You* draws upon personal experience of a toxic relationship. The repetitive audio is central to the work, and its exploration of control and manipulation. **Sean Farrell's** work concerns psychological effects brought about by use of colour, particularly how colours can create a state of calm in the viewer. The paintings are totally non-representational and are an exploration of painting's capacity to create harmony through colour. The triptych structure of *Intarsia* emphasises the splitting of colour forms as they cross the borders between panels. *Mouth* focuses on constructing depth without using traditional notions of perspective and vanishing points.

**Nikkita Cowman's** mixed media series *The Act* explores her experience of masking as a neurodivergent woman. Her works are conceived as a timeline or chronology, drawing from memories and documents, referring to specific stages in time, from infancy, childhood and teenage years to the unknown future. **Molly Doyle's** video *Submission* explores the origin of gestures now associated with Catholic rituals. She is especially interested in ancient connections between the prayer gesture and binding of prisoners' hands with vines in Roman times, which was both functional and symbolic, signifying surrender. **Haide Itua's** mixed media work forms part of a larger project titled *Treasures from Home* and it draws upon his recent experience of visiting Nigeria. **Eugene McAteer's** *Flockless* explores isolation and dissociation through a surreal animalistic lens. This video forms part of a larger project incorporating sculptural elements. Handmade props play a key role in the development of the character and are central to the dramatic structure of the work. **Emily Ryan's** video *Start Again* focuses on ritualistic behaviours that could be associated with the lived experience of OCD. The audio is suggestive of sensations such as choking and straining that can sometimes be produced by this experience.



## List of works

*Anti-clock wise from door*

Jamie Howard

*Cultural Equilibrium, 2024*

Kippah from the tomb of King David in The old city of Jerusalem and a Keffiyeh from a Palestinian vendor in Bethlehem within the Occupied West Bank.

12 x 12 x 35 cm

Eilis McLoughlin

*Untitled 1.9, 2024*

Oil on canvas

158 x 120 cm

Joanna Kiszka

*F\*\*k off, 2024*

Insulation foam

100 x 90 x 70 cm

Ava O'Donohoe

*But I Love You, 2024*

Video on monitor

4 minutes, 31 seconds, looped

Sean Farrell

*Intarsia, 2024*

Acrylic on canvas

140 x 200 cm

Jamie Howard

*Skiping Through Conflict, 2024*

A rock taken from former military outpost near the Gaza border, Acrylic spray paint, sand, steel tubing, PVA and Polystyrene.

Dimensions variable

Nikkita Cowman

The Act (series), from left

*Protasis, 2024*

37 x 20 cm

*Epitasis, 2024*

36 x 21 cm

*Catastrophe, 2024*

25 x 20 cm

*Fin, 2024*

26 x 22 cm

All works mixed media on canvas

Sean Farrell

*Mouth, 2024*

Acrylic on canvas

120 x 80 cm

Molly Doyle

*Submission, 2024*

Video on monitor

3 minutes, 10 seconds, looped

Haide Itua

*Fish Under a Hidden Sky, 2024*

Mixed media on canvas

65 x 46 cm

Haide Itua

*New Moon, 2024*

Mixed media on canvas

65 x 65 cm

Eugene McAteer

*Flockless, 2024*

Video on monitor

5 minutes, 55 seconds (looped)

Emily Ryan

*Start Again, 2024*

Video on monitor

1 minute, 17 seconds, looped

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*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 16 February 2024 at 2.30pm, Dr Georgina Jackson (Douglas Hyde Gallery) 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

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