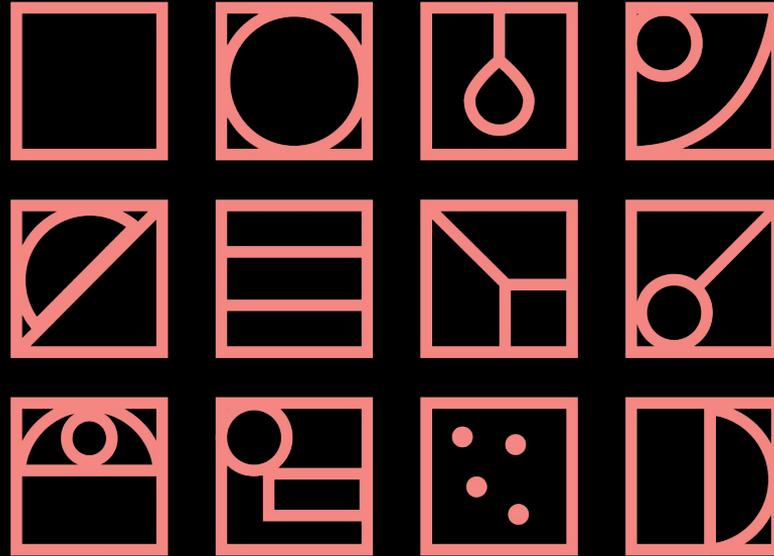


NCAD Continuing Education
CEAD 2021 ONLINE EXHIBITION

CEAD
Works
2021



Exhibition Social Media Links

#boldandcurious #ceadworks2021

Introduction to CEAD Courses

The work you see in this exhibition is representative of the range of part-time flexible courses which the NCAD Continuing Education in Art and Design (CEAD) Department offers mature students to suit a wide spectrum of learning needs and interests. The CEAD programme includes short non-assessed courses, Audit/Credit modules, which can be combined to gain a University Certificate in Visual Arts Practice, right up to a Higher Diploma in Art.

Further information on the [CEAD section of the NCAD website](#).

Nuala Hunt, Head of CEAD

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College Director - Sarah Glennie, Head of CEAD - Nuala Hunt

CEAD Administrator Sinead Ramsbottom

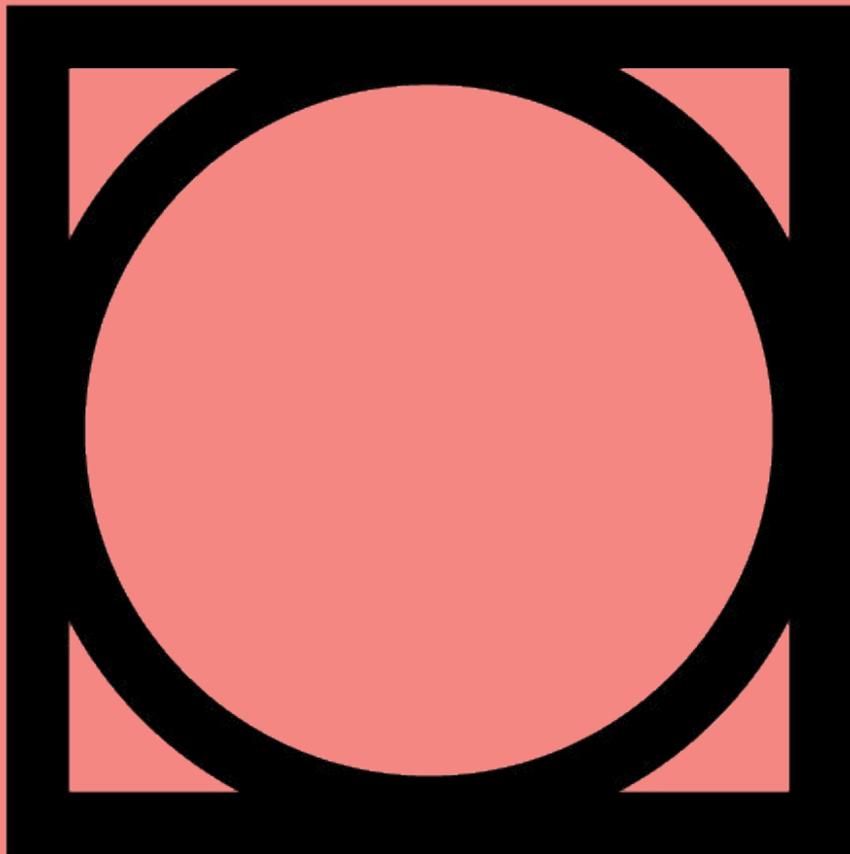
All CEAD Tutors for their support, guidance and professionalism throughout our creative journey

Our curators, **Barbara Knezevic**, **Anne Marie Keaveney** and **Vivian Hansbury**

The students whose amazing work makes up this exhibition, all of which was created during a very challenging time.

Sonia O'Dwyer, Chairperson, NCAD Evening Students Union , without whom none of this could have happened.

from NCAD Evening Student's Union (ESU)



Higher Diploma in Art

**all work in this section is self curated by students*

CEAD Works 2021



Rosemary Costello

Instagram: [@rosemarysworkshop](https://www.instagram.com/rosemarysworkshop)

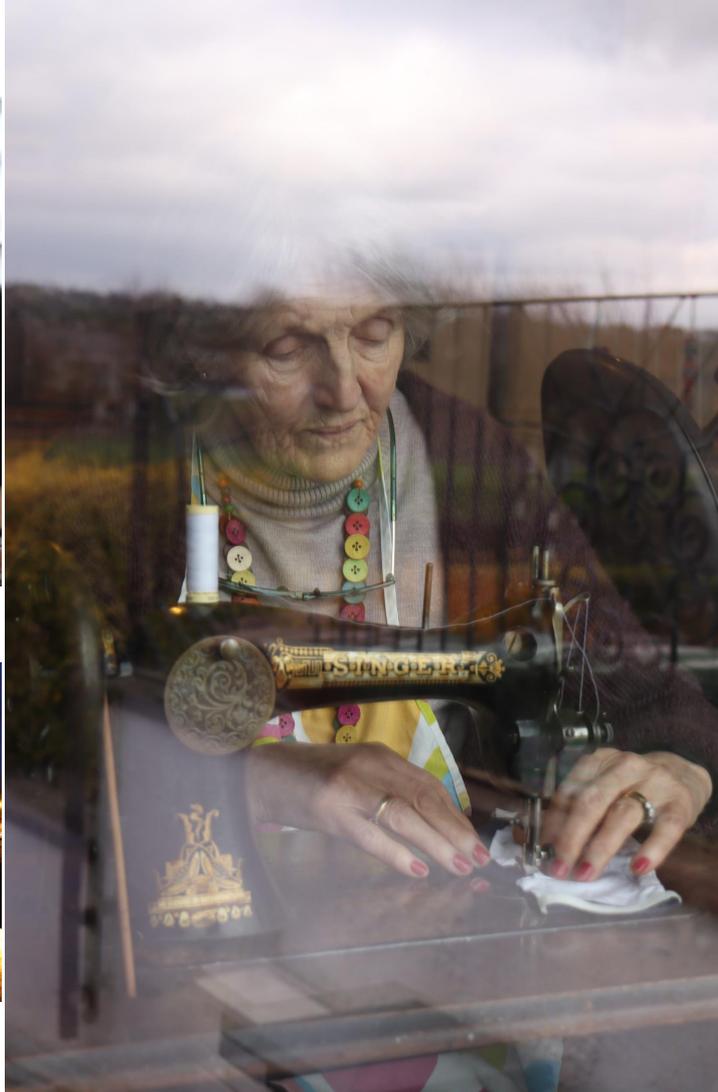
Website: www.rosemarycostello.com

Email: rosemarycostello@gmail.com

Window Visit

Photograph taken from My Lockdown
Landscape series
20 cm x 30 cm

I spent a cold day wandering around my town of Drogheda, hoping to pinpoint the essence of the lockdown. I left my cat behind and crossed the river for a window visit with my mother. Crossing back to return home, I passed the memorial tree outside the church and many reminders of how close we are to death. As the town lit up in the evening, I sensed the unwavering spirit of the people despite it all.





Rosemary Costello

Instagram: [@rosemarysworkshop](https://www.instagram.com/rosemarysworkshop)

Website: www.rosemarycostello.com

Email: rosemarycostello@gmail.com

First as tragedy, then as farce

Video, available at:

<https://youtu.be/BSv2xF0DOUM>

A short film looking at the Covid pandemic through the lens of a personal photo archive





Rosemary Costello

Instagram: [@rosemarysworkshop](https://www.instagram.com/rosemarysworkshop)

Website: www.rosemarycostello.com

Email: rosemarycostello@gmail.com

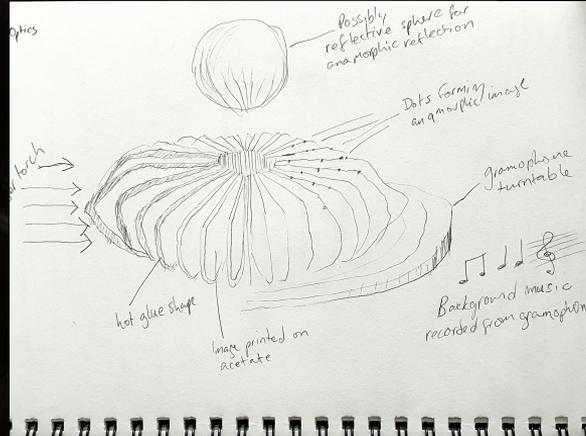
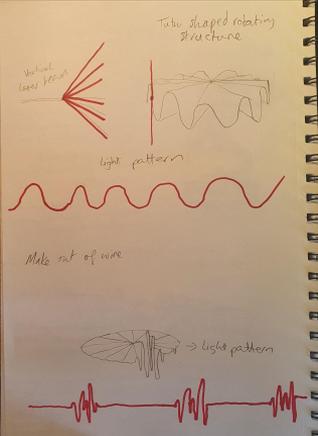
Moving Images



Kinetic sculpture
Melted polymer, acetate and wire
33 cm in diameter

Accompanying video available at:
<https://youtu.be/DSOBleB9yhM>

This work is an exploration of ways of using light and time intervals to turn images and shapes into movement. I created individual translucent frames in low relief and arranged them in a ring. A gramophone rotates the device and the frames are illuminated by laser. I have combined these elements into a short film. This work generates impressions of loss and regret embedded in a device with mysterious mechanisms.





Cleide Oliveira

Instagram: [@Cleidocka](https://www.instagram.com/Cleidocka)

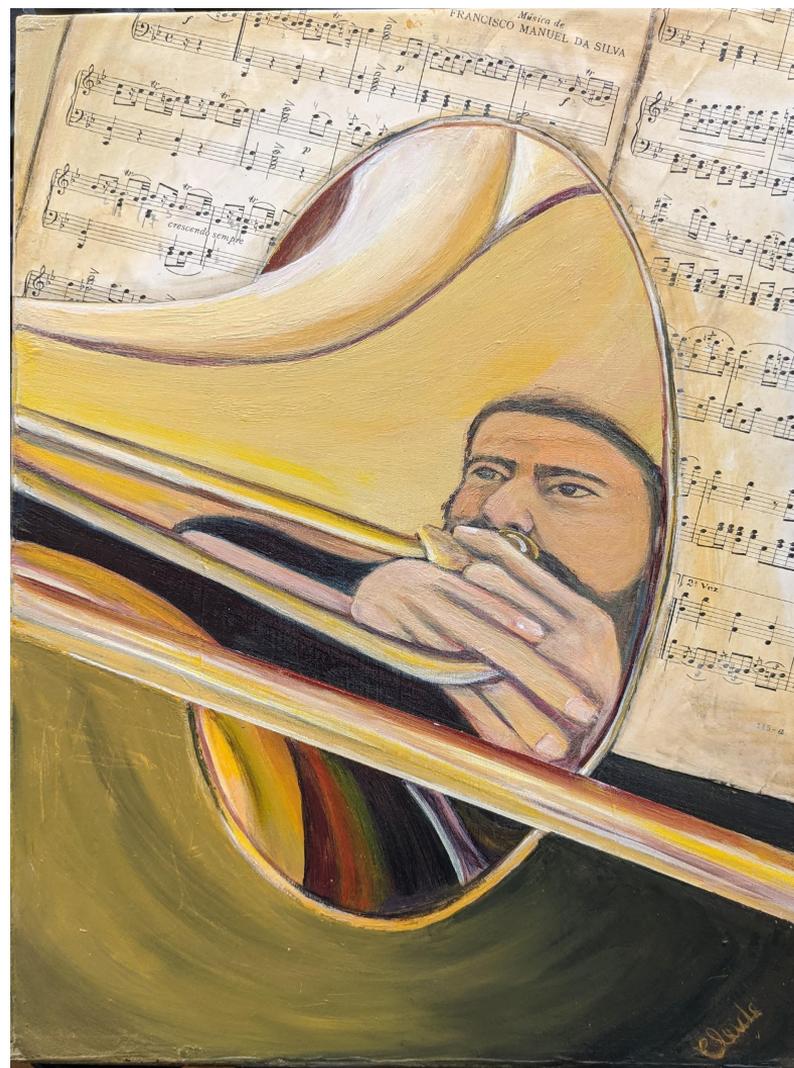
Email: 17129010@student.ncad.ie

Daniel playing the trombone

Acrylics and collage on Canvas

30 X 40 cm

When the world stops, time continues to pass. In our privileged isolation, we surrender to the challenges of deceiving the norm and routine. Daniel decided to learn a new instrument that he had never tried before. While the trombone sounds like a wake-up call to those who still sleep early in the morning, it also plays a gentle series of lower notes compressed into its handles to finally breathe, ring the bell and cry melodiously.





Cleide Oliveira

Instagram: [@Cleidocka](https://www.instagram.com/Cleidocka)

Email: 17129010@student.ncad.ie

Still Life - Family Portrait.

Acrylics on Canvas Board

Approx 30 X 40 cm

Although the kitchen is the heart of the house, it's deceiving about how many people really lives there. After meal dishwashing brings warm nostalgic feelings of a full house.

Price: NFS





Cleide Oliveira

Instagram: [@Cleidocka](https://www.instagram.com/Cleidocka)

Email: 17129010@student.ncad.ie

About Bubbles

Experimental video
00:05:39 min

Metaphorical analogy with a philosophical and emotional approach to life, death and after during the isolation due Covid 19 pandemic.

Price: NFS



About Bubbles

available at: <https://youtu.be/Jo9IIGZhQLA>



Darragh Granahan

Email: darraghgranahan@gmail.com

Instagram: [@darraghgranahan](https://www.instagram.com/darraghgranahan)

Noon

May 2021

Photograph, 53 x 74.4cm
Drom, Co. Kerry

This piece investigates marks, boundaries and memories imprinted on the land.

Large lines of rope, made up of hundreds of discarded fragments of turquoise fishing rope found along the Kerry coastline, record the shadows of trees cast upon the land. They document the passing of time through the movement of shadows.

Price available on request.





Darragh Granahan

Email: darraghgranahan@gmail.com

Instagram: [@darraghgranahan](https://www.instagram.com/darraghgranahan)

Crossed Lines

May 2021

Photograph, 53 x 74.4cm
Dunquin, Co. Kerry

This work is an exploration of marks and lines and the interaction between humans and nature.

The found fragments of fishing rope form a boundary along a pier. This not only divides the structure itself but also forms a boundary between water and land and nature and humans. The pieces of fishing rope serve as reminders or ghosts of the activities and impact of humans on the environment.

Price available on request.



Darragh Granahan

Email: darraghgranahan@gmail.com

Instagram: [@darraghgranahan](https://www.instagram.com/darraghgranahan)

Spring Tide

May 2021

Photograph, 53 x 74.4cm
Cappagh, Co. Kerry

Found fragments of fishing rope, carefully tied together, are cast onto the beach to create this piece of land art.

The rope physically draws a boundary of where the sea level would rise to during a high spring tide. This boundary is time and tide dependent and serves as a reminder of the interaction and interdependence between humans and the sea.

Price available on request.



Bridget Hession

Mood springs



Steel springs covered in a light net/mesh material, cast in slip, kiln fired and painted with Acrylic paint. Each spring is 25cm in length and ~9cm in width.

Facebook: [BridgetHession](#)
Email: breegehession@gmail.com



Bridget Hession

Textured Mood Spring

Steel spring covered in a light net/mesh material, cast in slip, kiln fired and painted with acrylic paint to convey mood. The spring is 25cm in length and ~9cm in width.

Facebook: [BridgetHession](https://www.facebook.com/BridgetHession)

Email: breegehession@gmail.com





Bridget Hession

Clarity in Nature

Rosebud cupped
in sugar glass
sculpture.

Facebook: [BridgetHession](https://www.facebook.com/BridgetHession)

Email: breegehession@gmail.com





Marina Leganowska

Instagram: [@leganowska_paints](#)

Website: [Marina Leganowska Artworks](#)

YouTube: [Marina Leganowska](#)

Email: marinaleganovskaya@gmail.com

Woman in Paris

2021, Oil on Canvas, 14 x 18 inches

Because of Covid-19 people can't travel. My work explores travel memories, using oil paint on canvas. The travel paintings are made of pixelated squares to suggest the idea of fading source of joy. The work illustrates nostalgia by choice of scenes and painting technique. My idea is that the squares represent old memories.

Price: 700 Euro





Marina Leganowska

Instagram: [@leganowska_paints](#)

Website: [Marina Leganowska Artworks](#)

YouTube: [Marina Leganowska](#)

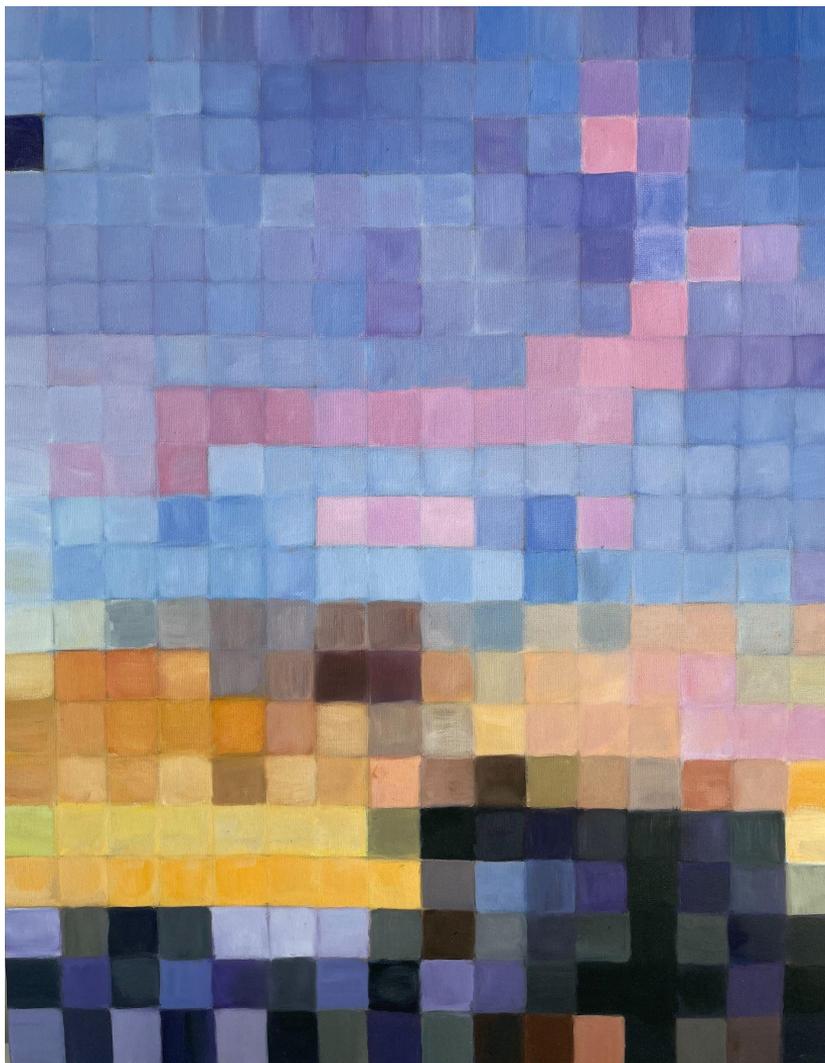
Email: marinaleganovskaya@gmail.com

Sunset in Spain

2021, Oil on Canvas, 16 x 20 inches

Because of Covid-19 people can't travel. My work explores travel memories, using oil paint on canvas. The travel paintings are made of pixelated squares to suggest the idea of fading source of joy. The work illustrates nostalgia by choice of scenes and painting technique. My idea is that the squares represent old memories.

Price: 800 Euro





Marina Leganowska

Instagram: [@leganowska_paints](#)

Website: [Marina Leganowska Artworks](#)

YouTube: [Marina Leganowska](#)

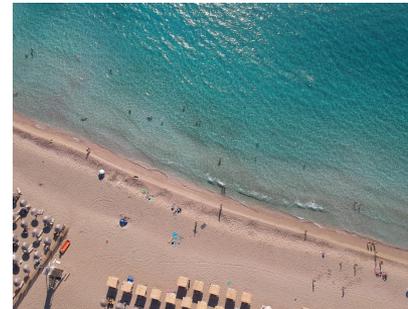
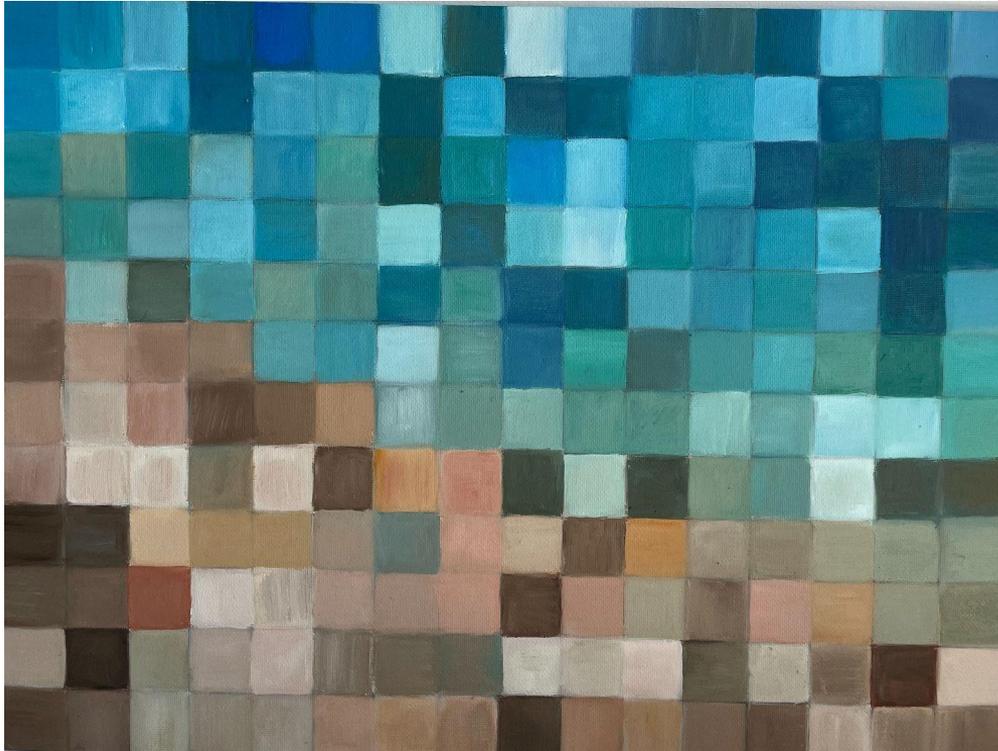
Email: marinaleganovskaya@gmail.com

Greek Vacations

2021, Oil on Canvas, 16 x 12 inches

Because of Covid-19 people can't travel. My work explores travel memories, using oil paint on canvas. The travel paintings are made of pixelated squares to suggest the idea of fading source of joy. The work illustrates nostalgia by choice of scenes and painting technique. My idea is that the squares represent old memories.

Price: 500 Euro





Work in progress



Maureen McCormack

Email: maureencarrollmccormack@gmail.com

Sea Spiral Participatory Land Art

Photograph of the incoming tide taking away the sand and stone mandala made by myself and friends in April 2021.

The challenge with participatory land Art is how to work on the same basic design collaboratively but with each person being able to work on their own while contributing to the end result.

The photograph Tide Mandala expresses the ephemeral nature of things and reveals a sense of beauty in a passing moment of time

Tide Mandala



Maureen McCormack

Email: maureencarrollmccormack@gmail.com

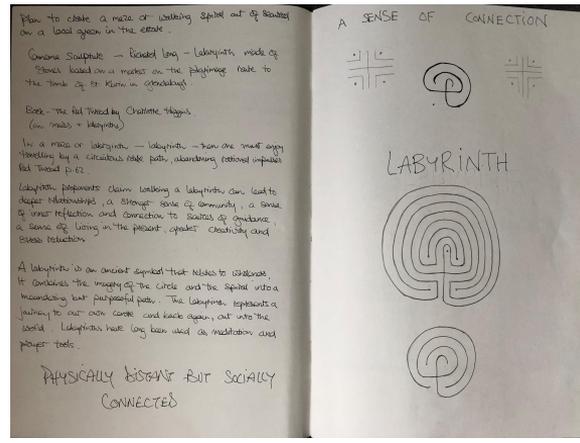
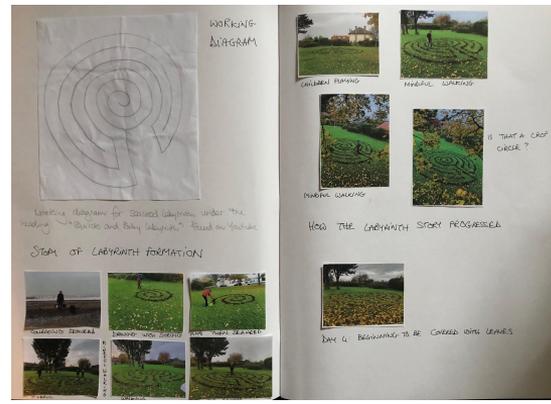
Seaweed Labyrinth Land Art

Photograph of seaweed labyrinth created in October 2020

This labyrinth was created in October 2020 as part of a module entitled 'A Sense of Space' - an expression of our experience of confinement and restriction during lockdown. I wanted to create some land art on our local green where others could come and participate and hopefully connect as the experience of lockdown had created distance in our community.



Seaweed labyrinth





Work in progress



Children having fun



Being taken away by the tide



Sea Spiral

Maureen McCormack

Email: maureencarrollmccormack@gmail.com

Sea Spiral Participatory Land Art

Photograph of spiral made from sand and stones created in March 2021

Photograph of a spiral made by sand and stones along with photos of work in progress, children spontaneously having fun in the spiral and the incoming tide taking it all away. This image is again a reference to the ephemerality of things.

The challenge with participatory land Art is how to work on the same basic design collaboratively but with each person being able to work on their own while contributing to the end result.



Cormac Ó Feinneadha

Email:

cormacofeinneadha@gmail.com

Cathaoir 1

Chair scratched into paint.
5.8 x 8.3 in





Cormac Ó Feinneadha

Email:

cormacofeinneadha@gmail.com

Cathair 2

13" x 11"

Ink print.





Cormac Ó Feinneadha

Email:

cormacofeinneadha@gmail.com

Píopa

5.8 x 8.3 in
Ink Print





Rimiko Ogata

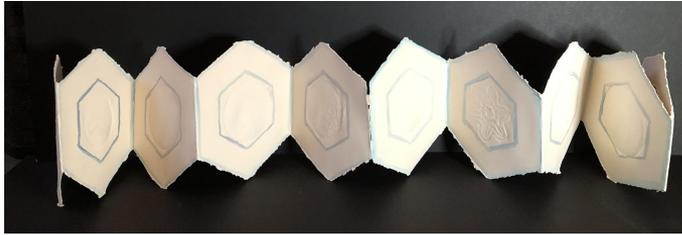
Instagram: [@rimiogata](https://www.instagram.com/rimiogata)

Email: rimikoogata147@gmail.com

Art Work 1. For Wilson.

Hexagonal Shaped Concertina with
Embossing and Lino Print of
Snowflake Crystals.

Material: Fabriano Rassipina, Lino
Inks and Watercolour.
Size: 17cm x 14cm
Page: Twenty





Rimiko Ogata

Instagram: [@rimioogata](https://www.instagram.com/rimioogata)

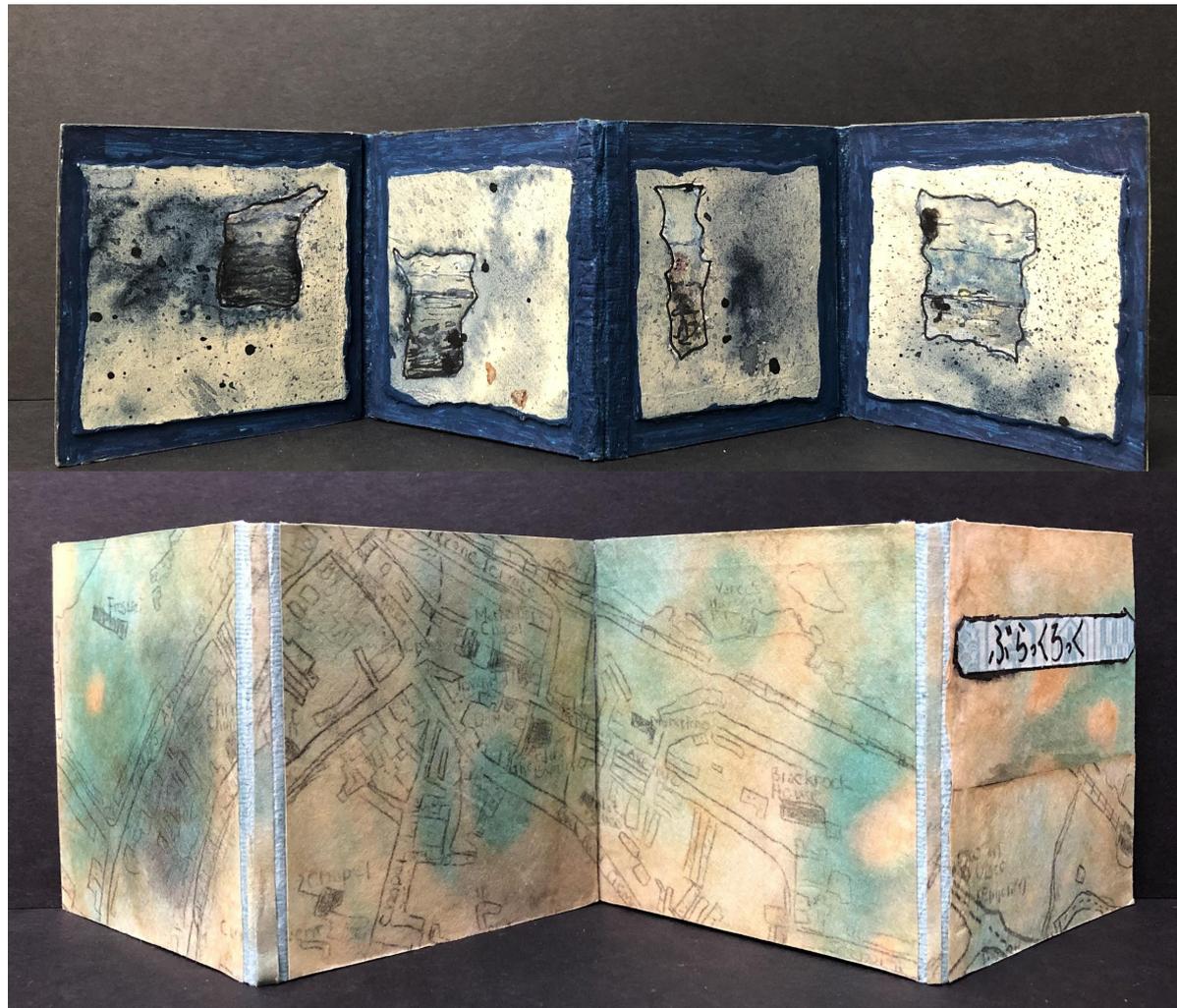
Email: rimikoogata147@gmail.com

Art Work 2. Wabi Sabi of Blackrock.

Concertina with Mixed Media
Size: 7.5cm x 7cm x 1cm

Contents: minimalist style paintings on Fabriano paper inspired by photos I took near Seapoint, cover pages with old map drawn with carbon paper on colour catcher paper which is pre painted with watercolour, ink and Rooibos tea.

Medium: watercolour and posca pen (materials used; mountcard, glue, pva, surgical gown material, fabric paper, fabriano paper and colour catcher paper)





Rimiko Ogata

Instagram: [@rimioogata](https://www.instagram.com/rimioogata)

Email: rimikoogata147@gmail.com

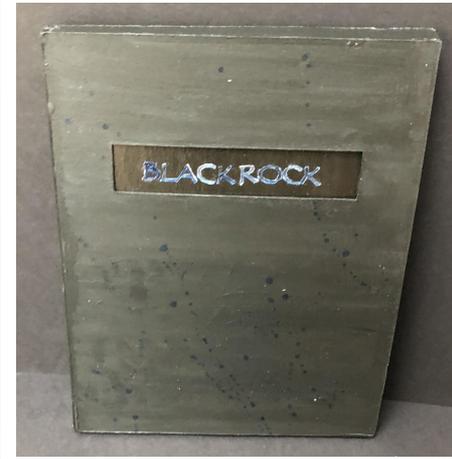
Artwork 3. My Morning Journey (Blackrock Byobu With Slip Case)

60x15cm

Mixed Media

Materials used: Watercolour paper, Mount Board, India Ink, Colour Catcher, Posca Pen and Rooibos Tea.

This work was inspired by my bike journey through Blackrock in the morning.





Thomasina Quane

Contact: tquane@gmail.com

'Gorse Fire Sting'

Acrylic, polyfilla on board

15cm x 15cm

NFS



Thomasina Quane

Contact: tquane@gmail.com

'Grans Green'

*Acrylic, wax, polyfilla on
board*

40cm x 40cm

Price €100



Thomasina Quane

Contact: tquane@gmail.com

'Gran, Come Dance with Me'

Acrylic on gesso board

35cm x 45cm

Price €100



Barbara Seery

Instagram: [@barbara.seery](https://www.instagram.com/barbara.seery)

Close Contact

Mixed Media Sculpture
1000 paper baking cases, wire
Approx: 40 x 60 x 40 cm

This piece is part of a series of 3D works in paper exploring the theme of cocooning as a protection against contracting Covid-19 during the pandemic.

It references the new meaning these words now carry, changing them from a positive to a negative..





Barbara Seery

Instagram: [@barbara.seery](https://www.instagram.com/barbara.seery)

Separate

Mixed Media Sculpture
Tracing paper, embroidery thread
Approx: 45 x 15 cm

This piece is part of a series of 3D works in paper exploring the theme of cocooning as a protection against contracting Covid-19 during the pandemic.

It references the impact that separation has on the human spirit.





Barbara Seery

Instagram: [@barbara.seery](https://www.instagram.com/barbara.seery)

Grounded

Mixed Media Sculpture
Paper, cardboard
50 x 150 x 50 cm

This piece is part of a series of 3D works in paper exploring the theme of cocooning as a protection against contracting Covid-19 during the pandemic.

It references the impact that being confined has on the human spirit.





Aine Sreenan

Email: sreenan.aine@gmail.com

'Go For It'

An exploration of how as we age we tend to grow fearful of happiness, tentatively dipping a toe in, while waiting for the catch.

Alcohol Ink & photograph
on acetate
50cm x 70cm

NFS





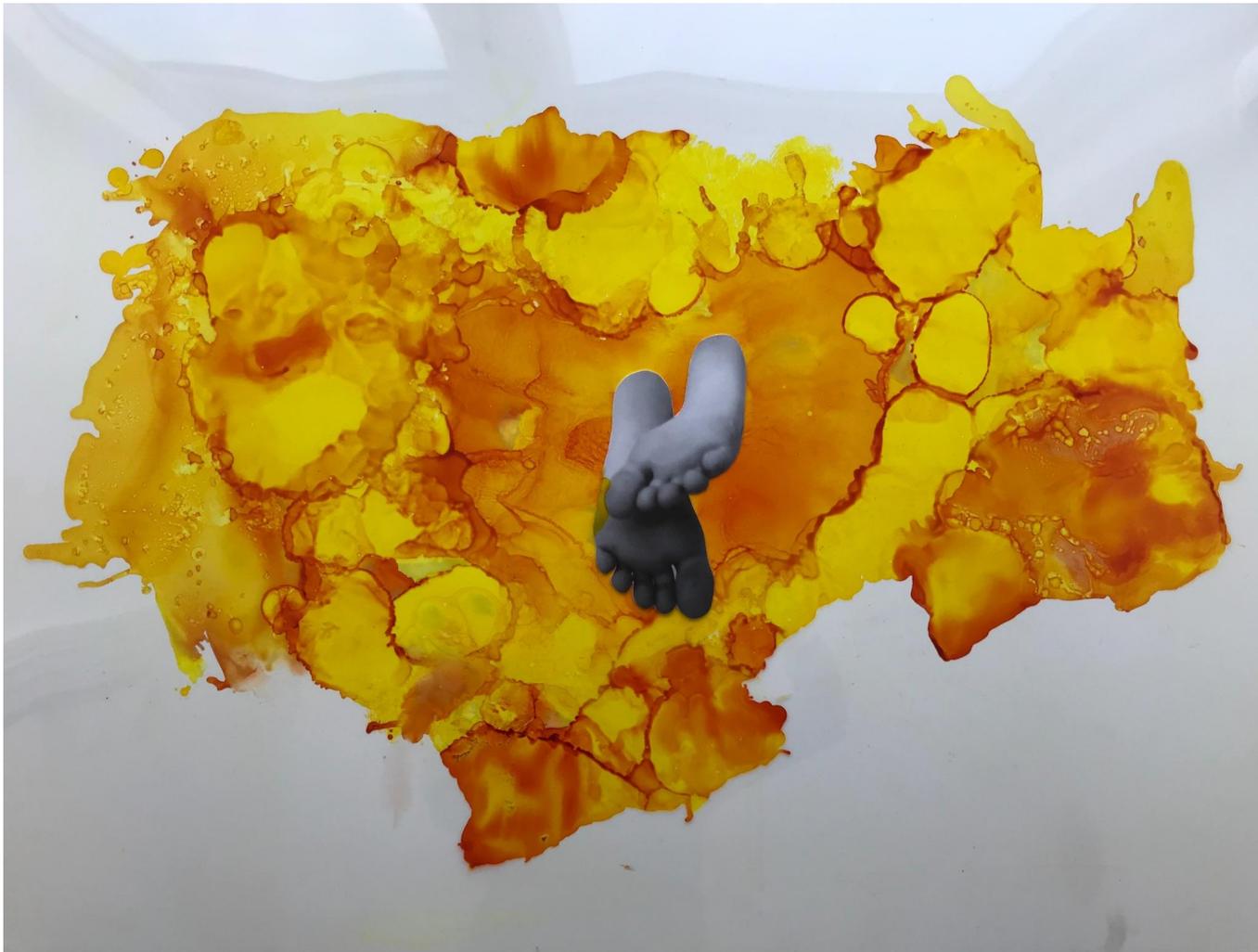
Aine Sreenan

Email: sreenan.aine@gmail.com

'Gone for it'

An exploration of how children fully embrace happiness, experiencing it full force by diving in, without question or fear.

Alcohol Ink & photograph
on acetate
50cm x 70cm
NFS





Aine Sreenan

Email: sreenan.aine@gmail.com

This short video explores the relationship between two families in suburbia; one tame, one wild. Dusk provides the liminal space for mutual observation and time to foster trust. Night shines a new light on suburbia.

NFS

<https://youtu.be/zbGLOXmeBeM>





Steve Tracey

Email: St.aptd@gmail.com

Exploring compression and isolation

Photograph of a Polystyrene
Sculpture
220cm 40cm x 30cm



Steve Tracey

Email: St.aptd@gmail.com

Exploring our perception and how we see things

Embossing using found objects on Fabriano paper

25cm x 17cm



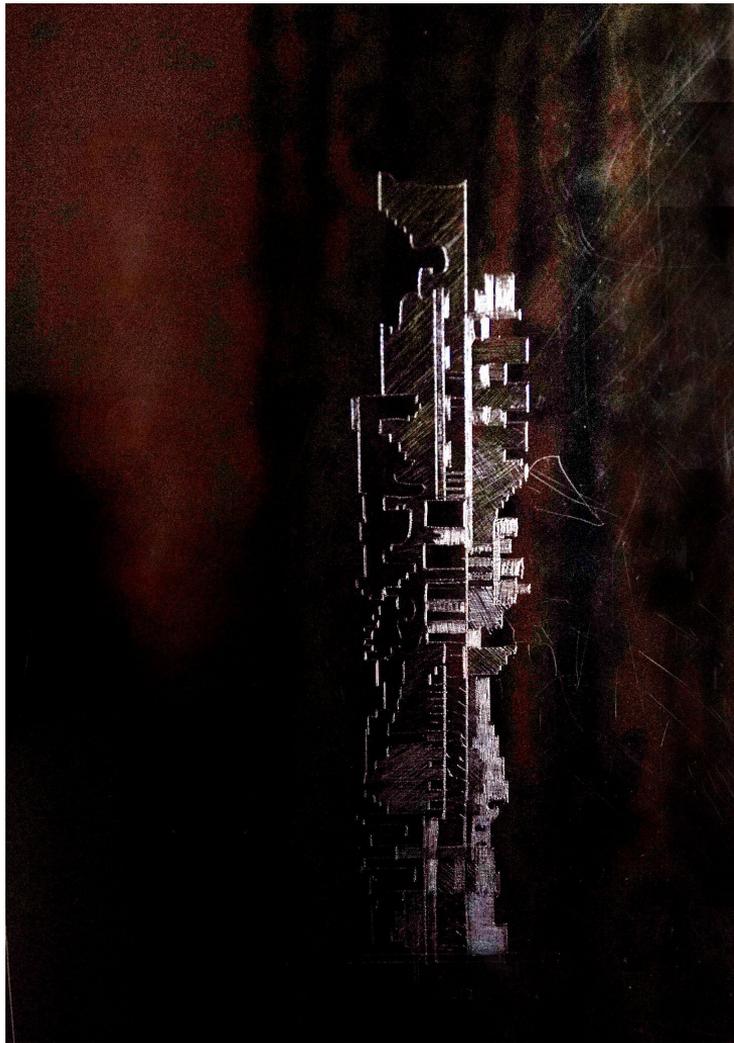


Steve Tracey

Email: St.aptd@gmail.com

Exploring isolation

Photograph of an Acetate pate
45cm x 17cm





University Certificate in Drawing and Visual Investigation

DV+I

**all work in this section is self curated by students*

CEAD Works 2021



Niamh Barry

Email: niamhbarrylifegmail.com

Instagram: [@futurereflectionz](https://www.instagram.com/futurereflectionz)

Utopia

Distorted Photography -
Photoshop Edits

The work created for this series plays upon the theme of perspective. With the entire globe at a standstill due to the Covid-19 pandemic, many of us have suddenly had time on our hands to take stock of both our internal and external world. This work documents the experience of "living" from a variety of perspectives and creates new worlds from the ashes of the mundane that we continuously inhabit and forget, on a daily basis.





Niamh Barry

Email: niamhbarrylifegmail.com

Instagram: [@futurereflectionz](https://www.instagram.com/futurereflectionz)

Lived In

Distorted Photography -
Photoshop Edits

The work created for this series plays upon the theme of perspective. With the entire globe at a standstill due to the Covid-19 pandemic, many of us have suddenly had time on our hands to take stock of both our internal and external world. This work documents the experience of "living" from a variety of perspectives and creates new worlds from the ashes of the mundane that we continuously inhabit and forget, on a daily basis.





Niamh Barry

Email: niamhbarrylifegmail.com

Instagram: [@futurereflectionz](https://www.instagram.com/futurereflectionz)

Here but not There

Distorted Photography -
Photoshop Edits

The work created for this series plays upon the theme of perspective. With the entire globe at a standstill due to the Covid-19 pandemic, many of us have suddenly had time on our hands to take stock of both our internal and external world. This work documents the experience of "living" from a variety of perspectives and creates new worlds from the ashes of the mundane that we continuously inhabit and forget, on a daily basis.





Aubree Calderwood

Instagram: [@aubreemakes](https://www.instagram.com/aubreemakes)

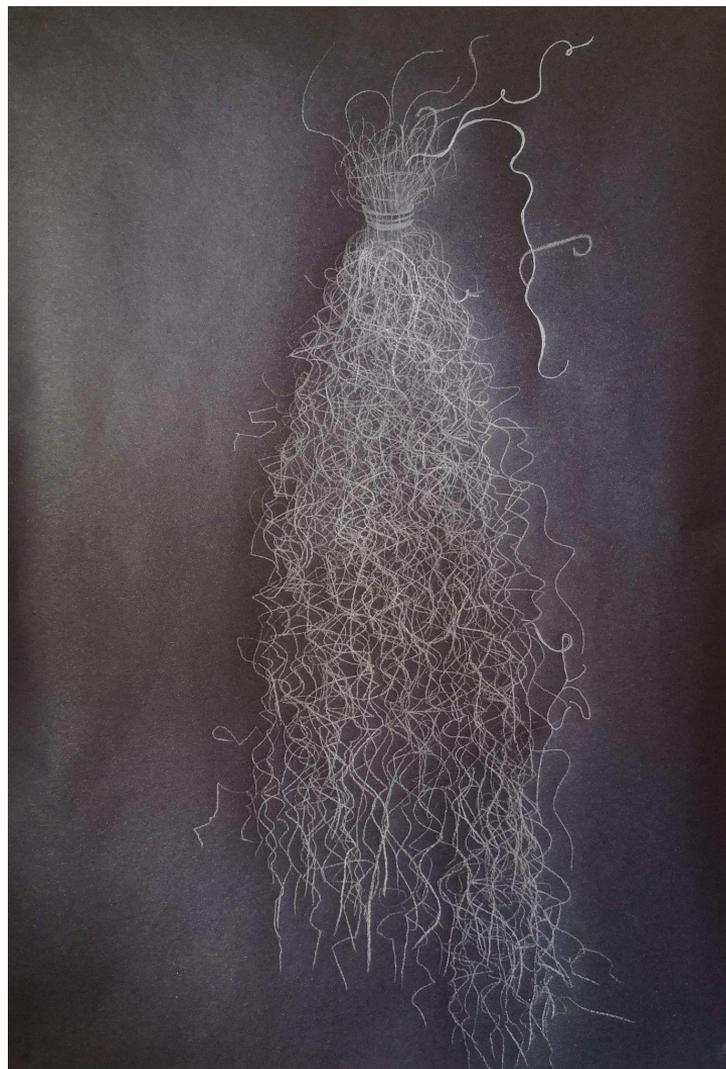
Email: aubreecalderwood@gmail.com

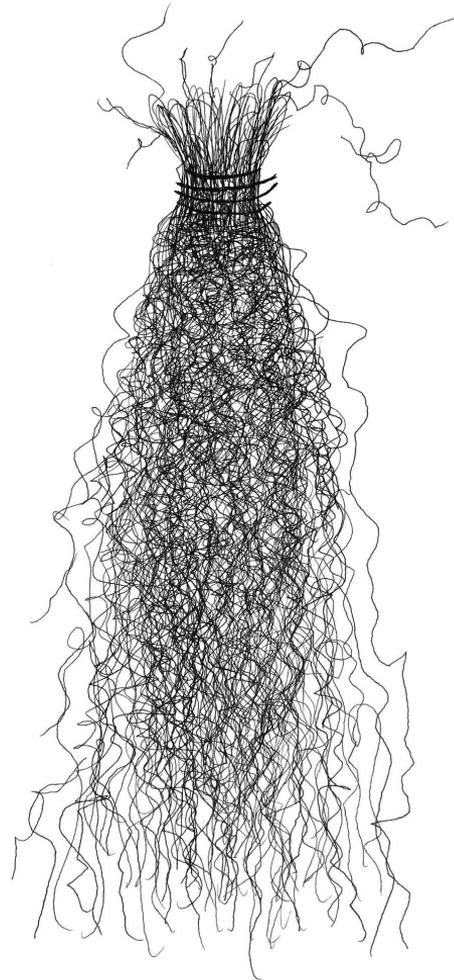
Growth #1

Silver coloured pencil. Sugar Paper, A2

Living through the upheaval of the pandemic, I wanted to consider the ways growth can be an expansion outwards rather than forwards. I was drawn to growth in nature that is not necessarily predictable or symmetrical.

In my practise I am interested in exploring the resilience of plants and how their will to live and grow relates to the human experience. And how nothing alive is ever really fixed in one place.





Aubree Calderwood

Instagram: [@aubreemakes](https://www.instagram.com/aubreemakes)

Email: aubreecalderwood@gmail.com

Growth #2

Pen. Cartridge paper, A3

Living through the upheaval of the pandemic, I wanted to consider the ways growth can be an expansion outwards rather than forwards. I was drawn to growth in nature that is not necessarily predictable or symmetrical.

In my practise I am interested in exploring the resilience of plants and how their will to live and grow relates to the human experience. And how nothing alive is ever really fixed in one place.



Aubree Calderwood

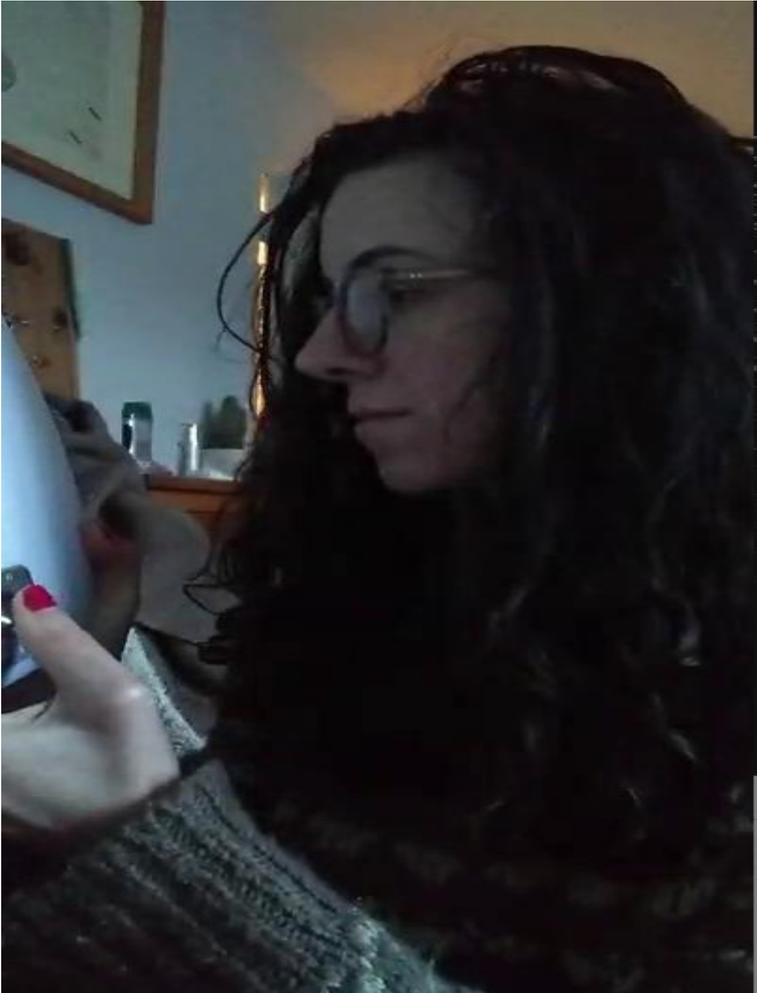
Instagram: [@aubreemakes](https://www.instagram.com/aubreemakes)

Email: aubreecalderwood@gmail.com

Charging...

Video

Using a lamp designed for treating seasonal affective disorder, I explore the daily dance between resilience and vulnerability in the extreme isolation of this past year.



Judy Carroll Deeley_The Wire Factory A (triptych)_mixed media on wallpaper_47 x 115 cm (each 47 x 37 cm)_2021_DVI_POA



Judy Carroll Deeley_The Wire Factory B (triptych)_mixed media on wallpaper_47 x 115 cm_(each 47 x 37 cm)_2021_DVI_POA





Judy Carroll Deeley_The Wire Factory Workers C_mixed media on cartridge paper_52 x 152 cm_2021_DVI_POA





Helen Doherty

Instagram: [@helendohertyd4](https://www.instagram.com/helendohertyd4)

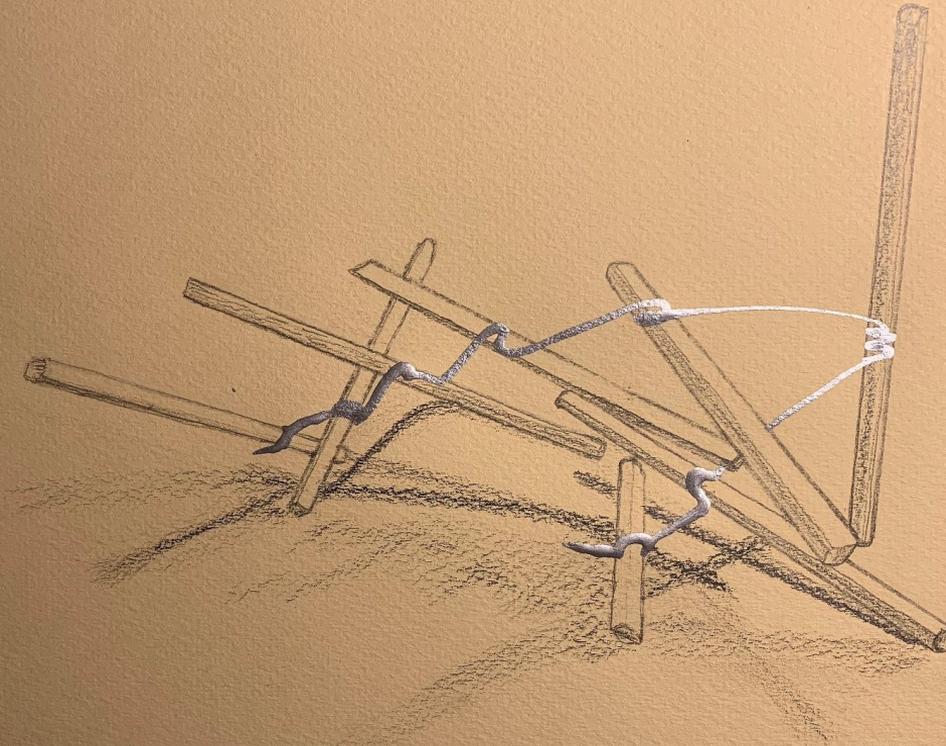
Email: 17126606@student.ncad.ie

Liminal Flow

Medium: graphite pencil and silver metallic drawing ink on cartridge paper

Approx: 30x21 cm

The visualisation of a liminal flow within a dynamic sequence that may be read as rising or falling in space and place.





Helen Doherty

Instagram: [@helendoherty4](https://www.instagram.com/helendoherty4)

Email: 17126606@student.ncad.ie

Courage Lines

Medium: Buff sugar paper with wooden stick, drawn ink lines and hand-written text.

Approx: 594x420 cm

This image is from a series called Book Lines which explores the book as an object, a knowledge repository and a tool for cultural action. Here, reference is made to political statements posted in the public arena that challenge the dominant ideology. These feminist statements hang precariously and they overshadow fixed lines. Meanings oscillate: perhaps their number has diminished or many more will be added.





Helen Doherty

Instagram: [@helendohertyd4](https://www.instagram.com/helendohertyd4)

Email: 17126606@student.ncad.ie

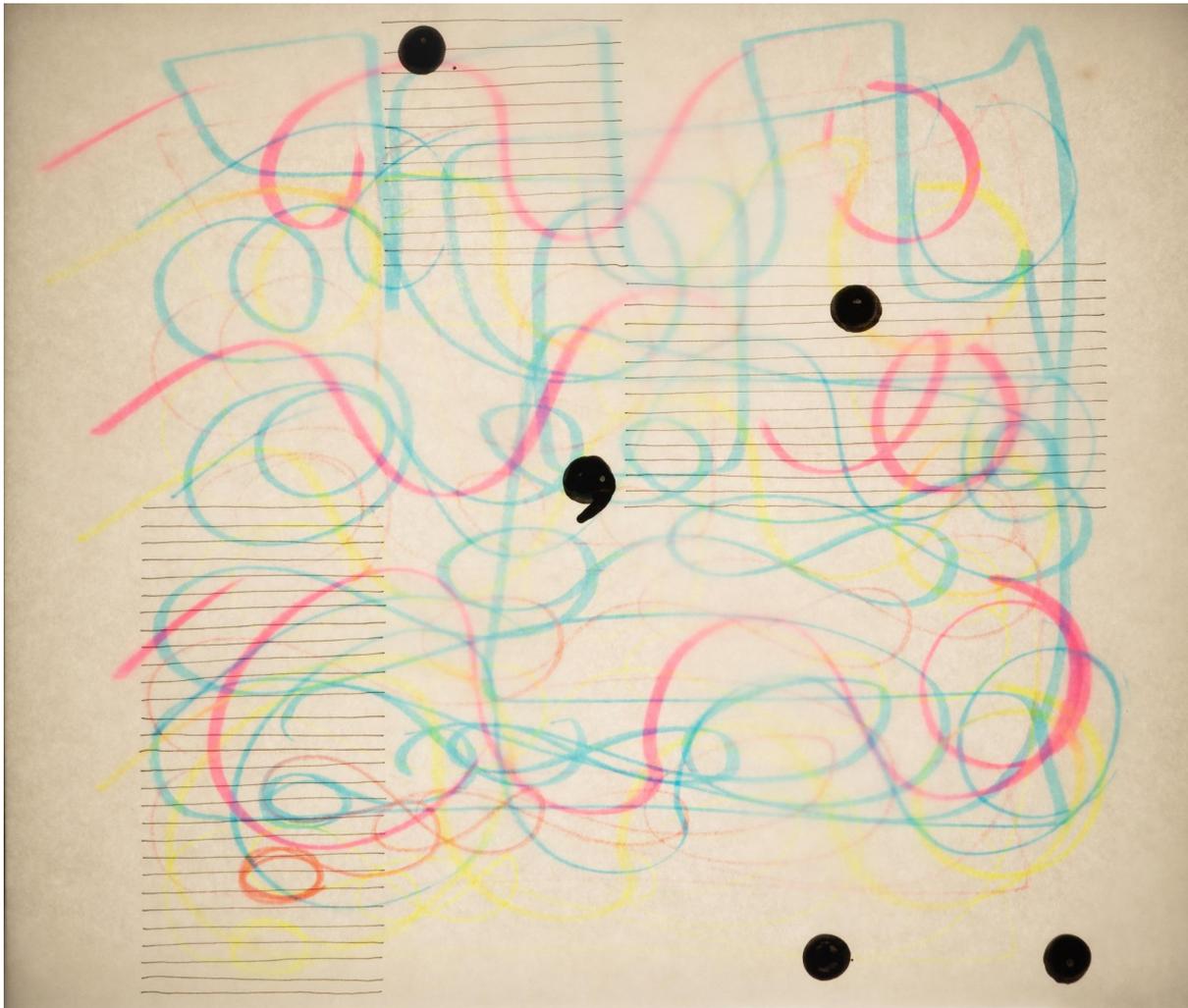
Unruly

Medium:

3 layers: 1x Tracing paper 2x layout paper with highlight markers, ink drops and ink pen lines

Approx: 30x30 cm

This image is from a series called Book Lines. It suggests that writing is a kind of choreography that creates marks from resolving the non-linear processes of thinking and the linear rules for fixing meaning on the page. Resisting typographic shape and line direction, the implication is that this process occurs in the literary practices of most cultural contexts.





Robert Doyle

Instagram: [@robertdoyle](#)

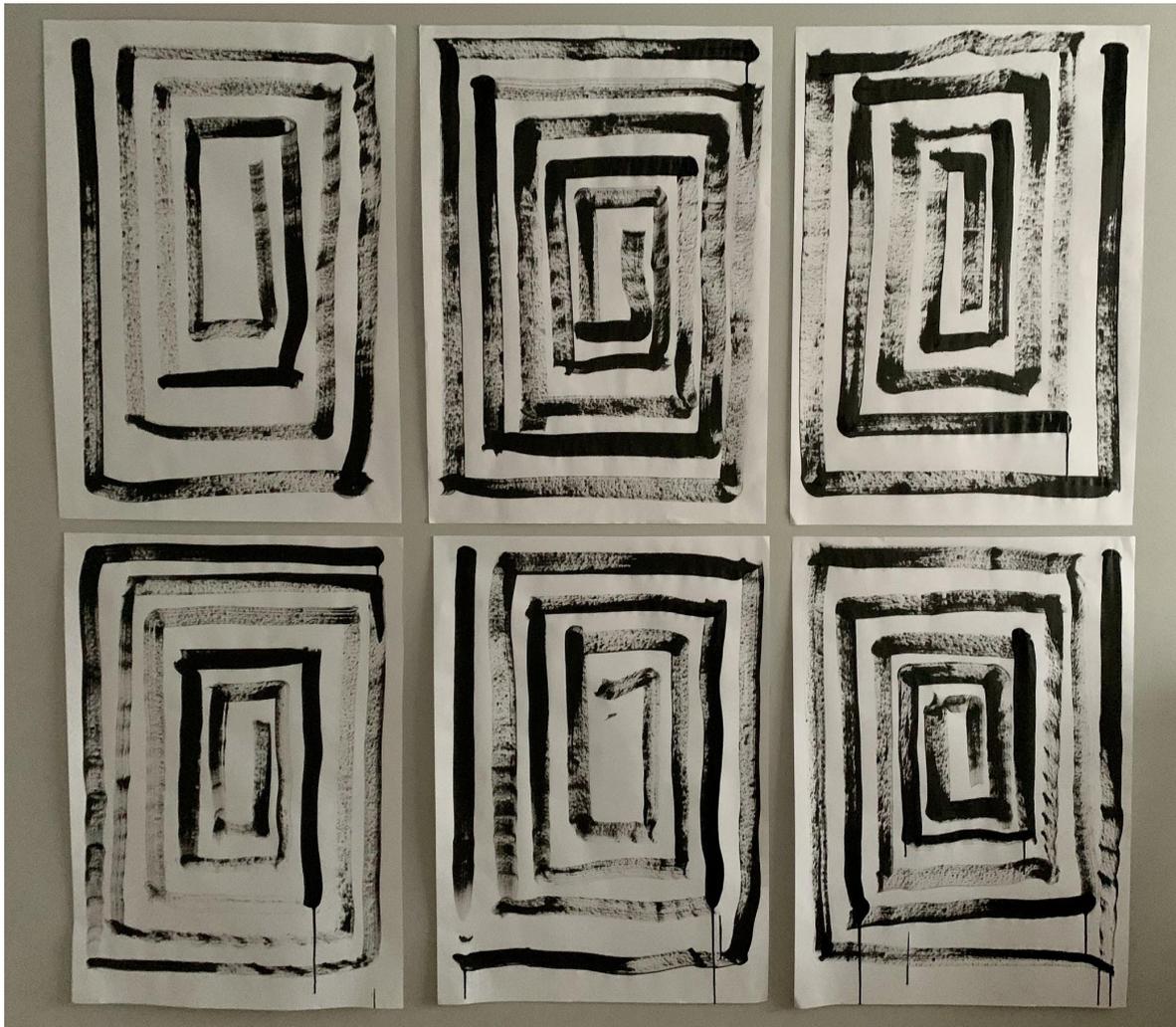
Etsy: [RobertDoyleArtist](#)

Email: Robertdoyleartist@gmail.com

4 & 4 by 6

6 No A1 cartridge paper with ink

In this work i was exploring the visual representation of the breath. Each direction is equal to 4 second of breathing time. 4 seconds in followed by 4 seconds out





Robert Doyle

Instagram: [@robertdoyle](https://www.instagram.com/robertdoyle)

Etsy: [RobertDoyleArtist](https://www.etsy.com/shop/RobertDoyleArtist)

Email: Robertdoyleartist@gmail.com

Dripping with every moment

Scan of film photograph on top of
digital photograph

All past exploited & future potential
are contained in now,





Robert Doyle

Instagram: [@robertdoyle](#)

Etsy: [RobertDoyleArtist](#)

Email: Robertdoyleartist@gmail.com

Beneath Language

Video of a moving image record through cut paper

What is beneath our communication?
The communication is not the goal
but to see what is really being
communicated. Nothing is hidden.

<https://www.youtube.com/watch?v=-PfD6LzF6dc>



Thomas McAndrew

Email: 1thomasa@gmail.com

Grafton Street Silhouettes

Figures walking into sunlight

Pencil drawing, A4



Thomas McAndrew

Email: 1thomasa@gmail.com

Grafton Street Silhouettes 2

Figures walking into sunlight

Mixed media, A4





Thomas McAndrew

Email: 1thomasa@gmail.com

Lockdown Silhouettes

Mixed media, A4





Teresa Murphy

Email: murphy.teresa8@gmail.com

Recording time with mark making - from 09.00 to 15.00 on 28/04/2021

A3 paper

In an outdoor setting- benefiting from some of the elements of wind and sun -I hang a fine-liner marker above a sheet of blank paper, tracking the passage of time by the density of the marks that accumulate on the blank page. The results are wispy, delicate, yet intricate patterns.





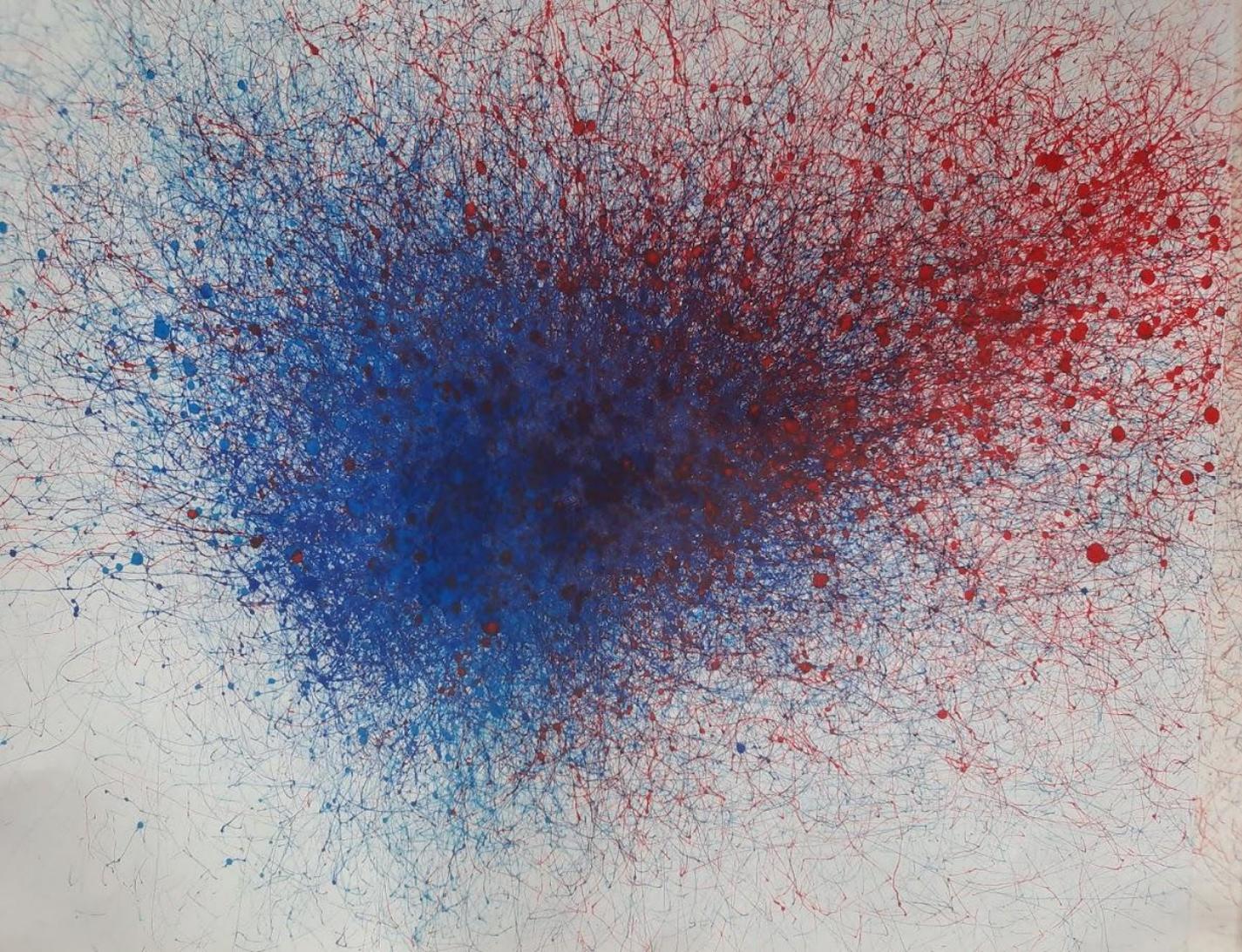
Teresa Murphy

Email: murphy.teresa8@gmail.com

Mark making in the wind 1

2 fine-liner markers on A3 paper

In an outdoor setting and with the benefit of the wind - I hang 2 fine-liner markers above a sheet of blank paper, allowing the wind to create/dictate the wispy and sometimes delicate pattern on the paper.





Teresa Murphy

Email: murphy.teresa8@gmail.com

Mark making in the wind 2

1 fine-liner marker on A3 paper

In an outdoor setting and with the benefit of the wind - I hang a fine-liner markers above a sheet of blank paper, allowing the wind to create/dictate the wispy and sometimes delicate pattern on the paper.



Hazel O'Shea

Instagram: [@hazoshea_artist](https://www.instagram.com/hazoshea_artist)

Email: hazoshea@gmail.com

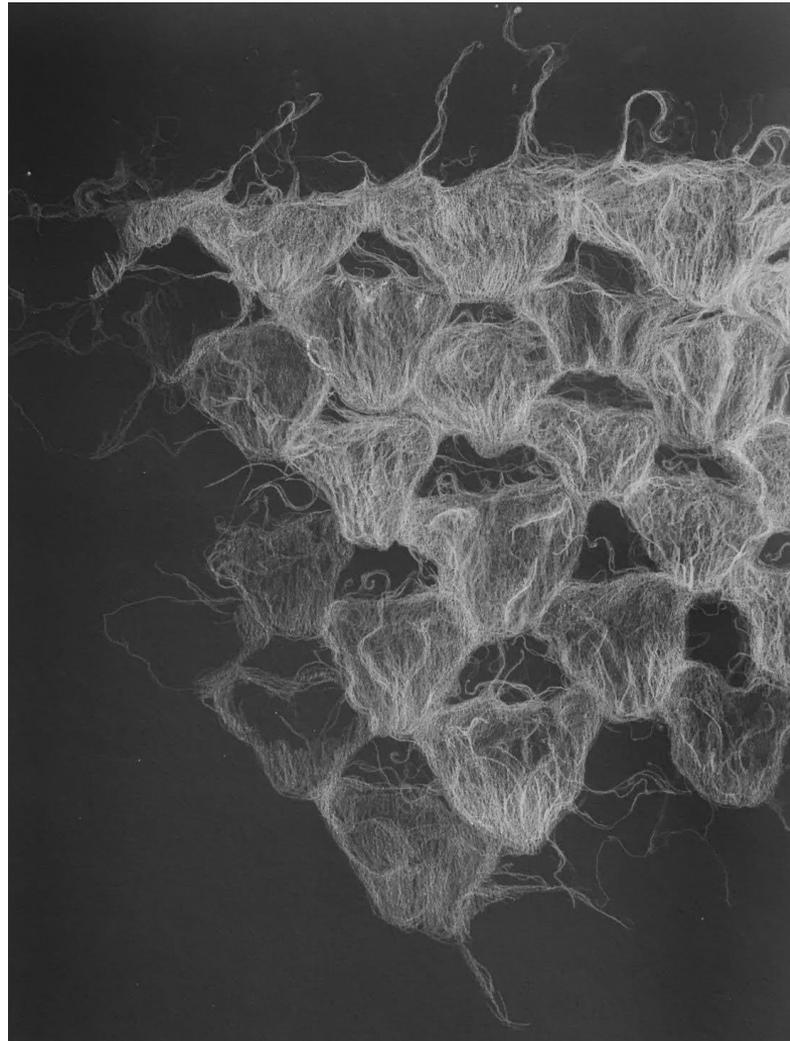
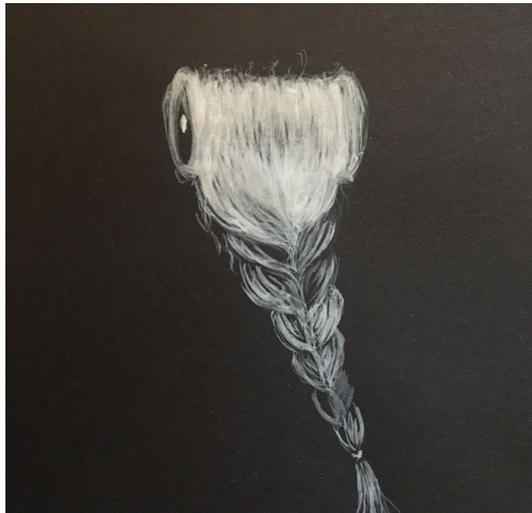
'Threads'



Top left: 10cm x 10cm, ink on paper
 Bottom left: 10cm x 10cm, ink on paper
 Right: A4, pencil on paper

Home is deeply meaningful to me, but what it is exactly is difficult to define.

Home for me is the house I spent my childhood in, it's my grandfather's farm and crocheting with my mother. It is a permanently cluttered kitchen table, it is combing my mothers hair in her final hours. Home is feeding a lamb milk out of a heineken bottle and the excitement that follows a visitor sitting on a kitchen chair covered in cow shit. It is the unseen web of ingredients that make home so.





Hazel O'Shea

Instagram: [@hazoshea_artist](https://www.instagram.com/hazoshea_artist)

Email: hazoshea@gmail.com

'Crazy Betty'

A3, Chalk marker on paper

Home is transient and ever evolving as we move through various stages of life. We move from the childhood home into young adulthood and house sharing, to travel abroad, to renting, to buying, to selling. Where we call home is constantly changing and affected by many factors; ageing, loss, ending of a relationship, selling of a house, moving country. Home is on the one hand temporary and ever evolving, but on the other, permanent - we all need somewhere to lay our head. It is unique to the individual but universal in it's language. 'Home' is essential.





Hazel O'Shea

Instagram: [@hazoshea_artist](https://www.instagram.com/hazoshea_artist)

Email: hazoshea@gmail.com

'Drumadoon'

A3, Charcoal on paper.

I am interested in the idea that we are constantly building and rebuilding 'Home'. Home can be both wonderful and painful and these are areas I aim to explore in my work.

For me charcoal is an expressive medium that allows me to play with memory and explore areas that are just out of focus. Black and white as a colour scheme has helped me to look at meaningful subjects in their simplest and purest form.





Lara Sutter

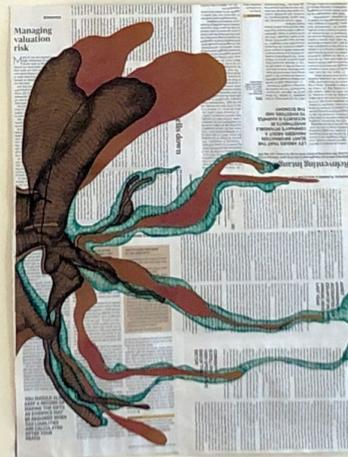
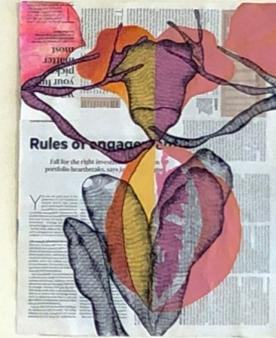
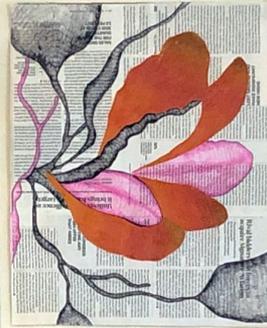
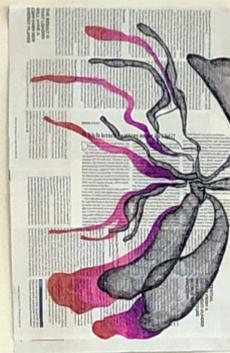
Instagram: [@lara_exploresart](#)

Email: larasutter@gmail.com

A connection of the senses

Mixed media on collage.
Approx 21x42 cm

This project is an exploration of how other senses influence the way we observe. What does it look like to draw by touch? I have experimented with different ways to perceive daily objects. By exploring with other senses, and translating the experiences into images, it brings into light aspects that are not easily seen but can be felt.





Lara Sutter

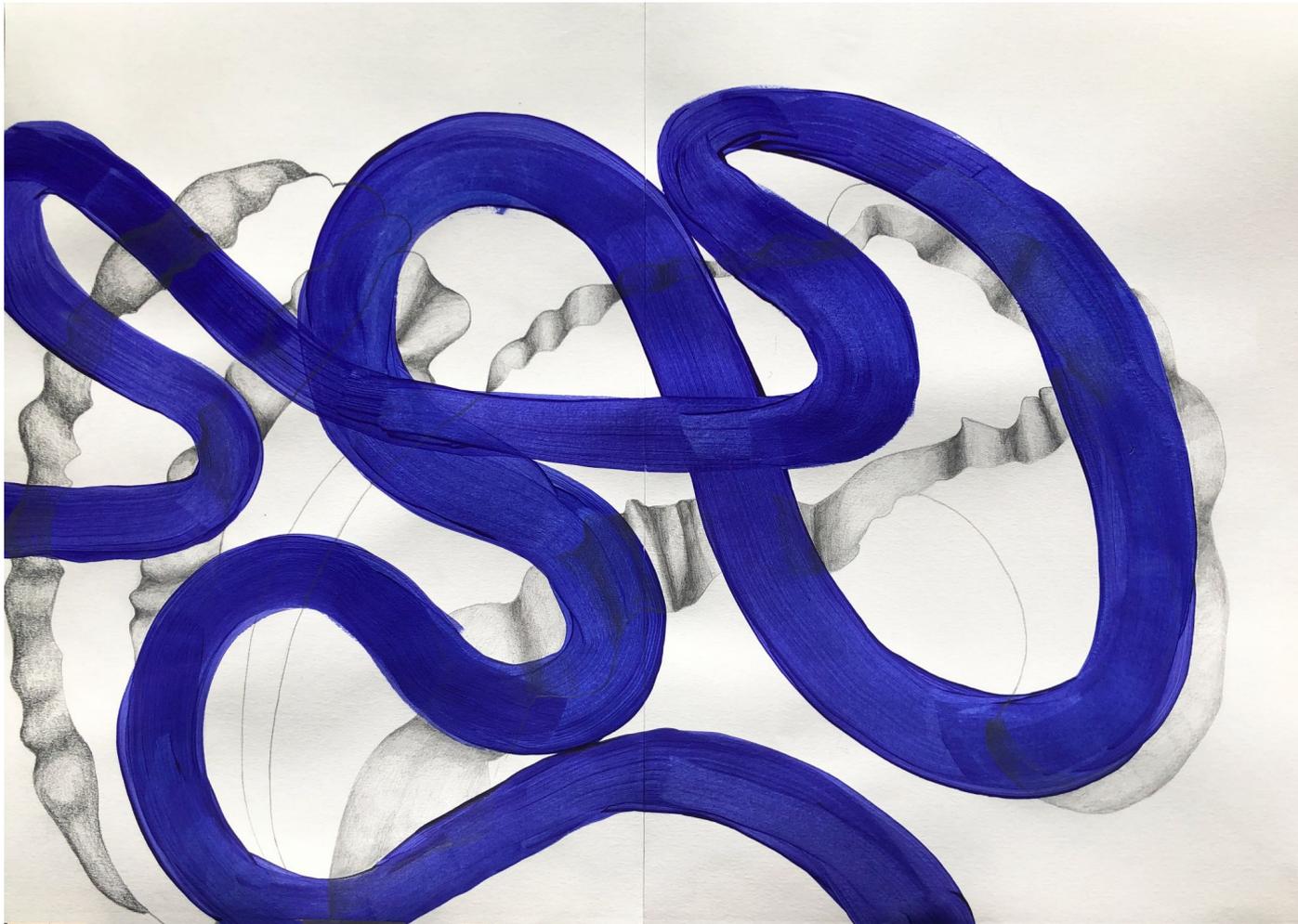
Instagram: [@lara_exploresart](https://www.instagram.com/lara_exploresart)

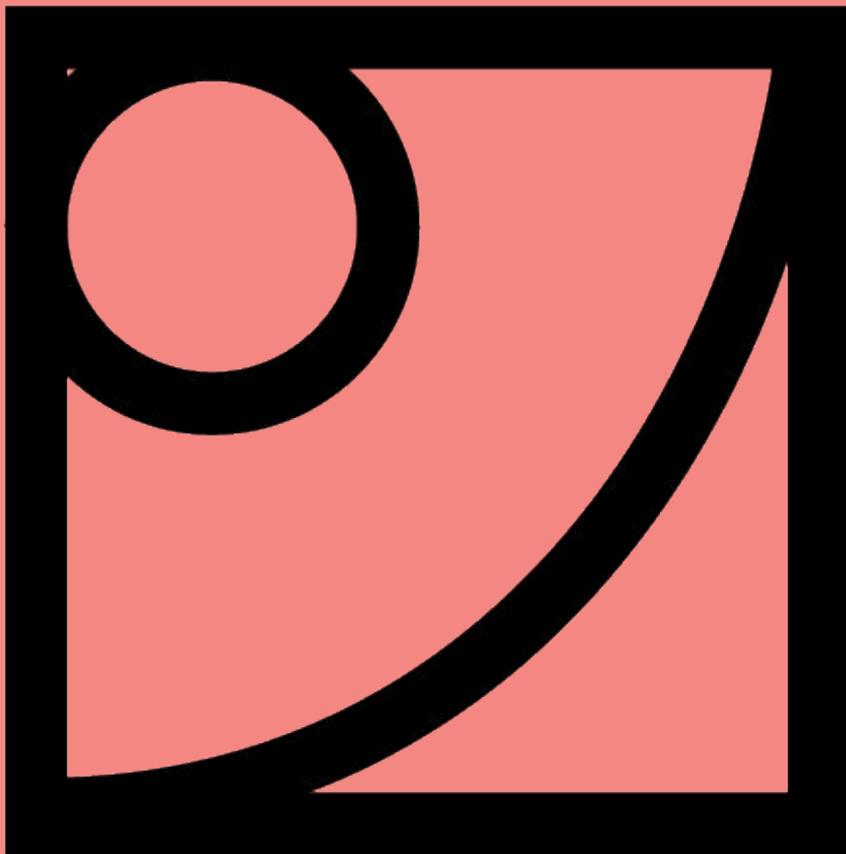
Email: larasutter@gmail.com

A connection of the senses

Mixed media on paper.
Approx 42x84 cm

This picture shows the transformation from the first piece to the latest ones. In this process the last pieces are made of the first pieces, enclosing different impressions and points of view of the same object.





University Certificate in Photography and Digital Imaging

PD+I

**all work in this section is self curated by students*

CEAD Works 2021



Edel McGrath

Website: www.edelpip.com

Email: edel@edelpip.com

Borderland

May 2021 marked the centenary year of the Partition of Ireland. A county boundary became an invisible political battlefield overnight. Long after the checkpoints and blockades, the remains of abandoned infrastructures and lands show little sign of life except for farm animals and neglected villages. The borderland continues to be a space that has been forgotten by local people on both sides creating an unconscious void that acts as a crossing point from one place to another. Selected are 3 images from an ongoing project that looks at the 499km long border.





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Website: www.edelpip.com

Email: edel@edelpip.com

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Joanna Onyszkiewicz

Email: joanna.onyszkiewicz@hotmail.com

In The Streets

This is a documentary project in which I photographed people randomly encountered on the streets of Dublin.

Each of those people attracted me and resonated with me in some way on a personal level. It could be the way they look or how they dress. It could be their beauty or their quirkiness. It could be the fact that they look familiar to someone I know or knew in the past.

Those people have no masks. The masks conceal our personality and uniqueness. We become disconnected from people and reality around us. Masks create distance and I wanted to look closer, trying to get a sneak peek with my camera into their world and path, even for a split second.



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Email: joanna.onyszkiewicz@hotmail.com

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Email: joanna.onyszkiewicz@hotmail.com

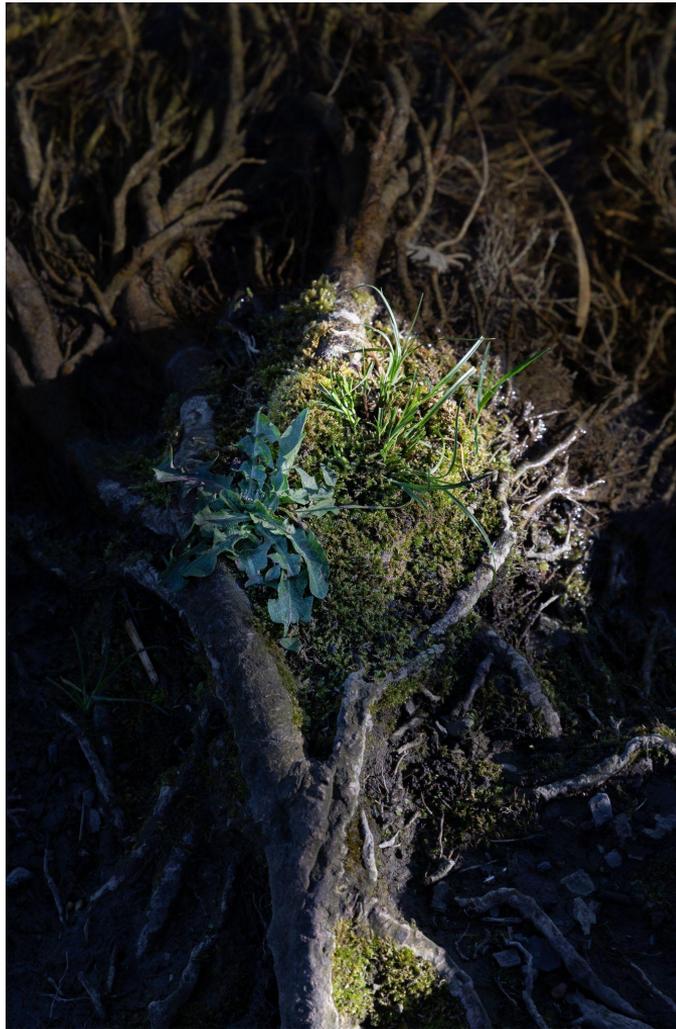
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Caroline Reilly

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Instagram: [@reilly_caroline](https://www.instagram.com/reilly_caroline)

A Bouquet of Moss

From "A New Light" Photo Series

Digital Photography

A New Light is concerned with the Grand Canal, which I live beside in Dublin city, and how we interact with a space that is caught between its historical purpose and its evolving function as a green artery in the urban landscape.



Caroline Reilly

Email: caroline.reilly@gmail.com

Instagram: [@reilly_caroline](https://www.instagram.com/reilly_caroline)

Drifting

From "A New Light" Photo Series

Digital Photography

The series reflects upon interaction with our local environment, our need to connect with nature, and the contemplative moments that emerge when we explore, observe and question our seemingly familiar surroundings.





Caroline Reilly

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Instagram: [@reilly_caroline](https://www.instagram.com/reilly_caroline)

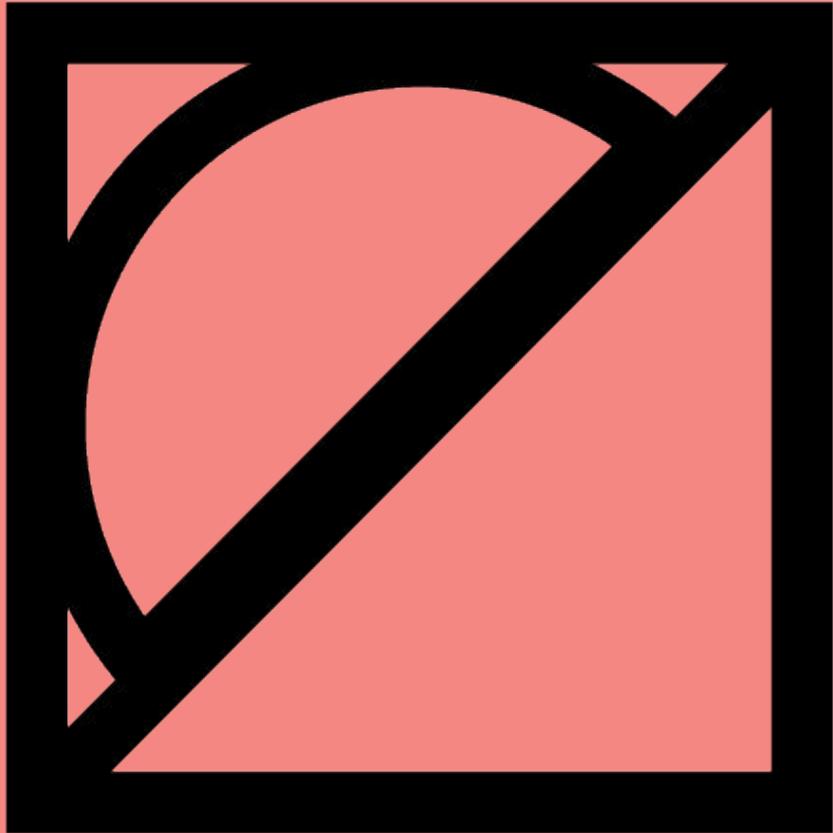
A New Light

From "A New Light" Photo Series

Digital Photography

Tracing the canal bank on the outskirts of the city, the meditative experience of walking and photographing allows a new narrative to unfold. The work reveals the unexpected beauty and intrigue to be found amidst natural elements and manmade structures, casting the canal in a new light.





Drawing, Print and Mixed Media

VAP1004

CEAD Works 2021



Claire Brett

Instagram: [@claire.brett](https://www.instagram.com/claire.brett)

Email: claire.a.brett@gmail.com

Room with a view

Lino & range of inks
Black and colored ink.

Approx 30x20 cm

Room with a view is an examination of the view from my WFH desk. It's an engagement with the environment around me, to resee the shapes and colours that I am surrounded by every day.





Karen Coyle Cunningham

Email: karencoyle.333@outlook.com

Snow Tracks 1

Theme: Nature in the town.

The subject for this piece is snow tracks created by cars and footprints. It has been adapted from a photograph which had circular and wavy patterns and interesting triangles and squares.

Materials: Mixed media (lino print).

NFS





Cornelia Cristea

Instagram: [@nellie_cristea](https://www.instagram.com/nellie_cristea)

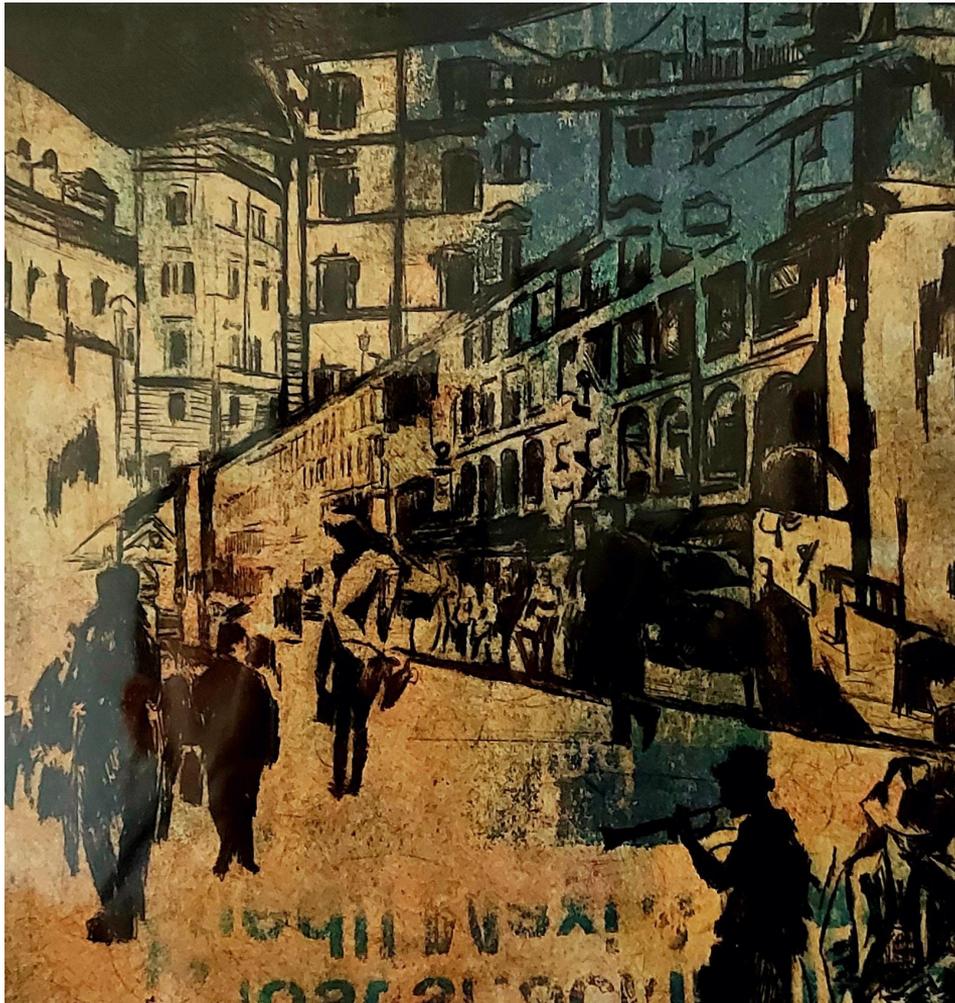
Website: nelliecristea.com

Email: corneliacristea65@gmail.com

City

Drypoint etching, on fabiano paper, prepared with acetone transferred image, 18.5 x 18.5 cm.

Paper collage etched on acetate plate, NCAD studio printing.





Lola Gaëtano

Instagram: [@lolitaftz](https://www.instagram.com/lolitaftz)

Email: lola.gaetano@gmail.com

Nothing to see here

5cm x 21cm in, 28.5cm x 42cm out
monoprint, newsprint paper and
180gsm paper

I found painting people that I love to be a really nice meditative exercise during the several lockdowns of 2020 and 2021. Being mainly indoors, especially during the winter months, made me look at my surroundings differently. This subtractive monoprint is an attempt at relearning to look at the bodies of those I love.





Aoife Kirk

Instagram: [@aoifekk](https://www.instagram.com/aoifekk)

Email: kirkaoife@gmail.com



'Crane N6 Crann'

Mixed Media - Charcoal, linocut print and collage on paper)
Approx 30x25 cm

This series was inspired by the cranes which infiltrate the Dublin skyline. In a city with rising homelessness, I hope to inspire people of the space they live in, the housing environment and our shared environment. The rough materials used contrast with the delicate colours & line strokes highlights the tough exterior humanity have shown during this pandemic.



Vy Nguyen

Instagram: [@punkypomelo](https://www.instagram.com/punkypomelo)

Email: punkypomeloart@gmail.com

IFI Backyard

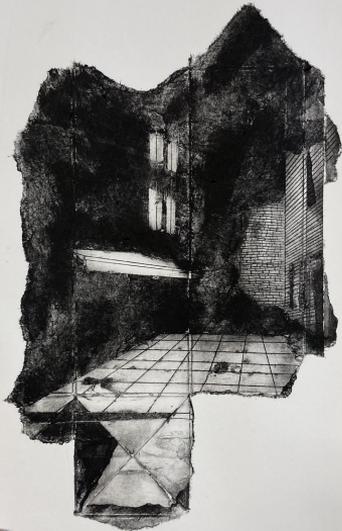


Intaglio, newspaper collage
Approx 26x16 cm

Test prints and final piece.

The IFI Café Bar has its own beer garden. Located in bustling Temple Bar, it has been mostly deserted and forgotten during the pandemic. The only lights come from windows in nearby buildings.

Part of an experimental print series made with recycled milk cartons. The creases in the plate have been preserved in the final print, following the line of the buildings while also suggesting their own story.





Sarah O'Connor

Instagram: [@sarah.coconuts](https://www.instagram.com/sarah.coconuts)

Email: sarahhurray@yahoo.com

Washing Machine

Dry point on acetate, lazer transfer, collage

Sometimes the washing machine is the only witness to moments that really matter, and my mind reads the lines of the washing machine over and over as if they have something to contribute. I included a piece from the book Ducks Newburyport for the way Lucy Ellemen captured the overflowing and complex internal world of a person who's external world is unremarkable. The colours are from a transfer of a Mary Cassatt painting of the everyday unconscious trust and connection between a mother and her child.





Rob Rice

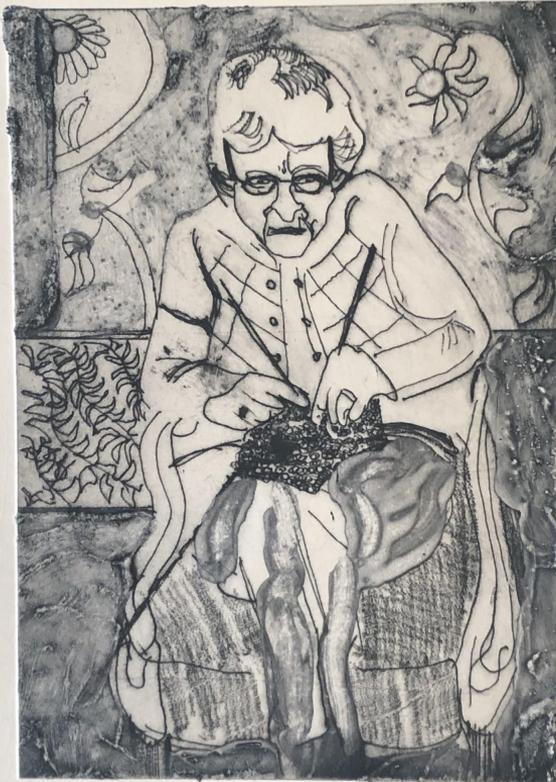
Facebook: [Rob Rice](#)

Email: robiceart@gmail.com

“What to do with so much free time ? COVID-19”

Etching on Fabriano paper,
148.5x210mm

Although she went through tough times, her time in the sanatorium recovering led her to meeting the love of her life, a fellow patient that went on to become her devoted husband, my grandfather. They spent a lifetime together and although he has passed, my Grandmother holds on to the belief that any hardship can create a new life that leads to happiness.





Shreya Shah

Instagram: [@surrealistshreya](https://www.instagram.com/surrealistshreya)

Email: shreyashah950@gmail.com

Thanjavur Chola temple, India

25x30cm, Drypoint, 2021

For some people temples/churches are places of faith and for others it might be a place for gatherings.

In the 21st century, when the young generations tend not to be religious, the places of faith are empty. They are still there, might be just as an ancient historical site or a tourists attraction.





Peter van der Burgt

Lock 14 on the Royal Canal
near Maynooth

Linoprint on A5 paper.





Kate Zanchetta

Instagram: [@kate_zan_artist](#)

Email: katezanchetta@gmail.com

Reflection

Drypoint and Collage on Fabriano

15cmx15cm

This work reflects on time spent walking my dogs who have been a connection to an old normality throughout lockdown.

The constant of their love and warmth has been a true comfort on the darker days





Sabrina Zulian

Instagram: [@november_sa](https://www.instagram.com/november_sa)

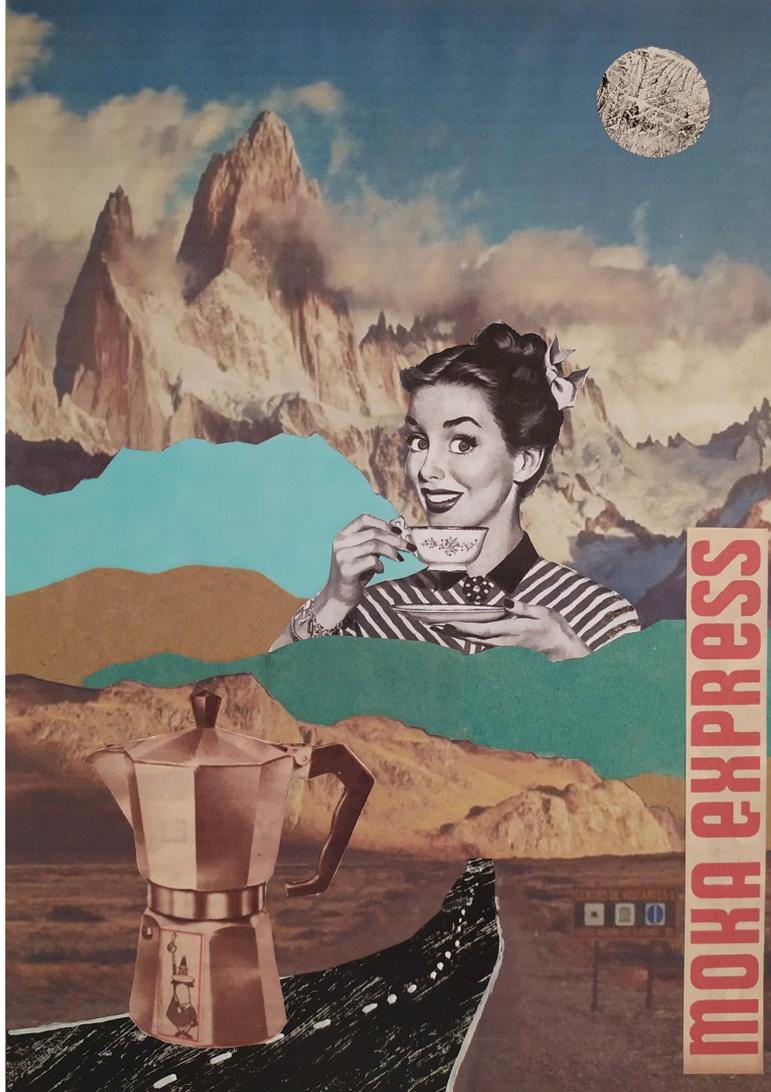
Email: sabrina.zulianie@gmail.com

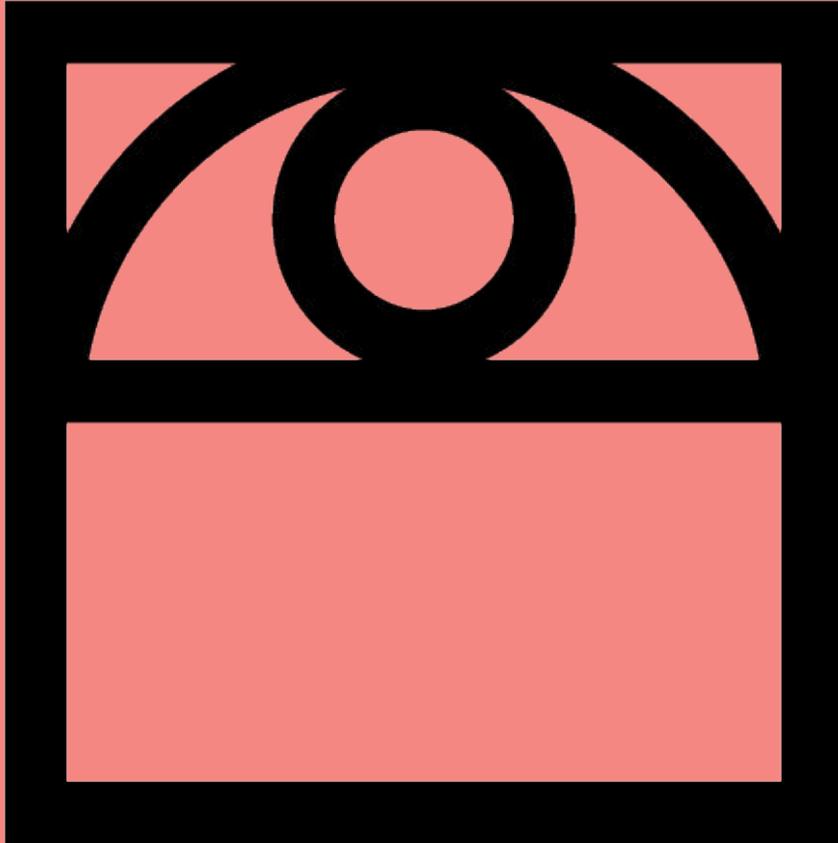
Morning coffee.2.

Collage on paper.

Approx 25x20 cm

Morning coffee is a tribute to the homeland, its rituals and ceremonies, what makes home away from home. Through the analysis and reproduction of a single, simple subject I tried to recreate the sense of deep meaning and numberless different emotions that lies behind a simple action of the daily life.





Extending a Visual Language

VAP1005

CEAD Works 2021



Oleg Brazhnyk

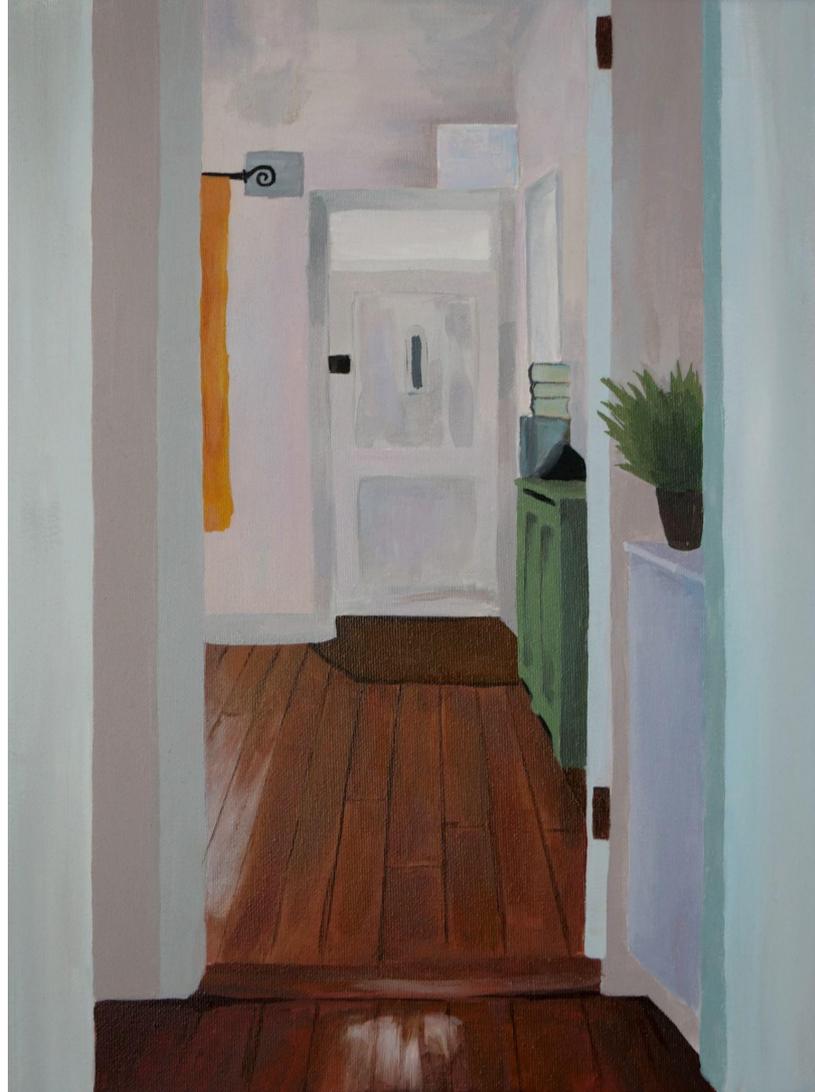
Instagram: [@olegbrazhnyk](https://www.instagram.com/olegbrazhnyk)

Email: olegbrazhnyk@gmail.com

New Beginnings

Acrylic on canvas
30x40cm

A blank canvas. An empty shell that the previous tenant has left behind. When one moves into a new house, it is a beginning of a journey and a relationship.





Declan Cooney

Instagram: [@declan_cooney_art](https://www.instagram.com/declan_cooney_art)

Email: declan.cooney@gmail.com

Crumpled sheet of A4 pink paper

Oil pastel on linen, 50cm x 60cm





Aine Cronin

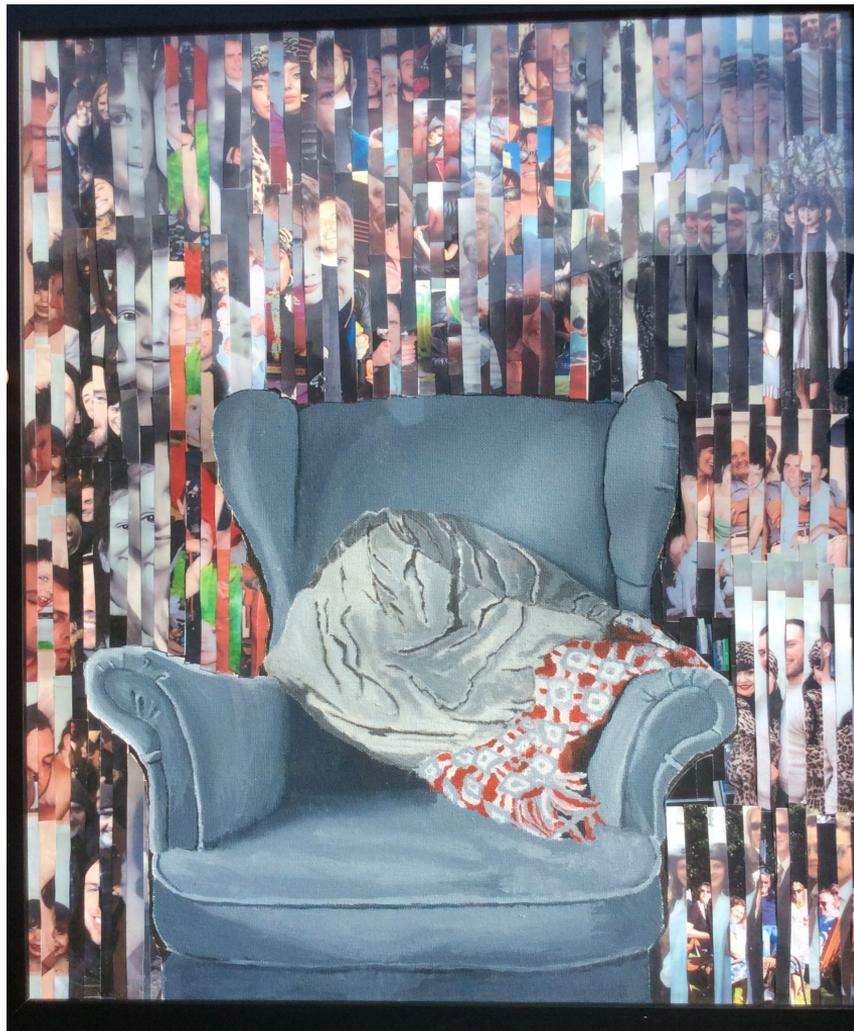
Email: 19200269@student.ncad.ie

The Memory Chair

50cm x60cm Mixed Media

The chair is painted in acrylic and is surrounded by spliced and reconfigured family photos.

The effect is to capture the passing of time and to portray how memory gets spliced into a jumble of fragments.



Frank O Dwyer

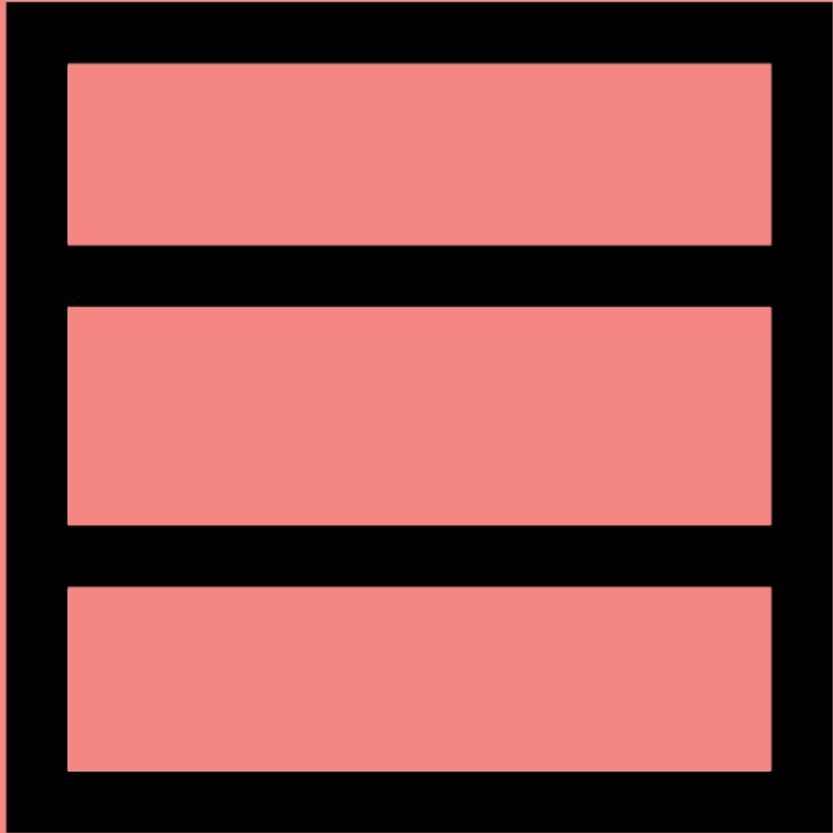
Email: 18180302@student.ncad.ie

Hard at work

Acrylic Painting on canvas. 100 x 75cm.

These paintings are part of a series of paintings documenting the effects that the construction of a new ward block has on the light and ambience in this area which resulted in less natural light.





Sculpture and Drawing

VAP1006

CEAD Works 2021



Isabella De Luca

Instagram: [@izzarty](#)

Website: [isabelladeluca.com](#)

Dancing Mobile



3D origami, paper.

Approx 17x10 cm

This sculpture is made of 340 individual pieces of paper folded into 3D origami triangles. The spiral-shaped mobile is fiery in colour and creates sharp shadows, in contrast with the fluid and entrancing dance as it spins while suspended.

[isabelladeluca.com/portfolio/videos/](#)





Santina Farinella

Email: dohertysantina@gmail.com

Touch Scroll detail

Detail of Scroll, focusing on suspended seaweed, 21cm w x 29.7cm h. Media include primer, indian, calligraphy and acrylic inks, charcoal. Notebook research.

Seaweed as a natural found object, retains its form when dried out and is as beautiful as a drawing. I wanted to capture the suspended motion of seaweed form in water. I wanted to evoke a sense of disorientation, similar to what I feel when swimming underwater, where gravity disappears and where what we see can be reduced to emerging forms as they come into contact with the sunlight.



Dermot Hanley

Low tide at Seapoint

Mixed media, Ink and wax

Inspired by the light at low tide and the effect of reflection to show depth and colour.



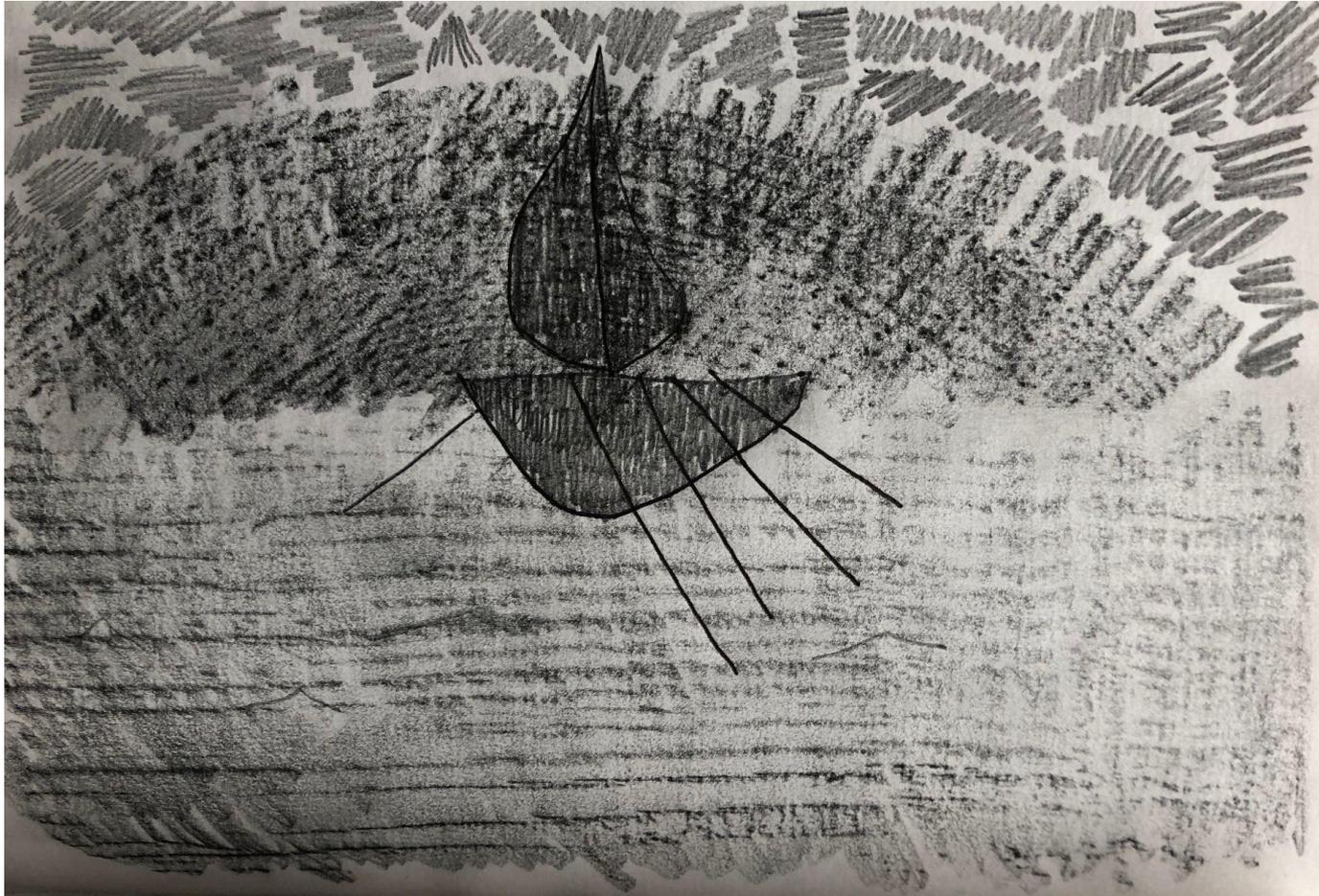
John Loneragan

Email: 19212577@student.ncad.ie

Untitled 1

Charcoal study of figure.





Christopher McLaughlin

Email: 19202148@student.ncad.ie

To the back'a beyond (2020)

Paper A5, Charcoal, Pencil, ink pen

Conor O'Reilly

Instagram: [@crowforge](#)

Linktree: [@crowforge](#)

NCAD Works 2021

Shadows structures

Theme: Touching the untouchable.

Holding a personality construct, the shadow of a real world person who has been seduced by technology to reveal their true identities: wants, needs, longings and perversions.

Material: found objects of wood, cardboard, plaster, wire and circuit boards.

Influences: Eva Hesse



Susanne O'Reilly

Email: susanneoreilly100@gmail.com

GC

Paper bag, Paper, Ink, Charcoal,
Acrylic, 31x42cm., Dec 2020.

Work is dealing with humanity and is
examining the vulnerability of the
human condition.

The art is one of disclosure, dealing
with personal experiences and
experiences of the people around me,
or society.

My goal is to create drama, impact
and power in art.





Jenny Slater

Instagram: [@jennyinklings](#)

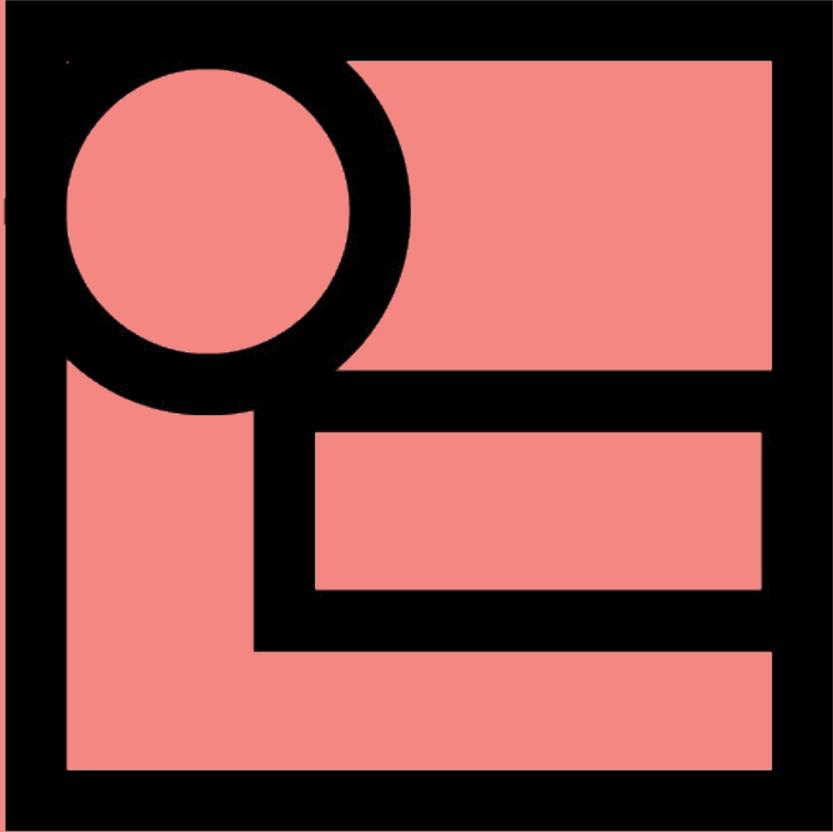
Email: jennyinklings@gmail.com

Web: inklingsartblog.wordpress.com

Fingers

Stuffed rubber glove installation
outdoors





Exploring Creative Embroidery

VAP1007

CEAD Works 2021

Catherine Doorley

Instagram: [@cathdoorleysews](https://www.instagram.com/cathdoorleysews)

Email: cathdoorleysews@gmail.com

Brú na Bóinne 2

Embroidery on dyed cotton
15cm x 15cm

This work was created during lockdown, when I longed to be in the place I like best - the monuments of Brú na Bóinne. The history and the art of the monuments really inspire me. This piece in particular is inspired by the passage tomb of Dowth.



Hannah Graham

Instagram: [@hannahgrahamartist](https://www.instagram.com/hannahgrahamartist)

Email: hannahgrahamartist@gmail.com

Childhood Trauma

The aim of this project was to explore the effects of childhood trauma on personal development through the integration of this concept into the development of a quilt.

The resultant piece, pictured, is a mixed media quilt. Materials used include cotton, recycled fabrics, hessian, wire, newspaper, gold leaf. Techniques used include quilt-making, quilt pattern making, hand embroidery, machine embroidery, fabric dyeing, wire work.

The size is approx. 1m X 1.3m.





Anne McDonnell

Email: annemcdwex@gmail.com

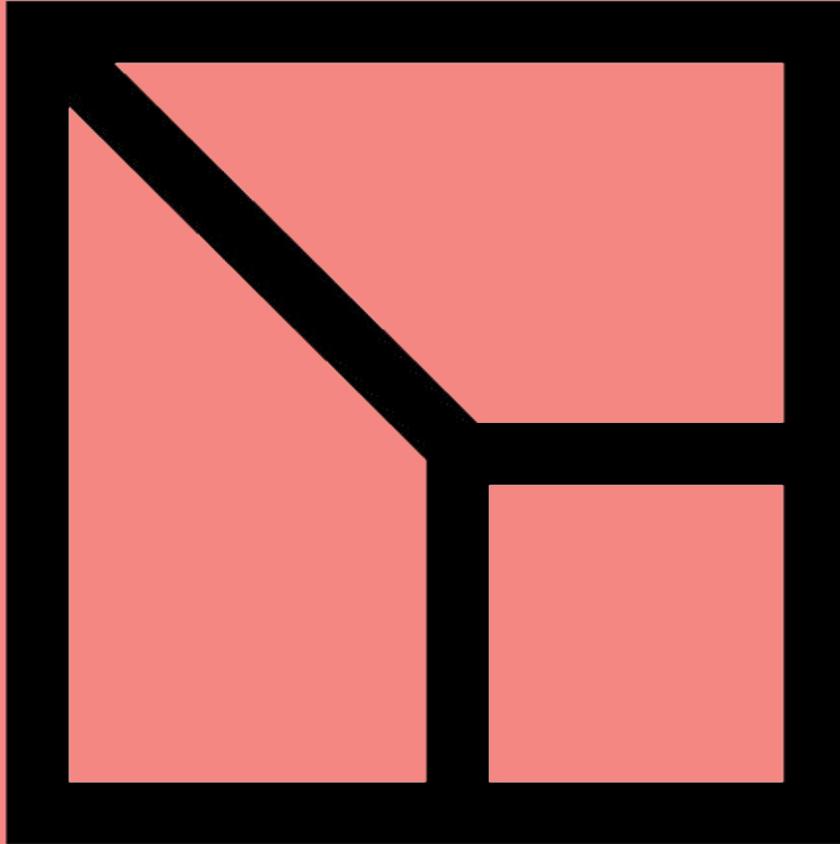
“Still Time”

An Autumn leaf is in one moment of a longer journey. We can see that she has arrived here to a space in the air. Is she falling.....floating.....watching.....seeing... ..hearing.....resting.

Made with frugality and methodical stitches, 'Still Time' has underlying themes of hard work, feminism, self-care, and becoming visible, being seen. There are many women in our world whose work is never seen.

Materials; recycled cotton duvet cover, locally bought Dylon, knitting cotton, embroidery thread, recycled remnant. All products except the dye were in the artist's home.





Materials, Techniques and Language of Painting

VAP1008

CEAD Works 2021



Regina Ellen Clery

Instagram: [@thecontinuitythread](https://www.instagram.com/thecontinuitythread)
Email: reginaellencclery@gmail.com

Intro to Abstraction

Life Painting of a Figure In Studio
 Acrylic on Canvas
 50 x 60 cm

My work is concerned with the interaction of people with nature and colour.

I purposefully use a wide spectrum of colour to express diversity of the human form and an almost luminous palette to emphasise the high frequencies and healing power of Nature.





Mahyar Ghodsi

Instagram: [@ghodsimahyar](#)

Facebook: [Mahyar Ghodsi Art - Home](#)

An Póst

Watercolour, 40x60cm

For sale: 290 euro





Paul Honan

O'Connell Bridge in Spring sunshine

Acrylic on canvas 28" x 20"





Jim Lyng

Email: jlyng@tcd.ie

Autumn day, Inchicore Road

430cmx300cm

Pen & wash with watercolours





Ciarán Mullarkey

Self Portrait

Medium: Oil

Size: A3



Roberta Mulligan

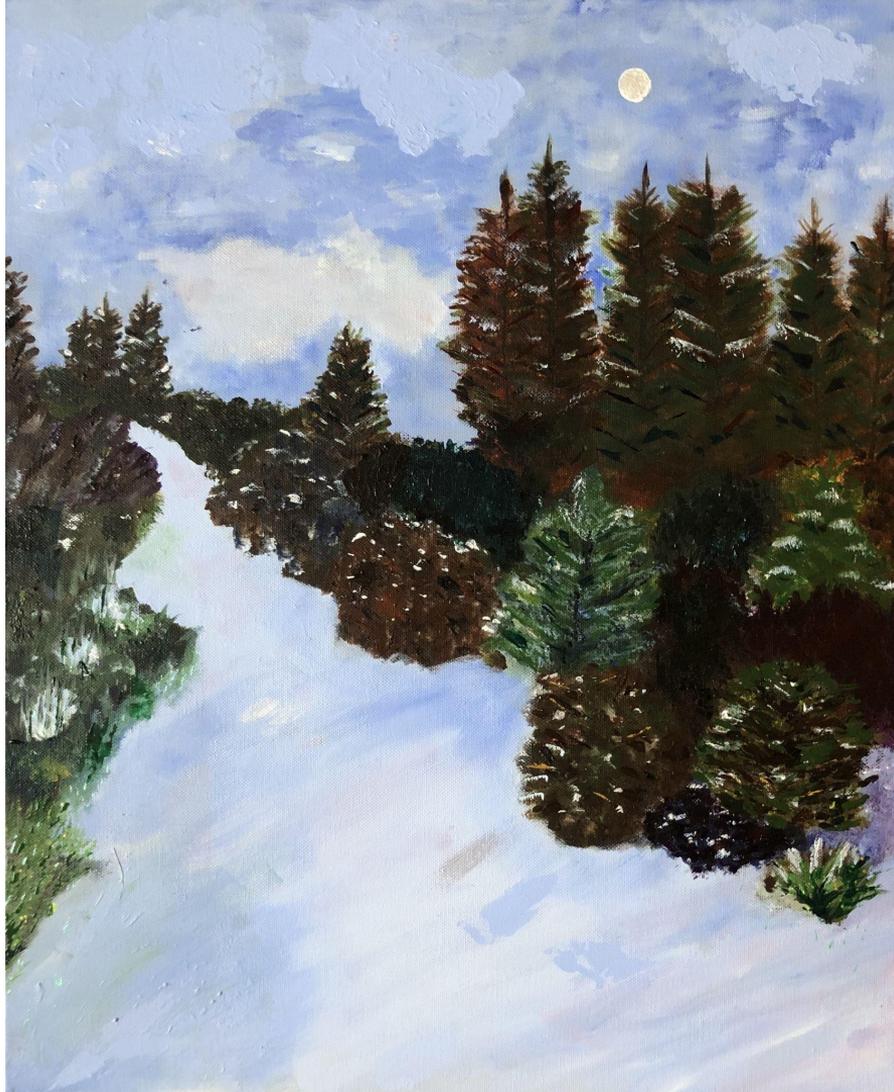
Email: roberta.luntley@gmail.com

Snow Escape

Acrylic on canvas, unframed.
60cm x 50cm.

Frozen out. Liberating isolation.

€100





Shane Noonan

Instagram: [@shanenoonan](https://www.instagram.com/shanenoonan)

Etsy: [ShaneNoonanPrints](https://www.etsy.com/shop/ShaneNoonanPrints)

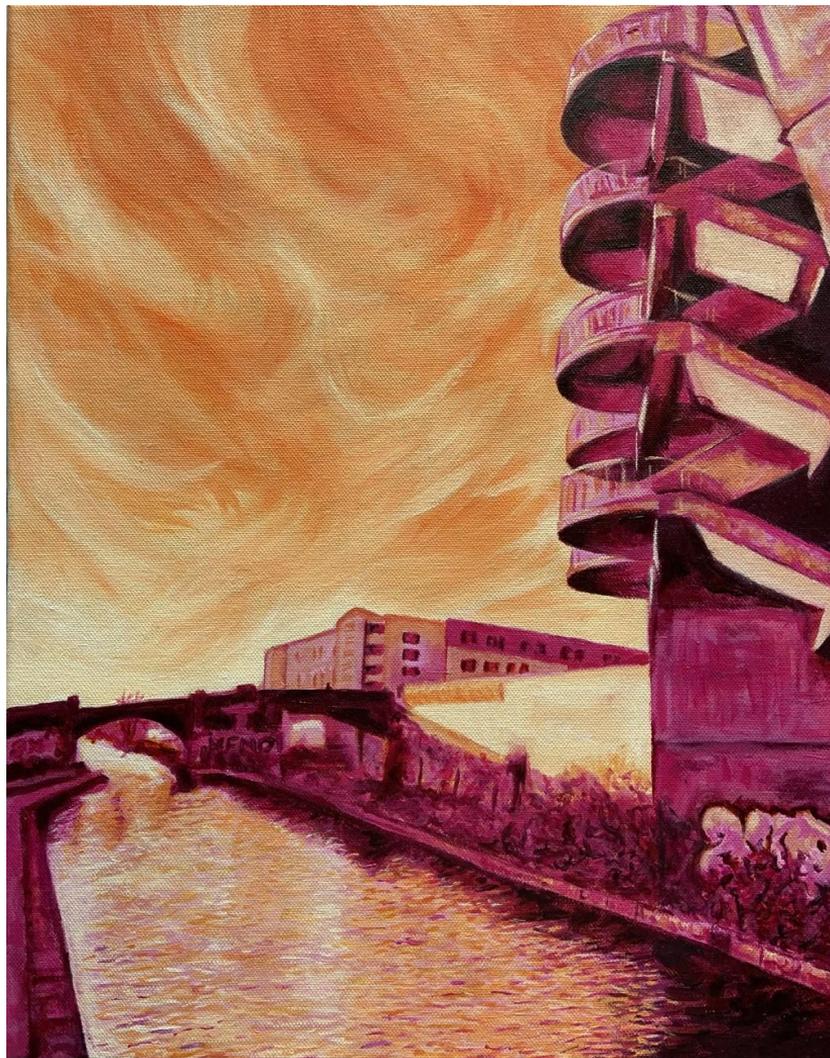
Email: shanenooooonan@gmail.com

The Real Canal

Acrylic on canvas (60cm -50cm)

Liam Clancy wrote a song once, this is what he was on about.

POA





Conor O'Reilly

Instagram: [@crowforae](https://www.instagram.com/crowforae)

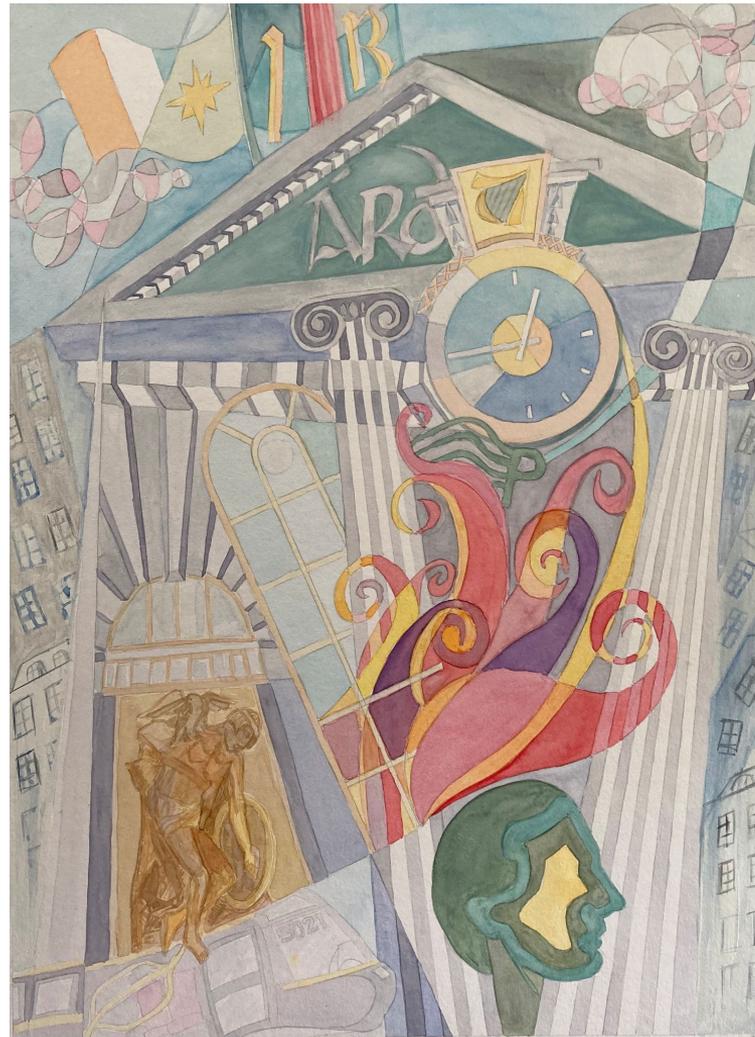
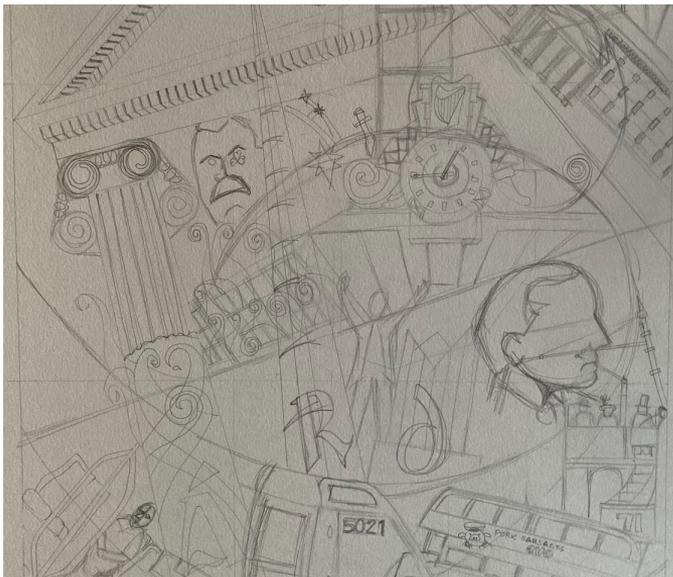
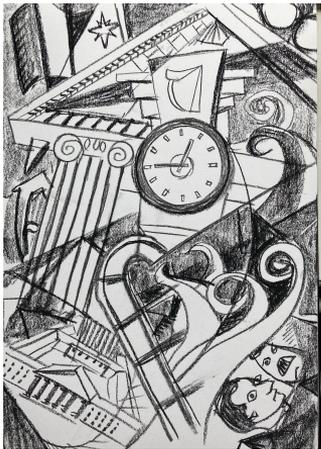
Linktree: [@crowforae](https://www.linktree.com/@crowforae)

NCAD Works 2021

Time fractured GPO

Initial studies in charcoal, pastel and pencil.

Final piece in watercolour. 300lb cold press paper, 40cm x 60cm.





Moynagh Sullivan

Carillon Lanyon

Oil on Canvas, 60 x 75cm.

The Campanile at TCD, after Mary Swanzy (1882-1978)

Here, the sound of bells is imagined as linking the architect Charles Lanyon's (1813-1889) design to the work of his great granddaughter the poet, Carla Lanyon Lanyon (1906-1971). His visual practice is extended in her verbal practice. A neglected women poet, her sounds resonate in the atmosphere above TCD, not integrated into the halls of literary learning. Her name represents a doubling of his, much like a pealing bell extends preceding notes.

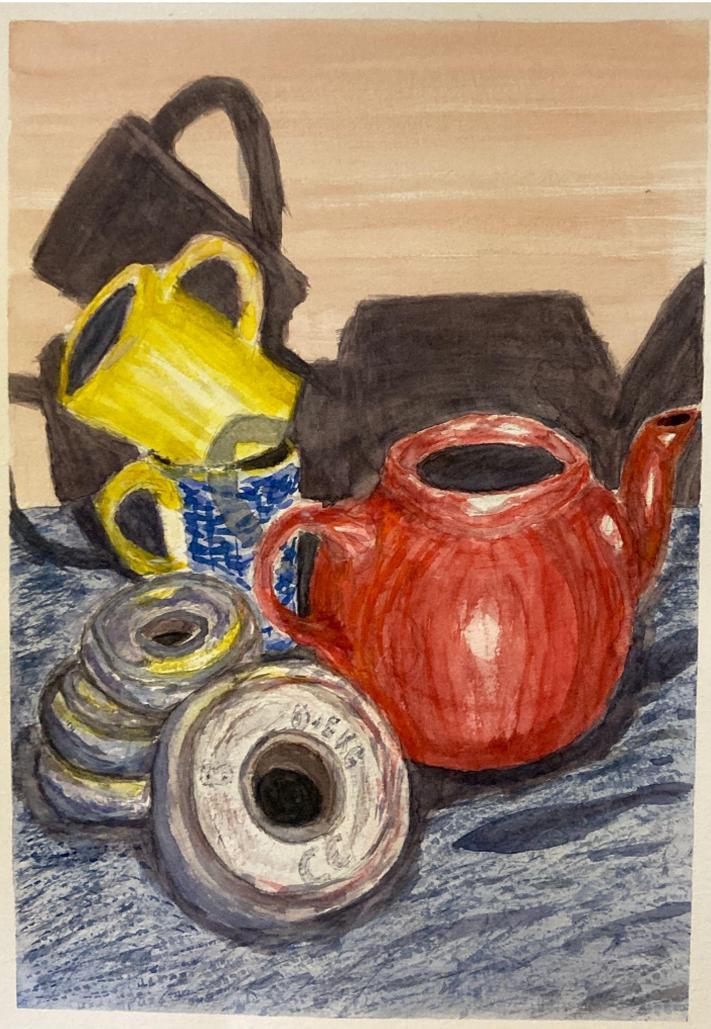


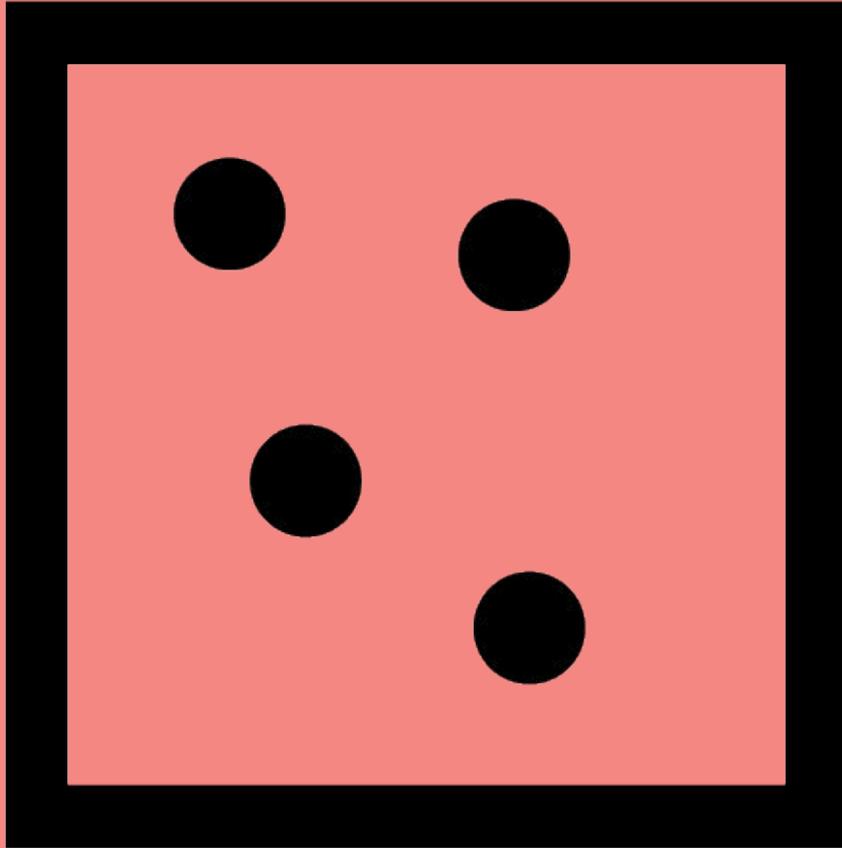


Liam Tyrrell

Weight-tea Still Life

Watercolour on paper





Painting and Visual Research Methods

VAP1009

CEAD Works 2021



Oleg Brazhnyk

Instagram: [@olegbrazhnyk](https://www.instagram.com/olegbrazhnyk)

Email: olegbrazhnyk@gmail.com

Concrete Maze



Acrylic on canvas
40x30cm

Memory is fallible. Overlaying your own experiences onto a place can make it seem more colourful than in a photograph, and more spectacular in the past than in the present.





Donal Byrne

Facebook: facebook.com/donal.byrne.50

Twitter: [@donalbyrne78pp1](https://twitter.com/donalbyrne78pp1)

Email: donalbyrne78pp@gmail.com

Drer Hug

Acrylic Paint on canvas board

35.5 x 45.5cm

29/3/2021

NFS





Margaret Callan Bergin

Instagram: [@margaretcallanbergin](https://www.instagram.com/margaretcallanbergin)

Twitter: [@cb_visual](https://twitter.com/cb_visual)

Email: garbo@live.ie

'Devastation'

Self Portrait during family trauma

Mixed Media collage on ink print on cartridge paper 40 x 44 cm

Experiment with media is at the centre of my process. I did this black and white study in acrylic on canvas followed by experiment of photocopying various aspects of the painting, deconstructing then piecing together again to create a large photocopy of the painting. I then collaged over entirely except for the eyes to create the featured piece. I used a mixture of paper to create different textures and depth. The deconstruction and piecing together mirrors the emotional journey taking place in this portrait.

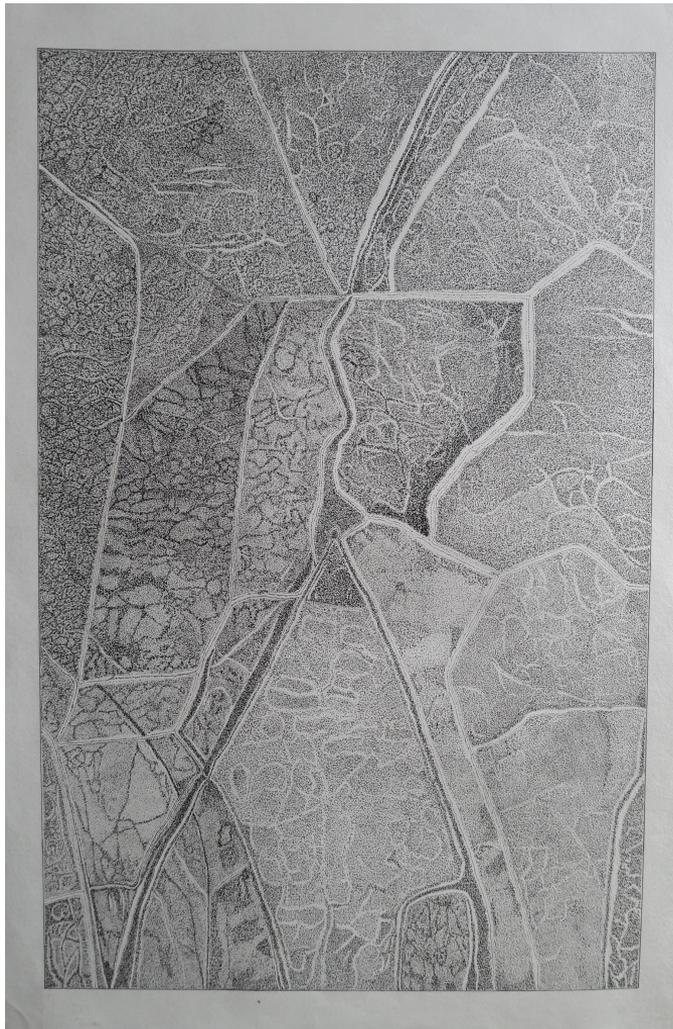




Keith Gaskin

Cliff Face At Redrock

A study of a cliff and rock face at Redrock beach, Sutton North Co Dublin/ Fine liner pen stipple technique on cotton rag paper\ A2





Michael Flannery

Email: 19197055@student.ncad.ie

Nocturnal light

This painting emerged from project work that explored the theme ROOM. Painted with acrylics, this “roomscape” is both an observation of, and reflection on how people use different rooms in their homes at night. Room lights cue which rooms are being occupied and silhouette signals activity. Room occupancy has taken on special significance during the COVID pandemic. For some, it was been their sanctuary and a place of safety but for others it has been a place of social isolation and withdrawal.





Katrin Korter

Email: kkorter2@gmail.com

A Blank Canvas

Oil on Canvas Board

Size: 255mm x 305mm

Interior view of a painter's studio. A reflection on the process of painting as a narrative medium.





William Murphy

Email: Williammur@gmail.com

Room (1)

Acrylic on Board

60 cms x 40 cms





Frank O Dwyer

Email: 18180302@student.ncad.ie

Return to work

Acrylic Painting on canvas.

63 x 45cm.

This painting was inspired by the feelings of isolation and anonymity that the public health measures have fostered





Shreya Shah

Instagram: [@surrealistshreya](https://www.instagram.com/surrealistshreya)

Email: shreyashah950@gmail.com

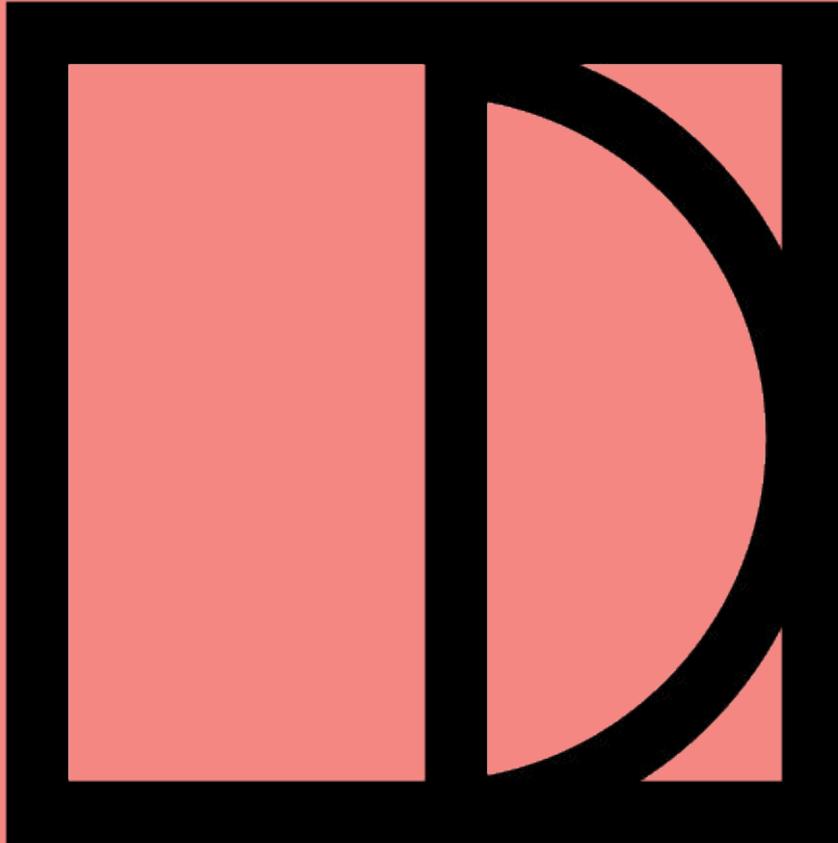
Waiting to be repatriated!

40x60cm, Acrylic on canvas, 2021

We are all “waiting” for the world to become normal again. But then, it might not be the same normal. Somewhat “hybrid” maybe, there will be remains of the social distancing situation and an exponential usage of technology.

I want to understand the inner engineering of the human brain, how our thoughts and emotions shape us and our perception of life.





Ceramics

VAP1010

CEAD Works 2021



Paula Barry

Instagram: [@paulabarryart](https://www.instagram.com/paulabarryart)

Email: 20291639@student.ncad.ie

Forest Morph 1

Ceramic

Approx 40x25x35 cm

Inspired by the energy created from the movement of trees a form emerges from the forest floor. Built from slabs of clay with minimal moulding by hand and glazed stone grey in colour.



Barbara Bruk

Email: barbarabruk16@gmail.com

Sisters

Porcelain Paperclay sculptures. With Distressed Matte Glaze, Perspex

Inspiration: Photos from childhood of me and sisters wearing matching dresses made by our mother.





Aileen Durkan

Instagram: [@aileendurkan](https://www.instagram.com/aileendurkan)

Website: [aileendurkan](http://aileendurkan.com)

Email: aileendurkanartist@gmail.com

Fertility vessel

Terracotta, 2021

I'm interested in the history of the social and psychological impact of art as well as our personal human histories and how those histories shape us and our future.

Our personal histories are written in our bodies. How we move, how we hold, the lines of our form, even our minute expressions, the language of our bodies speaks volumes.

This idea of body history has led me to explore the theme of fertility and infertility.



Caroline Madden

Tóchar 1

Ceramic bowl, 17cm x 8cm

My work explores our heritage and culture, through our tradition of storytelling around the fire within our social groups, as well as a study of ancient beehive huts found on the south-west coast of Ireland.



Liz McHugh

Email: liz.mchugh.artist@gmail.com

Covid Bomb

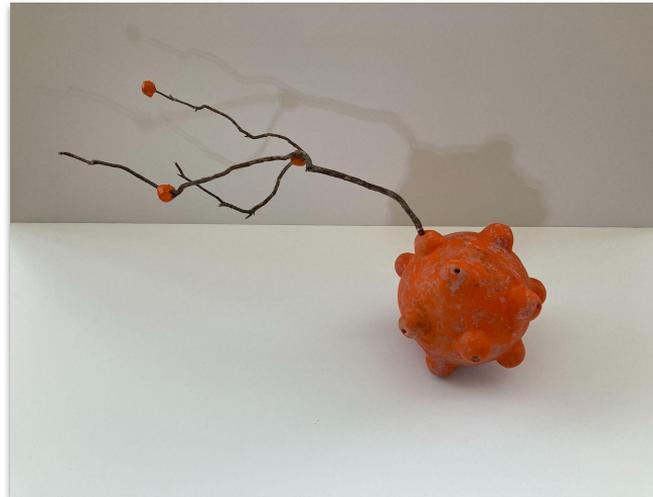
Clay / bog heather (h68cm x w64cm)

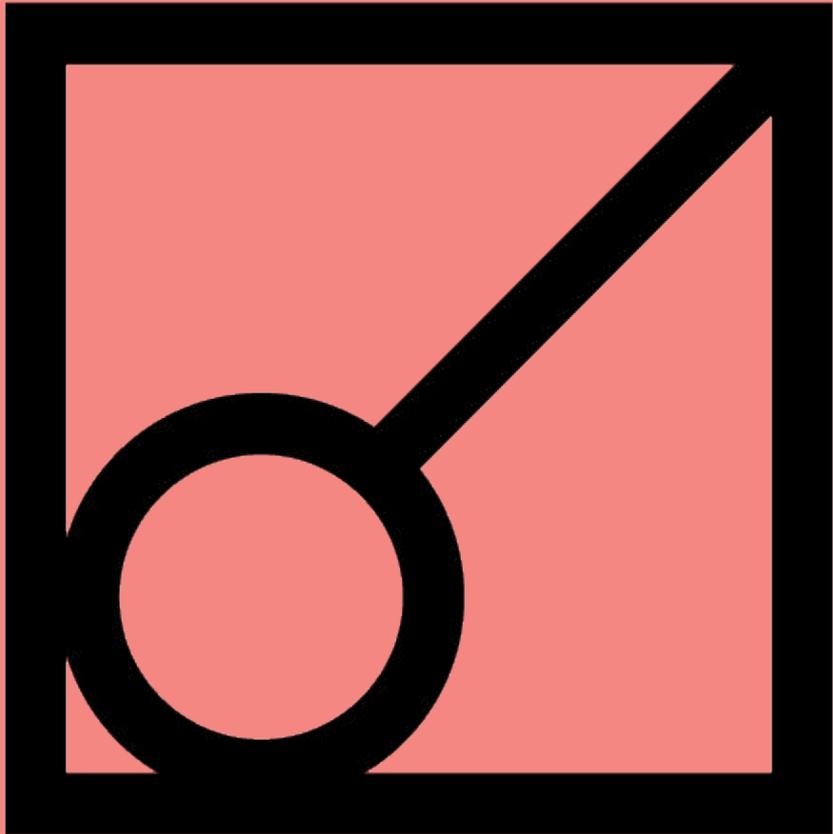
Clay / bog heather /acrylic (h33cm x w46cm)

Painting: Acrylic/tissue on board (h87m x w133m)

The concept behind my Covid bomb is the here and now. The physicality of globalised world as we know it had contracted in 2020 through the impact of Covid 19. Where there were few limitations, to travel, and interaction, invisible yet tangible walls reluctantly appeared, in every aspect of life. The yellow line and the mask became every day. Limits were set on travel and interaction, death was a long shadow cast across the globe. This has influenced the very core of humanity and my work.

My Covid bomb is not a direct representation of the Covid virus but a metaphor of how it presents in my world. The development of this piece has come to represent my journey in the last year.





Bronze Casting as a Sculptural Process

VAP1013

CEAD Works 2021



William Caffrey

Email: william.caffrey@gmail.com

In Search of the Dryad

Medium: Bronze

Dimensions: 43x30x21cm (HxWxD)

Price: POA

This work is inspired by forests and the trees that inhabit them. They represent timelessness, and by implication, our own temporality, with perpetual regeneration through continuous cycles of renewal and birth, linking the past, present, and future.





Siobhán Collins

Instagram: [@siobhancollinsinsta](https://www.instagram.com/siobhancollinsinsta)

Email: sfcollinsdesk@gmail.com

Mother Seed



Bronze, wire, pot scrubbers, coat hangers, plaster, water, paper

"Mother Seed" reflects upon regeneration and the passing of culture from mother to child. The pot scrubbers have been reformed, like husks or seed pods, and have impressed their texture on the seeds. The seeds then cast as bronze. The wires, plaster and water are activated and eventually transform into rust, which make their own mark on paper. The disintegration of the seedpods echoes the decline and death of my mother, Frances, through the late stages of dementia and this work is dedicated to her





Kate Hartley

Instagram: @hartleyk8

Email: kate@khd.ie

Weighted. (a memory)

(workbook 1)

My Mother, her recently diagnosed dementia and our relationship, became the instinctual drive of discovery through this process.

I aimed to discover the weight of a memory and why do some memories stay with us, leave us or join with others to become a new story, who do they really belong too?

I was drawn to using natural materials, repetition, binding and counting. (she was an avid, knitter, seamstress pattern maker)

I am binding her memory to me.

NAO.
Kate Hartley

Weight -

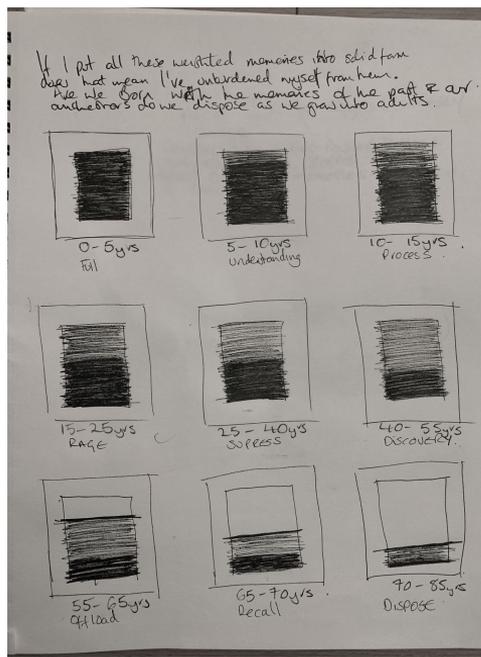
How much does a memory weigh & if that memory is harnessed does it substitute at a different weight?

How does it feel or look. Do memories darken or brighten as they are stored up in our chaotic mind.

How many memories are we capable of holding onto and why are more of the memories which are significant to us are the ones we remember.

How important are they, for instance a memory of waking to the shop to buy washing powder less important than the memory of a birthday card written upon by your mother who is now losing her memory.

Where do they go to,
All these memories, full
of light?
Of darkness and highway.
Do they dissolve into all
sentient beings or,
Maybe, just the trees.
If the trees not only are
there to produce the air
we breathe
Do they absorb with air
breath
the memories we have used?



Memory Containment

What if I can catch the memory, whether good or bad and contain it so it can never leave. Its here for good out of me and in a form. Where I can go visit it and laugh. Or the memory once so painful now so still looking at me & me at it outside of myself not in my internal view.



Discovery 1



Kate Hartley

Instagram: [@hartleyk8](https://www.instagram.com/hartleyk8)

Email: kate@khd.ie

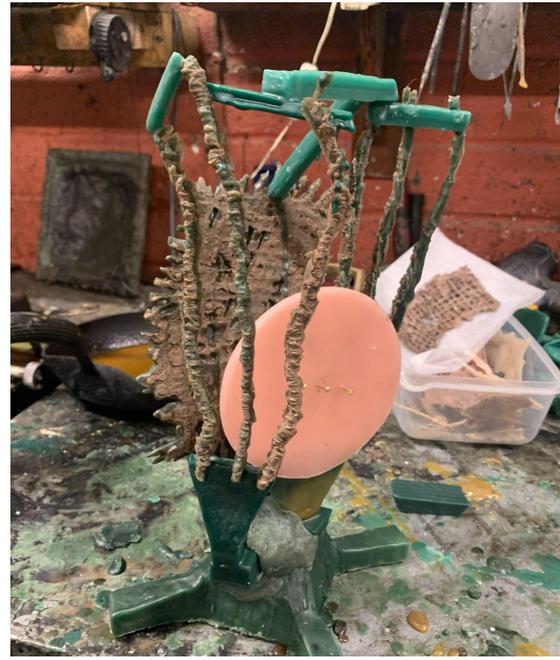
Weighted. (a memory)

(Workbook 2)

Continuing the repetition of binding and working with natural fibres, I found some old wool which my mother gave me to knit a scarf a task that is still not completed. I wrapped this around brown string and encased it in brass wire.

I remained with the use of hessian, the loose fibres which nearly fall apart when held, when moved, like her skin which breaks to the touch. This was dipped in wax to preserve its shape.

The circle was instinctual, it evolved out of me rather than structured thinking.



Discovery 2





Kate Hartley

Instagram: [@hartleyk8](https://www.instagram.com/hartleyk8)

Email: kate@khd.ie

Weighted. (a memory)

Dementia has chosen my mother and is slowly taking her away from me. Her memory is erratic and non linear, I question it's truth, but for her it is her reality.

What memories will remain with her.
Which ones have more weight.

I am binding her memory to me, working through historical sections in our relationship to understand who the memories belong too and where they came from.

Are they hers or mine or her mothers before her. Are they passed on through generational trauma.

My mother, my grandmother and her mother

I have bound and cast these memories (of hers, or mine), encased in precious metals and forever weighted.





Maryrose Kiernan

Email: maryrosek1@gmail.com

Cut to the Bone

Bronze Sculpture
(Height 31 cm x 25 width)

Having worked for many years with survivors of institutional abuse and also those from mother and babies homes, I wanted to somehow symbolise their suffering, and the vulnerability and fragility of their lives and babies. The expression of 'being cut to the bone' - death, real or psychological, being caused by violence, humiliation, shame and/or judgment. While the surface of the bone appears tough and hard, it can be as easily broken as an egg. The bone is rooted in the earth, as we are rooted on the earth during our lives. The egg is fragile, and symbolizes a primeval embryonic form - We are the most dependent species on this planet - from conception to birth, needing care for several years until we can fend for ourselves.

I hope this sculpture can be in some way symbolic of human sufferings, the bone standing for our mortality and transience and the egg of the precarious vulnerability of our being.



Liam McBrierty

Email: liammcb@gmail.com

Generations

Bronze on Bog Oak Sculpture

21cm (H) x 58cm (W) x 12cm (D)

Bronze tree with inspiration from the wind-swept trees of the West of Ireland. The trunk is formed from the hands of the parents, with the branches as the children. The leaves have the fingerprints of the children making it both personal and unique. The bog oak on which the tree is grounded is from a Grand Uncles farm in Roscommon. This Oak symbolizes the generations before due to its origin and age (Approx. 3000 – 8000 years).





Sharon Moore

Email: sbmooremcauley@gmail.com

Hope and Human Reclamation

The inspiration for this sculpture came from the impact on us as humans of the stagnation and constrictions of lockdown and craving the joy of freedom to move and experience the world, it is about reclaiming what it means to be a human being.

It is simply about moving beyond Covid19, once again moving through the world unrestricted, relearning to touch the world and interact with it, instead of being oppressed by it.

Bronze and Schist
30 x 31 cm x 27 cm

€2750





Lucy Riordan

Email: lucyfriordan@gmail.com

Mask

Dimensions - 17 x 14 cm

Price - €900

My work is interested in identity, the body and it's interface with society.

This form is inspired by organic growth, reflecting how humanity has been reminded of its place in nature.

This year we have all worn masks for safety and this work inverts the face mask exposing what we are hiding and what we are missing.





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Noeleen Slevin

Email: noeleenslevin@gmail.com

Emergere (2020)

Medium: Bronze

Dimensions 150 x 190 x 230 mm





Noeleen Slevin

Email: noeleenslevin@gmail.com

Supplication 2 (2020)

Medium: Bronze

Dimensions:

200 x 140 x 180 mm





Noeleen Slevin

Email: noeleenslevin@gmail.com

Supplication 1 and Supplication 2 (2020)

Medium: Bronze

Dimensions:

200 x 140 x 180 mm

170 x 140 x 210 mm



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CEAD Works 2021

Exhibition Prizewinners:



1st prize

Rosemary Costello

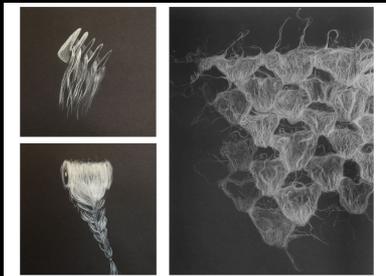
Higher Diploma



4th prize

Isabella De Luca

VAP1006



2nd prize

Hazel O'Shea

(D + VI)



5th prize

Oleg Brazhnyk

VAP1009



3rd prize

Vy Nguyen

VAP1004



6th prize

Siobhán Collins

VAP1013

CEAD
Works
2021

The artists:

Higher Diploma in Art:

Rosemary Costello	Cleide Oliveira	Darragh Granahan	Bridget Hession
Marina Leganowska	Maureen McCormack	Cormac Ó Feinneadha	Rimiko Ogata
Thomasina Quane	Barbara Seery	Aine Sreenan	Steve Tracey

University Certificate in Drawing and Visual Investigation (D+VI):

Niamh Barry	Aubree Calderwood	Judy Carroll Deeley
Helen Doherty	Robert Doyle	Thomas McAndrew
Teresa Murphy	Hazel O'Shea	Lara Sutter

Please use the artists' contact information on their page for any purchase or commission enquiries.

The artists:

University Certificate in Photography and Digital Imaging

Edel McGrath

Joanna Onyszkiewicz

(P+DI):

Caroline Reilly

Drawing, Print and Mixed Media (VAP1004):

Claire Brett

Karen Coyle Cunningham

Cornelia Cristea

Lola Gaëtano

Aoife Kirk

Vy Nguyen

Sarah O'Connor

Rob Rice

Shreya Shah

Peter van der Burgt

Kate Zanchetta

Sabrina Zulian

Extending a Visual Language (VAP1005):

Oleg Brazhnyk

Declan Cooney

Aine Cronin

Frank O'Dwyer

Please use the artists' contact information on their page for any purchase or commission enquiries.

Continued overleaf

The artists:

Sculpture and Drawing (VAP1006):

Isabella De Luca	Santina Farinella	Dermot Hanley	John Lonergan
Christopher McLaughlin	Conor O'Reilly	Susanne O'Reilly	Jenny Slater

Exploring Creative Embroidery (VAP1007):

Catherine Doorley	Hannah Graham	Anne McDonnell
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Materials, Techniques and Language of Painting (VAP1008):

Regina Ellen Clery	Mahyar Ghodsi	Paul Honan	Jim Lyng
Ciaran Mullarkey	Roberta Mulligan	Shane Noonan	Conor O'Reilly
Moynagh Sullivan	Liam Tyrrell		

Please use the artists' contact information on their page for any purchase or commission enquiries.

The artists:

Painting and Visual Research Methods (VAP1009):

Oleg Brazhnyk

Donal Byrne

Margaret Callan Bergin

Michael Flannery

Katrin Korter

William Murphy

Frank O'Dwyer

Shreya Shah

Keith Gaskin

Ceramics (VAP1010):

Paula Barry

Barbara Bruk

Aileen Durkan

Caroline Madden

Liz McHugh

Bronze Casting as a Sculptural Process (VAP1013):

William Caffrey

Siobhán Collins

Kate Hartley

Maryrose Kiernan

Liam McBrierty

Sharon Moore

Lucy Riordan

Noeleen Slevin

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Credits

NCAD Evening Students Union Exhibition Committee

Conor O'Reilly
Fiona Tracey
Barbara Bruk
Nina Kopecka
John Lonergan
Aileen Durkan
Susanne O'Reilly
Lyn B Worrall
&
Chairperson Sonia O'Dwyer

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End of CEAD ESU 2021 online exhibition.
Thank you for your time!

