

ANDREA FESTA

Sinead Breslin's work begins with the figure—but not always as a person. It may be a memory, a symbol, a shadow of someone once known. She uses the figure as an anchor to explore metaphysical and emotional states: loss, desire, displacement, and the collapse of time. Her paintings often exist in in-between spaces—rooms without walls, landscapes that feel half-remembered, like a scene from a dream that can't be fully named.

Much of her practice is shaped by travel, folklore, and personal archives. She draws from old photographs, Irish storytelling traditions, and fleeting encounters in different countries. These sources are transformed into layered compositions, where realism gives way to distortion. She flattens perspective, exaggerates color, and allows the surface to remain raw and gestural. Breslin is more interested in sensation than precision.

Oil paint allows her to work slowly, to build and erase, to create something tactile and emotionally unstable. It mirrors the way memory functions—partial, layered, and open to revision. Each painting is a conversation between intention and instinct. Her goal is to hold tension and release within the same frame: clarity and obscurity, abstraction and figuration, stillness and movement.

Ultimately, she wants her paintings to act as both mirrors and windows—spaces the viewer can enter, but also recognize themselves in. They are fragments of imagined lives that speak to something deeply human: the vulnerability of being seen, and the mystery of where we come from.