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Limerick School of Art and Design

3rd Year Ceramic Exhibition

Hunt Museum



March 2022



Welcome

The third year LSAD ceramic students would like to take this opportunity to show our gratitude for your appreciated support and attendance. The work presented in this exhibition showcases an extensive amount of dedication, skill and determination, with the continuous guidance and assistance of our tutors Mandy Parslow, Gemma Dardis, Owen Quinlan, Fiona Bourke and Anthony Horrigan and our technician Jason McCarthy. We would also like to thank Mike Byrne for launching our opening tonight.

Working through ceramics has opened our eyes to the possibilities and abilities achievable through this discipline. "Cré" gives an insight into each individual student's mindset and capabilities, through each work exhibited here tonight.

Getting to this point of our first exhibition has been extremely rewarding and we would like to thank everyone who supported us on this journey.

On behalf of the third year ceramic students, we would like to take the time to thank our generous sponsors, without whom none of this would have been possible. Special thanks to the Hunt Museum for accommodating this exhibition.

Sponsors

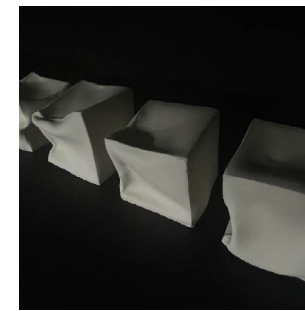
Treaty City Brewery
P.B.C building and maintenance contractors
The Curragower
Paints n' pencils
Eurospar, Co. Clare
Alchemy of Movement
Sami Swoi

Introduction

"Cré" is an exhibition of current work by the 3rd year ceramic students at LSAD 2022. The collection of images and artists statements within, provides a window into the thoughts and ideas which have been developed and expressed in the ceramic work included in the exhibition.

The starting point for all these pieces was a project brief based on two lists of descriptor and source words. Each student chose a word from each list that inspired them. These combinations of words developed their body of work. This similar starting point has evolved into a varied collection of work that is as exciting and innovative as the artists and designers themselves.

Sophie Dowdall



'Beauty is in the Eye'

My work explores my perception of perfectionism and my desire to have everything as perfect as it possible can be.

By producing multiples of a simplistic porcelain cubes, I set out to intentionally damage it. Utilising the drying times when casting I take the cubes out of the mould early causing the walls to slowly collapse on itself. The cube then serves as a vehicle for exposing me to a lack of control over the work and, allowing me to process and express these emotions in a more therapeutic manner.



Paul Griffin



Fragility

“ What nature is, is visible on its surface.”

Ernst Haeckel

By nature humans are visual beings. Nature is made up of many different ecosystems with a vast amount of diversity that we cannot see, such as microscopic organisms, deep sea plant life and creatures. All of the planets ecosystems are linked, supporting life as we know it. Microorganisms have been evolving for nearly 3.5 billion years creating much of the planets ecological balance. Over the last 300 years with the rise of the industrial revolution we have been polluting the planet wiping out many species and bringing many others to the brink of extinction. Contemporarily the use of aerosol sprays have created one of the greatest threats to our existence through VOCs, volatile organic compounds. Through this work I would hope to highlight the damage we are doing to the unseen life on our planet. I ask you to question and think beyond what is visible to us, in a world where there is a great beauty and diversity not visible to the naked eye that is currently been destroyed.



Caitriona Shoer



As a ceramic artist, my work focuses on the passage of time. It makes connections between the characteristics of erosion and the attrition experienced in our lives as a result of relationships and environment. You cannot control life! No matter how hard you try, it just keeps rolling on, hence the spheres. The sphere represents the perfect form, but the use of various inclusions and conflicting clay bodies leaves ultimate control to the firing process. In creating the forms, I draw inspiration from the range of emotions we experience in life from stress, grief, anger, joy, hope, and love along with the memories they hold. The nature of these emotions mirror the uncontrollable and unpredictable nature of the processes I use in their creation.



Michelle Timoney



Rituals, whether they are formal, informal or chosen for their benefits, can help us cope with life's uncertainties. During lockdown I took up cold water swimming in a nearby lake, it became a daily ritual to look forward to, despite the freezing cold water it is extremely beneficial both mentally and physically. I discovered the best way to warm the body after the swim is slowly, layering on clothes for the outside and a hot tea for the inside. Using the mould making and slip casting method, I have designed a porcelain tea cup without a handle, the purpose of this is to ensure the cup is held with both hands to provide warmth. Material, form and function carry equal weight in this piece. Its surface design is a reflection of the water's movement as the swimmer first encounters the shocking cold water.



Jordan Moran



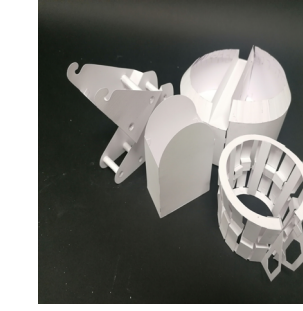
Symbiosis is a biological theory that guided my initial research towards a design that is inspired by the symbiotic relationship within lichen.

The Algae and Fungi in lichens have a mutualistic relationship, beneficial for both organisms whose survival does not depend upon one another. This is the dynamic system which inspired my work.

Symbiotic dynamism is, therefore, a key facet of my design. I have aimed to create a set of bowls that are versatile and can function as a group or as individuals.



Robyn Stephens



A Communal Construction of Components

Through deconstructing industrial lamps, with their practical skeletal framework of multiple parts. Selected forms were then reassembled into an alternative item that functions in the same location, the desk, as a desk organiser. These forms were chosen as they effectively held the most essential items.

Intended for a communal workspace, where each individual needs different items. This desk organiser can be deconstructed, to utilise whichever components are necessary to the user, and can then be reconstructed back for storage.

The surface designs refer to the design process of the paper model's construction. As well as schematic drawings, that inform how the desk organiser is to be used as a whole and each individual piece functions.



Maria Holubowicz



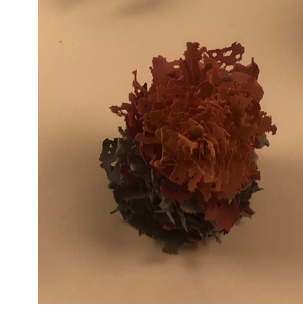
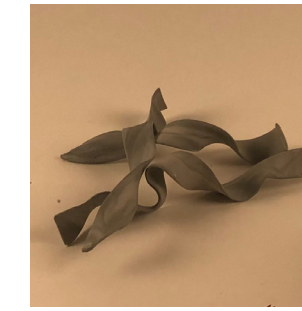
Permeation

I am interested in combining different architectural styles and the dissimilarity of their sturdiness and the stillness to the movement of the world around them, which consequently brings the inanimate structures to life. The movement of lights, reflection and shadows creates the impression of motion of the constructions.

I wish to show the juxtaposition of the rigidity of the grounded, heavy buildings opposed to the fluidity of movement and how this action plays into the space and architectural structures of an urban setting.



Rebekah Getsee



My work focuses on the interpretation of the ephemerality of the spiritual aspect of the Prama into the physical.

I take inspiration from the ancient belief in the four elements – Fire, Water, Earth, and Air – are the critical forces that sustain all life.

“Synergy of the Prama” is a collection that concentrates on the elements as I see them in their most impactful forms, interacting with the world. The chaotic destruction of fire, the grounding force of the earth, the violent yet fluid nature of water, and the playful intermingling of the air as it weaves through us, dancing like smoke as a constant that is essential for life.

This series explores the dynamic energy of these elements as they exist in tandem, four separate forces that congregate in a synergy known as the Prama – the life force of the earth.



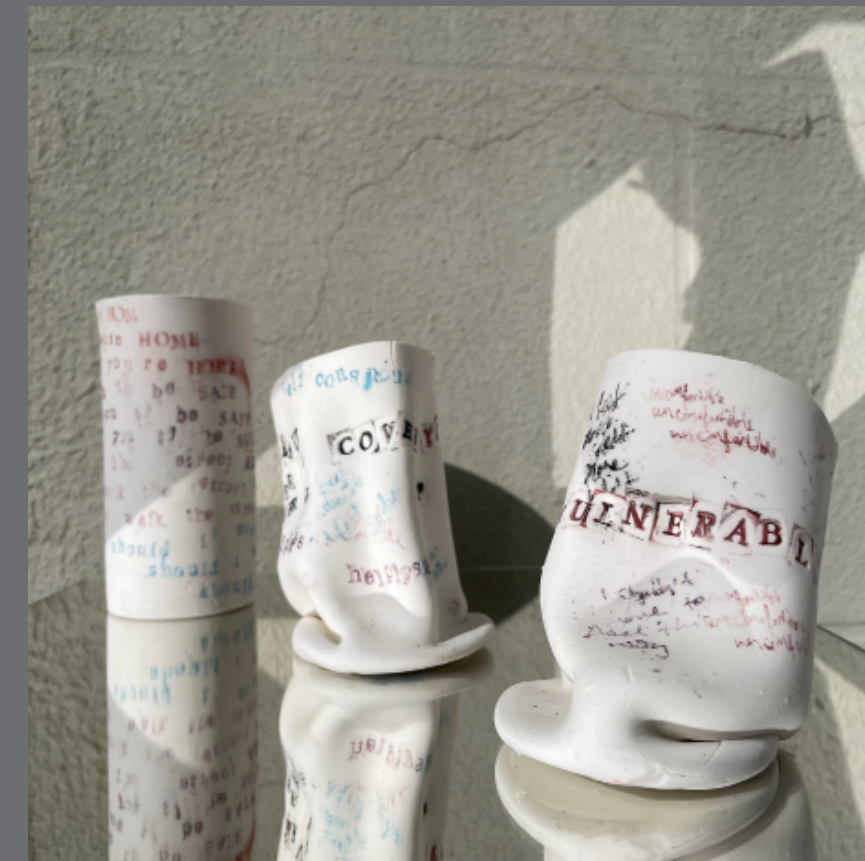
Rungtawan Tuohy



'It's Not Your Fault'

This collection represents primary research undertaken into the effect of verbal harassment experienced by women. My work aims to draw attention to this continuing issue in society.

'It's Not Your Fault' is a series of vessels that materially respond to common examples of verbal harassment. The colours imitate physical bruises to highlight the impact of harassment not seen by the naked eye. The escalation of this problem today is evidenced in this sequence. In a visual context through clay, this illustrates how words can truly cut deeper than knives.



Gary Byrne



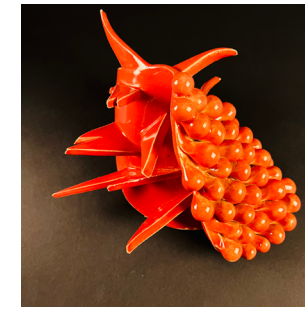
As a Ceramic Artist, my approach to the Context Brief was influenced by the relationship between the River Shannon and Limerick city, where these two entities meet "The Edge" became my research area.

Mud larking on Clancy strand, brought some beautiful finds of broken ceramics and other objects, wild clay, harvested from Lough Derg, on the River Shannon became an integral part of my final piece.

Constructing and de-constructing the thrown forms, for me, brought to mind the power of the River Shannon and how water in a river context has the power to destroy and renew at the same time, a force of nature that has no ego nor does it have an agenda, it is just nature at its most beautiful.



Devi Kala Boominathan



My work is about my personal experiences of being a 'Third culture' child. 'Third Culture' children are children that are born, raised and live in three different cultures/countries. Using food as a vehicle, I will show the changes I've experienced in my tolerance of each culture's spice levels in its food.

My initial experience of European food was one of blandness in comparison to my familiarity of spices and flavourful Indian food. The longer I have been in Europe my appreciation for the subtlety of European food has increased while on returning home I found my tolerance for spices in Indian foods has decreased. I recorded these changes on a graph that is translated onto my work. On further reflection this change in my palate preference has become neither fully European nor fully Indian, rather an amalgamation or hybrid in nature. My pieces act as a hybrid representation of my third culture status.

