


BA in Photographic Media

Graduate Show 2016

Griffith College Dublin
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The Spirit Of Dublin



Walter Teeling first established a hand craft distillery back in 1782 on Marrowbone Lane in the Liberties area of Dublin. But at the start of the 20th century the original distillery was sold. In 2015, Walters descendants Jack and Stephen Teeling are carrying on the family's legacy in Newmarket Square in the heart of Dublin 8, a few meters from the original site. Newmarket square, an area that was well known for its whiskey trade. The new distillery is a three

copper pot still operation reviving the traditional style of Dublin whiskey distillation. Their emblem of a phoenix rising from a pot still is symbolizing the re-birth of the Teeling distillery. *The Spirit of Dublin* celebrates the new distillery, the first one in Dublin in over 125 years that brings the craft of distilling back into the heart of Dublin city.



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Charlotte Herron

BOYGIRL



BOYGIRL is centered on the theme of gender neutrality through fashion and explores the overlap between men and women's fashion. Recently unisex styles have become more noticeable from the street to the runways with oversized shirts on women to tight fitted jeans on men.

Through these images I aim to unmask the expectations of men and women declared by society, proposing neutrality as a universal vision. Having always had an

interest in gender equality, this body of work coincides with the notion of breaking down gender barriers.

Through these images I illustrate a freer way to live, to be able to express ourselves beyond the limits of gender.

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Claudia Verdecchia

Away for Home



The Prysmian Factory in the Italian town of Ascoli Piceno, is one of the 53 factories that closed down every day in 2015 in Italy as a consequence of the economic crisis.

120 workers lost their jobs but just 30 accepted an offer of relocation. Half of them were sent to the Merlino factory in the industrial North of Italy. Vladimiro, Luca, Loris, Riccardo, Fabio and their colleagues moved 500 km

away from home leaving the people, town and landscape they belonged to for a new, unwanted chapter of their lives.

They once were just colleagues, but they now happen to be each other's family, friends, housemates and support, bound together by the same life choice and the same struggle.

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David Fogarty

“We Are Not Here To Take Part” The Irish MMA Story



Mixed-martial-arts has gone from an unknown commodity to one of the most talked about sports in Ireland over the past 24 months.

“We Are Not Here To Take Part” portrays the path from the small GAA halls that host novices making their first steps in the sport, right up to the UFC’s hallowed Octagon in Las Vegas. The work aims to give a human face to the sport. By seeing the competitors and fans in great

elation of victory contrasted to the devastating depths of defeat, the viewer has an insight of the passion the participants and supporters have for the Irish MMA scene.

This is not the story of an individual, team or promotion. ‘We Are Not Here To Take Part’, tells the story of a sport.

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Declan Kelly

Title



The genre of fashion photography can be intense and personal. TITLE displays contemporary youth culture by creating atmosphere and mood and articulating the confidence of today's young male.

The work is based on my concept of man; reflecting the attributes and attitudes they possess.

There is something striking about how men present themselves in front of the camera.

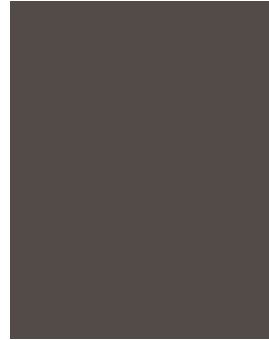
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Deirdre Fallon

Title



The Panopticon was an institutional a surveillance construction, created by social theorist Jeremy Bentham the name inspired by Panoptes a giant with 100 eyes from Greek mythology. The concept was designed to enable a watchman (at the centre) to observe others; to create a belief that the watcher was watching at all times, this created a different behavior. prison

In contemporary society surveillance permeates our daily environment, surrounding us in all areas seen and unseen.

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In TITLE the The subject is placed where the panopticon is usually located and moves in sequence with the camera, observing as he/she is being watched. In today's society 'we participate in our own surveillance' through our online activities - conscious of it but not aware. This surveillance is not as blatant as a guard in a tower but is a covert, discrete, silent presence.





Giselle Sanguino Romero

Guanaba



Fashion photography it's a mixture of reality along with fantasy and surrealism. It can tell a story through the balance color mood and light . Elements have to be taking into account , every little details matters.

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Hannah Tiernan

EQUAL



I grew up less equal than my sisters and brother. I grew up less equal than my classmates and workmates and even many of my friends. I possibly grew up less equal than you. Until last year I was considered a second-class citizen in my own country. In May last year, Ireland became the first country in the world to publicly allow same-sex couples the right to marry under the law of the Constitution. On 22nd May 2015, I became equal.

As well as celebrating the liberation and acceptance that the referendum has afforded the LGBT (lesbian, gay, bisexual and transgender) community, I feel it is also important to acknowledge the oppression experienced prior to the referendum and the resulting physical and emotional scars. This project depicts the stories of LGBT people: both positive and negative.

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Joseph Chatham

Evolved, Heart of Nature,
Heart of Man.



“One touch of nature makes the
whole world kin”
William Shakespeare

Is there a place where man ends
and nature begins, does man
attempt to impose his will on
nature, does nature offer passive
resistance to man’s will, is there an
uneasy harmony between.

The only part of man which exists
outside of nature is his mind.
Reason drives him to describe, to
consider, to control and consume.

But the heart of man is one with
the heart of all nature.

Evolved, Heart of Nature, Heart
of Man is merely a sensual
contemplation of the reasonably
unanswerable.



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John Carroll

Fast or Fancy but no Gicknaws



People have practiced pigeon keeping for 10,000 years in almost every part of the world. Racing them, showing them, holding them, feeding them, cleaning them, talking about them or looking at them. The pigeons provide a great deal of pleasure to the community called pigeon fanciers. “Gicknaws” is Dublin slang and refers to feral pigeons which sometimes join the flock of racing pigeons and fly back with them to the pigeon loft.

Working in co-operation with a variety of pigeon fanciers, “Fast or Fancy but no Gicknaws” documents the happenstance of the people, the birds, the events and the activities that make up the world of pigeon fanciers. It gives access to the emotions of pigeon fanciers and to view the lyrical nature of the relationship between human and bird.

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Jozsef Kukola

Malton Update



Developed from a series of 18th century photorealistic prints by James Malton: A Picturesque and Descriptive View of the City of Dublin. The drawings were photographed onto glass plates in the early 1900s and then recently digitized after being rescued from a skip in the heart of Dublin city.

Drawings, scans of glass plate negatives and digital techniques demonstrate how contemporary elements coexist with historical

artefacts and modern image creating techniques can compliment historical ones. Photographs of photographs, each made using modern techniques of their time, the newer leaving their marks on the older.



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Justina Brazauskalte

Visual Optimism



Fashion is an eternally evolving outlet for expression. Fashion photography is a form of art and self-expression. It enables me to stay spontaneous and gives me opportunity for creative fulfillment. *Visual Optimism* is a body of work created in collaboration with Griffith College fashion design students. The project contains seven unique and different short stories. Every story is a personal interpretation of that intimate moment when garments and person

come together in order to create a visual narrative that is uplifting and graceful.

Each of them strive to find forms of aesthetics that are universal.

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Lauren Gaynor

GROUNDED



Like a mantra in meditation, the beauty and majesty of the landscape draws our attention away from the ‘thought-chatter’ which normally runs through our heads. Our whole being relaxes and expands, we transcend separateness and become connected, both to the landscape and our own deeper selves which intensifies and clarifies our perceptions.

Landscape does not require you to “do” anything. It simply “is” and as one who suffers from anxiety, the landscape has helped me to become more centered and

grounded. Connecting with nature has always been my instinct, the wild part of it – the challenge, the danger, doing things for yourself, contented with only a backpack, and some pots and pans. Unconsciously I was immersed in Ecotherapy.

I communicate my vision of the natural world by evoking a sense of place and transport the viewer into the environment by photographing on both an intimate and grand scale.

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Pablo Jean

Beyond The Visible



We live in a world where boundaries seem to be moving all of the time, whether socially, culturally or geographically. We move, connect and view, faster than ever, but all of this is done under the watch of a new type of establishment, closing the gap between our reality and the world of Science Fiction. Our gaze is constantly challenged by the most shining and so called beautiful object resulting in the loss of our own emotional decision. My work is about re-appropriating our environment in order to engage emotionally with it and question it, using a cinematic

approach influenced by Science Fiction imagery and references. It questions how we, the human society, shape our space depending on our need and desire in a moment on time and how the natural environment is one of the last places where we can reconnect freely with ourself without any interferences, and how we are afraid to do so. Most importantly, it is about the journey, wandering with no aim, looking up and across, beyond the visible.



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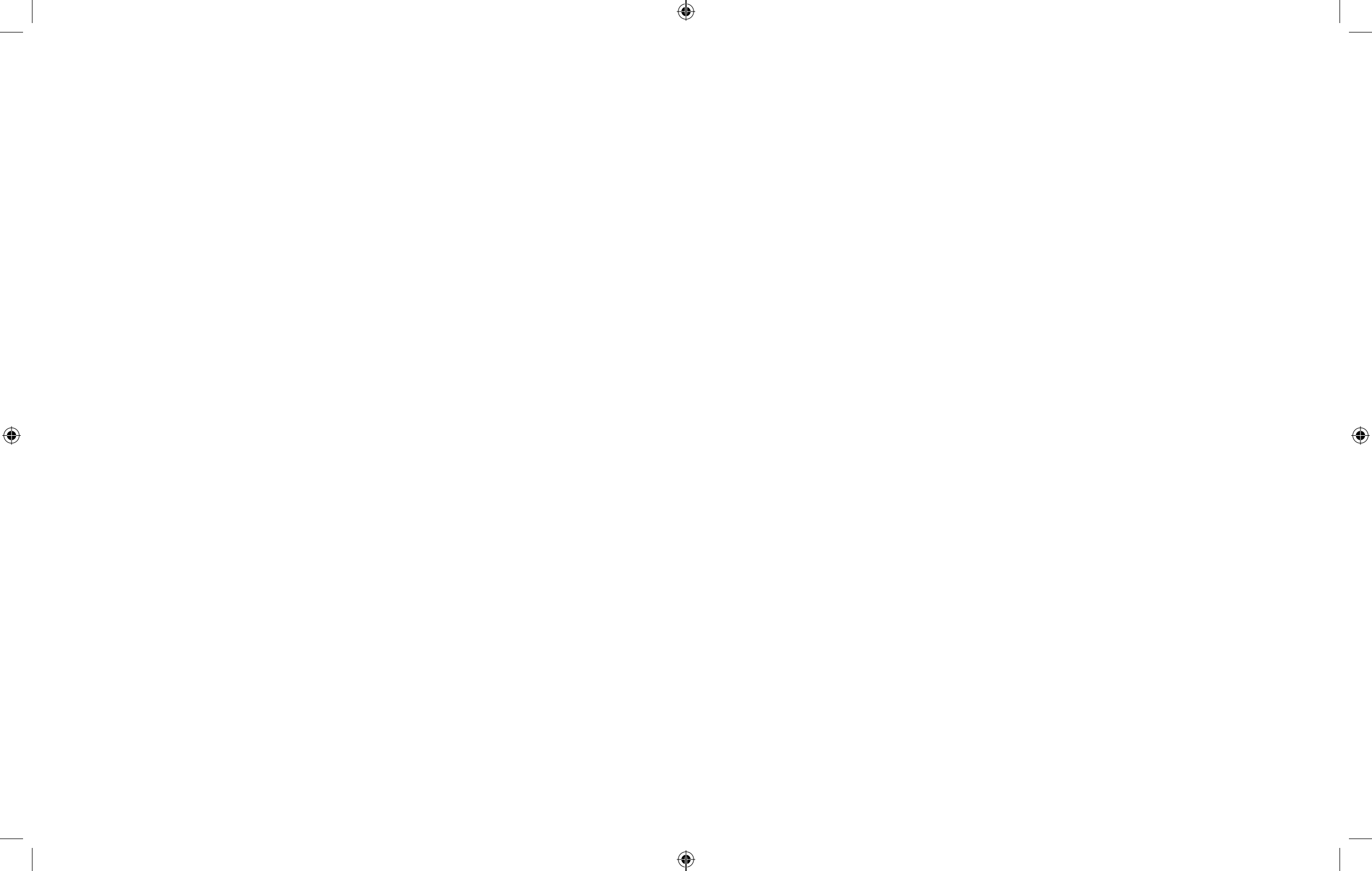
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Simon Walsh

In The Footsteps of Patrick Conway



From its Irish introduction in the 1950's, the religion of Islam has grown considerably and now forms part of the contemporary Irish landscape. The first official mosque opened in 1976 on Harrington Street before relocating to South Circular Road in 1983. The first known Irish person to convert to Islam was a man named Patrick Conway, who later changed his name to Mohammed Conway.

This project looks at contemporary Islam in Ireland and the men and women who

have followed in the footsteps of Patrick Conway. The project challenges our ideas of Irishness and our ideas of Muslim identity and representation.

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Sunniva Lervik

Homeward Bound



Monday's pet was beaten and abused. Tuesday's pet had nothing to loose. Wednesday's pet was cold and unfed. Thursday's pet was left for dead. Friday's pet struggled to cope, We are here to give them hope.

- Inspired by the Dog Trust ad.

This documentary project is concerned with shelter pets in Ireland. Every year the ISPCA cruelty helpline receives over 20,000 calls about animal abuse. With *Homeward Bound* I am hoping to raise awareness about this too often ingored and yet

very big problem.

Sadly animals don't have a voice; we need to speak for them.



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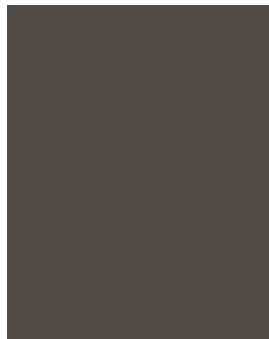
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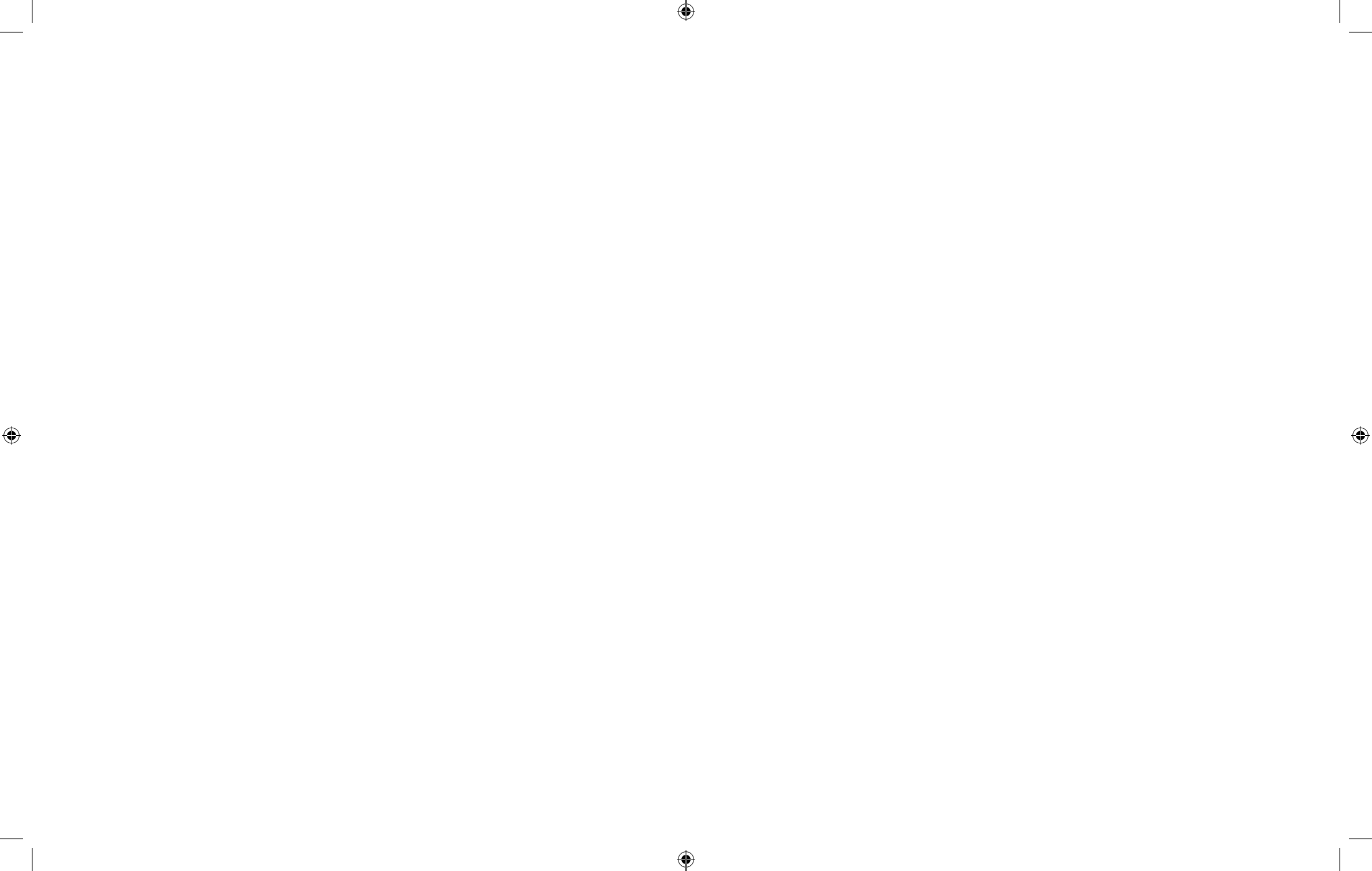
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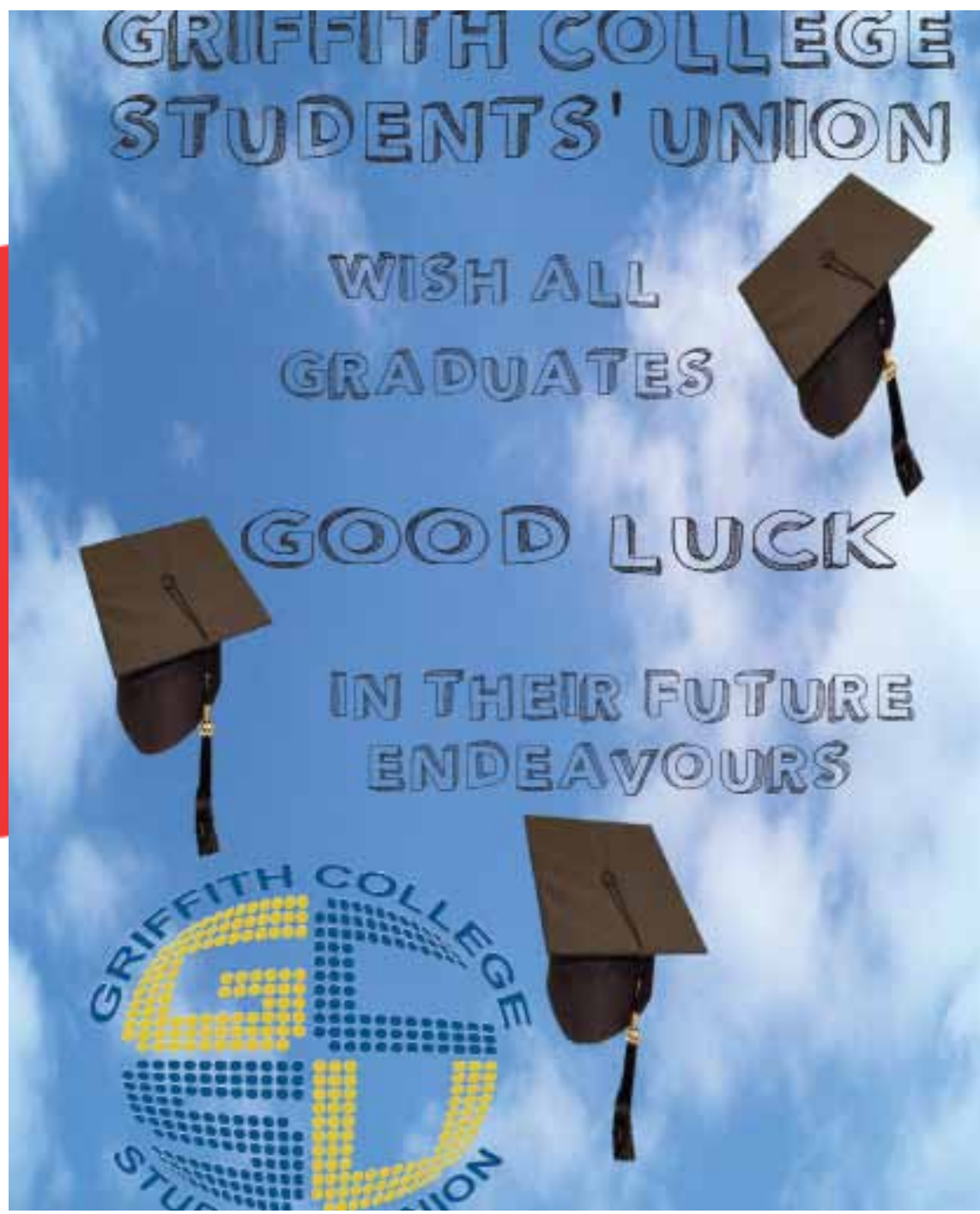
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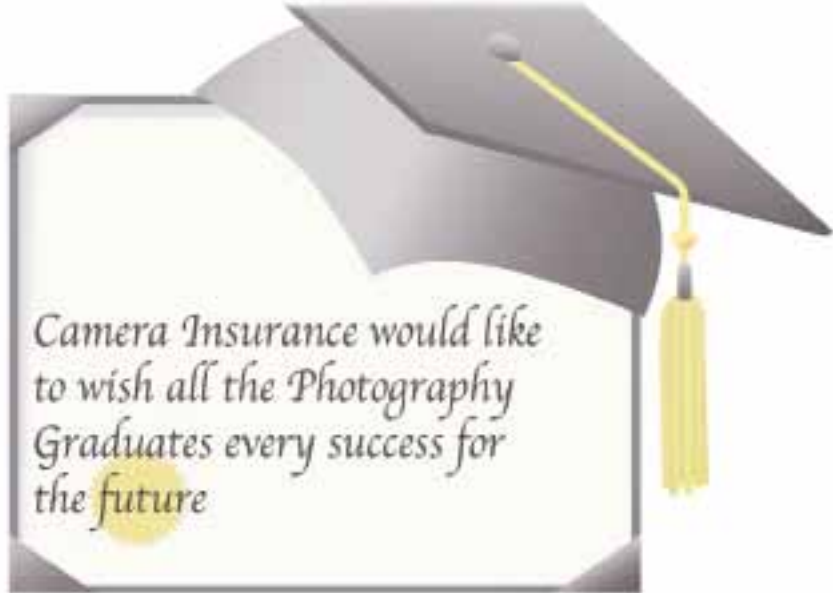
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Acknowledgements

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