

THE IRISH TIMES
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Arts & Books



Bait and switch

How a banking disaster was rebranded as a public-finance crisis. Page 10



Megaphone diplomacy

Bono might be irritating, but does he deserve a book-length rant? Page 12

Inventive, ambitious, engaged and curious, art-school graduates have produced work as diverse as it is excellent

High grade art from this year's graduate crop



Aidan Dunne

There are terrific things to see, and on occasion hear, at this year's art-school graduate exhibitions. You never know what to expect. At Dón Laoghaire Institute of Art, Design and Technology, for example, Declan [name obscured] laid out in his best-known philosophical work, *Being and Event*, he has very specific ideas about what is possible politically and how, and why. Richardson McCrea's stylised treatment, with high production values, and implying links to Ireland's recent history, inescapably recalls Gerard By-

Graduate shows Where to see them

■ **DUBLIN INSTITUTE OF TECHNOLOGY** Fine art is at Portland Row, Photography is at the Gallery of Photography and the National Photographic Archive, in Temple Bar, Ends tomorrow.

■ **CRAWFORD COLLEGE OF ART AND DESIGN** Irish art graduate show, at Sharman Crawford Street, Cork, ends today.

■ **NATIONAL COLLEGE OF ART AND DESIGN** Fine-art and design graduates are showing at NCAD, 100 Thomas Street, Dublin 8, until June 23rd. Master's students are showing at Moxie Studios, Lad Lane, Dublin 2, also until June 23rd.

■ **LIMERICK SCHOOL OF ART AND DESIGN** Graduate show has ended.



rne's elaborate filmed re-enactments of cultural texts, while not being overshadowed by them.

It has become almost customary to berate graduate artists for not dealing with contemporary political or cultural events, or indeed with whatever else anyone feels they should be dealing with. This year it would be hard to make any particular charge stick. US military flights feeding through Shannon, the ban on cutting blanket bogs, surveillance technologies and practices, the legacy of the Magdalene laundries, global unrest: all are tackled very well, most of them repeatedly.

Identity, from every point of view, is perennially popular with young artists, in ways that range from the playful (Melissa [name obscured])

Most accomplished

It's hardly surprising that the most accomplished exhibition overall is NCAD's master-of-fine-arts show at Moxie Studios. If you're going to see just one graduate show, make it this one. Highlights include Christine L'Anney's hypnotic performance videos, Gwen Wilkinson's images of evanescence, Hannah Moore's tent installation, printmakers Niall Naessens and Lillian Ingram, and Jane Giffney's intricate works with human hair.

At Moxie you'll also find a number of very good painters making up something close to a movement or school, a notional grouping that would include such more established figures as Paul Doran, Mark Swords and Fergus Feehily. They don't all make the same kind of work, but what comes across is a sympathy in outlook and attitude. At Moxie are Eileen Murphy, Natasha Conway and George Warren, and one could add two impressive BAs to that list, Andrew Simpson and Daniel Jackman.

Add Diarmaid O'Sullivan and Susan O'Leary at CIT as convincing painters and it might seem perverse to suggest there is a crisis in painting.

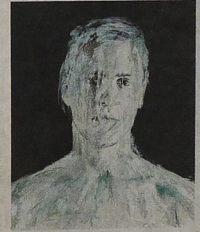
The crisis is that painting appears to be used as a default option by students and staff who are not fundamentally engaged with it and don't ask the most obvious questions about ability and intention.

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If you're going to see just one graduate show, make it NCAD's MFA show at Moxie Studios



Left: *Amorphous III* by Gwen Wilkinson; top: *Head* by George Warren; above: *Quolla* by Lisa Burke

Main Image and Exhibition Highlight