

# **BA in Photographic Media**

## Graduate Show 2014

Griffith College Dublin  
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# **BA in Photographic Media**

## Graduate Show 2014

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sinead Murphy

## Andrew Kneeshaw

Power, Corruption & Lies

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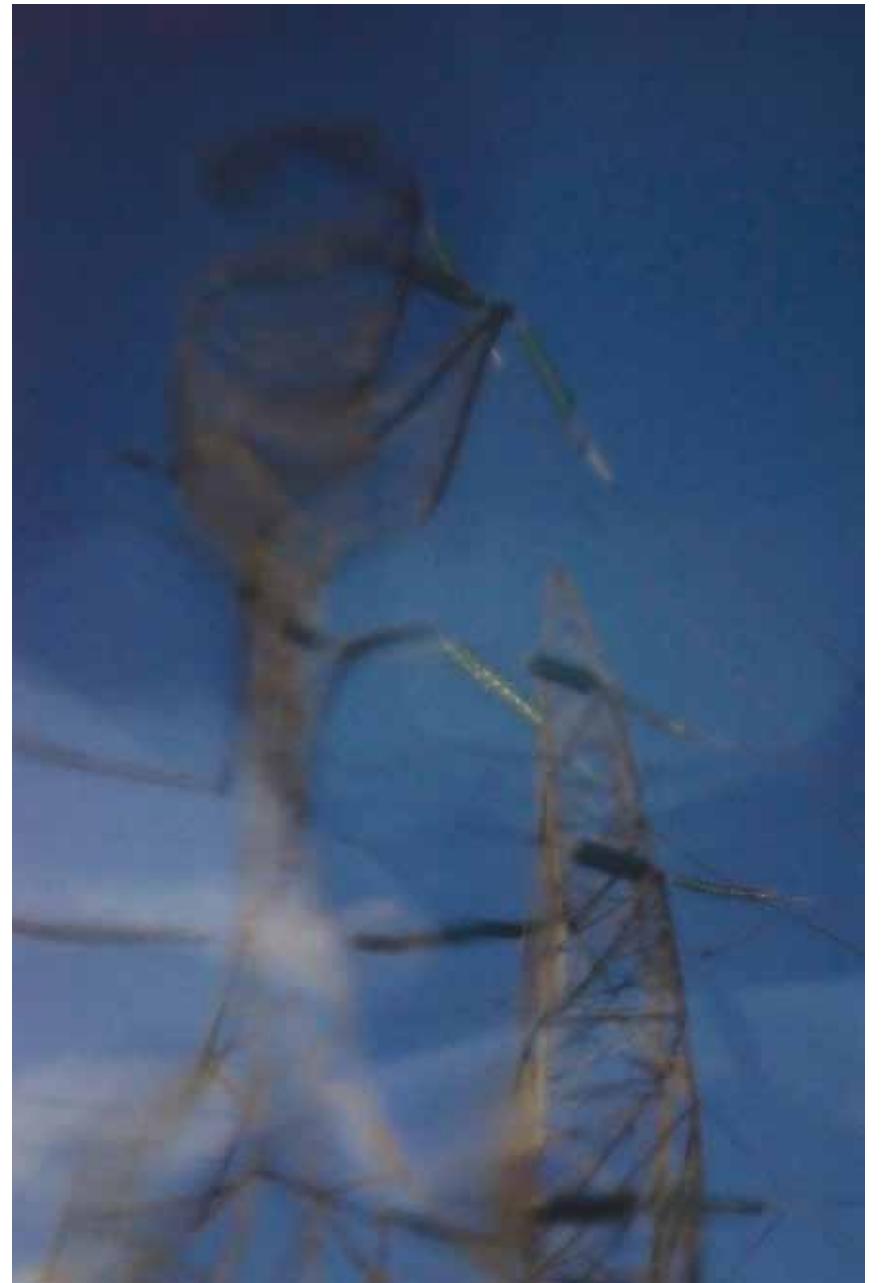
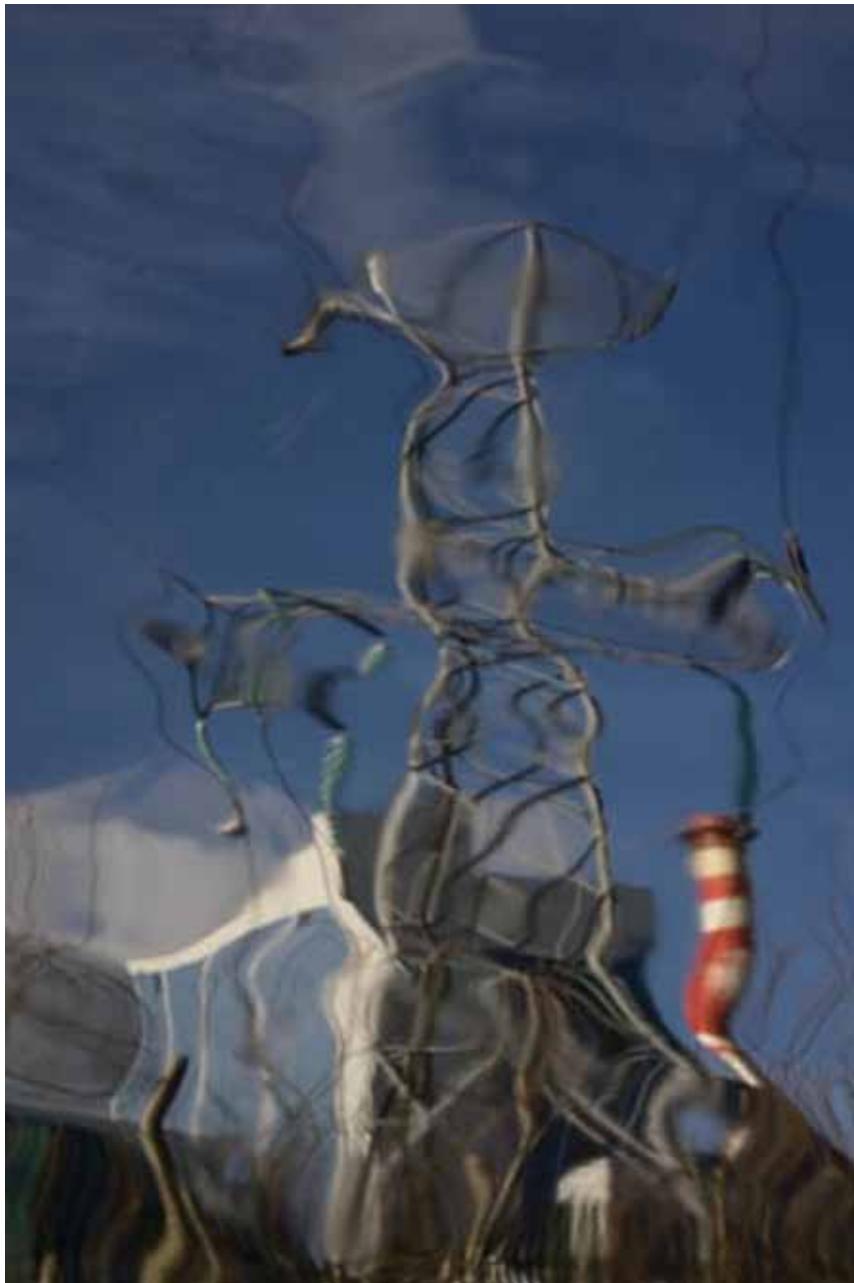
You lofty and dazzling towers,  
pinnacled, red as roses, burnish'd  
with gold. Towers of fables immortal,  
fashion'd from mortal dreams.'

Excerpt from 'Passage To India' by Walt  
Whitman.

Whitman saw a future where science  
and engineering were all part of  
a 'Divine' plan. Electricity would  
form the base for what has become  
our Hi-Tech Society. One may look

upon these 'Power Structures' as  
evil giants, darkening our horizons  
and spoiling our grand vistas. But  
they, within themselves, are marvels.  
Seen somewhat corrupted through  
distorted glass, one can start to  
appreciate their structural grandeur,  
beneath which the beauty lies.





## Anna Zielenkiewicz

### Featured Attractions

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Tourism is a curious thing.

It promises escape, endless horizons, sublime experiences, a past that is alive and well. And yet it establishes a strictly defined territory governed by a hierarchy of signs and linear trajectories, rules and regulations, terms and conditions, health and safety, thus producing a commodity to be consumed in the prescribed way, time and space. The promise of authenticity and craic dissipates into a mere simulation of collectivity with an expiry date and a price tag attached.

My project seeks however to move beyond this sombre vision of leisure

as inevitably embedded in the state structure by drawing attention to tourism as a flash-mob of sorts: ephemeral constellations of disparate bodies – humans, landscapes, inorganic and organic lives – all drawn together by forces of attraction. By exploring iconic destinations of Irish tourism – Featured Attractions I am hoping to foreground its potential of transformation as a springboard for the joyous practice of experimentation, of going away from the flock into uncertain territories.





## Aoife Drum-Towell

### Exposure

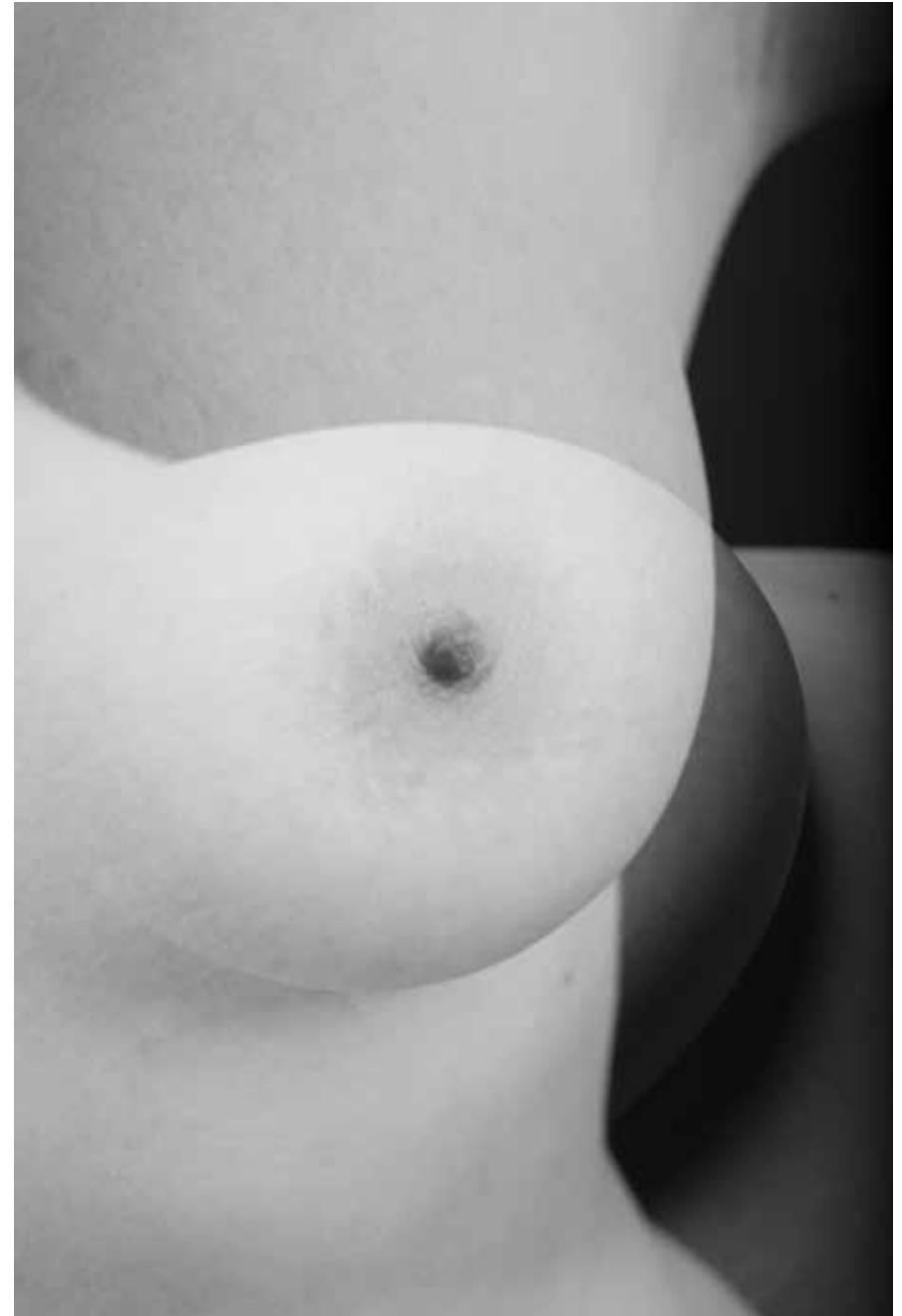
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Working within the ethos of creating each visual in-camera, the series Exposure is an examination of the female body using double exposures and an abstracted approach to the fine art nude. By revisiting the fundamentals and history of female representation in imagery, these black and white photographs display a sensuous; alternative and experimental view of feminine shape and form. The dialogue between photographer and model is accentuated in employing a single subject throughout, in a visual exploration that builds on the tradition of representations of women. The project entails a

tentative and observational approach to the broad subjects of femininity and feminism, brought to fruition through the collaboration between photographer and model. Exposure is a nostalgic, critical and niche body of work which offers an overview of the female perspective in an expressive semblance.





## Antonina Zharko

### Fashion Diary

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Fashion Diary is a progression of work, which spans one year. It includes portraits and editorials and reflects a personal view on fashion and beauty. It records the evolution of changes in approach and personal view on fashion, starting from complicated staged scenes and ending with simple portraits. The whole idea of this project is an attempt to show that fashion is not entirely about clothes and appearance; it is also about the mood, the style and the personality and in fact it is about life. Clothes are transformed into a part of the

play and models are transformed into characters in order to speak to the audience and to engage them. Inspired by David Lynch and using traditional forms of composition with a touch of surrealism mixed with a cinematic and theatrical approach, each image is imbued with a unique atmosphere to make them intriguing and memorable.





## Barry O Sullivan

Stand before our temples

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A work of art does not come from its answers but instead in the questions that it raises...

Contemporary Irish landscape is shaped by oddities with seemingly little or no significance. Investigation into this space in which we inhabit strikes the observer as an important subject for exploration.

These landmarks are in the reach of our daily gaze; they're present but not noticed, speaking but unheard. So what, then, can we say about the Irish landscape today? Here we witness the active and mindless construction of inherent contradictions within our landscape and are thus struck with the

outward form of thoughtless content, a content of non-foresight. And if a Greek temple taught its people how to die, what does a road to nowhere teach us? By documenting the landscape at the moment of confrontation between the subject and their environment, the psychological malaise such a contradiction must create is potentially realized.

How does a world function which wrests from a surrounding landscape of non-sense?

Excerpt from essay by Gregory Jackson





## Brian Mulligan

### Volunteers

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“The highest of distinctions is the service to others” KING GEORGE IV

There are people among us who freely offer to work for the sole purpose of helping others less fortunate than themselves.

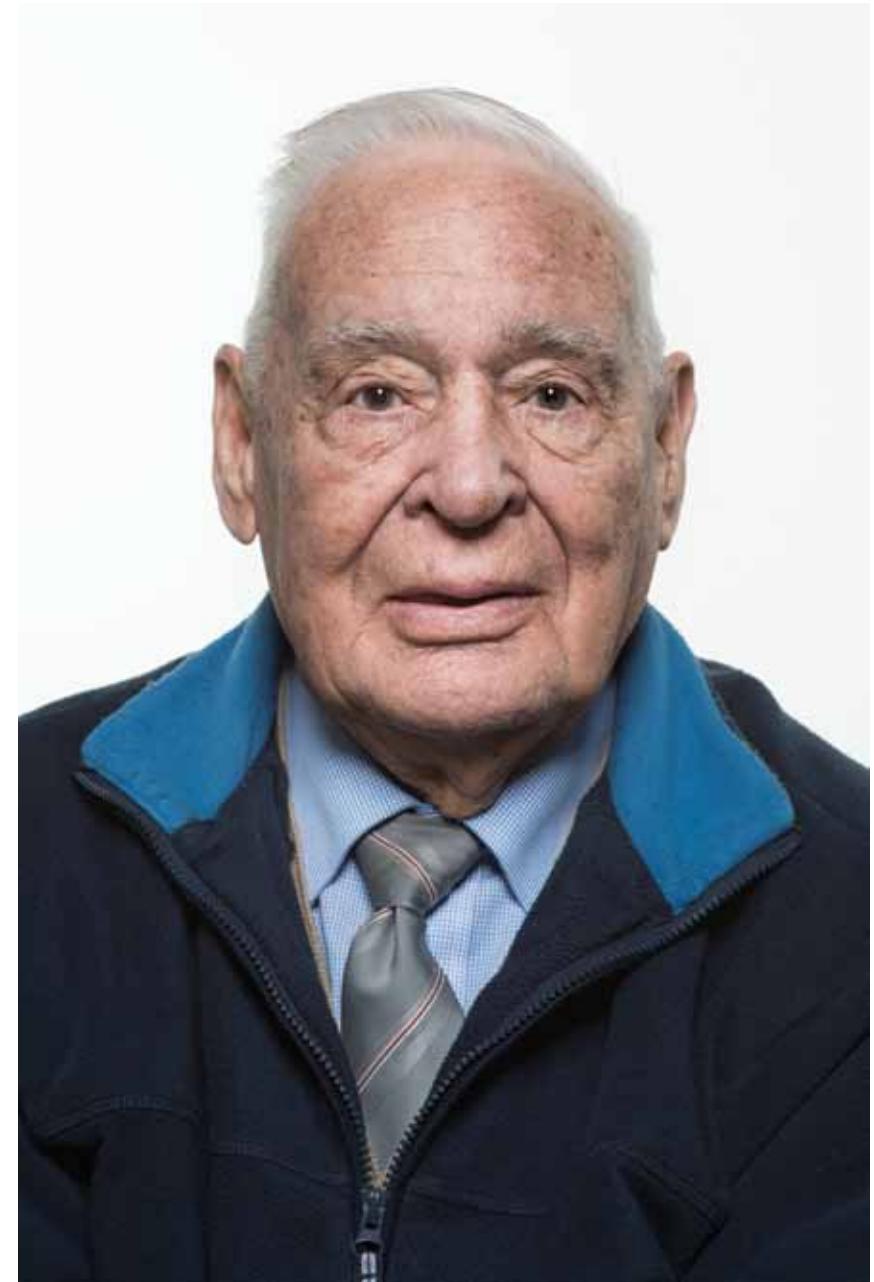
My work draws volunteers away from their day to day lives and places them in front of the camera lens.

It seeks to personalise the often anonymous and seldom appreciated labour by the volunteer and to show that volunteers come from all walks of life and from all age groups.

These volunteers all share a common desire to make a difference in their community and in their own lives by

giving their time to others. There is a camaraderie and sense of belonging amongst volunteers and they feel that they are making a worthwhile contribution to their society.

What was clear from working with these volunteers was the fact many didn't fully grasp or realise the effect people like them have on society. They were almost blinded to the good they do by their humility. As such, I have chosen to portray each of them here in a similar manner; shot in studio, away from distraction, the focus is returned to the volunteer.





## Ciara Byrne

### Dúch (Ink)

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Dúch is a body of work which represents tattoos and their hidden meanings.

Tattoos are a way in which we represent not only ourselves but loved ones as well as memories. They are a means to marking and honouring significant stages in life.

Tattoos have spanned history and cultures worldwide, without limits; no gender requirements or age limits imposed. It's all about the ink.

Tattoos both externalise internal emotions and contain hidden

meaning. They act as a tool to express or even establish identity while simultaneously have the capacity to create a sense of belonging.

Tá Eilléacht ach cracinn domhain, ach téann dúch léir ar an mbealach chun an cnámh  
(Beauty is only skin deep, but ink goes all the way to the bone)





## David Kennedy

### The presence of solitude

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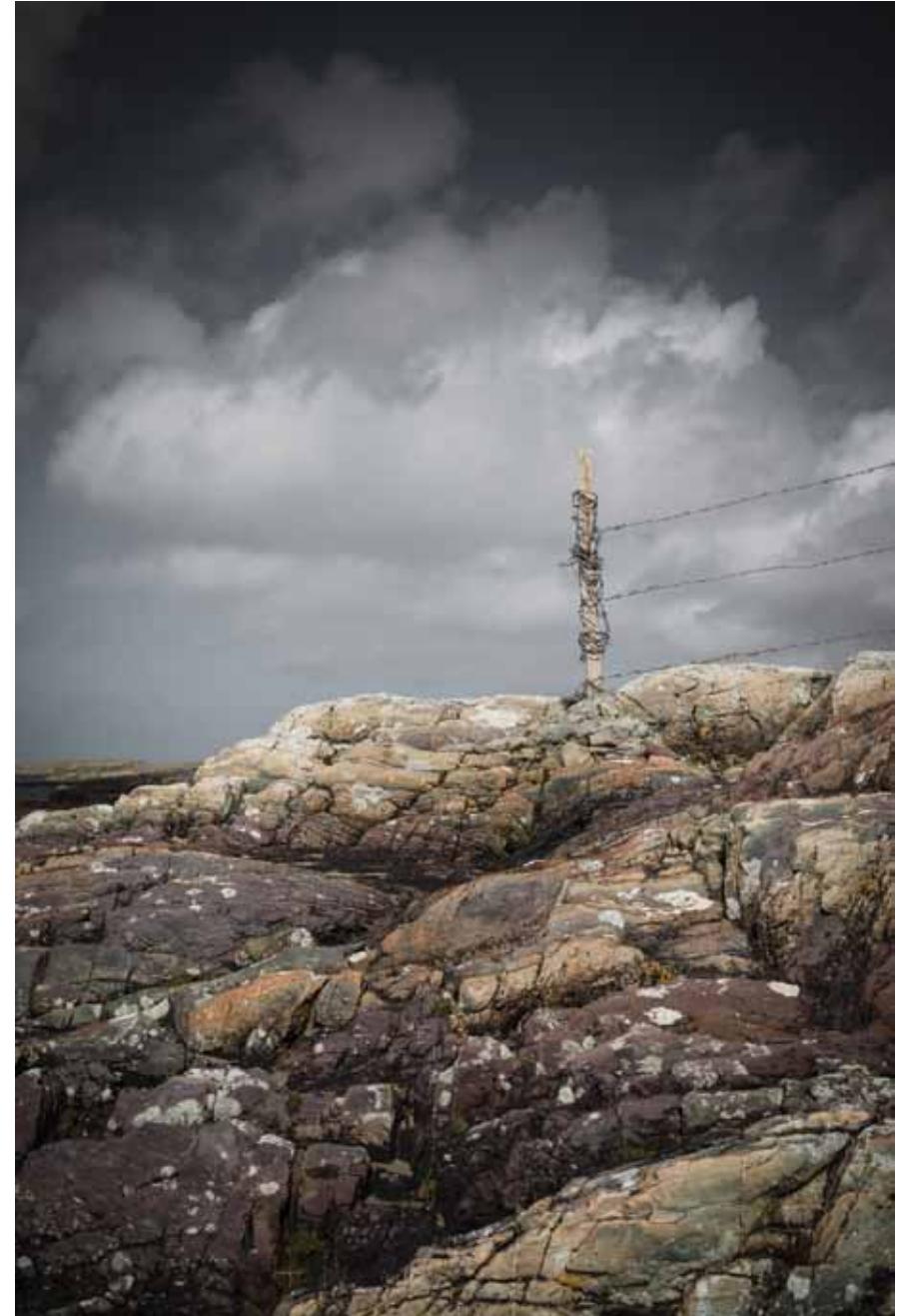
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A rugged, windswept and hauntingly beautiful place at the westerly edge of Europe, Connemara possesses a fragile ancient landscape steeped in mythology and folklore.

The presence of solitude is a body of work that journeys through and explores Connemara's topography. Moving from Connemara's coastline inwards along empty roads, from macro to micro, the presence of solitude reveals a unique barren landscape. Metamorphosed from the deforestation of its natural forests during the bronze age, resulting in its vast boglands that we see today. It is here in the heart of Connemara,

immersed in the raw elemental landscape of bogland and mountains, the presence of solitude brings a sense of place.





## Dinesh Jugessur

Desire

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“to wish or long for; to crave; to want, for something that brings satisfaction or enjoyment.”

Set in the salubrious surroundings of Luttrellstown castle, Desire is a series of images that contrasts contemporary fashion with classic styling.

For what is fashion without desire.





## Erica Jordan

In the night

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The Tuatha de Danann were the first race of people in Ireland. They prospered in Ireland until they were eventually defeated by the Milesians. As a magical race they retreated to a different dimension of space and time, underground and into the trees, where thereafter they became known as the Sidhe.

The trees, often of the Hawthorn variety, occupied by the Sidhe are sometimes called fairy trees or sacred trees and it is said that there is no greater danger than damaging or cutting down one of these trees. The Sidhe tended to come out at night when they knew they were safe

from the Milesians, as such the forests in Ireland come to life after sunset. On Mid-Summer's Eve and All Hallows Eve when the veil between dimensions becomes very thin, the forests become particularly lively as the Sidhe dance and celebrate.





## Grainne Duffy

### The Numbness

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Trapped with no escape and being bound. Falling into the rabbit hole and having the darkness consume the light. Allowing the black cloth transform into a mask that is never removed.

Visually revealing an emotional connection, creating a visceral response in each image, and offering an understanding of this illness that is so often so intangible to others.

An imbalance and a divide into 'the who' and 'the what'.  
An empty creature forming within and the feeling for fights, fades.

The numbness, the chemical imbalance, the black dog.





## Ingvild Melberg Eikeland

Live aboard

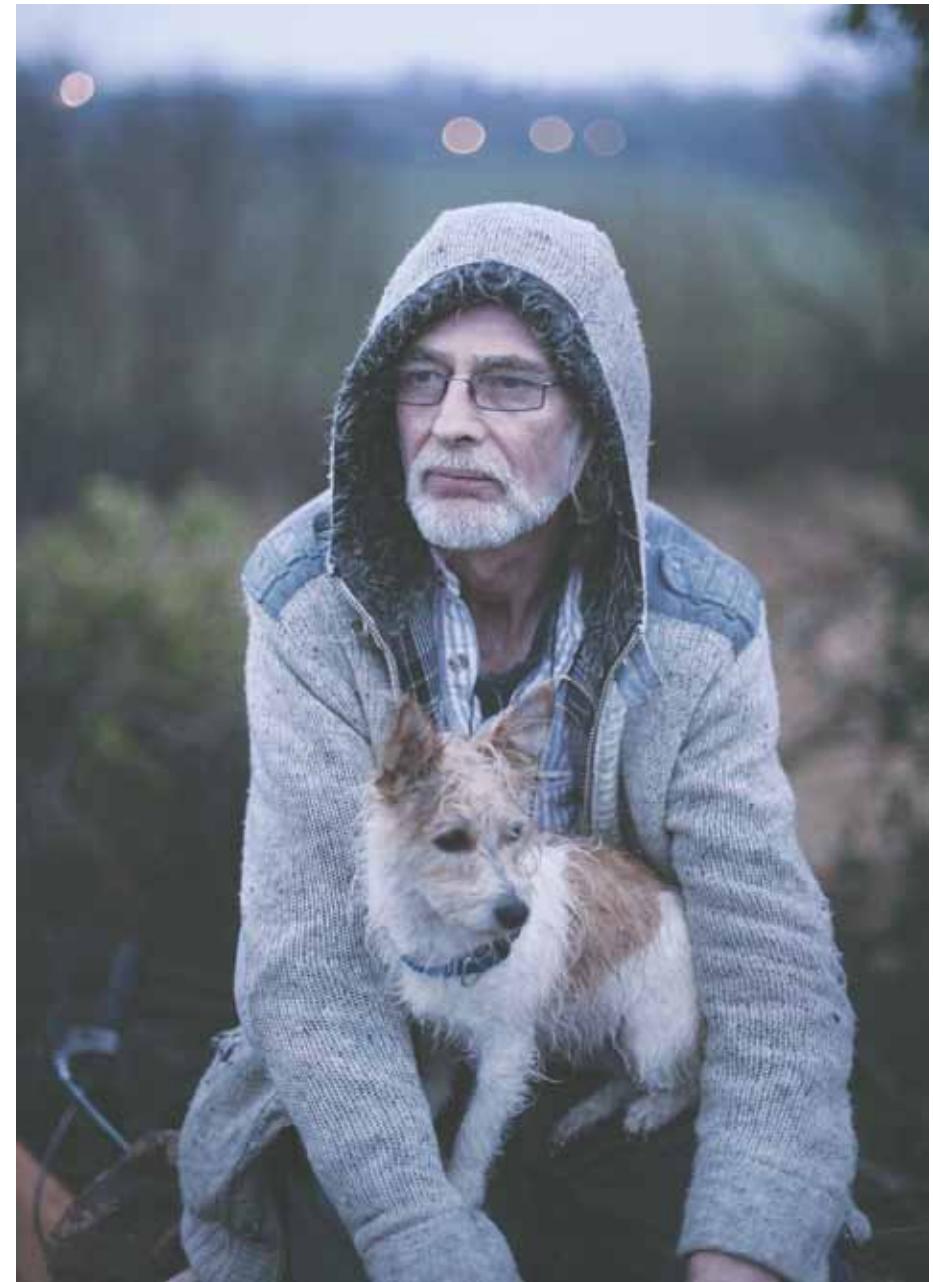
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Established in the 1800's The Grand and the Royal Canal served Dublin with freight and passenger transport up until the 1960's. As the last commercial barge passed through the waterways, settlements of people living in houseboats slowly started to emerge along the canals creating small communities and bringing life back to the abandoned canals. Up until recent years these communities have existed with little intervention from the government except essential mooring contracts and fees. Currently a new set

of legislation, proposed by Irish Waterways, threatens to yet again change life on the canals. These new by-laws may force the residents to relocate their homes by several kilometers every 5 days as well as increase the mooring fees to almost 30 times the current cost. This project is a documentation of the canals residents and a community in a time of uncertainty and the prospect of transition.





## Jordan Busiakiewicz

### The Easter Rising Buildings

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1916's Easter Rising was one of the most important moments in contemporary Irish history. On Easter Monday 24th of April 1916, defying all the odds, approximately 1600 poorly armed rebels went out on the streets of Dublin to fight for independence against British troops with 10 times their numbers. A six-day long battle took 466 lives including 254 civilians and resulted in the destruction of many parts of the capital city.

Today, the locations that survive provide a fascinating insight and tell a story of what Dublin was like 100 years ago. We are reminded that heritage is always living, that history resides in the present.

What were scenes of revolution during the Rising are now taken over by office spaces, shopping centre and government buildings. Buildings which once signified the rule of an oppressor, have been appropriated to signify national identity.

For Easter Rising Buildings I have photographed the most important buildings and locations to show how they look now, almost a century later. Reminding us that our treatment of history informs both the present and the future.





## Julia Gelezova

### Entering the Flesh Again

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Inspired by Greek mythologies of the afterlife, *Entering the Flesh Again* is an exploration into metempsychosis and nature versus humanity. We are considering not only the ever-evolving and rejuvenating natural world, but our place and role within it. The project provides glimpses into potential realities and re-birth, and puts a question mark over our future. Are we paving the way towards progress or a bizarre moral wilderness? As we impact the world around us,

can nature resurrect itself? While new, chimeric lifeforms are generated, genetic engineering continues to pose difficult ethical and ecological challenges. As we struggle, but strive, to control nature, life continues its existence as if in a metaphysical state of transience.





## **Karen Miley**

### Boundaries of Fashion

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With this series I want to explore the boundaries of fashion and art, capturing the flow of material from the human form, the subtle nuances of light and shadows on skin





## Karla Hannigan

### Facing the Challenge

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“Unemployment Diminishes People” –  
Mason Cooley

Facing the Challenge is a documentary body of work depicting the lives of young men living with unemployment in Ireland due to the most recent economic recession. The project highlights the emotional struggles they face on a daily basis: loneliness, boredom, frustration and isolation. It is an uncertain and irritating existence to be in, doubting their own self worth as time passes before them and yet seemingly beyond their control.

This documentary process began nearly one year ago; Kalen, Aaron and Keith are still trapped by their circumstance, waiting for any opportunity to provide and contribute.

Facing the challenge provides a glimpse into a subject which is of concern in Ireland today, the impact of the economic recession on a certain, potentially lost, generation.





## Malene Lange

### My lingua franca

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Words and I are strangers, but from the very first forms of communication, the aim was to impart a message. The earliest form of written communication was a visual language of geometrical forms, shapes and intertwining patterns- a lingua franca. Methods may have changed since then, but the urge to communicate will never leave humanity. As words can sometimes be difficult for me, I want to use a visual method way of storytelling. Using energy, shape, moods, geometry, light, contrast and photographic composition. When colours perform moods, when composition speaks

of stability or when shapes express symbolism, it communicates a message. Lines, circles, reds and greens – they make sense. In my photographs I like to transform everyday sightings into pure visual forms, it is my way of expressing a message, through my lingua franca.





## Mari Lauvheim

### The Orchard

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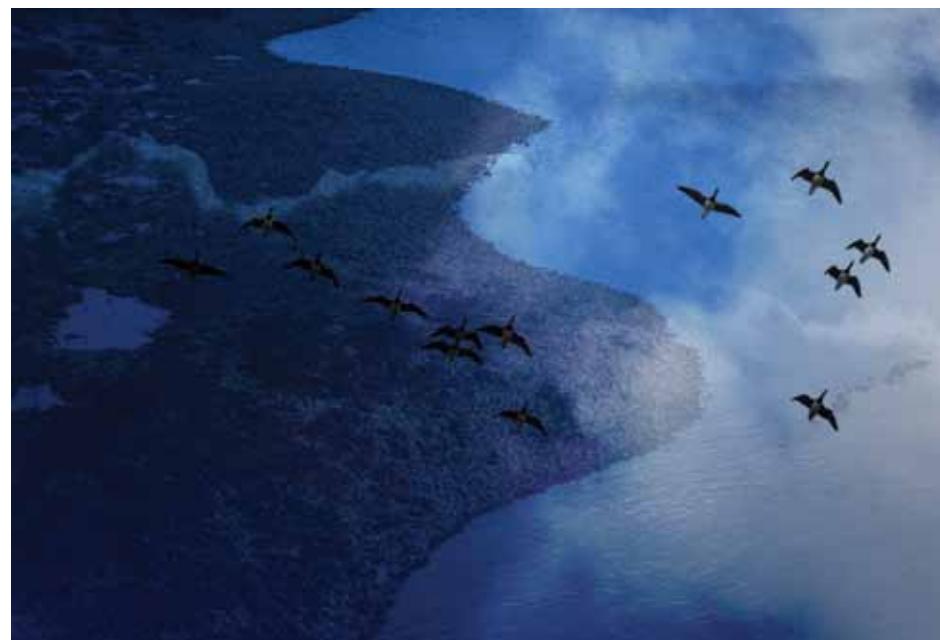
This series of photographs illustrates words by Kevin Evans, words which since I first heard them moved me, and inspired me and this body of work. The story is of an old man looking back at his precious memories in an honest and beautiful way. From his childhood adventures, to his Orchard wedding and lastly when he is old and wants to be buried under the whispering trees.

While memories are images kept within, to cherish for always, this is a visual presentation of what a lifelong

collection of memories could look like.

Aiming to remind the audience of the importance of living in the present and enjoying the little things in life. Just like a tree with all its twigs, every experience makes up the person you are today.





## Mark Talbot

### 'Symphony'

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Winter is a time for death, rest and hibernation, but ultimately in preparation for the earth's rejuvenation. Soon colours such as pinks, greens and lemons emerge before launching into the full bloom of the season representing spring. Yet summer is expressed through the bright yellow shades of the all-powerful sun, surrounding the warm tones of Mother Earth. Autumn brings a farewell to the colours of another year falling away while the earth prepares to rest in anticipation for

another season. Symphony acquires fantasy from nature, portraying characteristic features of the seasons. The marriage between beauty and light is juxtaposed by the raw elements of nature. Each season contains it's own natural individualities that are elegantly expressed by the beauty and confidence of the model.





## Muhammad Sami

Desire

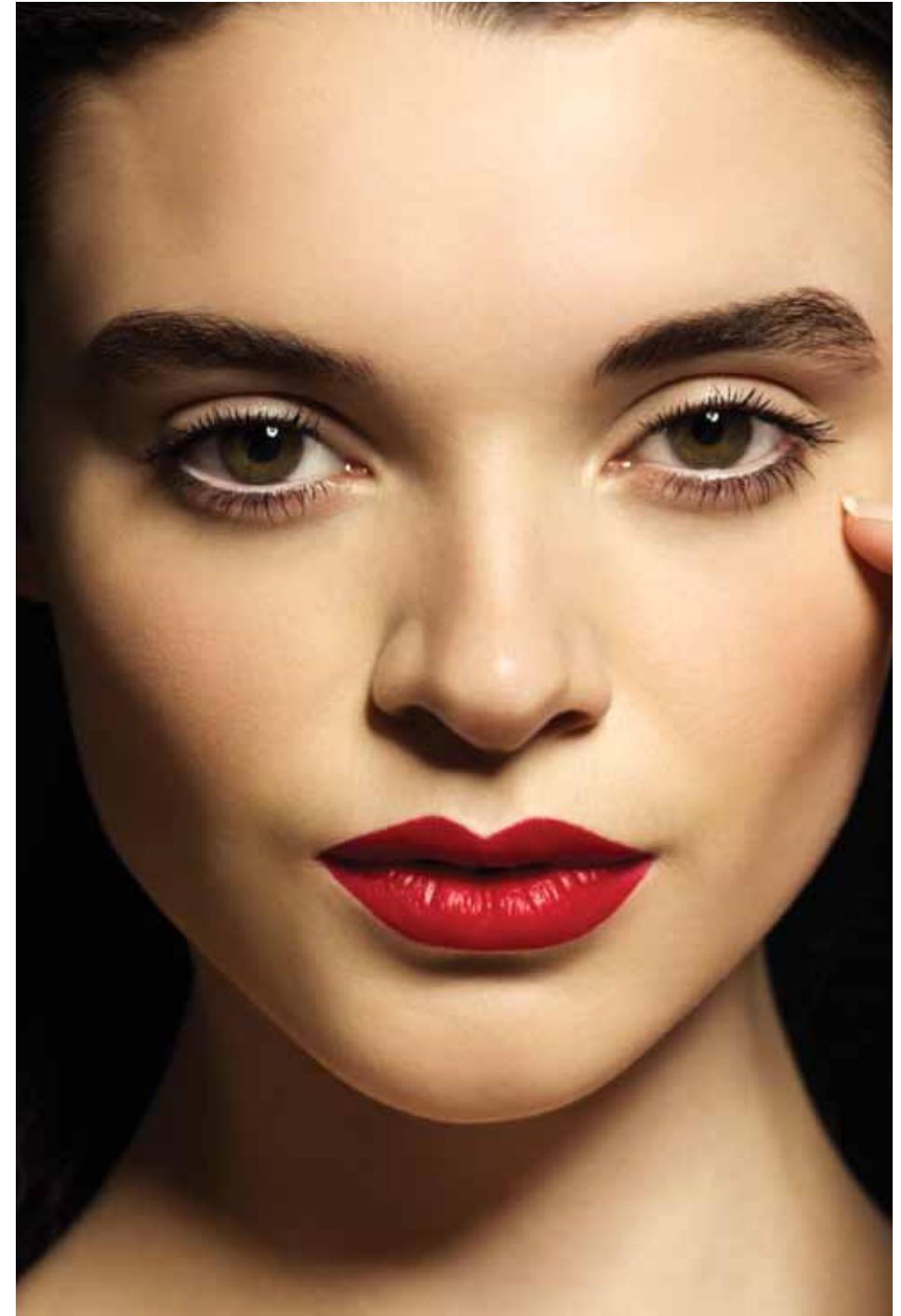
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We each have our own unique way of seeing and experiencing. I love creating images that have a story to tell and showcase the true colours of this magnificent planet, be it humans, nature or anything else. I am an individual who observes the scenery around and blends it along with my subject focus to create something out of the ordinary. On one hand, my photography is a medium to show others how I see the world. On the other, it lets me help others showcase

their world. The field of photography is one that continuously evolves with changes in technology and the environment; a dynamic profession whereby the individual involved is constantly in a state of learning and development.





## Oksana Bondarenko

### Closer

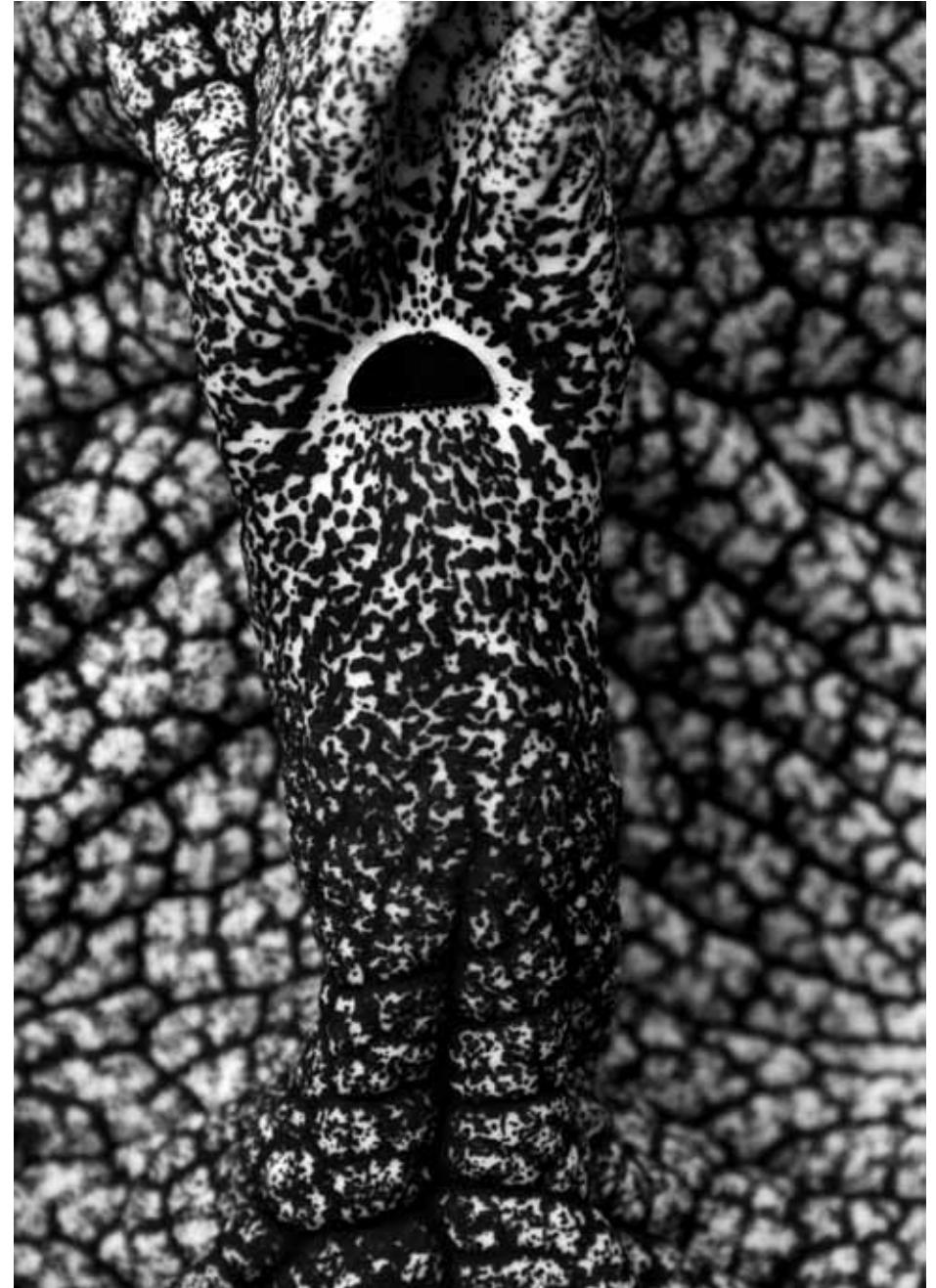
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Having always found nature to be a point of departure and inspiration for my photographic practice, Closer is a series of images which explores the inherent beauty in nature that is sometimes overlooked. Using macro and monochrome techniques to emphasize the beauty of the shapes and forms in our natural world, this project exploits the abstract to offer an alternative representation of floral forms.

“In every artist there is poetry. In every human being there is the poetic element. We know, we feel, we believe.” Ernst Haas  
It is hoped that these images draw the viewer in, Closer.





## Pamela O'Donnell

### 'The Curse of Cromwell's Conquests & the Aftermath'

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The Cromwellian conquest of Ireland (1649-1653) caused unquestionable destruction across the country. The campaign was brutal and the population of Ireland was decimated as a result of the war, cruelly followed by famine and plague. From an architectural and landscape viewpoint, the aftermath of Cromwell saw forced dispossession of lands and many magnificent historical Castles, Churches and Mansions lying in ruins.

The Curse of Cromwell's Conquests & the Aftermath' is designed to capture the architecture of that era

and documents some of the locations besieged, surrendered, abandoned and conquered by Cromwell. While some of the buildings have been eroded by nature and the passing of time, the remains provide a subtle reminder of the bloody past in otherwise unspoiled landscapes. By contrast, other buildings have been restored to their former glory, providing a representation of what Ireland lost as a result of the Cromwell invasion.





## Paul Shannon

### Bats, Arrows & Spaceships

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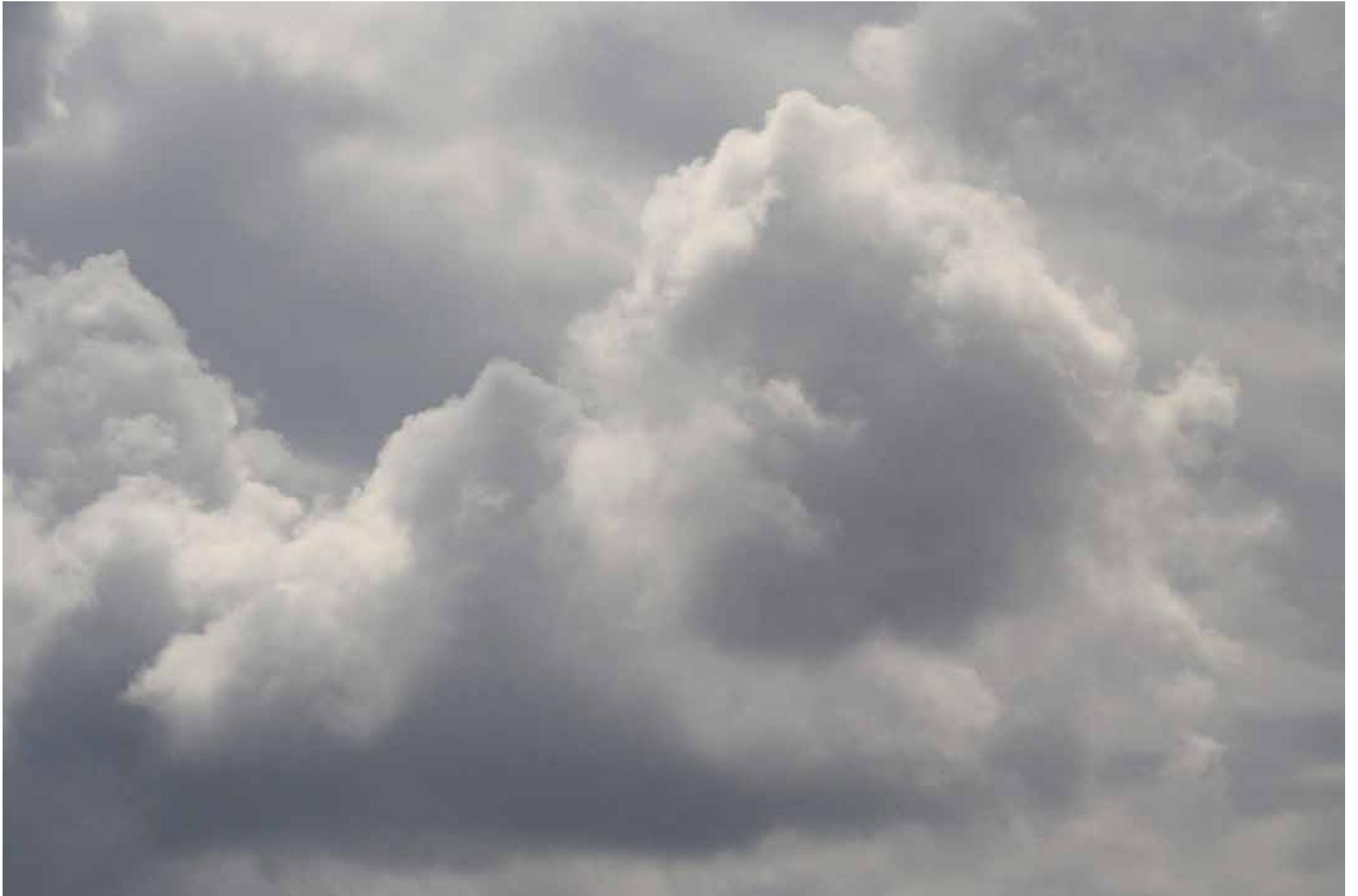
In life we experience many different events that shape how we interact with the world around us. As a result we try to understand these memories by recreating them in the many surfaces, textures and objects we surround ourselves within our daily life.

For centuries, whether in plays, poetry, painting or pageantry clouds have acted as a metaphor that spans human emotion and experience. We find meaning in them, and project meaning onto them. Meanings which

range from exhalation to despair, hope to confusion, or nostalgia to wishful thinking.

Evoking nostalgic feelings of childhood imagination games, Bats, Arrow & Space Ships seeks to reconnect the viewer with their inner child.





## Sadhbh Garvey

Alone

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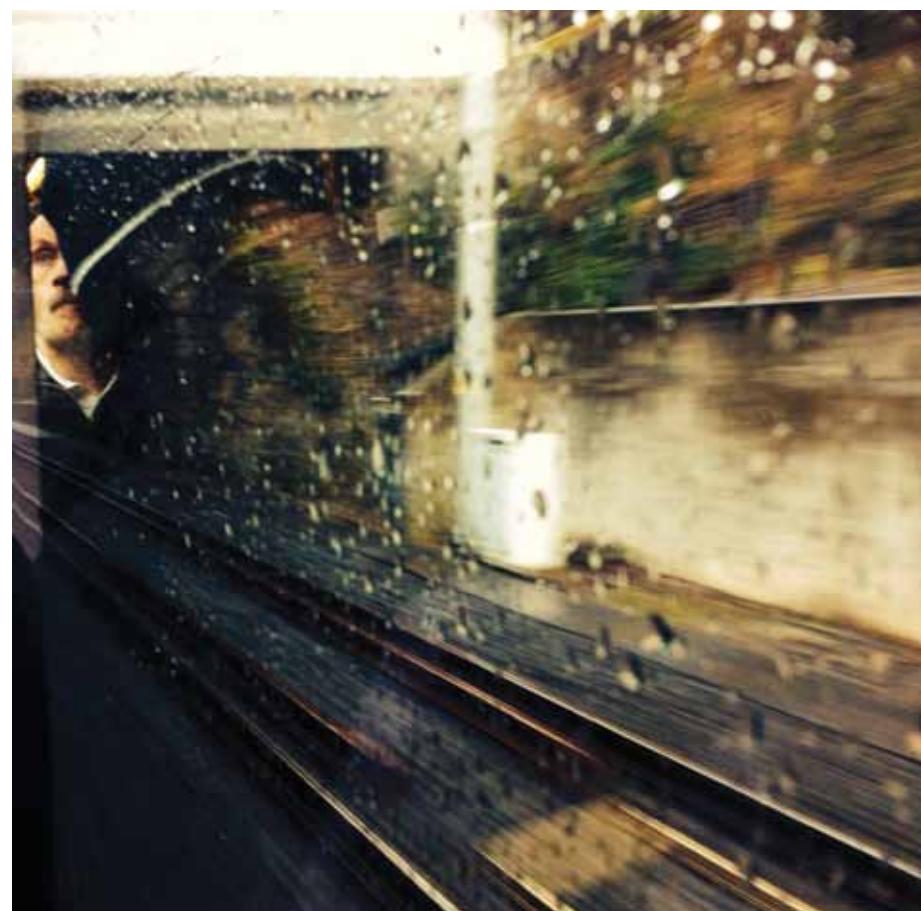
We live our lives every day crossing paths with hundreds of people. We sit next to complete strangers on a daily basis commuting to our destinations.

As a society we are obsessed with our connection to social networking, each individual must be a part of it in some way or other. At present we know more intimate details about near acquaintances than ever before and as a society are obsessed with public image and knowledge about others. “We’re lonely, but we’re afraid of intimacy. And so from social networks to sociable robots, we’re designing technologies that will give us the illusion of companionship without

the demands of friendship.” — Sherry Turkle

Although we live in this ever expanding digital world, our grasp on humanity seems to be slipping away, communicating with our small electronic device and not with the people around us, leaving us alone in the presence of many.





## Sarah Townsend

### Bygones

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Bygones is a look at the impact of the hippie subculture in Sligo town in the early 1970s.

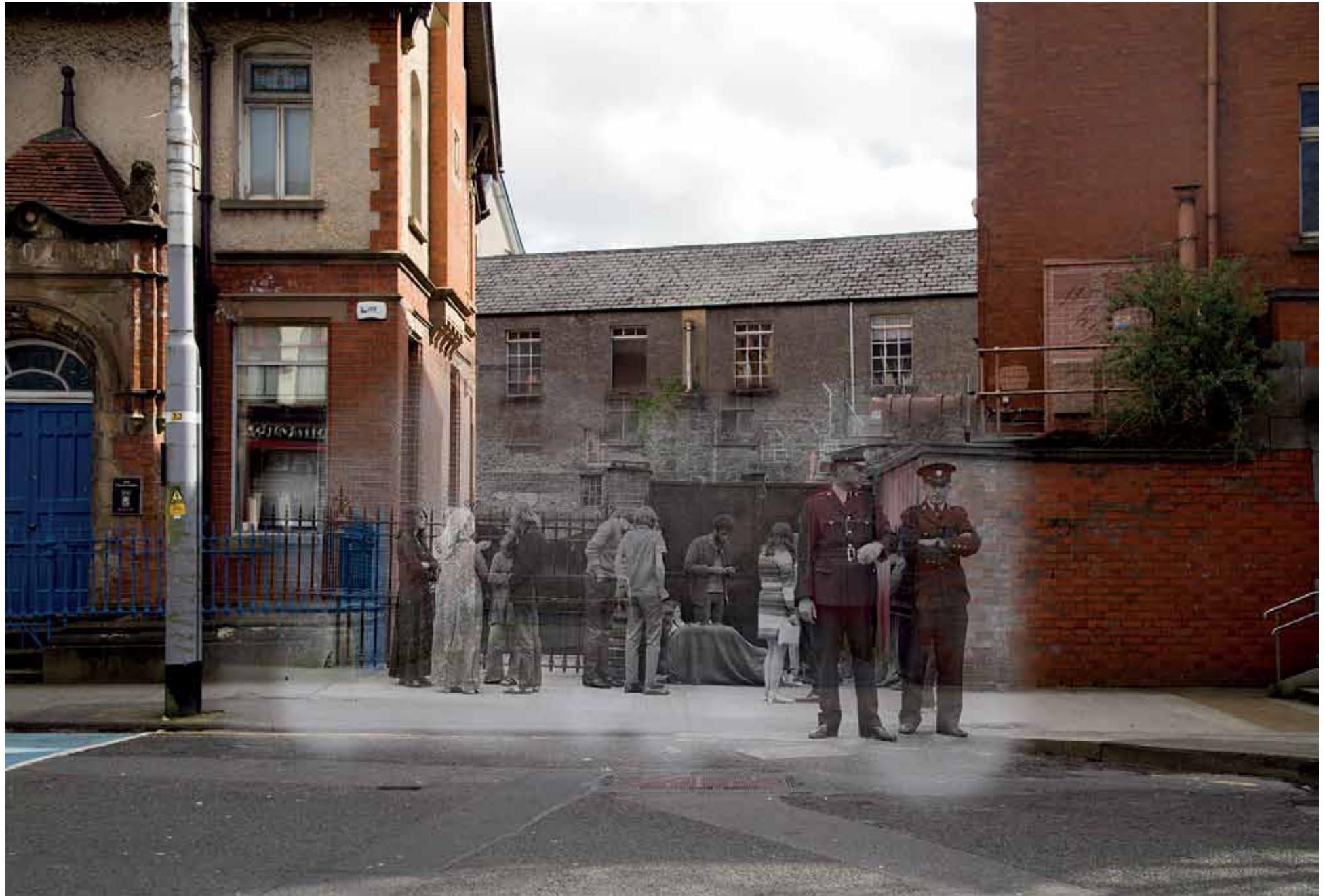
While the subculture emerged in 1960s America, it made its way over the Atlantic and to the town of Sligo in the West of Ireland in the summer of 1971; as exemplified by the 'Sligo Sounds' music festival that summer.

The ethos that the hippie youth culture embraced included freedom from many social constraints of the time. It gave way to the sexual revolution, was more open minded about other religions as well as people becoming more politically active in important issues; particularly

civil rights. During this time however, Irish society was heavily influenced by the Catholic church. These liberal attitudes served to threaten the hegemony of the church in Ireland and as such were not welcomed by the older generations.

Bygones traces the development from past to present, looking at the changes in building structures and the emergence of a new generation.





## Sylwia Bialoblocka

Untitled piece 2014

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The project explores the process of creating a narrative within the medium of photography. I have been interested in how film scenes from classic film genres are embedded into our conscience and their influence on how we read other visual artworks. However, if the structure of the elements that constitute a specific film genre is changed, how (if) will it affect the narrative?

“Untitled piece 2014” plays with a concept of possible multiple meanings coming from a set of images. It is presented in the form of a story

board, the viewer being the editor; left to choose what frames to use or discard, and in what sequence order to create a narrative.

If we are given elements of a “movie” without a step-by-step script, how many variations and how many stories will result?





## Tiberio Ventura

### South-Side Shadows

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The aim of the project is to document the condition of life in the social housing areas of Rialto and St. Michael's estate. In 2004 St. Michael's Estate submitted a proposal to Dublin City Council regarding the reconstruction of social housing in Rialto, Dolphin Barn and St. Michael's estate. This project was called Regeneration. After several years of negotiation between the two parts, in 2008 when the economic crisis affected Ireland, Dublin City Council decided to reject the agreement for lack of funds. In 2009, residents of Dolphins Barn,

under the guidance of community workers, established the Rialto Rights in Action Group. Over the past five years they have tried to improve the living conditions in the social housing schemes. Many residents have have asthma and other health issues, because of the dampness present in the walls.

"South-Side Shadows" seeks to show how the situation in social housing has not changed nor is there any plan for change in the foreseeable future.





## **Tomasz Kornas**

### Fashion Conscience

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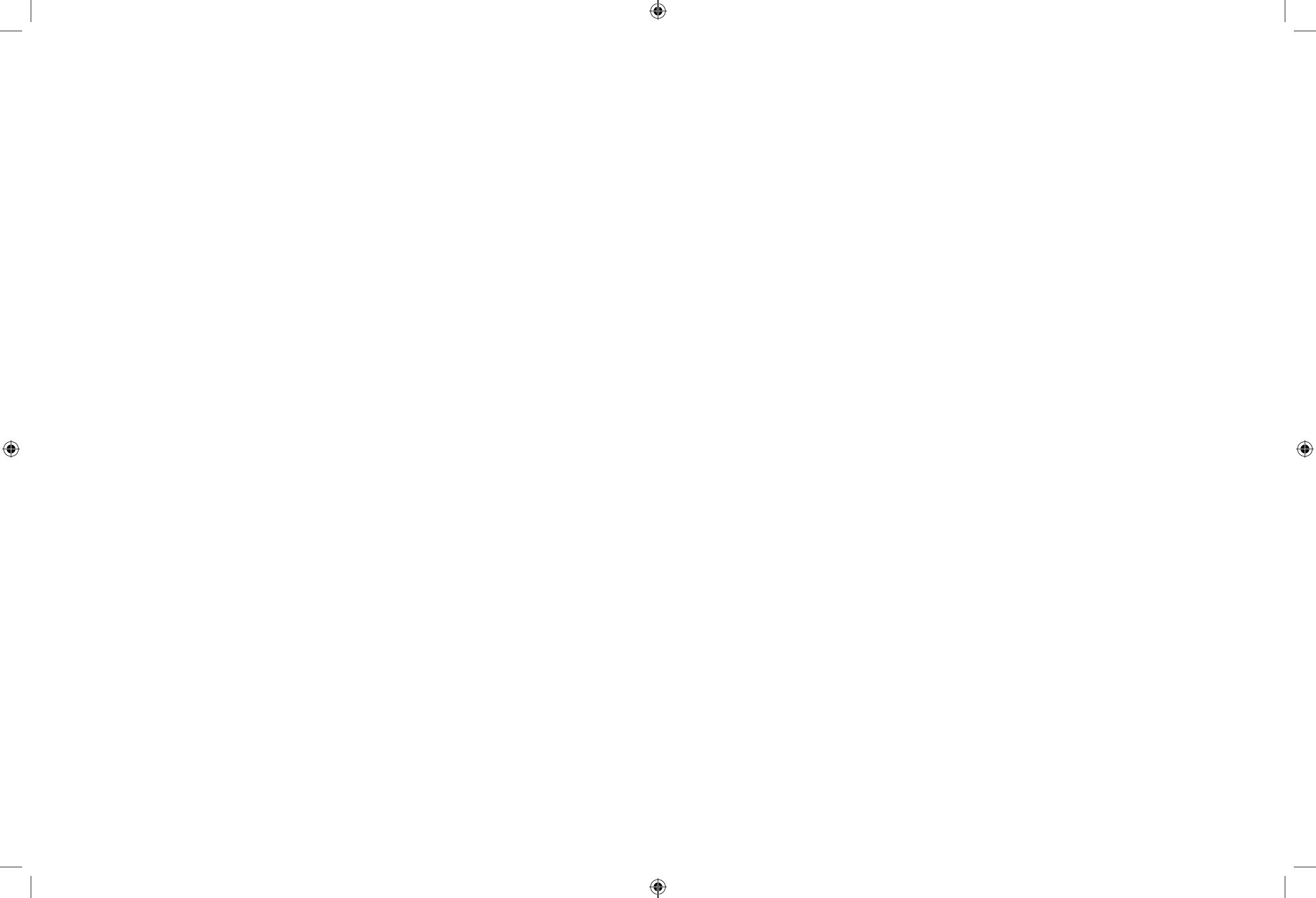
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Fashion Conscience questions the elements which create today's high fashion industry. Whether it is the post production, selection of size '0' models, the sexualisation of young girls, the celebrity factor or the quite unusual visions of designers, all those elements have a great influence on the perception of social standards.

This project aims to scrutinise what society has come to accept as the norm. It seeks to raise questions about the purpose, audience and influence of the fashion industry.







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Circular Road**

Monday to Friday 0700-2230  
Saturday 0800-2230  
Sunday 0900-2230



**GRIFFITH COLLEGE  
STUDENTS' UNION**

WISH ALL  
GRADUATES



GOOD LUCK



IN THEIR FUTURE  
ENDEAVOURS

