

# Thresholds: BA Visual Art Graduate Exhibition

21 May to 15 June

Featuring painting, sculpture, photography, film, multi-media and digital work, sound, installation and performance, the graduate exhibition of the BA Visual Art Degree, Sherkin Island (BAVA) is the eighth BAVA graduate show hosted by West Cork Arts Centre. *Thresholds* highlights the deep engagement of the students with the island context over the course of the four-year programme, with much of the work concerned with the ecology, community and future sustainability of the island.

In recognition of the quality of the work presented in *Thresholds*, five of the graduating students, Dianne Curtin, Fiona Hayes, Svetlana Majerova, Niamh Ní Chearbhaill and Robert Sobura have been longlisted for the RDS Visual Art Awards, the most important platform for visual art graduates in Ireland.

**BA (hons) in Visual Art** is a community-based, four year, honours degree, visual art programme based on Sherkin Island. It is fully accredited, managed and delivered by the Dublin School of Creative Arts, Technological University Dublin (TU) in partnership with Sherkin Island Development Society (SIDS) and Uillinn: West Cork Arts Centre, and is part-funded by the Department of Community and Rural Development and Cork County Council.

## **Maria Archer**

### ***Dressing the Bríd Marie***

The installation *Dressing the Bríd Marie* is a response to working in isolation and the concept of belonging. The Bríd Marie is a Hegarty's built wooden boat. Her working life is over and she has come home to her dock. Her shroud of salmon nets is a caress which dignifies her working life. I wish to honour the fearless vulnerability of taking to sea, while questioning the cost, extractivist culture has on the environment and communities. My performance, addressing the vessel with Hemmingway's 'The Old Man and the Sea', is an act of care, seeking to pay tribute to the boat, her catch and those who laboured.

## **Dianne Curtin**

### ***Modes of Escape (selection)***

Dianne Curtin's work explores domestic space and its complexity of understanding in relation to domestic abuse. She has a strong professional and personal interest in social justice, and this is realised in her socially engaged collaborative practice. She is currently liaising closely with the West Cork Women Against Violence Project, an agency which provides support and services for women who have lived with domestic abuse. The sculptural aspect in Dianne's work, which is exhibited here, comes directly from the experiences of abuse survivors. This agentic experience is embodied in their donated personal belongings, which Dianne has embedded in natural beeswax, a material with ancient associations to healing and ritual.

## **Terry Farnell**

### ***Undercurrents***

The work *Undercurrents* consists of a temporary sculptural intervention on the bridge at Uillinn: West Cork Arts Centre, featuring specific measuring devices often used in weather metrics. These have been repurposed by the artist to explore the cognitive rupture between the crisis of climate change and rising sea levels with how we might be able to perceive and imagine this shared future.

## **Fiona Hayes**

### ***Digital Enclosure***

This work is a response to this encroaching enclosure and is an enquiry into the unseen and intangible nature of our daily digital interactions. Its intention is to better appreciate our hybrid future and solicit the viewer's attention and thoughts towards a collective understanding of our digital encounters and our digital shadow. We are extending ourselves as a species by carrying computers in our pockets that act as second brains,

brains that freely give spectral traces of ourselves to giant tech on a second-by-second basis, in the form of direct or residual data as the boundary between digital, body and mind becomes blurred.

### **Svetlana Majerova**

#### ***Inner Mercury (selection)***

Svetlana Majerova draws inspiration from Jungian concepts of the personal and collective unconscious, mythology, occult traditions such as alchemy, tarot, astrology, and her own experiences. Svetlana explores transitional, liminal spaces and states, in which a transformation of an individual may take place. She utilises textile as a vulnerable and ordinary material in her work. Through the application of colour, geometrical shapes and stitches, Svetlana depicts the themes of separation and unification, fragmentation and healing, and the possibility of internal rebirth.

### **Cath McCarter**

#### ***I Mbaol - In Danger***

In *I Mbaol - In Danger*, I focus on birds in the locality which are on the Red/Endangered List - Curlew, Corncrake, Herring Gull, Barn Owl and Golden Plover, especially their eggs as they are the next generation - the egg is a fragile body and their very futures are fragile. All materials used in the making of the billboards were recycled, reused, repurposed, apart from the fastenings. The work may still be viewed on the islands off the Cuinne shoreline on Sherkin Island for the duration of this show at Uillinn.

### **Niamh Ní Chearbhaill,**

#### ***Coming Back to the Table – Table No. 2***

*Coming Back to the Table* looks at how Covid and technology have decreased the agency of our tables. Lockdowns, social distancing and working from home resulted in our tables being much more about supporting online communication than about in-person socialising. *Coming Back to the Table (Table No. 2* is exhibited here) is an exploration of the table as a reflection of our recent experiences as a society.

### **Ann O’Leary**

#### ***Rust***

Through painting and mark-making, Ann aims to show how abandoned industrial structures will inevitably start to deteriorate and breakdown. Evidence of this process can be seen in 19<sup>th</sup> century Sherkin lighthouse. built using large cast iron plates, which would have been considered almost invincible, even against the harsh conditions it was exposed to, such as high winds and saltwater rain. It is now rusting, and proof of its impermanence can be seen along the edges of where the iron plates were fitted together.

### **Kevin Rooney**

#### ***Telegraph***

Kevin’s work involves generative action painting, which serves as the foundation for the creation of Morse code messaging to the universe. These messages are realised visually via large scale land art drawings on the beach (Cow Strand, Sherkin Island), which rely on intensive and repetitive labour and the constant battle of incoming tides which wash the messages away every day. The act of working over many days and weeks induces a meditative state, with the layering of time and labour providing a liminal space for healing.

### **Robert Sobura**

#### ***Living Picture***

I use photography, videos, painting and drawing focused on landscape and different aspects of nature, and create art installations and sculptures using natural elements. I collect from nature and combine these elements with recycled objects belonging to our industrial consumerist society. I initiated *Living Picture* in 2012, by placing a 120 x 80 cm plywood sheet outside, leaving the growth of moss in the hands of nature and exhibiting it ten years later.