

ART IN STATE
BUILDINGS



1995-2005

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MINISTER FOR FINANCE

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ACKNOWLEDGMENTS

Tom Parlon, TD, Minister of State at the Department of Finance with responsibility for the Office of Public Works launched this catalogue in the Gallery at Farmleigh on Sunday, 9th July, 2006.

The Minister would like to thank all those involved in assisting with the publication of this catalogue including the staff from other Government Departments who facilitated access for photography of art works, particularly the Department of Education and Science, the Department of Social and Family Affairs, Farmleigh, and the Houses of the Oireachtas; the OPW architects and project managers who provided relevant acquisition information; OPW Printing Division; OPW Library staff; Penny Harris who compiled and edited the catalogue; Denis Mortell for photography; Liam Furlong at space.ie for catalogue design; and all the many artists and galleries who provided information and images for inclusion.

The Minister acknowledges the achievement of the OPW Art Management Group and the Art Management Office in the compilation of the catalogue.

MINISTERIAL FOREWORD

The Government continues its commitment to a policy of incorporating an arts dimension into every Government building project. This commitment has been strengthened by the publication of the *Public Art: Per Cent for Art Scheme General National Guidelines* in 2004.

The Office of Public Works' (OPW) funding for art in State buildings comes, in the main, from the Government's Per Cent for Art Scheme for capital projects. This involves setting aside 1% of all construction budgets, subject to certain limits, to incorporate artistic projects.

The OPW's Art Management Group, set up in 1991, is responsible for carrying out the OPW's functions in relation to State art in OPW-managed projects. In addition, the Group's expertise is available to other Government departments and public bodies for advice on the purchase, acquisition, maintenance, commissioning, conservation and valuation of art works.

It gives me great pleasure to launch this catalogue and document the work the OPW has been doing over the past ten years in relation to the Government's Per Cent for Art Scheme. As you will see from the catalogue, it has been a very fruitful decade with many interesting art projects taking place in hundreds of public buildings throughout Ireland. This year the OPW is marking its 175th anniversary and this catalogue is one of the many projects coming to fruition in 2006.

Tom Parlon, TD

Minister of State at the Department of Finance
with responsibility for the Office of Public Works

CHAIRMAN'S STATEMENT

This year, the Office of Public Works celebrates its 175th anniversary. Since 1831, we have undertaken 'public works' on behalf of the Government – projects in diverse areas such as architecture, engineering, facilities management, famine and flood relief, heritage and parks management, publishing, and procurement. One of our tasks has been the acquisition of art works and commissioning of art projects for other Government departments and public buildings.

Since the late 20th century, the OPW has endeavoured to implement a Per Cent for Art Scheme in its building projects. In the late 1990s, the Government endorsed a national Per Cent for Art Scheme and in 2004, the *Public Art: Per Cent for Art Scheme General National Guidelines* were published to encourage all Government departments with construction budgets to implement the scheme in their projects.

The years 1995 to 2005 have been productive for the OPW's use of the Government's Per Cent for Art Scheme. Over 4,500 art works have been purchased and commissioned. Art has been integrated into architectural projects at every opportunity and this is evident in public offices throughout the country. The enthusiasm from other Government departments for the implementation of the scheme in their projects has been encouraging.

The works illustrated in this catalogue are representative of the art works now installed in hundreds of buildings in Ireland, and some Irish Government offices abroad. The CD accompanying the catalogue provides a more comprehensive listing of the works acquired in the ten-year period. With this extensive overview of the decade, it is exciting now to reflect on how the Per Cent for Art Scheme has provided us with the opportunity to acquire such a wide range of contemporary Irish art.

Seán Benton

Chairman

OPW

ART IN STATE BUILDINGS 1995-2005

Dr Yvonne Scott

The Office of Public Works (OPW) has responsibility for one of the largest collections of Irish art in existence, although the development of an art collection is not its primary function. In order to appreciate the nature of the collection, in particular the way that it has developed in the ten year period from 1995 to 2005 which is the focus of this publication, it is relevant to consider the particular circumstances that have governed its shape before exploring some of the highlights of the collection.

In the ten years to 2005, the OPW has acquired well over 4,000 art objects with the result that the collection now numbers well in excess of 8,000 works. Around 900 artists are featured in the acquisitions of the decade and all of these, with only a handful of exceptions, are living artists. Consequently, this practice provides a valuable level of patronage to artists, manifesting both financial and moral support. As the acquisition policy gives preference to art by practitioners who are either Irish or based in Ireland, the collection represents a significant dimension of the collective national visual cultural heritage held in the various public collections in Ireland. The artists patronised by the OPW include several who have come to Ireland from abroad, reflecting the increasingly multicultural nature of Irish society.

The unprecedented growth in the OPW collection in the last ten years has largely come about due to two key factors: the establishment in 1999 of a professional management function, the Art Management Office, which provides

crucial administrative support; and through substantial funding as a result of the Irish Government's Per Cent for Art Scheme, whose impact has been enhanced by the high level of expenditure on building projects managed by the OPW. The current level of funds generated by this means 1% of a project or €64,500, whichever is lower. While this represents a relatively modest budget to acquire art for a single building given current art prices, the concentration by the OPW on emerging rather than established artists, and on original prints rather than one-off works, has allowed the range of work on show in public buildings to expand considerably. There are occasions, however, when a work of historic importance to the OPW and its buildings becomes available for purchase and a special fund exists for such situations.

The purpose of art acquisitions by the OPW, unlike other State-managed collections in Ireland housed in dedicated art museums, is to adorn buildings and contribute to the environment for the activities of the Government and its agencies. These buildings are scattered not only throughout the country but also in many international locations, providing a range of services and purposes from garda stations to stately homes in Ireland, and to some Irish government offices abroad. The role of art in such environments is intimately related to the individual nature and function of the buildings and to the requirements of the users and, consequently, are the major factors affecting the selection of art work.

This combination of circumstances and purposes provides a set of challenges and constraints for the administrators of the collection, in particular in how the collection can realistically be developed and displayed. Consequently, it has evolved in a manner that is uniquely different from the art museum collections. National art institutions typically attempt to piece together a history of the unfolding development of art over time, with representative examples of the work of major artists and movements, and the inclusion of particularly iconic examples. They will also, or alternatively, assemble a body of work that has thematic coherence designed to reflect the society in which it was produced, to reflect its interests and/or to challenge its norms. In addition, the ideal art museum building is generally considered to be one that is subordinate to its purpose of providing an environment that shows art to the best advantage, and that enables the viewer to engage with it in a sympathetic environment. The art and its audience are the 'tenants' and are prioritised; the gallery space is expected to accommodate the optimum display of work. In such environments, art is removed from the society that it is intended to reflect in order that the viewer can focus on the art without external distractions, and also in order to meet the functional requirements of display, such as adequate space and lighting. Gallery staff are employed specifically to serve the needs of the art and its audience. While in recent years progressive museum directors and curators have emphasised that the art museum should be a forum for the viewer's active engagement, rather than a temple for

worship at the altar of culture, it is difficult for a museum to normalise the relationship of the viewer to art given the culture of celebrity, priority of originality/quality of idea, if not always its production, and the high economic value attaching to many of the art works deemed worthy of display in national art institutions. Given that taxpayers' money supports art museums, and a degree of public and critical intolerance for the display of work that is considered less than excellent, the objective (to the extent that it exists) of taking art off its pedestal and presenting it for the engagement of the public is a difficult one to attain and, ironically, those artists most celebrated for work designed to remove art from the rarefied air of the art gallery are often in reality among those most revered within the gallery/museum milieu. The museum director/curator is in the ironic position, therefore, that in attempting a policy of inclusivity rather than exclusivity, art that is given space in such prestigious institutions will generally increase in status and value (and exclusivity). This is not in any sense a criticism of the tremendous work of national or any other art museum or gallery, simply an acknowledgment of the type of challenges they have to contend with.

While the nature of the OPW's operations has created constraints on the choice of work, this factor has also allowed it to occupy an important niche. The collection has historically developed according to the needs of the individual buildings, and the respective operations within them. Because these are working spaces, the art has to be a contributor to

the environment in concert with the building itself, as opposed to being the 'tenant'. In almost all cases, the primary function of an OPW-managed building is for uses other than the display of art, and the selection of art works will normally take place after the building has been designed, rather than the building being designed primarily with the display of art in mind. In the past, the selection of art works by the OPW was carried out by the respective architects in charge of each project rather than by a central administration conscious of the topography of the collection as a whole. Until recently, architects, appropriately enough, were generally more concerned about the capacity for the art work to function within the environment in which it was to be hung, than about the art historical or art critical role of a work within the collection as a whole. Since the establishment of the Art Management Office in 1999, however, the process of cataloguing all of the works in the collection has been activated; this is providing a 'bird's-eye view' and facilitating a more strategic approach to enable the needs of the building users and the structured development of the collection to occur in concert.

While the general policy is to provide patronage for as wide a range of artists as possible, and to avoid duplication - which has occasionally occurred in the purchase of original prints by different project managers - there is also the opportunity to commission or purchase a full series of works by a single artist. Examples include the recent commission of thirty-five drawings by William Crozier for the new Garda Headquarters

in Bantry (page 140). These are striking sketches in black on white paper composed for a prestigious building by de Blacam + Meaghar architects, and the commission represents a mutually advantageous partnership between art and architecture on a scale that is relatively rare. Consequently, as no institution can meet all of the alternative methods of collecting and display concurrently, the OPW collection, rather than duplicating the forms and practices of the other national institutions, fills an important gap.

Where museums can select work on the basis of the challenging and experimental nature of its imagery, this is considered less feasible for most of the work shown in OPW-managed public buildings. While the remit of the OPW includes responsibility for the buildings that house all the Irish national collections - such as the National Gallery of Ireland and the Irish Museum of Modern Art - it does not have any responsibility for the selection and display of art in those locations. The primary purpose of visitors to art museums is to engage with the art and to be educated as to its meaning; information on the work is generally readily available and curatorial staff are trained to provide it and this is particularly important with iconic, challenging or obscure art work. Typically, the function of art display and information is concentrated in a small number of relatively large scale, dedicated complexes. By contrast, the OPW collection is distributed through a wide network of buildings of widely varying function across the country. Consequently, while visitors to such

places may be open to the experience of art, that is not usually the main purpose of their visit. While it is not feasible for such a dispersed body of staff, engaged in other activities, to have either the expertise or the time to explain the imagery, a substantial body of catalogues has been produced which assist in introducing viewers to relevant examples, and some of these give brief explanations.

The materials and scale of art works are also factors at issue and while museums can validly purchase work in technological media, embodying sound, or in ephemeral, unstable and organic materials – contemporary examples include frozen blood, moulding bread and aromatic soap or chocolate – these will normally be both inappropriate and impractical in most OPW-managed buildings. Similarly, the scale and dimensions of art works have to be conducive to the practical operations of the location and given the high opportunity cost of space in administrative buildings, installations requiring entire rooms or expansive space are limited to public areas and only within reason.

As with many corporate collections, the OPW collection is generally on continuous display as part of a composite working environment. Selected works are shown from time to time in exhibitions, but that is an exceptional rather than a primary role of the art, unlike in museum collections. The latter tend to have a high proportion of their work in storage and even where there is a permanent display, the extent and nature of the

holdings means that work can be displayed or stored on a rotation basis, or brought out for special exhibitions. The OPW collection by contrast, in common with many corporate collections, is almost entirely on show at any one time and despite the limits of space in practical terms, the total wall space available across all of its buildings is enormous. The OPW has, however, limited storage and that, combined with issues of maintenance, is an influence on acquisition patterns.

The content and style of work in the OPW collection reflect these circumstances also, and there are very few examples of work that might be regarded as provocative. The few that may be open to such interpretation are appropriately located or subtle in their message. What is liberating for one viewer may be offensive to another and a garda station or overseas office is no place for controversial imagery. Any critical analysis of the collection needs therefore to take these factors into account and to consider it in the context of its purpose and aims. Interestingly, the constraints on the OPW collection replicate the way art functions in everyday life, in homes and businesses, and the types of compromise that are commonly made in practice. In this sense, the collection is particularly valuable as a barometer of general preferences and the factors affecting choices.

TYPICAL FEATURES AND SELECTED HIGHLIGHTS OF THE COLLECTION

The substantial growth in the collection

has partly been achieved, as mentioned, by purchasing affordable work, particularly original prints. Because of the multiple nature of prints, prices are low relative to one-off works such as paintings. This is not always justified by the creative input and labour-intensiveness involved to the artist. Fine-art prints are rarely simply 'run-off' or mass produced but are created in limited editions with each print involving a high level of creative and technical input. Due to the hands-on nature of the processes, rarely are the prints absolutely identical. The OPW has recognised the high quality of fine-art print production in Ireland, and has probably the most extensive collection in the country, numbering several thousand, with only a small number of duplicates.

A particular feature of the OPW collection is the common incidence of individual artists being represented by a relatively large number of their works. By contrast, museum collections, for the most part, have a relatively small number of works by any one artist, with just a handful of notable exceptions. Among the acquisitions of the last ten years by the OPW, more than seventy artists are represented by ten or more works each. Of these artists, thirty are represented by twenty or more works each. In the case of each of Jean Bardon, William Crozier, Cliona Doyle, Peter Jones, Niall Naessens, Ruth O'Donnell, and Mary Rose O'Neill over forty works by each artist were acquired, most of which are prints. In some cases, the acquisitions of this decade build on existing holdings by an artist and, therefore, their development is charted

to some extent over time. For others, however, a relatively narrow time-frame is represented, say due to intensive purchasing activity by the OPW to meet the particular needs of a site. Consequently, the holding of a particular artist's work may tend to comprise instead a dense collection of a phase in their career. This method of selection, the purchase of large numbers of prints by an artist, has historically been for practical reasons where a small team have responsibility for furnishing buildings within a limited budget and tight time-frame. There are benefits both decoratively and art historically, however. Visually, a consistency can be achieved throughout a building, or series of buildings on one hand, and on the other, a phase of an artist's work can be documented with more depth and thoroughness than a handful of tokenistic examples across their career. In some instances, a body of work may constitute a complete series, such as Patrick Hickey's *Twelve Months of the Year*, a series of a dozen studies of fruit and plants. In the case of William Crozier's extensive suite of black and white painted drawings, the range of inventiveness within a narrow theme has an opportunity to show itself where one or two representative examples cannot. It is evident that the OPW's particular constraints and functions, which are quite different from those of art museums, operate to bring dimensions to the composite national collection which add interesting perspectives to the way Irish art can be experienced and understood.

The nature of the environments served by the collection, together with the

conditions under which acquisition of art takes place, has determined the type of imagery that has been selected. Consequently, the predominant themes are landscape and nature studies, abstraction and still life. As content of an overtly provocative nature tends to be avoided, there may be concerns that such constraints could result in blandness and a failure to be at the cutting edge of international developments. However, the 'cutting edge', by definition, comprises the exceptional rather than the norm and it could be argued that the OPW collection is representative of a more general picture of the trends in Irish art. Many of the artists whose work is included in the OPW collection do not feature in other national collections, though they may be popular with the general public.

While the OPW has developed a general policy of supporting artists based in Ireland, this does not mean that they present a provincial or definitively regional form of expression. Any attempt to define a national idiom is complicated by the potential, on one hand, for stereotyping and on the other by the fact that Ireland is permeated by global influences, including those generated by Irish artists. Contemporary art in Ireland, as elsewhere, is defined by a recognition of the complexities and layers that characterise society. The related issues of identity and authenticity are as current as they have ever been. In the past the construction of a monocultural identity was prioritised and depended on a concept of authenticity predicated on an ideal of cultural and racial purity. Now, however, identity is explored as multi-

faceted, fragmented, shifting, and open. When issues that are traditionally sensitive in Ireland are confronted in art, it tends now to be in a spirit of negotiation rather than dogmatic conviction. Ambiguity has replaced certainty; the question has replaced the statement. Traditional genres, such as landscape, portraiture, scenes of everyday life, and still life, continue to be relevant, but with new perspectives and purposes, and certain methodologies of representation – abstraction, realism and conceptualism in particular – have been embraced by artists in Ireland as the languages of expression.

Popular culture, particularly through the mediation of the lens, is a source of reference for much of contemporary art. The lens may be utilised as a medium to produce digital and photographic images, and there are many examples in the OPW collection including work by Gerard Byrne, Mary Kelly, Abigail O'Brien, Amy O'Riordan, and Nigel Rolfe. Alternatively, traditional media such as painting may emulate characteristics associated with photographic processes, and with the conventions of journalism and cinema – Oliver Comerford and Mark O'Kelly demonstrate this point. This is manifest, for example, in certain types of realist painting (incorporating, say, the 'blur' associated with photographing moving objects), or in the repetition of motifs by a process that is suggestive of mass production, branding and marketing, or in methods of reportage. The practices of selecting and editing, and the layers of mediation between the object and the observer,

invite contemplation of the misconstructions that arise, and the absence of a conclusive viewpoint.

The emphasis on landscape in the collection mirrors its traditional and continuing dominant position in Irish art generally, as well as the responsiveness of artists to contemporary issues. Its significant role is a legacy of a combination of factors: a rural and tourism-oriented economy, a culture of migration and displacement, a history of colonisation, and of contested territories and boundaries. Current approaches focus less on the description of landscape than on human engagement with space and place, and environments function as evocative spaces suggestive of absence or presence, or places of association and memory. While artists are still drawn to the romantic and poetic vision of the natural environment, there is an increasing admission of the urban and man-made dimensions, and the interaction of nature and culture is a continuing theme. Nature is observed both as scientific specimen, and as a dynamic process reflecting enduring cycles and seasons, as well as the more recent consciousness of the fragility of ecosystems.

A sense of place informs the work of a number of artists connected through family and the layers of the generations. Like Jack Yeats before them, Seán McSweeney and Hughie O'Donoghue share a connection to place through their predecessors and extended family. McSweeney grew up in Dublin, but had regular childhood visits to the West,

returning permanently as an adult to his mother's birthplace in Sligo, where he now has a studio in the schoolhouse she attended as a child. His paintings of the landscape generally comprise closely focused segments of cut-out bog which provide the almost abstract rectangular images that typify work such as *Summer Bog*. These 'cut-outs' – deep rectangular excavations in a segment of land he has known since childhood – have been reclaimed by nature, the seeping water providing a series of natural 'gardens' populated by pond-life of all kinds. The downward viewpoint removes the horizon, and all its connotations of aspiration, and the only glimpse of sky is that reflected in the water's surface; the focus is consequently one of intense intimacy with the place represented. Hughie O'Donoghue is concerned to explore the landscape in terms of the layers of history that are literally and figuratively embedded in a place. The landscape for O'Donoghue is less about the material of the land itself than of the inhabitants who left their mark and whose existence is incorporated into the 'body' of the earth. His religious themes share the interest in the materiality of the body and the relationship between sacrifice and redemption, the body and the spirit, as exemplified in his Crucifixion series. His carborundum print, *Deluge*, carried out for the *Holy Show* exhibition at the Chester Beatty Library, takes an Old Testament theme where man's activities are measured by engagement with a hostile environment (page 100).

The interaction or opposition of nature and culture, in its various renditions –

of spontaneity versus deliberation, the rural and the urban, the unspoiled and the polluted – provide thematic scope for a number of artists including Camille Souter, Barrie Cooke, Blaise Drummond, and Oliver Comerford. The intervention of domestic and commercial interests in the landscape, and its commodification by tourism, is an ongoing theme in the work of Seán Hillen whose humorous collages appropriate the capriccio practice of displacing iconic buildings or natural phenomena to other locations, such as the siting of Trinity College on the Cliffs of Moher, or transferring the Quiet Man Cottage to Temple Bar. Travel and tourism are explored by various artists in terms of the stereotyping and packaging of experience, the construction of image, or the transitoriness of travel. Darren Murray's images of popular tourist destinations with their promise of escape, pleasure or sublime experience, such as *Chamonix*, *Mont Blanc* comprise outline drawings on a flat wash of primary red or blue, typically with a decorative scattering of flowers to frame the scene, and suggestive of the superficial yet enduring appeal of the imagery of post-cards or wall-paper (page 61). Eamon O'Kane *Overlook Hotel through Trees* is part of a series of works that explore the fiction of representation (page 65). He combines photographic images and sound with paintings, constructing locations that may exist in reality, but not in the format inferred by the imaging. This series combines photographic shots of interiors constructed at Elstree Film studios in Britain, with exterior images

taken from various different locations. O’Kane is interested in the role of imagination in travel, and of interim or transitory places, such as hotels.

Despite the increasing urbanisation of Irish society, landscape imagery continues to prioritise the rural. Arguably this is, however, the reflection of an urban sensibility – a factor that would explain the survival of romanticised scenes devoid of the rural realities of agronomics or the intervention of social infrastructure. Mary Lohan admits that her ambiguous images of the liminal, indeterminate spaces between land and sea, with no trace of human presence, are in deliberate contrast to the populated, urban environment in which she lives. Fergus Bourke’s sensitive photograph of an industrial street-scene *Early Morning, The Gas Works* might be seen therefore as a relatively rare theme, but it is noteworthy that it depicts the romantic image of a lone figure in a misty, tonal streetscape rather than the gritty and mundane aspects of city life (page 85). Michael Boran’s *Roundabout* reads initially as an urban theme, but he conflates the imperatives of structures for regulating traffic with the cycles of nature, such as that of the sun, whose cast shadows from natural and man-made objects, replicate ancient sundials in their measurement of the passage of time (page 84). Nature is represented in countless examples in the OPW collection, a reflection not only of contemporary interest, but also the suitability of such imagery for the locations. Natalie Delimata’s small sculpture *Pollen 3 Hieracium Piloselloides* demonstrates her fascination with the range of natural forms as well as

botanical encoding (page 116). Michael Canning’s *Seedingsong* typically monumentalises a single wild flower specimen against an evening sky dotted with migrating birds; the scientific order of nature contrasted with its romantic connotations (page 28).

The focus of landscape has changed dramatically over the last hundred years, from the internal focus of the metaphorical landscapes seeking to capture a quintessential Irishness, to the global interests and concerns of a society whose horizons and perspectives have widened in response to the exposure to the two-way flows of travel, migration, and electronic media. Ironically, the economic development that has given rise to such broadened viewpoints has also been instrumental in adding to the ecological fragility of the earth, or at least to a heightened awareness of it. Ruth McHugh’s delicate plaster relief map of the world captured in a photographic print presents a scale the very opposite to the intimate cosmos of McSweeney’s bog pools or Maurice Canning’s detailed flora – she makes the world look tiny, whereas their concentration on a tiny part of it, indicates its enormous size. The title of McHugh’s image refers to the geographic co-ordinates of a specific point in the world, and essentially they all contribute to the same argument (page 96).

Like landscape, abstraction is a recurring idiom in the OPW collection, a factor that reflects its wider significance to Irish artists. While abstraction does not portray objects and

scenes from the visible world, it does nonetheless address subjects and these are based on the non-visible and intangible: concepts, sensations, emotions and beliefs. The definition of abstraction is complicated by the fact that many works so categorised are distilled from the physical world: Sean Scully’s photographic texts indicate the relationship of his forms to buildings and infrastructure; Chung Eun-Mo’s geometric planes interconnect to suggest spaces suffused and defined by light.

Since the advent of abstraction in Ireland, pioneered by Mainie Jellett and Evie Hone, it has endured to become one of the most compulsive areas of exploration by Irish artists. As the OPW collection demonstrates, the stylistic and thematic variations are as wide-ranging as the ideas addressed. While some examples follow the ordered geometry originating with the purist forms of Suprematism and de Stijl, and first seen in Ireland in the late Cubist abstractions of Jellett and Hone, others follow a less overtly logical, more gestural and emotional idiom, suggestive of the loose handling and fragmentation descended from German Expressionism and Jack Yeats, though these remained figurative rather than abstract artists.

Patrick Scott pioneered Minimalist abstraction in Ireland in the 1960s, perhaps inspired by the work of Ad Reinhardt, and continues to explore and develop his repertoire, sometimes straddling the divide between the physical and the abstract. He evolved an independent idiom of geometric bands and spheres of gold leaf – sometimes suggestive of natural forms, like the sun

— against white tempera and unprimed canvas. The modular nature of Scott's gold leaf squares anticipates the seriality of the grid in the work of subsequent artists (page 71). Makiko Nakamura's monochromatic *Spirited Away* introduces subtle, laquered textures and tones which soften the strict formalism of the grid with a harmonious and restrained oriental aesthetic in keeping with the title (page 62). Michael Warren's *Pyramid* has all of the elegance, sophistication and visual purity of a tangram puzzle. The balance and harmony of this work suggests a conundrum that is resolved, but its forms invite continuing reconstruction and reconfiguration, while the reflective surface absorbs the environment and the viewer into the work literally and figuratively (page 130).

An oriental aesthetic is suggested also in the calligraphic forms of John Graham's series of works he describes as 'drawings'. Like characters of an unknown language, or fragments of a maze, each piece seems complete in itself while at the same time functioning as a detail from a continuous whole (page 91). While the linearity and bold contrast of black against white presents a confident image, the incomplete forms and soft edges introduce a more ambiguous note. The calligraphic mark is a feature also of some of Michael Coleman's work (page 30). The tangle of long brushstrokes in gold against an orange background presents a democratic, all-over surface — an expressionistic version on the concept of the grid, with every element of equal significance. John Cronin's *MHz* reflects his interest in painting in the age of

artificial intelligence — each intended as a means of communication (page 33). The image evokes a sense of speed, of transmission and reception of ideas, which the artist suggests convey a misguided sense of progress.

Paul Doran operates at the extreme of unrestrained, gestural abstract painting. His small canvases are disproportionately heavy with thick paint, dragged and smeared to blend and to reveal colours hidden in the depths (page 35). Combining accident with the deliberation that allows his works to be recognisably by his hand, the images have a sense of flow and flux. The weight of the paint ensures — or at least creates the impression — that the composition will continue to evolve as gravity takes its toll. The three-dimensionality of the thick paint places his work between painting and sculpture. Maud Cotter's abstract, painted sculptures employ mundane/found materials such as the card, plaster and wire that comprise *I Like Being Alone* (page 114). The delicate aesthetic of what is in fact a robust piece is formed to allow air and light to flow through, and for cast shadows to form part of the space it occupies. Sonja Landweer's *Inverted Ovoid*, by contrast, has the self-contained, closed and complete atmosphere of a still life object (page 123).

While still life has never been a major theme for Irish artists, in the last decade it has assumed a new significance as objects are observed more for their associations than for their formal/aesthetic qualities or intrinsic value. Items of ritual, whether religious

or secular, carry inferences of social practices and roles. Geraldine O'Neill parodies the conventions of Dutch and Flemish painting, adapting the memento mori theme to contemporary experience, representing domestic objects, dead birds, and crumpled sheets of paper with consummate technical skill to articulate and explore a range of private and global concerns from personal loss to environmental waste. Abigail O'Brien makes lamdachrome prints to explore the continuing power of rites and rituals, from the traditional to the contemporary. *The Rag Tree* series observes the still extant pre-Christian ritual of tying a piece of rag to a hawthorn tree as a votive offering in return for hopes and wishes (page 98). Like O'Brien in other work, such as the *Seven Sacraments*, Mary Kelly explores the sanctifying rituals, and hierarchical structures, of food preparation and display (page 158).

Images of people either personalised into the portrait or generalised in genre scenes are now explored in terms of 'the body' and the psychological responses it embodies and enacts. The body is expressed or read as a locus of active or passive engagement, of protagonism or abjection, of possession or exploitation. Such figurative art, while a major theme in Irish art in general, has a relatively minor role in the OPW collection, though there are notable exceptions. The collection of commissioned portraits of public figures such as the President, Taoiseach, and Ceann Comhairle has been added to in the ten year period. In keeping with the stately function of such works, most adopt relatively traditional methods of

depicting likeness and attributes. However, other explorations of the portrait genre are more experimental and revealing. Louis le Brocquy continues, at ninety, to examine the human psyche through the expression of the body. His 'head paintings' are psychological portraits combining a remarkably perceptive analysis of sitters who are recognisable not only in terms of their physical likeness, but more significantly as revealing evocations of the personality and intellect which lies within the spiritual 'box' of the head (page 53). At the other extreme – and extremity – are the photographic images by Amy O'Riordan, whose *Girls' Night Out* focuses on hands and feet (page 104). This work is part of a series about the ritual and process of preparation for, rather than the destination of, the 'night out'. O'Riordan's 'snapshots' replicate the tireless recording by young women of their social activities through digital or disposable cameras and mobile phones. The voyeuristic fragments of hands or feet are interspersed in her work with self-consciously posed women, presenting themselves as objects of desire, but under their own conditions. They replicate the roles of their art historical counterparts as objects of the voyeuristic gaze, but O'Riordan – so often the subject of her own imagery – also fulfils the role of viewer/creator; the subjects are at once the observers and the observed.

Myth and religion are rarely now about expressing convictions and beliefs but about questioning them, or appropriating them as allegories for contemporary situations. There are few examples in the OPW collection, but an

exception is Anne Madden's exploration of the myth of Icarus (page 94). The subject has been used for centuries to symbolise untimely death, and was a popular theme internationally throughout the 20th century as a symbol of the aspirations of the artist and the fear of failure.

While a great many works in the OPW collection are traditional in concept and representation, and function as positive and affirming rather than exposing or challenging, it would be a mistake to assume that that is the entire picture. The selected examples discussed here are just some of the works in the collection that are relevant and searching and a short essay such as this does not do justice to their range or inventiveness. However tangential, they reflect the overriding importance of Conceptualism in contemporary Irish art. Conceptual art has been a defining element of recent art practice internationally and while it prioritises the 'idea' above the 'object' that expresses it, certain Irish practitioners have demonstrated a visual articulation that has ensured that the 'idea' is effectively and compellingly expressed. Patrick Ireland, James Coleman, Dorothy Cross and Willie Doherty are among those who have developed reputations that extend far beyond the borders of this country. Their absence from the OPW collection is, perhaps, a consequence of the challenging and demanding nature of some of their work and there are other national collections that have representative examples of these artists' works. However, there are examples of their work that would be entirely appropriate to the OPW brief –

such as Patrick Ireland's book drawings, a suite of which was recently purchased for UCC library.

The establishment around the turn of the Millennium of the Art Management Office, to implement the policies of the Art Management Group, has been a major initiative for various reasons. In particular, it has facilitated the gargantuan task of cataloguing the collection, a crucial exercise that has provided the OPW with the kind of helicopter view that highlights the topography of a collection, allows for the identification of gaps, and facilitates a policy of developing a comprehensive and representative collection, to the extent that this is feasible and desirable. It will be interesting to see how the collection will develop over the next ten years under its guidance.

Yvonne Scott

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www.triarc.ie

ART IN PUBLIC SPACES 1995-2005

AN INSIDE PERSPECTIVE

Patrick J Murphy, HRHA

OVERVIEW

My first introduction to the art collection administered by the OPW was as recently as 1998 when the first OPW Art Adviser, Noel de Chenu, HRHA, invited me to write an essay for the publication *Art in State Buildings 1970-1985*. On agreeing to this proposal, I was furnished with a printed list of art purchases made by the OPW in the previous fifteen years that totalled more than 700 works. It was obvious immediately that the criteria set down under the Irish Government's Per Cent for Art Scheme necessitated a different pattern of purchasing from that employed by art museums or private individuals. The OPW was committed to putting art in all Government buildings but this meant that large numbers of relatively inexpensive limited edition prints had to be acquired on an on-going basis to give a reasonable distribution of art throughout the many public spaces, and to supplement the lesser number of oil paintings and occasional items of sculpture that could be afforded. Despite the budget limitations, Noel de Chenu, who was himself an artist and a former Principal Architect of the OPW, managed also to acquire a substantial number of important modern Irish paintings from art auctions and commercial art galleries over the years, until he retired through ill health in 2000, when I was appointed to succeed him. Many of the riches in this current survey are due to his enthusiasm, good judgment and energy in seeking out suitable items for appropriate buildings.

In 2000, I was Chairman of the Arts

Council when I took up my part-time duties in August of that year as the OPW Art Adviser. The Chairman of that time, Barry Murphy, explained to me that the duties would involve advising on and purchasing works of art, organising exhibitions, giving advice to other Government Departments on general artistic matters, and acting as Art Adviser to the President of Ireland. I became a member of the Art Management Group, which met monthly and joined the small administration team of Jacquie Moore and Jenny Lonergan in the newly formed Art Management Office. Initial concern about a possible conflict of interest with regard to the Arts Council's affairs was quickly dispelled. A visit to Kilkenny Castle for Minister Martin Cullen TD's official opening of the OPW-managed north/south touring exhibition *Emerging Art II* was the start of a most interesting and enjoyable new career.

The Celtic Tiger economy was in full sway at this time and happily continues to the present day. Many new building projects commenced and many old buildings were renovated, all coming under the Per Cent for Art Scheme, and requiring the installation of appropriate art works to enhance the ambience. The Art Management Office became increasingly busy for the best of reasons and many activities were undertaken. It is, therefore, no surprise to learn that more than 4,600 works of art were purchased and commissioned in the decade under review, compared with 1,100 works in the previous decade. I soon found myself working three days a week on art management and advisory activities.

Farmleigh was being renovated in 2001 as a Government residence for visiting Heads of State. The Art Management Office was given a modest budget to install appropriate paintings and sculptures. With the resource of some earlier paintings by Patrick Collins, Gerard Dillon, Anne Madden, Barrie Cooke and other eminent artists accumulated by Noel de Chenu, we were enabled to purchase a score of small-scale sculptures by Janet Mullarney, Brian King, Maud Cotter, Sonja Landweer, Rowan Gillespie, Eilis O'Connell, Michael Warren, Alexandra Wejchert, Carolyn Mulholland, Catherine McCormack-Greene and some others to help enhance the spacious bedrooms there. An added acquisition of substance was a large carved limestone sculpture by the internationally renowned artist Tony Cragg, RA which was placed in the grounds of Farmleigh to set a trend for future acquisitions.

ANNUAL EXHIBITIONS

The policy of an annual touring exhibition comprising art works from the Northern Ireland Civil Service Collection (NICS) managed by the Department of Finance and Personnel and the collection managed by the OPW was broadened in 2001 in the show titled *From Past to Present* which contained earlier paintings from public collections throughout the island, from distinguished artists such as Andrew Nicholl, RHA, Basil Blackshaw, HRHA, George Russell (*AE*) and others.

The Art Management Group felt that the works of sculpture within the collection were not as well known as the paintings, so in 2002 we organised *Sculpture First*, a show exclusively devoted to sculpture, which opened in Queen's University, Belfast, before travelling to Wexford and, afterwards, Dublin Castle. This was followed in 2003 by an exhibition of modern limited edition signed prints under the title *Impressions*. The main purpose of this focus was to demonstrate to the general public that excellent contemporary Irish multiple works of art could also be purchased inexpensively and are works of art worth investigating.

In 2004, we featured recent two-dimensional mixed media acquisitions by NICS and the OPW under the title *Currents*. The OPW section included photography-based pictures by Abigail O'Brien and Amy O'Riordan as well as challenging recent purchases in other media by student award winners David King and Allyson Keehan, and paintings by some more senior artists, such as Danny Osborne and Pdraig MacMiadhacháin. The Northern artist, Sam Mateer for example, whose *Turf Stackers, Abbeyknockmoy* was illustrated on the front cover of the catalogue was a revelation for many southern viewers, who were previously unfamiliar with his work.

The most recent touring exhibition under this review was *Across Boundaries* in 2005, and it followed the agreed formula of twenty art works from the North and twenty from the South, with the OPW including some strong abstract paintings by immigrant artists who now reside here such as Makiko Nakamura from Japan and Ludmila Korol from the Ukraine. It was thereby hoped to influence public opinion into accepting talented artists from abroad as de facto

Irish artists who enrich our cultural scene in the 21st century.

POLICIES IN PRACTICE

During my five years in office, we have been busy purchasing many original prints, paintings, sculptures, ceramics, glass and textiles amongst other media – works of art from many sources for many destinations. The OPW Art Management Group policy is to support young Irish artists of talent emerging from the country's art colleges, but we also have the subsidiary aim of including good examples by more senior Irish artists in the collection, who had previously not been represented. In general, there is on-going consultation with the staff who work in the buildings before art acquisitions take place to raise their awareness of contemporary Irish art practice and how it can be best introduced into their spaces.

We are also involved in advising on the commissioning of art works for OPW-managed building projects throughout the country – this means working with architects and the public servants who will work in the new buildings on a daily basis. In doing this, we adopt an almost missionary aim to improve the appreciation of contemporary Irish art, as well as a determination to get the best possible works of art for the public's money. The Department of Education and Science has been an outstanding example of collaboration in relation to the Per Cent for Art Scheme. Hundreds of works by young artists in varied media have been purchased for its offices in Dublin and its regional offices. Even garda stations nationwide are now recipients of contemporary Irish art. The Government's Per Cent for Art Scheme, which the OPW has exploited from as early as 1978, has had a very beneficial effect on artists' careers, and

on the development of a healthy Irish retail market, through widespread commercial galleries and art auctions. It was a pleasure to co-operate with the Arts Council in 2002 when Aer Lingus decided to de-accession some important Irish paintings, previously acquired under the Arts Council's joint purchase scheme. The OPW agreed to keep them in public ownership and were ceded key works by Patrick Collins, HRHA, Louis le Brocqy, HRHA, George Campbell, RHA, and others which hang today in the impressive modern public building in Waterford city known as 'The Glen'. In recent years, many art exhibitions have been held in the OPW atrium at 51 St Stephen's Green. A memorable one was the sculpture exhibition of the late Brother Joseph McNally sent over by the Singapore Government as a tribute to his outstanding contribution to culture over a period of fifty years in that region. Very different, but also extraordinary was the majestic exhibition of Jack B Yeats, RHA paintings exhibited there in 2004 by the art dealer, Theo Waddington.

Many artistic changes have been made in Áras an Uachtaráin and Leinster House during the period under review. It is very gratifying to notice the widespread upsurge in interest and appreciation of modern Irish art in all who work in these buildings. For example, in 2004 the Ceann Comhairle set up a Sub-Committee on art for location in Leinster House which is attended by many Members of the Dáil and Seanad, across all political parties.

PORTRAIT COMMISSIONS

During the previous five years, I have had the pleasure of commissioning a number of portraits of public figures. In each instance, the sitter received

recommendations but made the final decision on who was to paint the portrait. An Taoiseach, Bertie Ahern, TD, chose James Hanley, RHA and was delighted with the result. Ceann Comhairle, Rory O'Hanlon, TD, chose John Devlin and was equally pleased. Leas Ceann Comhairle, Séamus Pattison, TD chose Kilkenny artist, Blaise Smith, with an attractive characteristic result. Official portraits of President Mary McAleese had been commissioned by my predecessor Noel de Chenu, and it was my pleasant task to steer them through to completion. Joseph Dunne's inauguration portrait of the President now hangs temporarily in the front entrance of Leinster House and her bronze bust by Carolyn Mulholland, RHA is not on public display until the completion of the President's term in office, in accordance with current protocol. Chief Justice, Ronan Keane chose Thomas Ryan, PPRHA to paint his mixed media portrait that hangs with his predecessors in the Four Courts building.

CHANGES IN THE ART MANAGEMENT GROUP

Barry Murphy retired in 2002 and was succeeded as Chairman of the OPW by Seán Benton who has been equally enthusiastic about implementing the Government's Per Cent for Art Scheme. He now chairs the Art Management Group and takes a keen interest in cultural affairs. Michael O'Doherty, Principal Architect also retired in this period and has been recently succeeded by Patrick Cooney. Angela Rolfe, the Art Management Group member who facilitates the commissioning of many new art projects countrywide has been promoted to Assistant Principal Architect. Clare McGrath, appointed as a Commissioner in 2004, also joined

the Art Management Group and has also become an enthusiast for the arts dimension in the public sector.

SUMMARY

These are just some of the many activities administered by the OPW Art Management Office in recent years. Our numbers were augmented by the secondment of curator, Adrian Kennedy in 2005. It is also the practice to recruit six graduates of the various university and art colleges annually for a six-month internship, during which they are taught to survey the works of art in public buildings and gain valuable initial experience in arts administration.

The team has been extremely busy this year, compiling *Art in State Buildings 1995-2005*. It has only been feasible to illustrate some of the thousands of acquisitions for obvious reasons. I am delighted that Dr Yvonne Scott, Director of the Irish Art Research Centre at Trinity College Dublin agreed to take on the task of writing a learned essay on our acquisition activities in this decade.

The future of Irish art is bright and promises to be even brighter as reputations spread internationally and Ireland is increasingly perceived as an uncommonly cultured country.

Patrick J Murphy, HRHA

Art Adviser, OPW

May 2006

COMMISSIONING UNDER THE PER CENT FOR ART SCHEME – THE OPW EXPERIENCE

Angela Rolfe, Assistant Principal Architect, OPW

The OPW Art Management Group facilitates and manages the commissioning of art projects under the Irish Government's Per Cent for Art Scheme in all OPW-managed construction projects. The Draft Guidelines of the Interdepartmental Public Art Co-ordinating Group state that:

... Public art can be of any form and can work within or across all art forms, such as visual art, dance, film, literature, music, opera, theatre and architecture; including all aspects of contemporary arts practice such as performance, live art, multimedia, video art, sound art, etc. Commissioned works under the scheme can be of any duration, temporary or permanent, and can be centred in an urban or rural context.

To-date most of the OPW art commissions have been in the visual arts, mainly due to the building type and client profile. However, music, digital media and poetry have been

commissioned and are particularly appropriate for per cent for art commissions for cultural institutions; historic buildings and national monuments. The OPW commissioned poet Paula Meehan to celebrate the building of a contemporary link building between two Georgian buildings on 51 and 52 St Stephen's Green where the OPW head office is based. The commission required that the poet select an artist to provide a visual representation of the poem. Marie Foley was the sculptor selected and her sculptural installation can be seen at the ground floor entrance of the link building. The poem and the sculpture are entitled *Six Sycamores*. Below is an extract from the sequence of verses created by Paula Meehan who responded to the commission brief with sensitivity, vision and wit:

THEM DUCKS DIED FOR IRELAND

"6 of our waterfowl were killed or shot, 7 of the garden seats broken and about 300 shrubs destroyed." Park Superintendent in his report on the damage to St Stephen's Green during the Easter Rising 1916

Time slides slowly down the sash window puddling in light on oaken boards. The Green is a great lung, exhaling breath on the pane the seasons', turn, sunset and moonset, the ebb and flow of stars. And once made mirror to smoke and fire, a Republic's destiny in a Countess' stride, the bloodprice both summons and antidote to pride.

When we've licked the wounds of history, wounds of war, we'll salute the stretcher bearer, the nurse in white, the ones who pick up the pieces, who endure, who live at the edge, and die at

THE PEAKS AND HOLLOWES OF THE IRISH LANDSCAPE by Sarah Iremonger
Wall painting and neon for the Northside Civic Centre, Coolock, Dublin 2003



CASCADE by Mark Cullen
A suspended sculpture for the Northside Civic Centre, Coolock, Dublin 2003



GARDEN OF LIVIA by Christopher Banahan
A fragmented fresco for the Northside Civic Centre, Coolock, Dublin 2003

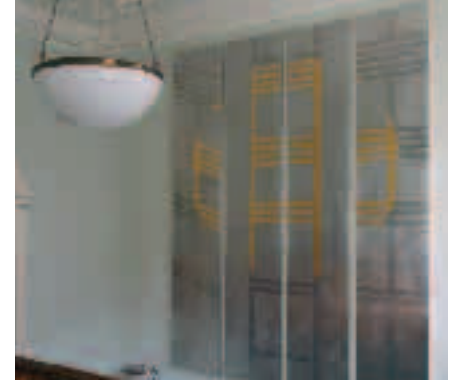




BATHERS by Alex Pentek
Cast Marble, Tralee Ship Canal Basin, Kerry



WEATHERVANE by John O'Connor
Stainless Steel, Tramore Coast Guard Station



OGMA SUN-FACE by Brian King
Aluminium clad panels and gold leaf, National Library of Ireland, 4 Kildare Street, Dublin

the edge and are known by this archival footnote read by fading light, the mark made by your breath on the windowpane, a cure in the sound of Murphy chiselling Markiewicz free of stone.

For the Northside Civic Centre Per Cent for Art project, eleven artists working across a range of media were invited to submit proposals for two commissions for the new complex located in Coolock, Dublin. The Civic Centre was conceived as a 'one-stop shop', an integrated approach to the provision of both statutory and voluntary services to the community. Subsequently three artists were commissioned to provide art works within the Per Cent for Art budget. *The Peaks and Hollows of the Irish Landscape* by Sarah Iremonger comprises a neon work and a complimentary wall painting. This work is based on drawings of the Irish landscape by George Petrie (1790 – 1886), who was a renowned antiquarian of the 19th century. It also responds to the views, across the city, of the Wicklow Mountains from the top floor of the building. This art work is located in the main ground floor reception area. The artist also produced an explanatory leaflet about her work for staff and visitors to the building.

Cascade by Mark Cullen is a suspended sculpture that hangs beneath a roof light in a three-storey stairwell of the main reception area. The work consists of

360 50 mm crystal glass spheres hung on copper wire.

The third commission installed in the Civic Centre is the *Garden of Livia*, a series of evocative paintings taking the form of a fragmented fresco by Christopher Banahan, which appear on the first floor corridor.

Another recent construction project that involved the implementation of the Per Cent for Art scheme is the Tralee Ship Canal. The OPW was responsible for its restoration and to commemorate this project a sculpture was commissioned. A number of sculptors working in the south-west of Ireland were invited to submit. The selection panel recommended commissioning Cork artist, Alex Pentek. *Bathers* is a pair of seated female figures cast in marble. The artist modelled in plaster of Paris over a metal armature, using a life model; he then sculpted the finer details and features. After the figures were thoroughly dried out, a mould was made and then the works were cast. The figures sit in a quiet, unassuming way beside the basin of the restored Tralee Ship Canal.

Tramore Coast Guard Station was built in 1874. It is a significant historic building located on an elevated site overlooking Lady Doneraile's Cove and Tramore town. A fire in 2000 destroyed much of the building which has now been fully restored. In May 2003, proposals were invited from artists for a

weathervane for the tower. The selected proposal by John O'Connor is based on the image of the circle and spiral, which are symbols of life and life-giving forces, as well as caring and protection. The weathervane is fabricated in stainless steel. It was a requirement that the weathervane would act as the high point for the lightning conductor.

In May 2003, submissions were sought for a wall hanging for No 4 Kildare Street on behalf of the National Library. The original expectation was to commission a tapestry. However, the Art Management Group persuaded the architect and client that artists working in a range of media, as well as tapestry should be invited to submit proposals. The selection panel recommended a proposal, *Ogma Sun-Face* by Brian King composed of four aluminium faced panels with gold leaf detail. The title of the sculpture relates to the foundation of Ogham as the first written language of the Celtic Race.

In the Book of Ballymote it states that Ogham was achieved when Ogma Sun-Face raised four pillars of equal length, and it is on these pillars that the characters of the letters are etched. The four pillars are represented as four panels in alphabet with a circle representing Sun-Face. As the National Library is the repository of written information relating to Irish literature, this commission makes reference to the pre-cursor of our language and writings. These walls were installed in



CLOUD by Joy Gerrard
Glass and steel, 5m x 5m x 5m, Waterford
Government Offices, The Glen, Waterford

the entrance hall of 4 Kildare Street in November 2003.

For the extensive refurbishment of the Government offices, locally known as 'The Glen' building in Waterford city, submissions were sought from eight artists following consultations with the local Arts Officer and the Chair of the Art and Culture Committee of the Waterford Chamber of Commerce. The brief directed that the art work should be suspended within the four-storey glazed atrium, that forms the main entrance to the re-fitted office building. The commissioned work *Cloud* by Joy Gerrard consists of over 1,000 glass spheres, ranging in diameter from 50 – 150 mm suspended in the atrium. There are also a number of light-boxes located on the balconies, overlooking the atrium. The glass spheres that make up the 'cloud' are hand blown and vary from transparent, white, silver and grey. The work is designed to be viewed from below, from the balconies and from outside. Joy Gerrard is primarily known as a printmaker. Her work *'takes a number of forms; representing mappings of densely populated urban spaces; abstract and dynamic representation – depicting and invoking the multiplicity of human relationships through spatial relations, trajectories and movements. I am particularly fascinated by the flow and gathering of a crowd and this proposal is particularly appropriate to a public space as this, with a constant flow of people working and moving through it.'*

The above examples are just some from the wide range of art works commissioned by the OPW over the past ten years. The Art Management Group has worked closely with in-house staff from the OPW Architectural Services and Project Management Services and with other government departments, local authorities, consultant architects, arts organisations and artists to ensure best practice principles are adhered to and that the process is satisfactory for all involved. It is hoped that the insight and experience gained from each project assists in the pursuit of excellence in all our endeavours to bring relevant, interesting art to the public. The Art Management Group looks forward to continuing this work and embraces the challenge of making connections between architecture and art, in all its forms, in all OPW construction projects.

Angela Rolfe

*Assistant Principal Architect and
Member of the OPW Art Management Group*

CATALOGUER'S NOTE

It became clear very early on in the compilation of this catalogue that the end result would differ greatly from previous editions published in the *Art in State Buildings* series. In the past, art works have been listed in hard copy with large numbers of accompanying illustrations. They were comprehensive in giving an entire list of acquisitions and gave readers a thorough appreciation of the State art collection.

Owing to the acquisition trend that has emerged over the last decade however (thanks to the highly successful Per Cent for Art Scheme) an increasing number of art works have been purchased and commissioned. It is precisely this increase that has necessitated the change to the series' traditional printed format. As in previous catalogues, a full list of artists can be found, but details of their works are now catalogued on the attached CD. The illustrations contained here then, are a limited selection made by the Art Management Group which are felt to give an accurate representation of the diversity of the collection.

All efforts have been made to ensure that information contained here is correct. However, due to the nature of this collection and its dramatic development over the last decade, some omissions will have occurred. At present, there are thousands of works in hundreds of locations nationwide and abroad. The job of cataloguing the work therefore is an ongoing one and as such, future additions to the collection and any amendments to be made will be made available on the OPW website in the near future. All enquiries relating to the art works documented should be addressed to:

Art Management Office
Office of Public Works
51 St Stephen's Green
Dublin 2

Penny Harris
Editor and Researcher

CATALOGUE METHODOLOGY

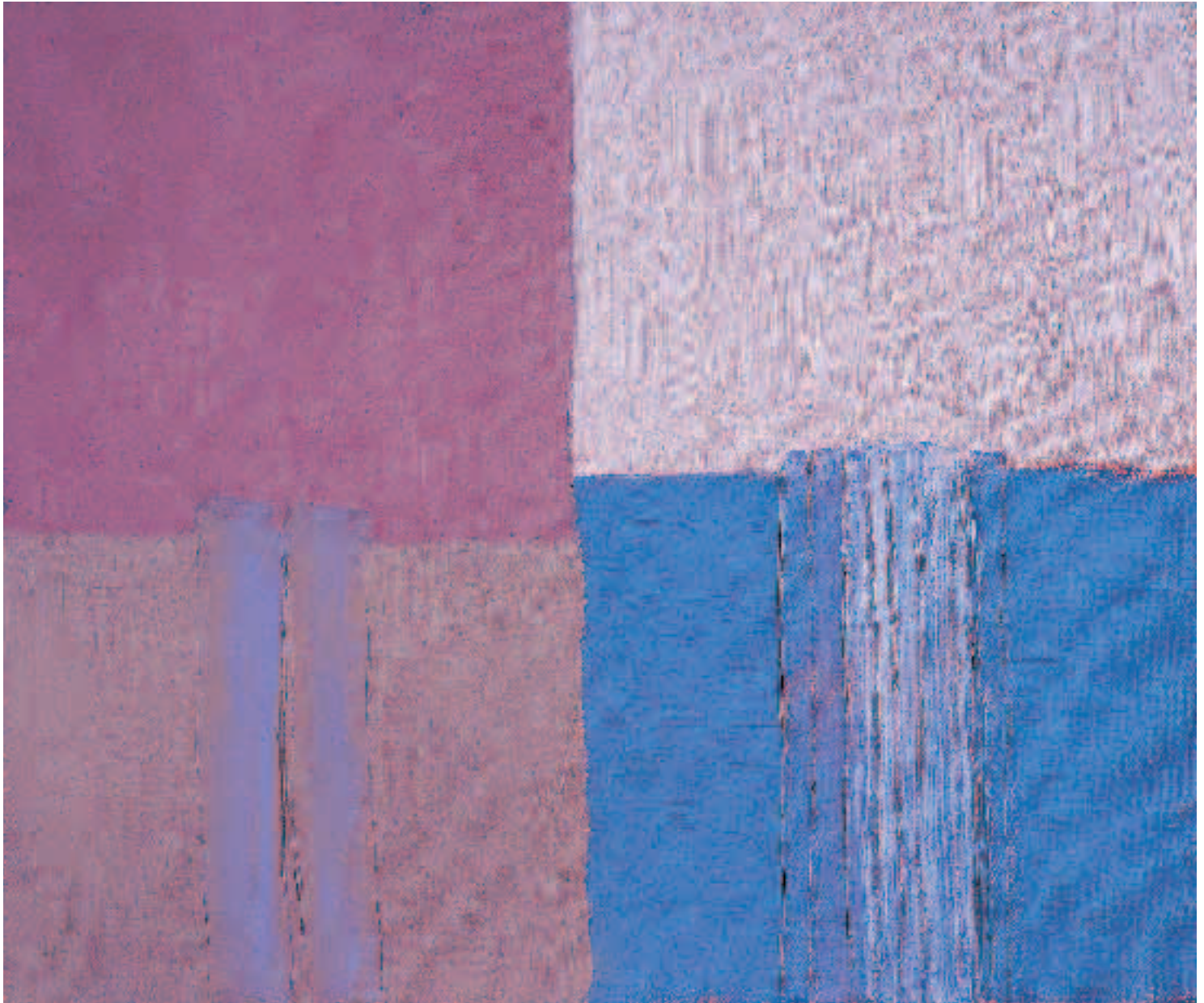
For the purpose of this catalogue, State buildings include Government offices, garda stations, Leinster House, Dublin Castle, Government Buildings, Áras an Uachtaráin, Irish embassies abroad, certain cultural institutions, other prestige buildings, the Four Courts and certain other Court facilities.

Within each category, the entries are arranged under artist's surname in order of date of acquisition.

The following information is available on each art work:

1. Title of work. Date of work where available.
2. Name of artist.
3. Medium. Edition number if relevant.
4. Dimensions in centimetres, height preceding width and depth. Unframed measurements (U) preceding framed (F) and plate (P) measurements.
5. Date of acquisition.
6. Accession number from the Office of Public Works art database.

ART IN STATE BUILDINGS 1995-2005
PAINTINGS AND GRAPHICS



Limitations (2002)

CIARA AGNEW

Oil on canvas

U: 51 x 61

Purchased 2002

Art 07848



White Cliffs

LIAM BELTON RHA

Oil on canvas

U: 20 x 31 F: 29 x 41

Purchased 2002

Art 07176



Under the Sky (1997)

AIDAN BRADLEY

Oil on canvas

U: 80 x 91 F: 90 x 101

Purchased 1997

Art 03150



Shrouded Island (2004)

CAMPBELL BRUCE HRHA

Oil on canvas

U: 41 x 51 F: 48.5 x 59

Purchased 2004

Art 09101



Seedingsong (2003)

MICHAEL CANNING

Oil & wax on canvas (Diptych)

U: 122 x 91 (each)

Purchased 2003

Art 08276



Triptych (1995)

CHUNG EUN-MO

Oil on canvas

U: 153 x 185

Purchased 2004

Art 09722



Yellow Temple Bar (2005)

MICHAEL COLEMAN

Acrylic & oil on board

U: 83 x 84

Purchased 2005

Art 09404



Row of Rocks (2003)

BARRIE COOKE HRHA

Oil on canvas

U: 30 x 35

Purchased 2005

Art 08364



Drop Shadow (2001)

DIANA COPPERWHITE

Oil on canvas

U: 91 x 91

Purchased 2005

Art 09541



Mhz (1999)

JOHN CRONIN

Oil on aluminium

U: 91 x 183

Purchased 2000

Art 04892



Napoleon

SHANE CULLEN

Charcoal & pencil on paper

U: 119 x 119 F: 138 x 138

Purchased 2004

Art 10096



Magic Moment (2002)

PAUL DORAN

Oil on canvas over board

U: 23 x 23

Purchased 2003

Art 08275



After the Rain (1996)

BLAISE DRUMMOND

Oil on canvas

U: 120 x 120

Purchased 1996

Art 02877



The Obelisk on the River Boyne

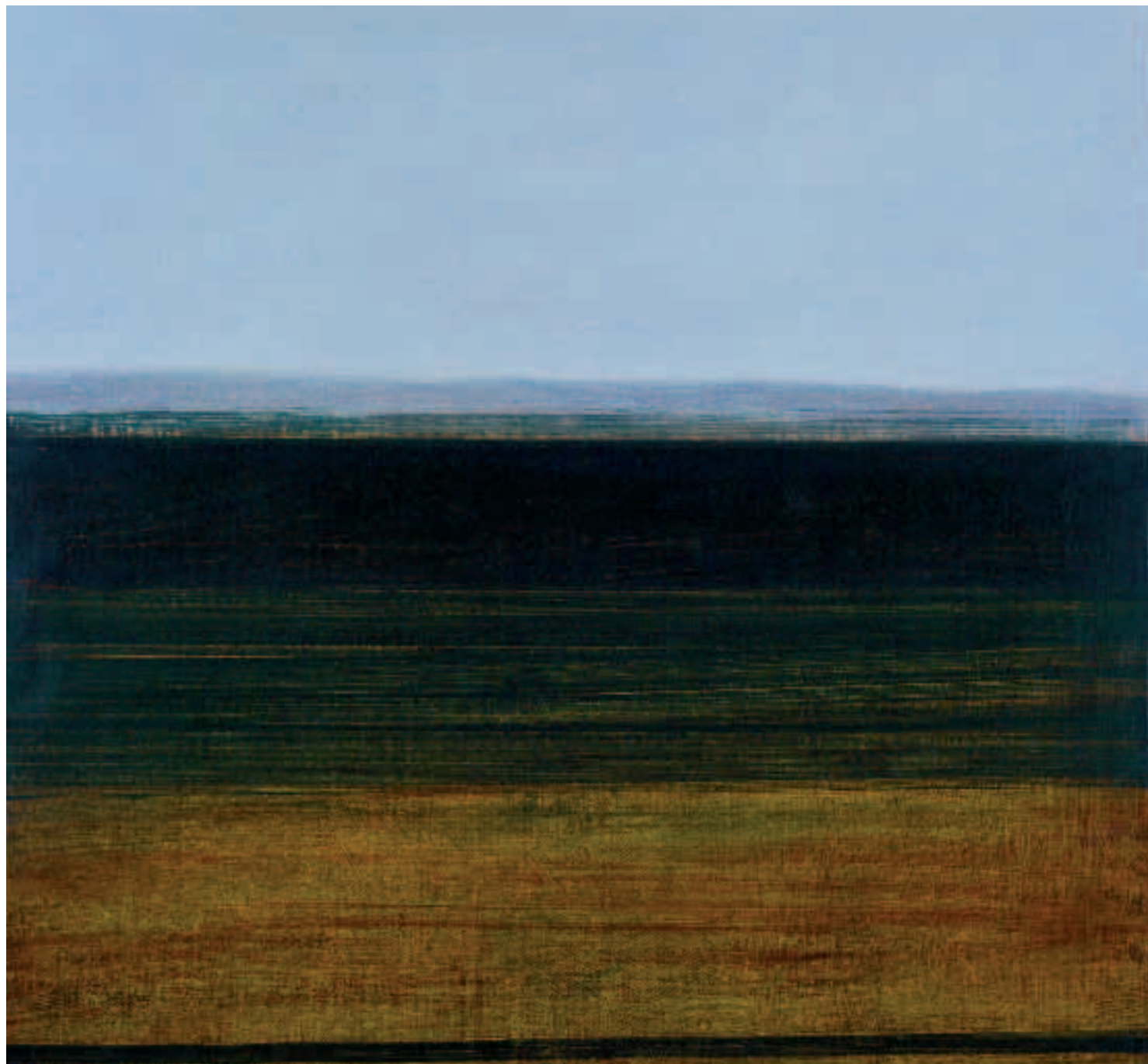
EARLY 19TH CENTURY IRISH SCHOOL

Oil on canvas

U: 68 x 104

Purchased 2001

Art 07637



View from the Train (1997)

SIMON ENGLISH

Oil on canvas on board

U: 61 x 66 F: 63 x 68

Purchased 1997

Art 03163



Red Diamond (1968)

MICHEAL FARRELL

Oil on board

U: 122 x 122

Purchased 2004

Art 09018



Churchyard Near Kingsbaun

JOHN FAULKNER RHA

Watercolour on paper
U: 32 x 36 F: 59.5 x 72.5
Purchased 1997
Art 03110



Segments (2005)

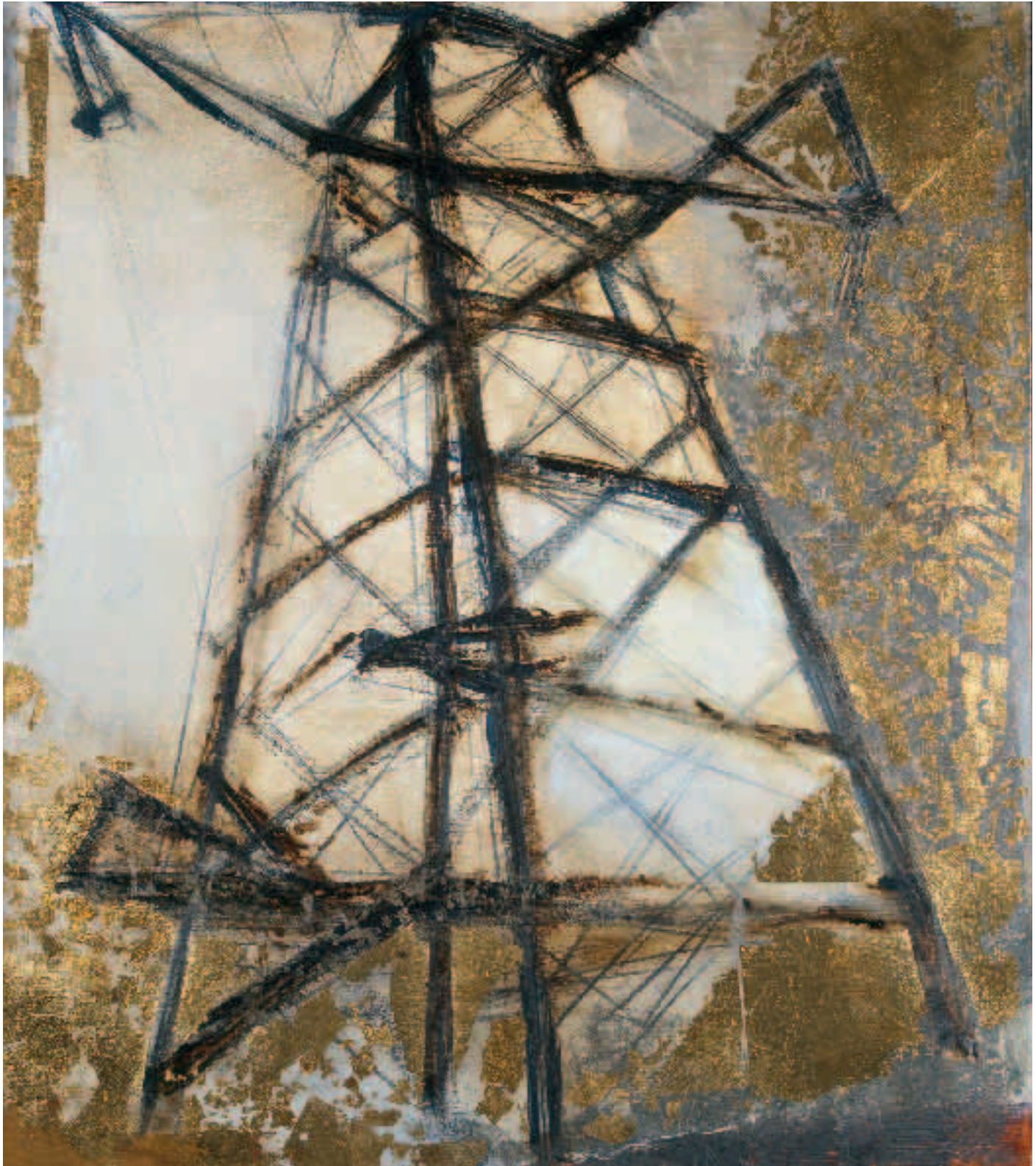
JACINTA FEENEY

Oil on board

U: 40.5 x 48 F: 58.5 x 66

Purchased 2005

Art 09781



Gold Sky Pylon (1995)

MARY AVRIL GILLAN

Mixed media on canvas
U: 86.5 x 74 F: 88 x 75
Purchased 1996
Art O2514



On the Road to Gweedore, Co Donegal

GEORGE GILLESPIE RUA

Oil on canvas

U: 48 x 70 F: 65 x 90

Purchased 1995

Art 02228



Alizarine Yup (2005)

RICHARD GORMAN RHA

Oil on linen

U: 80 x 80

Purchased 2005

Art 08371



Pieta and Odalisque, Odalisque I (2001)

PATRICK GRAHAM

Mixed media drawing
U: 49 x 39 F: 97 x 83
Purchased 2001
Art O7272



Untitled II (2005)

GUGGI

Mixed media on paper

U: 48.5 x 69 F: 70 x 89.5

Purchased 2005

Art 10093



Glengarriff

LETITIA MARION HAMILTON RHA

Oil on canvas

U: 50 x 60 F: 71.5 x 82

Purchased 1995

Art 02511



Cows Near Carlow (2004)

NICHOLAS HELY HUTCHINSON

Gouache on paper

U: 44.5 x 67 F: 72 x 93.5

Purchased 2004

Art 09617



Namaqua House Group No II

BRIAN HENDERSON

Collage & mixed media on paper mounted on board

U: 132 x 96 F: 108 x 79

Purchased 2004

Art 08898



Christmas Clean (2005)

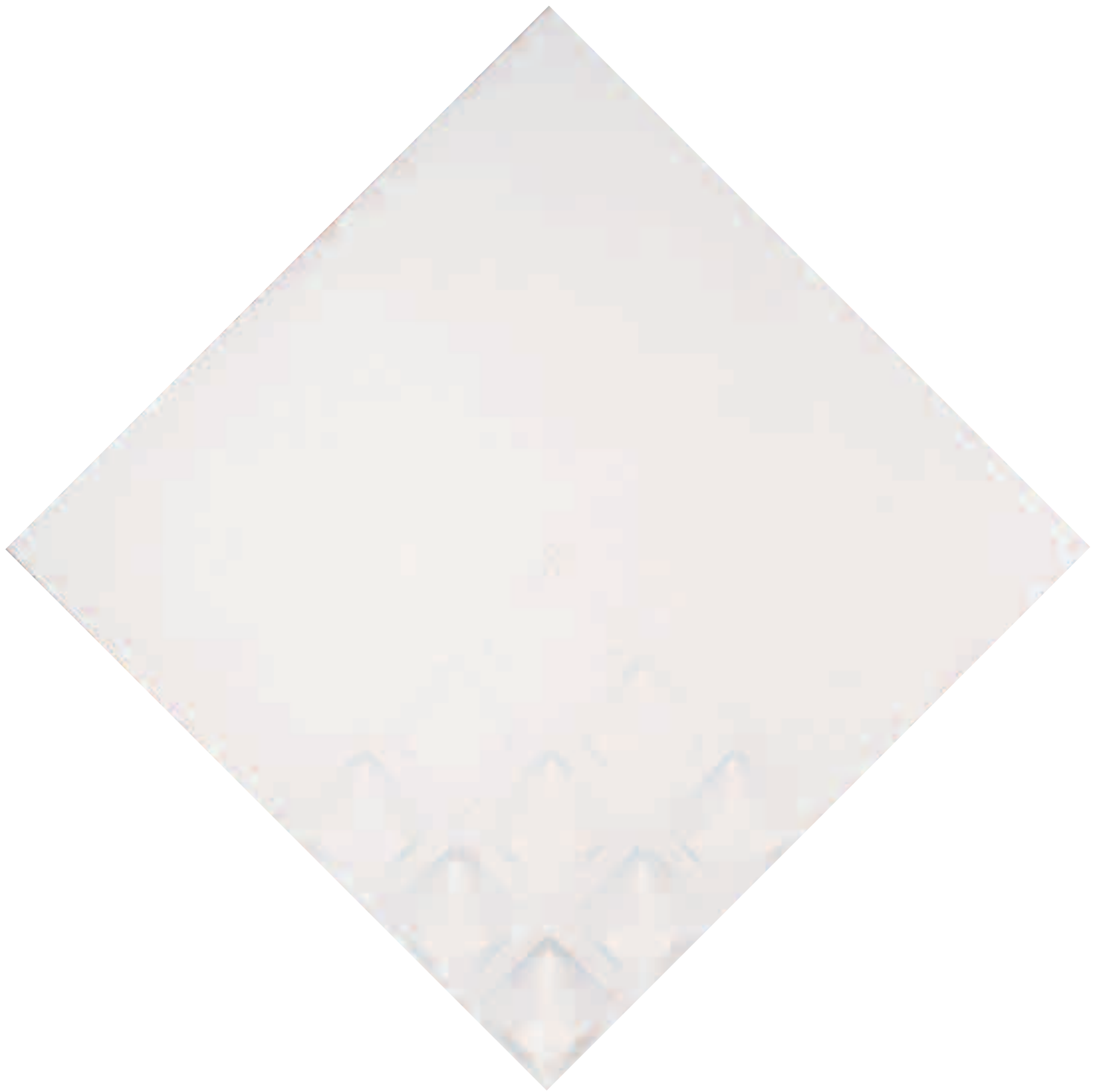
GAVIN HOGG

Oil & wax on canvas over board

U: 40 x 40 F: 54 x 54

Purchased 2005

Art 09909



White on White (1971)

ROY JOHNSTON

Oil on canvas

U: 92.5 x 92.5

Purchased 2004

Art 09390



Summer at Sandycove

ALEXEY KRASNOVSKY

Oil on canvas

U: 94 x 113 F: 118 x 138.5

Purchased 2001

Art O7164



Young Woman (1962)

LOUIS LE BROCCQUY HRHA

Oil on board

U: 25.5 x 18 F: 42 x 34

Purchased 2002

Art 07149



Camac (2004)

CIARÁN LENNON

Acrylic on five brass panels

U: 22.8 x 14 (each)

Purchased 2005

Art 10142



Slaney Towards Clohamon (2004)

MARIA LEVINGE

Oil on canvas

U: 24.5 x 34.5 F: 43 x 53

Purchased 2004

Art 09220



Preening (2004)

DAMARIS LYSAGHT

Oil on board

U: 20 x 20 F: 34 x 34

Purchased 2005

Art 09980



The Old Pier, The Mullet, Co Mayo (2002)

PÁDRAIG MACMIADHACHÁIN RWA

Oil on canvas

U: 58.5 x 58.5 F: 78 x 78

Purchased 2003

Art 07894



Beach Hut (2004)

CLEMENT McALEER

Acrylic on paper

U: 87 x 98 F: 111.5 x 121

Purchased 2004

Art 09080



New Places (2000)

ROSIE MCGURRAN

Oil on canvas

U: 59 x 59 F: 81 x 81

Purchased 2000

Art 05691



Summer Bog (2004)

SEÁN MCSWEENEY HRHA

Acrylic on paper

U: 58 x 75 F: 84.5 x 101.5

Purchased 2005

Art 09616



Chamonix, Mont Blanc (2004)

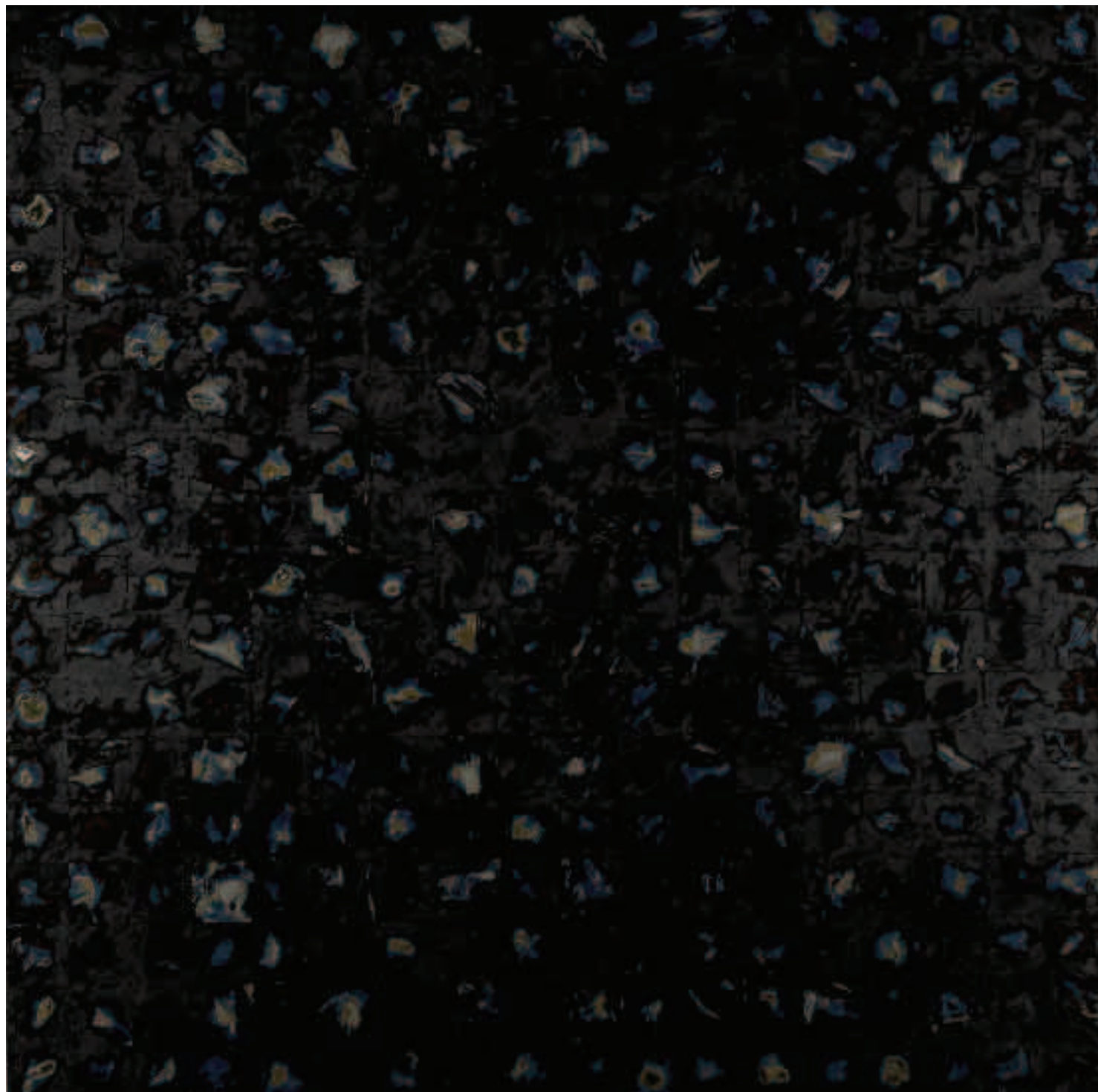
DARREN MURRAY

Oil on canvas

U: 154 x 186

Purchased 2004

Art 09726



Spirited Away (2004)

MAKIKO NAKAMURA

Oil on canvas

U: 100 x 100

Purchased 2004

Art 09102



Bach (2002)

BREON O'CASEY

Oil on board

U: 38 x 49 F: 60 x 71

Purchased 2002

Art 07482



The Future's Here to Stay (2005)

GAVIN O'CURRY

Acrylic on canvas

U: 40 x 30

Purchased 2005

Art 0864I



Overlook Hotel through Trees (2005)

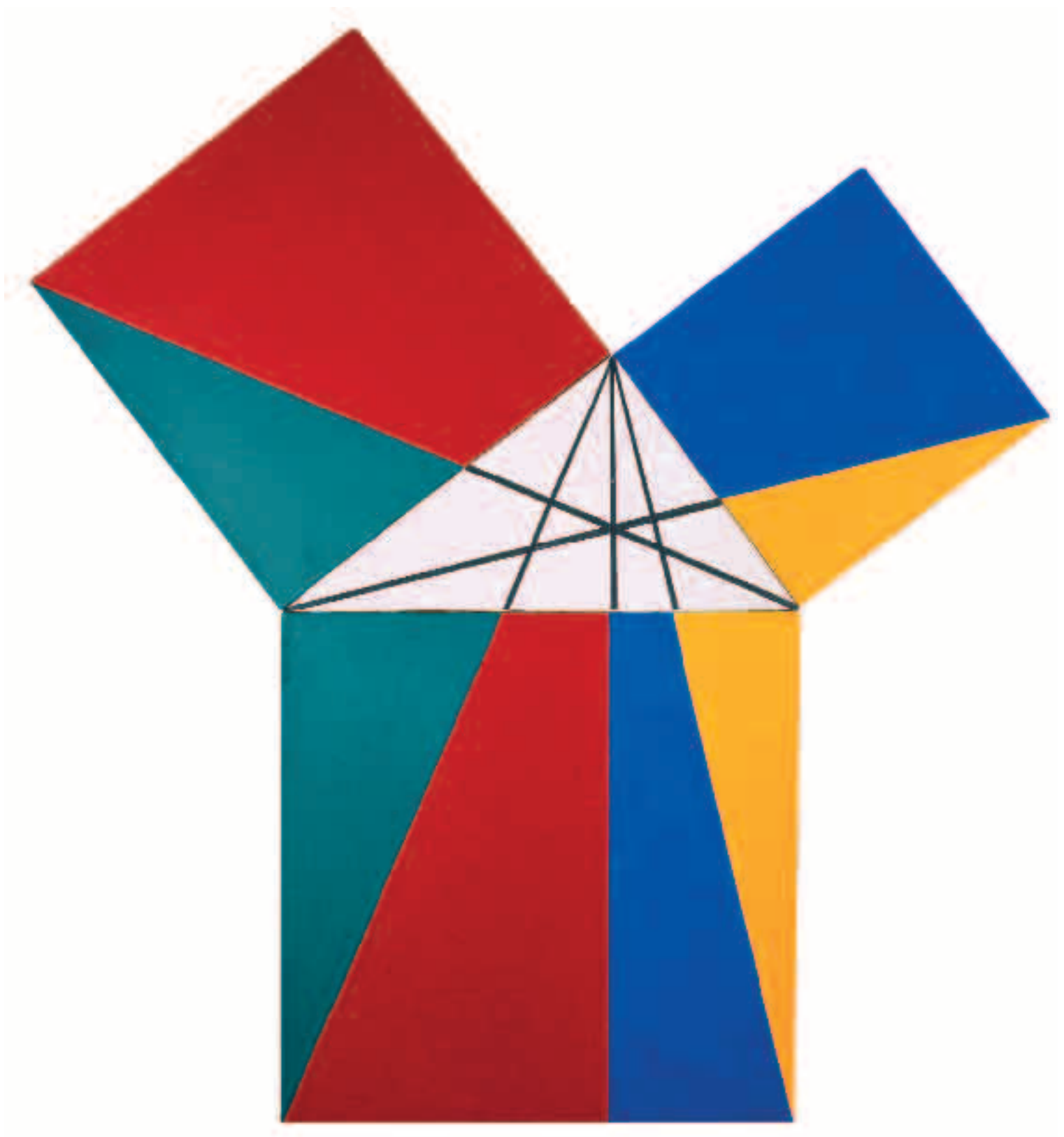
EAMON O'KANE

Oil on canvas

U: 92 x 122

Purchased 2005

Art 09780



Pythagoras No 2 (2003)

MÍCHEÁL Ó NUALLÁIN

Oil on canvas

U: 108 x 101

Purchased 2003

Art 08299



Reverie (1997)

DAVID QUINN

Oil on canvas

U: 79 x 79 F: 91 x 91

Purchased 1997

Art 03197



Boolakeel (1998)

ZITA REIHILL

Mixed media on canvas

U: 90 x 120

Purchased 1998

Art 03810



Silver Birches

GEORGE RUSSELL PPRHA

Oil on canvas

U: 39 x 52 F: 59 x 71

Purchased 1995

Art O1970



The Palm House in Summer

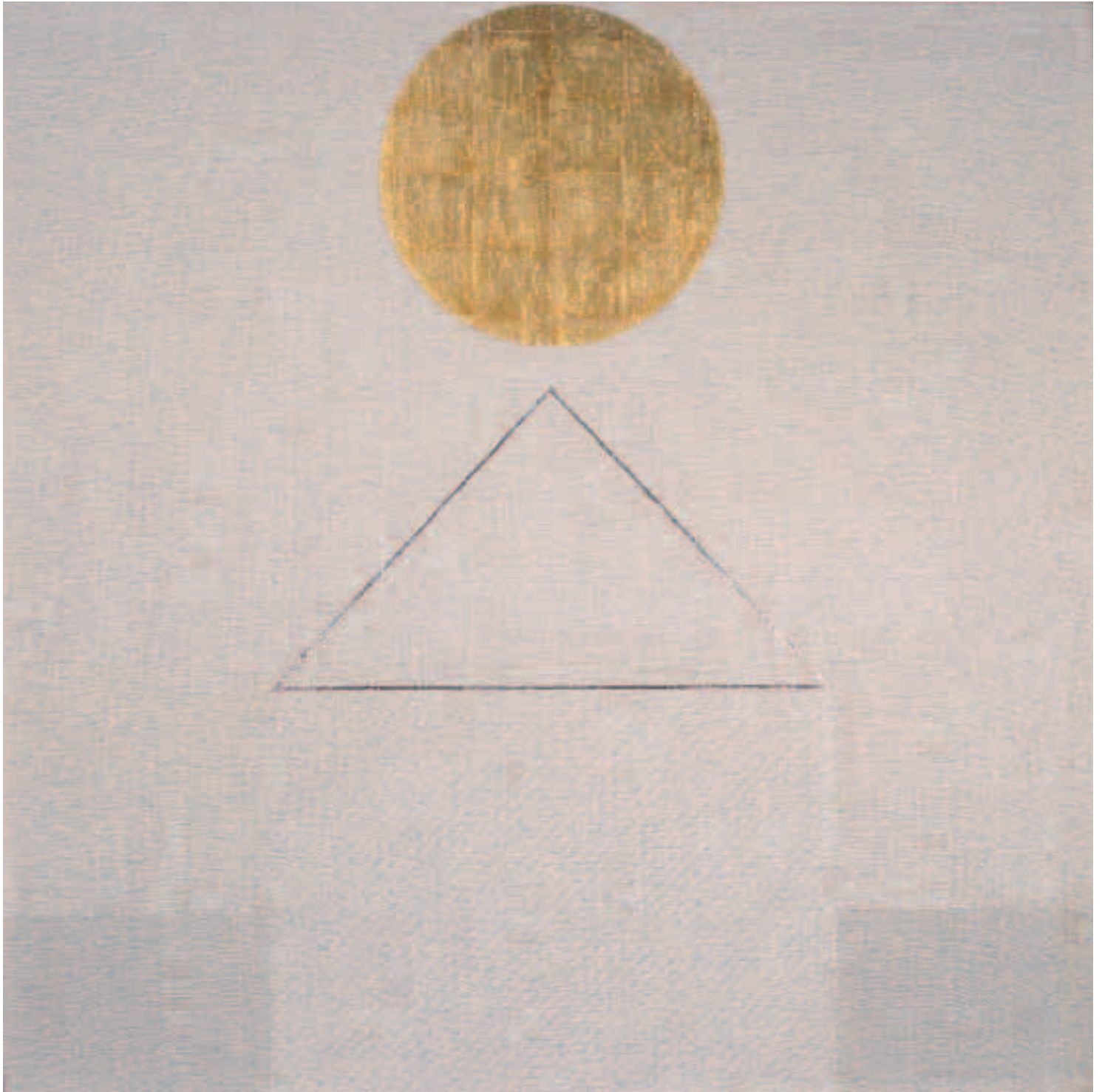
THOMAS RYAN PPRHA

Watercolour on paper

U: 40 x 27.5 F: 65 x 51

Purchased 2005

Art 10265



Gold Painting No 6 (1990)

PATRICK SCOTT HRHA

Gold leaf, palladium & tempera on linen

U: 127 x 127

Purchased 2002

Art 07162



The War (2005)

LEDA SCULLY

Acrylic on canvas

U: 50 x 60

Purchased 2005

Art 10028



Yellow Chair (2003)

NEIL SHAWCROSS RHA RUA

Acrylic on paper

U: 74 x 56 F: 105 x 86.5

Purchased 2004

Art 09713



Bóthar Buí, with Uileann Buí Heen and Kerry in the Distance (2005)

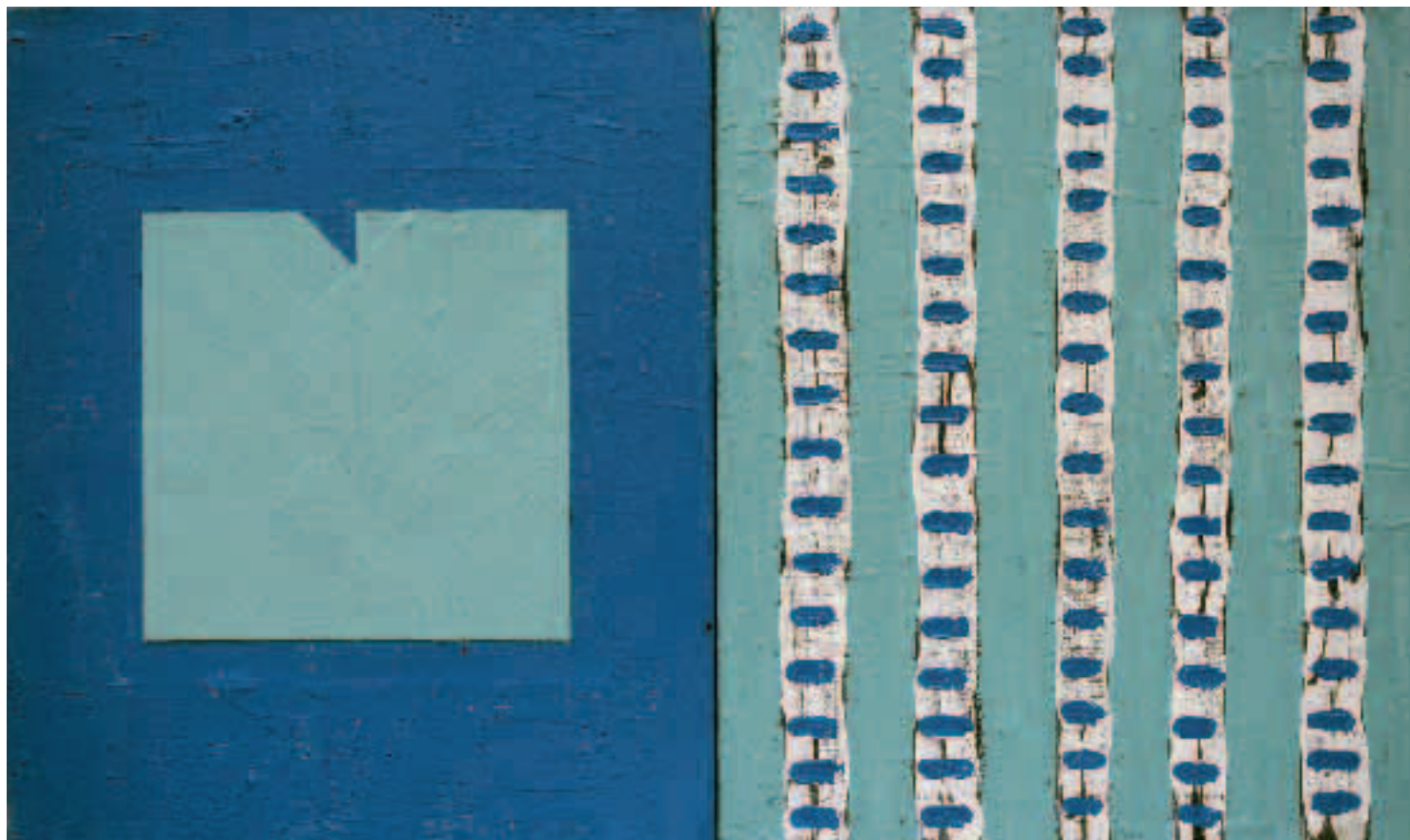
BLAISE SMITH

Oil on canvas

U: 35.5 x 45.5 F: 41 x 51

Purchased 2005

Art 10039



Spaces II (2002)

JOHN NOEL SMITH

Oil on canvas

U: 100 x 60

Purchased 2004

Art 08852



Landscape with Drifting Cloud (2001)

MARJA VAN KAMPEN

Acrylic on paper

U: 57 x 43 F: 80 x 66

Purchased 2001

Art 07649



Study 113 (1994)

SAMUEL WALSH

Oil on paper

U: 76 x 56 F: 100 x 80.5

Purchased 1995

Art 02431



Still Life I (2005)

LOUISE WARD

Ink & pencil on watercolour paper

U: 75.5 x 55.5 F: 88 x 66

Purchased 2005

Art 10148



Woods (2005)

KATE WARNER

Oil on board

U: 40.5 x 33 F: 57 x 48

Purchased 2005

Art 10027

ART IN STATE BUILDINGS 1995-2005
PRINTS AND PHOTOGRAPHS



Girl Looking at an Andy Warhol

ROBERT BALLAGH

Giclée on watercolour paper, 1/35

F: 180 x 124 P: 151 x 101

Purchased 2004

Art 09022



Where's Birdie? (2005)

CAROLINE BERGIN

Print on silk

U: 104 x 73.5

Purchased 2005

Art 09691



Roundabout

MICHAEL BORAN

Lambdachrome, 1/3

U: 50.5 x 75 F: 70.6 x 92.6

Purchased 2005

Art 09904



Early Morning, The Gas Works

FERGUS BOURKE

Archivally printed and selenium toned fibre base print

F: 51 x 61.5 P: 33.5 x 48

Purchased 2004

Art 08865



In the News Series (Deer in the Phoenix Park) (2003)

GERARD BYRNE

Fuji crystal archive print, 1/4

F: 53 x 63 P: 46 x 56

Purchased 2003

Art 04602



Café

WILLIAM CROZIER HRHA

Carborundum, 26/30

F: 84.5 x 89 P: 54.5 x 62.5

Purchased 2004

Art 08298



Eventually

GRÁINNE CUFFE

Etching, 17/65

F: 58 x 54 P: 28 x 26

Purchased 1998

Art O4482



Tree Valley (2005)

CORA CUMMINS

Etching & carborundum, 1/18

F: 72 x 84.5 P: 47.5 x 61.5

Purchased 2000

Art 07389



Red Haiku (2002)

TAFFINA FLOOD

Carborundum, 1/50

P: 59 x 66.5

Purchased 2002

Art 0791



Untitled (Big Black II) (1995)

JOHN GRAHAM

Engraving, 6/12

U: 107 x 137 F: 118 x 147 P: 88 x 56 (x2)

Purchased 1996

Art 03221



Unearthed

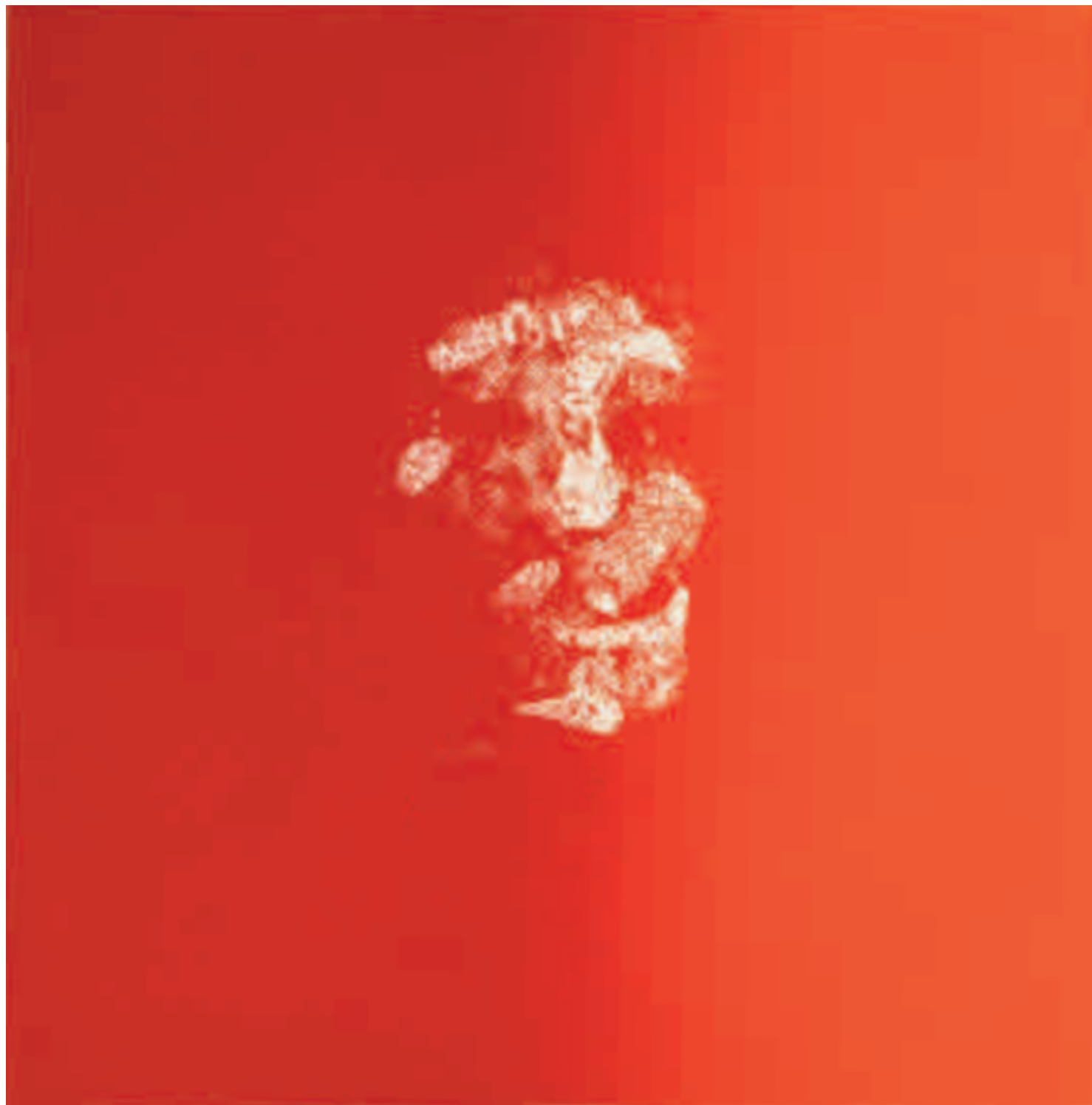
NICKIE HAYDEN

Carborundum, 3/25

U: 48 x 38 P: 45 x 36 F: 70 x 57

Purchased 1996

Art 02941



Tragic Mask (1975)

LOUIS LE BROCCQY HRHA

Aquatint, 44/75

F:98 x 81 P:39 x 39.5

Purchased 2001

Art 05441



Icarus

ANNE MADDEN

Carborundum, 63/75

F: 84.5 x 78.5 P: 49.5 x 49.5

Purchased 2001

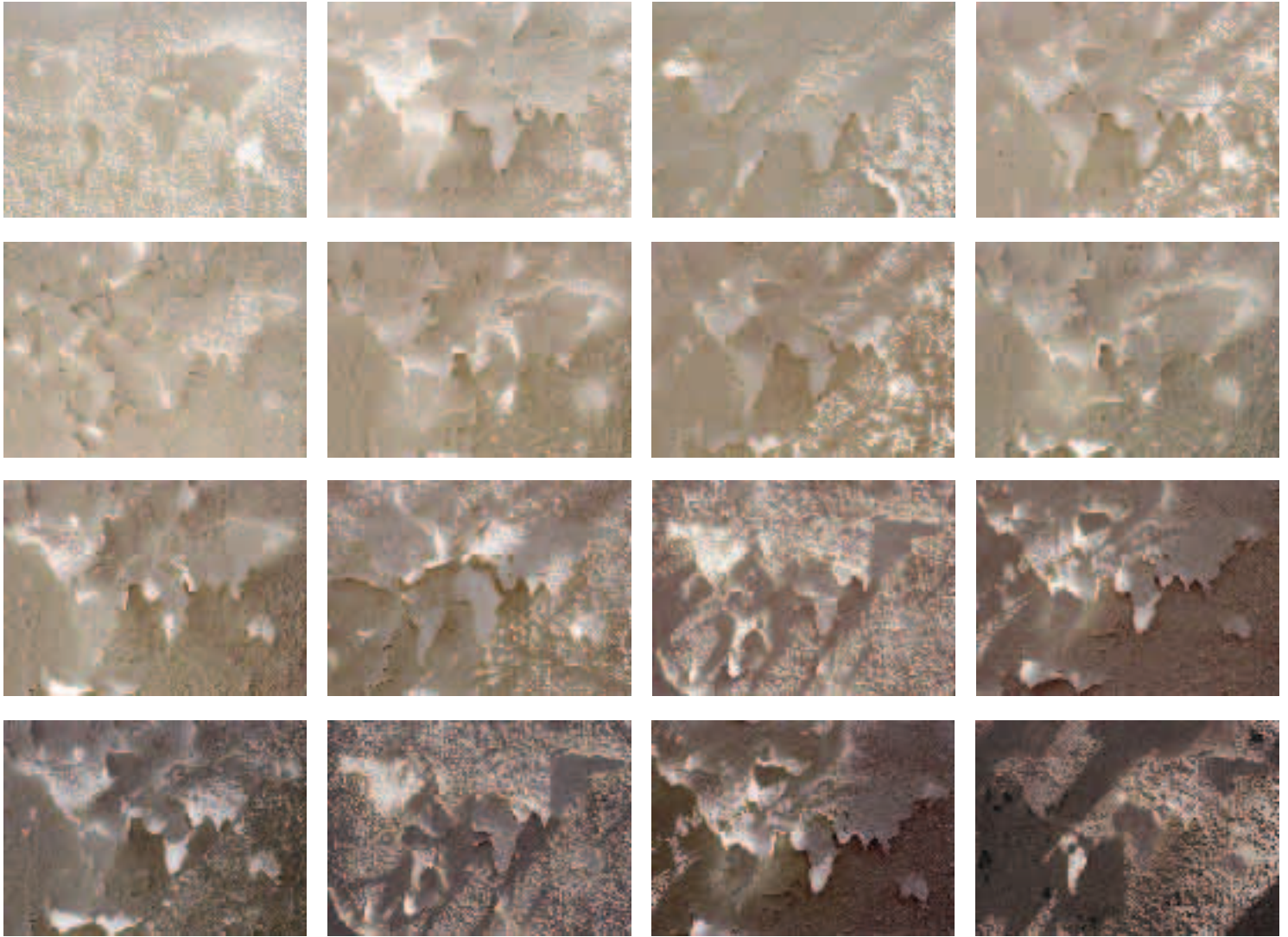
Art 07473



Swallows in Late Summer

MARIE LOUISE MARTIN

Etching, 6/45
F: 70 x 56 P: 51 x 36
Purchased 2000
Art 05368



5320.316N; 00614.914W (2005)

RUTH McHUGH

Lambdachrome

U: 21 x 29.7 (each)

Purchased 2005

Art 09317



The Rain is Coming

NIALL NAESSENS

Etching & aquatint, 37/65

F: 57.5 x 45 P: 35 x 24

Purchased 1995

Art O2516



Vestige (from *The Rag Tree* series)

ABIGAIL O'BRIEN

Lambdachrome
P: 100 x 100
Purchased 2004
Art 09307



Blue Bird (1999)

BREON O'CASEY

Lithograph, 12/15

F: 64 x 81.5 P: 38 x 57

Purchased 2002

Art 07592



Deluge
(from the *Holy Show* series, Chester Beatty Library)

HUGHIE O'DONOGHUE
Carborundum, 35/39
P: 50 x 65
Purchased 2002
Art O7444



Fire (1998)

GWEN O'DOWD

Carborundum, 10/25

F: 59 x 75 P: 50 x 65

Purchased 1998 from the *Art into Art* Exhibition in the National Gallery of Ireland

Art 04030



Untitled

JANE O'MALLEY

Carborundum & drypoint, 20/20

P: 31 x 28

Purchased 1998

Art 04575



The Tale – Page I (One of a series of seven)

MARY ROSE O'NEILL

Monopoint – collograph on handmade paper

F: 50 x 45 P: 31 x 23

Purchased 1995

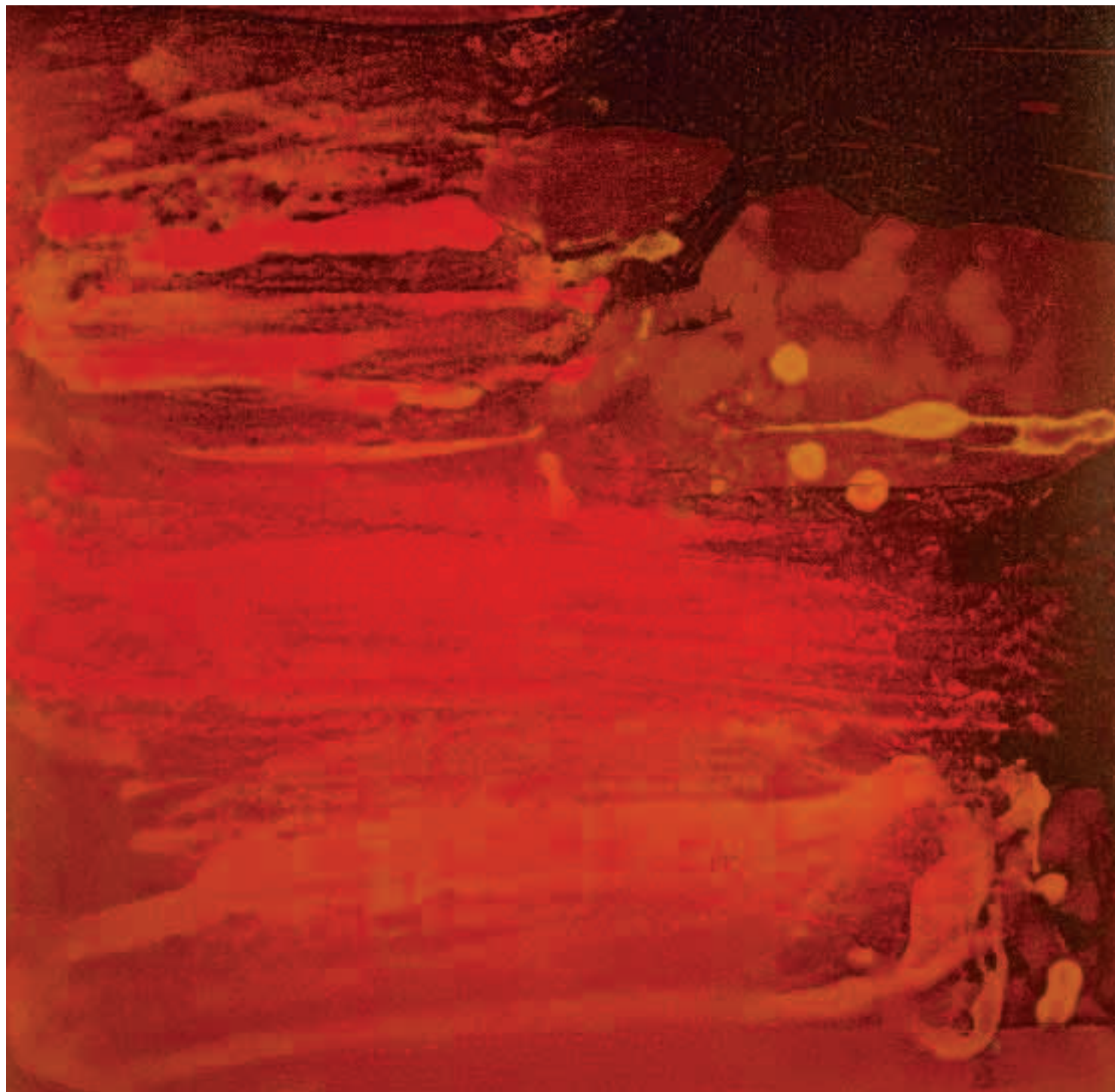
Art 02476



Girls' Night Out I & II

AMY O'RIORDAN

Lambdachrome
P: 26 x 35 (each)
Purchased 2005
Art O9470



Natural World III (2000)

ALISON PILKINGTON

Etching, 3/6

F: 61 x 59 P: 38 x 38

Purchased 2000

Art 07126



Silver Things II

NIGEL ROLFE

Giclée Print, A/P

U: 117 x 88 F: 132 x 100 P: 76 x 76

Purchased 2005

Art 09705



Vertical Bridge (2003)

SEAN SCULLY

Aquatint, 25/40

F: 81 x 68 P: 40 x 32

Purchased 2004

Art 09224



Chorus Line I

VINCENT SHERIDAN

Etching, 12/35

F: 87 x 117 P: 60 x 90

Purchased 1999

Art O4332



Wildman Burns the City (1996)
(One of a series from the Temple Bar print suite)

PAKI SMITH

Etching & carborundum, 20/50
U: 50 x 66 F: 59 x 74 P: 38 x 52
Purchased 1996
Art O3212



Snakes

STEPHEN VAUGHAN

Mixed media, 1/10

U: 86 x 114 F: 90 x 118 P: 70 x 99

Purchased 2005

Art 09822

ART IN STATE BUILDINGS 1995-2005
SCULPTURE



Famine Ship (1996)

JOHN BEHAN RHA

Bronze, 6/20

H: 86 W: 69 D: 23

Purchased 1996

Art O4112



Family (2005)

MAUREEN BUSHE

White marble & black Kilkenny limestone

H: 21 W: 17 D: 13

Purchased 2005

Art 09544



I Like Being Alone (2001)

MAUD COTTER

Card, plaster & wire

H: 33 W: 36 D: 12.5

Purchased 2001

Art 05467



Untitled (2001)

TONY CRAGG RA

Kilkenny Marble

H: 210 W: 86 D: 86

Purchased 2001

Art 05687



Pollen 3 Hieracium Piloselloides (2002)

NATALIE DELIMATA

Bronze

H: 20 W: 20 D: 20

Purchased 2002

Art 07654



Little Hawk (2005)

CONOR FALLON HRHA

Bronze, 3/5

H: 27 W: 27 D: 16

Purchased 2005

Art 09405



Peaceful Whispers (2004)

ALVA GALLAGHER

Glass

H: 9 W: 44 D: 44

Purchased 2004

Art 08809



The Victim (1999)

ROWAN GILLESPIE

Bronze, 1/5

H: 25 W: 16.5 D: 20

Purchased 2000

Art 05445



Music Box IV (An Anatomy Lesson) (2003)

GRAHAM GINGLES RUA

Mixed Media

H: 37.5 W: 74.5 D: 10.5

Purchased 2003

Art 09890



The North Ship (1988)

BRIAN KING

Bronze, 1/4

H: 16.5 W: 23 D: 22.5

Purchased 2001

Art 05461



Inverted Ovoid (2002)

SONJA LANDWEER

Bronze, 4/9

H: 25 W: 35 D: 27

Purchased 2004

Art 08969



Final Bow (1999)

CATHERINE MCCORMACK-GREENE

Bronze

H: 51 W: 24 D: 24

Purchased 2000

Art 05444



Open Form (2003)

DEIRDRE McLOUGHLIN

Ceramic

H: 26 W: 40 D: 35

Purchased 2003

Art 07895



The Square Inside

EILIS O'CONNELL ARHA

Polished clear cast resin

H: 16 W: 23 D: 15

Purchased 2004

Art 09270



Horse Spirit

DEBI O'HEHIR

Bronze

H: 33 W: 24 D: 11

Purchased 2002

Art 07166



The Bucket (2001)

PATRICK O'REILLY

Bronze, unique

H: 24.5 W: 36 D: 18

Purchased 2001

Art O5443



George Bernard Shaw (1986)

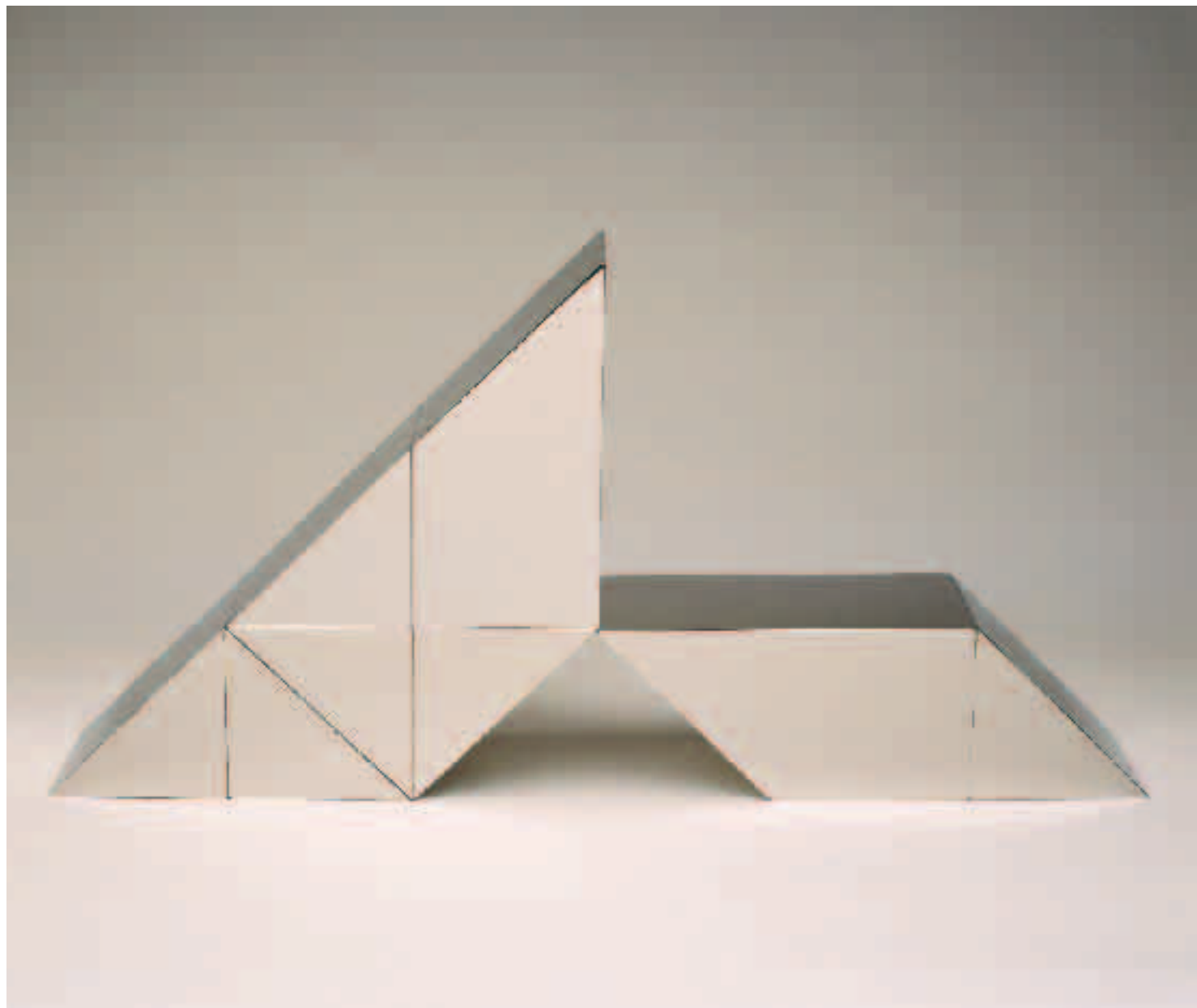
LADY KATHLEEN SCOTT RA

Bronze, 3/8

H: 51 W: 17 D: 25.5

Purchased 2001

Art O7323



Pyramid (1982)

MICHAEL WARREN

Polished stainless steel

H: 38 W: 70 D: 13

Purchased 2001

Art 05452



The Blue Frame (2002)

ELKE WESTEN

Mixed media on glass

H: 45 W: 49 D: 10

Purchased 2002

Art 07826

ART IN STATE BUILDINGS 1995-2005
COMMISSIONS



Eolie 2000 (2000)

ROBERT ARMSTRONG

Oil on canvas

U: 285 x 579

Commissioned in 1999

Location: New Wing, Houses of the Oireachtas, Leinster House, Dublin

Art 05633



Garden of Livia (2003)

CHRISTOPHER BANAHAN

Mixed media on board

U: 213 x 536

Commissioned in 2003

Location: Department of Social & Family Affairs, Northside Civic Centre, Dublin

Art 10186



Raon an Corráin (Trace of the Reaping Hook) (2001)

COLM BRENNAN

Bronze

H: 520 W: 40 D: 33

Commissioned in 2000 in co-operation with Mayo County Council

Location: Museum of Country Life, Turlough Park House, Castlebar, Co Mayo

Art 05122



Open Hand (2001)

LINDA BRUNKER

Bronze

H: 135 W: 290 D: 135

Commissioned in 2001

Location: Department of Education & Science, Marlborough Street, Dublin

Art 07689



Harrier (2001)

CATHY CARMAN

Bronze

H: 330 W: 144 D: 53

Commissioned in 2001

Location: Tullamore Garda Station, Co Offaly

Art 10266



One Hundred and Ninety Five (2002)

ANDREW CLANCY

Glass installation

H: 226 W: 798

Commissioned in 2002

Location: Irish Naturalisation &
Immigration Service, Burgh Quay, Dublin

Art 08057

This commission comprises 196 blue glass panels, each engraved with the shape of a named country in white.



© Mick Quinn/Leinster House

Albert Reynolds, Taoiseach, 1992-1994

CAREY CLARKE PPRHA

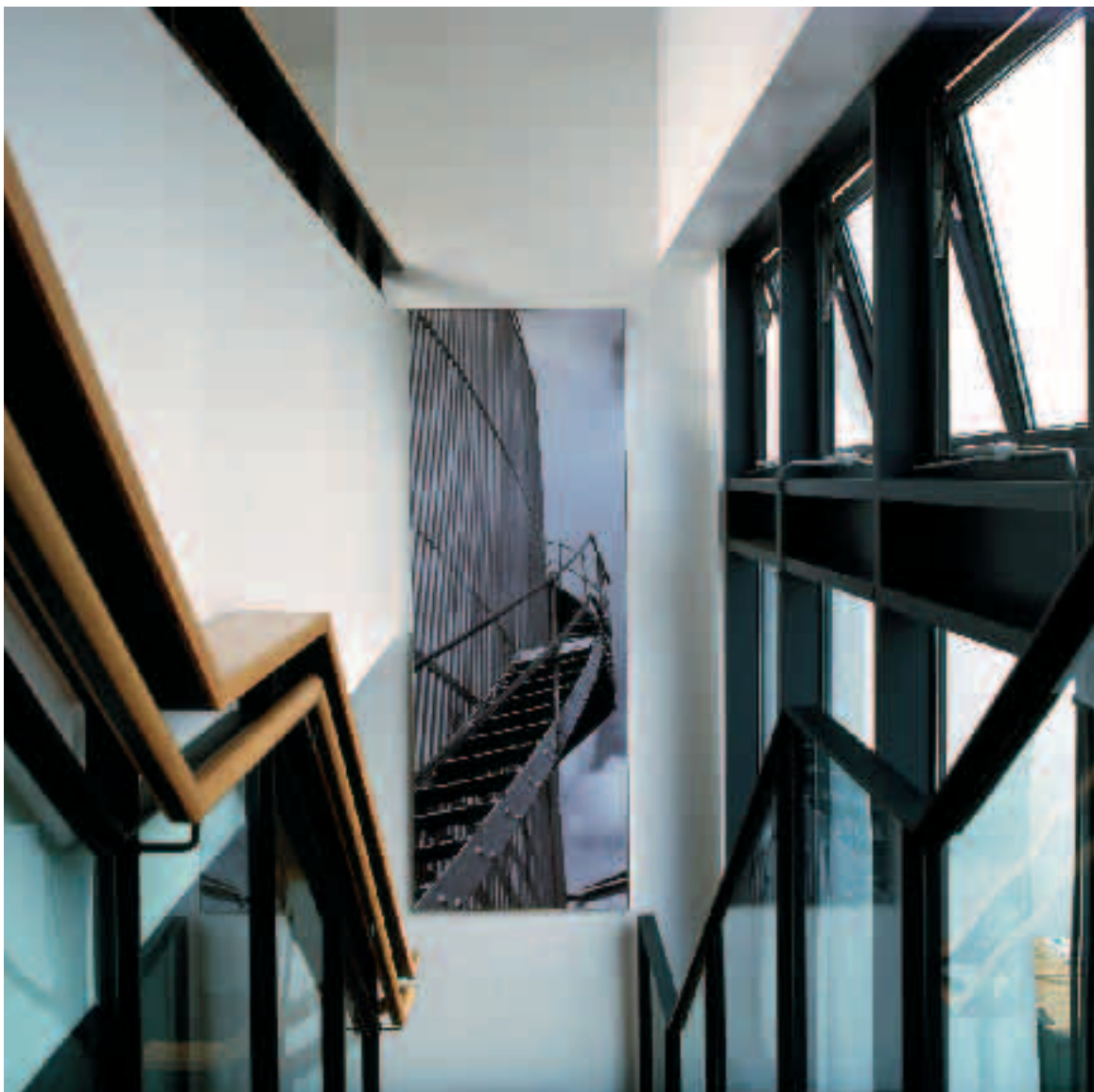
Oil on canvas

U: 127 x 102

Commissioned in 1996

Location: Houses of the Oireachtas, Leinster House, Dublin

Art O2932



Untitled (2004)/Untitled (2005)

CARMEL CLEARY

Photograph

F: 280 x 1005 (2004)/F: 100.5 x 100.5 (2005)

Commissioned in 2004

Location: Garda Headquarters, New Ross, Co Wexford

Art 09928/10253

These works are a part of a series of eight photographs commissioned for the Garda Headquarters. Each of the works depicts various industrial sights from around the riverside in New Ross.



Untitled (2005)

WILLIAM CROZIER HRHA

Oil stick on paper (One of a series of thirty-five monochrome drawings)

U: 54 x 88 F: 74.5 x 106

Commissioned in 2005

Location: Garda Station, Bantry, Co Cork

Art 09967



Cascade (2003)

MARK CULLEN

Glass spheres & copper wire

Variable dimensions

Commissioned in 2003

Location: Department of Social & Family Affairs, Northside Civic Centre, Coolock, Dublin

Art 10183



Converse (2002)

ORLA DE BRÍ

Bronze

H: 303 W: 75 D: 75

Commissioned in 2001

Location: Government Offices, Dundalk, Co Louth

Art IOI29



Ceann Comhairle Rory O'Hanlon, TD (2003)

JOHN DEVLIN

Pastel on paper

U: 59 x 49.5 F: 93 x 77

Commissioned in 2003

Location: Houses of the Oireachtas, Leinster House, Dublin

Art 09424



Sternum, Clavicle, Cranium (2001)

BRIAN DUGGAN

Fused waterglass & cement

H: 158 W: 51 D: 30

Commissioned in 2001

Location: Garda Training College, Templemore, Co Tipperary

Art 0860



President Mary McAleese (2001)

JOE DUNNE

Tempera on canvas

U: 127 x 101.5 F: 145 x 120

Commissioned in 2000

Location: Áras an Uachtaráin, Dublin

Art 07874



Untitled (2001)

BARBARA FAIBISH

Handwoven linen & silk

U: 480 x 200

Commissioned in 2001

Location: New Wing, Houses of the Oireachtas, Leinster House, Dublin

Art O5649



Ocean (2000)

MARY FITZGERALD

Cut granite & hand-tufted artist's carpet

U: 654 x 654

Commissioned in 1999

Location: New Wing, Houses of the Oireachtas, Leinster House, Dublin

Art 05500

The shape of the art work is derived from the tracery of an early 8th-century Irish engraved disc discovered in Co Meath as part of the Donore Hoard.



II



III



IV

A Line of Brightness II, III, IV (2001)

BRIDGET FLANNERY

Mixed media on wood

U: 35 x 35 F: 65.5 x 65.5 (each)

Commissioned in 2001

Location: Garda Training College, Templemore, Co Tipperary

Art 08966/08967/08968



NUMBER FIFTY TWO

La Touche is in his counting house, counting out
 his money. He's piling up the gold coin
 in neat and shiny rows. A twinge of gout
 but otherwise all well. The new house on the Green
 is splendid, the plasterwork sublime, the furnishings divine
 and Angelica Kaufmann turning up on a chance
 visit. Such a boon. He'll hurry to join
 her for tea before dark. He can already sense

her copy of Guido's Aurora is a work of immense
 beauty. The way she's found in the pearly light
 of a Dublin dawn the exact tone for the dance
 of all that mythic flesh across his ceiling. She might

well paint the grove's tender green from those sycamores.
 She's worth her weight in snotty stuccodores!

*(Number Fifty Two is an excerpt taken from Paula Meehan's poem
 Six Sycamores which can be read in full on the accompanying CD.)*

Six Sycamores (2001)

MARIE FOLEY/POLA MEEHAN

Mixed media/poem installation

Variable dimensions

Commissioned in 2000

Location: OPW, St Stephen's Green, Dublin

Art 05119

This commission was placed to celebrate the occasion of the opening of a new Link Building between No 51 (originally the Museum of Industry) and No 52 St Stephen's Green, built in 1771 by the banker David La Touche. The original leaseholders around St Stephen's Green had to plant six sycamores and tend them for three years.



Stirring the Depths (2000)/Three Arrow Loop Spoons (2002)

MARIE FOLEY

Patinated bronze, limestone, cable & slate

H: 12 W: 28 D: 102/H: 472 W: 91

Commissioned 1999/2002

Location: Conference Centre, Kilkenny Castle

Art 10147/04746



Untitled (2001)

MARTINA GALVIN

Glass & mixed media installation

30.5 x 30.5 (each square glass panel/4 large panels, with 24 small panels)

Commissioned in 2001 by the Department of Agriculture and Food to mark its centenary celebrations

Location: Department of Agriculture and Food, Kildare Street, Dublin

Art 05115



Cloud (2003)

JOY GERRARD

Glass installation

H: 500 W: 500 D: 500

Commissioned in 2003

Location: Government Offices, The Glen, Waterford City

Art 08241



Untitled (1997)

JOHN GIBBONS

Stainless Steel

H: 600 W: 61 D: 61

Commissioned in 1997

Location: Environmental Protection Agency Offices, Johnstown Castle, Co Wexford

Art 10250



© Artist/Gillian Buckley

An Taoiseach, Mr Bertie Ahern, TD (2003)

JAMES HANLEY RHA

Oil on linen

U: 128 x 100 F: 156 x 128

Commissioned in 2001

Location: Houses of the Oireachtas, Leinster House, Dublin

Art 09703



Untitled (2004)

CATRIONA HARDIE

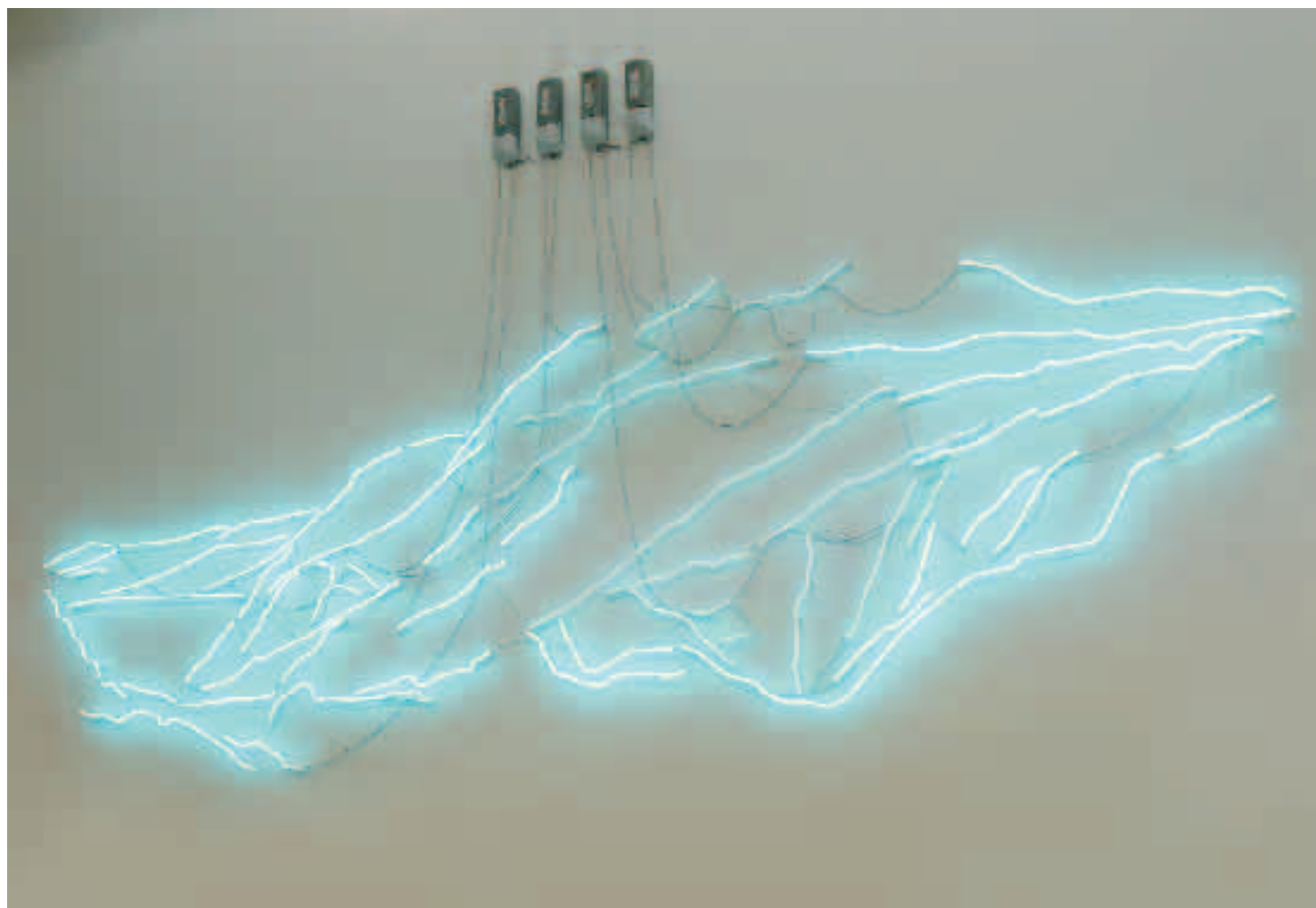
Ink, pastel & wool on paper

U: 167 x 74.5 F: 190 x 88

Commissioned in 2004 as part of a commission for seven drawings

Location: Café, National Library of Ireland, Dublin

Art 08887



The Upside-Down Mountains (2003)

SARAH IREMONGER

Neon light and black line wall drawing

H: 180 W: 498/H: 235 W: 1870

Commissioned in 2003

Location: Department of Social & Family Affairs, Northside Civic Centre, Coolock, Dublin

Art IO172



Ploughed Green Shark-Fin Field (1999)

PETER JONES

Oil on plaster on board

U: 45 x 38

Commissioned in 1999, one of six works

Location: Valuation Office, Irish Life Centre, Dublin

Art 04362



Through the Looking Glass I, II, III, IV

MARY KELLY

Lambdachrome

U: 92 x 57 (each)

Commissioned 2001

Location: OPW, St Stephen's Green, Dublin

Art 10280/10281/10282/10283



Ogma Sun-Face (2003)

BRIAN KING

Gold leaf on etched aluminium mounted on marine plywood

H: 480 W: 350

Commissioned in 2003

Location: National Library of Ireland, Dublin

Art 10243



Farmer's Boots and Boot Prints (1998)

RAYMOND KINGHAN

Steel

H: 200 W: 158 D: 70 (each boot)

Commissioned in 1998

Location: Entrance to City Farm at Dublin Zoo, Phoenix Park

Art 10213

The text on each of the boots reads: 'Cluas do na hainmhithe, Aird ar an aimsir' (right) 'Súil ar na barraí, Dha chos ar an talamh' (left). Translation: 'Ear to the animals, Attention to the weather, Eye on the crops, Two feet on the ground'. There are also five paved footprints on the ground leading up to the boots (153 x 70 cm).



Stranded Boulders (1998)

DAVID LAMBERT

Limestone

Variable dimensions

Commissioned in 1998 for the NGI garden beside the library. Landscaping of the garden was also involved in this commission.

Location: National Gallery of Ireland, Dublin

Art 10174



Portal (2001)

BARRY LINNANE

Bronze

H: 194 W: 184 D: 35

Commissioned in 2000 in co-operation with Mayo County Council

Location: Museum of Country Life, Turlough Park House, Castlebar, Co Mayo

Art 10199



Untitled (2001)

HUGH LORIGAN

Clay & mixed media

H: 295 W: 117 D: 70

Commissioned in 2001

Location: Garda Training College, Templemore, Co Tipperary

Art 08959



Lectores Mirabiles (2004)

ALICE MAHER

Charcoal on paper

U: 69 x 57 F: 87 x 75

Commissioned in 2004. This piece is one of a series of six drawings by the artist commissioned for the National Library.

Location: National Library, Dublin

Art 08899



Untitled (2003)

MARK McLOUGHLIN/PETER MAYBURY

Mixed media installation

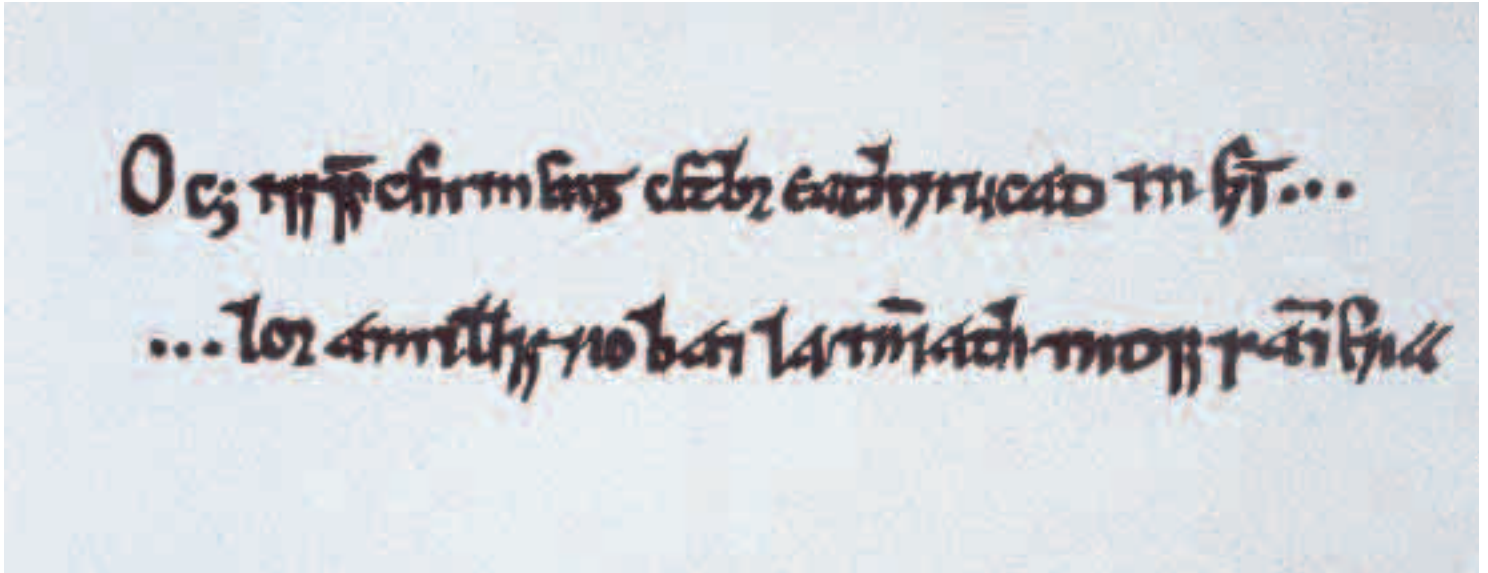
H: 63 W: 106.5

Commissioned in 2003

Location: Broadcasting Commission of Ireland, Dublin

Art 10214

Plasma screen showing sound vibrations. A microphone by the door picks up sounds and transmits them to a receiver to the right of the piece. From here, they are converted into visual form and displayed on screen.



The First Judgement in Ireland (2004)

LOCKY MORRIS

LED installation/Bronze inscribed panel. This bronze text gives an approximate translation of the original verses from the *Lebor Gabala Erenn* (*The Book of the Taking of Ireland*).

H: 30 W: 295/H:17 W: 221 D: 2

Commissioned in 2004

Location: Courthouse, Ballyshannon, Co Donegal

Art 10200



Spiral Reconstruction (1999)

PAUL MOSSE

Mixed media installation

H: 122 W: 122

Commissioned in 1999

Location: Conference Centre, Kilkenny Castle

Art 04747



Man with a Kite (2002)

CAROLYN MULHOLLAND RHA

Bronze wall sculpture

H: 213 W: 330

Commissioned in 2002

Location: Office of the Revenue Commissioners, New Custom House, Dublin

Art O7815



Untitled (2001)

JOHN O'CONNOR ARHA

Mixed media wall sculpture

H: 300 W: 700

Commissioned in 2001

Location: Irish Prision Service, Training Unit, Beladd House, Portlaoise, Co Laois

Art 10245



Bathers (2002)

ALEX PENTEK

Cast marble & cement mix

Figure 1 - H: 136 W: 50 D: 75; Figure 2 - H: 98 W: 75 D: 58.

The figures are positioned 118 cm apart

Commissioned in 2001

Location: Tralee Ship Canal, Kerry

Art 10177



Heath Rush (2002)

YANN PETERS

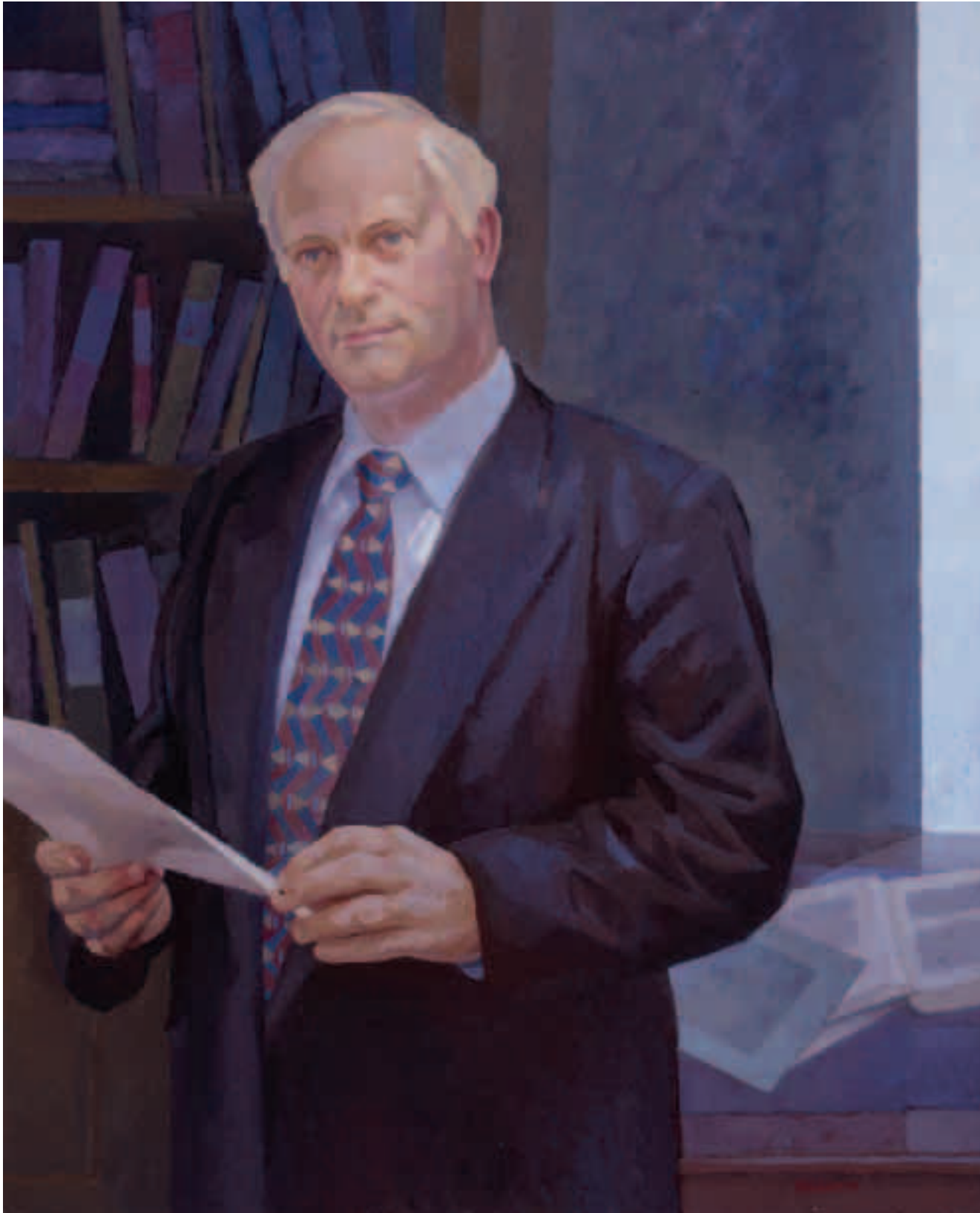
Verre eglomise (oil paint on glass)

U: 80 x 68 F: 87 x 74

Commissioned in 2003

Location: Wicklow Mountains National Park Headquarters, Kilafin, Co Wicklow

Art 10155



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John Bruton TD, Taoiseach, 1994-1997 (1999)

EDWARD PLUNKETT

Oil on canvas

U: 130 x 107 F: 150 x 128

Commissioned in 1998

Location: Houses of the Oireachtas, Leinster House, Dublin

Art O4945



Persona (2000)

MICHAEL QUANE RHA

Kilkenny limestone

H: 202 W: 90 D: 62

Commissioned in 1999

Location: Garda Headquarters, Mayorstone, Limerick

Art O5102



Glass Book I (1999)

ELIZABETH RACKARD

Sandblasted glass

H: 91 W: 52 D: 49

Commissioned in 1999

Location: Valuation Office, Irish Life Centre, Dublin

Art O4422



The Great Palm House – Phase Nine
(One of a set of ten prints)

NAOMI SEX

Etching & aquatint

F: 66 x 80.5 P: 41 x 58.5, 1/15

Commissioned in 2004

Location: The Great Palm House, Botanic Gardens, Dublin

Art 10241



St Luke's Cross and Church (1999)

ANGIE SHANAHAN

Acrylic on canvas paper (One of a series of twelve commissioned paintings of Cork City)

U: 35 x 45 F: 55 x 65

Commissioned in 1998

Location: OPW, St Stephen's Green, Dublin

Art O4720



Leas Ceann Comhairle, Séamus Pattison, TD (2003)

BLAISE SMITH

Mixed media on paper

U: 62 x 44 F: 91 x 77

Commissioned in 2003

Location: Houses of the Oireachtas, Leinster House, Dublin

Art 10337



Divining (1998)

MARGARET TUFFY

Bronze & copper installation

H: 154 W: 130 D: 16

Commissioned in 1999

Location: Valuation Office, Irish Life Centre, Dublin

Art O4372

The installation is the artist's response to the community that lives in Crampton Buildings in Temple Bar in Dublin, where people often do not own their homes and are therefore not recorded in the Valuation Office. Tuffy, who lives there, asked her neighbours, some of whom are fourth generation tenants, to write a story, a memory, a song from their childhood or their day-to-day experience. She then took rubbings of graffiti on the buildings and transferred everything onto 300 six-inch circular plates which were then etched, beaten and patina-treated to become part of the sculpture.



Blue Angel (2005)

MICHAEL WARREN

Bronze

H: 83.5 W: 78 D: 78

Commissioned in 2004

Location: Garda Station, New Ross, Co Wexford

Art 09921



Untitled (1998)

GRACE WEIR

Six concrete wall panels
H: 250 W: 88 (six panels)

Commissioned in 1998

Location: Chief State Solicitor's Office, Ship Street, Dublin
Art O4890

Each panel depicts a scene from Silken Thomas' 1534 siege of Dublin Castle in line drawings cast into the concrete. One black marble text panel on the left explains the history of the siege.

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Pye Patrick RHA

Quain Charlo
Quane Michael RHA (page 173)
Quille Kevin
Quillinan Maurice
Quinn Anne
Quinn Brian
Quinn David (page 67)
Quinn David J M
Quinn Eileen
Quinn Paddy
Quinn Tracey

Rackard Elizabeth (page 174)
Rae Barbara
Ragfelt-Strandberg Kirsti
Ranalow Brian
Ranger Beverly
Reany Pdraic
Reardon Susan
Reddy Jim
Redmond Elaine
Regan Conor
Regan Paul
Reid Harry
Reihill Zita (page 68)
Reilly Ben
Reilly Marc
Reilly Simon
Richardson Paddy
Richmond Helen
Rigney Lally Anne
Riley Bridget
Rinn Stephen
Robb Deirdre
Robbins Alannah
Roberston Craig Henry RHA
Roberts Corinne
Robinson Miriam
Robinson Cahill Yvonne

Roche Jason
Roche Kevin
Roche Oisín
Roche Vivienne RHA
Rogers Cillian
Rogers Deirdre
Rogers Michelle
Rohan Mary
Rohu Owen
Roker Sally Anne
Rolfe Nigel (page 106)
Ronayne Jill
Rooney Paul
Rossi Piia
Rothschild Stephen
Rouse Jason
Rowan Pauline
Rubbathen Elizabeth
Rumford Ron
Russell George PPRHA (page 69)
Russell Nicola
Russell Robert
Ryan Bob
Ryan Frances
Ryan Gerard
Ryan Kathryn
Ryan Paul
Ryan Robert
Ryan Thomas PPRHA (page 70)

Samuels Chris
Scanlon James
Schurmann Killian
Scott Lady Kathleen RA (page 128)
Scott Patrick HRHA (page 71)
Scott Pauline
Scully Jim
Scully Leda (page 72)
Scully Sean (page 107)
Sealy Una
Searle Terry
Seery Gemma
Sex Naomi (page 175)
Sexton Gerard
Sexton Leonard
Seymourv Dermot
Shafranska Halyna
Shanahan Angie (page 176)
Sharkey Jenny
Shaw Ruth
Shawcross Neil RHA RUA (page 73)
Shaw-Smith Daniel
Shea Wendy
Sheehan Mary

Sheehy Danielle
Sheehy Jim
Shelbourne Anita RHA
Sheridan Fidelma
Sheridan Mary
Sheridan Vincent (*page 108*)
Sherwood Vanessa
Shevlin Linda
Shiel Leonard
Shine Katrina
Shinnors John
Short Constance
Shortt Desmond
Shuter Paula Jane
Simo Joonas
Simonds Gooding Maria
Skelton John
Skolova Natalia
Skuterud Silje
Sloan Joseph
Sloane Hamilton
Smith Blaise (*page 74, 177*)
Smith Dale
Smith Dorothy
Smith John Noel (*page 75*)
Smith Julian
Smith Paki (*page 109*)
Smyth Bernard
Solomons Estella HRHA
Somers Louise
Somers Sinéad
Souter Michele
Speirs Derek
Stahl Anne
Stanley Jacqueline
Staunton Tracy
Stein Amelia RHA
Stellick Jeff
Stephens Cecilia
Stephenson Sam RHA
Stewart Beatrice
Steyn Stella
Strickland Carl
Stuart Imogen RHA
Stuble Trevor
Sturgess J
Sundaralingham Anushiya
Suominen Sonja
Sutherland Philippa
Sutton Ivan
Swann Charlotte
Sweeney Ger
Sweeney Lisa
Sweeney Tracey

Sweetman Katie
Swords Mark
Szabo Magdolna
Szersynska Jasia

Tallon Desmond
Tangney Louise
Tansey Francis
Taylor Sean
Taylor Sylvia
Taylor-Buckley Maura
Teeling Norman
Thatcher Michael
Thery Christine
Thomas David
Thompson Wayne (Yanagi)
Thornton Corina
Timmons Michael
Tinney Frank
Tobin Maighread
Travers M
Treacy Anthony
Treacy Liam
Trouton Jennifer
Tuffy Margaret (*page 178*)
Tuohy Patrick RHA
Turner Eoin
Turner Jim
Turner Lucy
Turton Ted
Tutty Ruth
Tyrell Charles

Uí Fhionnghaile Máire
Unknown

Vahey Valerie
Van der Grijn Clea
Van der Grijn Erik Adriaan
Van Kampen Marja (*page 76*)
 Member of the **Van Loo** Family
Vaughan Jim
Vaughan Stephen (*page 110*)
Verling John
Vernon Sandra
Viale Patrick
Vinnell Janet

Waldron Siobhán
Walker Hazel
Walker Sarah
Walsh Brian
Walsh Deirdre
Walsh George

Walsh Jess
Walsh Kate
Walsh Manus
Walsh Maureen
Walsh Samuel (*page 77*)
Walshe Tom
Wann Michael
Ward Adrian
Ward Louise (*page 78*)
Ward Richard
Warner Kate (*page 79*)
Warren Barbara RHA
Warren Michael (*page 129, 179*)
Webber Frankie
Webster Nicola
Weidman John M
Weil Susan
Weir Grace (*page 180*)
Wejchert Alexandra
Wenlock Debra
Werger Art
Westen Elke (*page 130*)
Wheeler Dianna
Whelan Leo RHA
Whelan Lorraine
Whelan Oliver
White Paul
Wilbur David
Wilks Maurice Canning ARHA RUA
Williams Lily ARHA
Wirgman Theodore Blake
Wobbe Rita
Wolfe Paul
Woods Irene
Wray Peter
Wright George
Wright Niall
Wynne Jones Nancy HRHA

