

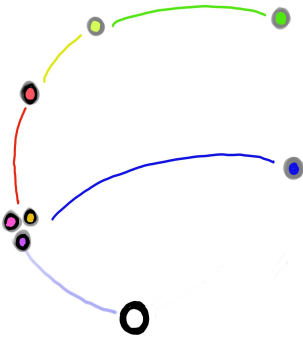
May 18th/19th 2024

Sherkin Island

# Beyond the Frame

BAVA Graduate Exhibition

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## Beyond the Frame

Students of the BAVA are hosting their graduate exhibition this May across the island of Sherkin. The artists are working across various mediums such as painting, sculpture, film, installation, sound and socially engaged practice. The exhibition aims to capture the spilling over of arts practice into environment and community. The exhibition is both a beginning and an ending for each of the artists – a point of departure and an arrival or emergence into the contemporary art world. This exhibition is a celebration and a showing of four years of dedicated engagement with the island of Sherkin, its community and contemporary art practice. Moving beyond traditional forms of representation, the artists explore a myriad of concepts such as climate crisis, capitalism, feminism, identity, embodied practice and digital economies – each strand of enquiry is then bound together under the site specificity of the island of Sherkin.

The artists engage and interact with the environment and community to create works that directly respond to the varying parts and fragments of art and environment in a hyper connected, and paradoxically isolated point in time. The self, and the environment enclosed in this island context allows for this direct engagement, and through artistic intervention, new possibilities are woven into the fabric of knowledge production.

Due to the unique context of holding an exhibition across the island of Sherkin – the engagement of the public acts as an additional layer to the site-specific engagement of each of the arts practices laced into the spaces across the island. The scattering of artworks across the island disrupts even the traditional mode of viewing art, and thus activates a participatory response across the island and with the artworks in an unsheltered way – the island, enclosed in the possibilities of weather allows for the environment to have its own presence threaded through the exhibition. We hope that through this engagement, the relationships between things, the ones that spill past the boundaries or frames are considered and engaged with.

# The Trial of the Cornered Keen

-Macha-



Cliff Keen, film still, 2024.

**“Grief Comes with Presence,  
Come, sit around the Fire.”  
Macha**

The journey on which the woman, stands for truth, the woman who rises back from the lost power, the woman who has once was and the women to come after.

“The Trial of the Cornered Keen”– Came for the call to speak louder for the grief of women who are still holding. The shaman in all women, the witch in all women and the power of Radical & Eco feminism today to change the patriarchy of the future. This work is a film installation, a circular loop of sacred & ritual reference and symbolism not only symbol but a personal practice, reminding those who see a heretic, fear is real because the power of the feminine is in the prayer.

The work is intuitive led with its own power and its own trusting knowing VOICE.

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# Cast

**Natalie Allen is an environmental artist who works in sympathy with our deep ocean in the mediums of sound and glass.**

Natalie Allen



Cast, slumped glass,  
2024.

I want to set the mind to our deep ocean and feel the life within her, through sound and sculpture.

The work is made intuitively, reflecting on the origins of life and traces of the past. The work is transitory, more of a sense than a conclusion, always in motion, organic and intimate.

The audio has been produced by layering sonic elements together and sculpting environmental sounds and voice into an expanded reality, creating a deep sensory watery experience that translates the essence of the ocean frequencies. I build an architecture of communication with whales, haddock, and offshore pile drivers amid the deep abyss.

The glass is cast from the ocean floor revealing water flow which resonates with the sound and gleaned beach glass to create panels that illuminate our fused history.

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# Interwoven

Sarah Wainwright

**Interwoven began with an enquiry into the concept of weaving and weaving as a metaphor for the interconnections in our lives, and the interconnected web of life that binds people, places, and time.**

On Sherkin Island there is a history of traditional woven crafts, willow lobster pots, fishing nets and Súgán ropes. This exploration inspired my current work, which focuses on using traditional weaving techniques to create textile pieces on hand crafted wooden frame looms. My work has evolved into a contemporary installation, created by weaving fabric into the metal bars in the windows of Sherkin Abbey, allowing me to weave into the building's rich history. My work explores the concept of weaving as a spiritual practice, which speaks to the Abbey as a sacred place where the spiritual connects with the physical world.

Ephemeral textiles seek to embody the sacred feminine energy within a historically masculine sacred space. My work also seeks to connect with the architecture of the Abbey. 20th Century Bauhaus artist Anni Albers quoted "Weaving is closest to architecture because it is a building up out of a single element, building a whole out of single elements." Therefore, my weaving practice reflects the architecture of the building.



Interwoven, fabric installation, 2024

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# Sheela-me

Hammond Journeaux



Sheela-me, performance still, 2023.

**Sheela - me is the evolution of self through the embodiment of the enigmatic Sheela - na-gig.**

In my practice I am investigating the female body as an archive of experiences both shared and individual through collective symbols and archetypes. My current work has evolved from my research onto the myths and culture of the historical Irish landscape. This has led me to create imagery around the Sheela- na- gig using found objects and items provided by nature, those discarded by man in combination with contemporary art materials.

The Sheela – na- gig, is a stone carving that depicts the female form as an old haggard being. She displays her accentuated genitalia in a very forthright manner above the doorway or window of both medieval churches and castles. I am focusing on her as an agent for disruption, transformation, and change.

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# Memory of Oblivion

Daniel Flynn



Memory of Oblivion,  
Acrylic on paper, 2024.

**A series of ten acrylic paintings on paper.**

Exploring the complexities of memory and perception, my project navigates the interplay between posed and candid portraits, landscapes, and interiors. Through these diverse subjects, I aim to evoke a sense of nostalgia, introspection, and the fluidity of human experience.

Inspired by the theoretical framework of Bracha Lichtenberg Ettinger, particularly her concept of the matrixial gaze, my research probes into the interconnectedness of subjectivities and the transformative power of relationality. Each painting invites viewers to contemplate the layers of forgotten histories and suppressed narratives that shape our collective consciousness.

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# A search for how to land

Paula Quirke

***A search for how to land* takes its inspiration from the link between somatic movement and politics.**

In the face of climate crisis and geopolitical instability the present can appear overwhelming and the future hopeless. Islands are often described in ways suggesting they are remote and isolated. Living on Sherkin Island has taught me that islands are not homogenous and are places of deep connection and resilience. The connection between how we experience the world and how we embody it informs movement practices in this work. In times of crises such practices have the potential to enhance social engagement.

This work is based on a series of walks and movement practices (2023-2024) centred around the headland marker on Sherkin Island and an introduction to practices at the corresponding structure on Cape Clear Island. Visualising this connection emphasises the potential of islands to teach on resilience and community building.



A search for how to land, photoetching, risoprint, 2024.

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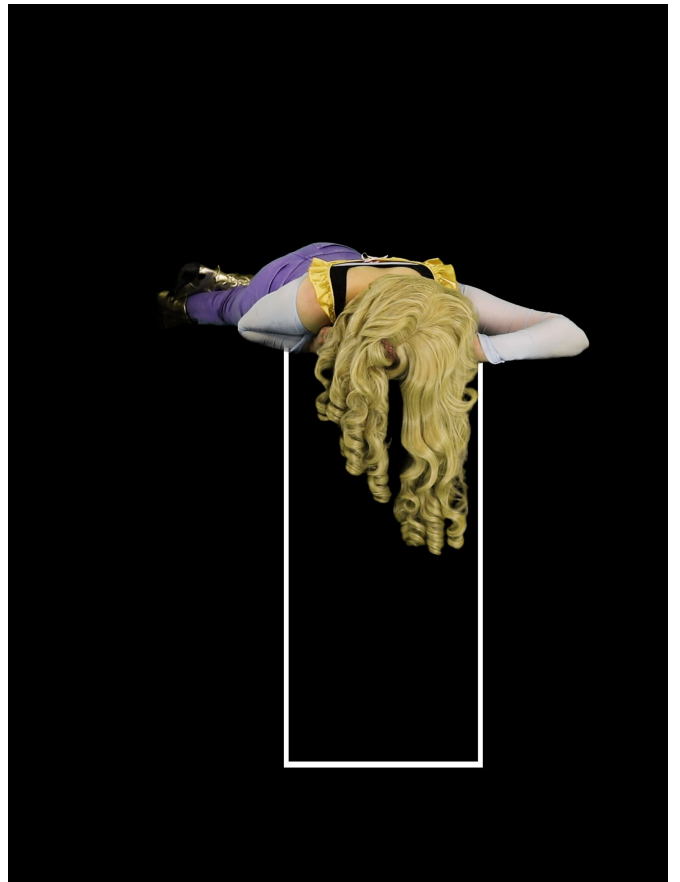
# Eden.

Sorcha Browning

***Eden.* is a 9-minute looped film installation displayed on two sculptural screens. The film is an exploration of digital performativity, cookie collection and the gaze.**

There is a perceived freedom when considering representation – especially of the self – that often falls short of expectations. Whilst our performativity increases what is digitally *known* about us to increase profitability – what are the “stuffs” we are actually gaining from this constant engagement?

The film mirrors the fixed perspective of representational painting to allow each character’s performance to play out simultaneously. In “this” world, the prospects of progression are met with the limitations of the character’s digitally constructed world. Each character is obstructed in some way – the expectations of being an active agent within these spaces is not met, and ultimately the characters are stuck within their cycles of performativity.



Eden., Production Still, 2024

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