

Artists' biographies, statements and contact details

Ali Raza

Ali was born in South Kurdistan (Northern Iraq) in 1980, the same year the war started between Iran and Iraq. As a child he lived with a strong military presence in his homeland and endured frequent aerial bombing. Growing up, he saw many people die and experienced the full savagery of war and genocide. In 1991, following the Kurdish uprising, Ali and his family migrated over the Iranian border, travelling on foot through the mountains for 26 days. Later as a student of the Erbil College of Fine Art (1998-2002) he used art to voice his opinion on human rights and other controversial issues. He arrived in Ireland in 2007 continuing his artistic studies at The Galway Mayo Institute of Technology (2009-2014).

Ali's primary media are painting and installation with supporting instances of video and printmaking. His current work focuses on the subjects of genocide, war, violence and man's inhumanity. The collection entitled *The Story of Sand* specifically deals with the ANFAL genocide carried out under the Iraqi regime in the south of Kurdistan (Northern Iraq) between 1986 and 1988, resulting in the deaths of over 182,000 civilian Kurdish people, many having been buried alive.

Email: Ali_garmeany@yahoo.com

Web: www.alirazaart.com

Tel: 00353 831595114

Brian Mac Domhnail

Although Waterford born, Brian grew up in the suburbs of Cork City. He graduated from University College Cork in 1997 with a BA in Archaeology and Celtic Civilisation and in 2002 completed an MSc in Palaeoecology at Queens University Belfast. He spent 14 years working fulltime on archaeological projects throughout Ireland. He spent 6 years on excavations but later specialised in surveying, built heritage and project management.

In his primarily photographic art practice Brian uses a systematic and investigative approach, drawing on background research and personal interactions to gain an insight into his subject matter. A deep-rooted curiosity in any unaltered behavior 'original' to the human condition has resulted in a number of separate enquiries including a multi-disciplinary survey of incidental process-derived aesthetics and an exploration of the interrelationship of anteriority, absence and affect. The backward gaze and the search for the 'other' in empty spaces are recurring themes.

Brian's most recent project, *Catafalque*, deals with the treatment of human remains in a variety of contexts, with a particular focus on objectification and desensitisation. In this case the search for the 'other' is circular. We are presented with an environment that can accommodate a body, living or dead. The vacant space presents itself yet the nature and duration of our occupancy is subject to our own acceptance.

Email: brianmacd4@gmail.com

Web: www.theworkingrecord.com

Tel: 0876494414

Clíodhna O’Riordan

Born in Kilmichael, County Cork, Clíodhna originally studied Architectural Technology at CIT (2006-2009). She then went on to study Fine Art at the CIT Crawford College of Art & Design, graduating in 2013. Prior to the MA Clíodhna completed a 6 month residency in the Backwater Artists sculpture studios.

With her background in architecture, Clíodhna has an embedded interest in the physical properties of materials. In this new body of work a new hybrid solid is created by combining two seemingly incompatible ingredients. Curious tensions are illustrated in subsequent testing, documentation and display. Each investigation is approached with a delicate artistic sensibility that belies the brutish nature of industrial stress testing. The experiments and the material used in the works generate questions about our value systems. If every object can be broken down into tiny particles then why is one of greater value than another? They also make reference to our surrounding architecture, undermining its durability and stability.

Email: clíodhnaoriordan88@gmail.com
Tel: 0879418407

Eleanor Philips

Based in Cork, Eleanor studied her BA in Fine Art in the CIT Crawford College of Art & Design and completed the BA (Hons) in Galway's Creative Centre of Art and Media in 2013.

Through the combined practice of life drawing and story telling, Eleanor's practice steps outside of the realms of human physicality to explore alternative ways of leaving this world. In working with the traditional practice of drawing the figure from life, the work reflects on the physicality and presence of a human being, and through the erasure and fragmentation of the figure, the resolve of this physical state becomes unhinged. The writing of short stories provides further opportunity to defy the limits of human corporeality and allows for impossible gestures to be imagined. The pairing of life drawing and story writing creates an open narrative between the two, neither practice explicitly describing the other, but rather working in unison to reflect a collective thought.

Email: eleanor.rhiannon@gmail.com
Tel: 0872152713

Jennifer Redmond

After graduating from Trinity College Dublin with a B.Ed.(Hons) in Education, Jennifer taught for fourteen years at the Cork College Of Commerce running courses in Fashion and Design and worked as a freelance fashion journalist until 1993. In her art practice Jennifer has worked in a variety of media, primarily drawing but also paint and photography, exhibiting in a number of galleries throughout Ireland.

Her approach to drawing reflects a horizon of future possibilities. The primacy of sight as the predominant sense is questioned and very often she will explore drawing forms, through contour and touch. Subjects are drawn from life and positioned out of context or altered to accommodate this view. In her recent body of work she has created delicately executed drawings of states of matter, and is influenced by theories of Posthumanism, which question the anthropocentric position of man. Using a simple carbon based graphite, to counter the complexities in the drawing and reflect the matter of which we are all composed, she creates drawings that echo known forms but are at the same time

unrecognisable. This suggests that as a species our wisdoms are finite, and that the future will contain many mutated unrecognisable objects and beings as we adapt to our changing environment.

Email: jenniferredmond@me.com

Web: www.jenniferredmondblog.wordpress.com

Tel: 087 2510354

Laura Jordan

Laura received a BA (Hons) in Fine Art, Painting from the Limerick School of Art and Design in 2013. For Laura, biological considerations provide an excellent vantage point for understanding the world, however her most recent body of work extends beyond personal aims, and represents far more than the mere sum of life experiences. Her work, which comprises drawing, painting and photography, is rooted in an acute contemplative concern with our being in the world. It is a metaphysical space or rather a metaphysical mode of being.

In her recent series of drawings Laura seeks to represent ordinary people whose lives have not only been radically affected by personal tragedy, but how these predicaments have affected us as a society. We (the living) make a connection with the dead precisely because of their death. The trace of the deceased that is left behind can often resonate with the quest for truth and ultimately the existential purpose within our own lives. By presenting these drawings in sombre and neutral tones, she attempts to leave the viewer to consider these predicaments and implications.

Email: laurajanejordan@hotmail.com

Tel: 0872935750

Maxim Bär

Born in the Latvian SSR in 1987 to Russian-Ukrainian and Volga German parents, Maxim and his family emigrated to Rostock, Germany in 1998 after the collapse of the Soviet Union, but later returned to Latvia after obtaining German citizenship. In 2011 he received a BA in German philology from the University of Latvia. Maxim was introduced to graffiti lettering by a classmate at German elementary school, and although detached from the stronger Western graffiti movement, he returned to it shortly before finishing college. Later in Berlin he made contact with the city's underground graffiti scene through Akim, an old-school writer. In the MA in Art & Process Maxim found an academic platform for artistic reflection, whilst building on his previous degree.

The current work primarily explores shock absorption properties of different surface types in relation to spray paint particles. Ayurveda practitioners explain the benefits of the lotus position: while seated that way and perceiving sound, the crossed legs serve as a suspension and thus allow for the information to better sink in. Since most graffiti tags are placed onto the firm surfaces of the urban landscape, the suspension factor is minimal. The application of spray paint onto canvas reveals its damping quality, one as mystical as that of the lotus position.

Before invading the walls of a city each letter of the chosen moniker is styled individually in order to respond to the tag's intrinsic idea. The 'aura' is an esoteric term describing 'a field of subtle, luminous radiation surrounding a person or object'. The artist renders graffiti interpretations of a bodily concept that can only be imagined.

Email: baer.maxim@gmail.com

Web: www.hablocondiablo.tumblr.com

Mieke Vanmechelen

Born in Antwerp, Belgium in 1974, Mieke Vanmechelen lived in Zeeland, the westernmost province of The Netherlands, until moving to Ireland with her family as a child in 1981. She graduated with a BA in Classical Civilisation and Philosophy from Trinity College Dublin in 1996 and has since concentrated on her art practice exhibiting in solo and group shows in Ireland and internationally.

Working in a range of media, a sense of place pervades her work. Living and farming on the Beara Peninsula, the artist uses the body and nature as exploratory sites of convergence and co-emergence, with the intention of making visible that which is present but not obvious. Through a fusion of influences, connected to cultural history and the relationship between living beings and the natural world, Mieke investigates psychological realms connected to sexuality and processes of subjectivisation.

In her recent video installations the artist explores a dissonance between two seemingly opposing paradigms, playing on the energy generated in the intermediate space between the two. By interrupting a general mode of perception, the artist offers us glimpses of proto-historical imagery as she disrupts our concept of linear time, indicating the possibility of an alternative way of relating to our place within the grand scheme of things.

Email: info@miekevanmechelen.com

Web: www.miekevanmechelen.com

Tel: 0879257865

Sarah Jayne Booth

Having travelled and worked abroad for 12 years, Cork born artist Sarah Jayne Booth returned to Ireland and graduated with BA (Hons) from Crawford College of Art & Design in 2007. Since then she has exhibited in solo and group shows throughout Ireland and the UK. Working in installation and sculpture, she is seduced by philosophies concerning femininity and domesticity and in particular unseen facets of life.

At present, her practice pursues the convergence of the 'separate spheres' wherein, numerous tensions are conflicting. She uses the aesthetic consequence of the familial to examine abstracts of the home environment. These installations are slight intrusions that probe and delve into the domestic realm. The work questions domesticity, material culture and sex where the
