



YEARS | ARTISTS | PLACES

A touring exhibition marking 30 years of Local Authorities
supporting the arts in Ireland featuring the work of 30 artists and 30 places





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30 YEARS, ARTISTS, PLACES

is curated by Muireann Ní Chonail

“Culture is not an abstract thing, it is

I was honoured to be asked to curate this exhibition, **30 years, artists, places.**

It is a celebration of thirty years of the Arts Officer position in local authorities nationally. It is also a celebration of the diverse range of artists with whom we work. It was very difficult to choose one artist from each of the local authorities' collections, but through the theme of place, people and home I feel we collated an interesting cornucopia of art works.

There is such a wealth of material nationally, a rich treasure trove to choose from with many fine collections amassed in local authorities over the decades. The art works gathered nationally is a credit to those who understood the value of collecting in the past and to the Arts Council who encouraged its purchase. Because of the rich material available, I did not stick strictly to the works gathered and commissioned over the last thirty years. In the past, collecting was aided and encouraged by the Arts Council, who from the 1950's encouraged local authorities and Vocational Educational Committees to co-purchase art works through the then Joint Purchase Scheme. Examples of these purchases include Robert Ballagh's *Liberty on the Barricades*, also the late Patric Stevenson's, *Waterford from Mount Misery*, Theo McNab's *Ireland 1972* and *Deserted Cottage* by Norah McGuinness. It is important to remember those artists gone before us paving the way for the current and future generations.

In more recent years, local authorities have commissioned and purchased art works through the Per Cent for Art Scheme. It could be said that local government is the contemporary patron of artists in Ireland; commissioning and funding projects, providing revenue and a space for artists, seeking a response to a particular time and place. Examples of Per Cent for Art Commissions featured in the exhibition are Connolly Cleary's *Moving Dublin*, Julie Merriman's *Housing Area 1*, Lisa Fingleton's *Sitting* and Jenny Brady's *The Known World*. To us in local authorities this form of support enables artists to take risks and create contemporary works which tells our collective story.

There is diversity evident in the range of media chosen and in the contrast between place and home in both rural and urbanised cultures. Connolly Cleary's *Moving Dublin* explores the everyday world of movement in Dublin and its vast sprawling suburbs spreading out west from the coastal city. *House - The Future is Left behind So Many Times* by Frances Leach was prompted by the plight of the Priory Hall Residents. The Irish landscape and nature is a consistent theme in Irish art; from Róisín McGuigan's *Burren Shore*, Seán Cotter's *Nightfall*, Cora Cummins' *Reed Beds*, John Shinnors' *Over the Coast*, Seán McSweeney's *The Road* to Jan Voster's *Cocáí Féir i bhFána Bhuí*, Naomi Draper's *Whisper* explores the fragility of our built and natural environment with drawing within glass; the call of our surroundings is so close to us still. There is the etching by Alice Maher entitled the *Snail Chronicles (Bedtime)* which expresses her fascination with the minutiae and largesse of the natural world.

There are playful pieces such as the print by Constance Short *I suppose the grant is out of the question*; a line we Arts Officers frequently hear! *Ceramic Dogs* by John Kindness, created with broken crockery and various other materials in dazzling sculptural mosaics and *One for each year*, the dolls by Vanessa Donoso López are works to which young and old are drawn.

Also selected is *Deserted Cottage* by the late Norah McGuinness who along with Nano Reid, was Ireland's first artist representative at the Venice Biennale in 1950. We are very proud to exhibit Seán Lynch, currently Ireland's representative at Venice 2015. His work *Beuys (still a discussion)* explores an outsider's view of Ireland as a place in the 1970s. Renowned landscape artist Seán McSweeney, who was reared in inner city Dublin, (and exhibits here alongside his son, sculptor, Tadhg McSweeney) returned to his West of Ireland roots in Sligo in the 1980's to use the Old Schoolhouse attended by his mother's family as his studio.

We have very strong character photography with John Minihan's *Echo Man*. Print media is not as cherished today, as many other means of attaining our information

a living evolving process”

Mary Robinson, 2011

are utilized. Who knows how much longer the paper seller will be a character on our streets? David Stephenson's *Raymond 1* is a poignant portrait of a man sitting in a room. One cannot but wonder at this man's story and when one delves further there is the narrative of our country's history and how it impinged on the sitter in a very personal way. The works of Theo McNab, *Ireland 1972*, and Robert Ballagh, *Liberty on the Barricades*, are thought-provoking in this time of commemoration as questions of our national identity abound.

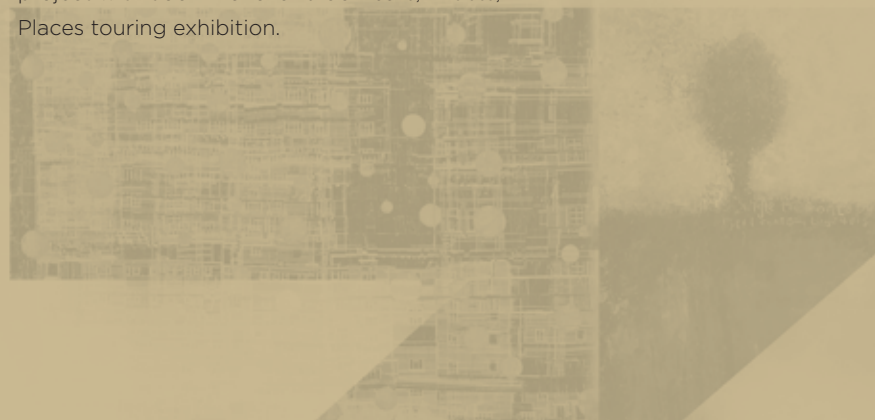
There are collaborations here also with Jane McCormack's *Swim* with Tom Conaty's poetic response alongside filmmaker Lisa Fingleton's documentary *Sitting* which portrays the residency by Nick Miller in the Laois Arthouse, Stradbally, in 2014. *Emergent Properties* is the culmination of artist Padraig Cunningham's Spark residency at The Hive, an enterprise centre in Carrick-on-Shannon, Co Leitrim. The work examines technological systems and how biological references have influenced this apparatus. There is a tender work of a personal interest with Micky Donnelly's *Old House Series No. 20*, which refers to the home he shared with the late Offaly Arts Officer, Noreen O'Hare.

In the work of an Arts Officer, artists are at the core of what we do. Without professional, ambitious and socially engaged artists such as musicians, writers, painters, sculptors, story tellers, photographers, filmmakers, dancers and theatre practitioners creating and responding to society the world would be a very dull place. Artists are not locked up in a garret out of touch with the world; they are drawn to reflect on our society, telling a story, showing us a new way of looking at things.

As time moves on, it will be intriguing to see what the Arts Officers of the future will amass and collect. It has been fascinating for those of us on the journey to date and undoubtedly an interesting story will unfold into the future. I wish to thank all my Arts Officer colleagues who facilitated the gathering of the art works on show in this exhibition.

Muireann Ní Chonaill, Curator and Laois Arts Officer December 2015

Muireann Ní Chonaill is Arts Officer in Laois County Council since 1991. She is a graduate of Arts Administration from UCD and has an MA in Visual Arts Practices from IADT. She was awarded a Residential Language Bursary at Le Centre Culturel Irlandais, Paris in 2015. She manages the Laois Arts Programme which includes Music Generation and Laois School of Music, Youth Theatre, Leaves Festival, James Fintan Lalor School, Arts-in-Education, residency programmes, and the LaoisArthouse in Stradbally. Recent projects she curated include *Saibhreas*, an exhibition of 25 artists influenced by people, surroundings and the life of the Midlands; *Sitting* - a portraiture project with Nick Miller, *Plein Air* - an outdoor painting and drawing project with Jock Nichol and 30 Years, Artists, Places touring exhibition.



ACROSS THE COUNTRY, ACROSS THE YEARS

by **James Harrold**

Like dogs Arts Officers measure their years differently: one of ours equals seven for humans. Each day is different, every year we cram so much into our dovetailed lives and programmes that the decades rush by in a blur and it's hard sometimes to remember it all.

But when the celestial FoI lands on our desks, as the great County Manager in the sky calls us unwillingly towards our heavenly reward (which if we've been good will probably come across as the best launch reception ever), our unwilling fingers scraping grimly on the ancient council lino, as we are dragged out of the offices we are reputed never to inhabit anyway, the years might just flash before us.

Brilliant Kay was the first of us. Traolach has been around nearly as long, another of those fabulous creatures from the eighties, with Mary, Sheila, Clíodhna and John. Like stout Cortez they set eyes on new lands and claimed them for their funky new Arts Offices. The early 1990s brought several more of us; in summer we would meet at the Galway Arts Festival, in winter at Annaghmakerrig and every gathering would unveil one or two young, resolute and enthusiastic ingénues. The map of the counties changed colour as we filled in the blanks; conscientiously we removed the 'here be dragons' warnings from our own local geographies: most of us were new to our little kingdoms – like bank managers, priests and guards we were rarely posted to our native locales – and every journey was a visit into the unknown. How exciting to visit new communities, encounter adumbral artists surviving undisturbed and unfunded in their wildernesses, how enthralling to encounter the endlessly fascinating protocols and ceremonies of local government unchanged since the 1890s.

Our offices were mostly untouched since the Land Acts; in the 'lower yard' of Galway County Council my building appeared of wattle and daub and could have had a preservation order for quaintness. I loved it. Another of us seemed

to find herself in a broom closet under the stairs in the local branch library. No matter: we were in; we were delighted to be in situ, and so were our stakeholders. When Mel moved to beautiful North Tipp the press speculated on which town she would choose for her residence: would she live in thrilling Thurles or romantic Roscrea? Wisely she picked incomparable Nenagh. An Arts Officer was the most sophisticated acquisition of any Local Authority: only the best and most progressive could boast one of our exotic company. Dermot Healy in a Force 10 essay contrasted Cavan and Sligo. Cavan had an Arts Officer – brownie points! – Sligo had not. This was really a long time ago

Our feet under venerable tables generally untroubled by computers, or indeed any other technology, we were here to get things going. We didn't really have staff but our new local authority colleagues were endlessly supportive, if sometimes confused. No, we weren't going to fund the local heat of the Rose of Tralee, and we didn't do heritage. We would head off, free and untraceable, pioneering into the blue undiscovered hills and suburbs. Unbothered: we hadn't mobile phones, no-one had. In the untethered bliss of communion with the invariably creative communities we encountered we were free to devise residencies, tour theatre, install exhibitions and bring our counties to life.

The years hurtled by until all of Ireland was covered. Throughout the '90s, as we were welcoming our new Arts Officers our tumbledown old lairs were being replaced by grand new civic buildings, with exhibition spaces, technology hubs, health, safety and security templates. There were new horizons for bigger and better local government and we were part of the coming narrative, continuing our innovative programmes for artists, audiences and communities, with participation, access and excellence always at the heart of our work. Our early projects grew brick by brick from small individual events to substantial and ground breaking interventions into the cultural life of our cities and counties.

We are most of us here for the long haul, in cities and counties we love. We really can't think of a job we'd sooner do, enabling our communities and working with Ireland's extraordinary cohort of professional artists.

We lost lovely Noreen in Offaly and John in Mayo. John had become a Director of Services. He was a legend, even amongst the unimpressable ranks of Arts Officers. I was lucky enough to share the wild west frontier with John. Marilyn, Mel, Caoimhin and Sally learnt it all at his bedenimed knee as Mayo County Arts Office became the unofficial university of Arts Officers. As we walked with John for the last time to stand with the artists and his council colleagues for a minute of silence outside County Hall in Castlebar we must all have thought back to those fabulous early days, when a skirl of his pipes would herald John leading the Bohola St Patrick's Day Parade or joining Traolach, laid back on the drums, on the Ramblas in the imaginative interstices of a working visit to Barcelona, or swapping exhibitions and opinions on the border at Ballindine. Unencumbered mostly, with no responsibilities other than to the arts we'd plan adventures: Muireann has an exhibition opening, Somhairle a music festival, Sheila a book launch, Jack and Rory have a great community project, Mary a new dance programme, Joan's Eigse has a mighty line-up...and we would happily look forward to an endless concatenation of friendship and partnership together across the country and across the years.

Fast forward: the original avatars have been joined by a new golden generation of equally committed, super-inspiring colleagues, all of whom deserve naming. Post boom and bust it really is a different Ireland but our country's love affair with creativity remains, and we Arts Officers are honoured to work at the heart of it all, honouring the words of Séamus Heaney, making space for the marvellous.

**James Harrold,
Galway City Arts Officer
December 2015**

James Harrold is Galway City Arts Officer, appointed in 2001. Previously he was Arts Officer for Galway County Council (1990 – 2001). Before that he was Artistic Director of Wexford Arts Centre and had earlier worked in a variety of roles in PR, marketing, writing, editing, performance and administration for Galway Arts Centre, Galway Arts Festival and Macnas. He has served two terms on the Governing Body of NUI Galway and is currently on the boards of artsandhealth.ie and Áras Eanna, the arts centre of the Aran Islands.



ART FOR THE PEOPLE; THIRTY YEARS OF LOCAL ARTS ACTION

by Catherine Marshall

‘The past is a foreign country. They do things differently there’ claims the narrator, in L.P. Hartley’s novel, *The Go-Between*. Certainly there is very little about the visual arts scene in Ireland as we know it in 2015 to connect it to the first seventy-five years of the last century. Until the 1970s bright children at secondary schools had to fight for the right to study art rather than science or Latin because it was seen as a waste of their intelligence. Back in the 1940s, Eamonn DeValera had given a stern warning to the primary teachers of Ireland not to waste time fostering imagination or love of the subject but to concentrate on the ‘three Rs’ – reading, writing and arithmetic, preferably though Irish, in a curriculum that didn’t change until 1970. Generations of Irish people, from the 1920s to the 1970s were starved of education in the arts.

To be an artist in Ireland before the 1970s and 80s, was, according to Tony O’Malley, one of the artists in this exhibition, to hold yourself up to ridicule. The ridiculing was largely done by the public; a small coterie of smart mockers of all that is new and challenging on the one hand, and, on the other, the much bigger group of the uncritical, unquestioning and uninformed who ignored art rather than criticised it. To make it even less accessible, art was rarely seen outside Dublin and even then in very restricted contexts. Nowadays, by contrast, art has become such a commonplace in our lives that every unusual object or event is shrugged off as an ‘art project’. Even the dogs in the street know all about it.

While the Arts Council, An Chomhairle Ealaíon had been founded in 1951, with the principal aim of promoting the visual arts, that brief was interpreted

very narrowly in the early decades, promoting a handful of artists for a privileged, educated audience. A few figures bear this out; a 1962 report on Arts Council spending across the country revealed that out of 12 counties studied, 5 spent nothing at all on the arts. There were few galleries outside Dublin, no grants for artists, no support for their work and no structured interface between them and the wider communities. In 1967, as the first Rosc exhibition was making headlines in Dublin and outside Ireland, the figures had not improved but worsened. Seven out of twelve counties now spent nothing whatsoever on the arts. There were issues in Dublin too. There the Arts Council gave £17,000 to the 1967 Rosc exhibition, in which no Irish artists were represented, but could only give little more than a sixth of that to the Project Arts Centre to cover the period 1969 –1973. State support for the arts was seen in terms of what they could do to promote the county abroad rather than to give pleasure and stimulate imagination at home.

Transformation came about largely from the efforts of the arts officers who began to be appointed from 1985 onwards. Jointly funded by a reformed Arts Council and their local authorities the first appointments were inspired by an earlier Regional Development Scheme with three Regional Arts Officers. Kay Sheehy, was the first local authority arts officer to be appointed, jointly funded by Clare County Council and the Arts Council and she was followed over the next three decades by stalwart figures like Mary Cloake in Louth, the late John Coll in Mayo, Jack Gilligan in Dublin, Clíodhna Shaffrey in Cavan and later in Dún Laoghaire, Rathdown, the late Noreen O’Hare in Co. Offaly and Mary McAuliffe in Sligo, and a number of other deeply committed and intelligent arts officers. Although some came from theatre or music

backgrounds, they quickly developed exhibition programmes, initiated or consolidated and stabilised county art collections (See works by Patric Stevenson, Norah McGuinness and Robert Ballagh), instituted artist-in-residence programmes and grants and commissions to nurture the artists in their areas, and most effectively, developed projects with community and school groups to introduce audiences to this strange phenomenon in their midst. They embraced video installations shown here in the work of Connolly/Cleary, Padraig Cunningham, Lisa Fingleton and Jenny Brady and mixed media (see works by Julie Merriman and Francis Leach) and went all out for challenging conceptualist approaches to tradition in the form of Tadhg Mac Sweeney's 'From the Air' and Sean Lynch's exploration of Ireland's reception of Joseph Beuys. When the percent for art schemes were introduced, they interfaced between the funding authorities, the local communities and the artists. While there were some unfortunate outcomes as the learning took place and the democratic process meant that some mistakes were inevitable, the best of these projects bore the mark of pure genius. At the centre of all this social and cultural transformation, the arts officers went quietly about their work, not heads of smart new venues, not curators of major festivals, not heads of glamorous collections but the real harbingers of the kind of change that empowers and transforms a society.

While they, more than anyone, realise that there is much more to be done, and the times are still difficult, especially for artists, it is, nonetheless, time for the rest of us to recognise their heroic work.

Catherine Marshall

December 2015

Catherine Marshall is an art historian and curator. She has lectured in TCD, UCD and NCAD, worked as the first Head of Collections at IMMA, toured shows of the IMMA Collection to China and various places in Ireland and Europe, and most recently was co-Editor of *The twentieth Century, Vol. V. of The Art and Architecture of Ireland*. (Yale, 2014). She is curating *Kathleen Lynn, Insider on the Outside*, for Mayo Collaborative 2016 (5 Venues and 13 artists). She also sits on the boards of a number of organisations including the Butler Gallery, KCAT and Age & Opportunity.





CARLOW

Tadhg McSweeney

From the Air, 2013

Sculpture, 50cm x 147cm x 22cm.

Acquired by Carlow County Council, 2015.

From the Air is a piece derived from Tadhg McSweeney's first major solo show in VISUAL Carlow in 2013, entitled *Edifice Complex*. The exhibition was supported by the Carlow Arts Office and also formed part of a recent show in the Kevin Kavanagh Gallery, Dublin. Carlow County Council acquired this work in 2015 from its core commitment to supporting local emerging artists and new contemporary artwork.

Tadhg McSweeney was born in Dublin in 1978 and studied in the National College of Art and Design. He now lives and works in Carlow. His work takes the form of sculptures, wall based assemblages and installation. Drawn to shape, surface quality and colour, a wide range of found and cast off materials are used. The materials are combined to create new designs and forms. The work plays with ideas of flatness and painting in three dimensional forms taking the shape of landscapes, machines, structures and abstract forms. Motors, light and sound are also used in the production of his kinetic sculptures. McSweeney is represented by the Kevin Kavanagh Gallery, Dublin.



CAVAN

Jane McCormack

Swim, 2005

Photographic work printed onto tile, 200mm x 250mm (accompanied by audio poems written by Tom Conaty / voices Tom Conaty and Derbhle Crotty).

Commissioned by Cavan County Council, 2005.

Swim is a collaboration with sculptor Jane McCormack and poet Tom Conaty commissioned by Cavan County Council in 2005. The sculptor posted a series of images over time to the poet. There was no discussion and the poet responded to each image in turn. The work featured as part of *Rhyme and Resin*, a joint project between Poetry Ireland and The Royal Hibernian Academy and it marked the opening of the Caomhnú Literary Festival in Cavan in February, 2007.

Jane McCormack is a sculptor living in Cavan. Her work includes ceramic sculptures, large outdoor work and multimedia installations. She was the artist initiator on the Kingscourt Brick Symposium and sat on the board of the Sculptor Society from 1994 to 1998 (now Visual Artists Ireland). Recent work includes an installation entitled *I Made A Pinch Pot Today* for Fleadh Cheoil na hÉireann in 2012 and her *Sick Selfie* images were included in Centred by Ceramics Ireland in 2014.

Tom Conaty is a native of Ballyhaise, Co. Cavan. His first collection of Poetry *An Exaltation of Starlings* was published in 2010. He served as a member of the Board of Poetry Ireland and has been a regular contributor to poetry programmes on RTÉ. Poet and teacher, Tom has been initiating and leading innovative projects in fiction, poetry, drama, dance and film within schools for many years.

His long poem, *Field Notes* (2014) is a response to *In the Current* by Yvonne Cullivan, a public art project in Belturbet, County Cavan, which is available on iTunes.

CLARE



Theo McNab

Ireland 1972

Silkscreen Print, Edition 29/32, 51cm x 41cm.

Purchased by Clare County Council, 1983.

In May 1983 Clare County Council purchased eight prints through the Arts Council's Joint Purchase Scheme marking the establishment of the county art collection. Since then the Council has added to these works through donations, purchases, commissions and artist schemes to develop an intriguing and eclectic collection which is dispersed throughout libraries and council properties in Clare. The collection feature some of Ireland's most recognised artists as well as contemporary local artists reflecting Clare's proud cultural traditions and artistic talent. Two of Theo McNab's works are in the County Collection and are on permanent display in Áras an Chontae, Ennis, Co.Clare.

Theo McNab was a graphic artist and a painter. Born in Dublin in 1940, he was a self-taught painter, known principally for abstract, minimalist landscapes. He had numerous solo and group exhibitions in Ireland and overseas and achieved many national and international awards. He was the head of Fine Art at the National College of Art & Design from 1988 to 2000 and an inspirational educationalist, his influence is acknowledged by many visual artists working today. A member of Aosdána, he passed away in June 2015.

CORK CITY

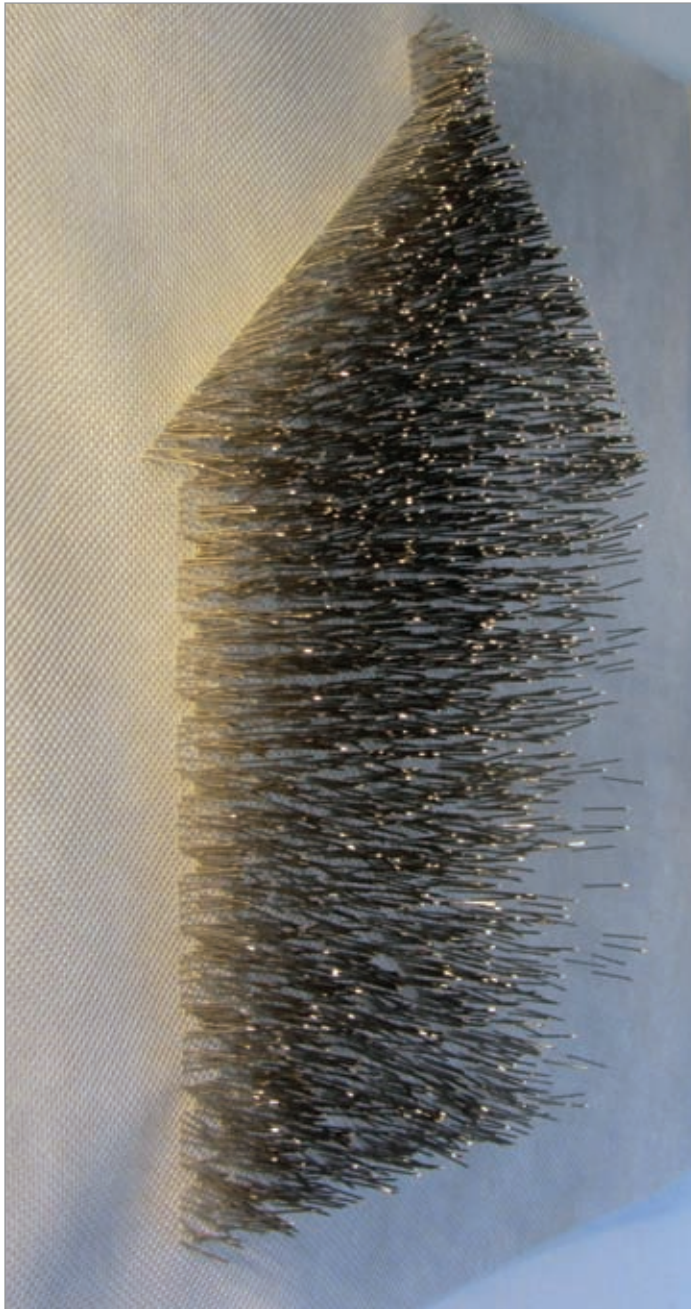
**John Minihan**

The Echo Man, (Michael O'Reagan, Newspaper Vendor, Patrick St, Cork for over 50 years), 2008
 B/W photograph, 49cm x 53cm (framed).
 Purchased by Cork City Council, 2011.

John Minihan has been the photographer in residence at the Cork International Short Story festival since 2008, capturing images of the many writers and poets at the event. The festival offers the largest International Short Story Award and is a legacy of Cork2005 when Cork was designated the European Capital of Culture. In 2011, Cork City Council hosted an exhibition of Minhan's work, mostly taken during his residencies at the festival, which featured portraits of writers and also iconic images of people in the city. Cork City Council purchased a number of photographs for its permanent collection which capture poets, writers and characters of Cork. This work, *The Echo Man*, is a particularly Cork image, the sounds of the Echo Boys is a seminal sound of the Cork landscape.

John Minihan is an Irish photographer, (b 1946 Dublin) who grew up in Athy, Co Kildare. Following a career in London he now resides in West Cork. Over the years Minihan developed a close relationship with many writers and is perhaps best known for his photographs of Samuel Beckett which are some of his best known of the playwright. It was in 1985, in the restaurant of the Hotel PLM where, Minihan took the photo that would go on to be called by some as the photograph of the twentieth century.

www.johnminihan.blogspot.ie



CORK COUNTY

Frances Leach

House - The Future is Left

Behind So Many Times, 2010

Mixed media, 50cm x 54cm x 14cm.

Purchased by Cork County Council, 2014.

The plight of Priory Hall Residents prompted a new body of work by the artist who wanted to convey the feelings of people who lost their homes and were stuck in a seemingly endless repetition of days without the prospect of moving forward. Roofing material from a building site is combined with pins from a sewing box in the two-sided House. Shape and pattern are disrupted in the piece.

This work was included in a Cork County Council funded exhibition entitled *re:View* organised by Cork Textiles Network at Macroom Town Hall in 2014. The council tries to purchase work by county artists each year and were attracted to this being strong in its own right, but the issue of housing and the role of the local authority in the planning and provision of housing gives the work an added relevance and resonance.

Frances Leach is a Cork based artist and a graduate of History at UCC and Fine Art Textiles at Crawford College of Art and Design. She is a self-taught weaver using a variety of materials in her work, ranging from natural fibers to industrial substances. These are combined with techniques including weave, stitch and print. Her work is informed by sources such as historical pattern, graphic design, classical architecture and iconic imagery.



Jan Voster

Cocáí Féir i bhFána Bhuí (Haymaking at Fána Bhuí, Caiseal na gCorr, County Donegal), 1994

B/W photograph, 85cm x 75cm framed. Commissioned by Donegal County Council, 1998.

From 1988 until the mid 1990s Jan Voster, a Dutch photographer with a great interest in landscape, industrial heritage and archaeology, made a number of extended visits to Donegal to photograph the long disused railway line that ran from Letterkenny to Burtonport between 1903 and 1947. The work was exhibited as part of the 1990 Earagail Arts Festival and a further selection was published in *Landscape of Remembrance* (Orchard Gallery, Ormeau Baths Gallery 1995).

This particular image was the inspiration behind Donegal County Council further commissioning Jan to complete a photographic exploration of the Gleann an Átha valley which was at that time, host to a fast disappearing culture of small farm holdings and traditional farming practices. Jan worked closely with Irish language poet

Cathal Ó Searcaigh, a native of the area. “The ‘Haymaking’ photo was the inspiration for me to initiate the whole project...seeing the patchwork of early worked fields of ancient farming in that valley landscape of Caiseal na gCorr...so beautiful and so clearly...so full of history...” Jan Voster

Caiseal na gCorr, a selection of Jan Voster’s photographic work in Gleann Átha from the mid to late 1990s, was published in 2002 by Donegal County Council in association with Cló Iar-Chonnachta. The publication also featured poems and prose text by Cathal Ó Searcaigh.

wiskerke.home.xs4all.nl/voster/voster1.html

DUBLIN CITY

Julie Merriman

Housing Area I, 2013

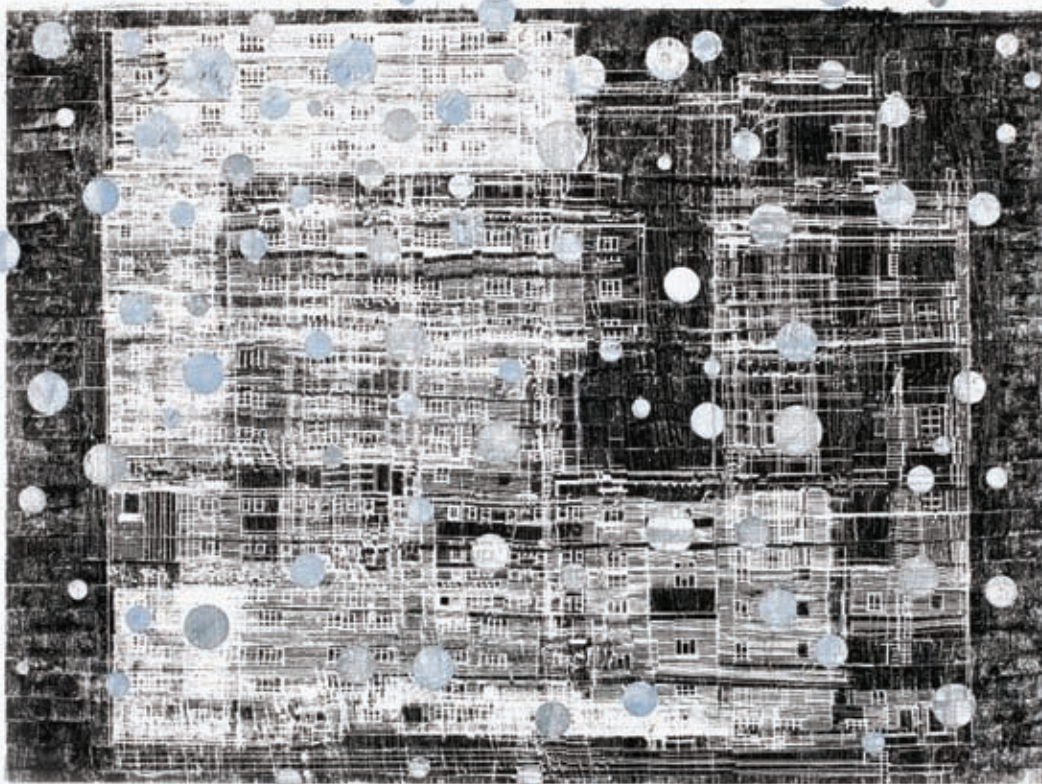
Typewriter carbon film and
carbon on paper, 70cm x 100 cm.

Commissioned by Dublin City Council, 2013.

Housing Area I is one of a number of artworks created by Julie Merriman as part of her commission *Revisions* for the Dublin City Public Art Programme. The artist chose to work within Dublin City Council, engaging with staff in Housing, Architects and Engineering who draw or use drawings as part of their everyday work. She viewed a number of project drawings, computer generated digital drawings as well as older manual and diazotype drawings. It was the process and finish of the older procedures that interested her most. During the commission she began working with typewriter carbon film, "I am interested in the physicality and materiality of this process, and in the slippages that can occur. There is an uncertainty to the outcome but also an expectation and this is where I am interested in positioning my drawing practice".

Julie Merriman lives and works in Dublin. She completed an MA in Visual Arts Practices at IADT in 2009. She has received awards and participated in residencies in Ireland and the UK. Her work is in The National Drawing Collection, Limerick, The Arts Council of Ireland and other public and private collections.

www.juliemerriman.com





DUN LAOGHAIRE- RATHDOWN

14

15

30 YEARS | ARTISTS | PLACES: Local Authorities supporting the arts in Ireland

David Stephenson

Raymond 1

Photograph edition 1/5. Purchased by Dún Laoghaire-Rathdown County Council, 2015.

Raymond 1 was exhibited as part of *Home*, an Open Submission Exhibition in dlr LexIcon Gallery and was selected by Mark St John Ellis as the overall winner.

What compels and motivates Stephenson is to pick up his camera and search for 'truthful' portraiture, human stories that are both personal and universal. The image is of Raymond Ovens of whom he has been making a documentary film about. Raymond has lived in the same house on the Cavan/Fermanagh border by himself for 50 years; it is a house full of dust and memories. He is an incredibly strong and self-educated individual who has been consumed by the history of his home.

David Stephenson is a photographer/filmmaker based in Greystones. His photography work has taken him around the world, mostly commissioned work in Africa and South and Central America for the Aid agencies Trocaire and Self-help Africa and the Irish coffee company Java Republic. His work has been exhibited at the National Portrait Gallery, London, the Gallery of Photography, Dublin, the RHA Dublin among other galleries.

www.davidstephenson.ie

FINGAL

John Kindness

Howling Dogs, 1987

Two standing ceramic sculptures,

French Tile & Plaster 215cm x 75cm.

Purchased by Fingal County Council, 2003.

“At the time I made these, I was looking at animal sculptures and pottery from early Greek and Minoan civilisations. The shape represents a sort of primal howl and there are also allusions to primitive musical instruments – the conch shell and the trumpet – like shape of the blue and white piece (whose pattern comes from a pottery fragment)”

The sculpture was purchased directly by Fingal County Council from the artist in 2003 at his studio in Tullow, County Carlow. He was preparing to move to London and was in the rare position to sell works directly from his studio. Two paintings and several prints were also purchased which now form part of Fingal County Council's Municipal Arts Collection.

John Kindness (b. 1951, Co. Antrim) studied Fine Art at the University of Ulster, Belfast. He works in a variety of media, including print, paint and sculpture and views aspects of everyday life and society with a humorous, often satirical eye. John has had solo exhibitions at the Kerlin Gallery, the Douglas Hyde Gallery, the Arts Council of Northern Ireland, and the Octagon Gallery, Belfast. John has also had international exhibitions in New York, Philadelphia, Rome and Glasgow. John's work is also in the permanent collections of the National Gallery of Ireland, the Imperial War Museum, London, the Victoria & Albert Museum and the Boston Museum of Fine Arts. John's work was celebrated in a recent ten-year retrospective at the Switch Gallery in Belfast. John lives and works in London.

www.johnkindness.co.uk



Constance Short***I suppose the grant is out of the question? 2003***

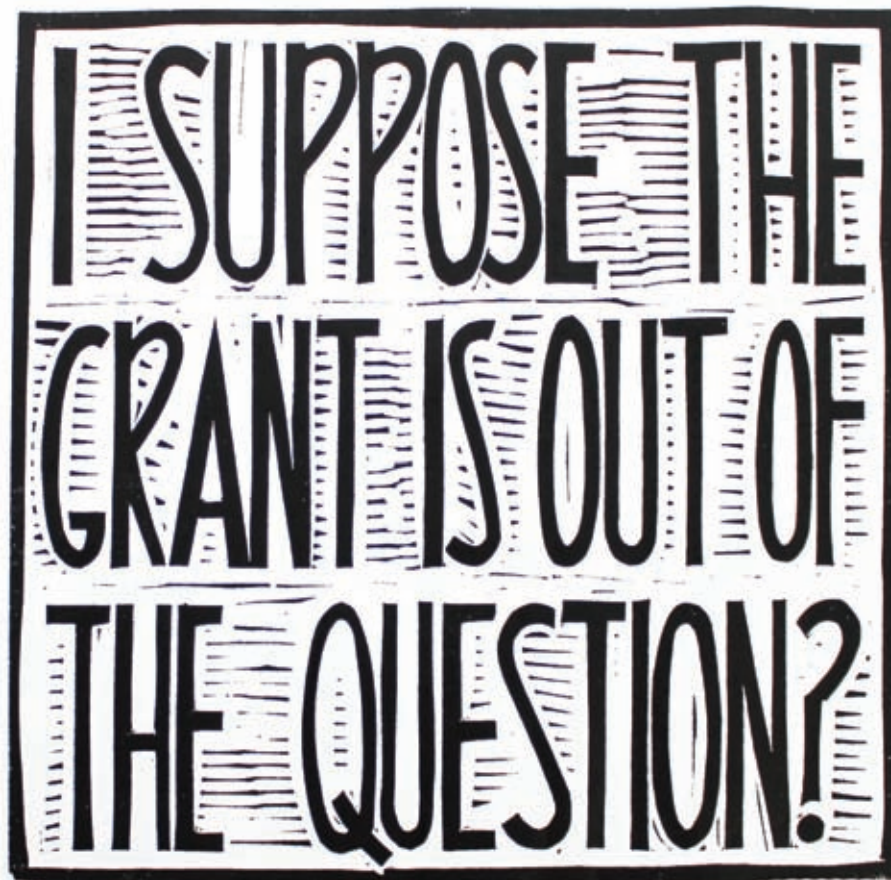
Lino Cut, ink on paper, edition 6/50, 30cm x 30cm.

Purchased by Galway County Council, 2003.

Galway County Council appreciated both the directness and the humour in this Constance Short print, which was purchased from an exhibition entitled *the Whole Nine Yards* at the Galway Arts Centre. The exhibition feature 81 text lino prints (9 sets of 9) written and cut by Constance in 2003. She invited a number of artists and others to join her in extending the concept to 9 square yards in poetry, song, photography, history, printmaking and discussion. A copy of the print hung in Mary Cloake's office when she the Director of Arts Council of Ireland.

Constance Short (b. 1944 Clones, Co. Monaghan) has had a long and varied career advocating for the Arts and making artwork. She was heavily involved in campaigning for the renewed Arts Act of 1973 and is a founder member of Project, Dublin. She has also been Education Officer with Co-operation North, and there implemented the cultural arts exchange and cultural diversity programmes. She has been a shareholder in the Abbey Theatre, has worked on projects with Poetry Ireland, The Irish Film Board, and the NI Film Board.

www.constanceshort.com



KERRY



Roisín McGuigan

Burren Shore, 2009

Oil on Paper, 32" x 28".

Acquired by Kerry County Council, 2015.

Roisín McGuigan (b.1972 Armagh) was the recipient of Kerry County Council's Further Arts Education Bursary in 2008 for postgraduate studies at the Burren College of Art; this work was created during the course and represents the ongoing support by Kerry County Council to artists living and working in the county.

McGuigan is a graduate of NCAD and Burren College of Art. She has exhibited as part of Cork European City of Culture at the Crawford Gallery of Art, Hun Gallery, New York and Emerge Art Fair in Washington DC and was recently selected to feature in the inaugural Kerry Visual Artists' Showcase at Department of Arts, Heritage and the Gaeltacht. She has received Bursaries from Kerry County Council and the Arts Council of Ireland, and in 2010 was shortlisted for the Tony O'Malley Studio Award.

www.roisinmcguigan.com



Robert Ballagh

Liberty on the Barricades (after Delacroix) 1971

Screen print, 50cm x 63cm. Purchased by Kildare County Council, 1971.

Kildare County Council's Municipal Collection was established through the Architects Department in the 1970s and they availed of The Arts Council Joint Purchase Scheme to purchase a wide range of artwork. In 1999, the Arts Service embarked on a cleaning, restoration, cataloguing and valuation programme of the collection.

Arising from this, *A Collection Uncovered*, selected works from the Municipal Collection was exhibited in Riverbank Arts Centre in 2005 which was launched by Martin Gale, RHA (the exhibition featuring two early paintings by Gale). The following year, *A Collection Becoming* featured new acquisitions and artist Paul McKinley curated both exhibitions.

Robert Ballagh (b. Dublin 1943) is represented in many important collections including the National Gallery of Ireland and the Irish Museum of Modern Art. Besides painting, he has also produced book covers, posters, limited editions, over 70 stamps for the Irish postal service and the last Irish bank notes produced by the Central Bank of Ireland. In 1985 he was commissioned by the Gate Theatre, Dublin to design Barry McGovern's one-man Beckett piece *I'll Go On*, and has designed many theatrical shows, including the imagery and set design for the dance phenomenon Riverdance. Ballagh has chaired the national executive of the Irish National Congress, a non-party political organization working for peace, unity and justice in Ireland. He is also a member of Aosdána and is a fellow of the World Academy of Art and Science.



Tony O'Malley

Winter Crowscape, 1983

Oil on board, 29cm x 151cm. Purchased by Kilkenny County Council from the Fenton Gallery, 2002.

Tony O'Malley (1913–2003) holds an important and distinguished position in the history of 20th century Irish art. A highly respected and beloved artist, his works are represented in all major Irish museums and included in the most significant public and private collections of Irish art.

Self-taught, his artistic career only began in 1960 when he was in his forties, but his everyday, workmanlike approach to his work resulted in a prolific career. His practice was a quiet one, modest and non-careerist. While he found recognition among his peers during his thirty years – 1960 to 1990 – among the artistic community of St Ives, Cornwall, the

serious attention he deserved only came to him later in life in Ireland, the country of his birth. O'Malley liked to work in many mediums and while his painting was undeniably at the forefront, he gave as much personally to drawing and sculptural constructions – each fragment adding to a rich and full working life. Tony O'Malley has said, "...my home place and its landscape is still in my psyche. I call it inscape – inner revelations of the outer psyche".

O'Malley settled back in Physcianstown in Callan, Co. Kilkenny in 1990, with his wife Jane, where he lived and worked until his death at the age of eighty-nine. He was a

proud son of Kilkenny who later went on to receive the 'Freeman of the City' in 2000. Tony O'Malley's association is a positive one for Kilkenny, whose people appreciate the huge contribution he made to the arts in Ireland.

Tony O'Malley's wife Jane recently acquired Tony's family home in Callan Co. Kilkenny and renovated the building into a first class facility for an artist to live and work in. In association with the Royal Hibernian Academy this home/studio is offered to an artist on an annual basis.



Lisa Fingleton

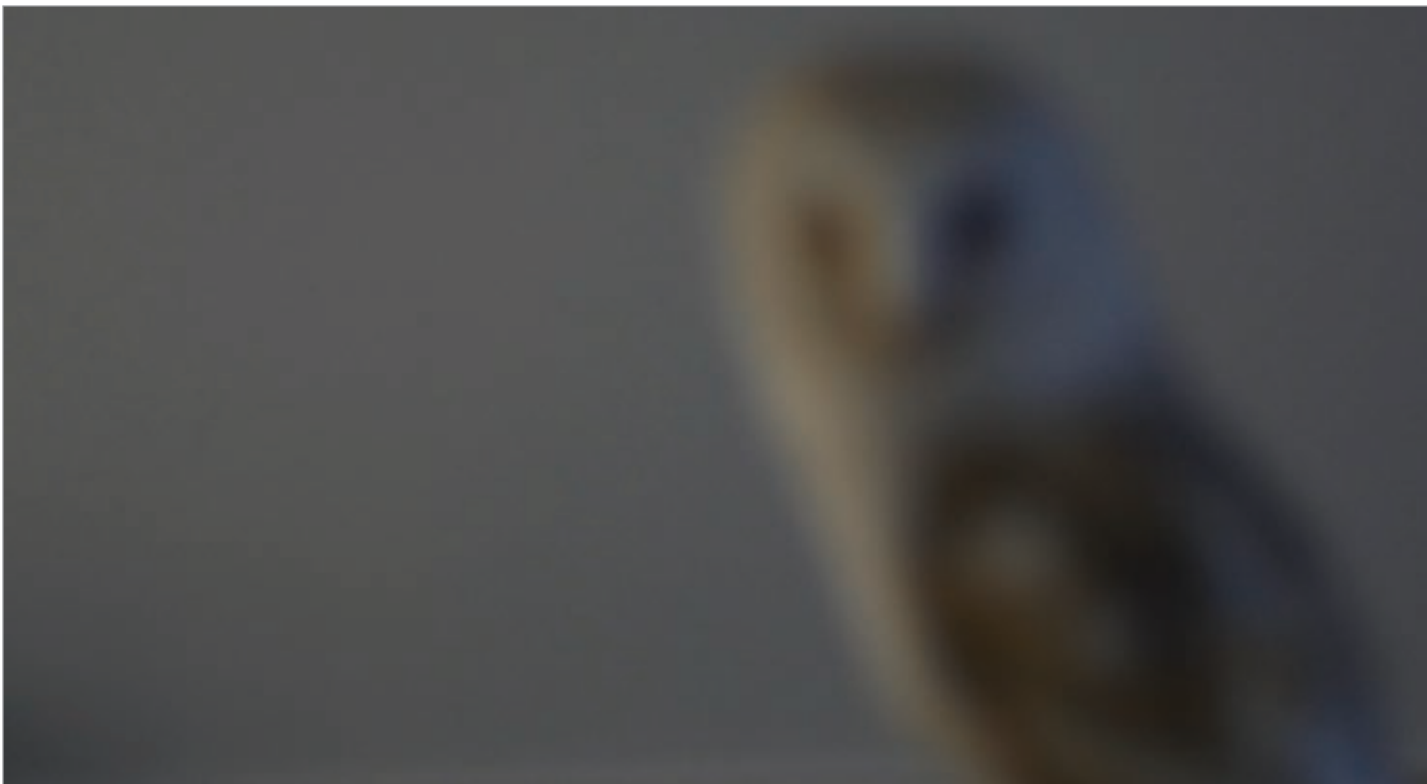
Sitting, 2014

Documentary Film (30m, HD Video with Sound). Commissioned by Laois County Council, 2014.

Lisa Fingleton was invited to create a short documentary on *Sitting*, a portrait project with Nick Miller, which took place in the Laois Arthouse, Stradbally during the summer of 2014. Lisa chronicled the various elements of the project including the arrival of Nick Miller's portraits from the National Collection at IMMA, the process of portrait painting by the artist and a public open day to view and discuss the portraits and the residency. Lisa essentially created 'a portrait of a portrait artist' through film and photography, capturing the essence of the encounter between sitters and artist. She reveals the exchange that unfolds when the public are invited into the artists' studio. This documentary offers a unique insight into the work of Nick Miller, one of Ireland's foremost artists. This project was funded under the Percent for Art Scheme.

Lisa Fingleton is an award winning multimedia artist from Laois whose practice incorporates drawings, collaborative projects, film, documentary, found objects and immersive installations. Much of her work is rooted in the autobiographical and deals with socio political and environmental concerns. The artist lives and works on a small farm and has spent many years cultivating deep-rooted connections between art, community and farming. This particular project reflects her commitment to working collaboratively with other artists to explore and document the creative process. Fingleton recently completed an MA in documentary film at Goldsmiths College, London and previously studied Fine Art at NCAD. In May 2015 the Irish Film Institute hosted a special retrospective screening of her work entitled *The Power of The Personal Story*.

www.lisafingleton.com



Padraig Cunningham

Emergent Properties, 2015

Single channel HD projection with sound, 42 minutes. Collection Leitrim County Council, 2015.

Emergent Properties is the culmination of Padraig Cunningham's SPARK residency at The Hive, a Technology Enterprise Centre in Carrick-on-Shannon, Co. Leitrim. Spark is a partnership project of Leitrim County Council Arts Office and Leitrim Local Enterprise Office which seeks to encourage the role of the arts and develop ideas about creativity. *Emergent Properties* examines how technological systems and biological references have influenced the working environment. It looks at the presupposition that we are all interconnected in an ecological and mechanical structure, how technology interrupts, influences the everyday, and how the automated activities of the machine have become a force in shaping our lives. The piece takes its cues from the work of biologist Jakob Von Uexküll and anthropologist Gregory Bateson, where imagery of organic and mechanical structures intermingle with an imagined conversation between Bateson and his daughter that sets out to define instincts.

Padraig Cunningham graduated from DIT in 1996 and co-founded Stoney Batter Studio in 2000 with exhibitions at the Ashford Gallery, RHA and solo shows at the Cross Gallery, Dublin. In 2005 his residency at the Dock, Carrick-on-Shannon culminated in the exhibition *Convergence* and his 2009 Trade residency with Darren Almond culminated in the exhibition *Sequence*. In 2011 he was invited to participate on an international residency in Bodh Gaya, India and in 2013 produced a film responding to a poem by Peter Fallon for The Poetry Project during Ireland's EU presidency. He is a founding member of the artist-led collective alter/native.

www.padraigcunningham.com

LIMERICK

Seán Lynch

Beuys (still a discussion), 2007

Photographic print on fabric.

A4 wall panel.

Two emails by Oliver Dowling.

Vitrine with a reconstruction of Beuys' sculpture

Irish Energies, 1974, made from peat briquettes and Kerrygold butter.

Original signage of the Carnegie Free Library and Museum, now Limerick City Gallery of Art, rearranged to spell Beuys.

This work was acquired by Limerick City Gallery of Art in 2007 from Seán Lynch's solo exhibition for inclusion in their Permanent Collection. It consists of an installation revolving around Joseph Beuys' visit to Ireland in September 1974.

Beuys viewed Ireland of the 1970s as a location for art's social integration to be further understood. His sculpture *Irish Energies* was conceived and made during a journey between Dublin, Limerick and Cork, where he presented his ideas at local art galleries. Archival material and printed emails further discuss the circumstance of the trip. Through looking at incidental details around the time, the presentation acts as an open-ended sounding, proliferating more questions about the potentiality of social change through artistic practice.

Seán Lynch (b.1978, Kerry, Ireland) is a visual artist living in London and Askeaton, Limerick. He studied fine art at the Stadelshule, Frankfurt am Main. He has recently held solo exhibitions at Modern Art Oxford and The Hugh Lane. He has exhibited internationally at the Camden Arts Centre, CAPC Bordeaux, Berlin and Frankfurt. In 2015 he represented Ireland at the Venice Biennale. Along with Michele Horigan, he works at Askeaton Contemporary Arts.

www.askeatonarts.com • www.seanlynchinfo.com



LONGFORD

Gary Robinson

Constant, 2014

Oil on canvas, 1500mm x 1000mm.

Purchased by Longford County Council, 2014.

Robinson pays attention to ordinary life. This painting is part of a series of work looking at a particular and familiar tree on a hill in Longford, catching the ordinary beauty of something every day and simple.

Longford Town is partly surrounded by these trees, acting like sentries protecting, overlooking the community. The work includes handwritten notes, emerging from and then vanishing beneath layers of paint, usually the artists own mutterings, but also including snippets of overheard conversations, inviting the viewer to read the work. Given the opportunity, it opens up to accidents and mistakes, embracing ambiguity, informing the artist and allowing him to celebrate the most ordinary things. As an artist, his surroundings and experiences are his raw material.

Gary Robinson (b. 1967 Longford) is a self taught artist, exhibiting regularly, with work in many private and public collections in Ireland, USA and England. He is a founding member of Engage Longford, an artist led group attempting to promote the visual arts in Longford.

www.visuallongford.ie



Seán Cotter

Nightfall, 2007

Watercolour and Charcoal
on Watercolour Paper,
570mm X 760mm (unframed).

Purchased by Louth County Council, 2007.

Nightfall is a piece set in that moment where two worlds meet – the transition from day to night, from the cacophony of the roosting birds to the stillness of the evening. The artist is interested in the dualities of mixing life with death, the stage where a wrong can breed a right or its reverse.

Seán Cotter (b. 1969 Monasterevin, Co Kildare) lives outside Tallanstown in County Louth, and is a member of the Board of Management of Highlanes Gallery, Drogheda. He attended the National College of Art and Design, graduating in 1991 with an honours degree in Fine Art Painting. Sean has been awarded numerous bursaries and has exhibited both in Ireland and abroad. His work can be found in international and Irish public collections including the Lapua Art and Science Foundation in Finland, and Galerie L'Embarcadere, Lyon, France, The Office of Public Works, Dublin and The Irish Contemporary Arts Society. His work is also held in private collections in Ireland, England, Scotland, France and the United States.

www.seancotter.com





Jenny Brady

The Known World, 2012

HD video with stereo sound.

Commissioned by Mayo County Council, 2011.

The Known World is an experimental nature documentary commissioned by Mayo County Council as a part of the LANDMARK public art programme at Lough Lannagh. It follows a family of mute swans, presenting a natural history of transition and change and reflecting upon a world where reality is an evolving set of ideas. Featuring an original score made in collaboration with percussionist David Lacey.

Jenny Brady works with the moving image to explore ideas around speech, translation and the nature of communication. She completed an MA in Visual Arts Practices, IADT in 2010 and recent presentations include Experimenta at BFI London Film Festival, Videonale 15, (Kunstmuseum Bonn), Roadkill (Irish Museum of Modern Art), Pallas Periodical Review #4 (Pallas Projects / Ormston House), Wade-In curated by Chris Clarke (Lewis Glucksman gallery), EVA International 2014 curated by Bassam El Baroni, Images Festival 2014 (Toronto), Futures '13 (RHA), TULCA Golden Mountain 2013 curated by Valerie Connor and Make-Shift (Talbot Rice Gallery) curated by Modern Edinburgh Film School. She has undertaken commissions for Dublin City Council (2013) and Mayo County Council (2013) and her work also features in the Arts Council collection.



Cora Cummins

Reed Beds 1, 2001

Etching, 73cm x 98cm. Purchased by Meath County Council, 2001.

Reed Beds 1 comes from a collection entitled *Locus* which was inspired by a range of landscapes in the artist's native Carlow, as well as Meath, Louth, Wicklow and Norfolk in England. Of the work she said 'I pare down the landscape to capture the essence of a place.' She held her solo show *Locus* at the Toradh Gallery, Duleek in Meath in 2001 from where Meath County Council purchased this work.

Cora Cummins (b. 1973 Carlow) graduated from the Dublin Institute of Technology in 1995 and from the National College of Art and Design, in Dublin in 2003 with an MA in Fine Art. Her exhibitions include *Means of Escape*, a solo show in The Lab, Dublin and *Defining Space*, a group show at The Original Print Gallery in Dublin, both 2008, *On a Thousand Islands in the Sea*, at the Dock, Co. Leitrim in 2007 and the RHA Annual Exhibition, in Dublin in 2006.

She completed residencies at the Irish Museum of Modern Art Work Programme Studio Residency in 2003 and the Temple Bar Project Studio in 2008. She is the co-founder of Workroom Elsewhere with Alison Pilkington and has curated several shows there, including *Elsewhere from Here* in 2004 and *Yesterday's Parties* in 2005. Her work is included in the collections of the Office of Public Works, AXA, DIT, Northern Bank, the National Council for Vocational Awards, Bausche & Lombe and AIB.

MONAGHAN

Ronnie Hughes

Death of a Structure, 1993

Oil, wax and canvas on MDF, 36" x 36".

Purchased by Monaghan County Council, 1994.

Death of a Structure was part of a series of work entitled *City Reformed* which was made upon the artist's return to Belfast following a yearlong residency in New York. The series was concerned with notions of identity as expressed through architecture. Belfast was undergoing an unprecedented amount of new building, much of which was replacing structures destroyed by paramilitary bombing of the previous two decades. The paintings sought to document the process of destruction and regeneration and to highlight the, at times, banal and incongruous nature of the reconstruction(s). *Death of a Structure* was selected for the 'Monaghan Open' exhibition by Dr Slavka Sverakova in 1993, from where it was purchased by Monaghan County Council.

Ronnie Hughes (b. Belfast 1965) studied at the University of Ulster, receiving an MA in Fine Art in 1989. Hughes has had numerous solo exhibitions throughout Ireland and has participated in group exhibitions worldwide. He has received several awards including a one-year residency in New York (PS1, 1990) and three-month residencies at Banff Arts Center, Canada (1994) and Bemis Arts Center, Nebraska (1997). Represented by the Rubicon Gallery, Dublin, his work is held in many public and corporate collections including both Irish Arts Councils and the Irish Museum of Modern Art. He has recently been awarded the 'Irish Artist Fellowship' for a one-month residency at the Vermont Studio Center and has also just been invited for a two-month residency at the prestigious 'Albers Foundation' in Connecticut.

Ronnie Hughes is represented by www.rubicongallery.ie



Micky Donnelly

Old House Series No. 20, 2006

Mixed media on canvas, 23cm x 30cm.

Purchased by Offaly County Council, 2006.

In memory of the artist's late wife, Noreen O'Hare, this painting was purchased by Offaly County Council in 2006. Noreen was the Arts Officer in Offaly County Council from 1999-2001 and sadly passed away in 2001. The painting is part of a series inspired by the home and life shared by the couple in Mountmellick.

Micky Donnelly is a leading contemporary Irish artist. Born in Belfast in 1952, he studied at the University of Ulster where he received his BA and MA in Fine Art. He was a founder member of Circa art magazine, has written about contemporary art for various publications, and had a novel published in 2001. In 1996 he was elected a member of Aosdána. His work is included in many private and public art collections in Ireland, Europe, and the USA, including the Irish Museum of Modern Art, the Ulster Museum, the Arts Council of Ireland, the Arts Council of Northern Ireland, the Arts Council of England, the British Council, and the European Parliament.

www.mickydonnelly.com



ROSCOMMON

Naomi Draper

Whisper, 2015

Drawing on glass, 40cm x 40cm.

Purchased by Roscommon County Council, 2015.



Naomi Draper's multi-disciplinary practice explores the fragility of our built and natural environment, investigating what defines space and how it is lived and activated by humans and non-humans. Combining a range of mediums and processes, Draper examines the structures and boundaries, limitations and new potentials of public and private environments. Gathering materials within a specific setting, the natural particles Naomi finds and collects inform a process' of experimental construction and drawing techniques to become; subjects for study, drawing implements, inclusions within glass or structures for sculpture.

Born and based in Boyle, Co Roscommon, Naomi Draper graduated from NCAD with a Bachelor of Design specialising in glass in 2007. Following an Erasmus programme at the Academy of Art, Architecture and Design, Prague, she received a scholarship to attend the Pilchuck Glass School, Seattle. In 2011, she completed a Postgraduate Diploma in Community Arts Education at NCAD. Naomi has participated on a number of residency programmes within contemporary art institutions, community and educational contexts; including the LOCIS Residency at Residence Botkyrka, Sweden, The Model, Sligo, and The Harrington Studios, Boyle, Co Roscommon. Recent exhibitions include One Million to One, Botkyrka Konstall, Sweden, Paper for the Sky, Interstate, Brooklyn, NY and the Practice national tour; West Cork Arts Centre, Axis Ballymun, Dublin, The Model, Sligo.

www.naomidraper.com

SLIGO

Seán McSweeney***The Road, 1965***

Oil on canvas.

Purchased by the Niland Collection, 1969.

The Road is a relatively early work which predates the artist's move to the West. It was painted while he was living in Wicklow where McSweeney grew up and became an artist. Largely self-taught like many of the leading Irish painters of his generation, McSweeney learnt about art from looking at the paintings of Paul Henry and Jack Yeats in public collections. His work also shows his awareness of international post-war painting. It reflects his willingness to experiment with colour and form and to develop a strong personal style which is inspired by landscape. Roadways and bogholes – evidence of man's interference and man's presence in the land form the focus of many of McSweeney's paintings. In this work a roadway leads up a steep mountain side where it appears like a cascade of colour incapable of penetrating the summit. The act of painting the landscape has transformed it into a luminous almost abstract image. The use of different brushstrokes and techniques of applying the paint are evident, creating a richly textured surface. Colours have been multilayered revealing sudden contrasts of tone. McSweeney's relationship to the landscape is ultimately a romantic one in which he struggles and succeeds in capturing its essence through paint.

Seán McSweeney (b.1935 Dublin) moved to Sligo in the 1980s since when his work has become synonymous with the county. His mother came from Ballyconnell in Co. Sligo and McSweeney spent his childhood holidays there. His present studio is in the former schoolhouse where his mother attended classes. Thus the locality in which the artist lives and works and which he paints has very strong personal associations.



SOUTH DUBLIN



Anne Cleary & Denis Connolly

Moving Dublin, 2009

60'00", HD video, stereo sound.

Commissioned by South Dublin County Council under the In Context 3 Public Art Scheme, 2006 – 2009.

Moving Dublin is a filmic essay about contemporary Dublin and a collection of photographs, essays and video works assembled in a hardcover volume.

Cleary and Connolly spent two years moving around Dublin in every way possible: by car, taxi, bus, train, tram, bicycle and on foot. They met scores of Dubliners, and recorded dozens of personal accounts of moving through the city. They amassed a treasure trove of documents, video, photographs, interviews, sounds, stories and the result is *Moving Dublin*; a road movie, a picture book, and many other things. Above all *Moving Dublin* is a homage to the city that Lady Morgan once called her dear dirty Dublin.

Anne Cleary and Denis Connolly both studied architecture in Dublin in the 1980s, before moving to Paris in 1990. After a lengthy collaboration with the French urban theorist Bernard Huet in the early 1990s, they developed a long-lasting interest in the filmed city. Their work has been exhibited worldwide and has received several international awards. They have exhibited widely internationally, including; The National Gallery, Dublin; The Barbican, London; Sesc Pompéia, Sao Paulo; Yokohama Triennial, Japan; The National Gallery, Prague; le Centre Culturel Irlandais, Paris. They are the only Irish artists to have had a solo exhibition at the Pompidou Centre in Paris.

www.connolly-cleary.com

TIPPERARY

Alice Maher

The Snail Chronicles (Bedtime), 2005

Intaglio Print, 53cm x 49.5cm.

Purchased by Tipperary County Council, 2008.

The Snail Chronicles are a set of five etchings produced in 2005. This piece was purchased from the Altered Images Project in Tipperary which aimed to introduce new ways of seeing and experiencing art for both disabled and non-disabled people.

After feeding live snails a diet of vegetable dyes, Maher used the drawing made by the coloured snail trails and added her own dream-like imaginings to the nebulous swirls and marks made by the snails.

“I always find that the smallest thing, a small insect, ...the kind of marks they make reflect the gigantesse of the cosmos. So that swirl looks like a star system. The smallest thing in the universe reflects the largest.” Alice Maher, in conversation with Emily Mark Fitzgerald, 7 June 2007, Stoney Road Press.

Alice Maher (b. 1956, Co. Tipperary) has produced some of the most iconic images in Irish art, sculpture, photography, installation and drawing. She is well known for her series of sculptures using natural materials, her drawings and installations using human hair, and photographic portraits of the artist using her own body and elements taken from the wild. Her work is embedded in cultural history, folklore and fairy tales as well as medieval history. In 1996, she was elected a member of Aosdána. A retrospective of her work was held at the Irish Museum of Modern Art, Dublin in 2012. Her work is held in many collections in Ireland, Europe and the USA.

www.alicemaher.com



WATERFORD

Patric Stevenson PRUA

Waterford from Mount Misery, 1939

Watercolour on paper, 34 x 49.5cm.

Purchased by Waterford County Council
by special subscription, 1939.

As the son of the Revd LC Stevenson, Church of Ireland Dean in Waterford during the late 1930s, Patric Stevenson made a number of paintings of the city which provide us with an invaluable insight into Waterford at this period. *Waterford From Mount Misery* captures a view of the village of Sallypark, on the North side of the River Suir, which no longer exists. The painting also showcases Stevenson's meticulous draughtsmanship and masterful watercolour technique.

Patric Stevenson (1909-1983) was born in Wadhurst, Sussex. He was educated at Methodist College, Belfast, and from 1926 to 1928 studied at the Belfast School of Art, and later at the Slade School, London, under Randolph Schwabe. He served in the Royal Air Force as a radar mechanic from 1940 to 1945, and was a lecturer in art and music in Tring, Hertfordshire, from 1946 to 1950.

Stevenson returned to Northern Ireland in 1950. He exhibited in Belfast, Dublin and England, and he pioneered open-air exhibitions during the summer at Rostrevor from 1951 to 1954, and at the Shambles, Hillsborough, from 1955 to 1968. He was President of the Royal Ulster Academy and he exhibited regularly until shortly before his death in 1983.

Examples of his work are in the Ulster Museum, the Ulster Folk and Transport Museum, Cultra, County Down, and the Waterford Municipal Art Gallery.



Norah McGuinness

The Deserted Cottage

Oil on board.

Purchased by Westmeath County Council
(Joint Library Committee) in the 1950s.

The acquisition of this work reflects the foresight of the then County Librarian, Mr Seamus O Conchubhair. During his time in Westmeath he acquired a number of important works of Irish art for exhibition throughout the library service. Some of these works were purchased at the Irish Exhibition of Living Arts of which Norah McGuinness was a founder member.

The Deserted Cottage is a semi-abstract landscape painting. The cottage is perched on a promontory with waste ground in the foreground and mountains in the background. It is painted with a rich palette of greens and blues with the cottage door adding a dramatic splash of red.

Norah McGuinness (b. 1901 Derry) received her early art education in Dublin Metropolitan School of Art in the 1920s. The Venice Biennale included an Irish presence for the first time in 1950 with an exhibition of paintings by Norah McGuinness and Nano Reid – selected by the then Director of the National Gallery, Dr George Furlong. She was prominent in Dublin theatre circles designing sets, masks and costumes. For over thirty years she was retained by Brown Thomas in Dublin to design their window-displays. She was elected as honorary member of the RHA in 1957. In 1968 a major retrospective of her work was held in Trinity College. She was awarded an honorary doctorate from TCD in 1973. She died in 1980.





John Shinnors

Over the Coast, 2003

Oil on canvas, 35cm x 37cm.

Purchased by Wexford County Council, 2003.

John Shinnors (b. 1950 Limerick) studied painting and drawing under the guidance of Jack Donovan at the Limerick School of Art and Design from 1970 to 1972. Shinnors is one of Ireland's leading contemporary painters and has taken part in many exhibitions throughout Ireland. He is represented by Taylor Galleries Dublin and has won several awards for his work.

In the 1980's John Shinnors shifted his interest from traditional representational oil paintings to abstracted works of a reduced palette, mainly in black and white with subtleties of brightly coloured areas seeping through. Certain objects recur throughout his abstract compositions such as lighthouses, scarecrows, kites and skunks creating a distinctive and captivating quality to his works.

In 1997 he was subject of *Split Image*, an RTÉ documentary by Michael Garvey. A member of Aosdána, Shinnors has been involved in the promotion of the visual arts in Ireland through the Shinnors Scholarship for an MA in Curatorial Studies with LIT, Limerick School of Art & Design and Limerick City Gallery of Art, and the Shinnors Drawing Award at LCGA. In February 2014 he was awarded an Honourary Fellowship by Limerick School of Art & Design.

John Shinnors is represented by the Taylor Galleries
www.taylorgalleries.ie

Vanessa Donoso López

One for each year, 2008

Handmade dolls.

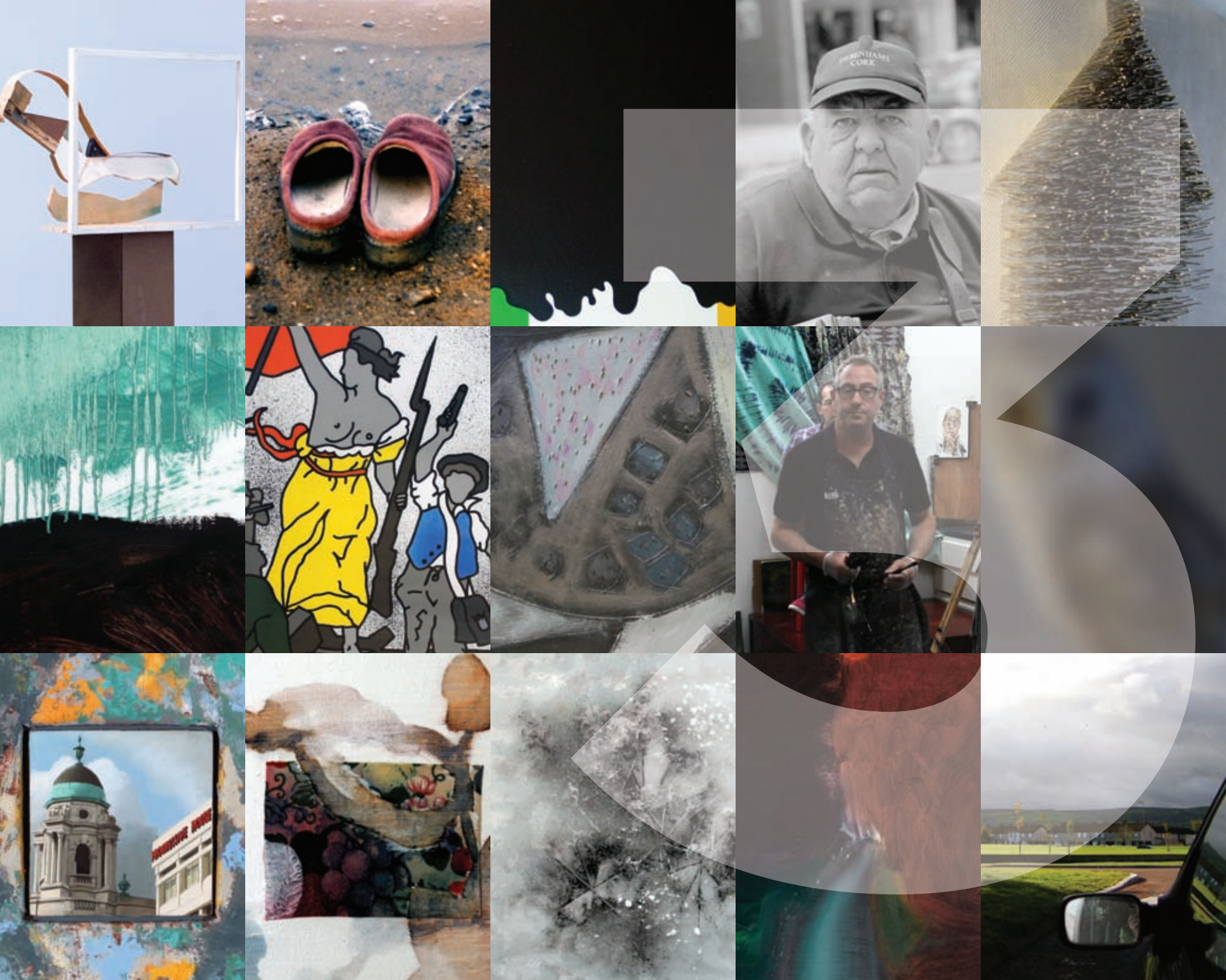
Purchased by Wicklow County Council, 2008.

These handmade dolls were part of an exhibition called *Curious Things... and other bits and pieces* in Wicklow County Buildings in 2008. Curator Sarah Ross invited Vanessa Donoso Lopez and Henry Pimm to respond to the theme of collecting with their very different perspectives. These *One for each year* handmade dolls were part of the installation by Vanessa Donoso Lopez.

Each doll was purchased for the Wicklow County Art Collection because they recognised their value as a significant development in the work of the artist. In this installation, she creates the effect of browsing through someone's private collection of nostalgic curiosities.

Originally from Barcelona, now based in Dublin, Vanessa Donoso López's work is a relationship between a variety of media and mechanisms including electronics, scientific experimentation, drawing and repetitive object making. López's practice explores concepts of transitional phenomena relevant to contemporary migrant life. It seeks to negotiate the tension between cross-cultural identities and narratives, its potential for the loss of identity, language, and the hypothetical compatibility with original cultures.







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THE QUEST

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ACKNOWLEDGEMENTS

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Published by the Association of Local Authority Arts Officers on the occasion
of the 30 years of Local Authority Arts Services in Ireland 1985-2015

30 years, artists, places is a national touring exhibition marking 30 years of Local Authorities
supporting the arts in Ireland featuring the work of 30 artists and 30 places

Curated by Muireann Ní Chonaill

Original Essays by Catherine Marshall, James Harrold and Muireann Ní Chonaill

Exhibition team: Muireann Ní Chonaill, Sinéad O'Reilly, Sinéad Dowling, Lucina Russell, Wendy Wright

Officially launched by Mick O'Dea, President of the RHA, in glór, Ennis on December 7, 2015.

Catalogue edited and produced by Sinéad O'Reilly

Designed and printed by Brosna Press, Co. Offaly

Front cover design by Diarmuid Guinan, Brosna Press

With grateful appreciation to:

- Each local authority for donating their artworks for this exhibition and to the participating and selected artists.
- The families of the artists Theo McNab, Norah McGuinness and Tony O'Malley, who have gone before us.
- The Arts Council for their own ongoing support of local authority arts development and financial support of this exhibition through the Touring and Dissemination Scheme 2015/2016
- Education curator Lynn McGrane
- The Arts Office of Laois County Council

For more information on this exhibition tour, please see www.localartsireland.ie





ISBN number 978-0-9931333-1-2.