

ENCOUNTERS  
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Dimensions in centimetres, unframed, height preceding width.

Front Cover:

Diarmaid O'Sullivan, *Helical*, Oil on board, 20.5 x 30, 2013,

Collection of the Office of Public Works.

Norman Smyth, RUA, *Building Bridges*, Oil on canvas, 34 x 44, 1993,

Collection of the Department of Finance and Personnel.

Back Cover:

Rosemarie McGoldrick, *Bird, Plane, Superwoman*, C-print mounted  
on board, 52 x 37.5, 2007

Collection of the Department of Finance and Personnel.

**Venues 2013/14**

**6 September – 28 September**

Lisburn City Library, Lisburn, County Antrim

**4 October – 2 November**

Derry Central Library, Derry-Londonderry

**11 November – 2 December**

Cork County Library Headquarters, Cork

**7 December – 18 January**

Red Door Gallery, Newcastle West, County Limerick



## Acknowledgements

Exhibition organised by Jacquie Moore, Jenny Deery, Avril Percival, Marian O'Brien, Colin Butler and Dara Lynne Lenehan from the Office of Public Works and Eilis Hegarty and James Taylor from the Department of Finance and Personnel

Research and text for the Department of Finance and Personnel by Eilis Hegarty and James Taylor

Research and text for the Office of Public Works by Anna Job and Niamh Keaveney

Introduction by Colin Butler

### **Photography**

OPW: Denis Mortell and Davey Moor

DFP: Bryan Rutledge

Artists: Mark Cullen, Deirdre Hayden,

Karen Tierney and Alberto Maserin

Galleries: The Doorway Gallery and

Stoney Road Press

### **OPW Art Management Group**

Clare McGrath

John McMahon

Ciaran O'Connor

Angela Rolfe

Jacquie Moore

Mary Heffernan

Jenny Deery

### **Thanks**

Special thanks to the artists, their representative galleries, and the exhibition venues for their assistance with this exhibition, and to the Government Departments that released the included art works. Also, special thanks to Fiona Nicol, the Cheyne family, the Irish Hospice Foundation, Ross Fine Art Auctioneers and to Catherine McWilliams.

## Foreword

Welcome to this year's joint touring art exhibition between the Department of Finance and Personnel (DFP) in Northern Ireland and the Office of Public Works (OPW) in the Republic of Ireland.

This is now the sixteenth year in which the two Departments from Northern Ireland and the Republic of Ireland have worked together to bring art works from both collections to a wider audience. This year sees a pairing of the artworks, with each 'encounter' creating a dialogue between the works. The selected works demonstrate a variety of media, from traditional methods to contemporary installations and sculptural works.

There are four venues for this year's tour, starting with Lisburn City Library in September,

then in October it will move on to this year's UK City of Culture Derry-Londonderry, where it will be shown in Derry City Library. The exhibition then moves south to Cork County Library Headquarters for November followed by The Red Door Gallery in Newcastle West, County Limerick, where it will coincide with the opening of the Winterfest in December. The choice of venues provides an interesting variation of exhibition spaces.

We would like to acknowledge the excellent co-operation our staff has received from the venues and also thank the artists for the artworks and the insights they have provided us with for the catalogue. It is with great pleasure that we, as Ministers for the participating Departments, bring you this exhibition.



**Brian Hayes, TD**  
Minister of State at the  
Department of Public  
Expenditure and Reform  
(with special responsibility  
for the Office of Public  
Works)



**Simon Hamilton, MLA**  
Minister for Finance  
and Personnel  
Northern Ireland  
Executive

## Introduction

The idea of the encounter between two separate art collections has long been the unarticulated purpose of this annual joint exhibition, as artworks from north and south are brought together every year to a set theme. So for the theme itself to be *Encounters* makes for a wonderfully open approach to curating this year's exhibition. Tremendous work has been done in each Department to choose the art and one will quickly notice that a great many of the pieces from the collection of the Department of Finance and Personnel (DFP) depict public life with an emphasis on human encounters. In response, the Office of Public Works' (OPW) chooses 'encounter' those of the DFP, although this selection process was not exclusively one-way. The result is an exhibition with forty two artworks, in a variety of media, brought together into twenty pairs or sets that converse with each other on many varied levels.

As the act of seeing is our first encounter with art, it is those works of art that look alike that are the most direct form of encounter in this year's exhibition, and resemblance through colour is the most basic such dialogue herein. Simon McWilliams' *Post Office, Donegall Street*, with its vibrantly coloured Belfast streetscape, is connected on one level with I was thinking of you when this happened

simply through the matching colours found in the array of plastic drinking straws, realised in ink and pencil by Caroline McCarthy (pg. 55 & 54). Eugene McGuile's *A Summer's Day in Cornmarket* is another Belfast streetscape, this time in more muted tones, which adroitly matches a colourful abstract piece by Tonia Kehoe (pg. 43 & 42).

Beyond the mere encounter of colour, yet still purely linked visually, is the neat pairing of Oliver Comerford's *Get Here VII* and Frank Eyre's *winters evening* (pg. 18 & 19). Here are two road-side landscape paintings, both in shades of green and yellow with low, dark horizons. In Comerford's, a tree, decorated with yellow Christmas lights provides a vertical thrust to the painting, likewise a wide strip of road cuts upwards through the foreground of Eyre's scene, lit by those ubiquitous yellow street lamps.

Where the pairing is not immediately apparent through style or colour, the encounter is there to be found on more conceptual levels. Thematic concurrences are found in many of the artworks and they can be as broad as the two pairs matched here under the umbrella of sport. The most direct of these being between two stick-and-ball field games, with Iwona Nartowska O'Reilly's *Clash* paired with Chris Dearden's *Cricket Match, 1985* (pg. 62 & 63). Less



immediately obvious is the dialogue between Elizabeth Magill's *Forest Area + Football* and *Country Match of the Day* by Gretta Bowen, but the connection is there to be found in more than just the sporting reference in the titles (pg. 46 & 47). It is no great stretch of the imagination to find a communality between Frances McKenna's *Bar-B-Que* and the sculptural piece *Dispenser* by Deirdre Hayden; in a reversal of Hayden's artistic process of removing objects from their primary purpose, the bronze ketchup dispenser would grace any such feast (pg. 39 & 38).

*Peter & the Wolf* by Bono with his daughters Jordan and Eve is paired with Anna Cheyne's *Children's Games* by both the visual similarities and a common theme (pg. 14 & 15). The primitive style of Cheyne's idyll matches the child-like style Bono and his daughters imagine for Prokofiev's classic twentieth-century fable. All the figures are reduced to simple forms, to the point where Cheyne's animals are indeterminable, and in each scene the characters are realised in only one colour. A further counterpoint between these two works is childhood; Cheyne's children are playing with kites and animals, just as Peter is playing with his cat and duck and a small bird in the forest surrounding his grandfather's house.

The two nocturnal representations by Fleur Jackson and Mark Cullen can be connected on more than just one thematic level (pg. 23 & 22). The market traders gathered around the central fire in *Moroccan Nights* could be the early Moors who first looked up to the stars in order to calculate the direction of Mecca. Perhaps they could be the great sea merchants who benefitted from ideas of their early astronomer ancestors almost a thousand years later, or even the traders catering to tourists last night. This all evokes a timelessness that is somehow appropriate to this ancient corner of Africa, and all this is looked down upon by the eternal stars. The stillness at the centre of *Moroccan Nights* dissolves into movement towards the edges of the painting. *Starfield*, in contrast, sits locked in time and space, belying the fact that the heavens are in continual motion.

The subtly shifting track of our own star across the sky is beautifully captured in Karen Tierney's *KAQ (3 Months of Winter)*, a time-lapse photograph of the race of the sun across the winter sky. The patience and persistence required to produce such an image are also essential characteristics of Rosemarie McGoldrick's work, where diligently seeking out rare birds is often the basis of her art, here represented by *Techniques of the Bird Observer II* and *Bird, Plane, Superwoman* (pg. 86 & 87).

It is through artistic practice that the unlikely couple of Aoife Miskella's *Flutter* and Flora McDonnell's *A Cup of Tea with Jack and Cathy Thompson* are linked in domesticity (pg. 58 & 59). Miskella works with everyday objects and attempts to transcend the everyday and the banal, and it is moments of generosity and hospitality that McDonnell remembers as exceeding the ordinary moments of her growing up in Glenarm, County Antrim.

There are a few clear examples of related subject matter such as the canines in Lucy Doyle's *Lapdog* and Gillian Kenny's *UB Bulger's Mutt* (pg. 26 & 27) or the flowers that are common to Yanny Petters' two small pieces of verre églomisé and Gladys McCabe's market scene (pg. 82 & 83). Construction, although at two opposite ends of the scale, is the subject that unites Diarmaid O'Sullivan's painting of an arrangement of masonry screws, *Helical*, and Norman Smyth's *Building Bridges* (pg. 78 & 79).

By drawing a parallel between the hidden brickwork in *Somniloquy – Temple*, by Mary FitzGerald, and the warehouses and factories in the background of *Digging for Bait, Belfast Lough*, by Coralie DeBurgh (Lady Kinahan) there is a subtle connection between these two very different works (pg. 30 & 31).

Subject matter and theme overlap in *Brownies on Parade in Portadown* by Joy Clements and Mick O'Dea's *Heroes* (pg. 71 & 70). The most immediate fulcrum is the presence of child members of quasi-militaristic companies; like the marching girls in *Brownies on Parade in Portadown*, the boys in *Heroes* line up in a display of discipline. By inverting preconceived notions of the viewer these two works also share a common theme. Parades in Portadown often conjure up memories of conflict, but Clements portrays an altogether more friendly image, with onlookers of all ages welcoming the peaceful nature of the march and the optimistic spirit embodied by the idealistic young girl guides. Taken from photographs of the Irish War of Independence, O'Dea's barefooted youths are not emulating the freedom fighters, as one may first suspect, but rather they are imitating the soldiers that were being shipped to Ireland from the recently quiet trenches of World War I, known as the Black and Tans. O'Dea's aim is to expel the myth that the War of Independence was 'us versus them', whereas in reality Irishmen did fight on both sides.

By pairing two pieces together, our perception of each individual piece can be altered by something as simple as the title. *Fr Colin, Holy Family Church*,

*Belfast, Northern Ireland*, Alberto Maserin's photograph of the day-to-day priest's moment of transformation into his ceremonial role is altered by its pairing with Jennifer Trouton's *Servitude*, as ideas of what it means to be a priest in service to God are formed by the latter's title (pg. 50 & 51). Next to Dervla O'Flaherty's *Gaze* two of the three characters in Rowland Davidson's *Senior Citizens (Donegall Place)* recede in significance as focus is unwittingly drawn to meet the look of the lady who peers back at the viewer (pg. 74 & 75). This relationship between titles can reinforce as well as alter the sense each pair, as is the case with James Cahill's *Reflection* and Colin O'Connor's *Ponder* (pg. 67 & 66).

Having examined many types of encounter found in this exhibition – visual, thematic, stylistic, subject matter, and titular – the pair of *Melancholy Sense* by Stephen Darragh and *Apathy and Empathy* by Sarah Flynn provides a neat conclusion to the ideas presented above (pg. 35 & 34).

Darragh's painting initially connects on a visual level through the call-and-response between the tables and chairs. There is also a shared sense of being trapped, expressed by Darragh through muted colours, anonymous faces and a flat composition and in Flynn's sculpture the

table traps the chairs, which in turn trap each other. Considering the titles reveals another encounter between these two artworks. Pairing *Melancholy Sense* with a work called *Apathy and Empathy* begs the question of the viewer of the former, *do you empathise?* Like the interminable push and pull for a seat at Sarah Flynn's table, the two titles call to each other and to the beholder.

Just as all the included artists cannot have foreseen their work being paired in such unpredictable ways, neither can the team that brought the artworks together for this year's exhibition envision the new and surprising individual connections that each visitor will make.

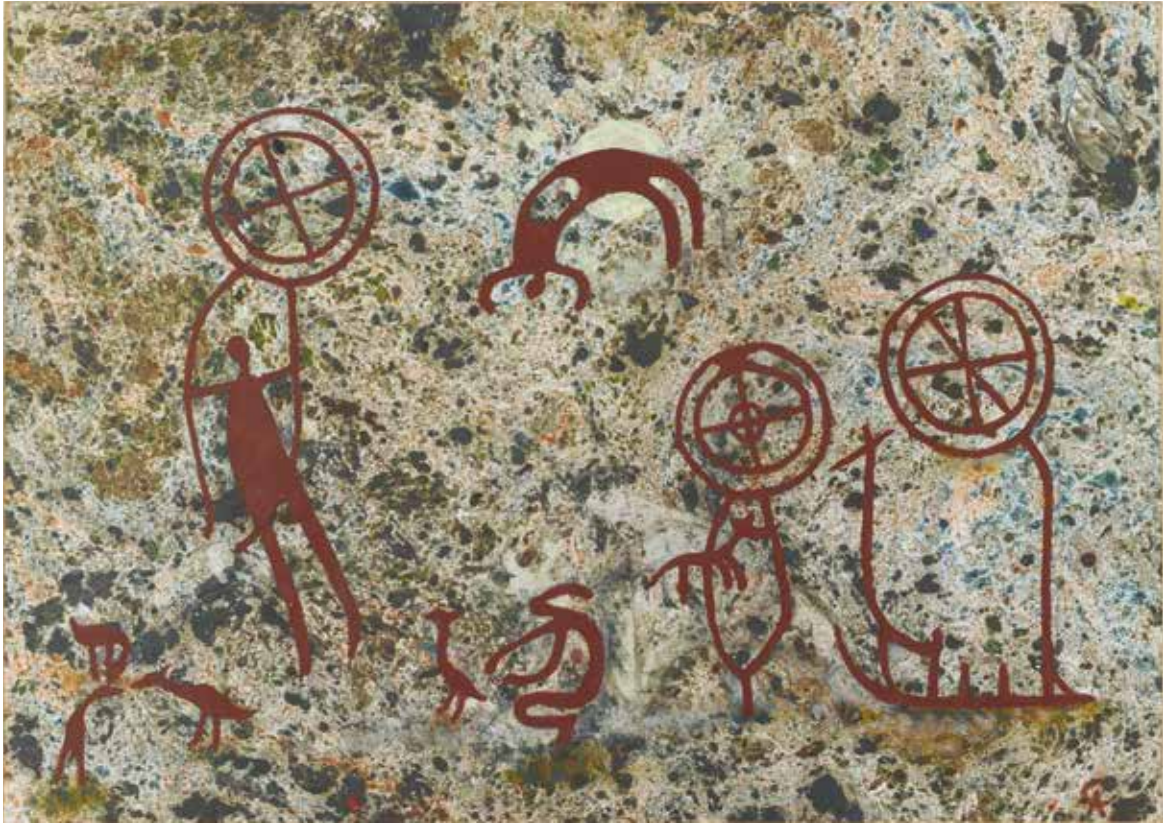
### **Colin Butler**

Researcher  
Art Management Office  
OPW









## Bono with Jordan and Eve

### *Peter & The Wolf*



Giclée print

Edition 152 / 200

28 x 77

2003

Collection of the Office  
of Public Works

In 2003, the Irish Hospice Foundation (IHF) undertook one of their most creative and exciting fundraising ideas. The IHF produced a CD with accompanying book of Prokofiev's classic musical tale for children, *Peter & The Wolf*, re-worked by Gavin Friday and Maurice Seezer. The project was conceived to raise funds for the IHF, a support and development organisation for hospice/palliative care.

The book was illustrated by the singer Bono, assisted by his daughters, Jordan and Eve. The original illustrations and other works on paper associated with the project were auctioned at Christie's in New York on 21 November 2003, raising \$368,000 for the IHF. The works formed a touring exhibition that moved between Dublin,

London, Los Angeles and New York. A limited edition giclée print set of the book's illustrations was also produced in boxed sets of five prints. This image is a print from the series and depicts Peter with the four animals from the fable. Bono's daughters Jordan and Eve have signed the work.

The artists, project team and others involved in this project generously gave their services free of charge and the project was one of the IHF's most successful fundraising initiatives.

Bono who participated in the project in memory of his father, Bob Hewson, who died of cancer in 2001, was modest about the result, and stated *I had a special time with my girls that we'll never forget.*



## Anna Cheyne RUA

### *Children's Games*



Oil on paper  
28 x 40  
1994  
Collection of the  
Department of Finance  
and Personnel

Anna Cheyne (1926-2002) was born in London. She moved to Northern Ireland in 1954, settling in Lisburn for over 45 years.

Cheyne was both a talented painter and sculptor working with bronze, papier mache, fibre glass and her personal favourite, clay. She drew inspiration from her favourite painters Giotto, Bosch and Modigliani, and sculptors Donatello and Barbara Hepworth.

In 1982, after giving up her successful pottery supplies business to become a full-time sculptor and painter Cheyne explained

*My initial reason for making anything is because I have thoughts in my mind that I wish to express, for example, a protest about nuclear pollution, the political situation in Northern Ireland or the acceptance of old age.*

Anna Cheyne's family have kindly provided background information to *Children's Games*. It is one of three oil on paper works, with that title. These works were created for Anna Cheyne's solo exhibition *Time's Winged Chariot*, which was held at the Ulster Arts Club Gallery in Belfast in 1994. The exhibition title came from a poem by Andrew Marvell (1621-1678), the lines of which express Cheyne's feelings of urgency with so little time left and still so much to do

*...but at my back I always hear  
Time's winged chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.*

In September 1993, Cheyne holidayed in the south west coast of Sweden, where she had been told several years previously of the Bronze Age Scandinavian rock carvings to be seen there. She was amazed to discover so many huge granite slabs covered with shallow carvings. No one really knows the significance of these works, but some historians attribute them to sun worship and fertility rites. Cheyne felt a deep affinity with their magical, mystical quality. She used these figures and animals to express the brief, fleeting nature of our lives.

The Anna Cheyne Visual Art Award is a biennial competition in memory of Cheyne's outstanding contribution to the arts. Its aim is to support the development of contemporary local artists through the purchase of new public artworks for a collection housed at Island Arts Centre in Lisburn. A retrospective exhibition of Cheyne's work was held in the Island Arts Centre in April 2003. Anna Cheyne exhibited throughout Britain and Ireland and from the 1980s exhibited annually in both the Oireachtas and the Royal Ulster Academy exhibitions. Cheyne was appointed a full Academician at the Royal Ulster Academy in 1994.





## Oliver Comerford

### *Get Here VII*



Oil on board  
31 x 46  
2002  
Collection of the Office  
of Public Works

Oliver Comerford was born in 1967 and lives and works in Dublin. He attended the School of the Art Institute of Chicago and achieved a Bachelor in Fine Art from National College of Art and Design, Dublin. He achieved a master's degree from Chelsea College of Art and Design, London in 1997. The titles of Comerford's exhibitions, such as *Get Here*, signpost precise locations, drawing towards (or away from) the quite specific settings from which the art has been formed, highlighting his enduring need for direct encounters with place.

*The surfaces of the paintings at times... seem suitably motion-streaked or misted up....fugitive impressions of 'real' locations, offering transformed re-made versions of drive-by photographs....windscreen haze and wiper smear seem implied in scenes of obscured road visibility or headlight glare....<sup>1</sup>*

*Early in my career, I had a camera and I had a car and the camera was always*

*around my neck, wide angle lens, hand held and I'd drive and shoot and I'd find myself at the edge of things. The car became both a way of getting access to the landscape but also a way of framing the subject matter.... I used to draw a lot from observation and, in part, photography took over that function from me. The photograph offered an instant way to combine image and memory.... I think the images I take myself contain personal experience and this is the overriding factor that appeals to me. The paintings are of a place, but also my experience of that place.<sup>2</sup>*

Comerford has exhibited throughout Ireland and has had many exhibitions internationally in cities such as London, Reykjavik, Vancouver, Paris and New York. He has artwork in collections such as the Devonshire Collection, Chatsworth House, UK, Irish Museum of Modern Art, Dublin City Gallery The Hugh Lane, OPW State Art Collection and private collections in Ireland, Britain, Australia and the USA.

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<sup>1</sup> Long, Declan, 'Swerving to Solitude', *Oliver Comerford*, Royal Hibernian Academy Catalogue, Dublin, 2010.

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<sup>2</sup> Oliver Comerford and Patrick T Murphy in conversation, *Oliver Comerford*, Royal Hibernian Academy Catalogue, Dublin, 2010.

**Frank Eyre**  
*winters evening*



Oil on paper  
28 x 40  
1994  
Collection of the  
Department of Finance  
and Personnel

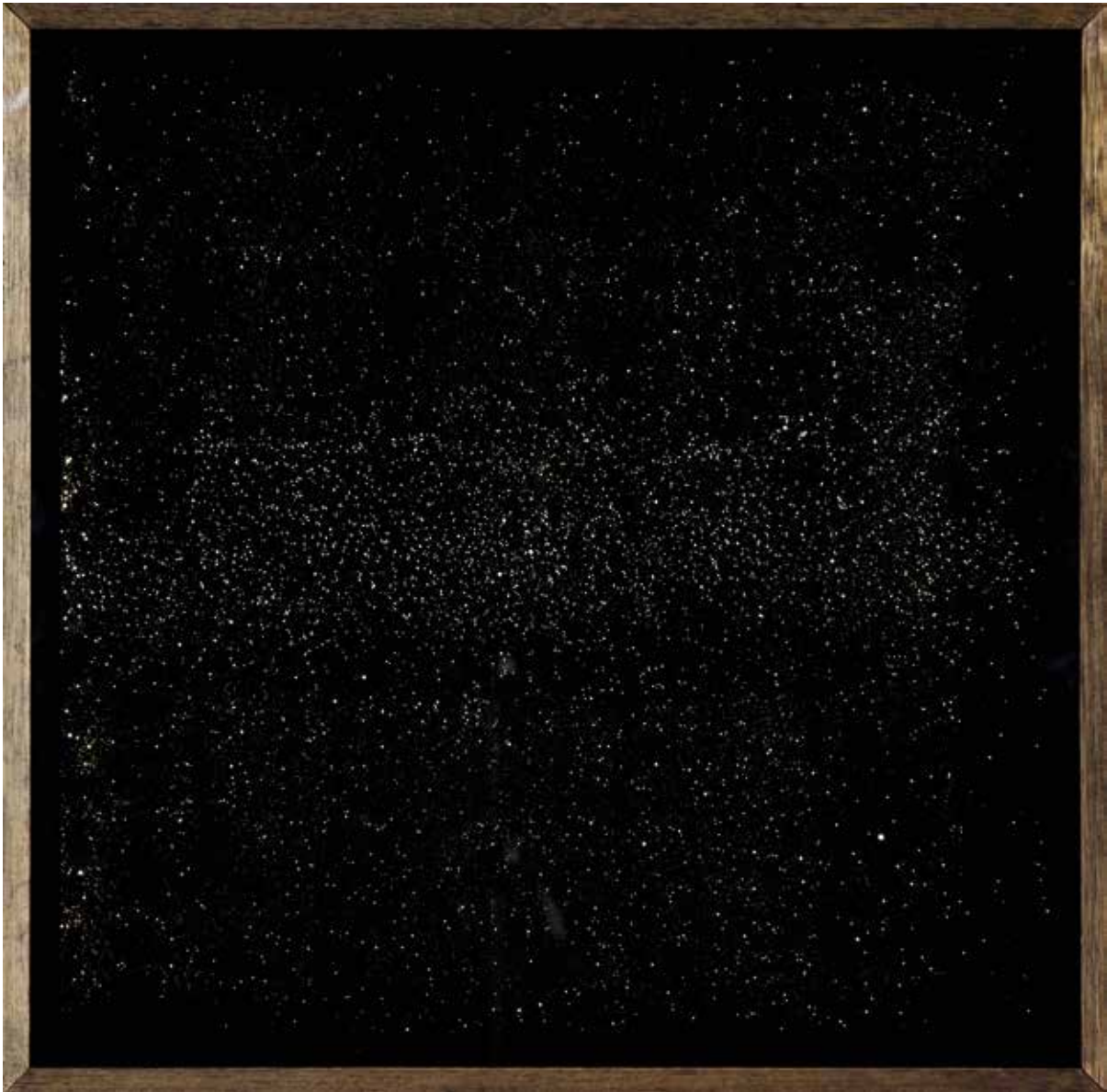
Frank Eyre was born in Bangor, County Down in 1953. He graduated from the University of Ulster with a Bachelor in Fine Art in 1989, proceeding to obtain a Master's in Fine Art in 1994. That same year, Eyre began teaching painting at Belfast Metropolitan College where he is now an Associate Lecturer.

Eyre's atmospheric paintings are works of tonality and subtlety that evoke an emotional rather than a tangible remembrance.

Winters evening is loosely based on the M3 bridge in Belfast. The image attempts to evoke a sense of nostalgia and home coming.

He has exhibited worldwide including New York, London, Mexico and China.

His work can be found in many private and corporate collections including Deutsche Bank, the Northern Ireland Civil Service and the University of Ulster.







## Mark Cullen

### *Starfield*



Acrylic painted glass,  
drypoint etched lightbox  
57 x 57.5  
2010  
Collection of the Office  
of Public Works

Mark Cullen was born in Dublin in 1972. He has a Bachelor of Fine Arts from the National College of Art and Design, Dublin. He also has a Master's in Visual Arts Practices from Dún Laoghaire Institute of Art, Design and Technology. As well as exhibiting throughout Ireland, he has exhibited internationally in Argentina, the USA, China and the UK. Recent projects include *Ark, I could sleep for a thousand years* for Dublin Contemporary 2011, *MAIM XI* for the Irish Museum Modern Art, *Temporary Portable Reservoirs* at Dublin City Gallery The Hugh Lane and Siege House, London, and *Cosmic Annihilator* at Pallas Heights and *Open EV+A*, Limerick City Gallery.

Cullen was a co-founding partner and director of Pallas Studios, a space for experimental art in Dublin that is integral to the vibrant contemporary art scene in Ireland since the mid 1990s. Since 2009, he has been a member of *Difference Engine*, a self-determined art group which instigates an evolving exhibition methodology, a model of artist self organisation. He was a curator of the Darklight Digital Festival

from 1999-2004. He is currently an artist in residence at the School of Physics in University College Dublin.

In relation to his practice, Cullen states

*I am concerned with the story of science and its frontiers as the edges of conventional human reason and questioning its position as the grand narrative of our time. I address the grey area where science and science fiction co-exist in order to create works of art that have relative consistency with each other. Through sculpture, installation and image making I am interested in engaging a sense of where the trajectory may take us – what lies ahead. Motifs, forms and materials, such as lenses, lights, rhombic repetitions, the play of light passing through holes, uses of aluminium insulation, and mandalas are reiterated through different versions contained within a relative world view somewhere between fiction and fact. Specifically, my recent work addresses time, sleep, suspended animation, space travel, mortality, geometry, crystallisation, five fold symmetry and meditation.*



**Fleur Jackson**  
*Moroccan Nights*



Oil on paper  
28 x 40  
1994

Collection of the  
Department of Finance  
and Personnel

Fleur Jackson was born in Belfast and studied Fine Art at Central St. Martin's School of Art & Design, London. Jackson works mainly in oil on paper when in Spain, at the house she bought from renowned Spanish painter Felix Anault, in Aragon. When in Ireland she prefers to use canvas and wood.

*Moroccan Nights is oil on canvas painted as part of an early collection concerned with the movement of light in dark spaces. The heavy application of paint was prominent in my early work. It was a painting inspired by the night time Market*

*Place in Marrakech with its gathering of old men playing backgammon around makeshift fires, the bustle of food stalls and noise of stall holders. It is about the wonderful light and life of this market, the smells, the intrigue, the atmosphere.*

Fleur Jackson lives and works in Belfast as a painter and an interior designer. She also works as a restaurateur at Teatro Cabaret alongside her partner Kyron Bourke, a professional musician. She has exhibited widely including London, Dublin, Belfast and Zaragoza, Spain.





## Lucy Doyle

### *Lapdog*



Oil on linen

91.5 x 76

2012

Collection of the Office  
of Public Works

Lucy Doyle has been living and painting in Ireland for the last thirty years since graduating from Art College in Sheffield with a Bachelor of Arts in Painting and Printmaking in 1982. The following year she achieved a Diploma in the History of European Painting from Trinity College, Dublin. Doyle has obtained numerous awards including the Wilkinson Scholarship in 1979, Arnotts Portrait Award, Dublin (prize winner) 1985 and Invitee d'Honneur XIXeme Salon des Arts Plastiques de la Rochelle, 2005. She has artwork in the collections of Trinity College, Dublin, Crumlin Children's Hospital, St. James's Hospital Foundation, and the OPW State Art Collection. She has been exhibiting consistently since 1987.

In her work, she harbours a great love of the decorative frontal plane and explores the role that observed objects play within that condensed spatial format. She is particularly inspired by artists such as Bonnard and Matisse. *Lapdog* is one of the works from her solo exhibition, entitled *Rococo*, which took place in the Doorway Gallery, Dublin in 2012. As a painter, she favours emotionally stimulating and richly textured tones that compliment and pay

homage to the beauty and impact of colour.

In relation to *Lapdog*, she states

*I made friends with this dog in my youth. He was my neighbour's dog and during the long evenings when I used to babysit for them, Mr Pug was the perfect companion, comical, entertaining with an easy going nature. Since then I have always had a soft spot for the pug. Researching for my solo show, Rococo, in February 2012, I was looking to the French 18<sup>th</sup> Century portrait painters. With Marie Antoinette in mind, I was inspired to paint my version of a lady with her lapdog. This painting is primarily about colour, texture and decorative passages of thick impasto paint. The mood is of a woman established in her own creative space. A space which is most definitely an interior, but with allusions to the natural world, with the songbird and strong natural patterns, that recall and mimic an exterior landscape beyond the space seen. The woman portrayed is no-one in particular, she symbolizes every woman, content and happy with her favorite dog to love and protect her and her books at hand that represent her inner world of mindfulness.*

## Gillian Kenny

### *UB Bulger's Mutt*



Oil on canvas

46 x 56

2007

Collection of the  
Department of Finance  
and Personnel

Gillian Kenny was born in Limerick in 1979. She graduated from the Limerick School of Art and Design in 2001, going on to obtain her Master's in Fine Art at the University of Ulster, Belfast in 2003.

Kenny states of her work

*I am concerned with examining personal memories of childhood, my family unit, and geographical location in terms of the everyday urban environment...old family photographs, and more recent imagery are utilised as source material, as well as purely observational painting strategies.*

*UB Bulger's Mutt* was completed while the artist was living in Belfast. The painting exhibited at the *Spectrum Gallery* in London in 2004. Kenny has always been influenced

by the poetry of Patrick Kavanagh and attempts to see beauty in the most banal of places. This painting of a crossbred dog sees Kenny in the height of her Social Realist phase, making a substantial body of work depicting the unique physical environment contained in back streets of South Belfast.

Gillian Kenny has exhibited locally at *EV+A*, Hunt Museum, Limerick City Art Gallery and Limerick Printmakers. She has also shown her work at The Waterfront Hall, Belfast and The Lab, Dublin. She has also exhibited her paintings in London, New York and Toronto. Kenny has been recipient of awards from the Arts Council of Ireland, The Department of Arts, Culture and Leisure, Northern Ireland and the Countess Markievicz medal (United Arts Club, Dublin).







## Mary FitzGerald

### *Somniloquy - Temple*



Glass, mirror and

photograph

41 x 41 x 7.5

2012

Collection of the Office  
of Public Works

Mary FitzGerald is an internationally established Irish artist who lives and works between Dublin and County Waterford. After graduating from the National College of Art and Design in Dublin, she moved to Japan in 1979 until 1981. Her early work comprised of strong minimalist monochromatic compositions. Her more recent work has been characterised as 'an attempt to convey vulnerability through images which are impermanent, transient and almost invisible'.<sup>1</sup> In relation to *Somniloquy - Temple*, she states

*The piece is part of a series entitled Somniloquy which means the act of talking in one's sleep. Each piece comprises a mirror image, related to the head or brain, behind a mirror which reflects an image of the viewer.*

*In the case of Somniloquy – Temple, the image is a photograph I took of part of the remains of the Temple of Solomon, commonly referred to as the 'Wailing Wall' in Jerusalem. The double reference is to the temple area of the human head.*

Earlier in 2013, this work was included in the *Prelude Speaker: Contemporary Castletown* exhibition organised by the Crawford Gallery, Cork in co-operation with OPW as part of the *Culture Connects* programme marking Ireland's Presidency of the European Union.

FitzGerald has held numerous solo exhibitions in Ireland, Europe and the USA and has participated in group exhibitions worldwide. She represented Ireland at ROSC, L'Imaginaire Irlandais and the XVIII Bienal de Sao Paulo. She was elected a member of Aosdána in 1990.

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<sup>1</sup> <http://events.irishabroad.com/event/maryfitzgeraldatgreenonredgallerydublin/>



## **Coralie de Burgh (Lady Kinahan)**

### *Digging for Bait, Belfast Lough*



Oil on board

53 x 80

1990

Collection of the  
Department of Finance  
and Personnel

Born in 1924, a member of the de Burgh family, Naas, County Kildare, Coralie de Burgh started painting at six years of age, and had her first illustration published when she was thirteen. Initially, she studied art by way of a correspondence course with the John Hassall School of Art, Kensington, London, and then went on to the Chelsea Polytechnic in 1945. There she studied book illustrations for two years before transferring to private classes in portrait painting under Sonia Mervyn, ARA.

She had her first full length portrait hung 'on the line' in the Royal Academy, London at the age of twenty, and for four successive years, she exhibited in the Royal Society of Portrait Painters. Upon her marriage to Sir Robin Kinahan

of Templepatrick, County Antrim she continued to paint in Northern Ireland. However, finding the portrait market rather poor, she switched to landscapes and her early love of horses and wildlife.

Lady Kinahan is a Member of both the Ulster Society of Women Artists and Ulster Society of Watercolour Artists, and during the 1950s was on the Council of the Royal Ulster Academy. She has exhibited widely throughout Ireland and in London, and has undertaken many oil and watercolour portrait commissions. She has also published several historical novels and biographies and opened the Castle Upton Gallery in Templepatrick, beside her home, which her son Daniel runs today. She continues to paint when the time allows.





## Sarah Flynn

### *Apathy and Empathy*



Mahogany and velvet  
84.5 x 120.5 x 53.5  
2011  
Collection of the Office  
of Public Works

Sarah Flynn graduated from Dún Laoghaire Institute of Art, Design and Technology in 2011 with a first class honours degree in Visual Arts Practices. Her work featured in exhibitions in Dublin, Leitrim and Mayo.

Her practice addressed social relations based on her everyday observations and experiences and she was interested in encouraging the viewer to re-consider the concept of normality. She transformed familiar objects into artworks that subvert their original purpose with the aim of exploring contradictions as can be experienced in *Apathy and Empathy* – a beautifully crafted table and set of chairs that manipulate meaning and function.

In relation to her work, Flynn stated

*My artistic practice is motivated and inspired by the mundane experiences/ observations I encounter in my everyday life. Subtly transforming everyday objects to disrupt the idea of their representation. De-familiarising the familiar to draw cognisance of, and expose the contradictions we experience in everyday situations. Some pieces reverberate many meanings and I have the propensity to engage the viewer in conflicting emotions of our preconceived ideas. Drawing impetus on what should be considered 'the norm', questioning our political, economical and social constructs.*

The artist passed away in July 2013.

## Stephen Darragh

### *Melancholy Sense*



Oil on board  
18 x 27  
1995  
Collection of the  
Department of Finance  
and Personnel

Stephen Darragh was born in Ballymena, County Antrim. He studied at both the Ulster Polytech and Manchester Polytech before graduating from Maidstone School of Art. Darragh went on to teach at Prendergast School, London.

*Since graduating in 1985 from Maidstone College of Art with a First Class Honours Degree I have been exhibiting work regularly. The theme I am currently developing is one of crowds and buildings and a collective consciousness.*

*Working in a loose and expressive manner I have tried to establish a convincing representation of space, depicting buildings, reflections, shadows and detail with people moving between them.*

*The compositions are informed by sketches and drawings from real life and photographs taken at various locations at various times of night and day.*

*The paintings develop in a spontaneous and organic way in the studio and are finished when they return to a loosely executed transparent glaze which restores and emphasises the flatness of the canvas and the illusionality of the representation.*

*The painting Melancholy Sense was made around 1995. At the time I was making small wax figures on a wire armature with scaled down wooden furniture to establish the form, light and shade creating the space between the figures and furniture in an interior setting. Having travelled to London, Paris, Milan, Rome, Dublin, New York, Barcelona and San Francisco, it is my intention to reclaim some of the memories of these places and the people I have been fortunate enough to encounter.*

Stephen Darragh has been exhibiting since 1985 with shows at the Solomon Gallery, London, Whitechapel Gallery, London and the Elaine Summers Gallery, New York.







## Deirdre Hayden

### *Dispenser*



Bronze and plastic  
10.5 x 9 x 9 (each of 4)  
2012  
Collection of the Office  
of Public Works

Deirdre Hayden graduated from Dún Laoghaire Institute of Art and Design in 2002 with a Bachelor Degree in Fine Art. Her work comprises of a variety of artistic media including sculpture, painting and installation, all of which are informed by an intuitive response to the form of the subject matter or a connection with material and process. Deploying a rich multiplicity of reference from modified ready-mades to the reconstruction of objets trouvés, her sculptural work shares a commonality in that the base forms are transformative. In contrast, her paintings have a fluidity that is less involved with the detailed minutiae of surface and more are more concerned with our interior architecture, a projection of intellectual and emotional energy.

In relation to *Dispenser* which was exhibited in the *Fast Moving Consumer Goods* group exhibition at the Talbot Gallery & Studios Dublin in 2012, Hayden states

*Dispenser is a sculptural work, a playful twist on the dispensable nature of cheap*

*plastic commodities. At the core of the piece is a bronze replication of a retro Americana-styled ketchup dispenser, juxtaposed alongside 3 of the plastic originals. This references and contrasts both the similar casting production processes involved in the creation of the original mass produced item and the casting of a bespoke bronze facsimile. The rendering of this iconic form is a purely aesthetic response to an object removed from its purpose and function.*

She has had numerous solo and group exhibitions both nationally and internationally. Selected awards and residencies include Wicklow County Council Artist Development Award in 2009 and Sargadelos Residency, Galicia, Spain. Permanent public sculptures are located in Mayo and Armagh. Her work has been acquired by many collections including the OPW State Art Collection and the Sargadelos Collection in Madrid. She currently lives and works between Dublin and Wicklow.



## Frances McKenna

### *Bar-B-Que*



Oil on canvas

39 x 49

1997

Collection of the  
Department of Finance  
and Personnel

Frances McKenna was born in Armagh and is an honours graduate in Fine Art Painting from the University of Ulster, Belfast. McKenna's main source of inspiration is drawn from her interest in traditional Ireland, its culture and identity. From the rugged landscapes of the north west coast of Donegal, to Irish traditional song and dance. All of her paintings are steeped in rich coloured tones mixed with thick impasto paint.

*I have always been inspired by people and places, particularly the atmosphere that people create in various places. So it was the atmosphere of a barbeque at a friend's house that inspired the Bar-B-Que painting. There are kids playing 'blind man's bluff', there is the neighbour propping up the bar but at the same time having his pulse checked by his wife. There is the solitary*

*figure, 'the son in law', who wants only peace and quiet to read his newspaper, and all this is happening while the barbeque is being cooked. Others wait patiently for the food while one steals a quick burger, too impatient to wait. With all the various activities that were happening, the mixture created a happy and lively atmosphere and a fun evening.*

McKenna's distinctive style of painting has earned her many awards and bursaries, the most notable of these being in October 2000 when she was First Prize Winner of the Bass Contemporary Art Awards, and the Arts Council of Northern Ireland Bursary Award in 1996. Over the years her work has been acquired for major collections including Bass Ireland, Ulster Television, The Irish News and the Northern Ireland Civil Service.





## Tonia Kehoe

### *Untitled*



Acrylic on board  
30 x 30  
2009  
Collection of the Office  
of Public Works

Tonia Kehoe was born in Wexford in 1973. She graduated from the Crawford College of Art and Design, Cork in 2004 where she received the Student of the Year Award. She is currently studying for a Master's in Fine Art and Process at the Crawford College. Her work is concerned with decoration, ritual and she is also interested in exploring gender division. Her paintings are modelled on the simple principle of human observation and interaction. In relation to her practice, she states

*I paint what I feel. I believe that we are all connected and my painting is reflective of our world and how we live in it. My aim is to produce work that questions current issues in a gentle and sometimes provoking way. The most important part of creating art is to give viewers visual and perhaps emotional pleasure.*

*Untitled* is typical of her quietly vigorous paintings, demonstrating her ability to

create strong compositions with great technical skill and sensitivity. Her interest in the physical process of painting is evident in her own description of the work

*This series of paintings was involved in the surface quality of paint, the push and pull; the scraping away; the smooth flow; the revealing of layers and the covering up. Paint and painter constantly entwined in conversation, until finally a conclusion is reached.*

Kehoe has been included in many group exhibitions. Solo exhibitions of her paintings have been held in Wexford Art Centre, 2006, the Lavitt Gallery, Cork, 2004, and the Fenton Gallery, Cork, 2009. Wexford County Council awarded her an artist's bursary in 2009. Her work is included in several public collections including the OPW State Art Collection, Cork Opera House, and Wexford County and Cork City Councils.

## Eugene McGuile

### *A Summer's Day in Cornmarket*



Oil on canvas

44.5 x 59

1993

Collection of the  
Department of Finance  
and Personnel

Eugene McGuile (1958-2011) was born Lisburn, County Antrim. He graduated, with Honours in English Language and Literature, from Queen's University Belfast but opted for a career as a professional painter. Initially McGuile's approach was acutely representational, depicting Belfast's landmarks and major buildings with almost photographic precision.

A regular visitor to the south of France, Eugene has drawn inspiration from its landscape and culture, executing innumerable studies using a limited palette of bold, primary colours.

His paintings can be found in numerous private and public collections including the First Trust Bank, Ulster Bank and Belfast City Council.







**Elizabeth Magill**  
*Forest Area + Football*



Mixed media on canvas  
25.5 x 25.5  
1999  
Collection of the Office  
of Public Works

Magill grew up in Northern Ireland but lives and works in London. She began exhibiting in the mid-1980s. Initially her work focused on the tradition of the romantic sublime, but more recently she has been working on a series of 'mindscapes'. Her first major solo exhibition was at the Arnolfini Gallery, Bristol, in 1990. In the same year she was included in the seminal *British Art Show*, which first introduced many of the most prominent younger British artists to a wider public.

She has had one-person exhibitions at various venues in Ireland, Britain, Germany, France and Spain including Towner Contemporary Art Museum, Eastbourne, the Dublin City Gallery The Hugh Lane, the Ikon Gallery, Birmingham, the Baltic, Gateshead and the Milton Keynes Gallery. She has held fellowships at the Tate Gallery, Liverpool and Saarländisches Künstlerhaus,

Saarbrücken, Germany. Selected group exhibitions include *Landscape*, Hite Collection, Seoul, Korea, *Interlude*, Douglas Hyde Gallery, Dublin, the Royal Academy Summer show, London (invited artist), Irish Museum of Modern Art, Dublin, *Places in Mind*, (with Adam Chodzko and Stan Douglas), Ormeau Baths Gallery, Belfast and *Premio Michetti 2000* at Fondazione Michetti, Italy.

Magill is represented in many public and private collections worldwide including those of the Irish Museum of Modern Art, the Dublin City Gallery The Hugh Lane, the Arts Council of England, Arts Council of Northern Ireland, Ulster Museum, Belfast, Southampton City Art Gallery, the British Council and the National Gallery of Australia. She was awarded The Royal Academy Sunny Dupree Award in 2011.



## Gretta Bowen

### *Country Match of the Day*



Oil on board

44 x 60

Collection of the  
Department of Finance  
and Personnel

Margretta 'Gretta' Bowen (1880–1981) was born in Dublin in 1880, but lived most of her life in Belfast. She did not start producing paintings – executed in a style that some commentators refer to as 'naive' – until she was in her seventies.

It is thought Bowen painted under her maiden name, as she was married to Matthew Campbell and two of her sons, George and Arthur Campbell, were already highly talented and highly successful artists.

The Garden Gallery, of Delvin, Westmeath wrote of Bowen's work

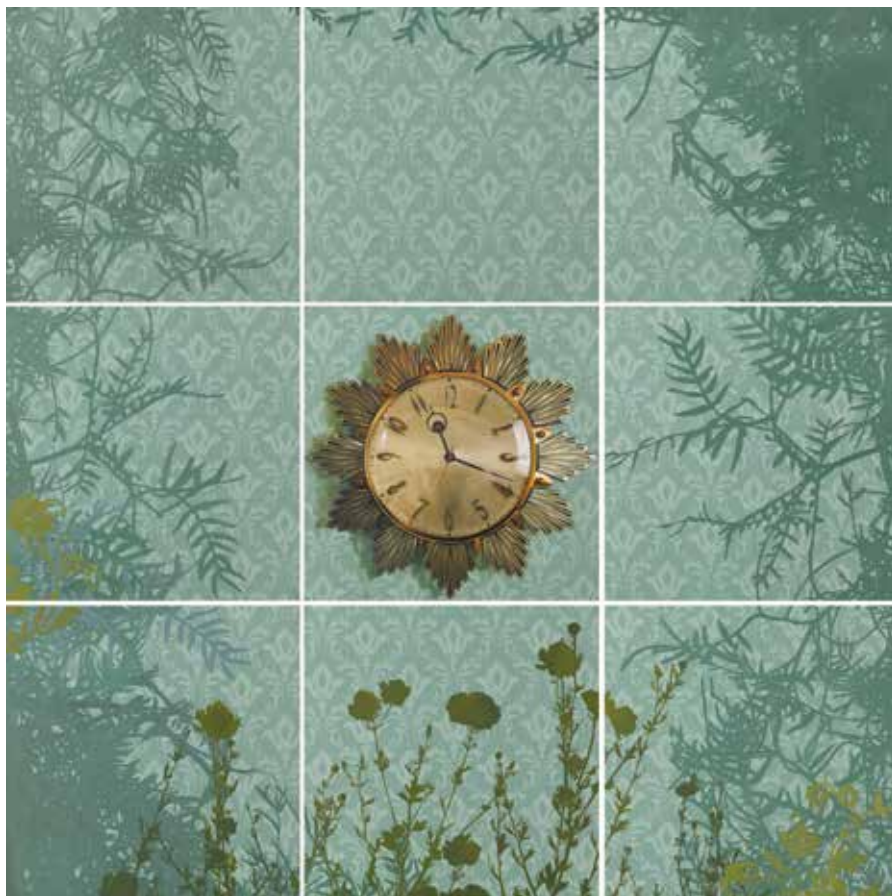
*As with many other naive and primitive painters, Gretta Bowen's paintings often deal with specific moments or memories, both personal recollections and collective*

*memories of a community in which the artist has lived. The intensity and detail with which these memories are treated, the complete absorption in that moment, lend a genuine emotion to the work and in Bowen's case...there is a warmth in the recollection of these moments...*

Her work is in many public collections including the Ulster Museum, the Arts Council of Northern Ireland and the Northern Ireland Civil Service. She has shown at the Royal Hibernian Academy, the Irish Exhibition of Living Art and the Oireachtas. At 100 years of age, Bowen was invited to take part in the first International Exhibition of Naive Art in London.

She died aged 101, on April 8, 1981.





## Alberto Maserin

*Fr Colin, Holy Family Church, Belfast, Northern Ireland, 2010*



Lambdachrome print

Edition 2 / 6

103 x 86.5

2012

Collection of the Office  
of Public Works

Alberto Maserin was born in Maniago, Italy. He achieved a Bachelor's degree in Photography from the University of Ulster in 2011. He is the co-founder of Belfast Photo Factory, a non-profit collective created with the purpose of providing an environment for photographers, and promoting photography through interaction with local communities. He received the Art Council of Northern Ireland Fellowship in 2013.

Maserin is fascinated with the transformation that occurs when a priest dons the sacred vestments. After witnessing this ritual, he found it difficult to dissociate what they represent from who they are. In this moment, Maserin portrays both the earthly and the spiritual as the priest prepares for Mass.

Fr Colin, Holy Family Church, Belfast,  
Northern Ireland, 2010 *is from the series*

*Et Nunc. This is a project based on my childhood experience of perceiving priests as having two different identities, one before and one during mass itself. The sacred vestments of the Catholic religion have the ability to transform the priest into an embodiment of divine power, giving him a sense of spirituality, status and power, through the dramatic alteration of their appearance.*

The artist's work has appeared in both Source and Time magazine. His current work is based on documentary photography in an art context using portraiture to examine the 'transformation' of people's personality through the influence of institutions.

He lives in Belfast and works between Northern Ireland and Italy.

## Jennifer Trouton ARUA

### *Servitude*



Oil on wallpaper  
(9 panels)  
90 x 90  
2005  
Collection of the  
Department of Finance  
and Personnel

Jennifer Trouton was born Portadown, County Armagh, in 1971 and graduated with a Bachelor of Fine Art from the University of Ulster. She is a contemporary figurative artist based in Queen Street Studios, Belfast. At the heart of Trouton's practice lies the examination of memory, absence and loss. Often drawing on familial references, she creates work where attention is given to routine spaces and the discarded commonplace objects of our everyday existence. Her work creates images that are both personal and universal turning them into powerful symbols of wider phenomenon within Irish history.

Speaking about this work Trouton said

*Servitude is a multi panelled artwork that featured in a 2006 body of work entitled (Re) collection. Within (Re) collection, I explore the familiar presence of abandoned farm dwellings on the Irish landscape. Seemingly insignificant blemishes on the land, these crumbling dwellings, small in stature succumb to the pervading forces of nature. Their submission signifying a generation replaced, a way of life supplanted. Often traces of wallpaper still cling to the carcass of these abandoned buildings*

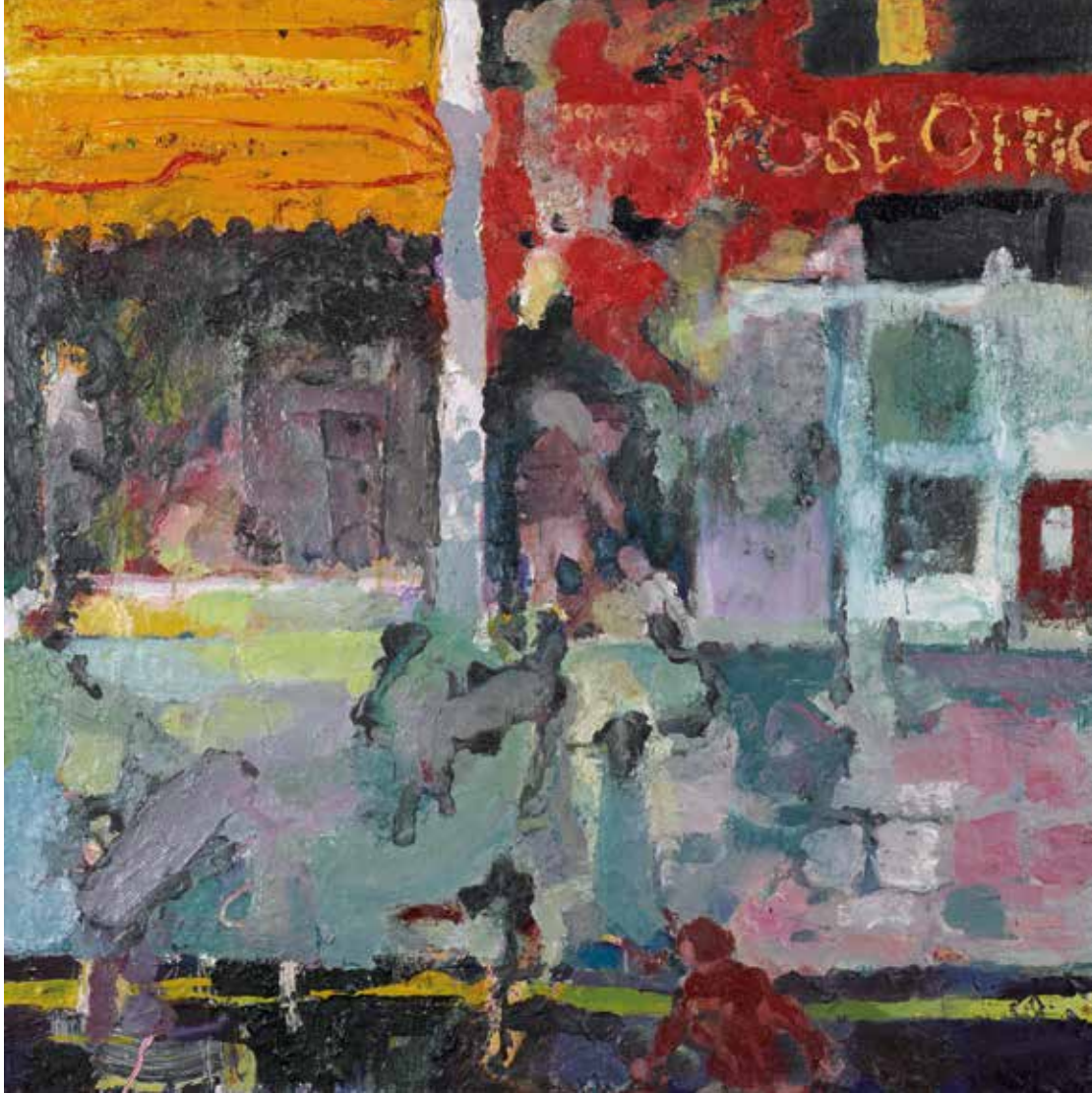
*surviving as the last tangible mark of a person's presence. Whilst all else has been removed, the paper left behind slowly reveals previously concealed layers which, when peeled back, reveal a distinctly personal history.*

*Time and neglect may conspire to convert these family homes into inconsequential ruins but memory and the human experience venerate them as places of great emotional significance.*

Throughout her career, Trouton's work has garnered numerous awards including the Keating/McLaughlin Award from the RHA Annual Exhibition, the Adjudicators Award from the Claremorris Open Exhibition, and a Golden Fleece Award hosted by the Lillias Mitchell Foundation. In 2007, she was short-listed for Ireland's prestigious AIB Artist of Promise Award. Trouton has received continued support from the Arts Council including a funded residency at the Banff Centre of Arts in Banff, Canada. Her work is held in numerous public and private collections including the Arts Council of Northern Ireland, University of Ulster, Belfast HSC Trust, ESB Ireland, OPW State Art Collection, British Midland Airlines and the David Roberts Collection.







## Caroline McCarthy

### *I was thinking of you when this happened*



Pencil and ink on paper  
59 x 59  
2012  
Collection of the Office  
of Public Works

Caroline McCarthy was born in Dublin, Ireland, in 1971. She studied Fine Art at the National College of Art and Design, Dublin, and then at Goldsmiths College, London. She currently lives and works in London.

In relation to her practice the artist states

*Crisps, toilet-paper, plastic bags, packaging, rubbish and furniture are some of the raw materials used to consider notions of value and taste inherent in the surface of everyday objects and images. Bringing such unassuming material into conversation with methods of art production and display, the work falls somewhere between the conceptual and the comical, the mundane and the poetic. Through the veneer of the*

*everyday there is a dialogue with a culture of consumerism and connections forged to visual histories, sometimes introducing a contextual shift to alter traditional interpretations and meanings.*

McCarthy has received many awards including the Allied Irish Bank Artist Award in 2001, Open Award at EV+A in 1996 and 2000, and a Multi-Annual Bursary award from the Arts Council of Ireland, 2007. She is represented in Dublin by the Green on Red Gallery. Her work is included in the collection of Irish Museum of Modern Art, Allied Irish Bank, Arts Council of Ireland, Zabłudowicz Collection UK, Berge Collection Spain, and many private collections.



## Simon McWilliams RUA

### *Post Office, Donegall Street*



Oil on canvas

84 x 84

1993

Collection of the  
Department of Finance  
and Personnel

Simon McWilliams was born in Belfast in 1970. He studied painting at the University of Ulster and the Royal Academy School in London. Drawing on Belfast's past, present and future, his richly coloured paintings manage to combine both realistic and abstract visions of a changing world. McWilliams' work examines the timeless way in which the structural environment of a city intertwines with human presence, a subject that has resulted in over thirty awards, including a Major Individual Award from the Arts Council of Northern Ireland and the Guinness Award at the Royal Academy Summer Show London.

*My first studio in the early 1990s was on Donegall Street in Belfast which overlooked a post office and Marshall's newsagents. I made a number of*

*paintings that were based on the colour and movement of the street below. This painting depicts the coloured signage of Marshalls and the red branding of the Post Office whilst the gestural marks at the bottom give a suggestion of pedestrian activity. In retrospect, these paintings marked the beginning of an ongoing exploration into the urban landscape that has since become an underlying theme in my paintings.*

McWilliams has exhibited in solo and group exhibitions throughout the world, including Los Angeles, Sante Fe, Ulster Museum, Belfast and the Royal Hibernian Academy, Dublin. He became an Academician of the Royal Ulster Academy in 2006. He lives and works in Belfast.





## Aoife Miskella

### *Flutter*



Oil and gloss on vintage  
chair backs  
44 x 44 x 8  
2006  
Collection of the Office  
of Public Works

Aoife Miskella is a native of Courtown, Gorey, County Wexford. She studied at the National College of Art and Design, Dublin where she obtained a Bachelor's Degree in Fine Art Painting in 2006. While she attended Gorey Community College Secondary School, she also gave art lessons to patients at Gorey District Hospital. In relation to her work, she states

*Whilst paint, the act of painting and its history are the pivotal process in my work, it is not the only process. It is stimulated and prompted by an ongoing interest in the nexus of design, pattern and decoration, fabric and found objects. By placing pre-existing designs/fabrics/ and sometimes objects (chair seats and vinyl records for example) they transcend the everyday and banal. They are positioned in an unexpected environment and context – worlds away from their intended function.*

*A relationship is instinctively established with something that has existed before the act of painting. I respond with a range of colours, shapes, marks and repetitions, aiming to find a balance between spontaneity and formal control. I explore shape, symbolic representation and the process of the mark; encouraging more of interplay between abstraction and representation, recalling many things without ever becoming too specific. Forms that allude to real-world referents but are not quite identifiable are central to my practice.*

Her work has been included in many group exhibitions and in 2007 she was selected to exhibit in the Boyle Arts Festival. She completed a residency at Artsource Fremantle, Western Australia in 2009 and won the Gorey Chambers Craft & Design Window Display competition in 2010.

## Flora McDonnell

### *A Cup of Tea with Jack and Cathy Thompson*



Watercolour on card  
55 x 62.5  
1992

Collection of the  
Department of Finance  
and Personnel

Flora McDonnell is the eldest daughter of the present Earl of Antrim. She spent her childhood and early adult life in the beautiful surroundings of Glenarm which has been an inspiration for a lot of her work. McDonnell studied at Exeter College Oxford, moving on to train at the City & Guilds of London Art School.

*Jack and Cathy Thompson is one of a series of portraits I did in the early 1990s of elderly people I had known since my childhood in and around Glenarm. For so many years they were a constant, they never changed. But now most of them have gone. Their world was small and domestic (often careless): one of housecoats, overalls, family, pets and livestock, punctuated by visits from the grocers van, the mineral man, the coal man, the milk man and the post man. As a product of my generation to whom time is a commodity, their boundless hospitality is something I will always treasure. The*

*teas: the tablecloth, the china, the cakes and sandwiches always appeared as if by magic no matter what time of the day it was. A tomato grown in a neighbours greenhouse was a rare delicacy: sweetened by the suns kiss and eaten with a knife and fork dipped into a pile of salt. I have never tasted better since.*

McDonnell has featured in many exhibitions including Cadogan Gallery, London, St Martins Gallery, London, The Cavehill Gallery, Belfast and Abbott and Holder, London. Commissions and collections include the Savoy Hotel, London, BBC Northern Ireland and the Baring Foundation.

Flora McDonnell is a celebrated author of picture books for children winning the Mother Goose Award in 1995. Since getting married, and the birth of her son, she now spends most of her time in London, though her artistic language will always have its roots in Ireland.







## Iwona Nartowska O'Reilly

### *Clash*



Mixed media on board  
80 x 60  
2011  
Collection of the Office  
of Public Works

Iwona Nartowska O'Reilly was born in Poland in 1974. She graduated from Stanislaw Wyspianski School for Fine Arts in Jaroslaw, Poland.

Nartowska O'Reilly works in mixed media encaustic, where she combines painting with wax and other drawing media such as charcoal, pencil and pastels. She has a distinctive figure drawing style in which she accentuates the movement of the body and the muscle tone. The use of wax gives her paintings a strong and robust appearance. The encaustic medium is very well suited for portraying movement and action in painting as the interaction between the brush and the painting surface occurs on a much faster level than other media due to the rapid setting of wax.

The artist states

*The last few years have seen me gradually changing my painting medium from oil to encaustic, which allowed me to discover*

*new possibilities in art and added texture and depth to my works. Having been brought up in rural Poland, I feel drawn towards the robust, chunky and textured quality of encaustic. The medium requires vigorous paint handling, which I find quite liberating. Also, as I started to make my own paints, the whole painting process became substantially more personal and the use of wax added an organic quality to it.*

*The painting Clash has been created to show the extreme dynamics and competitiveness during the heightened moments of the game and the energy that results from physical encounter. Quick brush strokes and the texture that is achieved by the use of encaustic medium, give the art piece a powerful appearance.*

Nartowska O'Reilly has had many exhibitions throughout Ireland including solo show at the Eigse Carlow Arts Festival in recent years. She lives in County Carlow with her husband and two daughters.



**Chris Dearden RUA**  
*Cricket Match 1985*



Oil on canvas  
39 x 29  
1985  
Collection of the  
Department of Finance  
and Personnel

Chris Dearden was born in Halifax, West Riding, Yorkshire, but has been living in Northern Ireland since 1973. Educated at Huddersfield College of Art, Dearden went on to work as a textile designer in both Bradford and Belfast for 18 years, before becoming a full time artist and teacher of landscape in watercolour in 1983.

*Cricket Match was painted in 1985 and was a gathering of people relaxing on plain ground. It was completed at home using a photograph...as rain stopped play after half an hour!!*

Dearden has exhibited extensively both in group and solo exhibitions including Queens University, Belfast, Ulster Arts Club, Belfast, Image Gallery, Dublin, Royal Ulster Academy, Belfast 1978-2003 and the Royal Hibernian Academy, Dublin 1979-2000.

Collections include the BBC, the National Trust, the Ministry of Defence and HRH Prince of Wales. Among his numerous awards are the Percy French Competition Winner 1985, Royal Ulster Academy of Arts, Best Painting 1986 and the Queens Award for Export 1978. Chris Dearden presently teaches watercolours at Queens University and the Island Arts Centre, Lisburn.





## Colin O'Connor

### *Ponder*



Mixed media  
53 x 229 x 40  
2012  
Collection of the Office  
of Public Works

A recent graduate, Colin O'Connor completed a Bachelor's in Fine Art at Crawford College of Art and Design in 2012. His practice largely consists of layering paper to create patterned sculptures, both two and three dimensional. Following his degree, O'Connor completed a course in furniture design at the Florence Institute of Design International, Italy. His furniture incorporates layered paper designs within each piece.

*My work consists of layering media, which represents memory, to form patterns. This enables me to display my memories in a way that does not make me vulnerable to the viewer. These patterns reveal nothing of the memory but contain all of it. I have used personal items such as childhood books, school books, sketch pads, old artwork, anniversary and birthday cards and also everyday items such as,*

*catalogues, newspapers in my work.*

*Ponder is a combination of both my art and furniture practice. It is a take on your typical gallery bench and also resembles the well known kissing chair. I have used Argos catalogues to form the layers that represent my memories. Ponder invites you to sit on the piece and do just that, ponder. Ponder your own memories, the art around it or the layers that lie beneath you as you sit.*

O'Connor has been chosen for a number of group exhibitions over the past year, including *CRUTH*, this year's Cork Craft & Design Showcase exhibition held in Kinsale, County Cork. As part of this year's Culture Connects programme of the EU Presidency *Ponder* was exhibited as part of *Prelude Speaker: Contemporary Castletown* in Castletown House, Celbridge, County Kildare.

O'Connor lives and works in Cork.

## James Cahill

### *Reflection*



Oil on panel

29 x 24

2001

Collection of the  
Department of Finance  
and Personnel

James Cahill studied at the Crawford College of Art, Cork and Putney School of Art, London. He lived and worked as an artist in London and Amsterdam before returning to Cork to take up a three year post as resident artist in the Cork Public Museum. Cahill's work is figurative and deals mainly with traditional subjects such as portraits, nudes and figures in interiors.

Cahill said of *Reflection*

*Many people when asked to pose for the first time quickly become restless, but the best professional models - like Aoife, the girl who posed for Reflection - have one quality in common. The ability to 'turn in on themselves', escaping the boredom and often considerable discomfort of the artist's studio by*

*retreating to an inner world. It's not uncommon for models to be so stiff at the end of a long and difficult pose that they have to be helped from the dais. All the more reason then to admire their veneer of calm while posing. I never asked Aoife what she thought about but maybe it was better not to know!*

Cahill exhibits regularly with the Royal Hibernian Academy and Royal Ulster Academy, and his painting *Interior Triptych* won the Perpetual Silver Medal Award at the Royal Ulster Academy Annual Exhibition in 2011. He now divides his time between Belfast and Dublin where he works from his studio in Temple Bar. He is represented in Dublin by the Sandford Gallery and in Belfast by the Eakin Gallery.







## Mick O'Dea RHA

### *Heroes*



Carborundum and  
intaglio print  
Edition 2 / 40  
69 x 91  
2010  
Collection of the Office  
of Public Works

Born in Ennis, County Clare in 1958, Mick O'Dea studied at the National College of Art and Design and the University of Massachusetts from 1976 to 1981. In 1997, he received a Master's in European Fine Art from the Winchester School of Art in Barcelona and Winchester. He taught at NCAD from 1981 to 1999, and has also taught at universities in England and the USA. He was School Principal at the RHA and has worked extensively with art and education programmes at prisons and rehabilitation centres, including Portlaoise Prison, St. Patrick's Institution, Wheatfield Prison and Youthreach, Kilrush.

This work is part of O'Dea's series *Black and Tan* (2010) which focused on the realities and the myths of the Black and Tans and British Auxiliary forces in Ireland

in the early twentieth century. This work forms part of a greater body of work entitled *Trouble in Ireland, 1919-1921*.

O'Dea is a member of Aosdána. He is represented by the Kevin Kavanagh Gallery, Dublin, the most recent show being *Troubles* in 2012. In 2006 his work was shown in the Centre Culturel Irlandais in Paris and in 2001 the Royal Hibernian Academy exhibited a series of 40 formal, full-length portraits. His awards include the Arnotts National Portrait Award (1985, 1989, 1993 and 1994), the KPMG Award in the Oireachtas exhibition (1992 & 1998), and the Taylor de Vere Award (1995). O'Dea recently received the Ireland – US Council and Irish Arts Review Award for Outstanding Portraiture, 2013, for his portrait of Stephen McKenna PPRHA at this year's Annual RHA Exhibition.



## Joy Clements ARUA

### *Brownies on Parade in Portadown*



Pastel on paper

59 x 74

1988

Collection of the  
Department of Finance  
and Personnel

Joy Clements was born in Newmarket, Suffolk and spent her early years in Kingston-Upon-Thames. Clements met her husband, the son of a doctor from Toomebridge, County Antrim, in the Air Force and they were married in 1945. They lived firstly in England but then settled in Northern Ireland for over 50 years.

She studied with John Turner RUA at the University of Ulster and has been painting professionally since the early 1970s. Her early work was based on dream symbolism, particularly mandalas, strongly influenced by the writings of Carl Jung.

Clements believes that

*...art is the endeavour to capture the essence of a subject, often starting from the complex and arriving at simplicity, or vice versa. It is about feeling and seeking with passionate intensity, sometimes*

*to be astonished, briefly pleased or disappointed and never satisfied...*

Clements created this work in the late 1980s from a photograph which a friend asked her to paint, the subjects being his daughters, who were on parade. The artist transformed the faces of strangers in the painting to that of people she knew, trying to capture the personality of their character. Her finishing touch was to draw an exterior portrait of herself, as an onlooker, in the bottom right hand corner of the work.

Clements is past President of the Ulster Society of Women Artists and the Ulster Society of Watercolour Artists, and is an elected Associate of the Royal Ulster Academy.

She lives and works in Jordanstown, County Antrim.





## Dervla O'Flaherty

### Gaze



Wooden construction  
with acrylic  
29 x 21  
2012  
Collection of the Office  
of Public Works

Dervla O'Flaherty graduated from the National College of Art and Design, Dublin with a Bachelor's Degree in Fine Art Painting and Visual Culture in 2012. Working between painting and woodwork, O'Flaherty explores the spatial, geometric and sensual character of her surroundings. Using elements which she finds visually interesting, O'Flaherty allows her thoughts to find their own form, resulting in images mingling and battling between representation and abstract qualities, never quite settling. Echoes of the spaces she finds herself in are the primary focus of her work. As an artist who is very aware and influenced by space, her current project involves exploring new places in order to see what echoes resound there and how the space impacts her work.

Talking about Gaze, O'Flaherty said

*This piece was part of a body of work inspired by unclear and in-between aspects of space and states....shadow, reflection, smoke and fountain...things which do not exist and at the same time exist completely. Altering and disappearing with time, light or mood, allowing for the possibility of whole new images, angles, shapes and shadows....Within my work I attempt to make such moments mine.*

Since graduating last year, O'Flaherty has already begun to receive recognition for her work. She was chosen for the RDS Student Art Awards Exhibition, Dublin, and received the Cill Rialaig Project Residency Award. Her work can be found in many private collections and public collections including the OPW State Art Collection and AXA Insurance.

## Rowland Davidson

### *Senior Citizens (Donegall Place)*



Oil on canvas

48 x 74

1996

Collection of the  
Department of Finance  
and Personnel

Rowland Davidson was born in Belfast in 1942. He studied Fine Art at Belfast College of Art, having among his tutors, John Luke and Tom Carr.

Davidson graduated in 1968 and spent many years teaching art and design in Belfast before becoming a full time artist at the age of 45. His work is figurative, with a strong emphasis being placed on draughtsmanship and chiaroscuro, his inspiration being taken from Rembrandt, Vermeer and Van Gogh. He paints his subjects, which come from personal encounters in Ireland, with warmth and

sensitivity, often showing domestic interiors, and always demonstrating a love of light.

In 2004, the artist and his wife moved from Belfast to north County Down where he continues to work. While still exploring the former subjects, it is perhaps in the portrayal of children that his heart lies, his own granddaughters appearing frequently in his work. He has exhibited throughout Ireland, in several solo and group shows, and his work has been placed in a number of collections in the UK and USA. His work has also been used in publications such as book jackets, calendars and prints.









## Diarmaid O'Sullivan

### *Helical*



Oil on board

20.5 x 30

2013

Collection of the Office  
of Public Works

Diarmaid O'Sullivan graduated from Crawford College of Art, Cork this year with a Bachelor degree in Fine Art. He wrote his thesis, *A medium of expression exploration and visual experience*, about colour in modern painting. *Helical* was purchased at his graduate show.

*Laborious and complex, my paintings are inspired by the everyday banal by-products of manufacturing. They strive to express an ironical interplay between mass-production and original artwork. This irony is implicit in the process of taking utilitarian objects and*

*transforming them into original paintings. The importance of the object becomes its aesthetic value rather than its functionality, something often overlooked in this now more than ever-present age of mass production. I take the objects I want to paint and make my own models with them, take photographs under different light sources and paint from these photographs. The work portrays a realist's closeness to the source material, yet simultaneously evokes other modes of artistic practice.*

O'Sullivan currently lives and works in Cork.

## Norman Smyth RUA

### *Building Bridges*



Oil on canvas  
34 x 44  
1993  
Collection of the  
Department of Finance  
and Personnel

Norman Smyth, who was born in Belfast in 1933, is mainly self-taught though he gained tuition in figure painting through joining a life class at Belfast College of Art in the 1950s. His work is mainly figurative and the point of interest in almost all of his paintings is the human figure. Without people, he thinks a painting lacks intimacy, character and personality. He is also very interested in light and its effect on form and colour. He was elected as Associate of the Royal Ulster Academy in 1989 and an Academician in 1999.

Norman said of his work

*I well remember how, when I was still very young, discovering the magic of light in painting, and its effect of colour and creation of form. This, for me, is one of the most fascinating aspects of painting. My interest in subject matter is centered around*

*the human figure. I get enormous pleasure from painting people and they form the centre of interest in almost all my work.*

Among his main awards are the Gold Medal at the Royal Ulster Academy showing in the Ulster Museum in 2000, and those at the Lang Exhibition in 1990, when his work was included in the Lang Calendar. Over the years he has had annual solo exhibitions alternating between the Oriel Gallery, Dublin and the Bell Gallery, Belfast. He has also exhibited at the Royal Hibernian Academy, Dublin, Waterman Gallery, London and James Wray & Co. Gallery, Belfast. Smyth's work is held in private collections in Australia, Denmark, France and the USA. For the past six years, Smyth has been a part-time tutor in classes in acrylic and oil at Belfast Institute of Further Education and Lisburn Borough Council. He currently lives and works in County Down.





## Yanny Petters

### *Wild Strawberry, Fragaria vesca and Self-Heal, Prunella vulgaris*



Verre églomisé

21 x 15 (x2)

2012

Collection of the Office  
of Public Works

Yanny Petters has been painting exquisitely detailed portraits of wild plants since the 1990s. Her love and interest in botanical art stemmed from her work as a signwriter where plant themes were common in decorative design. As well as working in watercolours and oils, Petters also specialises in verre églomisé or 'painting on glass', a technique she has been developing since her signwriting years. Painting on glass / verre églomisé was well known in Central Europe and elsewhere as a folk art technique since the Middle Ages. Paint and gold leaf were applied to the back of clear glass and subjects included religious icons and depictions of significant persons. The frequent use of gold leaf often made these panels very valuable. The glass was hand blown and therefore paintings on glass were restricted to small dimensions. There are examples of verre églomisé in museums around Europe, including the Victoria and Albert in London, and the best known collection is in the Schlossmuseum, in Murnau, Bavaria.

*My aim, within all my work, is to draw attention to the lesser plants, which are often considered to be weeds. Wild plants are an essential part of the symbiosis of the earth, giving humanity the basis for medicine, food, dyes and garden flowers as well as many other uses. I have always*

*had a particular interest in Irish wild plants; the act of exploring paint techniques to depict these plants has been both fascinating and educational. Like all creative artists, I have been helped by many influences in the making of my own original works. At this stage in my career, I can look back and understand where the strands of inspiration have come from and why my painting style and techniques have evolved to their current level.*

*...So my verre églomisé panels give a new light to how we see plants while reflecting the rich history of plant illustration and the ancient techniques of decorative glass... In these panels, Strawberry and Self-Heal the background is painted with a speckled finish. In further series on the same theme, I have left the background clear.*

Yanny Petters' paintings are in a number of important collections including the Dr Shirley Sherwood Collection at Kew Gardens, London and the OPW State Art Collection, in Wicklow Mountains National Park and the National Botanic Gardens, Dublin. She teaches watercolour painting and drawing from nature and the purpose of her work is to raise awareness of the wonders of nature and especially the wild plants of Ireland. Petters is a member of the Irish Society of Botanical Artists and the Water Colour Society of Ireland.



## Gladys McCabe MBE HRUA FRSA

### *Flower Seller*



Oil on board

28 x 39

1996

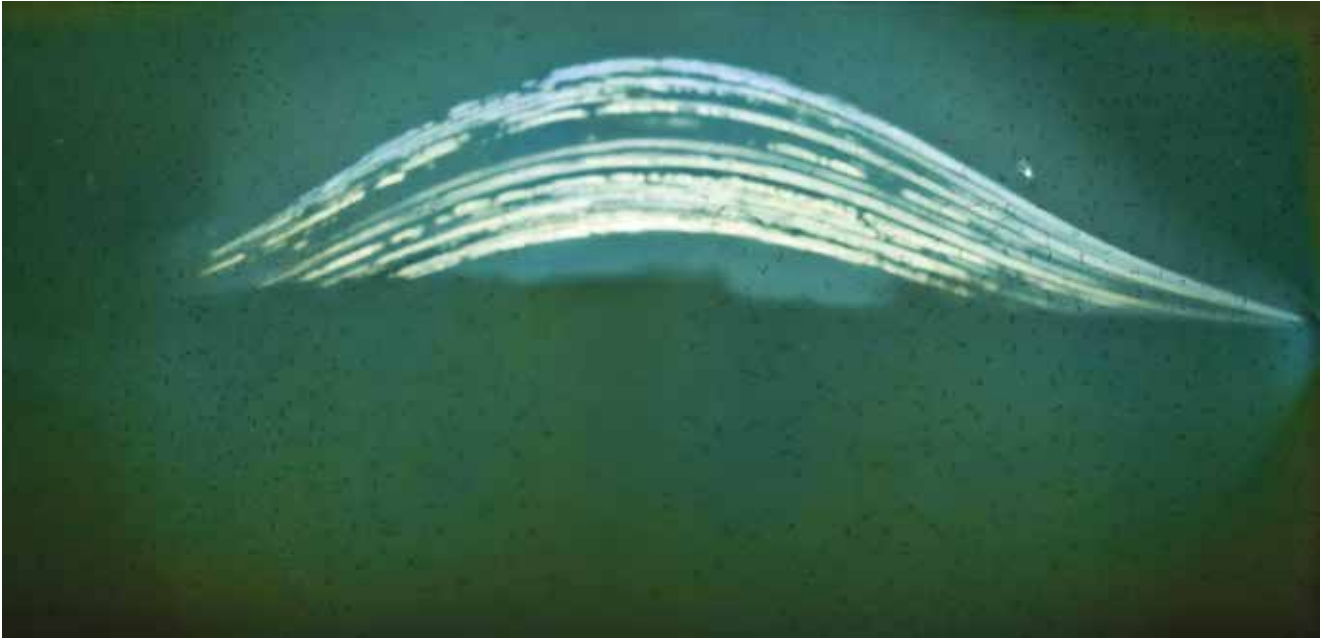
Collection of the  
Department of Finance  
and Personnel

Gladys McCabe was born in Randalstown, County Antrim in 1918 to artistic parents, her mother being a designer in the linen business and her father, an artist specialising in calligraphy and illumination. Her grandfather was the famous 18<sup>th</sup> century Scottish painter, Sir George Chalmers. McCabe was educated at Brookvale Collegiate School, Belfast, proceeding to study drawing, painting and fashion design at the Belfast College of Art, graduating as Student with the Best All-Round Work, in 1941.

In 1957, there was no art society in Northern Ireland that would accept women as members and so McCabe founded the Ulster Society of Women Artists. The USWA is still going strong, growing from the original ten founders to one hundred

and twenty five members. The Artist and her late husband Max, a musician and artist whom she married in 1941, were also members of the Contemporary Ulster Group, which included fellow artists William Conor and Daniel O'Neill.

McCabe has exhibited all over the world and has won many awards. Her work can be found in the Ulster Museum, the Imperial War Museum and the Arts Council of Ireland. In 1985 she was awarded the prestigious World Culture Prize by the Committee for World Culture. She is an Honorary Academician of the Royal Ulster Academy, a Fellow of the Royal Society of Arts and in 2000 was appointed Member of the Order of the British Empire for her services to the Arts.







## Karen Tierney

### *KAQ (3 Months of Winter)*



Lambdachrome print

Edition 2 / 10

34 x 71

2012

Collection of the Office  
of Public Works

Karen Tierney is a photographer and graphic designer, living and working in Dublin. She has a Certificate in Biomedical Science from Dublin Institute of Technology, a Bachelor of Arts in English and Art History from University College, Dublin and a Master's of Science in Multimedia Systems from Trinity College, Dublin. She is currently in her final year of a degree course in Photographic Media from Griffith College, Dublin.

Tierney's practice involves uncovering or creating narratives and frameworks around the everyday. The work is a relishing of, or meditation on, the potential of the prosaic to create new or unexpected parallels, connections and meanings.

She recently discovered that she was named after Karen Ann Quinlan, an American girl,

whose story made international headlines, her ten year coma brought about new legal and medical precedents around end-of-life care. In attempting to understand the time when Karen's world stood still, Tierney began experimenting with homemade pinhole cameras which she left around the Dublin mountains and Bohernabreena reservoir. The outdoors and living lakeside had been intrinsic parts of Karen Ann Quinlan's life. *KAQ (Three Months of Winter)* is a result of three months of exposure using pinhole photography.

Tierney collected long exposure pinhole photographs (or solargraphs) of 2 - 12 weeks in duration. The sun's path from East to West each day burned lines into the photo-sensitive paper; its arcs in Spring, higher than those of Winter.

## Rosemarie McGoldrick

### *Techniques of the Bird Observer II and Bird, Plane, Superwoman*



MDF, perspex,  
taxidermy, binoculars

29 x 51 x 30

2007

C-print mounted on  
board

52 x 37.5

2007

Collection of the  
Department of Finance  
and Personnel

Rosemarie McGoldrick was born in Bermondsey, England to Irish parents who emigrated to London from rural Cavan in the 1950s. She trained in London at Hornsey, Chelsea and Goldsmiths College, London. Her inspirations lie in conceptual art, animal rights, feminist politics, alternative comedy and the Artist Placement Group of the 1970s, whose founder, Barbara Steveni, coined the phrase *context is half the work*.

The context for both these artworks is looking and watching in art and other arenas. McGoldrick had just made a mutoscope for a forest sculpture trail (ACE and Chiltern Sculpture Trust) in Oxfordshire. The mutoscope featured an animation of the spectacular predator the Red Kite in flight, a reintroduction to the area from Spain following a century of local extinction. A major contemporary art exhibition in northern Greece called to mind the Greek spy trial of some British planespotters using powerful binoculars outside a military airfield. *Techniques of the Bird Observer II* and *Bird, Plane, Superwoman* grew from both experiences. A white viewing box hung on the gallery wall. To see the surprising interior, the viewer looks through

either of the large lenses of the binoculars which emerge from the viewing box. We watch and are watched, too. We look at art and are often looked at while we do so. McGoldrick has shown in London, Plymouth, Exeter, Sheffield and in Europe.

Commissions include sculptures for Futureworld at Milton Keynes, the London Docklands Development Corporation at Royal Victoria Docks and the Homerton Hospital. She is Course Leader of the Bachelor degree in Fine Art courses at the Cass School of Art, London Metropolitan University, where she leads the art studio *Things, Objects and Non-Objects* and another called *Others and the Self*.

McGoldrick champions art's intersection with animal-human studies and has curated two large UK touring shows, *The Animal Gaze* (2008-2011) and *The Animal Gaze Returned* (2011-2013), each accompanied by a two-day symposium at the Cass School of Art, drawing delegates from across the world. At Portland in Dorset and Aldeburgh in Suffolk, McGoldrick is currently initiating nationwide research projects in the UK to develop and debate new land art. She lives and works in Hackney, East London.







## Keith Wilson RUA

### *Here for Now 1*



Oil on linen  
50.5 x 55.5  
2012

Collection of the Office  
of Public Works

Keith Wilson was born in Belfast, Northern Ireland in 1971. He studied at Methodist College, Belfast, the University of Ulster and at Edinburgh College of Art, Scotland, gaining his Degree and a further Postgraduate Diploma in 1995. He returned to Ireland in 1995. In October 2006, he was elected an Associate Member of the Royal Ulster Academy, Belfast. In March 2008, he was shortlisted for the Golden Fleece Award in Dublin. During 2009 he spent three months as artist in residence at the new Royal Hibernian Academy studios in Dublin and also participated in Monoprint 09 at the University of Wisconsin at Stevens Point. In 2010 he was awarded Mayo County Council's Bursary Award to take up a residency at the Tyrone Guthrie Centre in County Monaghan. He was also elected a full member of the Royal Ulster Academy.

Over the last few years, Wilson has created images of places and objects in

response to his immediate surroundings in North Mayo. He aims to make the everyday apparent, appreciated and intriguing, and is interested in emphasising a stillness and tranquility through his work, ignoring the spectacular and getting closer to the more ordinary aspects of a particular place.

Wilson has held numerous solo exhibitions throughout Ireland and has taken part in many group shows in Ireland and the United Kingdom as well as various exhibitions and events in Europe and the United States. His paintings and drawings are held in many private collections. Public collections in Ireland include Carlow Town Council, Boyle Civic Collection, AXA Insurance, AIB, ESB, OPW State Art Collection, the Bank of Montreal and the Arts Council of Northern Ireland. He currently lives and works in County Mayo.

**Tom Kerr MBE**  
*Autumn Ramble*



Watercolour on card  
23.5 x 33  
1997  
Collection of the  
Department of Finance  
and Personnel

Tom Kerr lives and works in Hollywood, County Down, where he was born. In 1949 he qualified as an Associate of the Royal Institute of British Architects. In the 1960s Kerr began painting with watercolours, and in 1978 formed the Kerr Art Group. The group hosted annual exhibitions in Hollywood, County Down, and over a thirty year period, they have raised over £80,000 for various charities.

Alongside his love of art, Kerr has written five books of poems. To accompany this painting, Kerr selected the following poem from *The Melodeon Man* (1991).

***The Parting***

*The Autumn wind sings a sad sweet song,  
As it moves through the trees,  
And whirls along  
The dust-dead leaves by the side of the road.  
By the side of the road the couple stand,  
Bent to the wind, yet hand in hand,  
As though their lives had been so planned.  
Until, reluctant they move away,  
Each from the other,  
With downcast eyes.  
The Autumn wind, in sympathy sighs.*

In 2009, Kerr was appointed Member of the Order of the British Empire for services to the Arts in Northern Ireland. His work can be found in many private collections nationally and internationally including Australia, Germany, Canada and New Zealand.



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## Resources

### Books

*Oliver Comerford*, Royal Hibernian Academy Catalogue, Dublin, 2010

*Living With Art 2007: Gormleys Fine Art*

Royal Ulster Academy of Arts: Diploma Collection

*UTV Art Collection: Catalogue of Works and Artists Biographies*

### Websites

Arts Council of Northern Ireland: [artscouncil-ni.org](http://artscouncil-ni.org)

Culture Northern Ireland: [culturenorthernireland.org](http://culturenorthernireland.org)

The Design Well Spectrum London: [thedesignwell.co.uk](http://thedesignwell.co.uk)

Dictionary of Ulster Biography: [newulsterbiography.co.uk](http://newulsterbiography.co.uk)

Fine Art Ireland: [fineartireland.com](http://fineartireland.com)

Irish Abroad: [irishabroad.com](http://irishabroad.com)

Irish Art: [irishart.com](http://irishart.com)

National Visual Arts Library: [nival.ie](http://nival.ie)

Royal Ulster Academy: [royalulsteracademy.org](http://royalulsteracademy.org)

The Ulster Society of Women Artists: [uswa.co.uk](http://uswa.co.uk)

Ulster Watercolour Society: [uws.org](http://uws.org)

## Websites

### Participating Artists

Mark Cullen: [markcullen.org](http://markcullen.org)

Lucy Doyle: [lucydoyle.com](http://lucydoyle.com)

Mary FitzGerald: [maryfitzgerald.com/index.html](http://maryfitzgerald.com/index.html)

Deirdre Hayden: [deirdrehayden.com](http://deirdrehayden.com)

Fleur Jackson: [fleurjackson.com](http://fleurjackson.com)

Tonia Kehoe: [backwaterartists.ie/TKehoe.html](http://backwaterartists.ie/TKehoe.html)

Gillian Kenny: [gilliankennyartist.blogspot.ie](http://gilliankennyartist.blogspot.ie)

Elizabeth Magill: [elizabethmagill.com/site/about.html](http://elizabethmagill.com/site/about.html)

Alberto Maserin: [albertomaserin.com](http://albertomaserin.com)

Caroline McCarthy: [carolinemccarthy.net](http://carolinemccarthy.net)

Rosemarie McGoldrick: [rosiemcgoldrick-art.org](http://rosiemcgoldrick-art.org)

Simon McWilliams: [simonmcwilliams.com](http://simonmcwilliams.com)

Iwona Nartowska O'Reilly: [nartowska.com](http://nartowska.com)

Colin O'Connor: [colinoconnorart.com](http://colinoconnorart.com)

Mick O'Dea: [mickodea.carbonmade.com](http://mickodea.carbonmade.com)

Yanny Petters: [yannypetters.net](http://yannypetters.net)

Karen Tierney: [karentierney.org](http://karentierney.org)

Jennifer Trouton: [jennifertrouton.com](http://jennifertrouton.com)

Keith Wilson: [keithwilson.co.uk](http://keithwilson.co.uk)

### Representative Galleries

Backwater Artists Group: [backwaterartists.ie](http://backwaterartists.ie)

Belfast Galleries: [belfastgalleries.com](http://belfastgalleries.com)

Castle Gallery: [castlegalleryni.co.uk](http://castlegalleryni.co.uk)

The Castle Upton Gallery: [castleuptongallery.com](http://castleuptongallery.com)

The Cynthia Corbett Gallery: [thecynthiacorbettgallery.com](http://thecynthiacorbettgallery.com)

The Doorway Gallery: [thedorwaygallery.com](http://thedorwaygallery.com)

Eakin Gallery: [eakingallerygallery.co.uk](http://eakingallerygallery.co.uk)

Fenton Gallery: [nualafenton@eircom.net](mailto:nualafenton@eircom.net)

Gallery of Photography: [galleryofphotography.ie](http://galleryofphotography.ie)

Green on Red Gallery: [greenonredgallery.com](http://greenonredgallery.com)

Island Arts Centre Lisburn: [islandartscentre.com](http://islandartscentre.com)

James Wray & Co.: [jameswray.ie](http://jameswray.ie)

Kevin Kavanagh Gallery: [kevinkavanagh.ie](http://kevinkavanagh.ie)

The Kenny Art Gallery: [thekennygallery.ie](http://thekennygallery.ie)

Kerlin Gallery: [kerlin.ie](http://kerlin.ie)

The Leinster Gallery: [leinstergallery.com](http://leinstergallery.com)

Oisin Gallery: [oisingallery.com](http://oisingallery.com)

Olivier Cornet Gallery: [oliviercornetgallery.com](http://oliviercornetgallery.com)

Oliver Sears Gallery: [oliversearsgallery.com](http://oliversearsgallery.com)

Queens Street Studio: [queensstreetstudio.net](http://queensstreetstudio.net)

The Sandford Gallery: [thesandfordgallery.com](http://thesandfordgallery.com)

Stoney Road Press: [stoneyroadpress.com](http://stoneyroadpress.com)

Talbot Gallery: [talbotgallery.com](http://talbotgallery.com)

Warren Gallery: [warren-gallery.com](http://warren-gallery.com)

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Published by the Department of Finance and Personnel,  
Northern Ireland and the Office of Public Works

Production: IJP Print Services

Design: Vermillion Design

To obtain copies, contact:

OPW Art Management Office, email: [artmanagement@opw.ie](mailto:artmanagement@opw.ie)



ISBN 978-1-4064-2780-6



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