



About Me

My name is Eileen Sealy, I am a 20 year old Art student from Dublin, Ireland. My art practice is similar to catch and release, a method of recreational fishing: welcome in to then let go. To materialise or to not, knowing that whatever wants to come to be will return to me with vigour.

My work prospers in carefree environments. Working freely and intuitively allows me produce work truer to my research and concepts. My interests and inspirations lie in a wide variety of areas, some of which are not so obviously realisable through painting, this is something I find invigorating; creating potential energy in my workspaces, notebooks and final pieces, none of which ever find themselves stagnant. I am intrigued by the environments that my work may be seen in, how artworks are handled and the perceptions people may have of my work, regardless of how I intended them to be perceived.

This portfolio contains work from 2019 and 2020 reading chronologically from my most recent works to earlier work.

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'Oof to Siegfried Layer'



'Oof to Siegfried Layer'

'Oof To Siegfried Layer' is a series of paintings that draws imagery from a box of cast away photographs and negatives I recovered from the side of a road in Karlsruhe, Germany. The photographs detail the lives of a mother and her family living in the town spanning the years 1979 up until 1993, depicting birthday parties, Christmas', holidays abroad and admissions to hospital. The series investigates what can become 'known' about an image by just looking at it, what narrative can be understood by the viewer and the variables that may affect that understanding. To what extent can the colour palette of a painting sway how the depicted scene is interpreted?

The series 'Oof to Siegfried Layer' probes at these questions through their disconcerting, sickly aesthetics and counter-intuitive colour palettes. The photographs depict seemingly joyous occasions but the reality of them is unknown which is unsettling; similar to how a porcelain doll can be scarier than something more overtly threatening.



'Negative Carnival Affair'
Oil on canvas board
40 x 80 cm



'Negative Dinner Party'
Oil on mdf
69 x 90 cm



'Negative Dinner Party'
Colours inverted using Adobe Photoshop.



'Negative Dinner Party III'
Oil on board
60 x 45 cm



'Negative Dinner Party III'
Colours inverted using Adobe
Photoshop.



'Negative Carnival Affair II'

Oil on canvas

70 x 90 cm



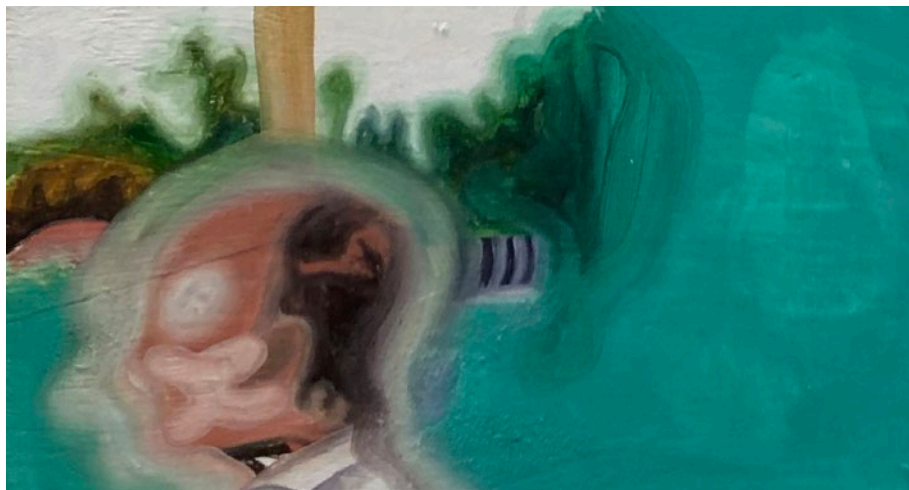
'Negative Carnival Affair II'
Colours inverted using Adobe Photoshop.



'Negative Dinner Party II'
Oil on board
60 x 80 cm



'Negative Dinner Party II'
colours inverted using Adobe Photoshop.



'And that's how he knew'

Oil on board

10 x 30 cm

2

'Stain Remover'



'Stain Remover'

This series is painted in thick oil paint piped through plastic bags onto the canvas, to attempt to disrupt the typical life of an artwork. As an art student I am very aware of the fact that alot of the art I make is now stored away, stacked and slotted in on top of eachother. I wanted to create a series of paintings that make themselves a nuisance, paintings that demand to be respected, handled with exrtreme care and never be able to be stacked away, regarless of how anyone feels about them aesthetically. If you dont want to destroy your clothes, car or furniture for instance, these paintings will have to be treated with the same care as a priceless masterpiece treasured by a nation.

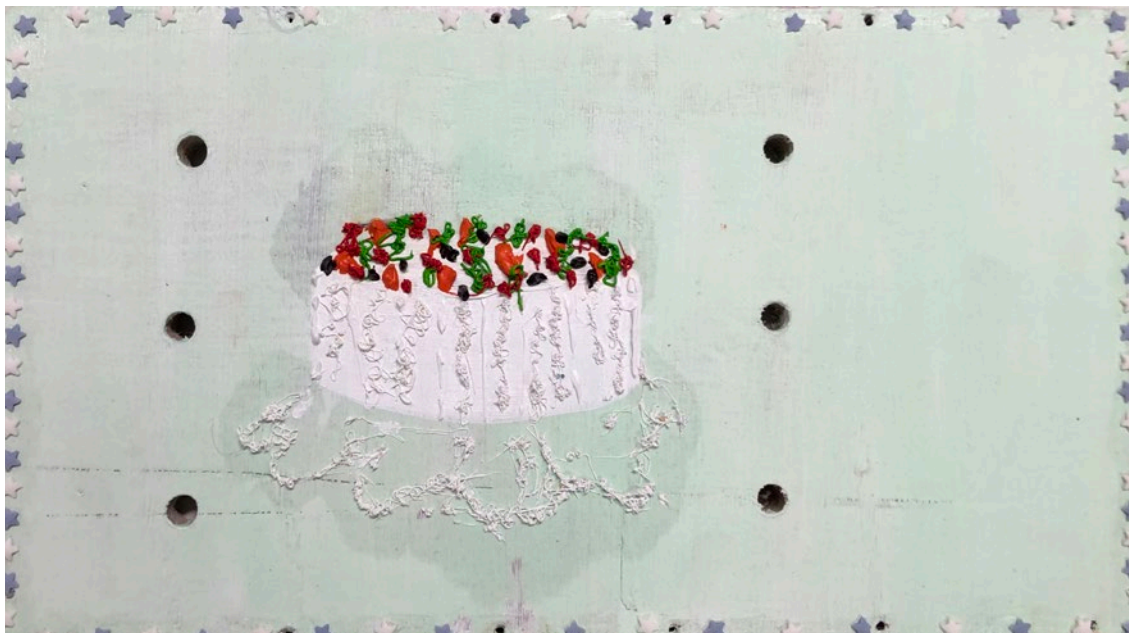
The series led me to explore textures in paintings and led to the evolution of the work being originally done in thick oils to then using emulsion and flour.



'If You Find Me Pls Ring 083..'

Oil on canvas

30 x 30 cm



'If You Find Me Pls Ring 083... II'
Oil and cake sprinkles on wood
15 x 30 cm



'Better Hospital'
Acrylic and flour on board
60 x 45 cm



'Abercrombie and Me'
Acrylic and flour on canvas
10 x 15 cm



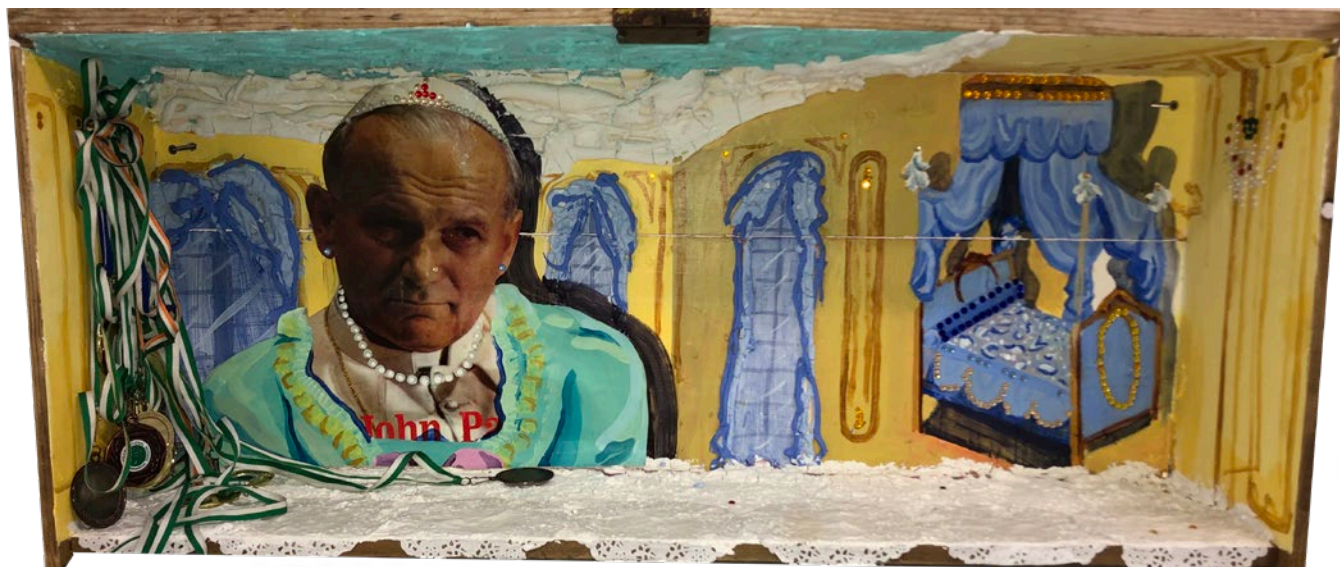
'Are Sea Monkeys Fish?'
Graphite, emulsion, acrylic and
flour on board
70 x 90 cm



'Kill Zone'

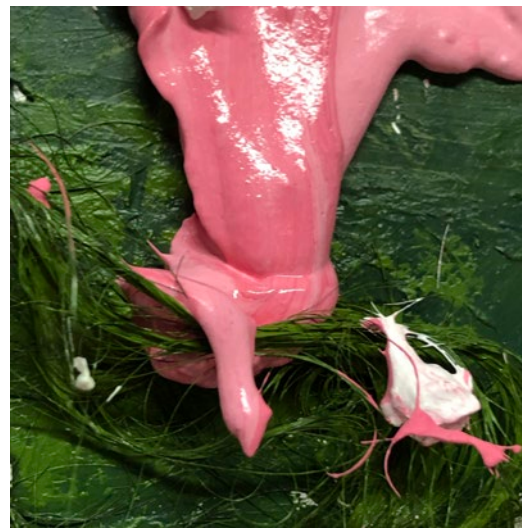
Graphite, emulsion, acrylic and
flour on board.

70 x 90 cm



'Pope Pot Noodles'

Mixed media, acrylic, emulsion
and flour on wood.
40 x 100 x 30 cm



*'As Much as I am not the Car I Drive I
am also not the Pasta I Make'*
Details



*'As Much as I am not the Car I Drive I
am also not the Pasta I Make'*
Details

3

Other Works



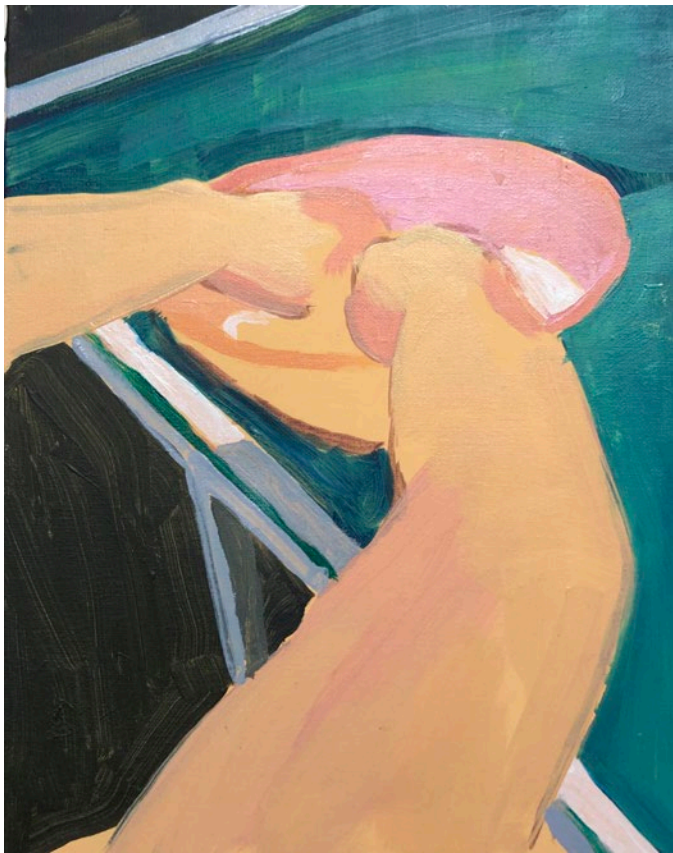
Other Works

‘Chew the Fat’ is based off collages I constructed out of images I pooled together from different advertising campaigns. Studying the methods and objectives of advertisers I became interested in what an ad would look like if the purpose of the promotion of a product, brand or service was removed. How might that design language be portrayed in painting? What would an ad look like if it was devoid of meaning?

The other works are cathartic exercises in paint.



'Chew the Fat'
Acrylic on mdf
40 x 40 cm



'En Plein Air Hair'
Acrylic on canvas
20 x 30 cm



'Mildew Got Them'
Oil on board
80 x 100 cm



'Pale Reflection in a Toilet Flusher'

Oil on slate

30 x 30 cm



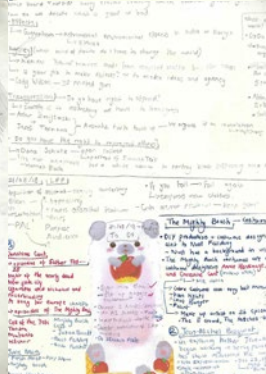
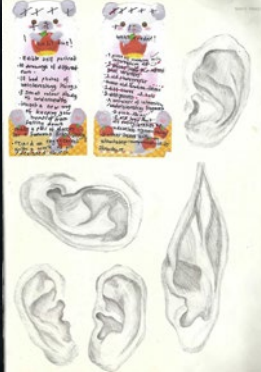
'Pale Reflection in a Toilet Flusher II'

Oil on slate

30 x 30 cm

Selected Notebook Pages

A selection of pages from research notebooks.



 E

- ① Mikeborn on Raymond Stagnans
- ② Finking of matts
- ③ Renew for this - of home.

The photos
might come
out of the
country they
usually
are in
point

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Non Collection
Usually 50 to 100
Number of Plants
the 60 to 120 ft
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I have the idea

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Three hand-drawn cakes are shown. The top cake is round with white frosting, pink icing stripes, and several strawberries. The middle cake is round with white frosting, pink icing stripes, and a variety of fruits including strawberries, kiwi, and orange slices. The bottom cake is round with white frosting, pink icing stripes, and several strawberries. To the right of the bottom cake is a small stack of three round pastries or cookies, with a cherry on top.

wearing the suits all the photographs in pictures. Should the suits
 while so they should develop the movement of the suits
 "it not on all about their people. Some photos, they say, the
 again, while even the the people without off of the re
 are more things are slightly off.

This monkey is based off a photograph of the famous boat foreman Paul Jones on a mid-19th century rubber piece, one in the north-east was in their day. Slightly different the texture of the rubber seeds is greater, sometimes being about an inch. The piece is part of a series of books, exposed the fact that the American Indians have not, nor produced the landscape between the through to present and the seeds, not the people, and where and amongst for other people photos.

As James McNeill put it, the Car is dancy, I am also dancy! Mac's!

This painting was an exploration of depicting the surface narrative of an image, how it felt, and how it could represent a number of things about things, rather than if strictly being a depiction of something.

The warm, nostalgic colour palette makes the viewer inclined to feel welcomed in by the painting, despite the fact it is being depicted as a 'positive' thing.

The glistening inclusion of human hair in the painting abandons the viewer in the decision making of what this is, an honourable way personal matter for an artwork, symbolising one of many donors and recipients. Human remains are displayed in boxes etc. around the Folsom Edward Theobald Green on the other

