

Th e
Sp ace
Be tween



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Be tween

Venues

Oriel Gallery at Clotworthy House Sept - Oct 2017

Antrim Castle Gardens,
Randalstown Road,
Antrim

Pearse Museum Nov 2017 - Mid Jan 2018

St. Enda's Park,
Rathfarnham,
Dublin

Parliament Buildings Mid Jan - Feb 2018

Stormont Estate,
Belfast

Backstage Theatre & Centre for the Arts Mar - Apr 2018

Longford



Artwork dimensions in centimetres, unframed, height preceding width.
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Foreword



The Department of Finance (DoF) NI and the Office of Public Works (OPW) ROI have been working in partnership organising art exhibitions since the late 1990s. These exhibitions comprise of a selection of artworks from both public-owned collections that tour venues throughout Ireland each year. Recently, the joint touring project has collaborated with other cultural organisations bringing the artworks in both collections to new audiences in a wide variety of locations that are openly accessible to the public.

This year, the DoF and OPW are delighted to collaborate with the graphic design students from Ulster University's Belfast School of Art in the organisation of the annual exhibition. The project has involved working closely with Ulster University and the students who visited the offices of the OPW in Dublin and the DoF in Belfast to select artworks for inclusion in the exhibition.

The Space Between reflects the students' fresh approach to contemporary works in both collections. This catalogue provides information on the project, each of the chosen artworks and a short piece about each of the student curators involved.

Hugh Widdis
Interim Permanent Secretary
Department of Finance



The exhibition opens in Clotworthy House, Antrim Castle Gardens in September, and then travels to the Pearse Museum, St. Enda's Park, Dublin in November, to Parliament Buildings' Great Hall, Belfast, in January 2018 and then to the Backstage Theatre & Centre for the Arts in Longford in March 2018.

We would like to acknowledge the participation of Ulster University's Belfast School of Art, the students and all those involved in the various venues hosting this year's exhibition. We also wish to especially thank all of the artists whose work lies at the heart of the exhibition.

Enjoy the exhibition.

Kevin 'Boxer' Moran TD,
Minister of State with special responsibility
for the Office of Public Works (OPW) and Flood Relief

List of Artists

Mark Ainsworth
 Neisha Allen, ARUA
 John Brady
 Thomas Carr, OBE
 Neil Carroll
 Tom Climent
 Susan Connolly
 Kathleen Cooke
 Conor Coughlan
 Michael Craig-Martin, OBE RA
 Paul Cunningham
 Diarmuid Delargy
 Patricia Doherty
 Felim Egan
 Megan Eustace
 Brian Fay
 Mike Fitzharris
 Michael Geddis
 Paul Hallahan
 Patrick Jolley
 Marty Kelly
 Cecil King
 James Kirwan
 Barbara Knezevic
 Sam Le Bas
 Caroline McCarthy
 Eleanor McCaughey
 Lucy McKenna
 Pádraig MacMiadhacháin
 Jordan McQuaid
 Gay O'Toole
 Peter Richards
 Elinor Sherwood
 Wilfred Stewart
 Fergal Styles

Seeing comes before words. The child looks and recognises before it can speak.

But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. ¹

The Space Between - Jill Spratt

Course Director (Graphic Design) Ulster University

The Conversation

There is a well versed debate regarding the difference between artists and designers and this project offered an opportunity to observe and interpret if any of the debates around this conversation could be examined, discounted or verified. The objective is more weighted to the student experience, but as a graphic designer and educator it offered a unique situation to assess whether the inherent pedagogies of graphic design tuition and design thinking has an affect in selecting artwork in contrast to responding to a design brief.

Increasingly it is being acknowledged that the designer has the role of strategist, editor, art director as well as being the technical producer of the visual outcome. ' The main difference between a graphic designer and an artist is that a graphic designer requires a brief and needs to be given content to work with'. ²

The Space Between will consider how graphic designers and illustrators (and specifically undergraduate students) use their particular creative discipline related perspective to inform their choices to select/curate artworks from the national art collections in Dublin and Belfast.

What informs their decisions regarding:

- the space between choosing the first artwork based on gut instinct?
- the space between the choice of the first work and what has now informed the selection of the subsequent artworks?
- the space between choosing the second selection of artworks on day two in relation to the choices made the day before?
- the space between curating and selecting artwork in the context of being student graphic designers and illustrators?

The context – Graphic Designers and Illustrators

Graphic design and illustration is about the creative use of words and pictures. Graphic designers and illustrators use research, context, narrative and interpretation/meaning to create visual communications across a range of media from print, motion, environmental and digital to highlight just a few.

The challenge – Using your ‘gut instinct’ as Graphic Designers and Illustrators

Students chose artworks from the art collections in Dublin and in Belfast based on their ‘gut instinct’ and perspective as graphic designers/illustrators. By removing background or supplementary information about the artworks, what informed their choices?

The consideration –

Does your experience as Graphic Designers and Illustrators inform your choices?

What is the context?

Graphic design is about the creative use of words and pictures for branding, advertising, digital design and publishing in contemporary visual communication practice. This creativity is expressed through all kinds of graphic design, illustration, image making, digital design, typography, photography, copywriting, motion design and animation. Thinking, concepts and ideas are central to producing innovative work. From digital to handmade, graphic designers and illustrators value research, strategy, design thinking and process, innovation and professionalism.

Context and history have a bearing on all design work. The origins of graphic design are deeply rooted in art, craft and architectural practice. The first recognised evidence of visual communication comes in the form of the pictographs and symbols found in the Lascaux caves in southern France (15,000–10,000 BC)³. From movements such as Arts and Crafts, Dadaism and the Bauhaus to Postmodernism, designers can draw influence to inform their design practice.

The evolution of graphic design ideas and inspiration for work can come from varied sources. Past and contemporary sources can lead to creative ideas and solutions. Movies, art, architecture and theory can all inspire. Magazines, television, the internet and social media give an insight into current styles and fashions as well as into contemporary/popular culture. Examining photography, illustration, film and social networks can give us insight and new viewpoints on the world around us.

What is the challenge – Go with your gut...

Where do creative ideas and solutions come from? That ‘epiphany’ or ‘eureka’ moment when we recognise the solution, has been discussed and explored by theorists and psychologists for many years. For many, this is a ‘feeling’, a ‘gut instinct’, and finding the solution to the graphic design problem ultimately comes down to intuition.

Blink: The Power of Thinking Without Thinking (2005) is Malcolm Gladwell’s second book. The author mentions that sometimes having too much information can interfere with the accuracy of a judgment... In what Gladwell contends is an age of information overload, he finds that experts often make better decisions with snap judgments than they do with volumes of analysis. This is commonly called “analysis paralysis.” The other information may be irrelevant and confusing. Collecting more information, in most cases, may reinforce our judgment but does not help make it more accurate. Gladwell explains that better judgments can be executed from simplicity and frugality of information.

What is the consideration – What type of decisions do Graphic Designers and Illustrators take...

Graphic design and illustration considers meaning and messaging in both visual and text forms utilising:

Narrative (visual, theoretical and written), Visual Style, Hierarchy, Structure, Size, Scale, Typography, Colour, Contrast, Proximity, Similarity, Symmetry, Dynamism, Imagery, Illustration, Photography, Pattern, Iconography, Format, Materials...

Graphic design is the most universal of all the arts. It is all around us, explaining, decorating, identifying; imposing meaning on the world... Without graphic design’s process and ingredients - structure and organisation, word and image, differentiation - we would have to receive all our information by the spoken word. We would enter another Dark Ages, a thousand years of ignorance, prejudice, superstition and very short lifespans.

Quentin Newark

Conclusion

All of the students articulated their gut instinct upon viewing each of the artworks, no matter if that was a like or dislike or a more considered narrative as to how they perceived the visual. As there was purposely no background information regarding the artist or the artwork the students were not influenced by a potentially predetermined perception of what the work was or could be communicating. The language used ranged from descriptive key words to lengthier responses, but they did display the influence and use of a graphic design lexicon and concepts. They articulated visual characteristics, emotion, interpretation and importantly narrative – all of which are integral to graphic design practice. The group also debated how each selection would work as a whole on day one in Dublin and this same approach was then applied on day two in Belfast as decisions were being made as to how the whole exhibition would work together to ensure visual continuity, dynamic and interest. The decisions were purposeful, considered and rational. Problem solving is inherent in graphic design practice and this can be viewed as a polar opposite of art, which can be perceived as more focused on a self directed brief, content and outcome, which does not rely on resolving or supplying a solution. Although both the practice and process of graphic design relies on conceptual thinking, as does most contemporary art practice and neither is fully concerned by purely the aesthetic. So, perhaps the space between graphic design and art is closer than it is generally perceived.

¹ Ways of Seeing, John Berger - 1972

² Graphic Design: A Users Manual, Adrian Shaughnessy - 2009

³ Basics Graphic Design 01: Approach and Language, Gavin Ambrose, Nigel Aono-Billson - 2010

The Process - Jill Spratt

Course Director (Graphic Design) Ulster University

Challenge – Use your ‘gut’ as Graphic Designers and Illustrators

The Space Between is an exhibition curated by 12 undergraduate students studying on the BDes Graphic Design and Illustration course from Belfast School of Art, Ulster University. This group worked with the curatorial teams in the Department of Finance, Belfast and the Office of Public Works, Dublin over two days to select artworks from their respective public art collections. This exhibition is the culmination of the individual gut instincts of the students in response to viewing the artworks and the discussions had between the cohort in response to each other and the works.

Graphic design students study in a project-based learning environment and are used to responding to briefs which require them to conduct research, identify an audience and understand the challenge in order to provide a creative solution. With this in mind how does one ask a group of Graphic Design students to select artwork for an exhibition? So I gave them a brief.

You will choose artworks from the collections in Dublin and in Belfast based on your ‘gut instinct’ and perspective as graphic designers / illustrators. By removing background or supplementary information about the artwork what is informing your choice?

1.

Dublin: View the selected artworks – note down your thoughts / likes / dislikes and discuss.

2.

As a group consider why you are selecting certain artworks – what considerations have you employed to make that decision? Why are you making those decisions?

3.

Belfast: View the selected artworks – again note down your thoughts / likes / dislikes and discuss, but now what decisions have you taken based on the consideration of the artworks you selected in Dublin?

The student group had total freedom to select the artworks from both collections, discussing their thoughts on each work and why they wanted to select it and then as a group agree what the final selection for the exhibition was and reflect on how they felt about the overall experience. They worked with the curators and staff in each of the two governments' departments to understand more thoroughly the role of public art collections and gain a deeper understanding of contemporary curatorial practices. To support this process, Feargal O'Malley, Curator at Ulster University advised the students on curatorial approaches and also supported the project along with myself and my colleague Liam McComish, Senior Lecturer of Graphic Design and Advertising.

The students were passionate and enthusiastic to be involved in this unique opportunity kindly afforded to them by DoF and the OPW and they responded by working collaboratively, effectively and respectfully with each other and the staff from the departments. They have gained invaluable skills in content curation, editorial decision making and professionally negotiating and finding agreement faced with a variety of different perspectives.

Each student was invited to respond instinctively to the artworks in both collections. They were asked to write their individual thoughts in short form for inclusion in the catalogue. This approach brings an immediacy to each of their responses and creates a stream of consciousness quality to their writing - the individual texts reflect the flow of the students' thoughts throughout the selection process. Their total engagement in the openness of this process is captured in the tumble of words and brevity of their responses.



Red Geranium

Neisha Allen ARUA

gouache on paper - 2004 - 42 x 66 cm
DoF Collection

Settling composition moves the eye around the piece. Detail is very impressive, cornflower blue.

Graphic, balanced, simple - heaviest objects placed further away.

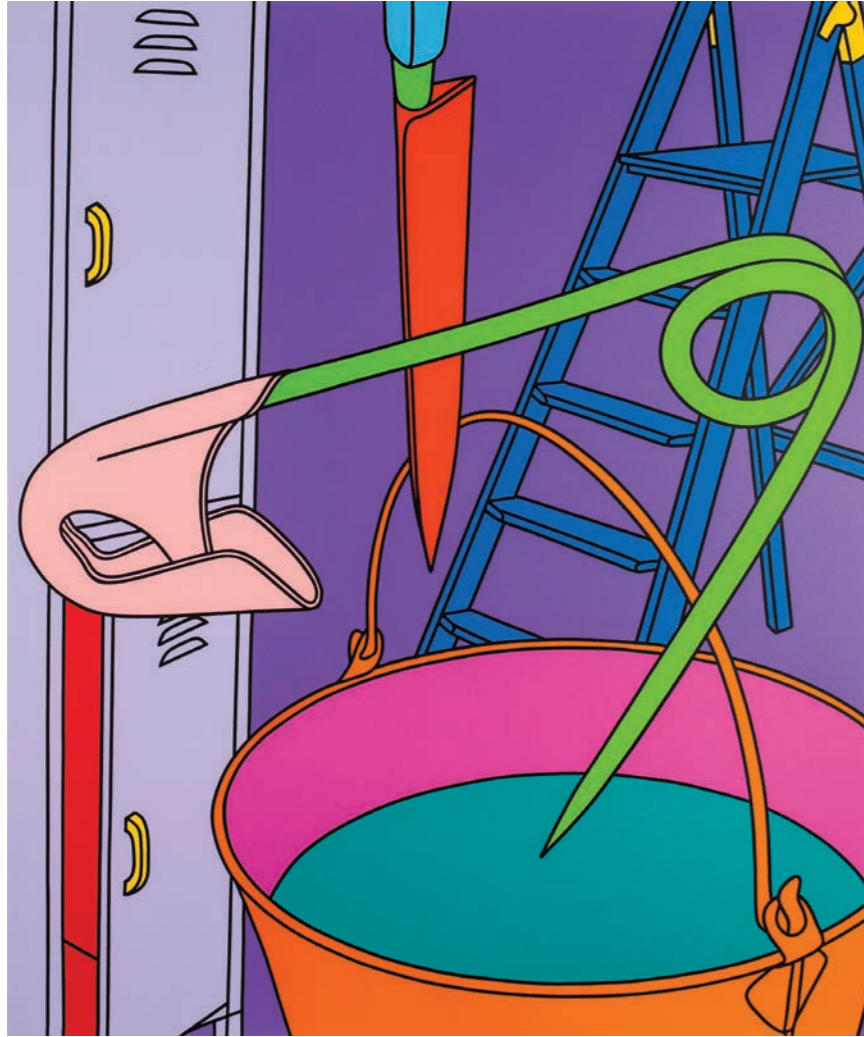
The use of negative space and colour is what drew me towards this image, as well as the still-life subject matter. The use of a peach/red flower against a blue background draws the eye in. I really like the hyper-realistic approach to this painting and I think the exhibition selection was lacking this type of approach. I thought the image would contrast well with some of the looser paintings and break up the exhibition.



Intimate Relations: Safety Pin

Michael Craig-Martin OBE, RA

screenprint - 2001 - 120 x 99 cm
OPW Collection



I like how the hierarchy of this work is backwards to reality, as the safety pin is not the largest item in reality but in this it takes the main focus. Very sharp, almost harsh colours that are hard to look at up close but really draw in your attention. Harsh dimensions like the imagery and bold contrasting colours with the simple black outline.

I had encountered this artist's work before and was immediately drawn to the scale, the extreme close up, the colour scheme and subject matter. Hard, industrial sharp and dangerous objects made to look highly aesthetic, colourful, attractive – this feels strange and at odds but in a good way super eye catching like the clean lines, graphic representations and composition. Something otherworldly, surreal about this piece, despite the everyday objects. Interesting in regards to what is expected of a still-life.

Graphic / block colours / heavily stylised.

The Mountain Lake in the Still of Night

Neil Carroll

emulsion on plaster over panel - 2012 - 48 x 70 cm
OPW Collection



Almost two dimensions.
Not sure if looking
through or out, a view
or something from
memory? Disoriented but
calming colours.

I liked the juxtaposition of
structural architectural
shapes and organic
curves and lines.
Painting creates the
feeling of looking at
something through
smoke or fog.

I like the softness of the
strokes and colours in
this and how the strokes
give the illusion that the
paint has been scratched
off to reveal the painting
beneath.

Bison

Kathleen Cooke

colour pencil on paper - purchased 1989 - 33 x 42 cm
DoF Collection

Captured cave-man
style of drawing, looking
into the past, dark and
foreshadowing.

Strong lines, momentum.

Naturalistic colours,
soft brush strokes.
I like the organic feel to
the piece, with the free
flowing and rounded feel.



Work is not titled

John Brady

oil on canvas - 2012 - 25.5 x 30.5 cm
OPW Collection

I was drawn to how the abstract motion of this work and the name leave the meaning to the imagination of the viewer.

An interesting composition.

Colour is almost splashing around in the frame, the blue sweeping across in the middle is similar to a flag moving in the wind.



Observed memory without my model

Megan Eustace

mixed media on paper - 2016 - 40.5 x 57.5 cm
OPW Collection

Man's effect on nature.
A very fragile piece.

Fences, farm, caged
animals, blue compliments
the brown.

A very expressive piece
of how man is having an
effect on nature and how
nature is so advanced
and dynamic but man
is breaking down its
mystery.

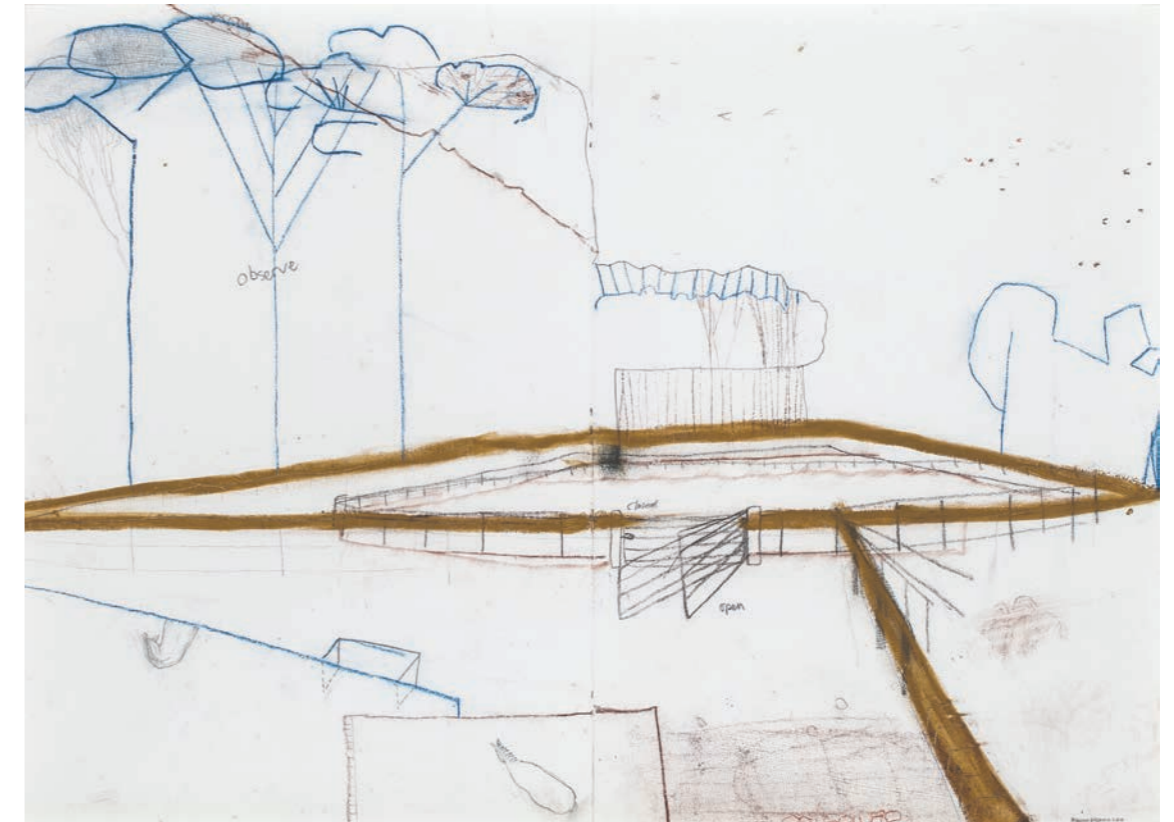


Figure 2**Eleanor McCaughey**

oil on panel - 2016 - 45 x 35 cm
OPW Collection

The weirdest and quirkiest things I've ever seen. I can just imagine them as real hand made sculptures.

Really like the sharp visual style of the paintings. Looks as if they are a vibrant photograph due to the attention to detail. Contrasting colours between both pieces work together to grab the viewer's attention. Separately I don't feel these pieces have the same impact as they do together, with the scale and contrasting patterns and shapes.

I prefer this one to the **Figure 8**, gooey, melting, warm, radiating.



Figure 8

Eleanor McCaughey

oil on panel - 2017 - 45 x 35 cm
OPW Collection

Messed up / iconic.

I liked that these paintings were immediately striking. To me they looked like photos at first and the skill it must take to paint like that impressed me more. I also really liked her unique process of building something, destroying it and then painting the outcome and I felt it was something others would be interested in knowing too. There was also a lot of colour, pattern and texture in these paintings that I'm always drawn to and I think that putting both pieces together is a good idea because of how well they balance each other out. One on its own didn't have as much to interest viewers, whereas the other one on its own would have been a bit too striking and chaotic as there was so much going on in it.

Do not like this one as much as **Figure 2**. King, crown, mushroom scarf, frightening.



Encampment

Tom Climent

oil on canvas - 2016 - 75 x 111.5 cm
OPW Collection

Colour field /
statement work.



The name really changes the approach to this work. On first reaction, this work felt playful and soft, maybe portraying a child's building block, but learning the name changed the feeling of the work to something cynical, as if it's hiding something.

It reminds me of a cage even before I heard the name. Dark, tall, structure.



Kicked it in the Sun 1

Paul Hallahan

ink on linen - 2016 - 90 x 75.5 cm
OPW Collection

The use of inks giving off the marbling effect helps put across this trippy vortex vibe.

Honestly the title just made me love it even more, haunting and made so even more by the bright colours that seep into and stain the darkness, it just makes you curious - are you looking up? Out?

Really like the dark haunting colours with the cynical feel to the emotion of this work. The light colours surrounded in dark smoke make it feel as if the viewer is being drawn into the work. The foreground lines make it look as if the world is being surrounded in smoke.

Unicorn Lady

Jordan McQuaid

screenprint & custom frame - 2016 - 39.5 x 34 cm framed
OPW Collection



Graphic / bold print.

Frame is perfect for the work, colours appeal to me.

The two McQuaid artworks work well together and stand out with the bold colours. The prints themselves are also very interesting.

Play-toh

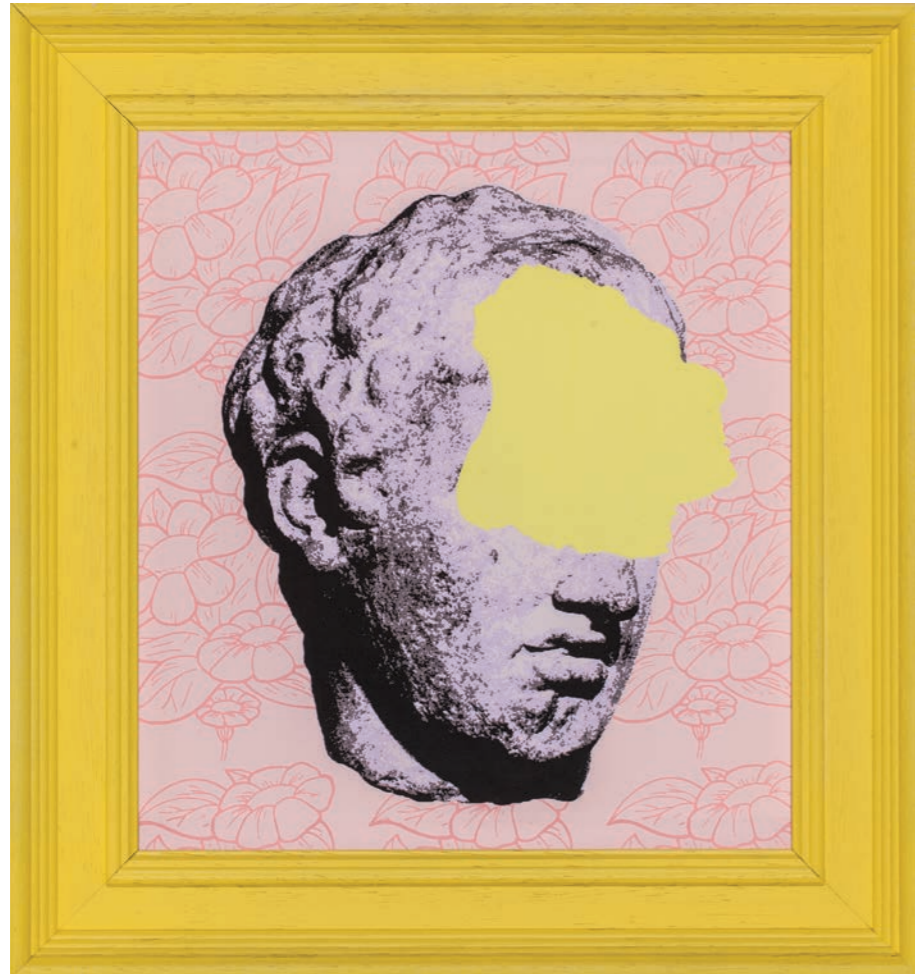
Jordan McQuaid

screenprint & custom frame - 2016 - 40.5 x 38 cm framed
OPW Collection

Graphic / bold print.

Covering the eyes leads to
mystery. Who are they?

Drawn in by bright
colours and it also has a
comic book collage
feel to it which is very
interesting.



To a vanishing point (an iteration)

Barbara Knezevic

carrara marble & mirror polished copper - 2014 - Variable
OPW Collection



Very millennial, strong by itself and also with accompanying artwork, Copper back works extremely well with the marble.

I usually don't like a lot of sculpture but this work was really elegant and eye-catching. I really liked the colour scheme of this work as well. I feel that the copper and marble worked extremely well together and the shiny surface of the marble added an extra element to it. I also liked the balance within the piece and the geometric shape of the carved marble.

This contemporary work of geometric shapes is beautifully placed to create an interesting piece of contrasting figures.

Entrance

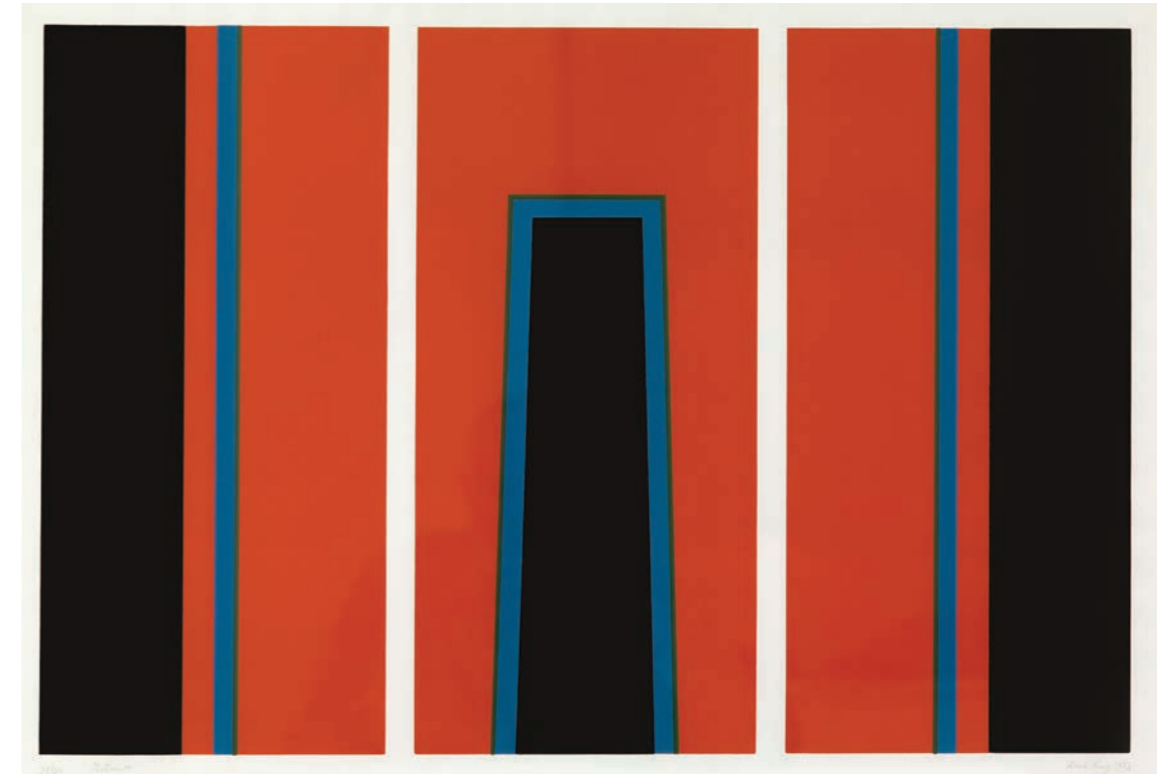
Cecil King

screenprint on paper - 1973 - 46 x 70 cm
DoF Collection

Solid, entrancing, chosen
to contrast with OPW's
collection.

I didn't like this work on first viewing, I just didn't get it or care about it the way I did with some of the other works, it didn't immediately capture my attention. But on a second viewing, and on hearing other people's thoughts, I grew to really love it. Every time I look at this work it becomes a different thing or perspective and each has a different feeling or mood; a tall ominous doorway, a pair of cartoonish/clown trousers, an abstract triptych, the letter n. I think the graphic-ness of it and the colours lends itself to transformation.

Bold symmetry is pleasing to the eye. Strong.



Fog II

Patrick Jolley

archival pigment print - 2010 - 60 x 85 cm
OPW Collection

Love the depth and detail of this photograph. Presents an interesting and unexpected image of India. Expansive.

Ghostly and beautiful, you want to reach into it.

Dark feel to the work. From far away it is hard to see the detail which draws the viewer in to see the detail to reveal a haunting beauty. There is something that doesn't look right to this work, it looks as if the people should be in a green park with trees.





No tin god, no white horse

Marty Kelly

mixed media with resin on board - 2016 - 122 x 91 cm
OPW Collection

Truly fairytale-esque: scary, slightly creepy, colours that should be pleasant, a childish naivety and a sense of danger woven into the landscape but depending on the context in regards to the refugee crisis it could actually be the viewer silently observing who is in fact the scariest thing about the scene.

Abstract/ bright / the narrative is striking.

I didn't like this one at first but once the story behind it was explained I really did. This one is a painting about the refugee crisis. The artist created a dream landscape based on what the refugees said to him. While I personally didn't like the style of the painting, I did appreciate how it seemed to tie in with the dream quality of the expectations the artist wanted to portray.

Model Painting No. 14

Sam Le Bas

enamel on aluminium - 2016 - 44 x 40 cm
OPW Collection



Fascinating. Can't believe it is spray paint medium, neon.

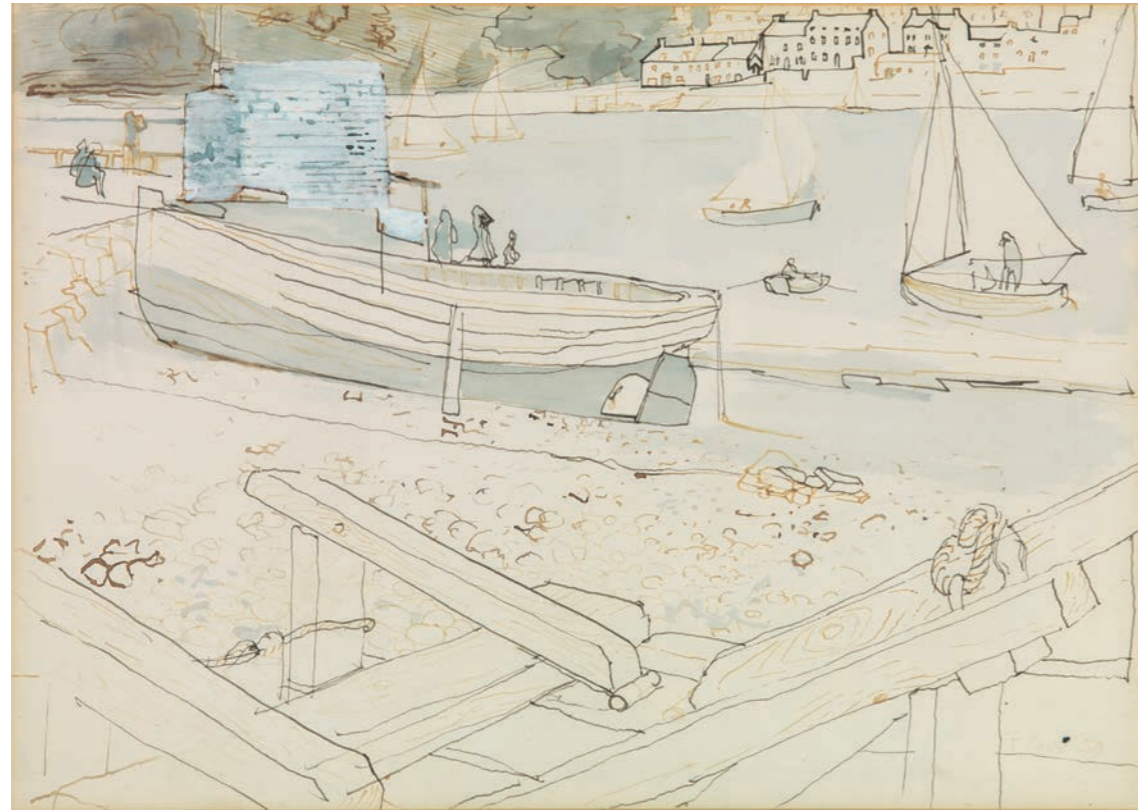
I first thought of those floats you used to get at the swimmers when you were a kid and that shade of green is just lovely.

I love the way that the grey and black of the pipe stands out against the turquoise green background. The turquoise immediately catches your eye and then the smoothness of the pipe makes you want to follow it round.

Portaferry from Strangford

Thomas Carr, OBE

mixed media on paper - 1959 - 25 x 35 cm
DoF Collection



Like the subtlety of the colours, the light, delicate lines and how you can see the main focus of the subject from far away but as you get closer you are drawn in by more and more detail.

Unfinished but this is a desired quality. Element of mystery, pale, breezy, strong line work, big impact.

Feels illustrative. Loose sensitive line work and light. Use of colour reminds me of the illustrations of Quentin Blake. Not what I would expect to see in an Irish water landscape. Feels very modern could see it used commercially as an editorial illustration.

Freefall

Caroline McCarthy

acrylic on canvas - 2015 - 100 x 100 cm
OPW Collection

Confusing, blunt, cheeky.

The fact it's not
different types of tape
is mesmerising. It's like
some sort of magic trick!

The method / technique
of this artwork is the
main reason behind me
choosing it. I found it
amazing that the artist
was able to create a
piece that looked like
overlapping pieces of
tape with just paint. I also
liked the composition
and the colour scheme
because both made the
piece instantly eye-
catching.





Hidden figure in x-ray of Rembrandt Portrait of Frederick Rihel on Horseback

Brian Fay

pencil on paper - 2016 - 197 x 81 cm framed
OPW Collection

As if there's no scale; it's almost actual size yet it feels like peering closely at different graphite marks. Weightless, eerie and familiar at the same time.

This artwork is probably my favourite. I loved how the artist re-invented one of the old masters in an interesting, abstract and elegant way, just pencil sketching techniques. I liked how the artist created it in such a way that you don't see a lot of the detail immediately.



Just stunning. Detail work is fascinating, the more you look at it the more you can see it.

Mouth Full of Teeth

Fergal Styles

oil & glitter on canvas - 2015 - 125.5 x 114 cm
OPW Collection



I loved how intense and glittery and overwhelming this artwork was. The name made me like it even more. There is so much to get caught up in and to absorb and so many things to see in it.

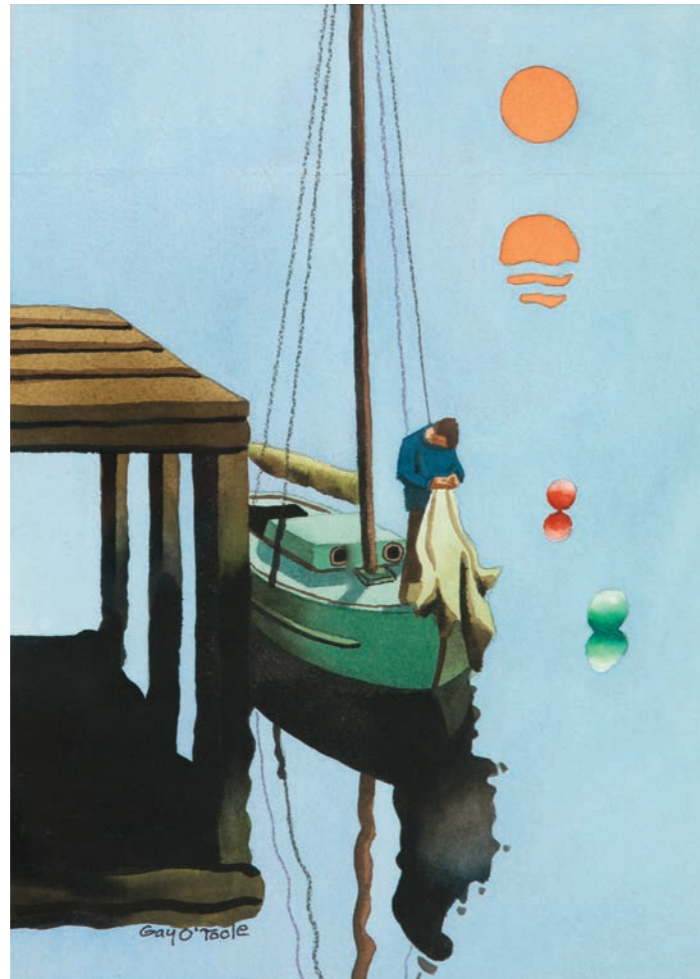
First thing that caught my eye was the striking purple line across the top that creates a very dominant feature that is contrasted with the glitter. At first I didn't like the glitter, but the more I looked at it the more it appealed to me.

Rough / contrasting / swirling / glitter.

Running Repairs (Burton Point)

Gay O'Toole

watercolour on paper - 2001 - 34 x 24 cm
DoF Collection



The sun and its reflections draws you into the painting. Oriental undertones. Peaceful.

Adore this work - probably more because of studying illustration and seeing how the artist used contrast in colour/style to create it. The subtle abstraction and simplification, calm.

I liked that this artwork was both realistic and abstract; was intrigued on first viewing. As I looked more I noticed the detail and shadows and came to appreciate the composition. Interesting in comparison with other artworks we picked, the Thomas Carr and Wilfred Stewart works. All water based settings that feel very rural, Irish and familiar but this one is also other worldly and strange. Dream-like?

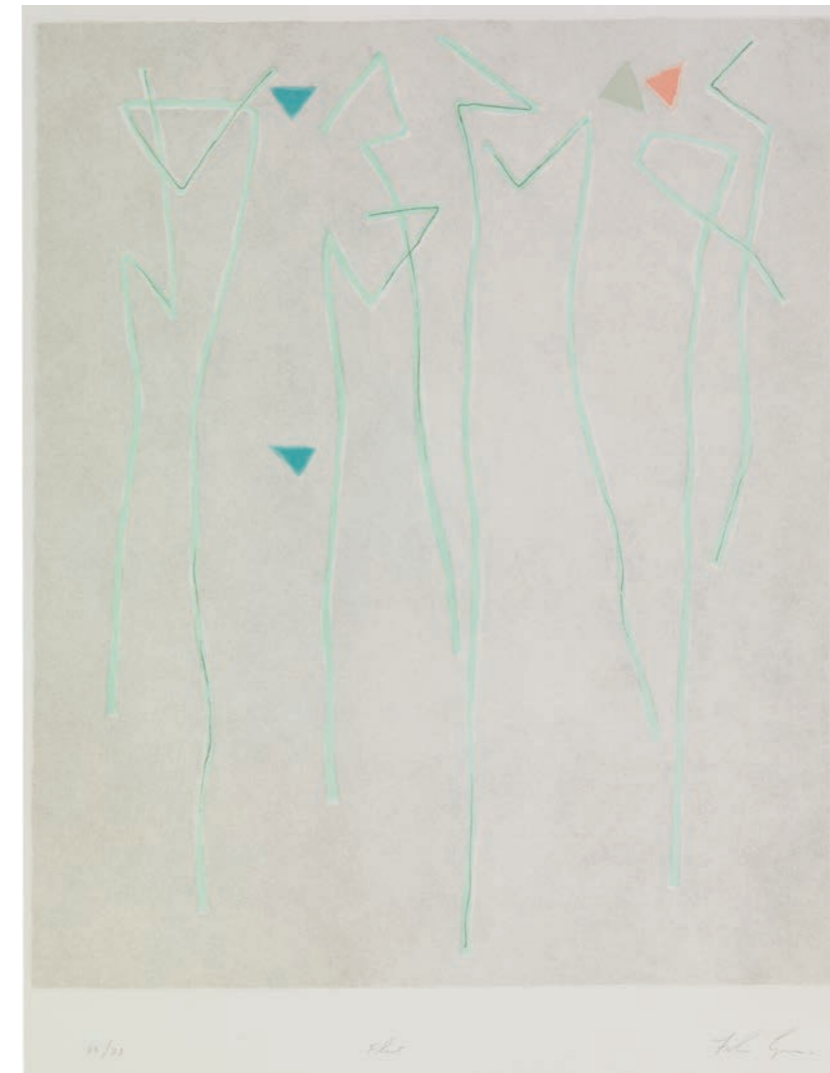
Flur**Felim Egan**

lithograph on paper - 1991 - 42 x 35 cm
DoF Collection

On first look I loved the colours and curved shapes – calming and hypnotic. Looks figurative and has a lot of movement in it, like people dancing. On second look, and getting up close, there is a lot of depth to the lines and it's just really delicately and beautifully done.

The almost melting lines, patterns that feel ancient and fresh.

Really like the subtle colours. Use of geometric shapes and how my eye is drawn to the bottom of the page and as it's drawn up to the dramatic, more energetic area of the page at the top.



LH 95

Lucy McKenna

pencil on paper - 2014 - 61 x 52 cm
OPW Collection



The detail in this work is very impressive but mostly I just liked it visually. The areas of intensity juxtaposed with blank space and I was interested in ways it could play off other works we had selected, such as the photograph, **Fog II**.

Beautiful; lost in the detail. The white space perfectly compliments the level of detail surrounding it.

Love the detail and concentration that has gone into this artwork. It looks like a puzzle that hasn't yet been completed but this works to create mystery and dimension.

The Big Smhoke

Conor Coughlan

oxidised steel infused paint (oil gloss), chalk,
blackboard paint & car polish on canvas - 2017 - 100 x 80 cm
OPW Collection

Interesting composition
and collage effect using
paint and other textures.

Earthy colours but feels
industrial with man-made
marks; like something
has been destroyed
and something new is
emerging out of it.

Fierce, dark, pirate's sky,
foreshadowing evil.





Lost Horizons

Elinor Sherwood

oil on board with collage - 2017 - 122 x 83 cm
OPW Collection

My favourite work, the tie-dye effect is fascinating. Each person in the room saw something different. I see "mind blown".

Beautiful pastels.

Very complex artwork that has a lot going on. The closer you look the more you see.

It Looked Inviting, So I Just Went In

James Kirwan

acrylic on panel - 2015 - 60 x 60 cm
OPW Collection

Open, happy, quirky,
controlled and narrowed
but exciting.

This artwork really
stands out because of
that vibrant house in the
middle of the painting.



My eye was originally
drawn to the pink feature
in the middle of the page.
The dramatic work really
holds my attention. The
simple block features in
the foreground help to
make the house the most
prominent feature. I like
the almost symmetry of
this piece.

Winter Landscape

Wilfred Stewart

watercolour on paper - purchased 1983 - 28 x 36 cm
DoF Collection

I really like the subtle blue in the distance in the mountains. I could see this artwork in a graphic novel for a wasteland on a different planet.

I love the mood of this work. It feels calm and quiet with a bit of a dark/harsh edge. Really captures the cold/starkness of a winter day on an Irish beach and feels very familiar/nostalgic to me. Use of ink to create different weights makes the scene fragile and intense simultaneously? Really like the brief use of the blue wash.

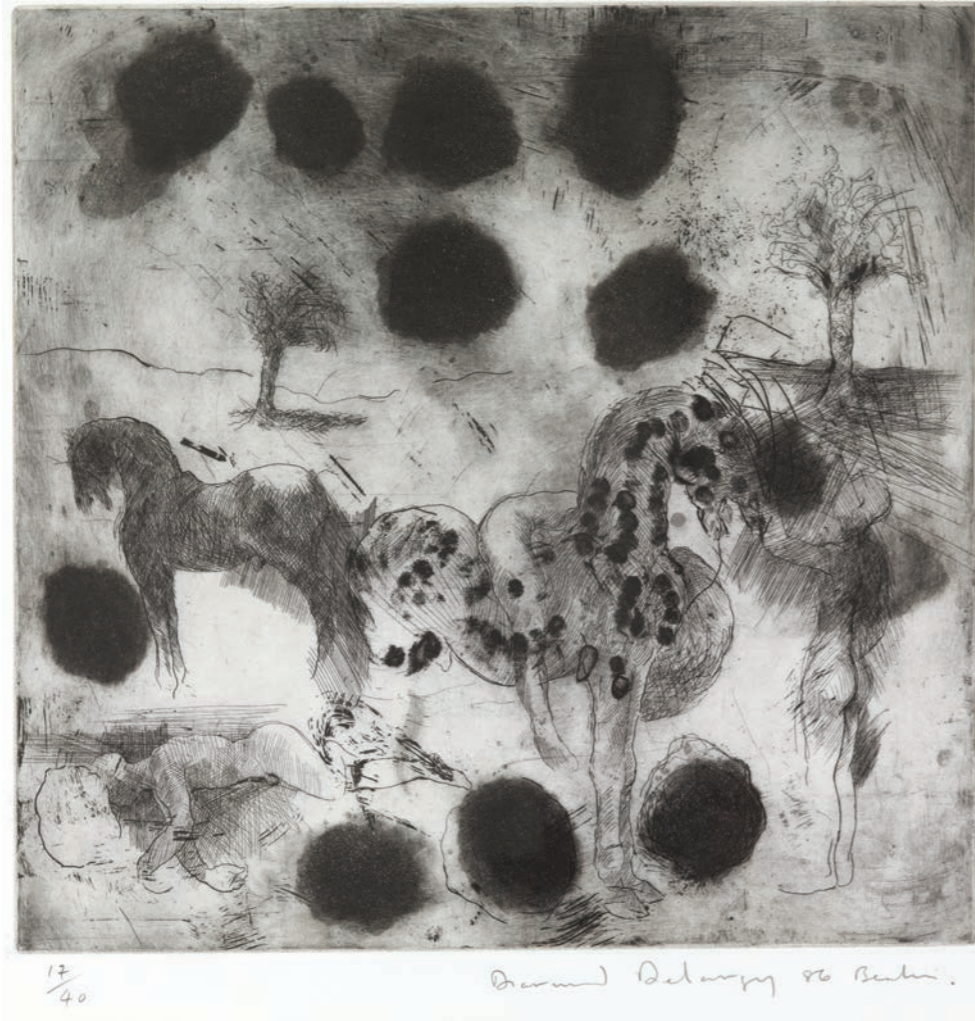
Calming, almost oriental inspired, hints of blue undertones. Has a strong emotional distilling.



The People in the Field

Diarmuid Delargy

intaglio on paper- 1986 - 54.5 x 52.7 cm
DoF Collection



I really love this print, with the use of the heavy, dark shadows of the figure and foreground, against the white of the horse. Maybe means the difference between purity and darkness. I also love the use of heavy brush strokes to add a real depth.

Dreamlike, confusing, symbolic, as if it includes a passage of time.

I liked this work on my first viewing but found that each time I looked at it I saw something new - it definitely grew on me as the day went on. Reminds me of experimental movies recorded on film, with multiple frames layered together and noise/scratches of the film complicating the image. Dark circles remind me of blotches in your sight when you look directly at the sun. Fractured memory.

Beckett Series - From an Abandoned Work

Diarmuid Delargy

mezzotint, aquatint, engraving and etching - 1996 - 74 x 81 cm
DoF Collection



AIP 18
2
Beckett Series - From an abandoned Work Diarmuid Delargy. 96.

The details on this print are amazing. Scratchy line work combined with dark deep shadows and bright white areas. Love the grass detail, some kind of wash and resist? Couldn't stop looking at it, feels like a visualisation of some Irish mythology or literature. Has a lot of energy while also feeling slightly downtrodden/dark/oppressive. Feels elemental and complicated but is also just very interesting to look at on a purely aesthetic level.

I really love this etching, with the use of heavy, dark shadows of the figure and foreground, against the white of the horse. Maybe means the difference between purity and darkness. I also love the use of heavy brush strokes to add a real depth.

Bold, yet detailed - very graphic, blocked in colour. Objects and details blur in and out, our focus is forced to observe things in the order the artist wishes, composition is busy but not uncomfortable.

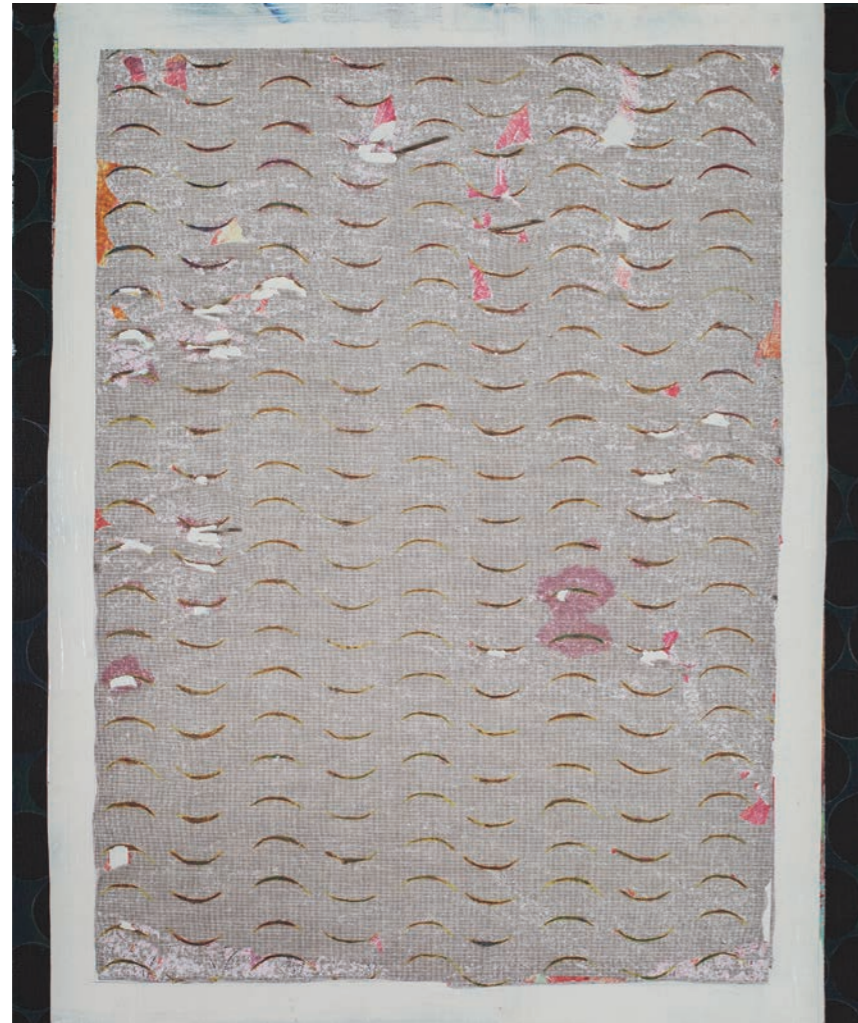
Trace I - cmyk

Susan Connolly

acrylic & medium gel on canvas - 2016 - 60 x 50 cm
OPW Collection

Almost repeat pattern.
Beautiful artwork with the
layers and look of cutting
and peeling, to show
what is behind. Maybe
showing the breakdown
of someone's character?

Layered splendour.



Really liked her method of
having layers and peeling
them off but leaving part
of each pattern/texture/
colour still visible at each
stage. Thought that the
patterns, textures and
colours chosen really
worked well together and
that the artwork had a
lot that could match well
with elements of other
works in the exhibition.

Blue House in Snow

Paul Cunningham

oil on canvas - 1998 - 18 x 26 cm
DoF Collection

Intimate scale of the painting enhances the colours. Makes the detail of the work and intricate brush strokes stand out more. Really dramatic feel to the work, as if there is a storm coming but somehow the house feels safe.



Alembic

Mark Ainsworth

oil on canvas - 2000 - 86 x 97 cm
DoF Collection



In a room full of paintings this one drew a lot of attention because of the vibrancy, energy and movement it contains. It feels like you can see every brush stroke and movement the painter made.

Love the colours, love the energy, and the contained movement.

Dramatic, bold colours and strokes make the work stand out. The scale of the piece helps to enhance the impact and colours. Like the mix of elongated, curvature and angular shapes.

Stone Walls on the Hill, Co. Mayo

Pádraig MacMiadhacháin

oil on board - 2004 - 20 x 20 cm
DoF Collection

Different. The black
splodge reminds me of
tea leaf reading, brush
strokes visible showing
movement.

Inside of a seashell;
different observations
pieced together like a
collection of wee small
details.



Low Water

Mike Fitzharris

oil on board - 2005 - 29 x 29 cm
DoF Collection



Messy, strange, reminds me of painter's clothes.

Chosen more because I liked techniques etc. and the softness of the colours despite their rough appearance.

I like the whole composition of this painting and the bright colours coming through the silver foil catch your eye. The contrast between the top blue and bottom pink is also interesting.

Composition II

Patricia Doherty

oil on canvas - 2006 - 30 x 25 cm
DoF Collection



Like the asymmetrical strokes. Use of soft, subtle colours with the dark block in the bottom really stand out and draw the audience's attention.

I just really like the way this painting looks. The colour and the way the shapes connect together feels balanced.

Pale; nude; the sun.
Summer.

Attracting Goldfinches

Peter Richards, ARUA

cyanotype print on paper mounted on aluminium - 2016 - 40 x 30 cm
DoF Collection

I like the intimate size of this artwork, the gradient of the blended colours has a soft, delicate feel and the strong vibrancy of the blue. Strong focal point of the flower.

Inky and crisp.

Stronger than its sister work, the small scale is much more impressive than the larger, washed, moving, flowing.



Awesome Wonder

Michael Geddis

pencil drawing on paper - 2014 - 120 x120 cm
DoF Collection



I like the monumental size of this artwork. How it can represent so many things such as veins or water with the flowing lines and line curvature.

Woven; vast.

One of my personal favourites from the entire selection. Detail is astounding capturing the eye. Drawing seaweed imagery. Pencil work shows impressive hand skill.

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Cu rators

Aaron McAuley



Enjoyed being on the other side of the judging; it was exciting. I've never really thought about how art is chosen for public areas until I took part in the process myself and it is very interesting. It was great just to be able to view the work but to have the chance to share opinions and actually select the pieces for the gallery was brilliant. Through each of our courses we have developed our own language in how we discuss work and we were able to use this when curating the work. Hearing the different opinions on the work made me realise how different our tastes were/can be and it proves that in an art based career you're never going to have that perfect piece because there will always be someone against it.

Alana Finn



I thoroughly enjoyed the overall experience of the two days, being able to have a voice and a say in the choices, no matter if my opinion was good or bad on the particular piece. I definitely think that I learned a lot from other people whilst choosing the work, my experience and thoughts on graphic design absolutely came through and helped me select and identify which artwork I thought would fit together and create the overall exhibition.

Christopher Mervyn



Lovely chicken goujons! Bring back **'A dog with Thoughts.'** It was a really enjoyable experience and meeting fellow students from different years was good craic. It made me look and think about art differently, opening my mind a bit more. The variety of styles and forms of work we had to choose from was immense.

Emma McGlade



Taking part in this workshop has been really eye-opening in to the process of curating exhibitions and helped me develop my ability to provide critical analysis of artwork, which to some I struggled with. I thought the range of artwork on show was very interesting and this also gave amazing insight into other people's opinions and personal tastes. I'm very glad I was given the opportunity to take part.

Emma Stockton



I really enjoyed the experience of working with other year groups within design. It was eye-opening to see how different people interpret different pieces of work and the process and decisions that go into curating an exhibition. I loved looking at the completely different styles of the artists, and how two pieces can have a completely different concept and narrative, but can still work dynamically alongside each other. This was an experience that I will definitely take part in again as I feel it has opened my eyes to composition, colour and scale. A consideration that I can bring into my project work for next year.

Meabh Crozier



What I enjoyed most about taking part in the process was gaining a different perspective on a selection process in relation to actually creating an exhibition. Usually selections for me involve going through ideas and seeing what I can improve on or which ones worked better. For this however, I had to consider and visualise with others what the final choices would look like as a whole, and what purpose/meaning it would hold for an audience. A lot of us at first rejected pieces because we didn't feel they would tie in with what had already been chosen but we then realised that there were still others to come that may have worked well with some of those pieces we had said no to. For me I think this was due to my graphic design mentality because I wanted to get it right first go and have everything in sync to maybe match to a single theme or idea, rather than relying on my gut feelings about a piece. However, some pieces you knew straight away that you liked and for me those pieces were either to do with the skill in making them, the story or meaning behind it or just immediately liking how it looked. I think as a future graphic designer (hopefully) I was drawn to pieces that were aesthetically pleasing or impressive (maybe instantly eye-catching or something not immediately obviously brilliant but was after you looked closer) or that communicated something I felt would be good to share with people. Since graphic design is all about visual communication, I think that a lot of us were trying to create an exhibition with purpose and variety, so it would have something for everyone. So yes, I feel that being a future GDI student influenced how and why I chose the pieces I did.

Phoebe Todd



A lovely experience. Really enjoyed being able to view the artwork up close and get a glimpse at such varied collections. Approaching the art from a 'gut instinct' perspective created very interesting and honest group discussions and gave the opportunity for each piece to be seen from multiple angles that I would have missed if just viewing the work on my own. Also getting to meet the different curators and staff involved with both collections and listen to their insights and stories made the whole thing very fun and relaxed and made the art feel more accessible and approachable - something as an illustrator I think is essential.

Rosanna O'Kane



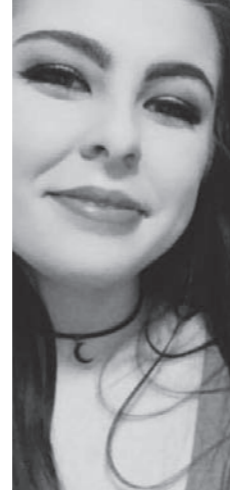
During this experience I've learned a lot about the process of curation in regards to how a piece of work can be reframed in relation to other works and how two works can be contrasted to create meaning or dialogue. I really enjoyed the whole process of viewing the works as part of a group collective and having my immediate reactions challenged by other people's opinions. I was surprised by the variety in the work and by how modern colourful and interesting our selection was. I found that my reaction to several of the pieces changed upon my second or third viewing and I enjoyed finding a middle ground on my opinion - being able to appreciate aspects of a work even if it wasn't originally to my taste. While my gut reaction to many of the pieces was based purely on aesthetic and my own taste, as the day went on and I viewed each work multiple times I found myself making connections between different works and seeing narratives build between them and this definitely influenced my selection and caused me to choose pieces I had not originally loved. It was great to meet the staff involved in both collections and to hear stories, life experiences and perspectives from them, as well as my tutors and fellow students. I think that as a group of illustrators and graphic designers we were very drawn to pieces which were modern; made interesting use of space and composition; employed bright and interesting colour schemes; and used varied and interesting mark making.

Ruairí Jordan



I didn't think it would be as fun as it was! It felt great when people agreed with me on what work to include, but was heartbroken when pieces I loved didn't get chosen. It was an interesting learning experience on how exhibitions are curated. It was also brilliant hearing different interpretations of work and speaking to the other students. It was great learning about the OPW too. As a designer, I was able to have a greater appreciation for composition, colour and was able to think more critically about why artists may have done certain things in their work. Looking forward to the exhibition now!

Shannon Goody



I enjoyed this process very much. I have never experienced anything like this before and went in with zero expectations. Being in a group of people I did not know in a casual format allowed me to feel comfortable in speaking. This allowed my true feelings of the work to be expressed. I enjoyed the power given to us as a group and I felt we really had an impact on the decision making process which is a responsibility I had not experienced before. It was such fun to be given the final say. I feel that being a GDI student allowed me to use the skills I've developed through being a student to see aspects of the work I would have not considered before - such as colour schemes matching or feminine or masculine qualities.

Stephen Nichol



Great experience. I would recommend that if you get the opportunity to do this, go ahead and do it. It's good fun to evaluate and talk about artwork that you wouldn't have seen otherwise. When I was picking the different art pieces there were a number that I picked because I was just really interested in the artwork, the way it was made and the story behind the work but there were also a good few paintings that I chose because of my graphic design background. For example, I was drawn towards the pieces with distinct line, pattern, shape and layout in them.

Zachary Mayne



I was excited to take part in this project because I was interested to see how, as a Graphic Designer, I would view and discuss the artwork. Previously, I was thinking that it would have been no different but I very quickly realised that I started to use graphic design terms in relation to fine art pieces. Colour, composition and technique were the things I was attracted to most. Also, artists that took more of a contemporary approach to their work stood out more to me. I thoroughly enjoyed the process and enjoyed seeing how my decisions were impacted and altered on the second day, in relation to the paintings that had been picked the previous day. I began to think about what kind of pace the exhibition would have and what work would compliment each other.

Acknowledgements

Design / Hurson

Print / WG Baird

DoF Photography / Chris Hill

OPW Photography / Con Brogan except page 64 Davey Moor.

Exhibition organised by the Department of Finance, Stormont Executive, Ulster University and the Office of Public Works.

Special thanks to the artists, their representative galleries, and the exhibition venues for their assistance with this exhibition.

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