



PORTFOLIO

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D!VE

D!VE is an Irish visual artist. Originally from Cork, he studied Graphic Design at the Limerick School of Art & Design. In pursuit of further artistic development, he traveled to Berlin where he used his skills in visual communications combined with a passion for screen print to develop his practice as a printmaker and a creator. D!VE began his artistic journey as teenager heavily influenced by street art culture, he was drawn in by the lawlessness but he stayed for the creative outlet...and the smell of the paint.

D!VE's artistic practice focuses on creating snapshots of moments that never happened. Visualising objects disassembling in zero gravity to create highly detailed images outside the limitations of traditional composition, revealing components and structures that would be otherwise hidden depending on the angle. This concept is fueled by Picasso's words, 'Every act of creation begins as an act of destruction'.

Destruction, deconstructed. D!VE's focus on shattering historical statues is derived from the notion that these figures represent societies at their cultural peak. Great Roman & Greek philosophers, warriors and Gods frozen in time emphasise the power of humanity. The fractured statues represent today's fractured society. A divided world of people contrasting from far right to far left, where peoples unwavering belief in the most outlandish conspiracy theories would make the most rational thinker question their sanity, where having all of the worlds information at our fingertips made us vacuous.



Dealer directory:

Supalife Kiosk
Raumerstraße 40, Berlin, Germany
<https://supalife.de/> / kiosk@supalife.de / +(49) 030 44678826

SALZIG
Kopernikusstraße 25, Berlin, Germany
<https://salzig.berlin/> / shop@salzig.berlin

Neurotitan
im Haus Schwarzenberg Rosenthaler Straße 39, Berlin, Germany
<https://neurotitan.de/> / shop@neurotitan.de / +49 30 308 725 76

Conclave
9 Queens Rd, Brighton, United Kingdom
<https://conclave-brighton.co.uk/> / gallery@conclave-brighton.co.uk / 01273 729729

MINIMALISTIX.EU
Bülowsstraße 11, 10783 Berlin, Germany
<http://minimalistix.eu/> / service@minimalistix.eu / +49 30 805 75 456

Jealous Gallery and Print Studio
53 Curtain Rd, London, England
<https://jealousgallery.com/> / info@jealousgallery.com / 020 7739 4107

Represented by:

Book a Street Artist
Basa Studio, Taborstraße 4, 10997 Berlin
<https://www.bookastreetartist.com/>

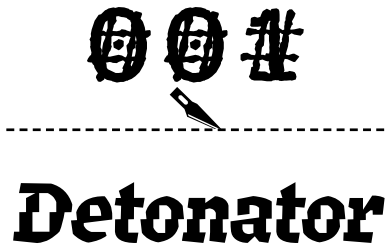
People of Print
Unit 2A, The Hyde Business Park, Auckland Drive, Brighton BN2 4JE
<https://www.peopleofprint.com/>





Detonator

ATM Gallery
 Lützowstraße 6, 10785 Berlin, 2025
 Spray painted plinth with a raspberry pi, connected to a screen



D!VE's focus on shattering statues originated from the idea that these figures monumentalised societies and their achievements. Despite many of these figures being Tyrannical warriors, vengeful God's and frightening Devils, when you look at these meticulously carved marble statues and busts today, there is a sense of prominence that makes the viewer reflect on the greatness of that civilisation. Presenting these statues as shattering objects frozen at the most visually engaging moment of their destruction, creates a different sense of prominence from looking at these beautifully carved marble statues of warlords, dictators and leaders blowing up, asks the viewer to reflect on today's society and our own 'greatness'.

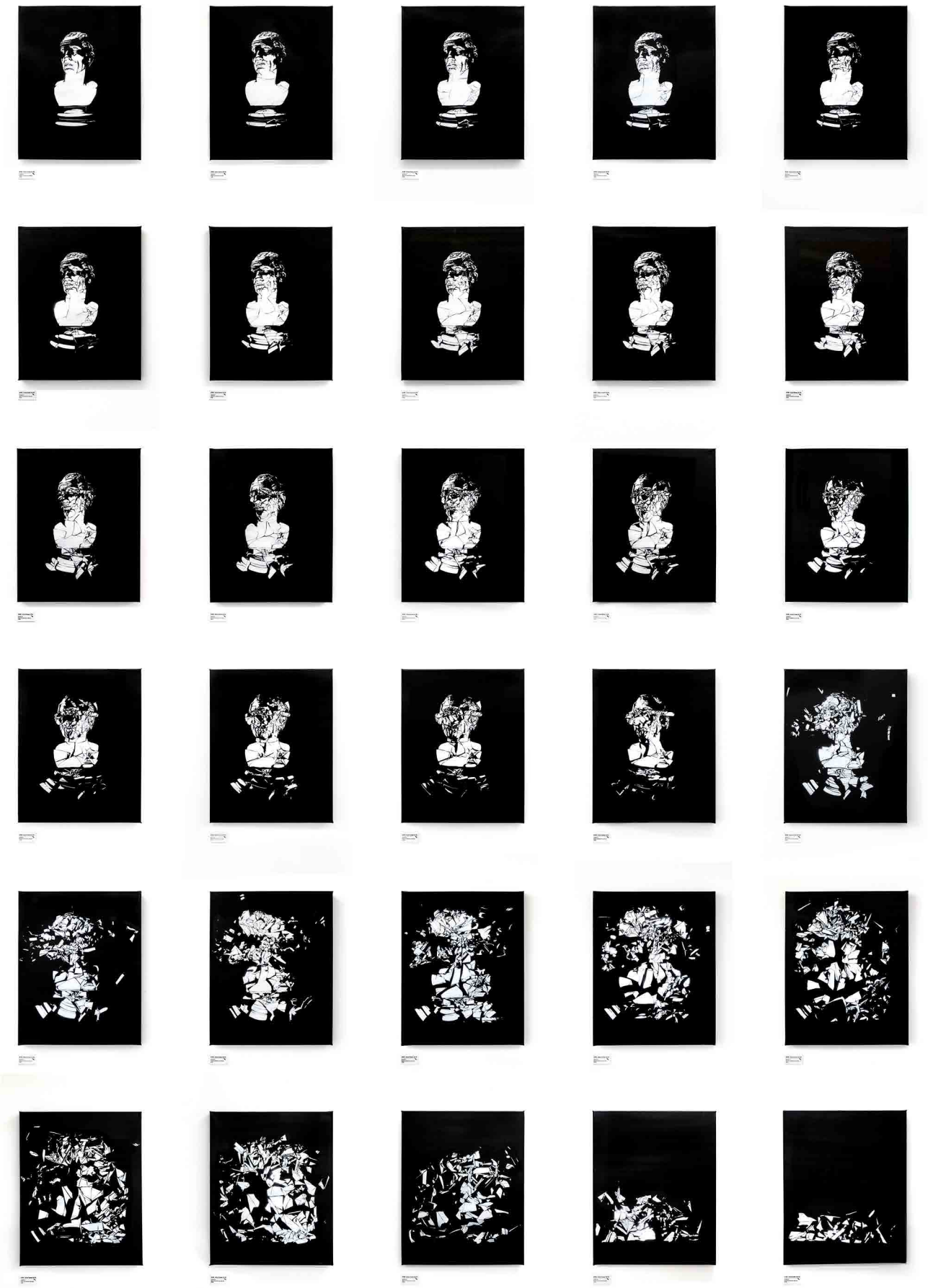
This bust of Julius Caesar has been visualised exploding in a considered way that allows each of the 30 stencils detailing the event to be as engaging as the last. This process expands the scope of D!VE's practice allowing the piece to be presented as an animation. Each stencil has been drawn, screen printed, hand cut, spray painted, screen printed again and wheat pasted around Berlin before being photographed and pieced together as a frame by frame stop motion piece.

D!VE invited the guests at the show to push that big red button, watch a head explode and maybe reflect on civilisation as you do, keeping in mind you are conceptually triggering an explosion of a bust of Julius Caesar, dictator, politician, military general

Follow this link to
 view the detonator working!
<https://www.youtube.com/watch?v=ALPePtaaHS0>



Julius Caesar 20/30
ATM Gallery
40x50cm Hand cut stencil
2025



Julius Caesar 1- 30
ATM Gallery
40x50cm Hand cut stencil on canvas
2025





Endgame

The series of 1 - 32 follows the order of a game of chess that ended in a Kings-Only Endgame. In the game, every piece moved at least once and all the pieces on the board, except for the two kings, were eliminated. Below each piece you will see a reference to the square on the chess board the piece was captured on, and next to that the The Military Grid Reference System geocoordinate of where the piece is painted. MGRS coordinates consist of a combination of letters and numbers that identify a specific grid square. MGRS is a two-dimensional grid that uniquely identifies a square meter anywhere on the earth. The MGRS attempts to represent the entire surface of the Earth on a worldwide grid, divided into squares.

Unlike in a game of chess where one piece must engage and capture another, these pieces you see being destroyed stand alone, as if they are being taken out by an unknown force with an unfair advantage.

All of the pieces in the collection were first covered in tags before they were shattered. All of the tags were inspired by local graffiti from areas DIVE has painted in the past: Madrid, London, Lyon and Bremen feature heavily in this series. Graffiti has the ability to become a landmark that joins the dots of a new environment, which is why you won't find all 32 pieces in one area. They are scattered all around Scheffelstraße 110, to bring that essence of street art to this space.

Watch the Vlog of the proccess here!
https://www.youtube.com/watch?v=Jop-RQj3_gc



17/32
ibug 2025 - Festival for Urban Art
Scheffelstraße 110, 09120 Chemnitz
60 x 90cm Hand-cut stencil, spray painted wall

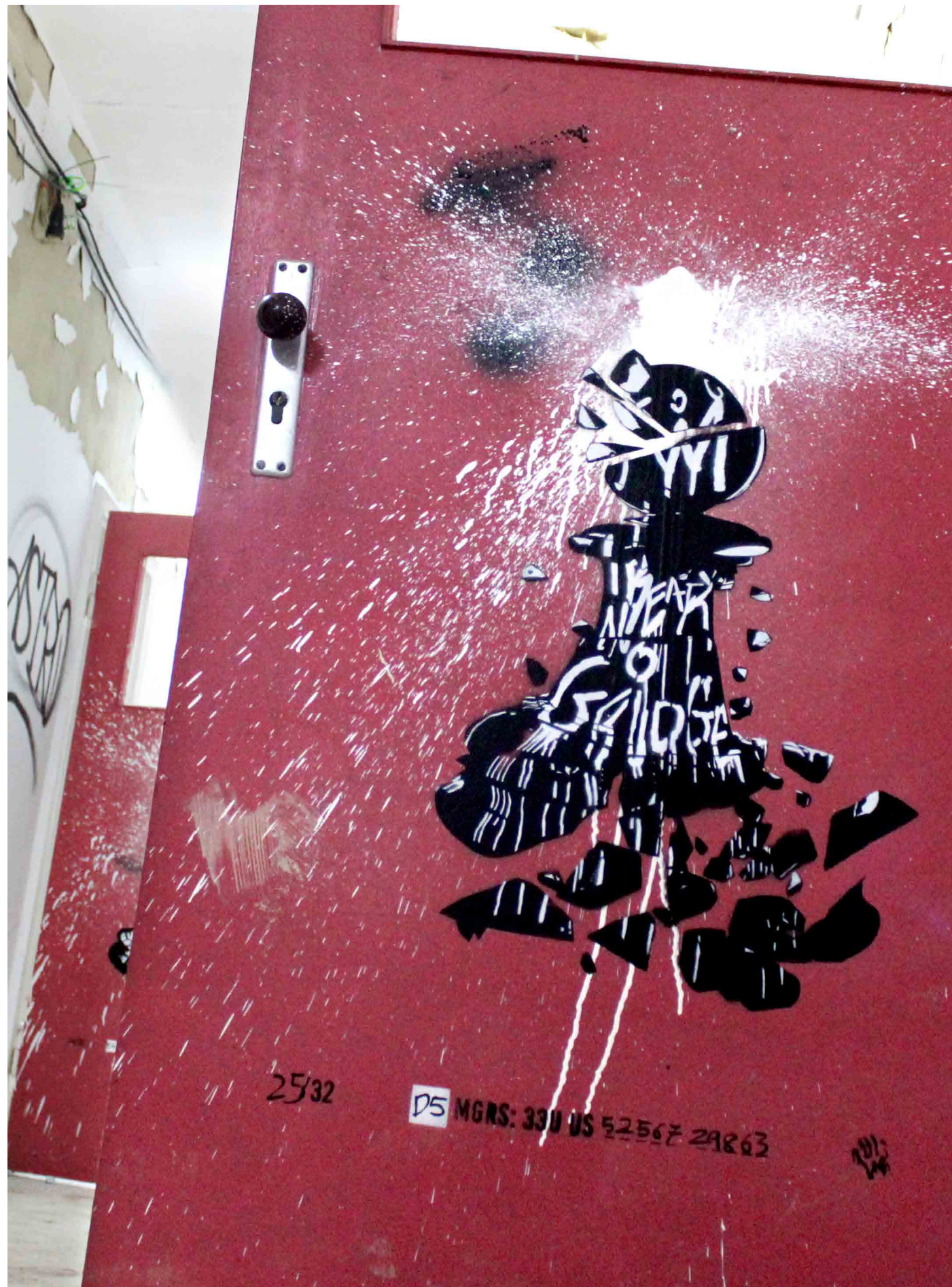


21/32
 ibug 2025 - Festival for Urban Art
 Scheffelstraße 110, 09120 Chemnitz
 60 x 90cm Hand-cut stencil, spray painted wall



24/32
 ibug 2025 - Festival for Urban Art
 Scheffelstraße 110, 09120 Chemnitz
 60 x 90cm Hand-cut stencil, spray painted wall





25/32
 ibug 2025 - Festival for Urban Art
 Scheffelstraße 110, 09120 Chemnitz
 60 x 90cm Hand-cut stencil, spray painted wall



●5/32
 ibug 2025 - Festival for Urban Art
 Scheffelstraße 110, 09120 Chemnitz
 60 x 90cm Hand-cut stencil, spray painted wall

003

The Praying Boy

The Praying Boy is a Hellenistic statue from around 300BC. This statue has been moved all around the world since its excavation from Rhodes in the late 1400s, initially missing its arms and legs. The statute passed through many prominent art collectors, Dukes and Royals over centuries until landing in Berlin in 1958. It has had countless repairs and restorations in that time completely changing the symbolism of the piece, replacing the feet, toes and changing the position of the arms. Human intervention over hundreds of years has converted a statue that was originally thought to represent Apollo, to a boy, praying. In this interpretation the statue is once again interfered with to further the suggestion that the statue is praying by highlighting the hopelessness that often surrounds the act in moments of chaos. The statue is depicted to be shattering from the back as if the white light behind the statue is the cause of the explosion.

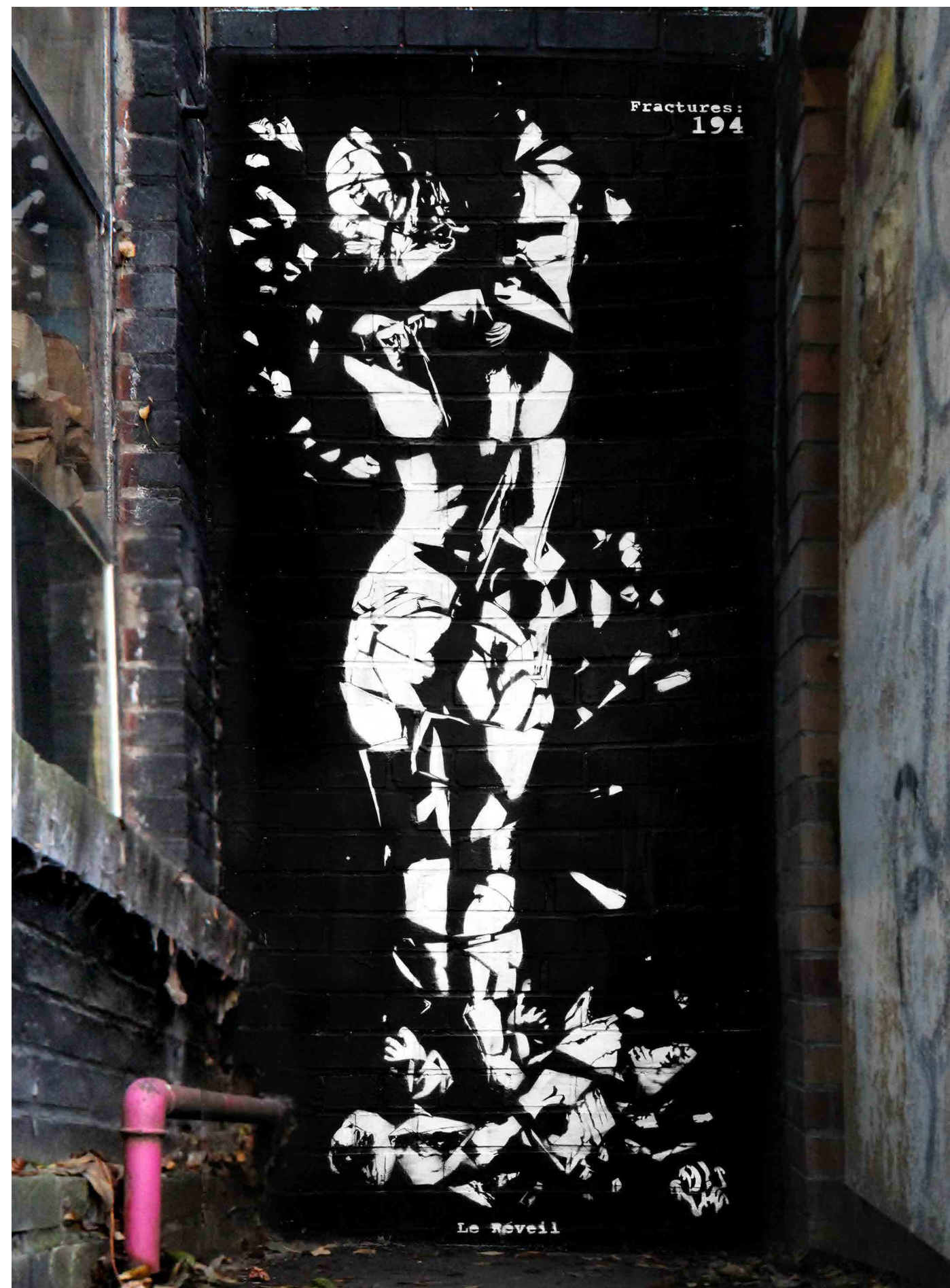


The Praying Boy
 IXI,
 Rue Félix Rollet, Lyon, France, 2025
 220 x 400cm Hand-cut stencil, spray painted wall.

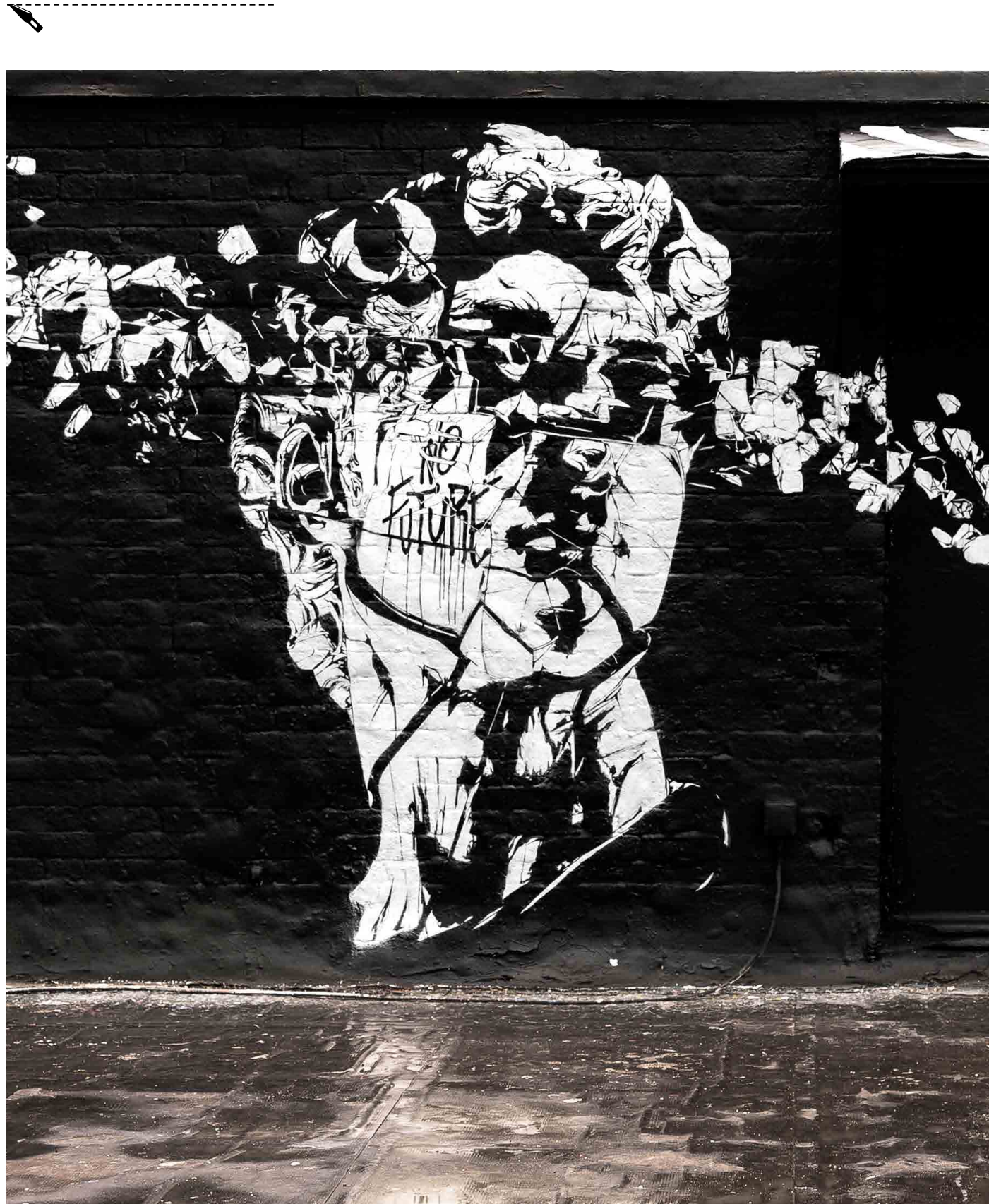
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Le Réveil

This fractured statue 'Le Réveil / Galetea' was at first illustrated from the front, despite the back being more dynamic, the visual connection of a face was still more appealing. Until the realization that by shattering the statue in a particular way it would allow the image to show the back of the figure and her face at the same time and still make sense visually. This approach to destroying the statues creates a narrative beyond senseless shatters, it tells its own story between the rubble.



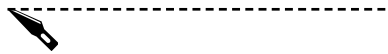
Le Réveil
Urban Sprée Art Gallery,
Revaler Str. 99, 10245 Berlin, Germany, 2024
107 x 250cm Hand-cut stencil, spray painted wall.



No Future
 Jealous Gallery and Print Studio,
 53 Curtain Rd, London EC2A 3PT, United Kingdom 2024
 280 x 500cm Hand-cut stencil, spray painted wall.

005 No Future

The argument of Art vs Vandalism is regularly contemplated in the street art world. Though there is something of a line drawn between the two, you can find beautiful shapes in shattered glass if you look hard enough. This dispute is contemplated here by artist both applauded and apprehended for doing the same thing in different spaces. This painting is a reflection on that notion, but more than that, this painting is a tribute to Piero Cannata, an artist mistook for a vandal. In 1991 Piero Cannata took a hammer to the statue of David. He was unemployed at the time. No job, no hope, no future. He was found to be of unsound mind and sent to a mental hospital. When he was released he was, incredibly, employed as a museum guide giving tours of masterpieces, including David. He went on to deface a fresco by a Renaissance master, took a knife to “The Adoration of the Shepherds Before Baby Jesus” and spray painted a black “x” on a plaque commemorating the burning to death of a 15th-century preacher amongst other acts of vandalism. When he was asked to explain his crimes he expressed a sentiment shared by most artists, “a force inside me urged me to do it.” I think about that story a lot, let’s applaud Piero Cannata.



006

Helios x Venus Kallipygos

For the 10th year anniversary of the Pinta Malasaña street art festival, 100 other artists all came together in the Malasaña district of Madrid to paint walls, windows and shutters to the point where almost every corner you turn in the area you are faced with some unique street art.



Helios x Venus Kallipygos
C. del Barco, 43, Centro, Madrid, Spain, 2025
120 x 220cm Hand-cut stencils, spray painted shutters.





No More Herores

Here you see a shattered statue of Hercules fighting Achelous. Only this in representation the artist has spray painted 'No More Heroes' across the chest of Hercules and shattered the whole thing into 487 pieces. D!VE's artistic practise calls on many different disciplines to create these images, but they are always realised in the end as stencils. The artists approach to creating work comes from his belief in the idea of 'Doing the best you can with what you have'. The limitations of working with stencils are what attracted the artist to the discipline. colour, contrast and even the paper holding together. When all you have is a piece of paper, a Stanley blade and a can of spray paint, how intricate you can make the work is a testament to overcoming limitations.

That is why, for this piece DIVE chose the depiction of Hercules fighting Achelous. The statue is known for its intricate details, from the muscular forms of the combatants to the scales on the snake, it presented an opportunity to create a highly detailed piece.



No More Heroes

Litfass, Ostertorsteinweg 22 28203 Bremen, Germany, 2024
250 x 375cm Hand-cut stencil, spray painted wall.



Hercules and Achelous





Dissolved Girl

This bust references the Venus Italica by Antonio Canova, A figure studied in the Crawford Gallery's Recasting Canova exhibition. A collection of some of the greatest works of Ancient Greek and Roman sculpture in the Vatican Museums, brought to Cork in 1818 and have since transformed the ways in which art has been appreciated, studied, and practiced in the south of Ireland. This fractured version of the Venus is a continuation of D!VE's ongoing series of fractured statues 'Destruction, Deconstructed, which comprises of many pieces from the Canova collection as these works, as intended by their display, had inspired the project from it's beginning.



Dissolved Girl

Mardyke Walk, Cork 2024

180 x 230cm Hand-cut stencil, spray painted wall.



The Wreck of the S.S. Feltria
 Waterford Walls street art festival,
 Stephen Street, Waterford 2024
 240 x 360cm Hand-cut stencil, spray painted wall.



The Wreck of the S.S. Feltria

This image of an anchor disassembling in zero gravity comes from an Admiralty type anchor, recovered from the World War One wreck of the Cunard ship S.S. Feltria that was torpedoed and sunk by German submarine UC 48 on the 5th May 1917. The anchor can be found by the key in Dungarvan while the wreck now lies 14 miles S.E. of Helvick Head. After taking a 3D scan of the object and simulating its disintegration digitally to use as a reference for illustration. D!VE was invited by the organisers of Waterford Walls to paint the piece as a stencil at their next annual event. After enlarging the illustration to dimensions fitting to the suggested wall, he separated the image into 12 segments to hand screen print and cut the stencil. On the day the piece was painted directly on the wall by spluttering 3 different shades of Montana 94 blues to achieve a patina effect replicating the current state of the original anchor.



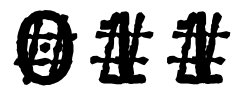


The Dancing Faun of Panke
 Panke Culture Wedding, Berlin 2023
 170 x 90cm Hand-cut stencil, spray paint on a door

010

The Dancing Faun of Panke

This take on the Dancing Faun focuses the breaking point of the statue on the legs. An alteration that recontextualizes its arms and facial expression from dancing to despair. The original statue was found at The House of the Faun, one of the largest private residences in Pompeii and home to many pieces of spectacular art. Much like the House of the Faun, The Panke Culture in Berlin is also home to many spectacular pieces from Berlin's street artists.



Paint it Black

Here we see a bust celebrating Apollo. One of the most significant deities in the Greek pantheon, shattered to pieces with 'paint it black' spray painted across his face. Apollo's name is mentioned frequently in Greek mythology for the roles he played in the Trojan war (amongst other wars), killing all of Niobe's sons & slaying the giants. In other words he gained notable credibility from death & destruction. Paint it Black by the stones is considered by many to be written about someone's struggle with the sudden loss of a partner, others associate it with the Vietnam war. In either interpretation the character is overcome with loss & despair and as a result of death wants to paint everything black. This painting associates Apollo, the God of music & dance, with a song about death & destruction.



Paint it Black
Bülowstraße 11, Berlin, 2024
245 x 272cm Hand-cut stencil, spray painted wall.

012

Discobobulated

Here we see a bust celebrating Apollo. One of the most significant deities in the Greek pantheon, shattered to pieces with 'paint it black' spray painted across his face. Apollo's name is mentioned frequently in Greek mythology for the roles he played in the Trojan war (amongst other wars), killing all of Niobe's sons & slaying the giants. In other words he gained notable credibility from death & destruction. Paint it Black by the stones is considered by many to be written about someone's struggle with the sudden loss of a partner, others associate it with the Vietnam war. In either interpretation the character is overcome with loss & despair and as a result of death wants to paint everything black. This painting associates Apollo, the God of music & dance, with a song about death & destruction.



Discobobulated

Litfaßsäule, Gesundbrunnen, Berlin 2023

180 x 327cm Hand-cut stencil, spray paint & wheatpaste on a Litfaßsäule (Advertising column)



013



Stone & Sinew

The statue of Perseus with the Head of Medusa refers to the mythological story of the incident in which the hero has put an end to Medusa turning people into stone. This interpretation depicts the statue crumbling apart to reinforce that the image is in fact a statue and to explore the irony that the moment Medusa's curse was put to an end has itself become a statue. Medusa's head remains intentionally intact.



Stone & Sinew

Painted in 1st floor room of the Teufelsberg gallery, Berlin 2023
220 x 150cm Hand-cut stencil, spray painted wall.



Re-Pose
 24 x 30in Hand-cut stencil, projected with a phone torch onto a wall at an old barracks.
 Ballyquin Beach, Ardmore 2023

014

Re-Pose

This series of shattered busts began after having noticed some stencil artists adopting this sort of spider web technique for the portraits. They would add all these extra lines between the shading to hold the face together after everything is cut out. Figuring that these lines in-between could be comparable to cracks in ceramic, I began to experiment with breaking apart busts of historical figures to introduce a context to the lines that hold the portraits together, ironically by breaking them apart.

The way the statues are composed, the source of light is intended to be the cause the rupture and is always pointing at the breaking point of the object. In an attempt to introduce actual light to the presentation, the stencil was sealed between two sheets of custom cut glass and mounted into a refurbished frame to create a solid object, that when light shun through, it would project the stencil on to a wall.



Re-Pose
24 x 30in Hand-cut stencil, Framedn 2023



Re-Pose
24 x 30in Hand-cut stencil, spray paint on deep edge canvas. 2023

015

Giant / The Dying Alexander

Shown at Subliminal Projects as part of
PUNK LIVES, a group exhibition celebrating
the intersection of punk and art, curated
in collaboration with DESTROY ART. 13th
July 2024



Giant / The Dying Alexander

8 x 12 cm Hand cut stencil

printed, scanned and reformatted to classic flyer format.2024

016

Recovering Catholics

An exhibition by D!VE & Patrick Ireland 3000 at Retramp Gallery 28th March - 7th April 2024.

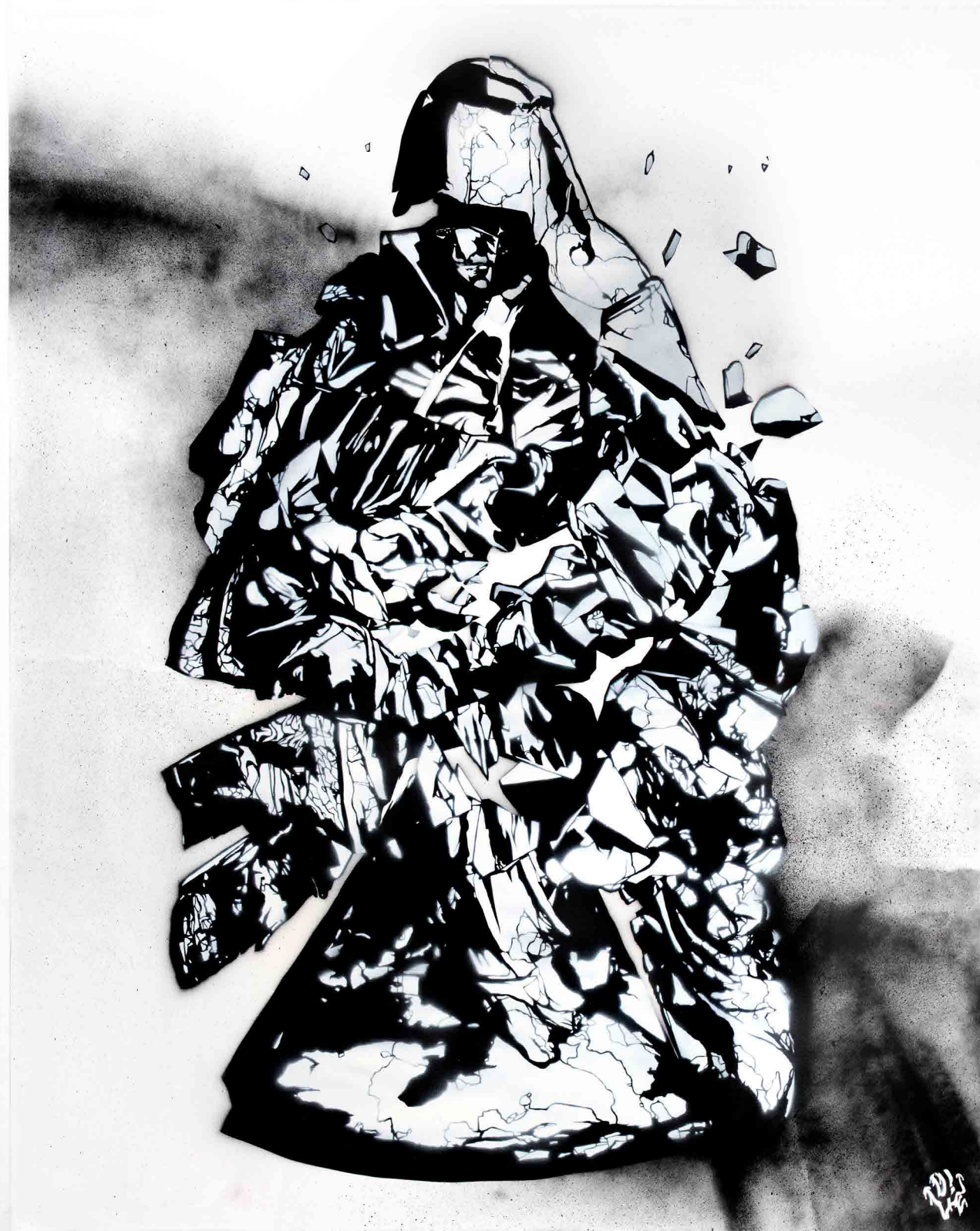
Statues blown apart and religious paintings re-defined for our time. Irish artists D!VE and Patrick Ireland 3000 reinterpret Christian iconography to challenge the symbols of their youth and reflect on a country whose history is intertwined with Catholicism. Printmaking and analogue techniques are key for the pair who are determined to engage with these iconic images on their own terms. Working together for the exhibition, they have pushed each other's processes and brought obsessive natures close to the boundary of absurdity, moving works repeatedly between their different techniques to create the style swap prints and exhibition ephemera. Ireland 3000 began his work as a means to explore how Christianity has formed the foundations of our society, shaping our perceptions of morality, spirituality, and even aesthetics. However, during and due to the arduous creative process, the work evolved to become an exploration of his artistic self-belief. Ireland 3000's unique approach to creating these prints involved using a jigsaw power tool to cut and draw shapes into the wood, resulting in the distinctive style. The prints are then hand-printed, without the use of a printing press, which added a layer of physicality to an already intricate process. This technique allows Ireland to push the boundaries of what is possible with this traditional art form.



Recovering Catholics
Retramp Gallery 28th March - 7th April 2024.



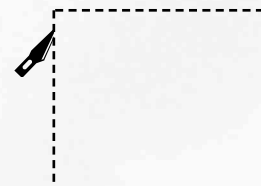
Pietà (Antonio Bonazza 1758)
120x150cm, Spray painted stencil on stretched canvas, 2024



Seated Virgin Mary, Mater dolorosa
120x150cm, Spray painted stencil on stretched canvas, 2024



Pieta in St. Peter's Basilica, Vatican
120x150cm, Spray painted stencil on stretched canvas, 2024



Christ on the Crucifix
120x150cm, Spray painted stencil on stretched canvas, 2024

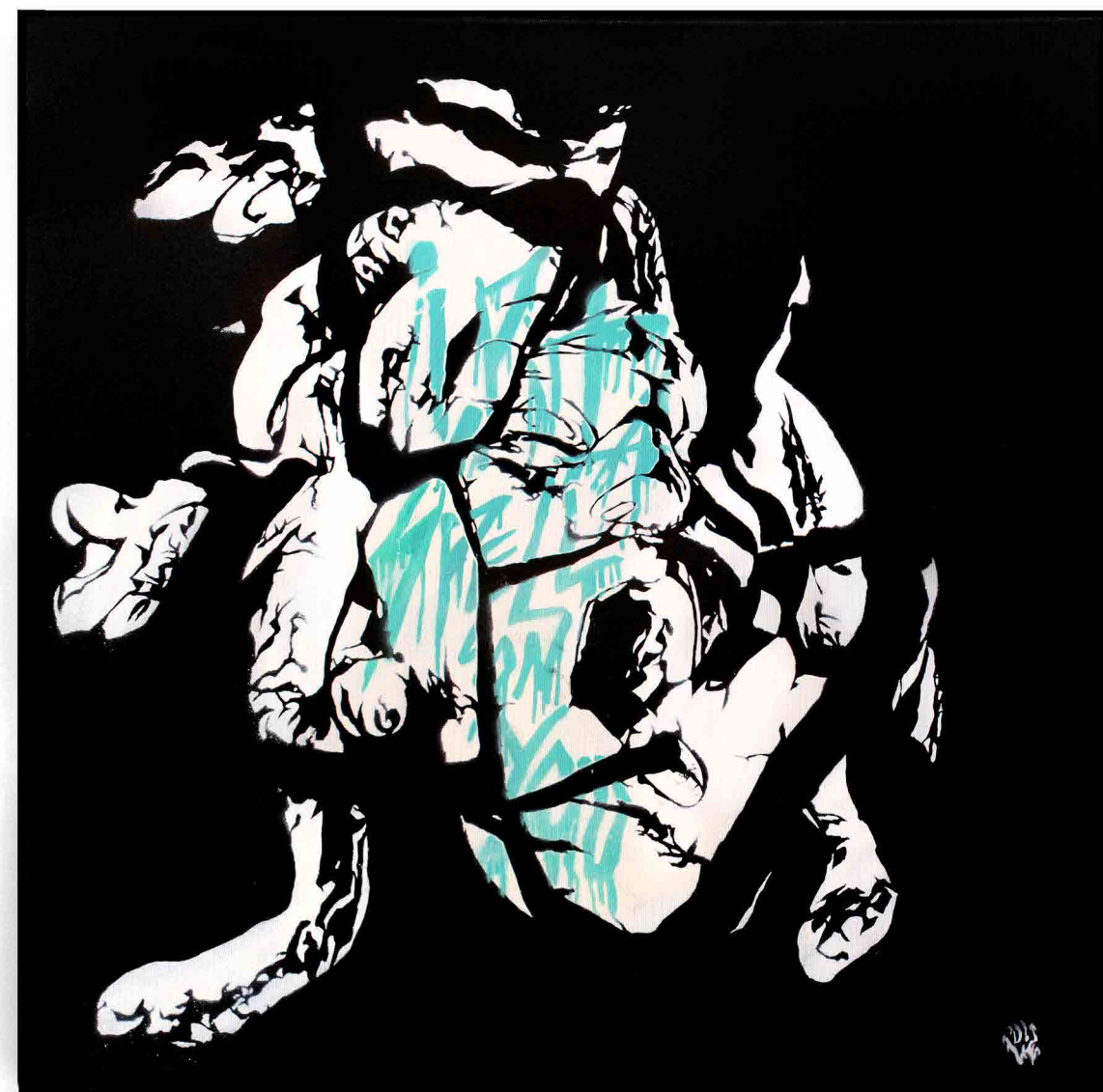


Mary Magdalene
80x120cm, Spray painted stencil on stretched canvas, 2024



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Misc



I Put A Spell on You
60 x 60cm Hand-cut stencil,
spray paint on deep edge canvas. 2024



Mask of a Dying Warrior
80 x 110cm Hand-cut stencil, spray painted wall. 2025



Paint It Black
 80 x 80cm Hand-cut stencil,
 spray paint on deep edge canvas. 2024



Know Thyself
 24 x 30inch Hand-cut stencil,
 spray paint on deep edge canvas. 2024



Nero The Anti-Christ
 60 x 72cm Hand-cut stencil,
 spray paint on deep edge canvas. 2024



Nero The Anti-Christ
 60 x 72cm Hand-cut stencil,
 spray paint on deep edge canvas. 2024



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