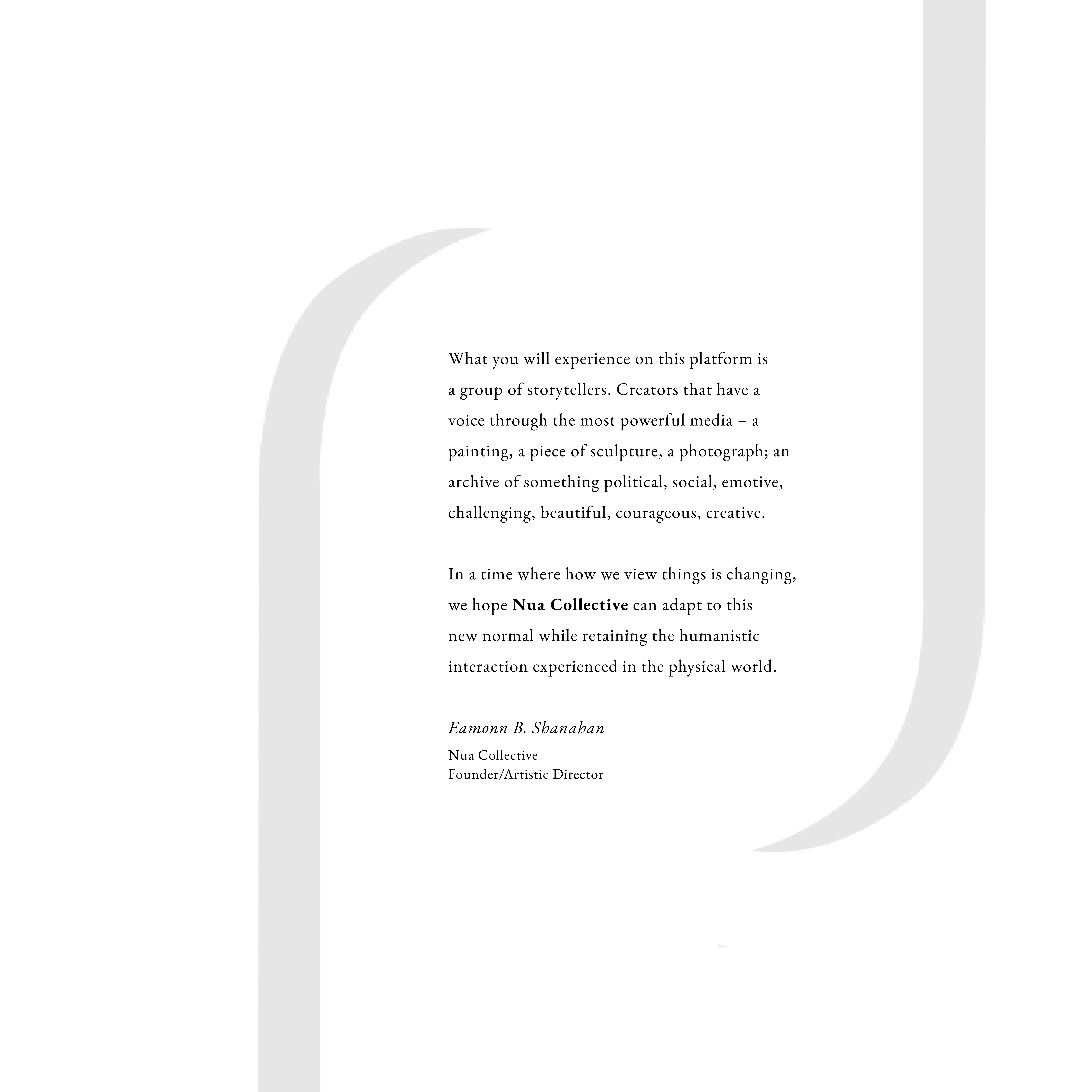


Nua Collective

PREMIERE EXHIBITION



What you will experience on this platform is a group of storytellers. Creators that have a voice through the most powerful media – a painting, a piece of sculpture, a photograph; an archive of something political, social, emotive, challenging, beautiful, courageous, creative.

In a time where how we view things is changing, we hope **Nua Collective** can adapt to this new normal while retaining the humanistic interaction experienced in the physical world.

Eamonn B. Shanahan

Nua Collective
Founder/Artistic Director



We are a collective.

We are collaborators.

We are creators.

All artworks featured within this catalogue
are featured among **400 artworks** by Nua
Collective's artists available to discover and
purchase now through our virtual gallery
experience at www.nuacollective.ie.

If you would like to make an enquiry please
send us an email at hello@nuacollective.ie or
call directly on **00353(0)87-2991503**.

artists

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[1]

CHLOE AUSTIN

Chloe Austin is a visual artist currently situated in Belfast, recently after completing her MFA Degree in Fine Art at Belfast School of Art. Chloe is a multidisciplinary artist, working with performance, video, photography and creative writing within her current practice.

I have always been intrigued by the impact of new technologies on the body. Thinking about the lack of human contact and miscommunication due to our digital age, I have been brought down thought-provoking paths in both my research and practice. I often focus on gesture and repetition in my video works, using mainly hands to visualise my thoughts and my writing. Growing up, I struggled with drawing hands and I remember that frustration like it was yesterday. I think, that is why I enjoy working with them as my subject now.

Touched by Our Own Loneliness' performs the tension of resisting touch. The idea here was to get as close as possible to another body without touching, focusing the attention on gesture and mirroring.

Chloe Austin
'Touched By Our Own Loneliness #1', 2020



VISIT PROFILE

“Touched By Our Own Loneliness #1”, Chloe Austin, 2020
€85 (Limited Edition Print), Photograph, 21cm x 29.7cm



[2]

VARUN BAGGI

Varun Baggi has dealt and experimented with various different materials in his drawings. He primarily focuses on analysis of human expression with material value and surrounding space. In his artwork, dissolving contours of his repetitive, moving, hatching lines which encompass the whole area of the space creates a kind of mystery. It also represents the chaotic situation of his outer world.

Varun Baggi born in Delhi, later moved to Faridabad, NCR area where he was brought up and presently works professionally as a Young Art Practitioner for the last 11 years in New Delhi, India. His drawings reflect pain, empathy, fear, frustration and the violence of his outer world's surroundings which always flickers in his mind, sometimes it takes the form of a windstorm ,twister, smoke, semi abstract or abstract or distorted figures.

In this Artwork particularly I have tried to show how Faridabad (where I belong to) Worker's mind mobilizing in their work during lock down announced by government due to spread of Covid-19. I draw and paint the portraits of workers in my own individual expression through use of red colour, sparks of welding ,wheels, nuts, ,thorny forms which shows pain, fear, hunger and psychic condition of workers at that particular moments.

Varun Baggi
'Psychic Condition of Faridabad 's Workers during Lock Down', 2020



VISIT PROFILE

“Psychic Condition of Faridabad ‘s Workers during Lock Down”, Varun Baggi, 2020
€509 (Per Piece [1/3]), Mixed Media on Acid Free Paper, Triptych 21cms×29.7cms (each)



[3]

ANNA BARDEN

Anna Barden has worked as a translator, a typesetter, a book cover designer, a copy editor and a graphic designer, in addition to being a working artist.

She is the creator of two picture books, one published under a pseudonym, and the other in production.

Text and writing has slowly become part of her practice, having spent about 20 years drawing and painting exclusively, and only one subject: horse-like beings. She abandoned the singularity of this one obsession in circa 2008. She now works with oil paint, clay, embroidery, pencil, and at times a mix of them all.

This is the end of the Yellow Cup stories. As the first, the rules are the same; as indeed for all stories: there is a beginning, middle and end. This is the Love Story.

Anna Barden
'Yellow Cup: The Love Story (The End)', 2020





VISIT PROFILE

“Yellow Cup: The Love Story (The End)”, Anna Barden, 2020
€600, Oil on paper, 15.5 x 19cm



[4]

RÓISÍN LISA BOHAN

Róisín Bohan is an artist living and working in Dublin. Her 2D drawing and painting works are often vibrant, colourful, expressive and produced from short bursts of energy. This style emerged from an introduction to art therapy in 2018, and for Róisín, this method of working is very therapeutic and meditative. Alongside Róisín's 2D art practice, she has a range of other interests, including Tarot, Curating and Education.

Róisín Bohan is an artist living and working in Dublin. Her 2D drawing and painting work is often vibrant, colourful, and playful, and produced from short bursts of energy. The style you will see on NUA Collective emerged from Róisín's introduction to Art Therapy in 2018, where she rediscovered drawing and painting.

This work is one of five in a series titled 'Fluctuating Feelings'. The five pieces were created in tandem, each piece containing different variations and combinations of the same elements: green and blue paint drips, thick white paint applied in large brush strokes, blue shapes blocked in with pastel, yellow backdrops, pink pastel highlights and pencil marks.

Róisín Lisa Bohan
'Fluctuating Feelings I', 2019



VISIT PROFILE

“Fluctuating Feelings I”, Róisín Lisa Bohan, 2019
€115, Acrylic, Pastel and Pencil on Paper, 29.5 cm x 39cm



[5]

CIARAN BOWEN

Ciaran Bowen is currently based in Co. Wexford. He achieved his BA Honours in Fine Art from Wexford School of Art and Design in 2015. He was awarded in the same year the Carlow Institute of Technology Purchase Award, which one of his degree pieces hang in their permanent collection in Carlow IT, Wexford.

During 2015 he was featured on the Irish Arts Review in their New Generation of Artists. Bowen has exhibited his work nationally and internationally, (2013) “La Amenaza Constante”, Visual Centre for Contemporary Art, Carlow, Ireland. (2017) Peripheries OPEN, PERIPHERY SPACE, The Winter Open (2018), RUARED, Dublin, Ireland. Since graduation Bowen has exhibited at the Bones & Pearls Studio, London “Touch Me Baby” (2016) which was Curated by Anna Choutova. As well as Curated show “And Creatures Dream... A New Language”, A two-venue show at Wexford County Council & Wexford Arts Centre (Curated by Catherine Bowe & Helen Gaynor)

My work predominantly focuses on the materiality of paint and how it can be manipulated and push through a variety of processes. By combining the paint with industrial materials, it allows the surface of the work to be moved outside the constraints of traditional painting and to oppose the aspect of the four cornered canvas.

When trying to make paint behave in a way it wasn't designed to do so. It is apparent that trying to control and shape and the composition of the work can be often hectic. It is not only about the surface of the work but the interplay of materials/forms and how they intersect.

Ciaran Bowen
2020



VISIT PROFILE

“Sweet Sorrow”, Ciaran Bowen, 2020
€690, Oil, Acrylic, Silicone, Spray Paint, Canvas on Expanding Foam, 20.3cm x 26.6cm x 7.6cm



[6]

EMMET BRICKLEY

Irish, Born 1992, Emmet Brickley's enigmatic paintings are characterised by their combination of figurative depiction and dreamlike quality. Brickley draws on imagery sourced from the application Google Street View and various news media to craft images that exist in fantastical, timeless spaces that feel both personal and universal. Depictions of anonymous figures merge with the emotionally drawn landscapes where washes of pinks meet foreboding greys to create an uncanny tension that is integral to Brickley's work.

Brickley's work has been acquired for public, private, and corporate collections, including HEP Global and The Permanent Collection, University College Cork. In 2020, he was a recipient of the Arts Council of Ireland's Covid-19 Grant.

Brickley views the world from within his studio, examining interactive panoramic photographs on Google Street View. In locations where the application is not applicable, digital media archives are explored to source imagery. This practice reflects the manner in which the internet is altering our visual experience.

Brickley's oil paintings reimagine the represented image through gestural mark-making and abstracting information through various painterly techniques. He seeks to capture emotional themes in the landscapes with weight given to the figures that are present as well as those absent. A distinct sense of atmosphere is created through scenes in which the foreground and background both defy and merge with each other.

Emmet Brickley
2020



VISIT PROFILE

“Sprockets Become Pulleys”, Emmet Brickley, 2019
€1,800, Oil on Canvas, 75 x 65cm



[7]

CELESTE BURDON

Celeste is a documentary style photographer currently based in Cork. Her work which is primarily shot in black & white has taken her all over the West of Ireland and the far northern areas of Europe. Celeste's work looks at the idea of the 'Epic' landscape and its adaptability. Her work also looks at the lore of the country where she photographs which effects how she perceives and decides to showcase her work to the public.

Celeste is a graduate of Crawford College of Art & Design where she focused her studies in photography and sculpture. Celeste continued her artistic practice while curating and implementing shows in collaboration with Wandesford Quay and Crawford. In 2018 Celeste decided to reset her challenges and embrace her passion for photography. Her found style is in documentary photography and focus's on the idea of the 'Epic' landscape.

In this Artwork particularly I have tried to show how Faridabad (where I belong to) Worker's mind mobilizing in their work during lock down announced by government due to spread of Covid-19. I draw and paint the portraits of workers in my own individual expression through use of red colour, sparks of welding ,wheels, nuts, ,thorny forms which shows pain, fear, hunger and psychic condition of workers at that particular moments.

Celeste Burdon
'Fjall', 2020



VISIT PROFILE

“Fjall”, Celeste Burdon, 2018
€110 (Limited Edition Print), Photography, 29.7cm x 42cm



[8]

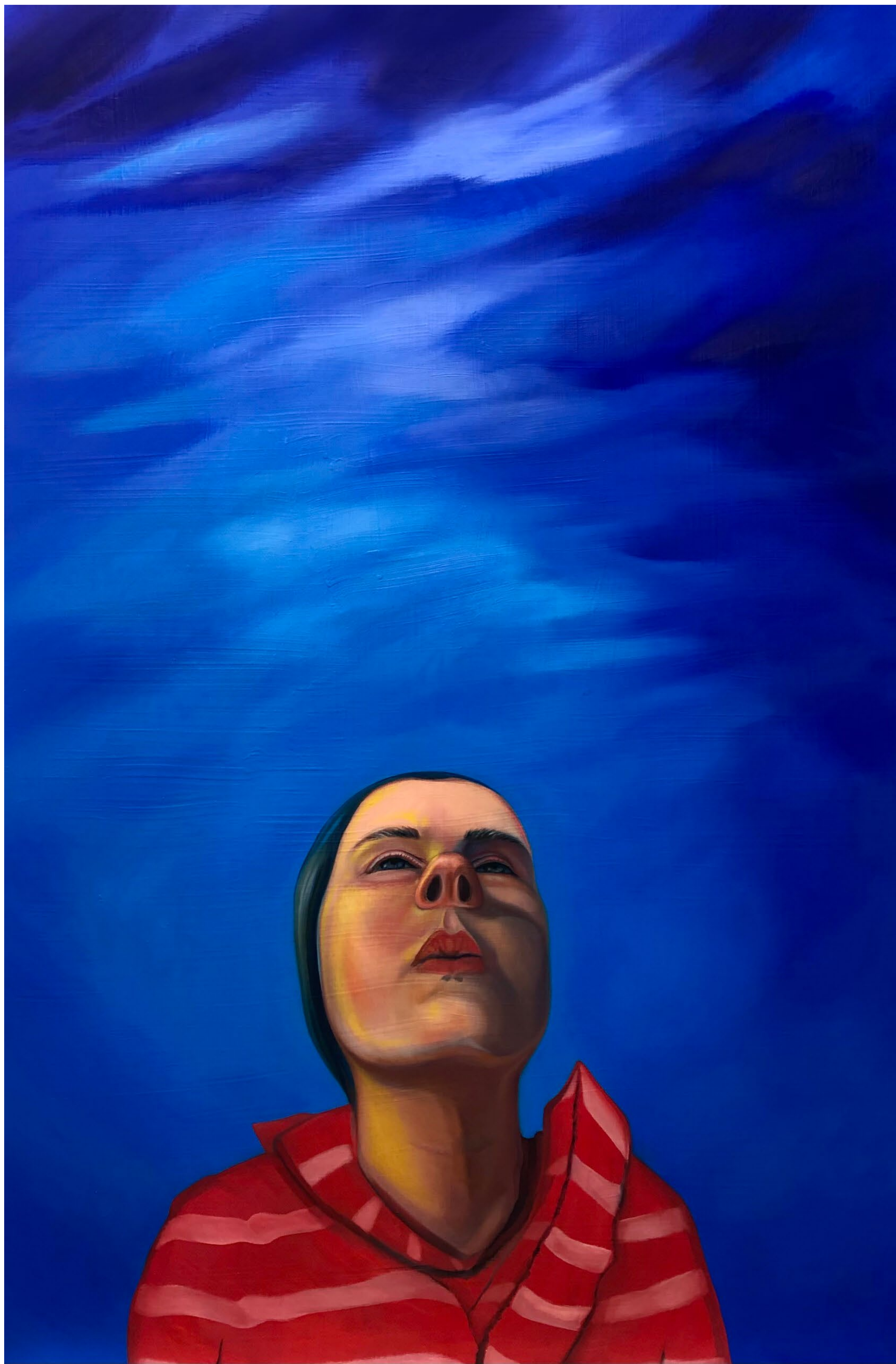
SHANNON CASTOR

Shannon Castor is an oil painter who uses her experience of distance running as the genesis of her artistic practice. She has completed over 15 ultramarathons and currently runs 6 miles to and from school in the Burren. Shannon sees running as a way to assert bodily freedom – to claim space for all bodies and genders and how they choose to exist in the world. There are many reasons why one runs. Shannon runs to engage with the environment and to engage with herself. She sees running as a way to subvert societal norms and confront conventional lifestyles.

Shannon was born in New Jersey. Six years ago she moved to Colorado before attending the Oregon College of Art and Craft in Portland, OR. Through her travels she has developed a more global perspective of art and its breadth of variations. She now resides in Fanore Ireland – her first true exposure to rural living. Shannon finds rurality both challenging and restorative.

Colour is pronounced loudly in my work. My palette is constantly swerving, transposing and shape shifting, echoing my internal to external journeys between light and dark, subjectivity and objectivity, emotion and stoicism, perception and outcome. Running is art. Rich with content, malleable in its service, running is a vehicle for what one needs in any given moment. Running offers space, contemplation, escape, connection, creativity, solitude, peace, gratitude and so much more.

Shannon Castor
2020



VISIT PROFILE

‘Run Psychology I’, Shannon Castor, 2020
€5,000, Oil on Aluminium composite material, 122cm x 183cm



[9]

LESLEY COX

Originally from Dublin and now living in West Cork, Lesley Cox has been painting and creating for over 30 years. Her practise is informed by her sense of self within place in the landscape and an investigation into the traces of memory both collective and personal. She uses oil paint as a media to explore themes of containment, isolation, secrecy and memory.

Lesley's current series of oil landscapes were mainly completed during lockdown and are inspired by road trips around her immediate locale with her youngest son, Peter. During these drives of 5k and later 20k, Peter would take photographs and then Lesley used these photos as research for paintings. The trips were a fantastic opportunity to explore areas not yet travelled to and also to appreciate much more familiar views.

This is from a series of landscapes called 'Road Trips' completed in 2020 since the first lockdown during the covid-19 breakout. This artwork is a framed oil and gold leaf piece on linen of a lake near my home in Rossmore.

Lesley Cox
'That Day', 2020



VISIT PROFILE

“That Day”, Lesley Cox, 2020
€1,800, Acrylic, Oil and gold leaf on linen, framed, 50cm x 50cm



[10]

LYNDA CRONIN

Lynda Cronin works within a multi disciplinary practice which has included installations, public art, drawing and sculpture. More recently, she has been developing a series of drawings based around the idea of Roaming. The drawings act a primary source in the creation of an expanding individual vocabulary. Large gestural strokes, water washed landscape and vigorous linear elements scrape the surface.

Drawing is pursued as a cognitive and reflexive process, where a variety of mediums are used to explore mark making strategies. Her work is informed by post-expressionist influences with references to everyday elements like clouds, plants, cells, found object and anthropomorphic forms, as part of a collection of things.

The visual thinking process is achieved through a physical connection with the surface, an intimate personal engagement which can be changed through digital reappraisal. Cronin builds a dialogue with surface, of interpreting and reflecting, building and scraping away; defining a clarity that is continuously changing.

Lynda Cronin
2020



VISIT PROFILE

“Wrapping the Void”, Lynda Cronin, 2020
€1500, Mixed media on paper, 90cm x108cm



[II]

GILLIAN CUSSEN

Gillian has worked as an artist facilitator on Crawford Art Gallery's Lonradh programme for people with memory loss and their family members/friends for the past nine years. She has worked in various nursing homes as an artist for the past eleven years. Gillian works from her rural studio in north Cork.

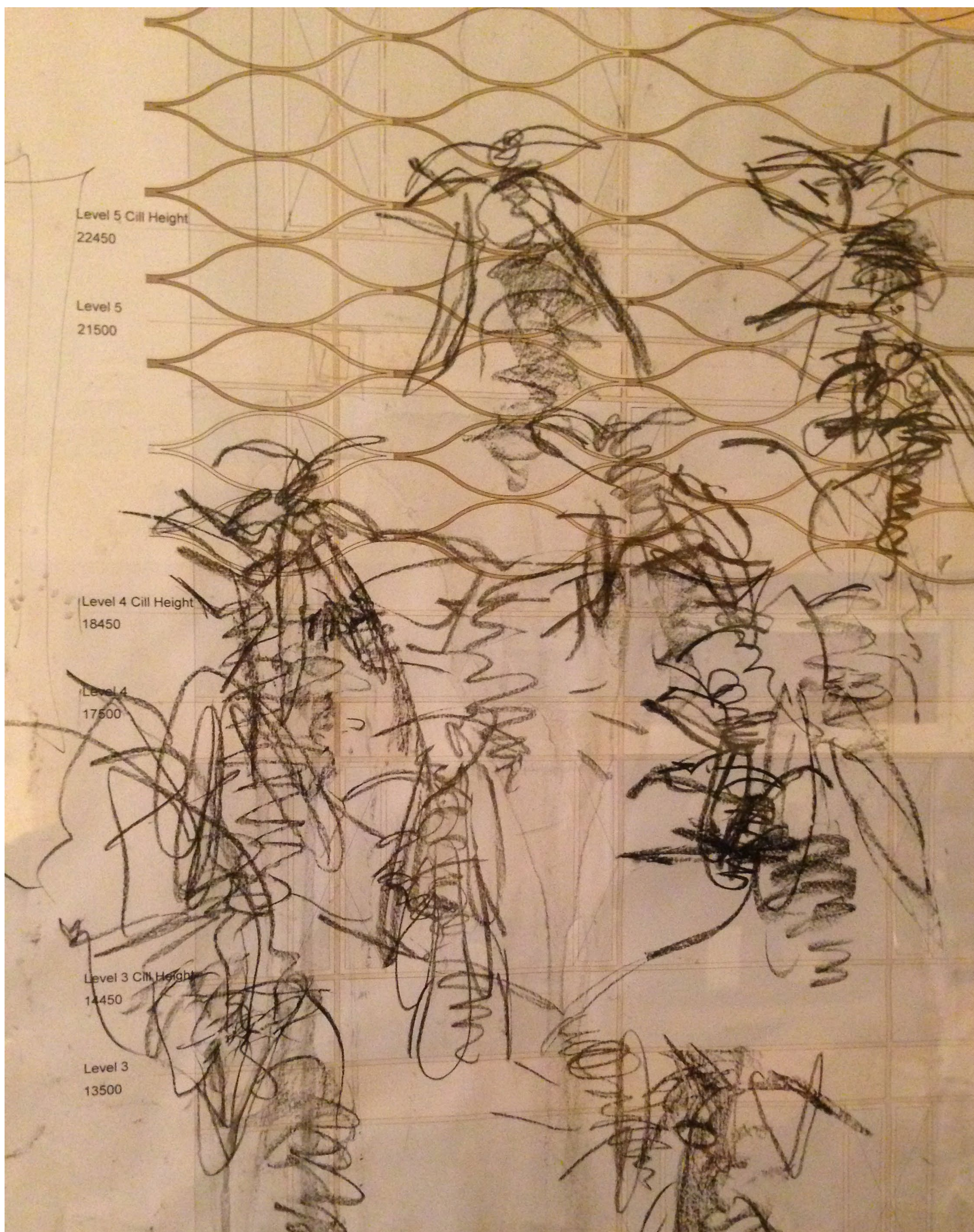
Gillian worked as a social worker for many years in Ireland, Scotland and Canada before enrolling in CCAD as a mature student. She graduated in 2008 with a BA honours in Fine Art and in 2009 with a PGDE.

This is a blind drawing of wasps peeling strips of wood off my studio door last summer, to add to their nest. I loved drawing them as they concentrated on their work.

Gillian Cussen
'The Workers', 2019

Level 4 Cill Height
450

Level 500



VISIT PROFILE

“The Workers”, Gillian Cussen, 2019
€300, Charcoal on Found paper, 60 x 60cm



[12]

CATHERINE DALY

Working from her studio, surrounded by woodland in Ireland's hidden heartland, Thurles artist Catherine Daly is inspired by the mind, mystery and magic that resonates through our natural world. She brings together an intensity of subject matter with her recurring themes, pushing and stretching concepts to their full potential.

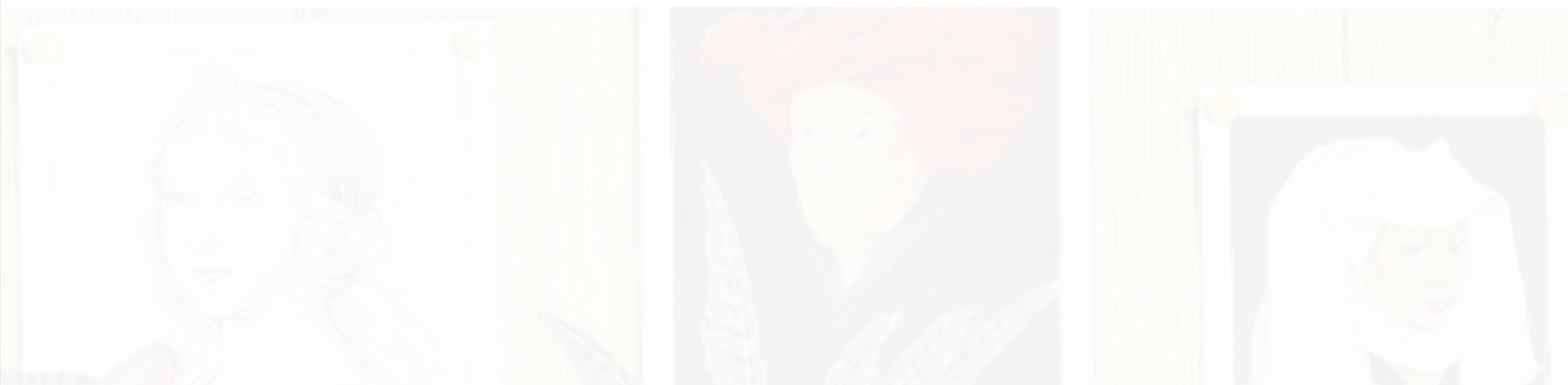
Daly's work can be seen in collections all across the World in such countries as Germany, the United States, Holland and Australia. Her commissions have included portraits of many recognisable figures.

Artist Tony O' Malley, admired and supported Catherine in the past and she was honoured to be chosen by him as his guest invitee at the RHA Banquet Exhibition in the RHA Gallagher Gallery in Dublin.

I use watercolour in quite a controlled way. While this medium can be incredibly challenging, I find it resonates stillness and delicacy that I aim to achieve. For this series I wanted to create a collection of still life paintings, but with an element of surrealist magic. Combining my passion for music, art and nature bringing the table to life.

I love the beauty that is in simple things like nature and hand crafted pots. In these times we are all a bit more conscious of the beauty that is all around our immediate surroundings.

Catherine Daly
2020





VISIT PROFILE

“Studio Cat I - Jan van Eyck & Visitor”, Catherine Daly, 2020
€3,000, Watercolour on Hahnemuhle Watercolor Paper, 72cm x 56cm



[13]

MARY FINN

Mary Finn believes that education is the key to personal development. She paints what she loves. From time to time she is drawn to issue based perspectives. She completed twelve years of third level education all as a mature student including an honours degree in Art in 2014.

When her family was reared, she went back to study and resumed her career. She worked in adult education at the Lifelong Learning Centre, North Tipperary ETB for nine years at the start of a new millennium. She retired in 2012 studying again for a degree in Art.

Today, she explores her creativity in light of all of this. It's about adapting. It's about her personal development, but also it's about the enduring strength and perseverance inside every woman.

My work is influenced by my life and surroundings. I paint what I enjoy. I am drawn to figurative drawing and painting. I also enjoy landscapes and seascapes from time to time.

I like to work with charcoal, pencil, and pastel watercolour and have created several artists' notebooks for exploration of materials. My exhibited works are usually completed in Oils but sometimes in Acrylic or Gouache.

Mary Finn
2020



VISIT PROFILE

‘Molly in the “Boom”’, Mary Finn, 2020
€1,250, Oil on Linen, 60cm x 80cm



[14]

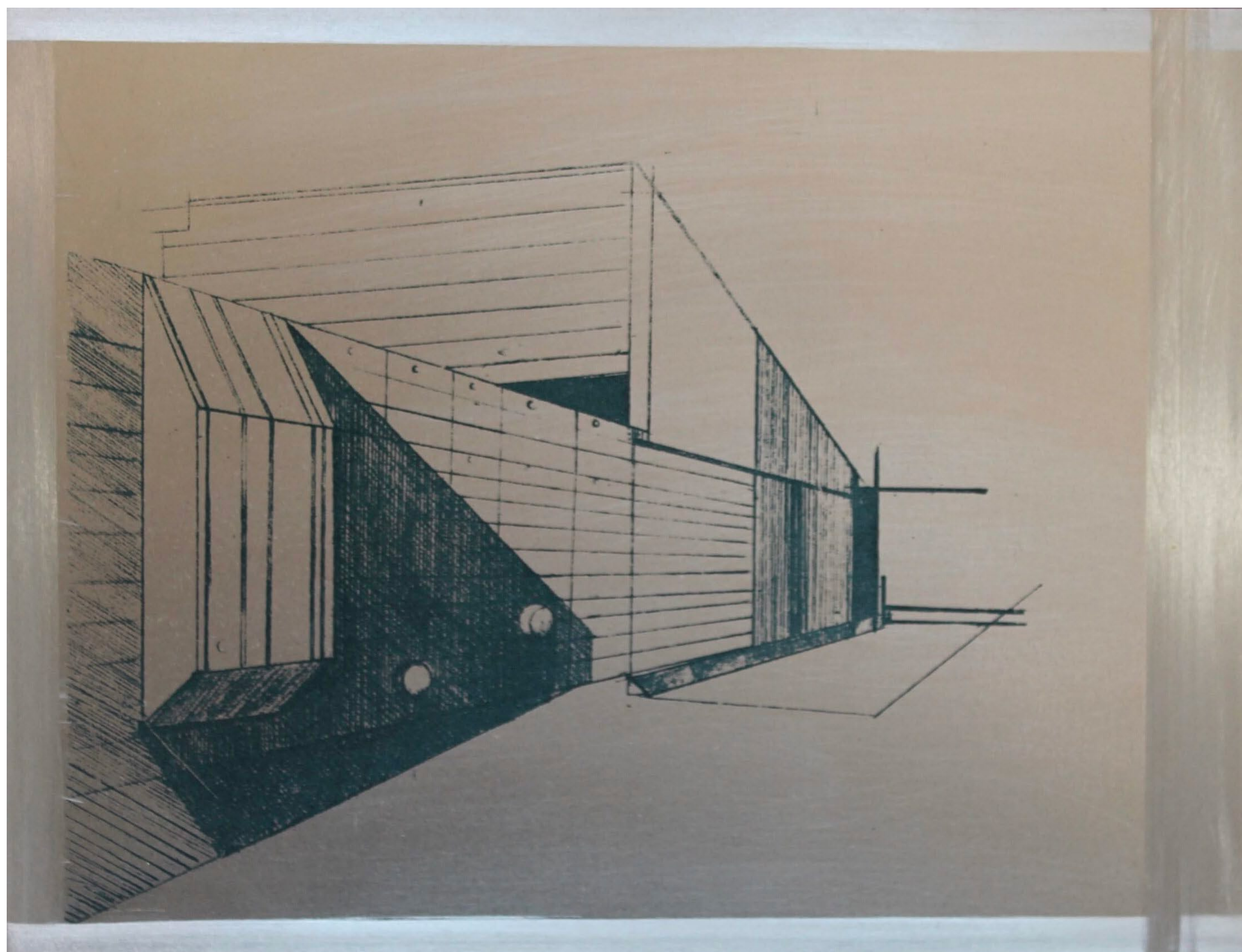
MARGOT GALVIN

Margot works primarily in print. She explores our relationship between ourselves and our immediate environment. Margot has explored extending the boundaries of print from to 2D paper, wall based medium to making print sculptures and assemblages. She is an active member of Black Church print studio and also has a home studio. She is also a member of a collective of people who have home based practices called 'AtHome' studios. Margot Galvin is an artist living and working in Dublin, Ireland. Her work examines the relationship between self and place .

The extent to which a 'sense of place' or sense of belonging is developed by how closely our current environment echoes our place of origin is an idea explored in her work.

One of a series of prints/drawing of iconic Dublin buildings- I am particularly interested in modernist/brutalist buildings. This is based on a drawing of Berkerley Library Trinity college Dublin designed by Polish architect Paul Koralek. His submission was labelled 'Design 123'.

Margot Galvin
'Design 123', 2020



VISIT PROFILE

“Design 123”, Margot Galvin, 2020
€360, Screen-print on Aluminium mounted on birch block



[15]

ALKALART

Alkalart is a Crawford College of Art graduate with a background in Design. The symbiosis between Art and Design is present in his work. Principles of design act as foundations while elements of art are pushing the boundaries of the painting. Alkalart playfully blurs the lines between art and design, surrealism and abstraction, the sublime and the absurd.

Alkalart is the artistic name of Roberto Alcala Garcia. Born in Madrid, Spain. The use of bright colours is catching the eye of the viewer while a backdrop of patterns and shapes evolve the subject. Following the famous quote: “It’s an artist’s right to rebel against the world’s stupidity” Alkalart shows us contrasting forces that meet and take place with vibrant colours, colliding each other splashing a sarcastic view on the seriousness of life.

Like a sirocco, his work allegorically intends to mix sand and rain to create a ruby drizzle causing contradiction about society and existentialism.

The definition of land is the part of the surface of the Earth that is solid ground and not water. An example of land is the area where you are standing on the ground right now. An example of land is the plot that your house is located on. Taking these premises I wanted to explore a deeper meaning of land as another planet where we are living with our dog waiting for us to come for a walk.

Alkalart
‘Land’, 2018



VISIT PROFILE

“Land”, Alkalart, 2018
€475, Oil and Acrylics on Canvas, 70cm x 75cm



[16]

PAULINE GIBBONS

Cork visual artist Pauline Gibbons, creates light art and video installations. Moreover recent years she has concentrated on printmaking and book art. Gibbons was awarded the Galway University Purchase Prize at Impressions Biennale Galway Arts Week 2016 and also has a book in Leeds University library. Her practice explores stone circles in Ireland. This research is laying the foundations for a new body of work both in print and painting. Pauline Gibbons is a visual artist who graduated with first class honours from the Crawford College of Art and Design in 2015. Both private and public collectors including CIT Registrars collection have purchased her work and she has participated in a number of exhibitions to date. For her degree show she was awarded the Cork Art Society, Student of the Year Award 2015, CIT Science Week Award, which resulted in a solo exhibition, CIT Purchase Prize and a post grad resident CCAD award 2015. She was also awarded a 12-month residency with Backwater Artist's Group. She is currently a member of Cork Printmakers.

My work captures an Artist's perception of sacred places in Ireland and is mainly about my interpretation of stone circles and standing stones as both physical and historical markers in the landscape and their relationship with the man made markers in our contemporary environment.

I use colour and geometric shapes to highlight the disparity between the structural form of the stones and the reimagined human intervention. The use of vibrant colour and distortion allows for a surreal quality.

Pauline Gibbons
2020



VISIT PROFILE

“Kealkil Stone Circle”, Pauline Gibbons, 2020
€125, (Limited Edition Print) Two colour photopolymer etching, on BFK Reeves White paper, 30cm x 70cm



[17]

CIARA GORMLEY

Ciara Gormley's prolific body of work is heavily informed by the magical surrounding of the Blackwater Valley where she has been based for the last 10 years. Her early career as an art director and set designer shaped her current style of painting, capturing the energy and essence of each scene, inveterately observing the natural world.

Painting landscapes, trees and seascapes in oils, Gormley paints quickly, keeping brushwork loose with sketch-like mark-making and fluid overlapping areas of colour in an attempt to capture the vitality of the light and to reflect the temporary and transient nature of the subject.

My images are both inspired and influenced by the rural beauty surrounding my studio, which is situated within the striking West Waterford Countryside.

I aims to capture the unique light, space and visual cycles of the natural landscape, which I am surrounded by. I merge shape and tone to replicate the impact of object and light.

Ciara Gormley
2020



VISIT PROFILE

“Through the Woods”, Ciara Gormley, 2020
€NFS, Oil on Canvas, 24cm x 30cm



[18]

BRONAGH GRIFFIN

Bronagh Griffin is an abstract acrylic painter. Most of her work is inspired by landscapes and seascapes, and rather than capture a literal interpretation, she is instead interested in conveying the mood and atmosphere of a location. She finds a huge amount of inspiration comes from the energy emitted by factors such as weather, and aims to capture the colours and motions of the landscape using an expressive and gestural approach.

Growing up on a farm in Co. Cork, Bronagh always had deep seethed roots in the natural world. In 2010, Bronagh attended Crawford College of Art and Design and carried out a Degree in Fine Art, specialising in Textiles. During her time at college she participated in a number of exhibitions including 'Are we there yet' and 'Na hOibreacha'.

A painting of the rugged Irish coastline aiming to capture the elements through colour and expressive brushstrokes.

Bronagh Griffin
Green Seascape II, 2020





VISIT PROFILE

'Green Seascape II', Bronagh Griffin, 2020
€110, Acrylic on Canvas, 20cm x 20cm



[19]

CAROL HEALY

Carol Healy is a visual artist living in Cork City. Her artworks and research explore the relationship between humans and nature, with an increasing focus on climate change and its effects on the human psyche. In her practice she works directly with nature in all forms, with a special interest in the trees and plants in her local urban environment.

Her primary discipline is drawing, an area that Healy has researched the benefits of over the last few years, both inside her own practice and engaging with the public. She has found drawing to be a significant tool in how we learn and gain knowledge about ourselves and the world around us. Healy sees drawing as the great connector, an embodied act, with infinite possibilities.

Solastagia was drawn during the first lockdown, it is a response to the distress caused by uncontrollable forces in our lives today, pandemics, climate change and the loss of our natural world due to extreme weather and the destruction caused by man. The term Solastagia comes from professor Glenn A. Albrecht's new concept regarding our emotions in the age of the Anthropocene, Solastagia is the home sickness you have at home. Nature has always provided solace, and for me its trees, and to draw, the act of making art all bring solace. This drawing is my tactile memories of tree bark, drawn from memory while cocooning with my father in my childhood home.

Carol Healy
'Solastalgia', 2020



VISIT PROFILE

“Solastalgia”, Carol Healy, 2020
€1,200, Graphite on Heavy Cartridge, 83cm x 59cm



[20]

CAOIMHE HEANEY

Caoimhe has a honours degree in Fine Art from Crawford College of Art and Design. She works mainly with photography, chaining photographs into her own surreal creations. She explores the themes of isolation and loneliness, creating new realms from her own creativity.

Caoimhe is a Cork Artist based in the city, she works mainly in the photographic medium, adding elements of collage to her work. At the moment she is exploring the realm of photomontage. Combining her own photographic works and some found elements, she creates scenes that have helped her to explore emotions and ideas. Most of the elements are done digitally, but a few have been done through analogue montage; manually cutting and then re-photographing. Once the pieces are printed, she hand finishes each print, by either adding gold, silver or copper leaf or gilding, making each print unique.

She is the goddess of nature, she symbolises being at one with nature. She embodies the serenity that flowers and the outdoors brings to us. She is the spring that brings the colour black into the world. I was inspired by Greek mythology and how nymphs have been personified throughout art, she is a new imagination of the old. I wanted to make something beautiful and serene while we are going through chaos.

Caoimhe Heaney

‘The Flower Nymph – No. 12’, 2020



VISIT PROFILE

“The Flower Nymph – No. 12”, Caoimhe Heaney, 2020
From €40, Photomontage/Digital Collage hand finished with sliver gilding, A3, A4



[21]

LELIA HENRY

Lelia Henry is an artist based in Westmeath, working mainly in charcoal and graphite. Her concern for the loss of the natural world drives her to create meticulously rendered drawings, through which, she asks us to re examine our connection to the ordinary, everyday aspects of our immediate environment. She has won a number of awards and bursaries and her work is held in numerous public and private collections, including the Office of Public Works.

Lelia was recently awarded an MA in Art and Process from Crawford College of Art, Cork. Her concern for the loss of the natural world drives her to create meticulously rendered drawings, through which, she asks us to re examine our connection to the ordinary, everyday aspects of our immediate environment.

This print depicts an area along the River Shannon, known as the Shannon Callows. It is a designated Special Area of Conservation, protected under the EU's Natura 2000 Directive, and one of only three such wetlands reserves in Europe. Despite this, the area is in rapid decline, with more than 50% of its species becoming extinct in the last ten years, as habitats increasingly come under threat, from the impact of human activity and climate change. This is a study for a large scale charcoal drawing which, on completion, will measure 8 x 1.1m.

Lelia Henry
'Callows Panorama', 2020



“Callows Panorama” (Left Detail), Lelia Henry, 2020



“Callows Panorama” (Central Detail), Lelia Henry, 2020



“Callows Panorama”, Lelia Henry, 2020

VISIT PROFILE

“Callows Panorama”, Lelia Henry, 2020
€95, Giclee, Limited Edition Print, 9cm x 38cm



[22]

LUKE HICKEY

Luke is deeply invested in matters relating to Autism and mental health issues, having been diagnosed with Major Depressive Disorder in his teens and later being diagnosed with Autism Spectrum Disorder in 2020. These issues have been prevalent throughout the artists life and pervades his daily life. The goal of the artist is to promote greater awareness, acceptance and understanding for these issues and the impact they can have on a persons life.

Luke Hickey is a 2019 graduate of the CIT Crawford College of Art and Design, completing his degree in BA (Hons) Fine Art. During 2020, Luke Hickey was selected and included in the Land of Some Other Order exhibition that celebrated 30 years of Backwater Artist Group. Luke was also selected for the TACTIC/SAMPLE STUDIOS exhibition Oileán but due to COVID-19, the exhibition has been postponed until 2021.

This is a scene I often see, I usually pass either on the bus or going for a walk. In the right mid-ground behind the white wall stands a lone house. Out of view to the left is a new estate, and beyond the shroud of green would be an even newer two houses that I've intentionally not added. I use the lone house to represent rural loneliness, isolation as well as the impact of loneliness and isolation on those who suffer from mental health issues.

Luke Hickey
'Of Hope, Bereft', 2020



VISIT PROFILE

“Of Hope, Bereft”, Luke Hickey, 2020
€500, Oil on Board, 153.2cm x 151.6cm



[23]

MAIREAD HOLOHAN

As an artist I am mainly drawn to paint the landscape around me. I am curious about how I can show what I feel when I look. I like to be spontaneous to trust in my skills and power of observation honed over a long time looking and drawing with a variety of media.

My love for art started at an early age. I remember as the youngest with three older brothers being given sheets of paper and pencils to keep me quiet. I cannot remember anytime I did not make marks on paper.

I still find if I don't for a time I get a bit odd, some say even odder. Like many artists since time began I use my art to make sense of my world. At the age of 11 I discovered horses and there began a lifetime fascination with both art and horses. I still love horses and when I can think of nothing else to draw or paint I just paint horses from my head. It's my happy place.

My feelings about the work I am making today is increasingly informed by the need for an ecological 'turn'. I have always been drawn to the ancient in the landscape. I am interested in the vestiges of ancient mans hand in landscape. I am drawn to old tractors sometimes still in use as they fit the small rocky fields of the uplands. I weep when I see farmers claiming land from nature, the last few areas where wild exists are quickly vanishing because of our greed for cheap food and safe leisure spaces.

Mairead Holohan
2020



VISIT PROFILE

“Horses I”, Mairead Holohan, 2020
€450, Ink, 63.5cm x 38.1cm



[24]

ROBERT JACKSON

Robert Jackson is an Irish artist who lives and works in Scotland. He was born in Dublin and while growing up moved between Dublin, London, Bristol and Waterford with his family. Ending up living and staying Waterford during his teens was very important to his development as an artist. Waterford's local art scene and inspirational teachers, tutors and friends there including Roger Garbett and Anne O'Regan helped to foster his interests in Art and develop his art practice.

Robert studied Fine Art Printmaking at the NCAD and received his MFA from DJCAD, Dundee. His primary art practice now involves painting, printmaking and emerging digital technologies including CNC milling, 3D scanning and 3D printing. He is a prolific artist and paints daily in his studio in Fife, Scotland. Robert's work is inspired by the people he's met and the places he's visited.

This landscape is a view from a forest near my home towards a spring sunset. The trees are Ash and increasingly we are seeing the progression of what seems to be Ash Dieback across our area, with pockets of withering trees becoming visible.

Robert Jackson
'Tiger Moth', 2019



VISIT PROFILE

“Tiger Moth”, Robert Jackson, 2019
€2,350, Oil on Canvas, 61cm x 76cm



[25] JOHN KEATING

The human spirit carves itself upon the face and I love to try to capture it on a second of its journey.

John Keating was born in Tipperary. He studied at Crawford College of Art Cork, Trinity College Dublin, Loughborough University and attended the Arts Students League of New York as a Fulbright scholar and his work has received international acclaim. He has exhibited with world renowned artists including Lucien Freud, Giacomo Manzù, Rainer Fetting, Enzo Cucchi, KK Hodick, Arnulf Rainer and Hermann Albert. Keating has been awarded over 25 awards including a Gold Medal of Honour at the Olympic Fine Art London.

It is not solely the subject matter that interests me, it is also the challenges of the medium in which I am working. The rich colours and textures of oils express something different to me than the fluent almost transparent quality of watercolour, the shades of the blackness of charcoal and graphite powder suggest something different again and the randomness of the colours and textures of mixed media have another character.

John Keating
'Hands Feet', 2020



VISIT PROFILE

“Hands Feet”, John Keating, 2020
€3,675, Oil on canvas, 40cm x 40cm



[26]

JENNIFER L. ALEXANDER

Hailing from Scotland, Jennifer moved to Belfast around 5 years ago. Having previously graduated from the RSAMD (now the Royal Conservatoire of Scotland) in Technical and Production Theatre Arts, and having worked across Scotland in Theatre production focusing on the light and sound areas of Theatre. Jennifer Alexander is a multi-disciplinary artist, focusing on immersive art and installations utilising a variety of materials and mediums, including paint, wood, metal, projections and sound design.

Jen is exploring memory and how we remember through her practice. Her painting practice works adjacent to her installation works often as the starting point, feeding into the final concept of her works. Having been a painter for many years, then attending the MFA Fine Art at Ulster University, where she developed her process further to the installation works she has exhibited in Belfast.

This is the first in a new collection of works inspired by my love of lore and the nostalgia around family and the tales we learn from them. Using a new material, to me, that are meant for glass and using thought stolen from my own memories. Using this thick paint and blending the transparent layers, I was somewhat blind to the final outcome till days later when the curing had finished and the depth was created, a depth that sunlight can create, a shifter perplex throughout the day.

Jennifer L. Alexander
'Eileen', 2020



VISIT PROFILE

“Eileen”, Jennifer L. Alexander, 2020
€630 Mixed Media on Board, 63cm x 43cm



[27]

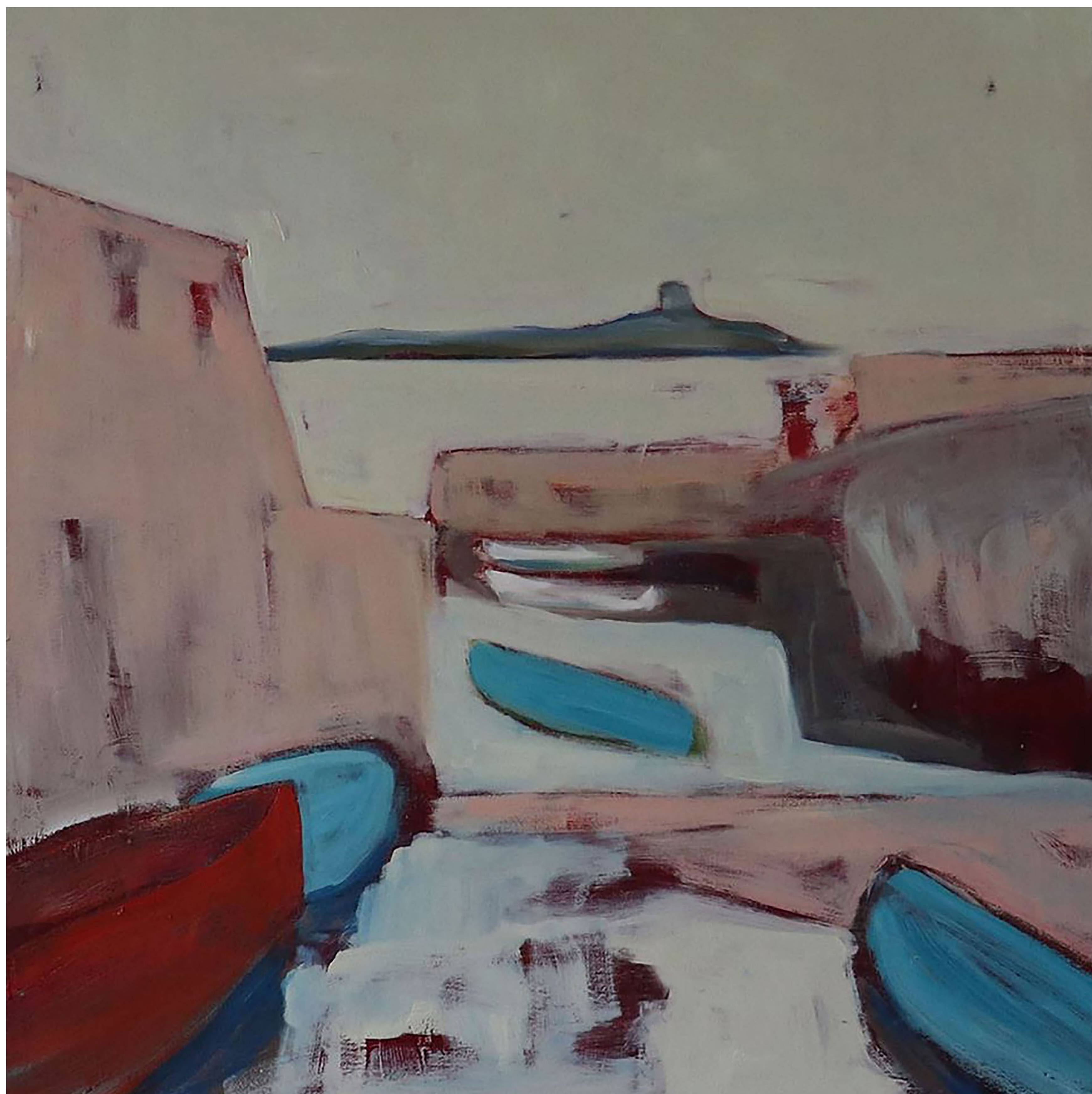
OONAGH LATCHFORD

Latchford holds a BA (hons) in Art. Originally from Dublin, she now lives and works in Wexford. She was recipient of an Artlinks bursary in 2018 and of County Wexford Arts Department's Tyrone Guthrie award in 2014. She has been awarded primary school residencies under the auspices of the Living Arts Project in 2014, 2106, 2017 and in 2018. She works as a facilitator within County Wexford Arts Department Arts Ability programme.

Exhibitions include Scéilini in Paint, a solo show in the Anita Chan Lai-Ling Gallery, Fringe Club, Hong Kong as part of her residency for the Irish festival Asia 2018, with support of Culture Ireland. Also Painting is dead- WHO SAYS?, group show Kamera 8, Wexford, curated by Anya Van Gosseln. Her paintings are held in both private and corporate collections within Ireland, Hong Kong and the USA.

Whilst researching a new body of work, I found myself in Dalkey, a then small village in Dublin which I grew up. I visited Coliemore Harbour where I spent a huge amount of time as a kid, working on my dad's fishing boat, swimming, or just sitting on the little hard wooden seats that always had areas where paint had peeled off. I used to pick at it, fascinated by colours of past summers whilst waiting to go on the short trip to the island.

Oonagh Latchford
'Joe's Boat', 2020



VISIT PROFILE

“Joe’s Boat”, Oonagh Latchford, 2019
€862.50, Oil on Canvas, 85cm x 85cm – Framed



[28]

JAMIE LEVANNA

Jamie Levanna aims to capture more than meets the eye and the changing faces that pass us by. Photographing in a documentary style the challenges we face and the changing turbulent times that we live in. Presenting these in series that portray her unique view that the audience can immerse themselves in. She is a self portrait artist predominantly, performance photographer and portrait artist. Her style captures rich tones and textures, sometimes with a sculptural feel due to her background in textiles and sculpture.

Jamie Levanna is a photographer that focuses on photography series based on Portraiture and Performances. She has a passion for street photography, however when she takes portraits her aim is to capture more than just the face, rather something that embodies the person themselves.

The Changing Faces of Cork is a documentary style series exploring the immigration/emigration demographics of Cork, how we are no longer just Irish. It is a celebration of the rich culture that Cork has now imbibed.

Jamie Levanna
‘Changing Faces of Cork – No.4’, 2020



VISIT PROFILE

“Changing Faces of Cork – No.4”, Jamie Levanna, 2020
€NFS, Photographic Print, A3



[29]

LETIZIA LOPREIATO

I am a visually impaired visual poet artist from Dublin (originally Italian), a registered member with Visual Artists Ireland and regular contributor to Poetry Ireland and Poetry Day Ireland. I come from a research background in International Relations for Cooperation and Development, with a major in the use of media within politics and international organisations. Documenting reality through storytelling, to explore social issues and uncover social injustice has always been the focus of my poetry. Now this opportunity has been made even more powerful, thanks to the vehicle for empathy that is the camera lens.

From the Front is the lead artwork, extract from The Timelapse, my three year documentary film photography and poetry project, launched this year, 2020, on Poetry Day Ireland on April 30th. Image shot in Alghero, Sardinia, July 2018.

Letizia Lopreiato
'From the Front', 2020



Dormant atop a bed of nettles
Our sighs
Decorated by teardrops of rain
Softened lights
Of a sunset at dawn
Penetrate the dense walls
Of these eyes

Clenched
Tightly sealed
In invisible padlocks

No keys for these doors
Like windows' frames
Of a time
suspended

Passages to another world
The realm of the mind
Rest for the soul
Awaken.

© Letizia Lopreiato

VISIT PROFILE

“From the Front”, Letizia Lopreiato, 2020
€120, 35 mm, Portra 400 film, 1 of 10 limited edition, A3



[30]

MANU MADEIRA

Manuela Madeira is an artist based in Ireland. Manuela is a portrait and figurative painter. She paints mostly in oils and inks on gesso panels and canvas. Born in Nampula, Mozambique in 1969, Manuela spent her formative years between Mozambique, Tanzania, UK, France and Ireland.

Manuela holds a Masters degree in Art & Process from the Crawford College of Art & Design in Cork, Ireland, a Masters degree in Social Anthropology from The University of Manchester in the UK and a BA (Hon) in History from the Universidade, Eduardo Mondlane, Maputo, Mozambique. She currently lives and works between Dungarvan and Brussels.

My paintings function to present a timeless anti-archetype portrait of women, beyond national, ethnic or even gender identification. I seek to explore how women and their bodies may resonate, reiterate and reinforce changes we experience in our current and lived social and economic realities.

My work is rooted in an anthropological perspective, proposing conversations around the politics of the female body and the conceptual meanings associated with it. In depicting the body from images captured during conversations with women, archive materials and film footage, my portraits, rather than serving as representations, draw attention to details such as gestures, objects, symbols, physical discomfort, and emotions.

Manu Madeira
2020



VISIT PROFILE

“Girl with Mussiro”, Manu Madeira, 2020
Sold, Oil on Canvas, 70cm x 50cm



[31]

DAY MAGEE

Day Magee is a visual and performance artist based between Limerick and Dublin whose work invokes queer theory and auto-mythopoesis, extrapolating the subjectivity of the queer sick body and its death drive as navigated through Evangelical Christianity. Operating via stylised rituals in the form of performance-centered multimedia installations, the works hinge upon the processes of transubstantiation, the suspension of disbelief as charged by the witness of the audience.

Day Magee is a performance and visual artist and singer-songwriter based between Limerick and Dublin. Since 2011, they have performed as part of live art organisations such as Livestock and the Dublin Live Art Festival, before pursuing a BA in Sculpture & Combined Media in Limerick School of Art & Design in 2017. They are a cofounder of the Limerick-based live art collective Evil, staging performance-based events and workshops outside conventional gallery settings.

*“Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles, like a puffed and reckless libertine,
Himself the primrose path of dalliance treads
And recks not his own rede.”*

-Ophelia, ‘Hamlet’, W. Shakespeare

Day Magee
‘Ophelio’, 2019



VISIT PROFILE

“Ophelio”, Day Magee, 2019
Video Portrait



[32]

BEN MALCOLMSON

Ben Malcolmsen (b.1999) is a photographer born and based in Belfast, Northern Ireland. Ben works with photography, video and sculpture exploring alternative processes with relation to one's land and identity. His practice further deals with the communication of the landscape, looking at the familiar and psychological complexities of the self with performative-based elements as an undertone.

In 2019 Ben was awarded to be apart of 'Making Marks' by the Arab British Centre, funded by the British Council Kuwait. 'Making Marks', explored the impact of international working on emerging artists. Ben's recent residency to Kuwait was one stage in the 'Making Marks' project. Over several months, Ben worked with Belfast Exposed Gallery on a body of work titled 'Murmur' which was exhibited in the gallery as a solo show during February 2020.

Sunset No. 1 & 2 depicts two individual images taken during the last day in the city and country in which Ben called home, induced by the pandemic both images serve as a fleeting reminder of past and present. Their uniqueness is captured within the familiar domestic space, artefacts from place, now a trace in time.

Ben Malcomson
'Sunset No.1 & 2', 2020



VISIT PROFILE

“Sunset No.1 & 2”, Ben Malcomson, 2020
€300, Polaroid Photography, 30.48cm x 25.4cm



[33]

ANNE MARTIN WALSH

My practice revolves around painting, photography and printmaking, sometimes installed in combination with sculptural elements. Central to this work are themes that relate to our natural environment.

Anne Martin Walsh completed a Masters in Fine Art at CIT Crawford College of Art & Design, Cork in January, 2019, and a BA (Hons 1st class) in Art from the Wexford Campus School of Art & Design, IT Carlow, 2017.

Having collaborated on occasion with a diviner, Martin Walsh visits ancient sites and ruins, using her divination skills to connect with the earth, getting a sense of ‘what lies beneath’. She likes to engage in quiet conversation with nature, gleaning knowledge from an intimate connection with the elements and then using this experience to produce art which invokes a sense of spirituality and an awareness of ongoing environmental issues, without reference to any structured religious groups.

Inspired by the many forest fires, and the devastation they bring, that are happening all over the world, lest we forget.

Anne Martin Walsh
‘Inferno’, 2020



VISIT PROFILE

“Inferno”, Anne Martin Walsh, 2020
€3,000, Oil on Canvas, 181cm x 122cm



[34]

BRIAN MCCARTHY

Brian McCarthy (b. 1960) is an Irish artist based in Dublin. Working exclusively in oils, magical realism is a central theme of his work.

Although I was tempted to go into film while studying at art college, I've been obsessed with painting since I was a child. Even as a teenager, and supposedly studying for exams, I stayed up most nights until the early hours painting instead.

During the early 1980s, I briefly worked as a commercial illustrator while also selling and exhibiting. My big break came in 1981 when a painting sold at the Douglas Hyde Gallery's Living Art Exhibition. Since then, my paintings have been included in numerous group shows at commercial galleries in Ireland and the UK, as well as the Royal Hibernian Academy's annual exhibitions.

“An Irish artist based in Dublin, Brian McCarthy works exclusively in oils. Centering on magical realism, and infused with political satire, his work has been featured by many fine art auctioneers in Ireland, including Adam’s and Whyte’s, as well as being exhibited in some of Dublin’s main galleries, such as the Royal Hibernian Academy and the Douglas Hyde Gallery.”

– Hotpress Newsdesk



VISIT PROFILE

“Eternal Embrace”, Brian McCarthy, 2020
€4,745, Oil on Canvas, 100cm x 80cm



[35]

ROB MEEHAN

Rob Meehan is a writer, painter and visual communicator. The foundation of his practice centres on experience, the expression of ideas, of feelings and emotions. Things that are by design difficult to contextualise.

Rob Meehan is a visual artist based in Cork City, Ireland. He is at present, working as an art & design educator, and also a graduate with both an Honours Professional Masters of Education in Art & Design and an Honours Bachelors of Fine Art.

The work focuses on the nature of possibility, the concept of what could be considered within the nature of the text. Through this, the purpose of the work is to re-appropriate found text in order to communicate a potential idea, a feeling, evoke a memory, an almost poem.

Rob Meehan
'Symphony in White', 2015

I found this life most enjoyable;

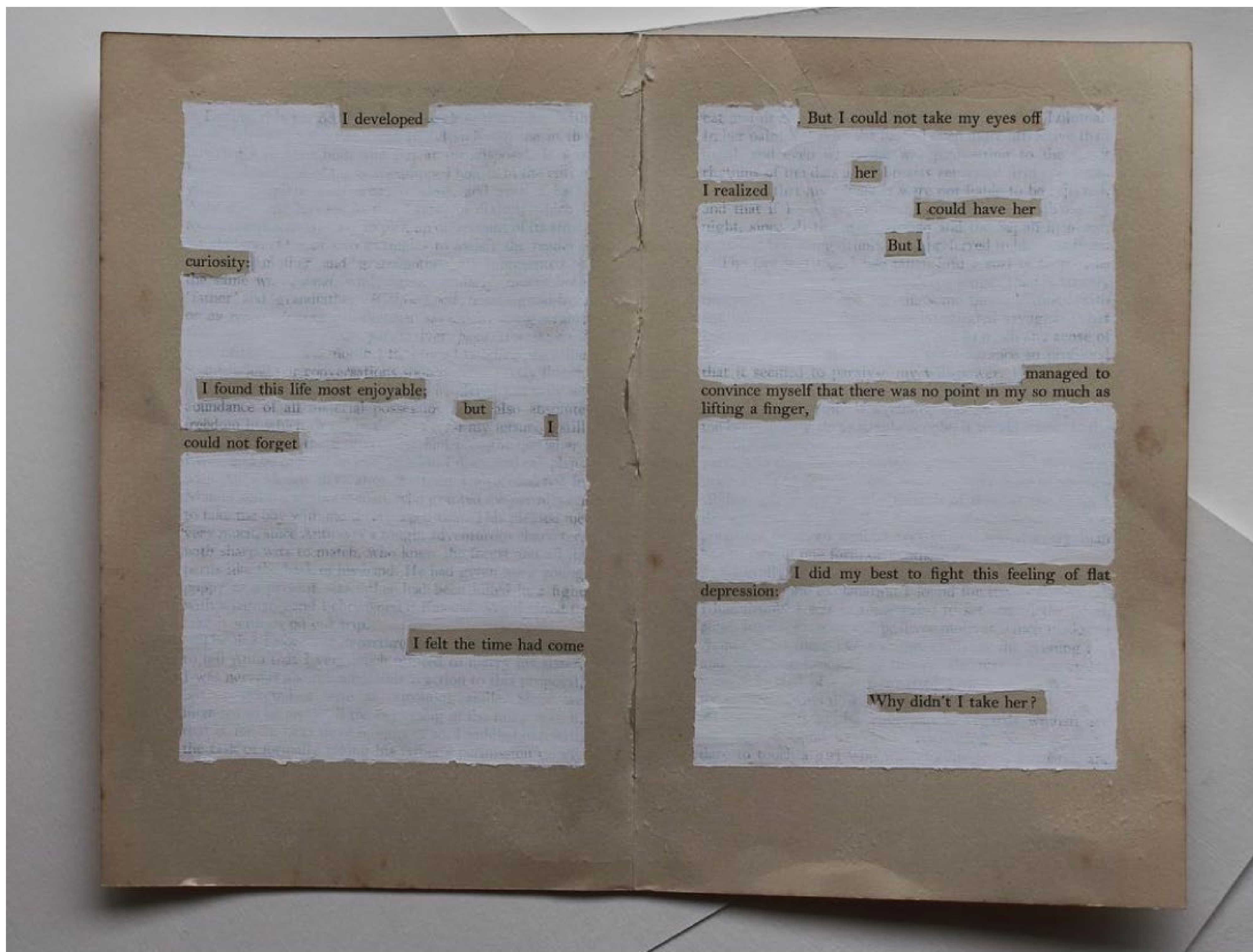
and time is all the more precious, but

and time is all the more precious,

and time is all the more precious,

I found

I found



VISIT PROFILE

“Symphony in White”, Rob Meehan, 2015
€150, Handmade Gesso on Vintage Found Paper, C. 1883, 27cm x 21.5cm



[36]

KIRA O'BRIEN

Although a native of Dublin, Kira has been working and living in the beautiful fishing village of Crosshaven, Cork for over twenty years. Her work is inspired by the people around her – her children, family and friends. It is an observation of how we interact with one another on a daily basis and shared moments that we treasure.

From the moment I left The Crawford College of Art and Design here in Cork I knew working with Clay and Mixed Media would be my chosen media to express my creativity. For over Twelve years now I have pursued my passion Exhibiting and Collaborating with Artists and Galleries around Ireland and Abroad in Switzerland, Austria and America and having my work shown in Periodicals and Ceramic Publications.

Each Art work is an observation of what it is to be Human on a daily basis, shared moments or alone moments. This recent work has a strong female element to it.

Kira O'Brien
'Bring Her Songs to Sing', 2020



VISIT PROFILE

"Bring Her Songs to Sing", Kira O'Brien, 2020
€1,100, Terracotta Stoneware with Ceramic stains and enamels, H69cm x W13cm x D 13cm



[37] TERRY O'BRIEN

Graduating from Crawford College of Art and Design in 2006, Terry concentrated on other aspects before relocation to West Cork where he once again found painting. In 2014 he began The Selfie Project which ended with a four week show at St. Peters North Main St. Cork in 2018. Terry is currently exploring new subject matters with a view to more personal work. Terry studied at Crawford College of Art and Design, graduating in 2006 with a major in printmaking. Also having a passion for music, Terry worked as a sound engineer in Cork city until 2017.

In 2013 Terry relocated to West Cork where he rediscovered his love of painting. In 2014 he formulated The Selfie Project, a study of the selfie in a fine art context. The culmination of the selfie project was twenty two pieces, sixteen of which were shown in August 2018 for one month in St Peters, North Main St. Cork, for four weeks. Two pieces sold. Terry is now exploring new subject matter. Broadening his painting vocabulary to create more personal works alongside commissioned portraits.

This piece was my first real attempt at photorealism. The original image was taken by my mother-in-law and as soon as i saw it, I fell in love with the image. The clarity, the detail, the challenge. The working title for this piece. starting in June 2019, was “spaghetti jigsaw”, which to me, was fitting with the complication of the composition. It was completed June 2020.

Terry O'Brien
'Bee Collecting Pollen', 2020



VISIT PROFILE

“Bee Collecting Pollen”, Terry O’Brien, 2020
€NFS, Oil on Board, 65 cm x 45 cm



[38]

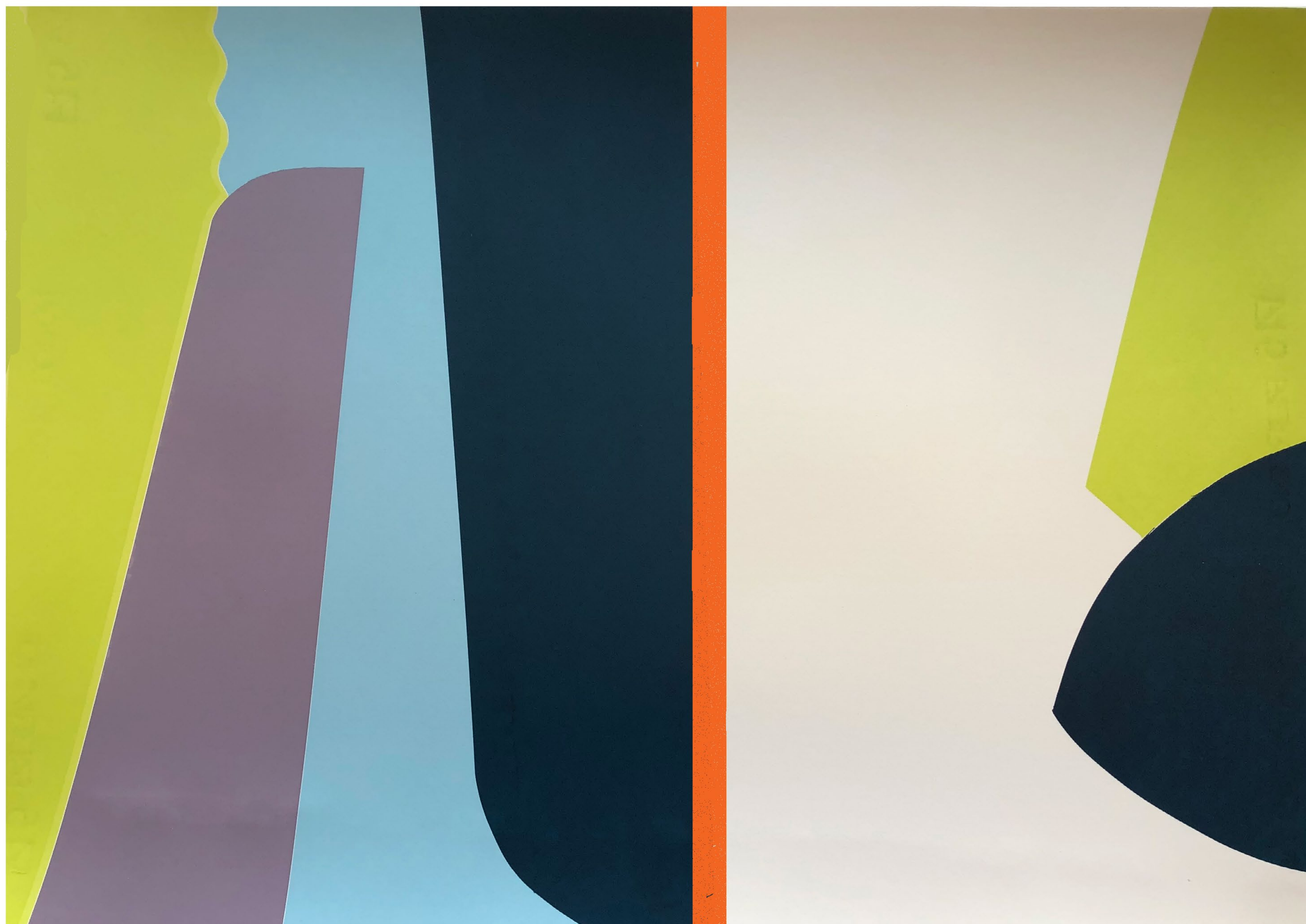
MARY O'CONNOR

A Visual Painter and Printmaker, member of Black Church Print Studio, Mary has been selected for group exhibitions including the RHA Annual Exhibition, RUA Annual Exhibition and Cairde. Her work is included in many public and private collections. She has completed a commission for wall murals in Capitol Dock, Dublin. She participated in OVER NATURE, a touring exhibition, and was recipient of the Galway County Council Purchase prize, Impressions Biennale 2019. Most recently was commissioned for DLR Artworks Home, supported by The Arts Council of Ireland. Her first Solo Exhibition in Dublin, KEEL has just finished at So Fine Art Editions Gallery.

Mary has been selected for many group exhibitions including the RHA Annual Exhibition, RUA Annual Exhibition, Impressions Galway and Cairde, The Model Sligo. A member of Black Church Print Studio. She has also been commissioned to carry out large-scale wall murals in Capitol Dock, Dublin.

Sonar is inspired by memories of the mysterious and enchanting sounds of the shells and crustaceans popping and crackling sitting on the sea floor when Sleeping in a small boat in a bay on a still night. The Keel acts as a transmitter of these sounds from the ocean floor.

Mary O'Connor
'Sonar IV', 2020



VISIT PROFILE

“Sonar IV”, Mary O’Connor, 2020
From €495, Limited edition Handmade silk screen Print, 50cm x 70cm



[39]

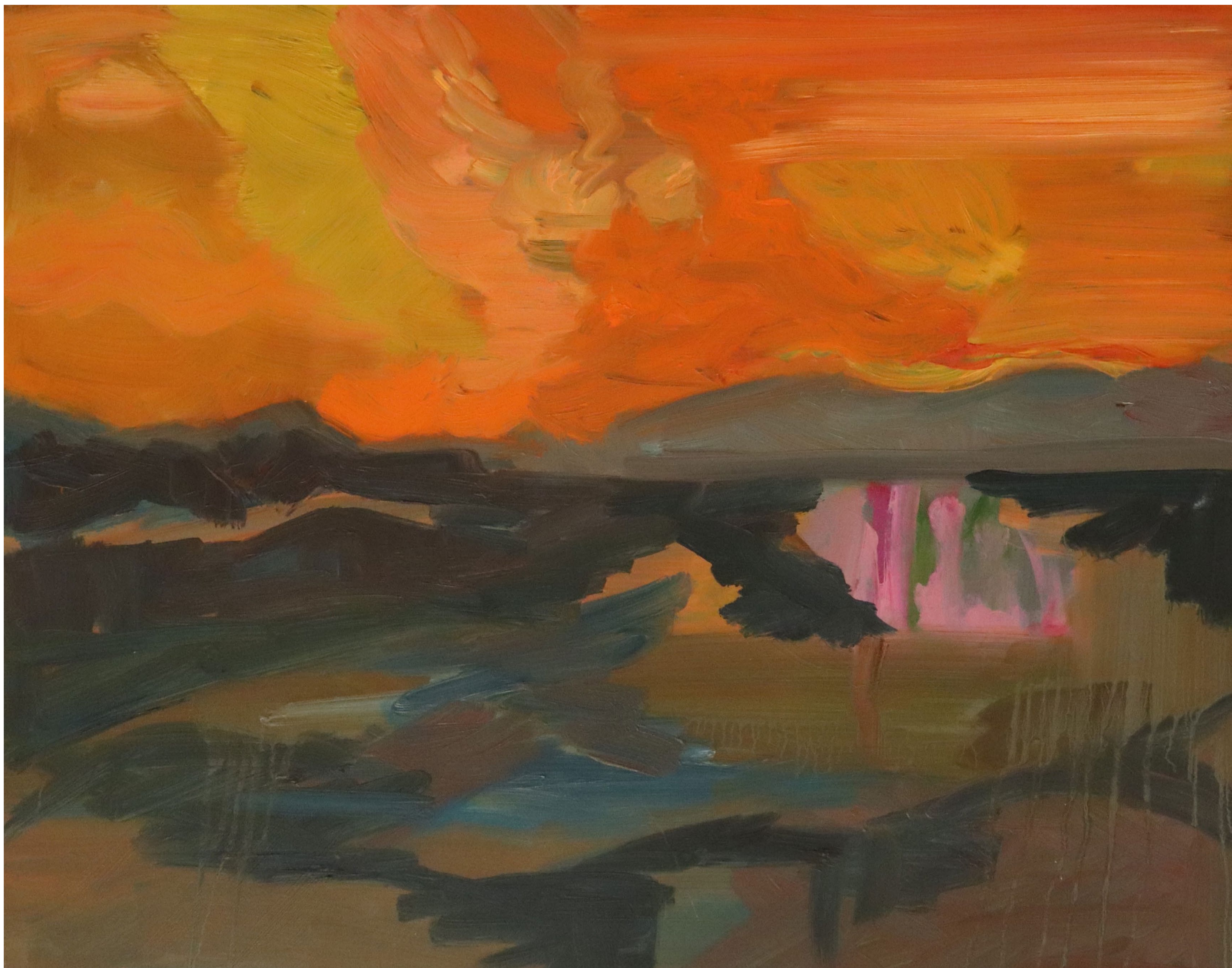
IRENE O'NEILL

Through the media of paint and mixed media my work explores the concept of Environment. Responding to the impact of a changing climate on the earth's landscapes, my latest work also responds to the new normal.

Irene O'Neill has a background in Graphic Design, quality and training. She returned to Education as a mature student through NCAD's CEAD, continuing education in Art and Design. Having completed a Certificate and Diploma in Visual Arts Practice she then went on as a full time student to complete a BA in Fine Art Paint, graduating in 2019. O'Neill then joined BKB studios in Dublin where she is a member to this day. Working mainly in paint and drawing. O'Neill has also attended the RHA Gallery school completing modules in Drawing and Figurative Painting. Some of her work is in private collections.

This piece responds to the impact of Fire on the Australian landscape in 2019. Painted in oils with loose vivid mark making.

Irene O'Neill
'An Imagined Landscape Australia', 2019



VISIT PROFILE

“An Imagined Landscape Australia”, Irene O’Neill, 2019
€450, Oil on Woodpanel, 50cm x 40cm



[40]

SAOIRSE O'SULLIVAN

With bursts of strong unexpected colours applied directly on canvas. The Artist, Saoirse O'Sullivan from County Cork continues to capture an infinite sense of passion, hope, and love for the outstanding country we live in. The Artist says 'Creativity takes Courage', But through the artists strong faith she believes she has been called to create scenes from her home land, to not only enlighten but also to bring encouragement to the viewer.

Saoirse O'Sullivan a passionate Artist from the rebel county Cork, strives to continuously capture our Irish landscape using a variety of materials but primarily with acrylic and oil paint on canvas. The Artists hope is to bring oneself into a world of vibrant colour, spontaneous compositions, and most importantly a contagious love for our Emerald Isle. Saoirse's deep faith has an overall connection to her work. Through all life experiences thick, thin, turbulent and gentle. To the Artist there is only one truth that outweighs life in itself. That He would remain the uttermost voice within each painting.

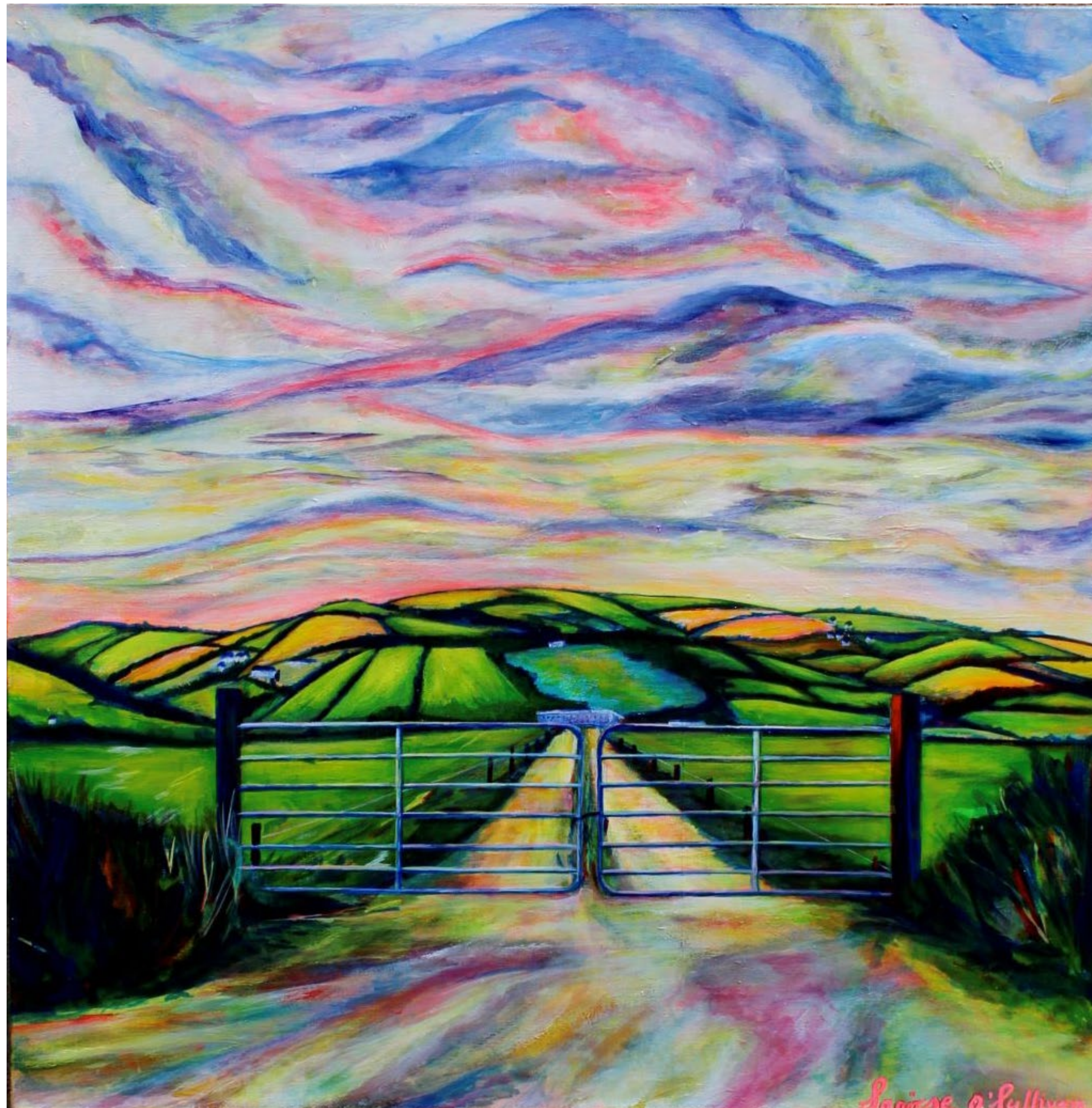
This painting is significant to me as it is a scene, I take in daily as I cycle, run or drive past.

To be able to capture just a glimpse of the ever-changing season and the dramatic movement in the sky.

It is a place of tranquillity and peace looking over the quiet but joyful small village of Ballygarven in County Cork.

Saoirse O'Sullivan

'Looking Down Over Meadstown, Ballygarven', 2020



VISIT PROFILE

“Looking Down Over Meadstown, Ballygarven”, Saoirse O’Sullivan, 2020
€375, Oil and Acrylic on Canvas, 60cm x 60cm



[41]

LAURENCE O'TOOLE

Laurence O'Toole's work is sculptural and lens based. He has a background in graphic design and metalworking and is based near Carne, Co. Wexford. In 2017 and 2020 he secured funding from Artlinks and recently had his first solo show at The Leitrim Sculpture Centre. His main areas of research are land art, science fiction literature and film, astronomy, archaeology and environmental concerns.

Lar O'Toole-Drawing for MA show 2018. After graduating with first class honours in 2014, O'Toole began to develop his practice, exhibit work in some local groups shows, while also working part-time as a gallery technician and documentary photographer. He secured funding from Artlinks in 2017 and was accepted in the MA Art and Process course at Crawford College of Art in 2018. In the summer of 2018 he was granted an MA student residency at IMMA and partook in the IRON-R casting workshop at The Sculpture Factory, Cork.

The kernel of this idea originated in 2018 during my MA studies. It stems from an idea I developed while researching cosmological phenomena and the work of Trevor Paglen, that of 'Footprints', evidence of unseen matter as it interacts with ordinary matter. Much like the gravitational effects that infer the presence of dark matter or the suggestion of something sinister and the anxiety that manifests from these pressures. The title references classic risk management jargon but also the infamous Donald Rumsfeld quote about a fictitious threat from Iraqi forces.

Laurence O'Toole
'The Unknown Known', 2020



VISIT PROFILE

“The Unknown Known”, Laurence O’Toole, 2020
€2,000, Steel, Patina and wax, 220cm x 180cm x 150cm



[42]

CATHERINE RYAN

Catherine Ryan is a mixed media artist based in Dublin. Her style evolved from a fusion of influences including glass design at the National College of Art and Design, painting, sculpture and street art. Catherine's abstract cityscapes celebrate cities as centres of pulsing humanity. Different materials and colours illustrate the multi-layered quality of contemporary life. The primal medium of paint unites the highly textured elements into an organised whole.

Catherine witnessed the blossoming of Dublin from a self consciously grey city to one that celebrates its multicoloured diversity. This is reflected in *Dublinski* (2007), her tribute to the fairly eccentric city, where each intricate component is vital to the smooth running of the entire organism. This is the first painting upon which Catherine began to attach small items collected from the streets as if the city was shedding its skin. These items, found on her many walks and extensive photographing of a changing Dublin are infused with unknown stories, much like the multi layered city itself. Adopting a visitor's perspective when exploring her hometown, Catherine relishes the wonders, different energies and mysteries that exist on her doorstep.

This dramatic metamorphosis of my hometown needed documentation as the world had finally arrived to Ireland. This is the first painting upon which small objects were added, creating texture and points of interest. Steady green lines of the dart cut across the composition, as the city buzzes and whirrs into action. Many intricate lines, layers and computer hieroglyphs express the complexity and inter-dependency of urban life.

Catherine Ryan
'Dublinski', 2007



VISIT PROFILE

“Dublinski”, Catherine Ryan, 2007
€NFS, Acrylic and Mixed Media on Canvas, 30cm x 74cm



[43]

LINDA SCHLIEBITZ

The painter Linda Schliebitz was born in Germany and moved to Ireland as a child. She lived in London for over ten years and is currently based in Hebden Bridge, West Yorkshire. Her paintings are colourful, expressive depictions of abstract or semi-abstract worlds. Often Schliebitz' scenes convey a sense of an impending shift. Thematically she is attracted to the notion of impermanence, flux, the dichotomy of order and chaos and paint itself.

Linda Schliebitz was born in Germany and moved to Ireland as a child. Indebted to both countries, she found her artistic formal language in Ireland, studying painting in the Crawford College of Art and Design in Cork. The cultivated Irish landscape and its dramatic skies inspired Schliebitz to create abstract landscapes.

This painting was created in the Absorb Arts Studio in Dalston, London in 2008. It came about as a result of a conversation I had about the creative process with a fellow artist who composes electronic music. He is now my husband. We spoke of the creative 'battle' and 'the hunt for the dragon', identifying it, casting ones net, capturing it and holding it in place. This analogy continues to resonate with me. The squiggle in the sky is the dragon's tail and in an orange rectangle to the right of the large gate-like structure is Wanja, the little warrior, holding his lance

Linda Schliebitz
'Der Starke Wanja', 2008



VISIT PROFILE

“Der Starke Wanja”, Linda Schliebitz, 2008
€NFS, Oil on Canvas, 102cm x 102cm



[44]

EAMONN B. SHANAHAN

Visual Artist Eamonn B. Shanahan hails from Thurles in Tipperary. Since moving to Cork to study art he has found it very difficult to stay away. His work evokes an atmospheric space; structures, or lack thereof, that resonate an internal, emotional archetype.

As an advocate of creativity, Eamonn has endorsed the same through his work in theatre as a director, designer, visual artist and creative educator.

Among other galleries, Eamonn has exhibited within a group and as a solo artist at the Crawford Art College, Alliance Francaise, Cork Film Centre, The Source Arts Centre and Lismore Castle Arts. As a practicing and commercial artist, Eamonn continues to use photography, film, painting and multimedia/graphic design.

While covid has silenced the streets, our Inner City is very much alive. The battle of emotional traffic, that we all deal with, has heightened during this time. The fast pace of our “innerscape” sometimes needs to slow down. For me, I feel this painting represents that “innerscape”, an unnecessary fight that needs to decelerate.

Eamonn B. Shanahan
‘Inner City’, 2020



VISIT PROFILE

“Inner City”, Eamonn B. Shanahan, 2020
€2,800, Oil, plaster and emulsion on canvas, 100cm x 150cm



[45]

JENNIFER SMITH

Jennifer Smith is a visual artist from rural Ireland now based in Giessenburg in The Netherlands. She received a Bachelor Degree of Fine Art, Painting in 2005 from Limerick School of Art & Design in Ireland. It was in Limerick that she first began exploring the female nude on large canvas, writing her thesis on perceptions and representations of the female nude in art.

Following an extended period away from her practice, Jennifer travelled and lived extensively around the world. She returned to painting in 2012 and established her studio in Dordrecht, The Netherlands. During this period of time, she continued to explore the painting of large-scale figurative works on paper and canvas. She used this time to study the properties of painting, developing a style that features layers and contrasts in texture and technique. Jennifer now has her studio on the grounds of an old windmill in The Netherlands.

Based on the painting Venus in front of the mirror by Diego Velazquez, the focus of the work is on the female gaze. Venus, the goddess of love, was the most beautiful goddess of the ancient world and was considered a personification of female beauty. Playing with abstraction and layering of paint the reflection in the mirror hints at showing the artist. The artist is in control of this image. This is an important question Jennifer asks through the paintings- who is in control of the image? Jennifer is interested in the power of a female artist painting the female nude. When looking at the female nude in art we often reflect on the age-old male gaze and look at the female nude as a sexualised and fetishized object, from the perception of the male artist and viewer. However, how does a female artist change our interpretation? how regularly do we question the artist? Is a female nude created by a male artist and a female artist inherently different? Are we able to differentiate the female nudes seen through a male artist's eye, in comparison to a female's. What kind of power does this reclaiming of the figure give to a female artist and what kind of freedom of expression does it allow for.

Jennifer Smith
'Venus with a Mirror', 2020



VISIT PROFILE

“Venus with the Mirro”, Jennifer Smith, 2020
€NFS, Oil, Acrylic and Ink on Canvas, 80cm x 120cm



[46]

ISAAC STILLWELL

Cork Based Visual Artist Isaac Stillwell is a graduate of the Crawford College of Art and Design in Cork City, Ireland. Focused on the depiction of the predictable and unpredictable parts of life through a combination of Fractal geometry, games, chance and music. The themes of Isaac's work draw from the cross over of STEAM (Science Technology Engineering Arts and Mathematics) subjects, Combining the sciences and arts to create aesthetic visual pieces.

Originally taken from a hand drawing, the piece is part of a colour series of four. Each with over 300,000 stitches and mounted in an embroidery frame.

Isaac Stillwell
'Geo Textile', 2016



VISIT PROFILE

“Geo Textile”, Isaac Stillwell, 2016
€100, Machine stitch on Felt, 30cm in Diameter



[47]

KATRINA TRACUMA

It was in kindergarten that a pact was made between two friends to become vegetarians on their 12th birthdays. After nine years, Katrīna made the transition to veganism, and this lifestyle choice has actively informed the work that she makes ever since. Her work is political in nature, as is her existence – a queer, feminist, vegan expat, who lives with chronic pain. Art as activism is the main motivation for her practice. Expressing her concerns with global issues, which are affected by society on an individual scale.

As a member of a multicultural family, with Mongolian ancestry, she considers herself to be a citizen of the world and is fluent in Latvian, Polish, Russian and English. After completing her BA Honours Fine Art degree at CIT Crawford College of Art and Design in 2018, she has since moved to Belfast and is currently pursuing the final year of her MFA studies at Belfast School of Art, Ulster University.

This smallest regularly occurring wader in Ireland, visits while on passage from northern Scandinavia and Russia between August & October. The Little Stint Feeds on invertebrates found on mudflats, and breeds on the tundra of northern Siberia as most of the individuals occurring in Ireland are juveniles. Winters on the Mediterranean coast, as well as in tropical Africa. Green conservation status. Source: Bird Watch Ireland.

Katrīna Tračuma
‘Little Stint’, 2019



VISIT PROFILE

“Little Stint”, Katrīna Tračuma, 2019
€285, Acrylic, ink and oil on stretched canvas, 20cm in Diameter



[48]

TRUDI VAN DER ELSSEN

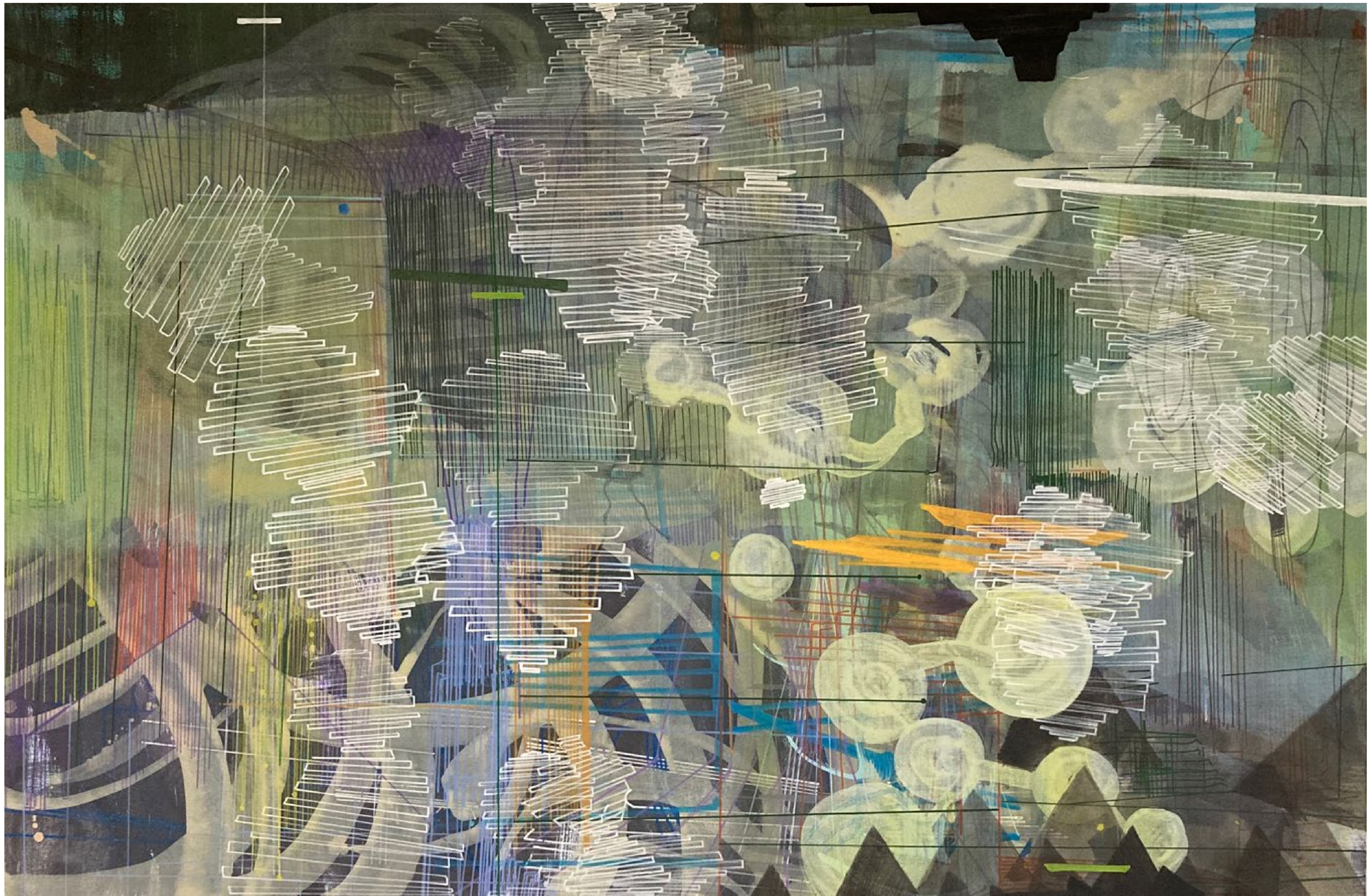
Trudi is a contemporary multi-media artist, based in Ireland since 2004. Her practice includes painting, drawing, installation work, performance and lens-based media.

I am interested in two visions of the world, local and global and in using abstract painting as a means of exploring the visual and digital world. My painting's surface becomes the locus of multiple vanishing points generated from my experience of the world.

Time is fundamental in my practice, it is present in every phase of my work, and it is released as a form of energy. All the (e)motions concentrated into my paintings are revealed to the viewer, which via its presence and look, activates these illusive painted spaces.

My work is an informed intuitive, slow process of pulling and pushing, creating and deleting, resulting in a multi-layered image where brushed organic forms and pen marks compliment or vie for position within spaces, within layers. I work on a large scale to augment an immersive, embodied experience.

Trudi van der Elsen, 2020



VISIT PROFILE

"Drift", Trudi van der Elsen, 2020
€4,000, Acrylic on Canvas, 120cm x 180cm



[49]

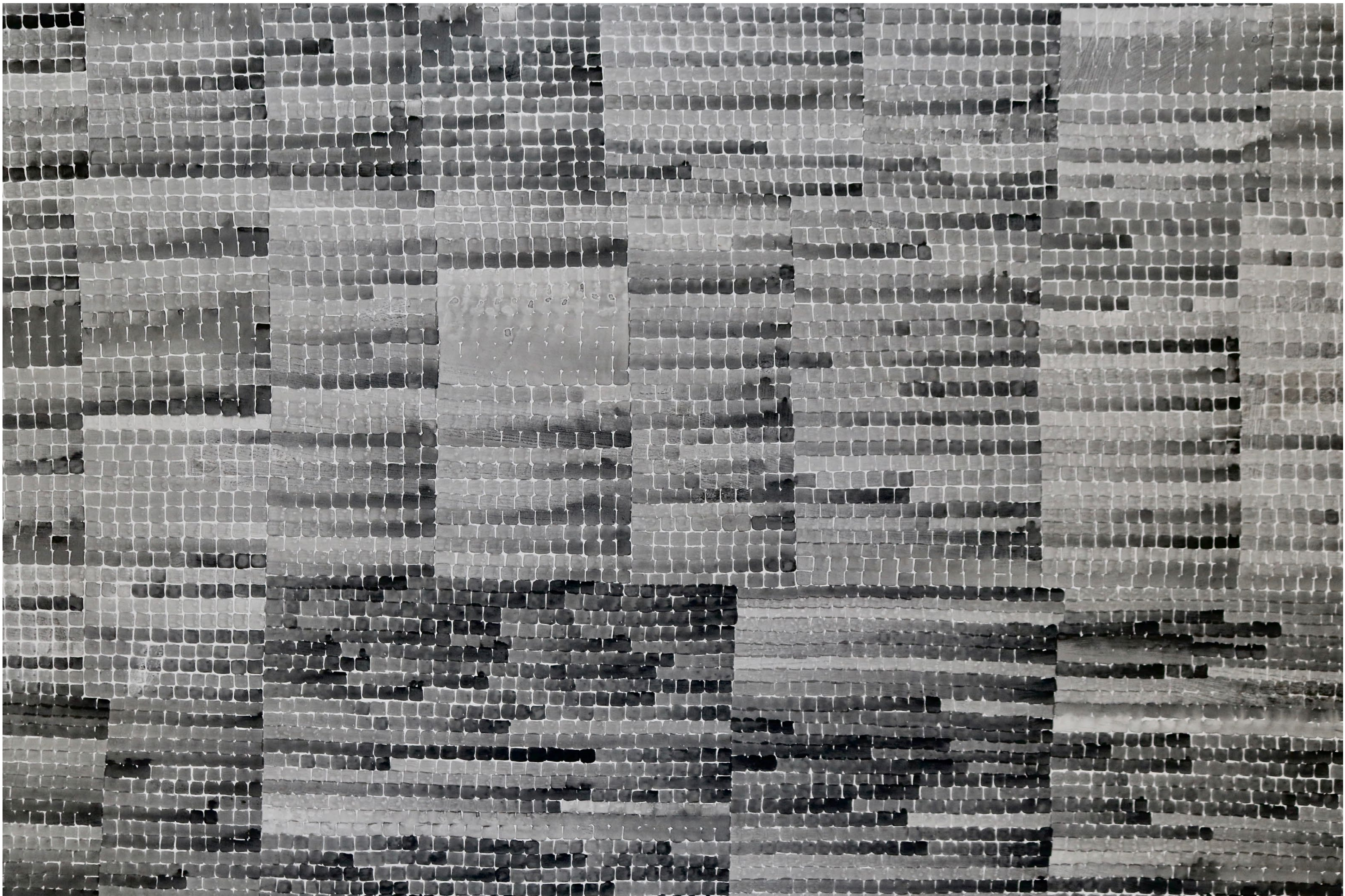
KAITLYNN WEBSTER

Kaitlynn Webster is a multidisciplinary visual artist from California, USA, currently based in Galway, Ireland. She received her BA with Honours from California State University, Fresno and her MFA from the Burren College of Art/NUIG.

She explores the way we construct reality and create meaning through ritual in her practice. Her work has been exhibited and published internationally. She currently serves on the board of directors for 126 Artist-Run Gallery in Galway, with a curatorial practice focused on deconstructing artificial hierarchies in fine arts.

I can't get away from churches. The severe piety of my youth, though now left behind, guides me to monasteries and chapels, where I find myself kneeling before altars and lighting candles, participating in religious traditions that are not mine and never were, but which lend themselves to reflection. This enduring fascination with sacred spaces filled with rituals has brought me to my current artistic practice. My work is an exploration of the personal rituals with which we construct our own realities and create meaning therein. I have created a meditative practice that utilizes a minimal range of materials and repetitive processes. In a previous life, I pored over scripture, kneeled in prayer, and pondered the state of my soul, yearning for a connection with a higher power; now, I cast and hack away at endless iterations of the same plaster cylinder, fill expanses of paper with tiny painted squares, and draw thousands of circles, still seeking a connection, but with something inside myself – a higher power in its own right.

Kaitlynn Webster
'ReAssociation', 2019



VISIT PROFILE

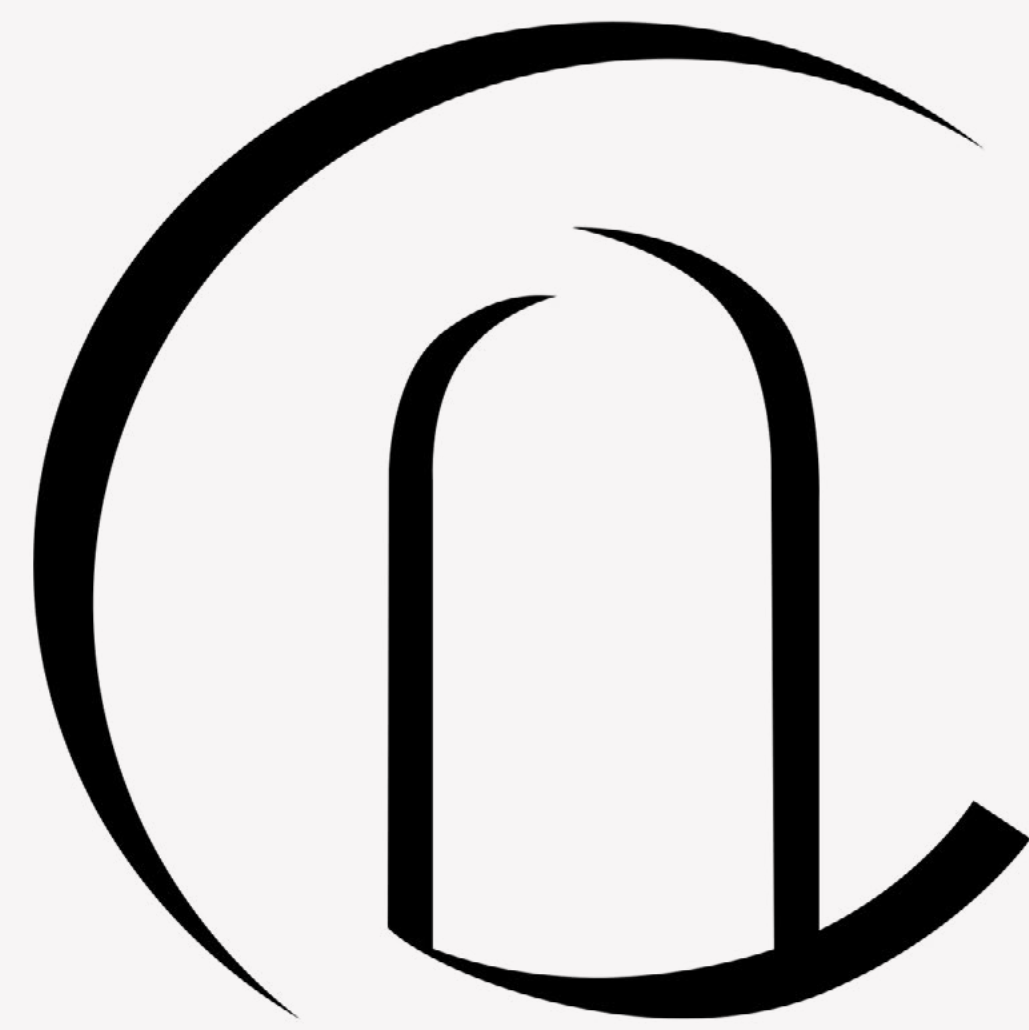
“ReAssociation”, Kaitlynn Webster, 2019
€2,200, Ink and Gesso on Fabriano, 340cm x 150cm



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