



**PERSON
PRESENCE
PERCEPTION**

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Arna fhoilsiú ag An Roinn Airgeadais, Tuaisceart Éireann (RA) agus ag Oifig na nOibreacha Poiblí (OPW)

Design *Dearadh*: Bag of Bees

Dimensions unframed, height preceding width, unless otherwise noted

Toisí gan fráma, airde roimh leithead, mura luaitear a mhalairt

Front cover: Detail of *Wednesday's Child* by Alana Barton, DoF collection

Clúdach tosaigh: Sonraí Wednesday's Child le Alana Barton, bailiúchán na RA



Department of

Finance

An Roinn

Airgeadais

www.finance-ni.gov.uk



OPW

Oifig na
nOibreacha Poiblí
Office of Public Works

**PERSON
PRESENCE
PERCEPTION**



Detail: *Study in Blue* by Anthony Haughey



Conor Murphy

Minister for Finance
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Patrick O'Donovan

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Oifig na nOibreacha Poiblí

Welcome to *Person Presence Perception*, the latest in the series of joint exhibitions organised by the Department of Finance (DoF) and the Office of Public Works (OPW). For over 20 years, the organisations have worked in partnership to produce annual exhibitions which tour extensively throughout the island of Ireland, drawing on collections they each manage. These two collections are mainly on display in public buildings, and the purpose of collaborating on the annual exhibition is to share them with a wider public audience.

The focus of this year's exhibition is people - the many ways they are represented in artworks and the responses elicited by the viewer. The 41 pieces by 40 artists reflect humanity and how people are portrayed throughout the collections, using a variety of media including paintings, photographs, prints and sculpture. Each piece spotlights the vision of the artist whilst celebrating individuality and the people that make up everyday life now and in times past.

We thank the artists for sharing their creativity and the venues for sharing their space, as without this there would be no exhibition.

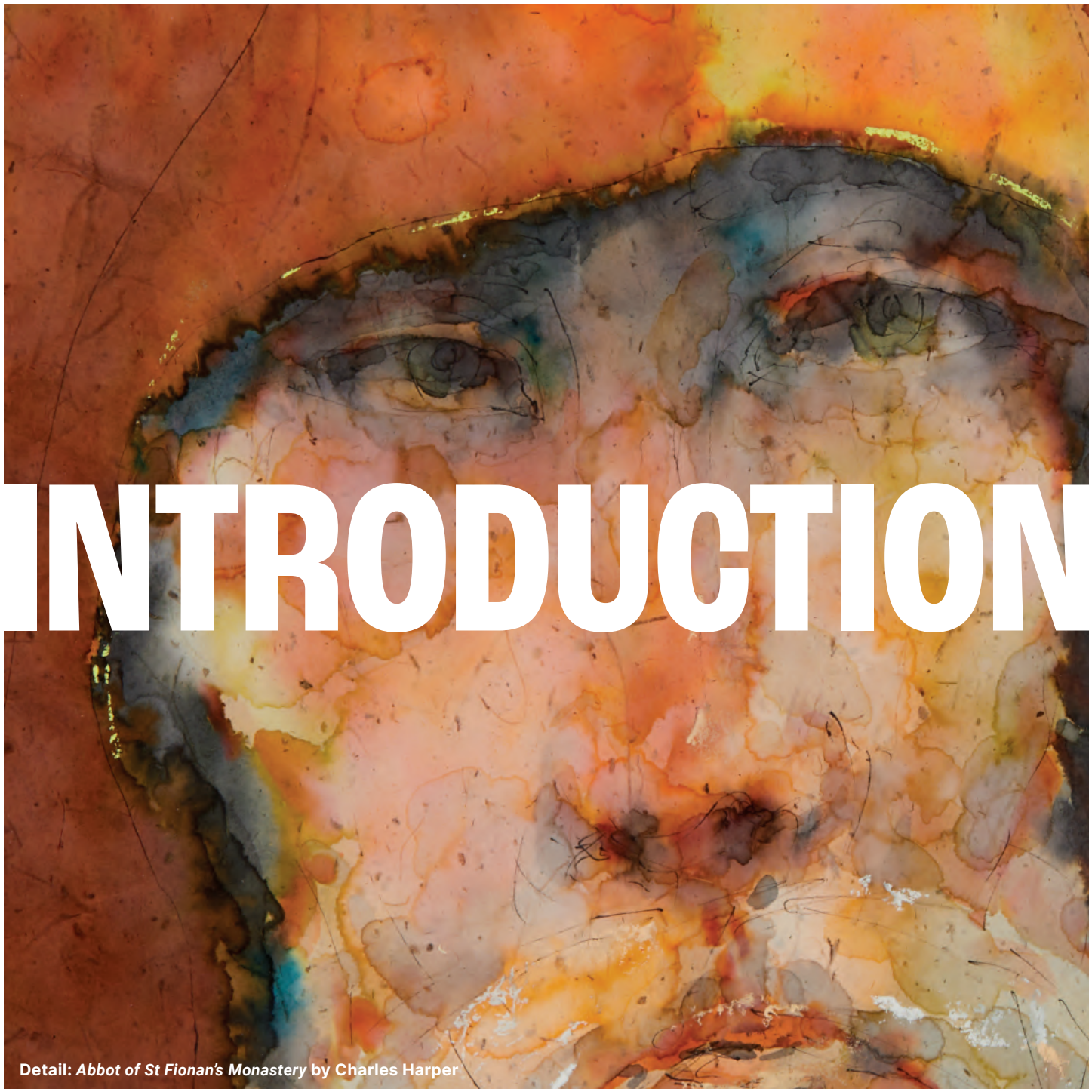
It is with great pleasure that we, as Ministers for the two collaborating Departments, invite you to enjoy this exhibition.

Fáilte go Duine Láithreach Braistint [Person Presence Perception], an ceann is déanaí i sraith taispeántas atá eagraithe ag an Roinn Airgeadais (DoF) agus Oifig na nOibreacha Poiblí (OPW). Le breis agus 20 bliain anuas, tá obair á déanamh ag na heagraíochtaí i gcomhpháirt chun taispeántais bhliantúla a dhéanamh a théann ar camchuart ar fud na hÉireann, ag úsáid na mbailiúcháin a bhainistíonn siad. Bíonn an dá bhailiúchán seo ar taispeánt i bhfoirgnimh phoiblí de ghnáth, agus déantar an comhoibriú ar an taispeántas bliantúil seo chun iad a roinnt le pobal níos leithne.

Tá taispeántas na bliana seo dírithe ar dhaoine - na bealaí a léirítear iad i saothair ealaíne agus na freagraí a bhíonn ag an bhreathnóir. Léiríonn na 41 píosa ó 40 ealaíontóirí an cine daonna agus an dóigh a gcuirtear daoine in iúl sna bailiúcháin, ag baint úsáid as meáin éagsúla, pictiúir, grianghraif, priontaí agus dealbha san áireamh. Díríonn gach píosa aird ar fhís an ealaíontóra agus ceiliúrann siad indibhidiúlacht agus na daoine atá sa ghnáthshaol sa lá atá inniu ann agus san am atá thart.

Gabhann muid buíochas leis na healaíontóirí as a gcruthaíocht a roinnt agus leis na hionaid as a spás a roinnt, gan seo ní bheadh taispeántas ann dar ndóigh.

Is mór an pléisiúr dúinn, mar Airí sa dá Roinn atá páirteach, cuireadh a thabhairt daoibh le sult a bhaint as an taispeántas seo.



Detail: *Abbot of St Fionan's Monastery* by Charles Harper

PERSON

A HUMAN BEING REGARDED AS AN INDIVIDUAL

PRESENCE

THE STATE OR FACT OF BEING PRESENT

PERCEPTION

THE WAY IN WHICH SOMETHING IS REGARDED,
UNDERSTOOD OR INTERPRETED

(EXTRACTS – OXFORD ENGLISH DICTIONARY)

The theme of this exhibition focuses on people. The depiction of people and how they are perceived is an important element in art. The challenge lies in the human brain having enormous knowledge about the world and an ability to make fine distinctions about other humans from things like appearance, position and expression. In social psychology, this is called person perception.

Person perception refers to the many processes that we use to form impressions of other people. It includes not just how we form these impressions, but the conclusions we make about others based on our impressions. As individuals, we make these kinds of judgements every day.

Perception in art deals with a complex relationship between the visual image and our personal understanding of it. How artworks are understood is a very similar process to person perception. It is a subjective process that can be affected by a number of variables and in many ways remains fluid. Our perceptions may change in a heartbeat.

The influencing factors include the characteristics of the persons depicted and the context, as well as our own personal traits and experiences. Our view is also conditioned by external factors such as political, social and cultural outlooks. These affect how we see art and what meanings we attribute to it. The views of both an artist and an observer contribute to the understanding of art.

Perception affects the meaning we attribute to art and often such understandings change over the course of time dependent on the prevalent social musings at play. Art can express the fickleness of perception.

You may look at the artwork featured on the cover, *Wednesday's Child* by Alana Barton, and feel inspired by the brightly coloured theme or conversely it may invoke feelings of sadness and disappointment in harmony with the child, an underwhelming celebration or a FOMO, fear of missing out, as was the artist's intention.

People tend to form impressions very quickly and sometimes with minimal information basing first impressions on social norms. We also focus on the most obvious points rather than noting background information. Artists can utilise this thinking. An example of this is *A Change of Season* by Carol Graham, which forces the viewer to take in the splendour of the background before the eye is drawn to the central figure.

The more novel or obvious a factor is, the more likely we are to focus on it. *Untitled* by Mónika Bögyös and the use of beading draws our eye to its novelty, before the etching or string work is noticed.

A shortcut the mind uses in person perception is social categorisation. In this process, we mentally categorise what we see into different groups based on common characteristics. While in everyday life, this allows us to navigate situations quickly it also runs the risk of leading to errors, stereotyping or even prejudice. These are boundaries some artists seek to push. The presence of a person or persons in an artwork can be indicated by a few brushstrokes such as in *Owner* by Alex de Roeck. This is in contrast with using many thousands of strokes to represent a human at a level of detail as seen in *Still* by Samantha Ellis Fox. This is also dependent on the medium, which will have its unique limitations as to what is possible.

On a fundamental level, we are drawn to images that contain people. These give us a window into someone else's life and an opportunity to escape. A chance to step into someone else's world, if only for a moment.

Each artwork selected for the exhibition portrays human beings in a variety of ways. The artworks represent the artists' vision of a diverse range of people and creates a portfolio of humanity, its presence and perceptions.

We invite you to be present, enjoy each piece and challenge your own person perceptions.

Louise Clarke
Art Manager, DoF



RÉAMHRÁ

Detail: *Lydia (Guerillère Talks)* by Vivienne Dick

DUINE

DUINE DAONNA A N-AMHARCTAR AIR MAR DHUINE AONAIR

LÁITHREAGHT

AN STAID NÓ AN FHÍRIC GO BHFUIL DUINE ANN

BRAISTINT

AN DÓIGH A N-AMHARCTAR AR, A DTUIGTEAR
NÓ A LÉIRMHÍNITEAR RUD ÉIGIN

(SLEACHTA – OXFORD ENGLISH DICTIONARY)

Is ar dhaoine atá téama an taispeántais seo dírithe. Gné thábhachtach den ealaín is ea an dóigh a léirítear nó a n-amharctar ar dhaoine. Is é an dúshlán atá ann ná go bhfuil eolas ollmhór ar an domhan ag inchinn an duine agus cumas chun difríochtaí caolchúiseacha a dhéanamh faoi dhaoine eile ó thaobh cuma, seasaimh agus dreacha de. Sa tsíceolaíocht shóisialta, tugtar braistint daoine air seo.

Tagraíonn braistint daoine do na próisis a úsáideann muid le teacht ar thuairimí ar dhaoine eile. Cuimsíonn sí ní hamháin an dóigh a gcruthaíonn muid na tuairimí seo, ach na conclúidí a dhéanann muid faoi dhaoine eile bunaithe ar ár dtuairimí. Mar dhaoine aonair, déanann muid breithiúnais mar seo gach lá.

Baineann braistint san ealaín le gaol casta idir an amharc-íomhá agus ár dtuiscint phearsanta uirthi. Tá an dóigh a dtuigtear saothair ealaíne iontach cosúil le braistint daoine. Is próiseas suibhachtúil é ar féidir le roinnt athróg dul i bhfeidhm air agus ar go leor bealaí bíonn sé go fóill corrach. Is féidir lenár mbraistintí athrú i bhfaiteadh na súl.

I measc na dtosca tionchair tá tréithe na ndaoine a léirítear agus an comhthéacs, chomh maith lenár dtréithe agus ár n-eispéiris phearsanta féin. Bíonn tionchar ag tosca seachtracha ar ár dtuairim fosta, ar nós dearchtaí polaitiúla, sóisialta agus cultúrtha. Téann siad seo i bhfeidhm ar an dóigh a bhfeiceann muid ealaín agus ar na cialla a leagann muid uirthi. Cuireann dearcadh an ealaíontóra agus an bhreathnóra araon le tuiscint ar an ealaín.

Téann braistint i bhfeidhm ar an chiall a leagann muid ar ealaín, agus is minic a thagann athrú ar na tuiscintí seo le himeacht ama ag brath ar na smaointe sóisialta coitianta. Is féidir le healaín luaineacht na braistinte a léiriú.

B'fhéidir go n-amharcfá ar an saothar ealaíne ar an chliúdach, **Wednesday's Child** le Alana Barton, agus go mbeifé spreagtha leis an téama geal daite nó os a choinne sin go mbeadh brón nó díomá ort agus tú ag teacht leis an pháiste, ceiliúradh leamh nó FOMO, eagla go gcaillfidh tú rud éigin, mar a bhí an t-ealaíontóir ag iarraidh.

Bíonn nós ag daoine teacht ar thuairimí iontach gasta, gan mórán eolais corruair, ag bunú an chéad imprisean ar ghnásanna sóisialta. Díríonn muid ar na rudaí is follasaí fosta in áit a bheith ag cur eolas cúlra san áireamh. Is féidir le healaíontóirí úsáid a bhaint as an smaoinemh seo. Sampla de

seo ná **A Change of Season** le Carol Graham, a chuireann iallach ar an bhreathnóir breáthacht an chúlra a thabhairt faoi deara sula dtarraingíonn an phríomhphearsa an aird.

Dá mhéad atá gné nua nó follasach, is ea is mó seans go ndéroidh muid uirthi. Tarraingíonn **Untitled** le Mónika Bögyös, agus úsáid na coirnéineachta ár n-aird ar a nuacht, sula dtugtar an eitseáil nó an obair sreangan faoi deara.

Is bealach gasta é rangú sóisialta a úsáideann an inchinn i mbraistint daoine. Sa phróiseas seo, déanann muid an méid a fheiceann muid a rangú i ngrúpaí difriúla bunaithe ar shaintréithe coitianta. Sa ghnáthshaol, ligeann sé seo dúinn déileáil le cúrsaí go gasta, ach bíonn an baol ann fosta go ndéanfar meancóga, steiréitíopáil nó fiú réamhchlaonadh dá bharr. Is iad seo na teorainneacha atá roinnt ealaíontóirí ag iarraidh a sháru. Is féidir a léiriú go bhfuil duine nó daoine i saothar ealaíne le cúpla stríocadh scuaibe, mar atá in **Owner** le Alex de Roeck. Tá codarsnacht idir seo agus na mílte stríocadh a úsáid chun duine a léiriú ag leibhéal mionsonraí mar atá le feiceáil in *Still* le Samantha Ellis Fox. Braitheann sé seo ar an mheán fosta, agus beidh teorainneacha ar leith aige sin ar an méid is féidir a dhéanamh.

Ag leibhéal bunúsach, tarraingítear ár n-aird ar íomhánna ina bhfuil daoine. Tugann siad seo léargas dúinn ar shaol duine eile agus deis éalaithe. Seans le tú féin a chur i saol duine eile, cé nach bhfuil ann ach bomaite.

Léiríonn gach saothar ealaíne atá roghnaithe don taispeántas daoine daonna ar bhealaí éagsúla. Léiríonn na saothair ealaíne físa na n-ealaíontóirí ar réimse ilchinedlach daoine agus cruthaítear portfóilió den chine daonna, a láithreach agus braistintí.

Cuireann muid fáilte romhat a bheith ann, sult a bhaint as gach píosa agus do bhraistintí féin ar dhaoine a cheistiú.

Louise Clarke
Bainisteoir Ealaíne, RA



Christopher Banahan

Lizzie in Interior

Oil on board | *Ola ar chlár*
30 × 92 cm | 2002 | OPW

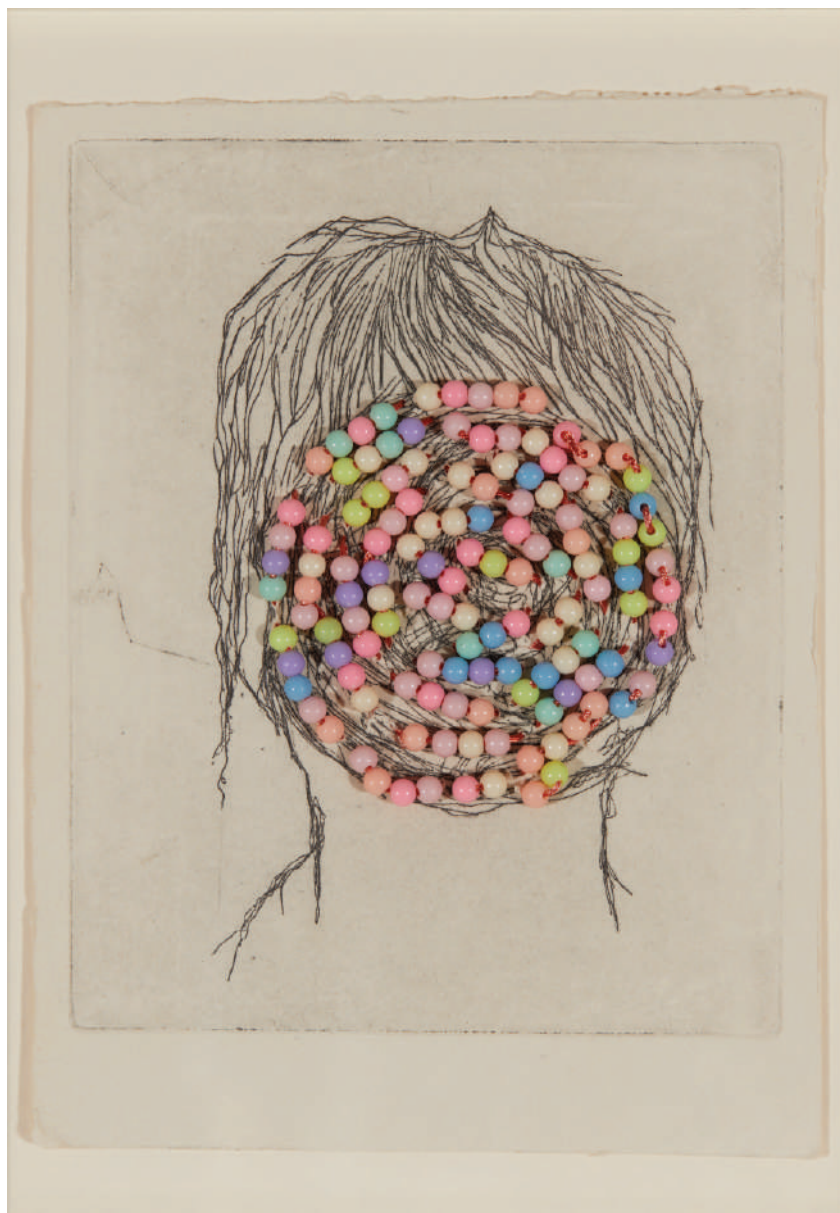


Alana Barton

Wednesday's Child

Oil on canvas | *Ola ar chanbhás*

100 × 80 cm | 2021 | DoF



Mónica Bögyös

Untitled

Etching, beads & string | *Eitseáil, coirníní & sreangán*

1/1 | 22.5 × 16.5 cm | 2016 | OPW



Becks Butler

Loopies Field

Giclée print | *Prionta Giclée*

3/10 | 100 × 66 cm | 2019 | OPW



Celie Byrne

Portrait of the Painter

Oil on linen | *Ola ar línéadach*
40 × 40 cm | 2019 | DoF



Joanne Clerkin

Nurture

Screenprint on paper | *Scaghrionta ar pháipéar*

1/7 | 102 × 72 cm | 2021 | OPW



Joanne Betty Conlon

Tea and Cake

Digital drawing | *Líníocht dhigiteach*
1/10 | 21 × 21 cm | 2019 | DoF



Joanne Betty Conlon

The Washing Up

Digital drawing | *Líníocht dhigiteach*
1/10 | 21 × 21 cm | 2019 | DoF



John Cooney

Furtive

Watercolour on board | *Uisceadhath ar chlár*

59 × 48 cm | 2016 | DoF



Laura Cronin

Akram Khan

Oil on canvas | *Ola ar chanbhás*
32 × 32 cm | 2020 | DoF



Vivienne Dick

Lydia (Super 8 still from *Guerillère Talks*, 1978)

Giclée print | *Prionta Giclée*

2/9 | 56 × 79 cm | 2020 | OPW



Amanda Doran

Beast Mode

Oil on canvas | *Ola ar chanbhás*
51 × 40.5 cm | 2019 | OPW



Samantha Ellis Fox

Still

Coloured pencil on paper | *Pionsail dathadóireachta ar pháipéar*

26 × 22 cm | 2020 | DoF



Philip Flanagan

FE McWilliam, Sculptor

Bronze | *Cré-umha*

54 × 21 × 23 cm | 1997 | DoF



Owen de Forge

Inside Outside

Acrylic and oil on board | *Aicrileach agus ola ar chlár*

82 × 72 cm | 2020 | DoF



Carol Graham

Change of Season

Mixed media on canvas | *Meáin mheasctha ar chanbhás*

79 × 105 cm | 2022 | DoF



Ciaran Harper

Living

Oil on canvas | *Ola ar chanbhás*

93 × 73 cm | 2017 | DoF



Charles Harper

Abbot of St Fionan's Monastery

Watercolour on paper | *Uiscédhath ar pháipéar*

55 × 50 cm | 2020 | OPW



Anthony Haughey

Study in Blue

Oil on canvas | *Ola ar chanbhás*
40 × 40 cm | 2019 | DoF



Beverley Healy

Doreen, My Mother

Tempera on gesso panel | *Teampara ar phainéal gesso*

26 × 26 cm | 2019 | DoF



Jessica Hollywood

Gimme Good Water

Screenprint | *Scaghrionta*

4/6 | 69 × 69 cm | 2019 | DoF



Stephen Johnston

Jennifer

Oil on canvas | *Ola ar chanbhás*
70 × 70 cm | 2016 | DoF



Merve Jones

Pilgrim

Linocut | *Líonóilghearradh*
1/3 | 37 × 37 cm | 2018 | DoF



Vanessa Jones

Twins (self portrait)

Oil on linen | *Ola ar línéadach*
100 × 70 cm | 2021 | OPW



Garry Loughlin

Evdokia

Giclée print | *Prionta Giclée*
2/10 | 48 × 33 cm | 2019 | OPW



Maitiú Mac Cárthaigh

Aduanta

Créograph | *Créograph*

1/1 | 60 × 60 cm | 2021 | OPW



Connor Maguire

Sail Away

Oil on canvas | *Ola ar chanbhás*
90 × 90 cm | 2019 | DoF



Alice Maher

The Paragon

Charcoal and chalk on paper | *Gualach agus cailc ar pháipéar*

122 × 107 cm | 2016 | OPW



Paddy McCabe

Queen Medb

Oil on canvas | *Ola ar chanbhás*
61.5 × 62 cm | 2021 | OPW



Kim Montgomery

Christmas Eve

Acrylic on wood | *Aicrileach ar adhmad*
21 × 29.7 cm | 2020 | DoF



Kevin Mooney

Head

Oil on canvas | *Ola ar chanbhás*
95 × 85 cm | 2014 | OPW



Daniel Nelis

Figure with artificial flowers

Oil on panel | *Ola ar phainéal*
21 × 21 cm | 2020 | DoF



Eva O'Donovan

Cearbhall

Oil on tapestry | *Ola ar thairpéis*

100 × 74 cm | 2019 | OPW



Nuala O'Sullivan

Madonna

Oil on canvas | *Ola ar chanbhás*
30 × 25 cm | 2018 | OPW



Tolu Ogunware

A Bid to Ascend

C-type print | *Prionta C-chinedáloch*
2/15 | 54 × 67.5 cm | 2021 | OPW



David Quinn

Black Dress

Oil on board | *Ola ar chlár*
69 × 69 cm | 2005 | OPW



Alex de Roeck

Owner

Ink on paper | *Dúch ar pháipéar*
29.5 × 21 cm | 2016 | OPW



Vera Ryklova

Untitled #1003, from Optimal Distance series

Giclée print | *Prionta Giclée*

1/7 | 48 × 48 cm | 2021 | OPW



Dáibhidh Stiúbhard

The Unharvestable Sea 4

Photograph | *Grianghráf*

1/1 | 70 × 100 cm | 2017 | DoF



Éva Anna Szántó-Nádudvari

I Still Want It

Charcoal & watercolour on paper | *Gualach agus uiscedhath ar pháipéar*

76 × 56 cm | 2021 | OPW



Sile Walsh

Strong women and the sea: Grace

Acrylics on cotton | *Aicriligh ar chadás*

80 × 80 cm | 2020 | DoF

Index of Artists *Innéacs Na nEalaíontóirí*

Artist <i>Ealaíontóir</i>	Title <i>Teideal</i>	Website <i>Suíomh gréasáin</i>	P.
Christopher Banahan	<i>Lizzie in Interior</i>	christopherbanahan.wordpress.com	6
Alana Barton	<i>Wednesday's Child</i>	alanabarton.com	7
Mónika Bögyös	<i>Untitled</i>	monikabogyos.com	8
Becks Butler	<i>Loopies Field</i>	becksbutler.com	9
Celie Byrne	<i>Portrait of the Painter</i>	celiebyrne.wordpress.com	10
Joanne Clerkin	<i>Nurture</i>	instagram.com/joanne_clerkin_art	11
Joanne Betty Conlon	<i>Tea and Cake</i>	joanneconlon.com	12
Joanne Betty Conlon	<i>The Washing Up</i>	joanneconlon.com	12
John Cooney	<i>Furtive</i>	johncooneyartist.com	13
Laura Cronin	<i>Akram Khan</i>	instagram.com/lauracroninartist	14
Vivienne Dick	<i>Lydia (Guerillére Talks)</i>		15
Amanda Doran	<i>Beast Mode</i>	instagram.com/amanda.doran.artist	16
Samantha Ellis Fox	<i>Still</i>	samanthaellisfox.com	17
Philip Flanagan	<i>FE McWilliam, Sculptor</i>	philipflanagan.com	18
Owen de Forge	<i>Inside Outside</i>	owendeforge.myportfolio.com	19
Carol Graham	<i>Change of Season</i>	carolgrahamartist.com	20
Charles Harper	<i>Abbot of St Fionan's Monastery</i>		22
Ciaran Harper	<i>Living</i>	instagram.com/harper.painting	21
Anthony Haughey	<i>Study in Blue</i>	anthonyhaughey.com	23
Beverley Healy	<i>Doreen, My Mother</i>	beverleyhealy.com	24
Jessica Hollywood	<i>Gimme Good Water</i>	instagram.com/birdsandwords	25

Artist <i>Ealaíontóir</i>	Title <i>Teideal</i>	Website <i>Suíomh gréasáin</i>	P.
Stephen Johnston	<i>Jennifer</i>	stephen-johnston.co.uk	26
Merve Jones	<i>Pilgrim</i>	penandmerve.com	27
Vanessa Jones	<i>Twins (Self Potrait)</i>	vanessajonesartist.com	28
Garry Loughlin	<i>Evdokia</i>	garryloughlin.com	29
Maitiú Mac Cárthaigh	<i>Aduanta</i>	instagram.com/maitiumaccarthaigh	30
Connor Maguire	<i>Sail Away</i>	connormaguire.com	31
Alice Maher	<i>The Paragon</i>	alicemaher.com	32
Paddy McCabe	<i>Queen Medb</i>	instagram.com/paddymccabeart	33
Kim Montgomery	<i>Christmas Eve</i>	kimmontgomery.co.uk	34
Kevin Mooney	<i>Head</i>	kevinmooney.org	35
Daniel Nelis	<i>Figure with artificial flowers</i>	Instagram.com/daniel.nelis_visual.art	36
Eva O'Donovan	<i>Cearbhall</i>	evaodonovan.com	37
Nuala O'Sullivan	<i>Madonna</i>	nualaosullivan.com	38
Tolu Ogunware	<i>A Bid to Ascend</i>	tolu.work	39
David Quinn	<i>Black Dress</i>	davidquinnartist.ie	40
Alex de Roeck	<i>Owner</i>	alexderoeck.com	41
Vera Ryklova	<i>Untitled #1003, from Optimal Distance series</i>	veraryklova.com	42
Dáibhidh Stiúbhard	<i>The Unharvestable Sea 4</i>	daibhidhstiubhard.com	43
Éva Anna Szántó-Nádudvari	<i>I Still Want It</i>	facebook.com/evaanna.nadudvari	44
Sile Walsh	<i>Strong women and the sea: Grace</i>	silewalshartist.com	45



Detail: Owner by Alex de Roeck

Research Resources *Acmhainní Taighde*

Artisann Gallery	artisann.org
Belltable Arts Centre	limetreetheatre.ie/belltable-x
Graduate Show at Dublin Institute of Technology	tudublin.ie
Graduate Show at National College of Art and Design	ncad.ie
Graduate Show at Crawford College of Art	crawford.cit.ie
Hambly & Hambly Gallery	hamblyandhambly.com
Hillsboro Fine Art	hillsborofineart.com
Hunt Museum, Limerick	huntmuseum.com
Kevin Kavanagh Gallery	kevinkavanagh.ie
Limerick City Gallery	gallery.limerick.ie
Pallas Projects Gallery	pallasprojects.org
PhotoIreland	photoireland.org
Royal Ulster Academy of Arts	royalulsteracademy.org
Seacourt Print Workshop	seacourt-ni.org.uk

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Assisted by the DoF Art Management team: Duncan Morris, Nigel Bonar, Gina Weir

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Photography: OPW: Denis Mortell and individual artists; DoF: Marshall Arts Media

Grianghrafadóireacht: OPW: Denis Mortell agus ealaíontóirí ar leith; RA: Marshall Arts Media

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Buíochas ó chroí leis na healaíontóirí, a ndánlanna ionadaíocha agus na foirne sna hionaid ar leith as a gcuidiú sa taispeántas seo

